

To Foster's Storyboard crew:

The following document is an example of some of the modifications that we are making to certain types of shots and staging in order to better ease the design and animation process for Foster's. And for the record, this should not be interpreted as "Here's what's wrong with Ed's board" this was simply the board that was in animation when this was document put together (so don't worry Ed!!) These types of adjustments have been made to all of the boards that we have been producing; this is just the first time that we've been able to put the information in a cohesive form for comparison.

Please understand that the before versions are by no means wrong or bad. These types of shots are all possible in a typical, hand drawn, overseas production and I know that we previously directed some of to vary your camera angles in this fashion. But as we have gotten into the digital process we have found that by making some simple adjustments to the shots can drastically cut the time it takes our animators to complete the scenes.

This does not mean that dramatic angles are not "possible" within this production method, but they have proven to take some time to set up. So if possible please try and be conscious in trying to use them when they are absolutely necessary for a specific dramatic moment. The default thinking for staging in this show should be flat and simple, kind of like early Hanna-Barbera, but with much better acting.

By making these types of adjustments to your shots and staging we will be able to streamline the design/animation process to the point where we can put the focus in really bringing a lot of life and character to the acting without the technical difficulty of having to set up tricky shots.

Thanks for your understanding, and working with us,

Craig

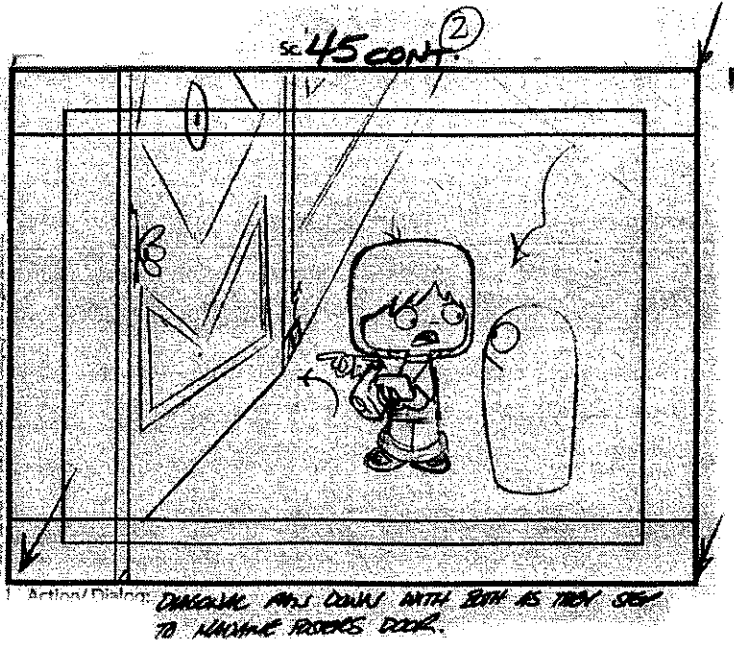
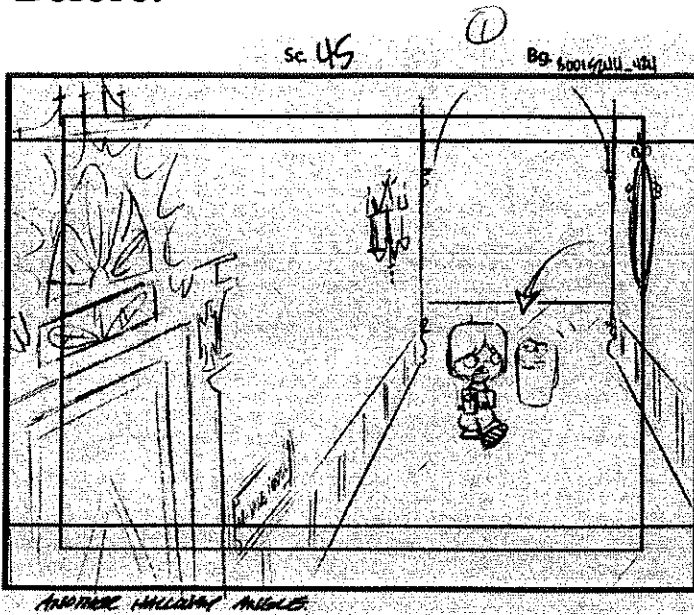


**storyboard comparison**

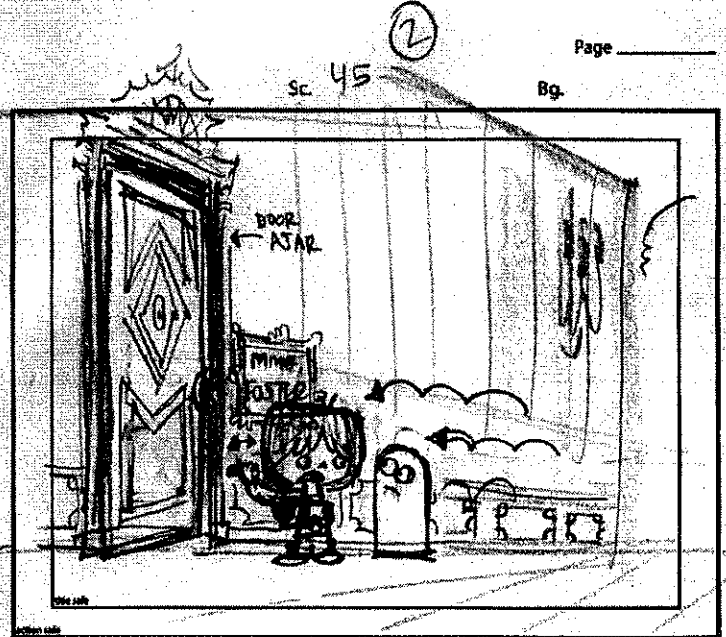
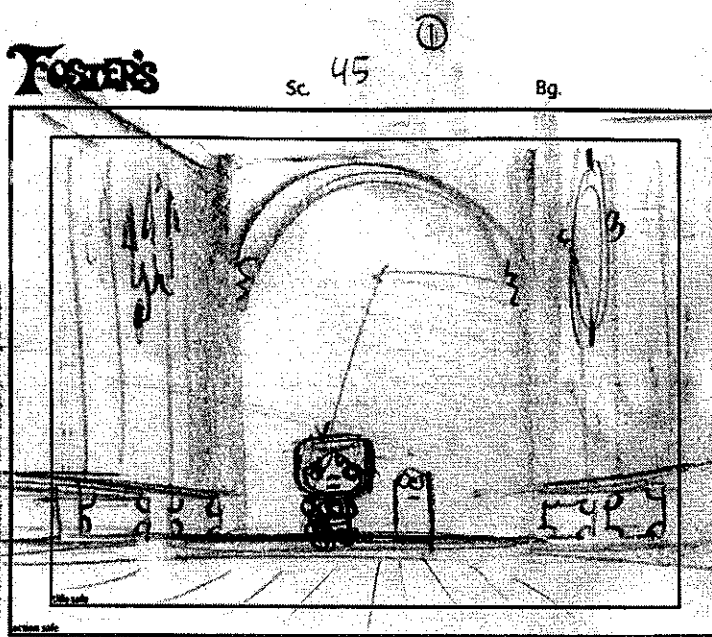
**july 7, 2004**

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Before:



After:

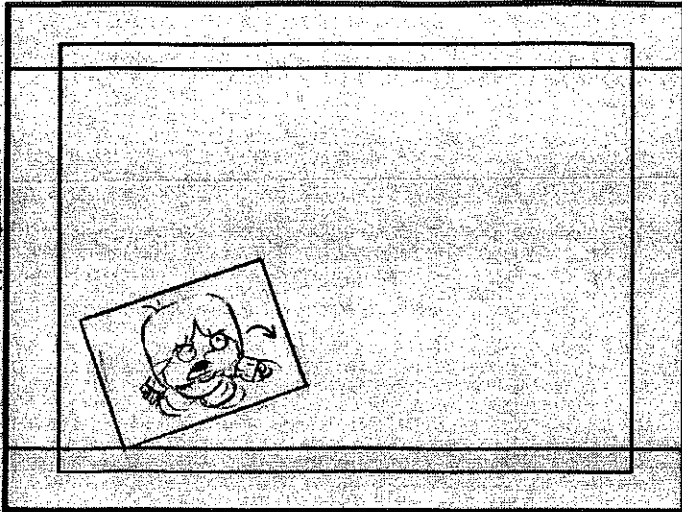


**\* Unnecessary downshot - difficult to animate; does not feature sign or opening in door well. Lower angle is the solution.**

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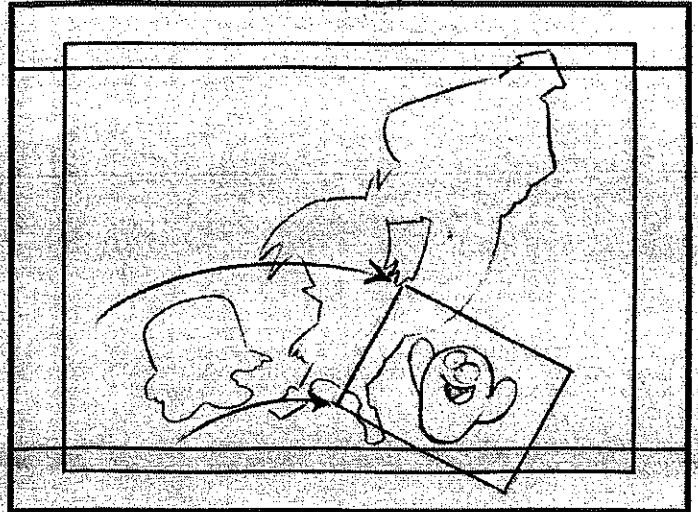
Before:

sc 65 ① Bg.



Action/Dialog: START CLOSE ON MIA IN DARKNESS.

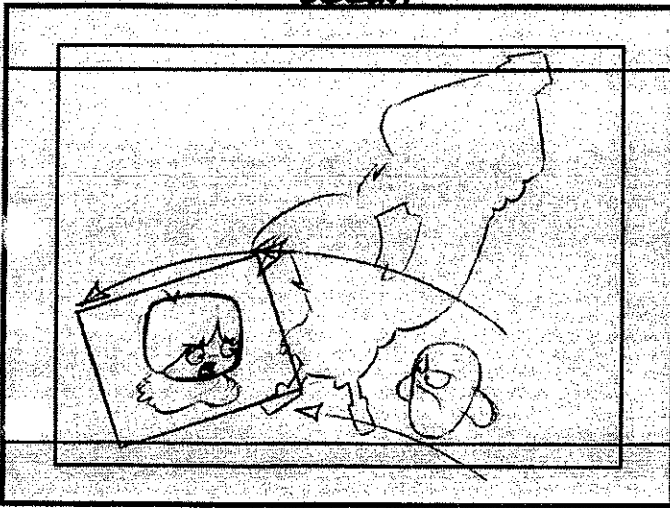
SC CONT. ② Bg.



QUICK AND PAN TO HIM AS HE APPROACHES.

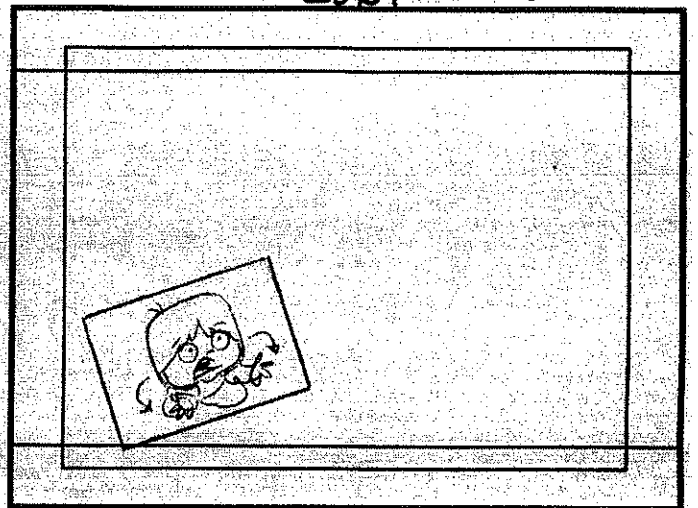
FOSTER'S

sc 65 CONT. ③ Bg.



Action/Dialog: QUICK PAN BACK TO MIA.

SC CONT. ④ Bg.



LOOKS TO FRANKIE.

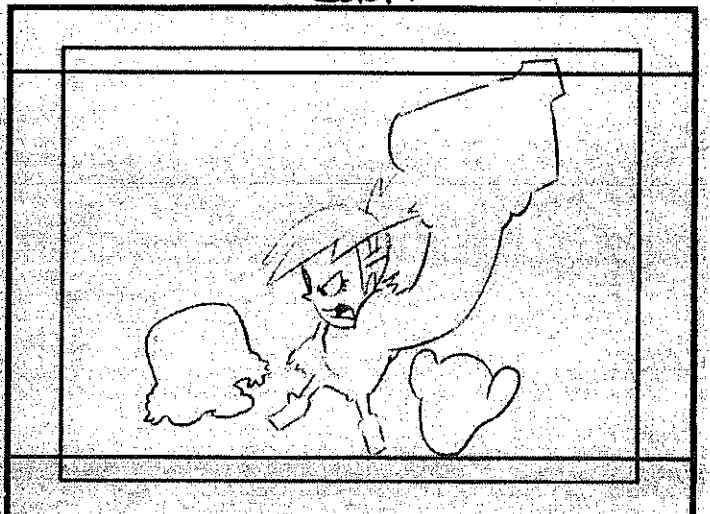
FOSTER'S

sc 65 CONT. ⑤ Bg.



Action/Dialog: PAN OUT WIDE ON ALL THREE.

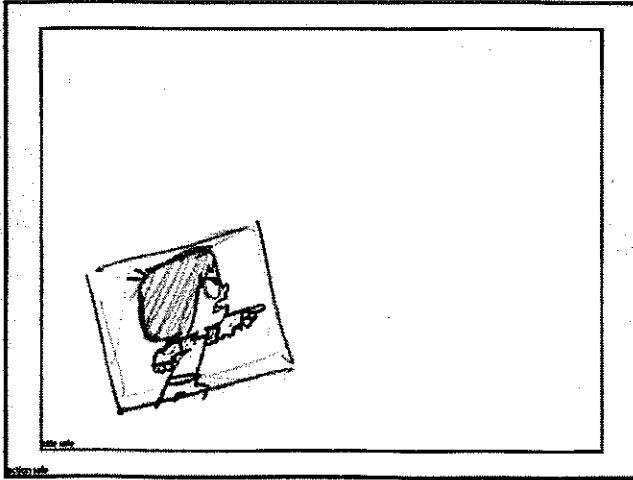
SC CONT. ⑥ Bg.



After:

sc 65 ①

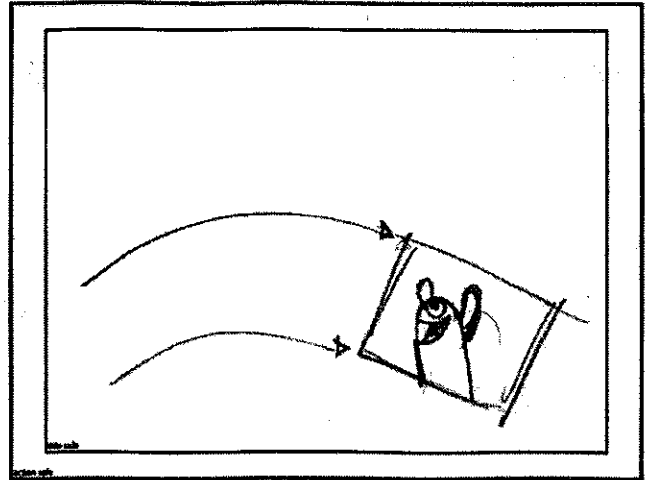
Bg.



Action/Dialog:

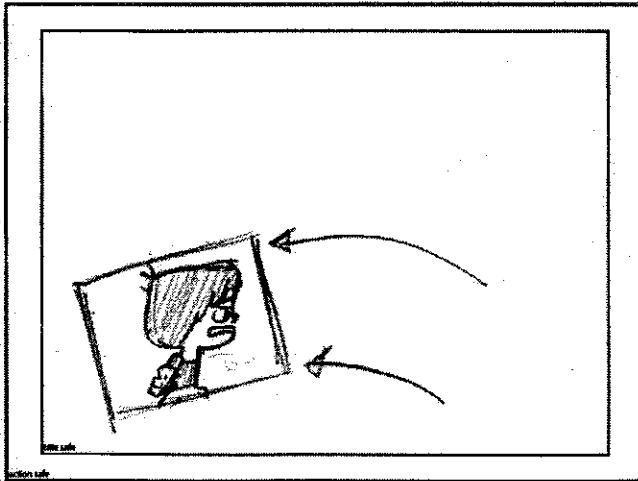
sc 65 ②

Bg.



sc 65 ③

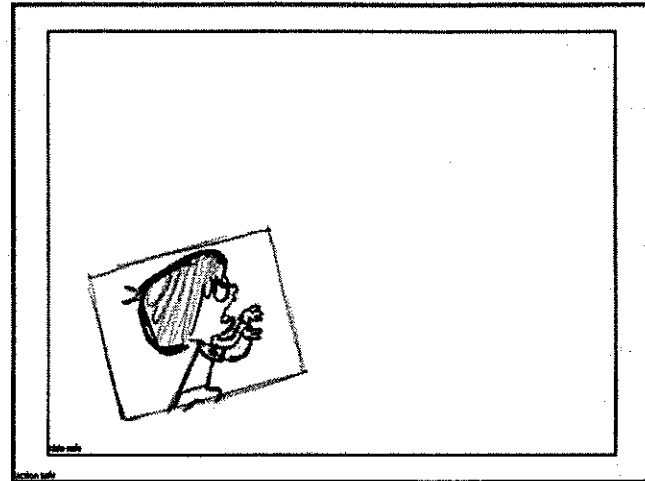
Bg.



Action/Dialog:

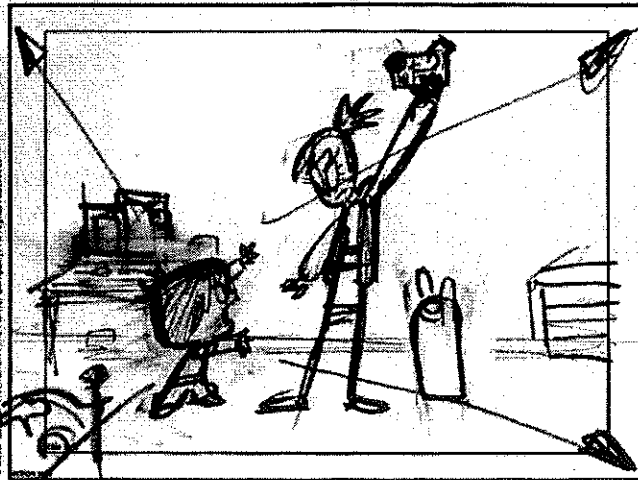
sc 65 ④

Bg.



sc 65 ⑤

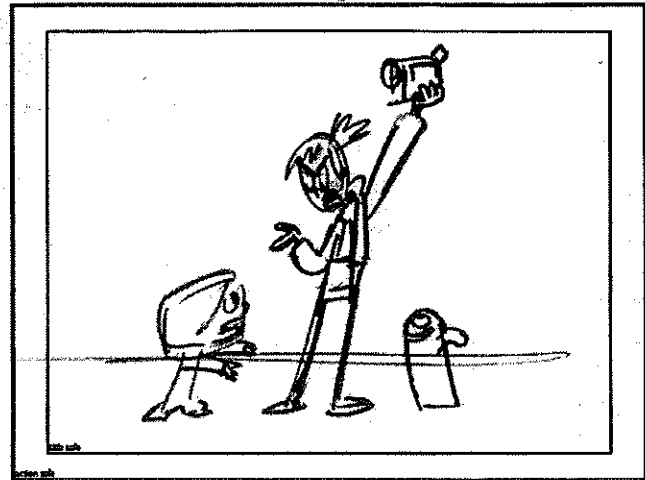
Bg.



Action/Dialog:

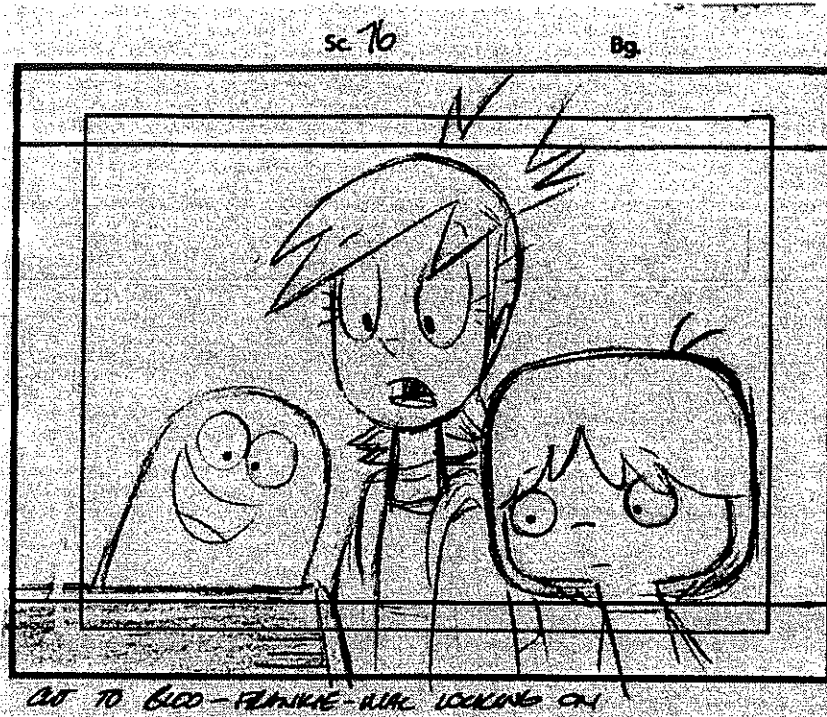
sc 65 ⑥

Bg.

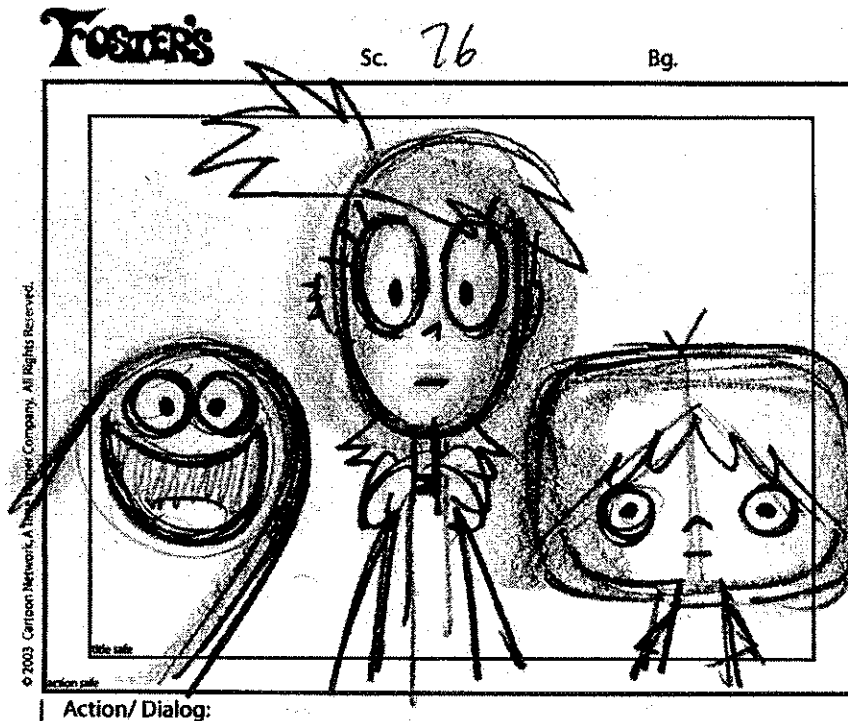


\* Downshot difficult to animate and convincingly draw without special

Before:



After:



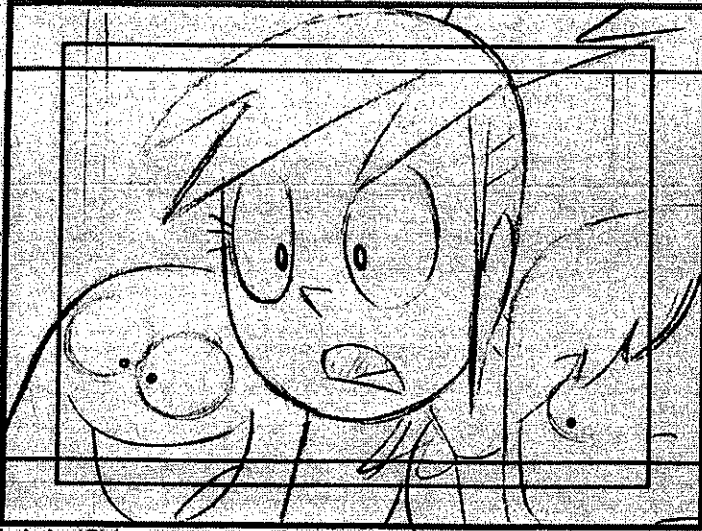
**\* This dead-on shot is a clearer composition (with no overlap) which is more dynamic and funnier because it is so direct.**

Before:

FOSTER'S

sc 78

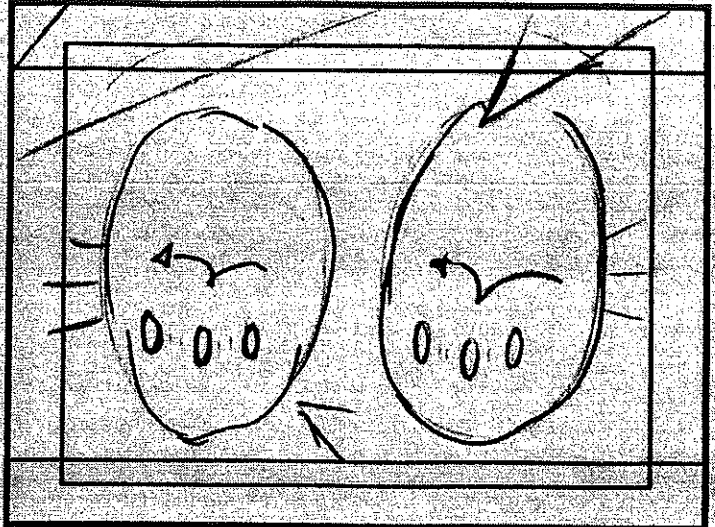
Bg.



Action/Dialog: CUT CLOSE ON BOO-FRANK-MAC

sc 79

Bg.



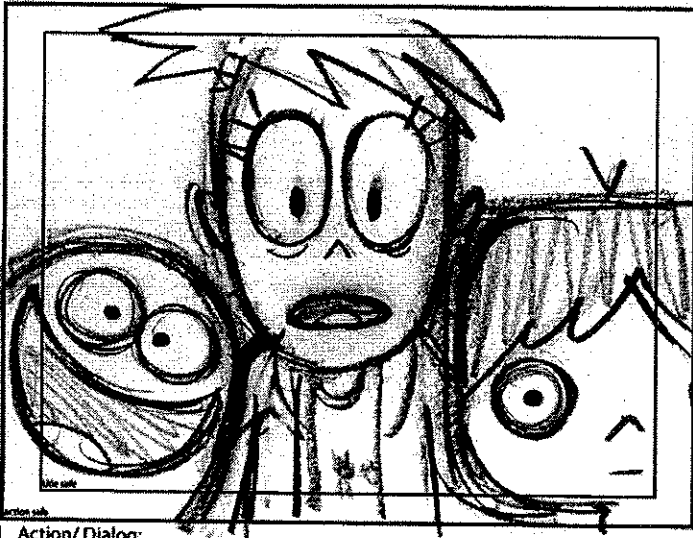
TIGHT TIGHT ON HOLE EYES HOLE PUPILS FOLLOW HORIZONTAL AND

After:

FOSTER'S

sc 78

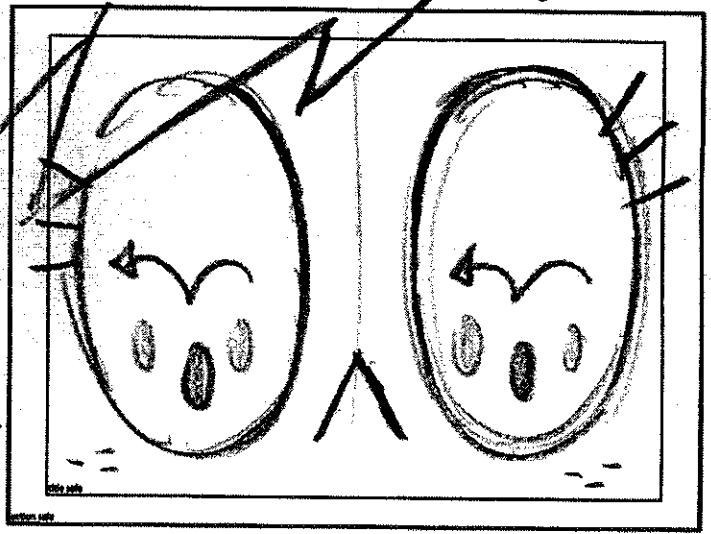
Bg.



Action/Dialog:

sc 79

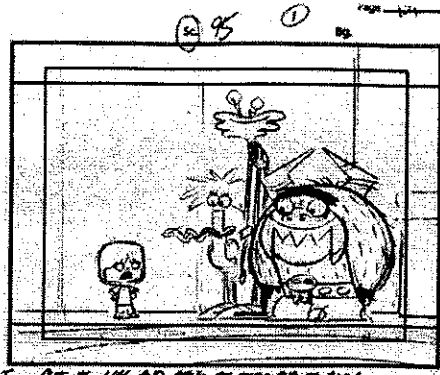
Bg.



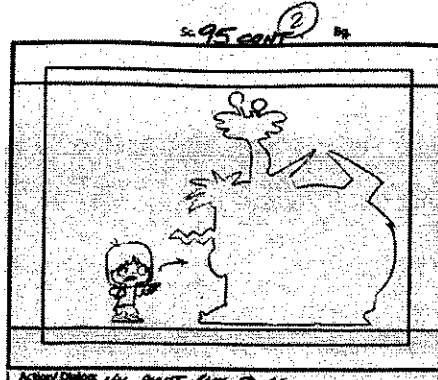
\* For this series of shots, the straight-on direct approach is funnier because they're staring in awe at screen - 3/4 shot dilutes the comedy a bit.



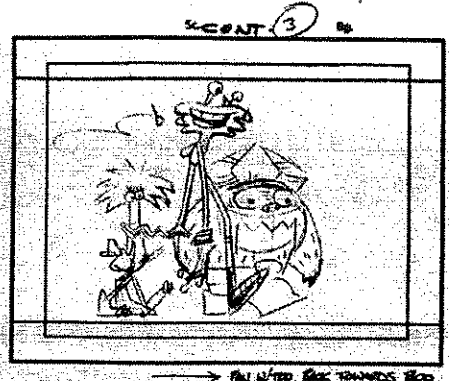
Before:



Action/Dialog: CUT TO LINK AND MARY AT OTHER END OF TUNNEL.



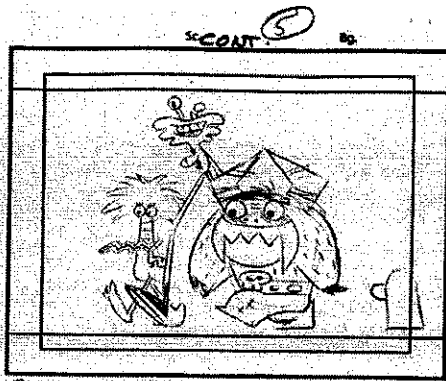
Action/Dialog: LINK POINTS BACK TO US.



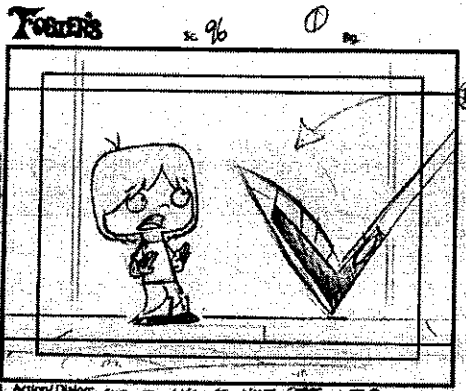
Action/Dialog: → SHE WIPES BACK TOWARDS BIRD



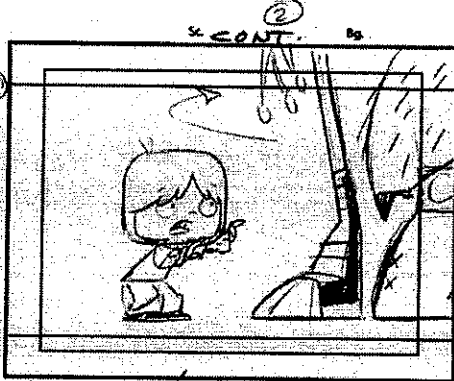
Action/Dialog: → [Sound]



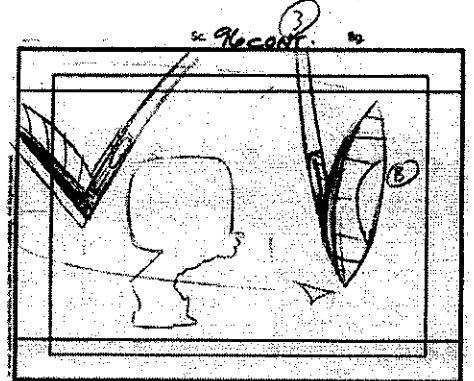
Action/Dialog: THE TWO TURN BACK AGAIN. ← [Sound]



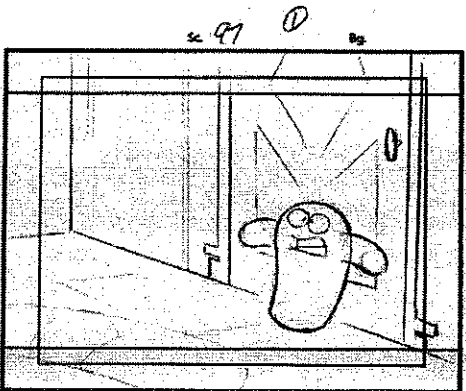
Action/Dialog: CUT TO LINK AS MARY SEES LINK.



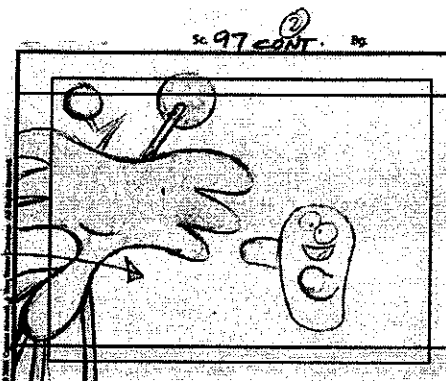
Action/Dialog: MARY AND TD. SHE/TURN BACK



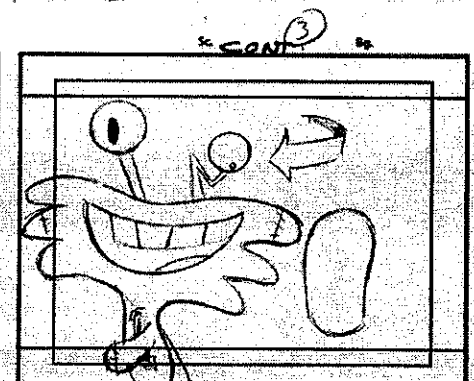
Action/Dialog: MARY SEEMING HIS FOOT MARYD LINK HEARING SHE AT OTHER END TUNNEL.



Action/Dialog: CUT LINK TO BIRD AT END.



Action/Dialog: MARY IN THE P.B.

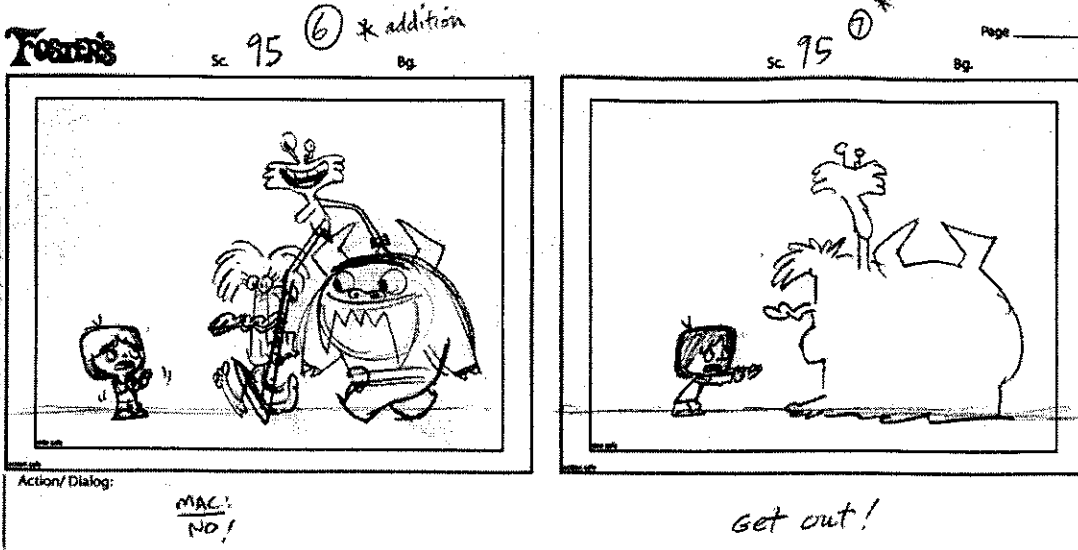


Action/Dialog: MARY HE TURNS BACK TOWARDS MARY.

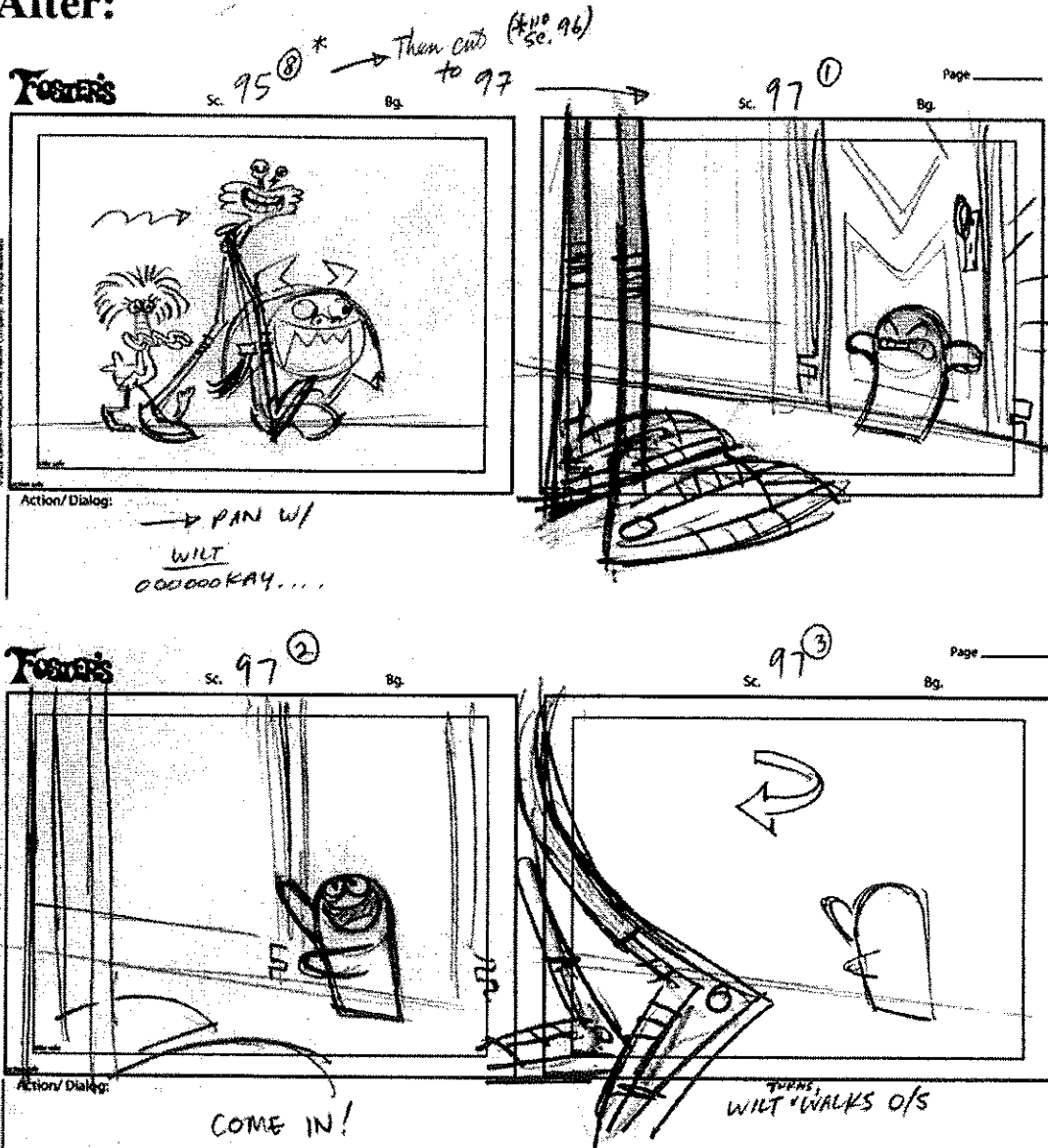
\* REVISIONS ON NEXT PAGE



Before:

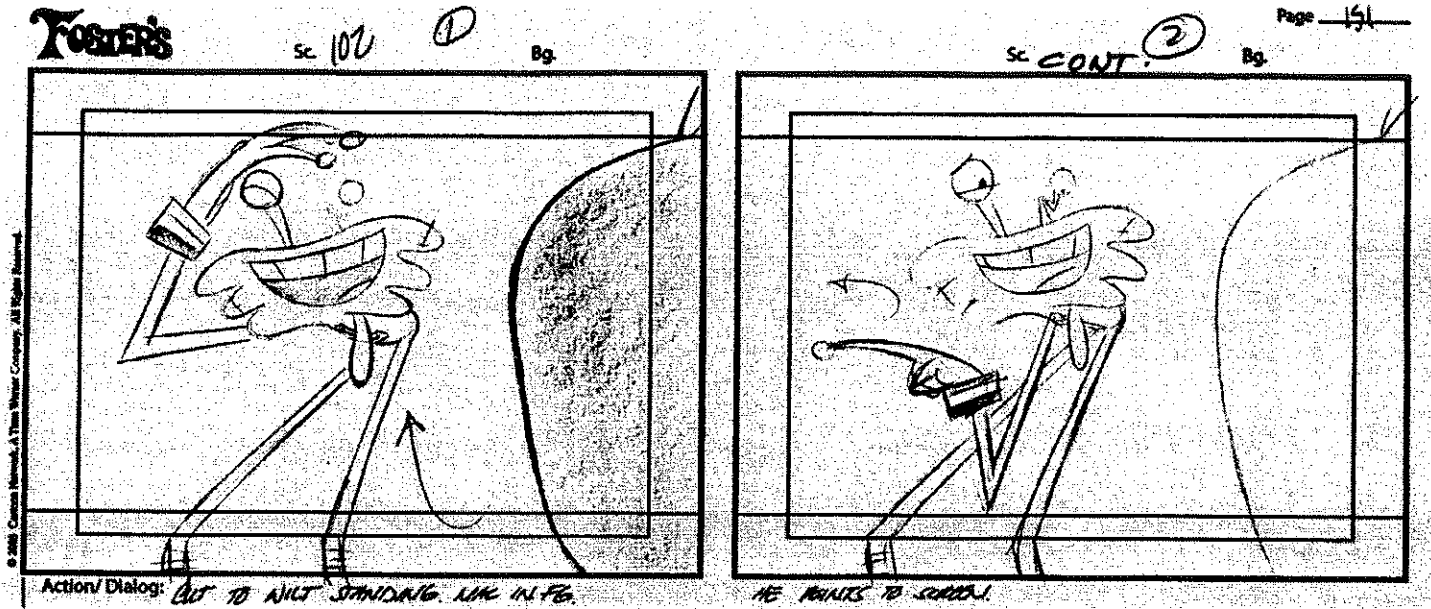


After:

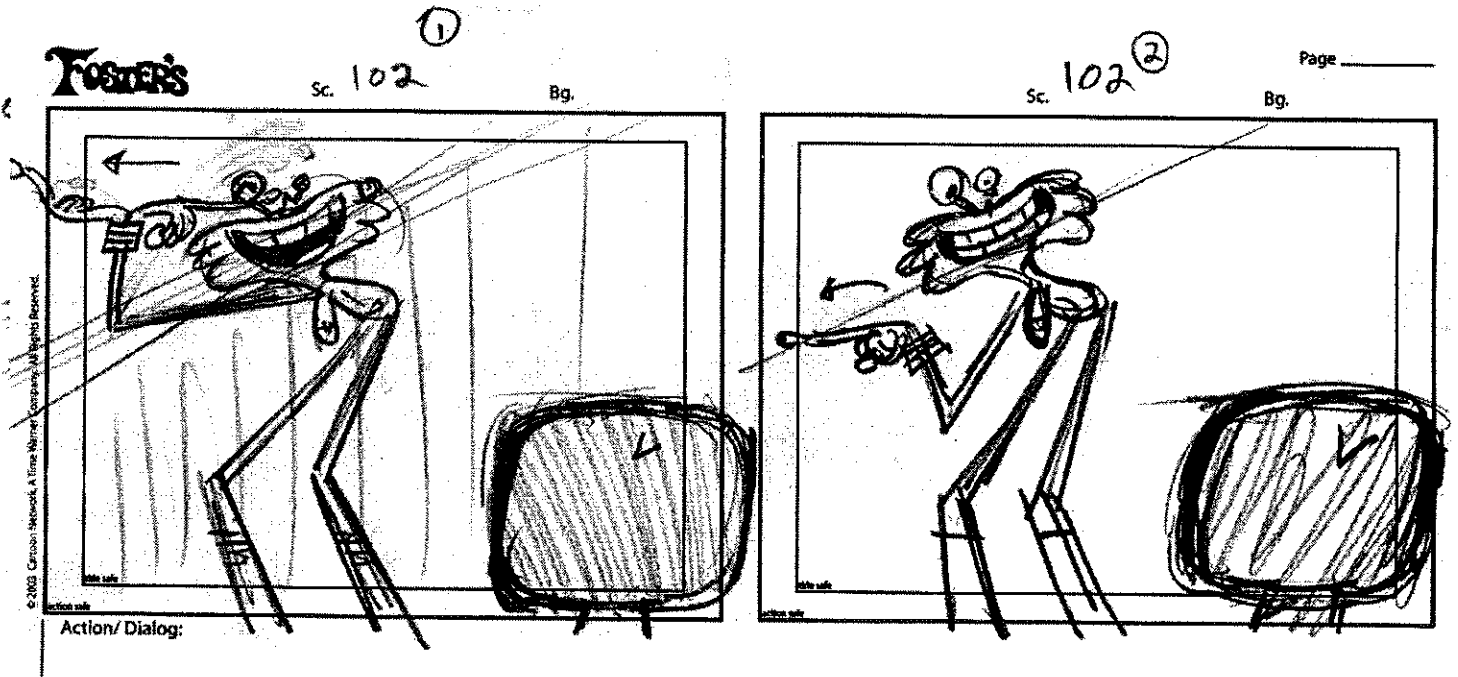


\* Cutting to closer shot of Mac cuts into the comic rhythm of the back & forth of the wide shot; and animating his feet entering & turning around would be awkward. In Sc 97, just animating Wilt's feet exiting is easy & we could feature Bloo without downshot.

Before:

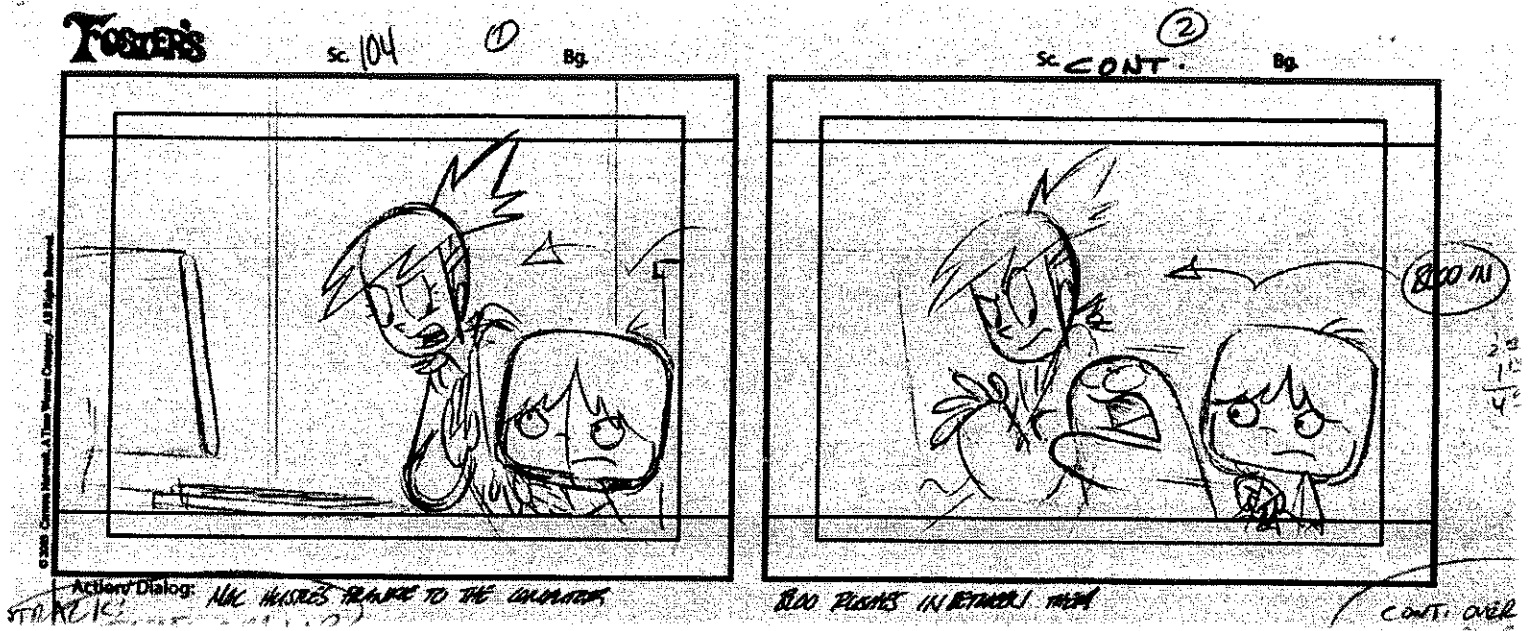


After:

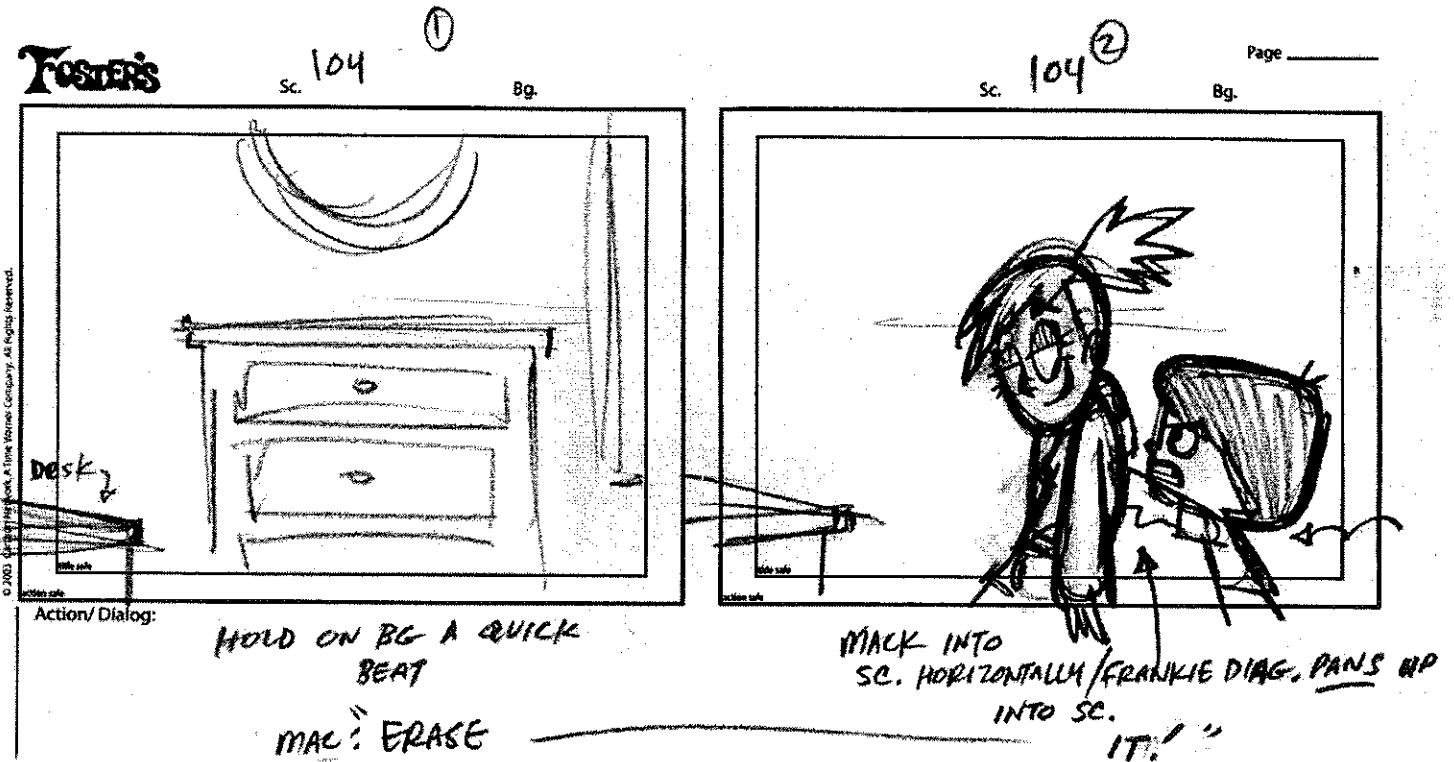


**\* Need to see more of Mac in shot (or lose him altogether), silhouette Wilt better and get camera lower (more at Mac's level). Also, Wilt should really seem to wipe tear.**

Before:



After:



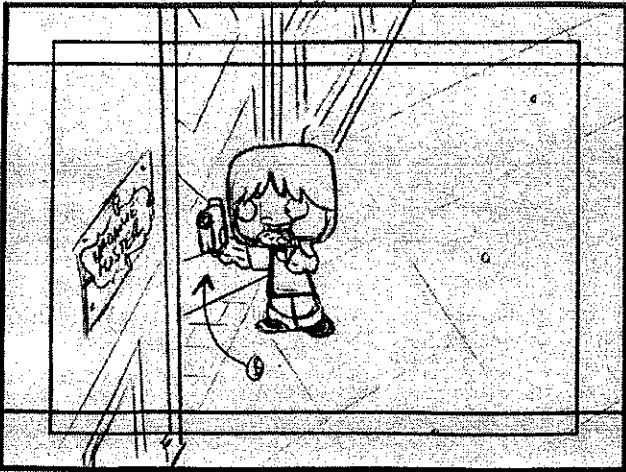
\* Instead of having Mac lift Frankie in wide shot (difficult to animate), Mac just antics push in wide shot then cut to medium shot of BG where Mac / Frankie could easily pan into shot.

Foster's

sc 113

①

Bg

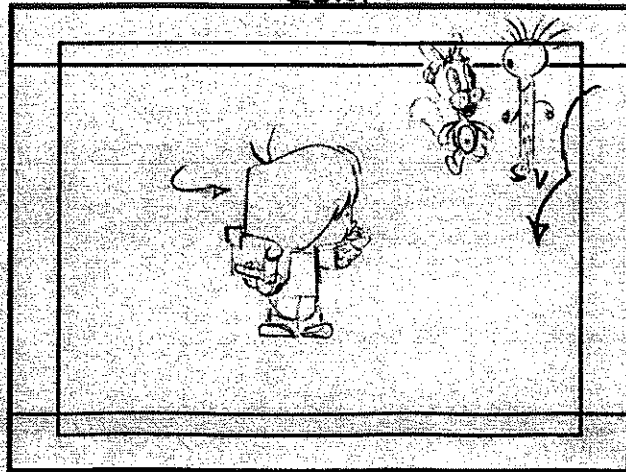


Action/Dialog: MNC IS LEAVING ALICE FOSTER'S ROOM.

SC CONT.

Bg

②



HE TRIES TO LOOK AS A COOL FRIENDS WALK DOWN HALL.

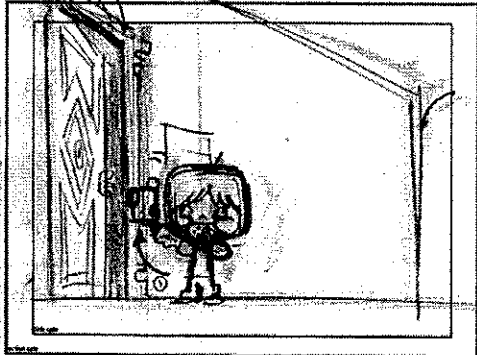
Foster's

sc 113

①

\*NOTE: PLEASE REUSE BG 45 FOR THIS SC.

Bg

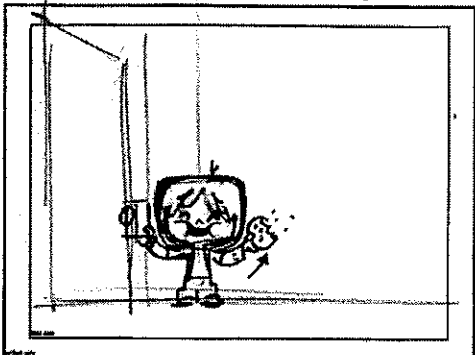


Action/Dialog:

sc 113

1A

Bg



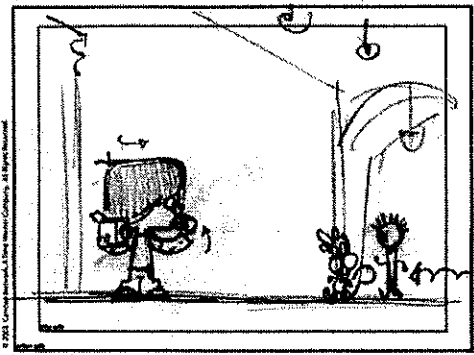
MNC: AN' FANKS FOR DE COOKIES!

Foster's

sc 113

②

Bg

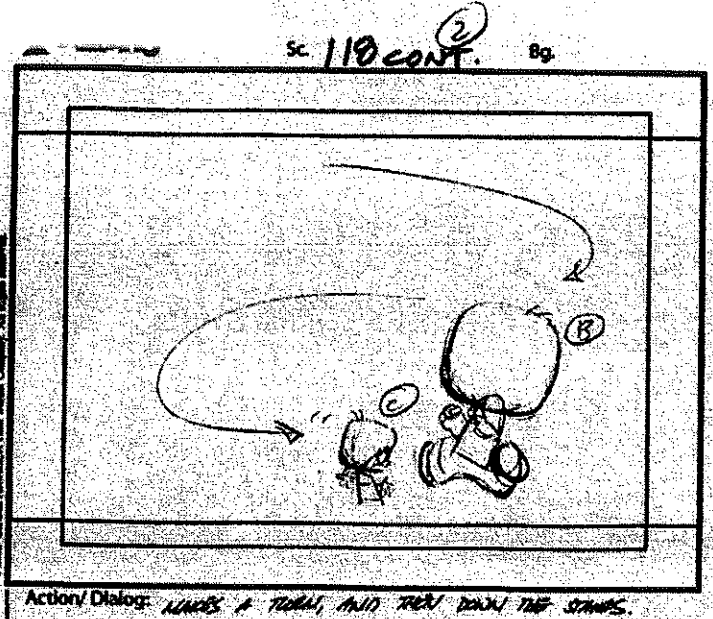
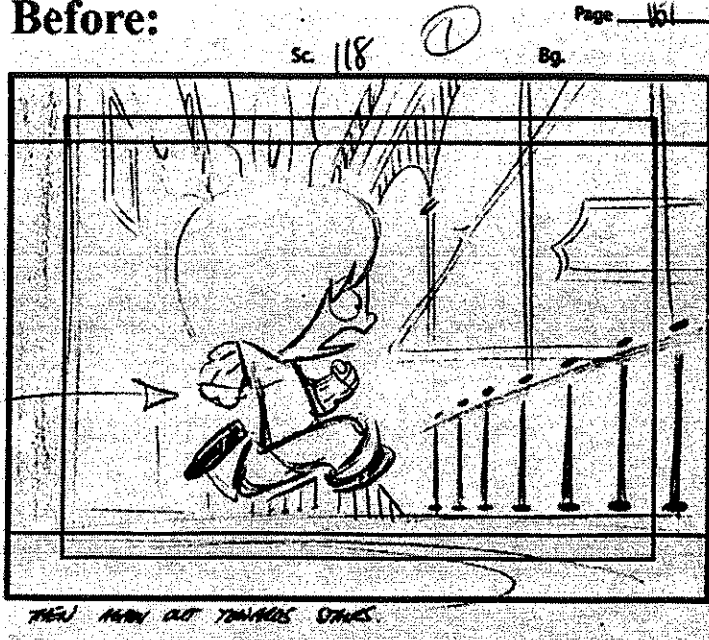


Action/Dialog:

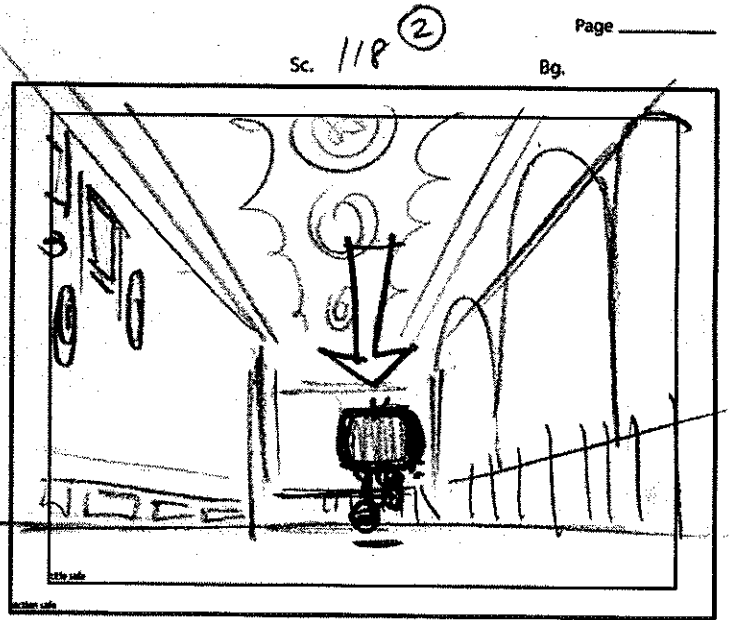
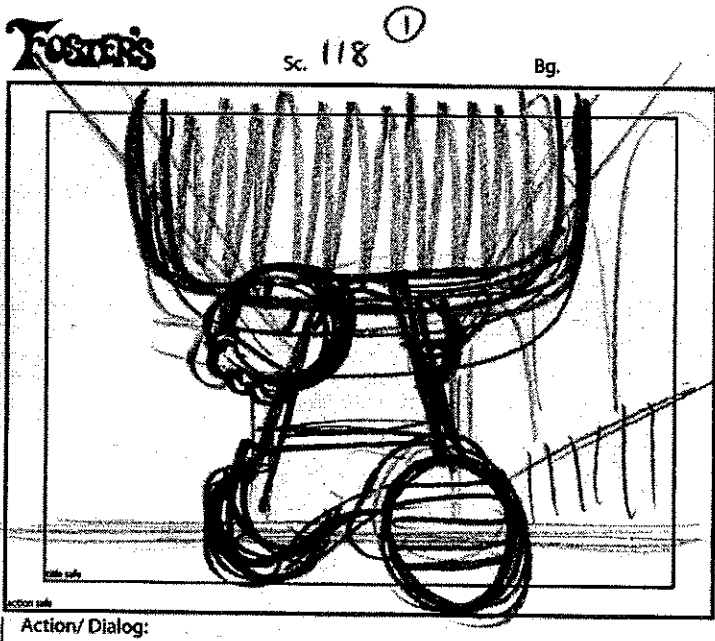
ADJ OVER TO REVEAL FRIENDS WALKING DOWN HALLWAY.

**\* Unnecessary downshot - difficult to animate;  
Lower angle solution.**

Before:



After:



\* New shot eliminates the need for Mac turning twice during run (easier to animate with our resources).

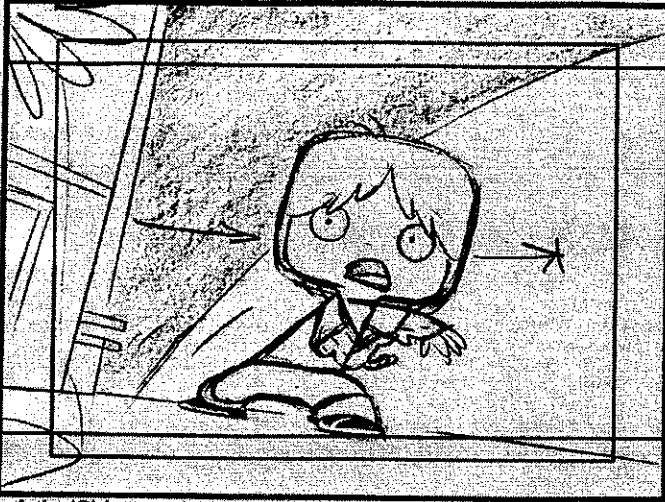
Before:

Foster's

SC. 120

①

Bg.

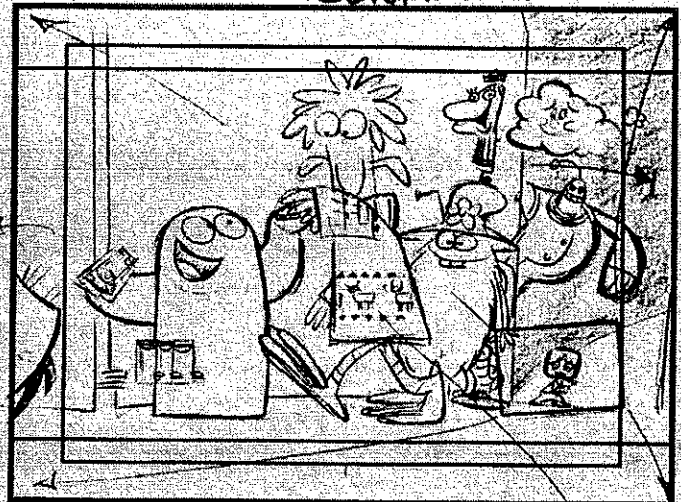


Action/Dialog: *ALL FRIENDS LEAVE. HE STAYS QUICK AND TAKES AT AS...*

SC. CONT.

②

Bg.



*HE THINKS ONE TO REVEAL WHO OF FRIENDS AND UP TO OTHER FRIENDS POINT. WHAT ABOUT FRIEND IN IN THE DUNGEON OTHER FRIENDS JUST SEEMING INTO ROOM*

④

Foster's

SC. 120 CONT.

③

Bg.

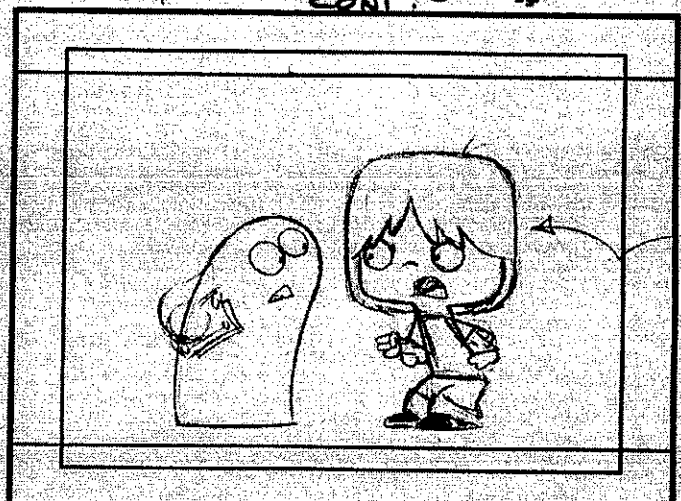


Action/Dialog: *SHORT PAN UP AS FRIENDS FUG INTO ROOM.*

SC. CONT.

④

Bg.



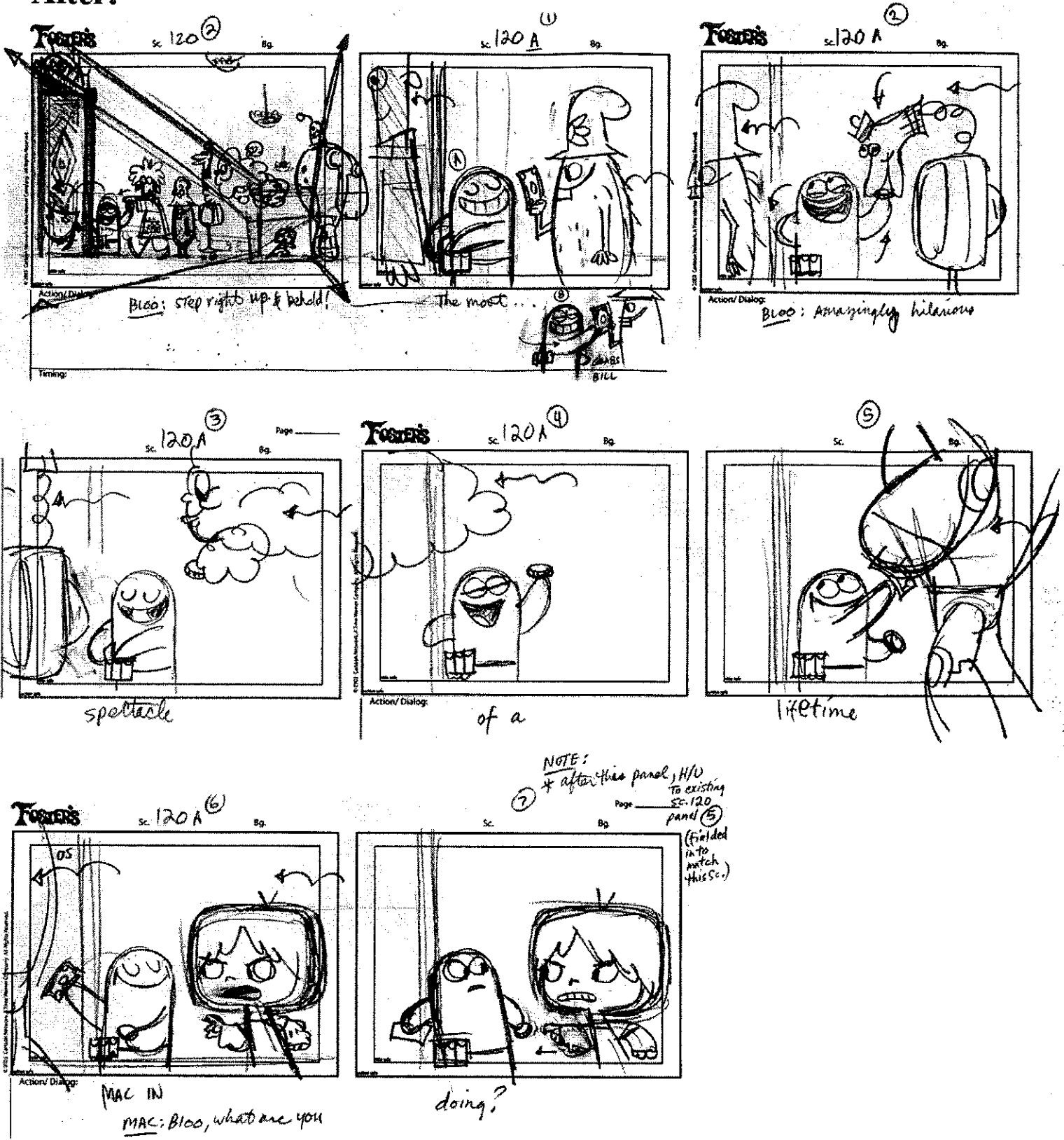
*ALL INTO SC NEXT TO DOOR (HINT). LAST COUPLE FRIENDS OVER ROOM BEHIND THEM*

\* REVISIONS ON NEXT PAGE



# SC 120 - 120A

After:



\* After zoom out, the animation in the original shot is VERY TRICKY (3/4 upshot walks in perspective) Also, there was little explanation of how all the characters would pay Bloo & what he'd do with the money. In the new shot, we can show the lineup of characters wide with very little full body animation (in profile), then cut to med. shot to avoid walk animation we didn't have and visualized all handing off of money so

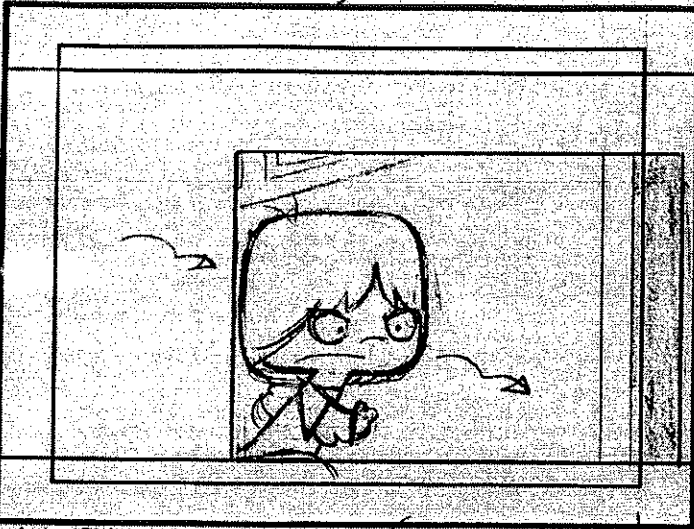
Before:

Foster's

sc 123

1

Bg.

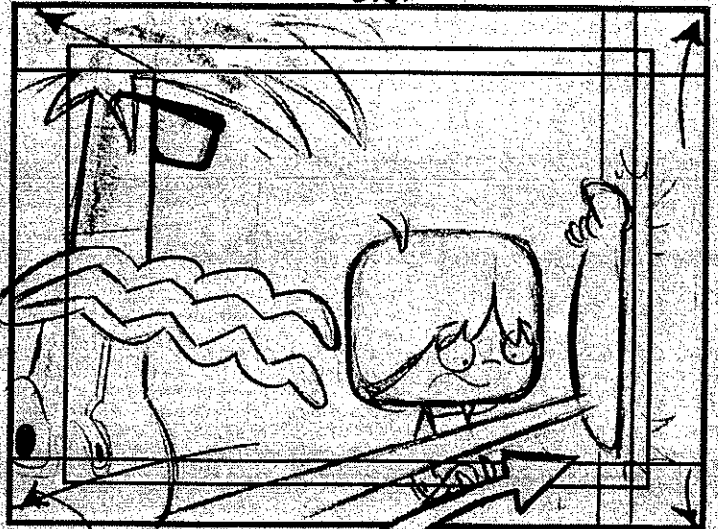


Action/Dialog: MAC STAYS INTO SC. (WE ARE NOW INSIDE ROOM)

sc CONT

2

Bg.



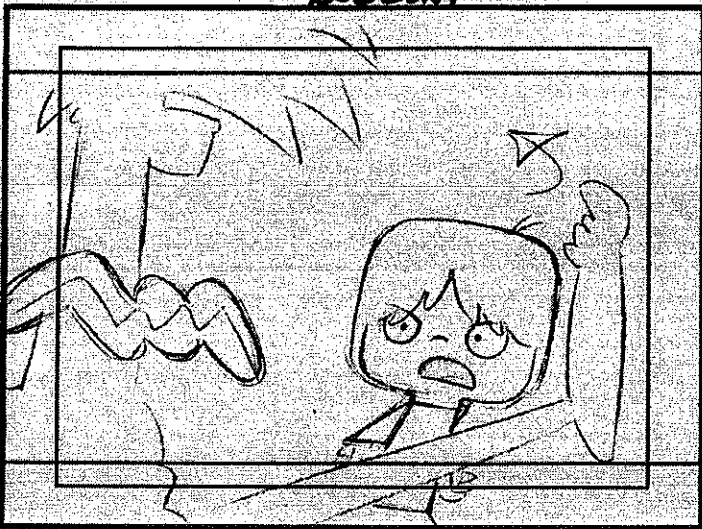
TRUCK DRAG AS COCO SAYS  
HELLO INTO POSITION  
STAMPING MAC IN HIS TRAPS.

Foster's

sc 123 CONT

3

Bg.

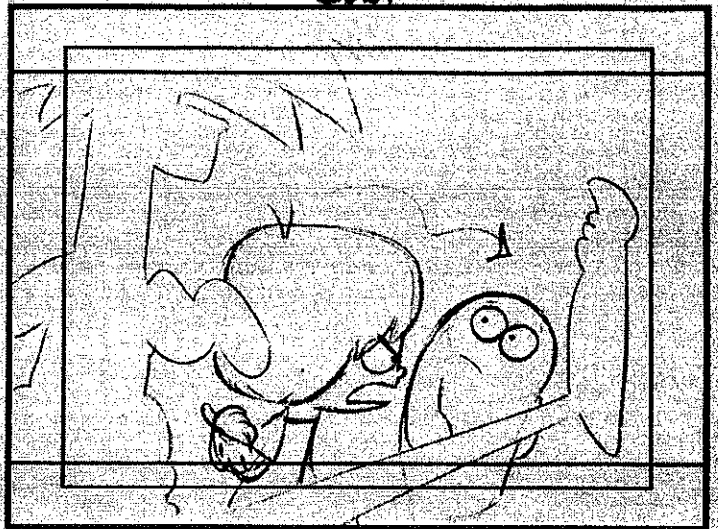


Action/Dialog:

sc CONT

4

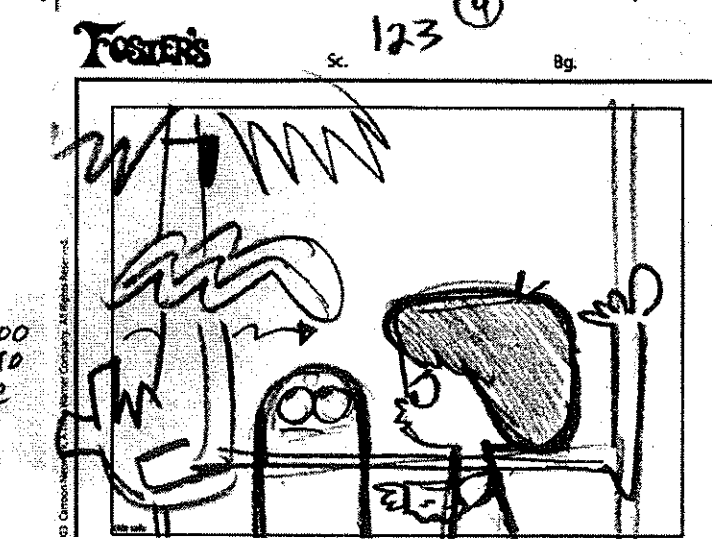
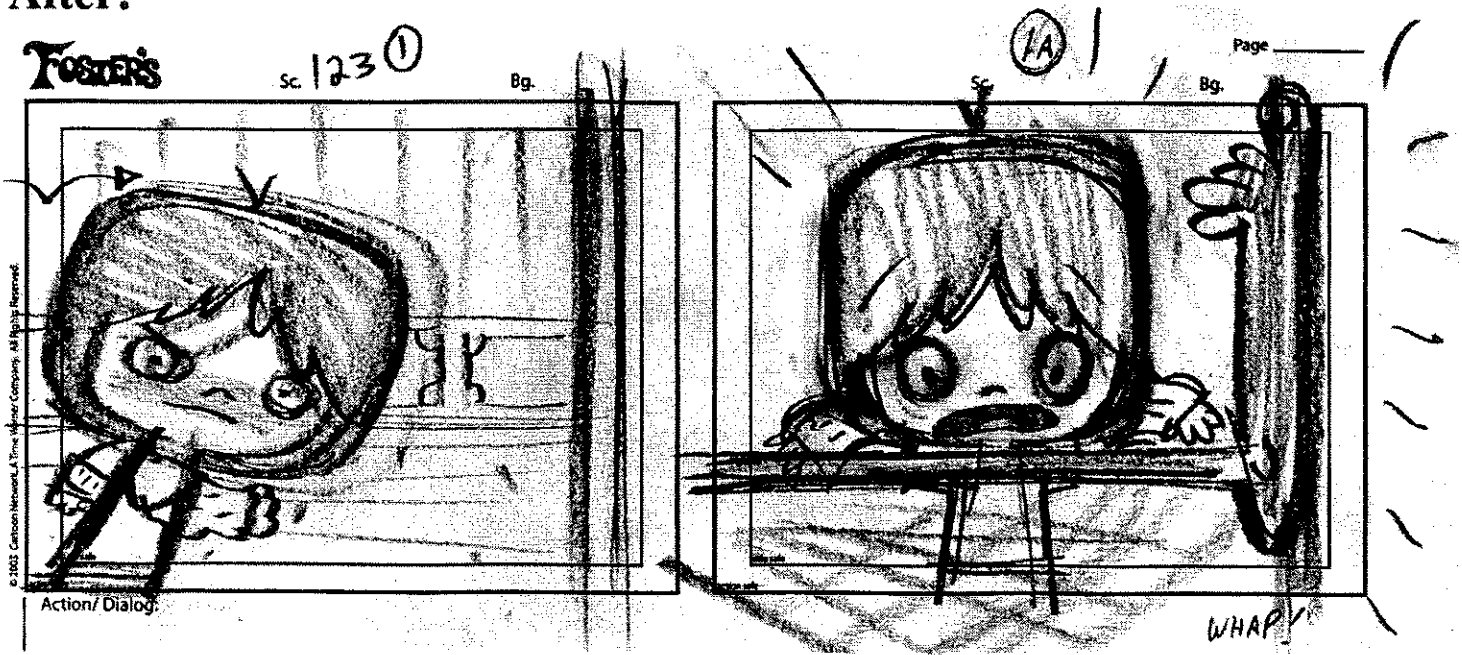
Bg.



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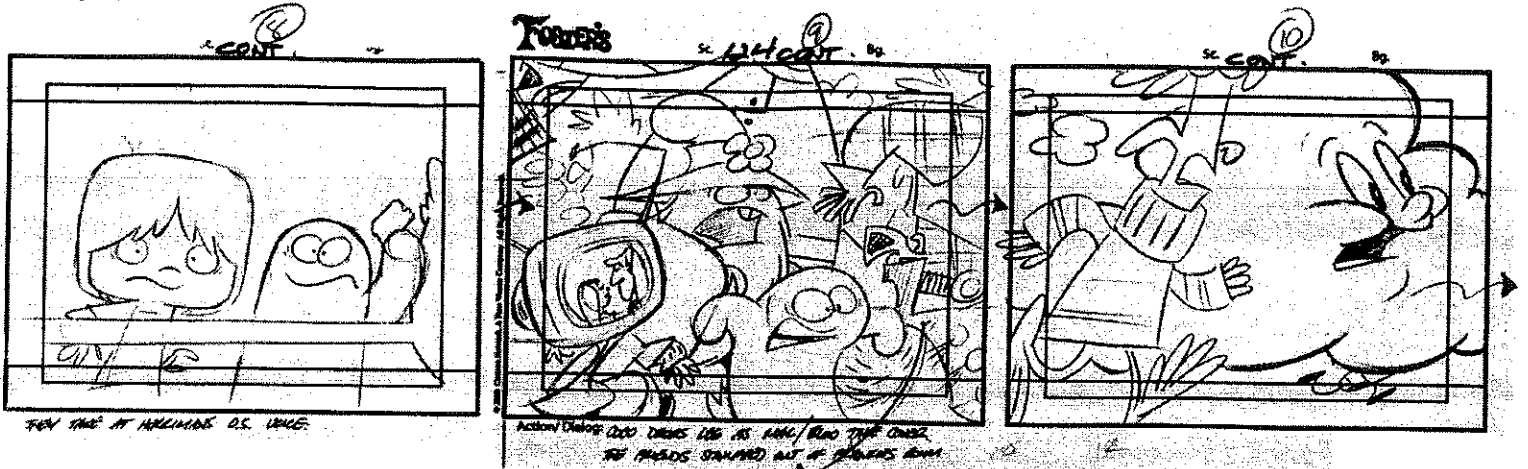
\* REVISIONS ON NEXT PAGE

After:



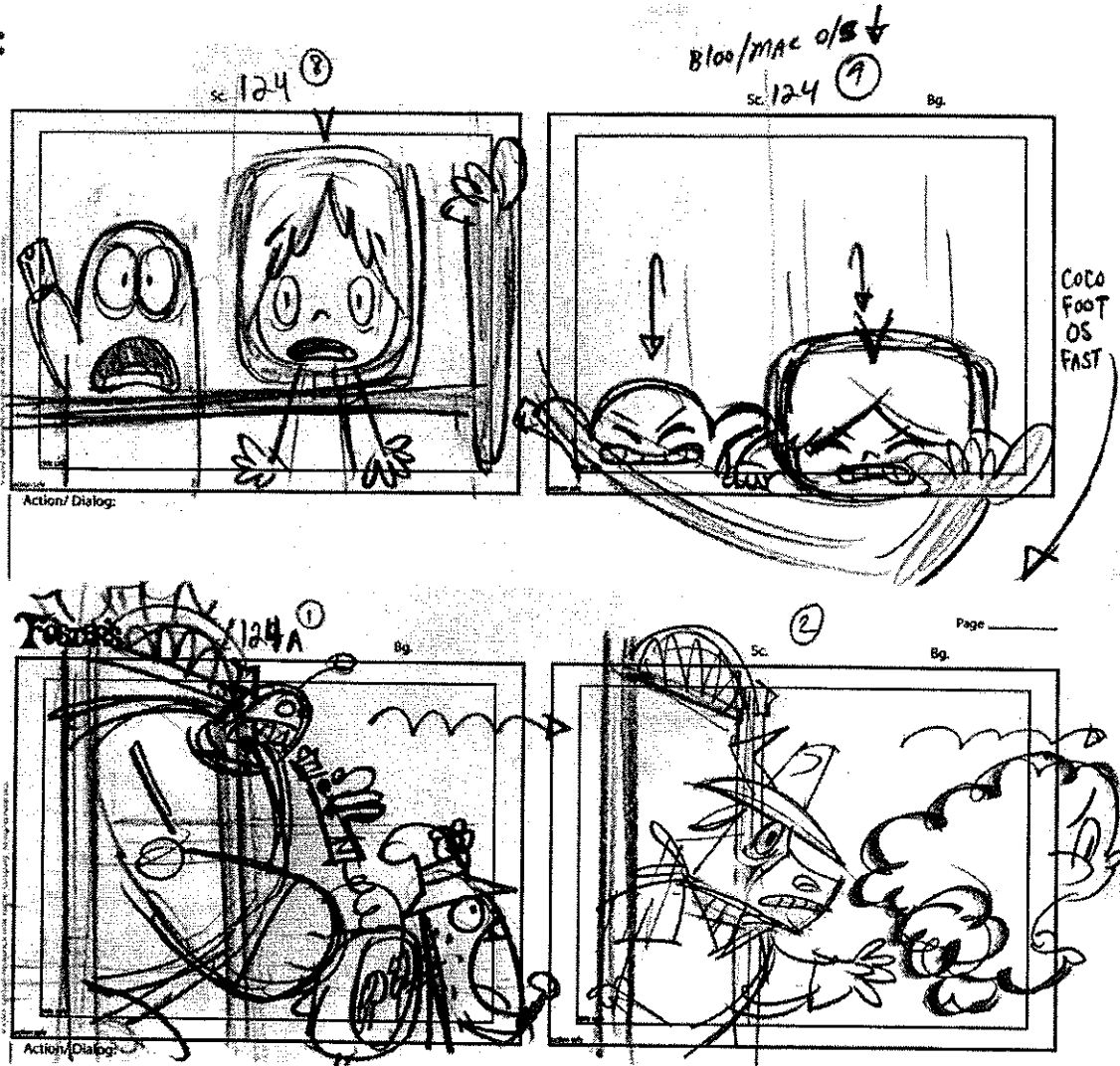
\* New staging is clearer & easier to animate - it also allows Mac & Bloo more room for acting without overlap from Coco. Also, it made more sense to have Bloo (who enters scene last from left) settle left of Mac for sc. Bloo's also shorter, so he fits under Coco's beak better than Mac.

Before:



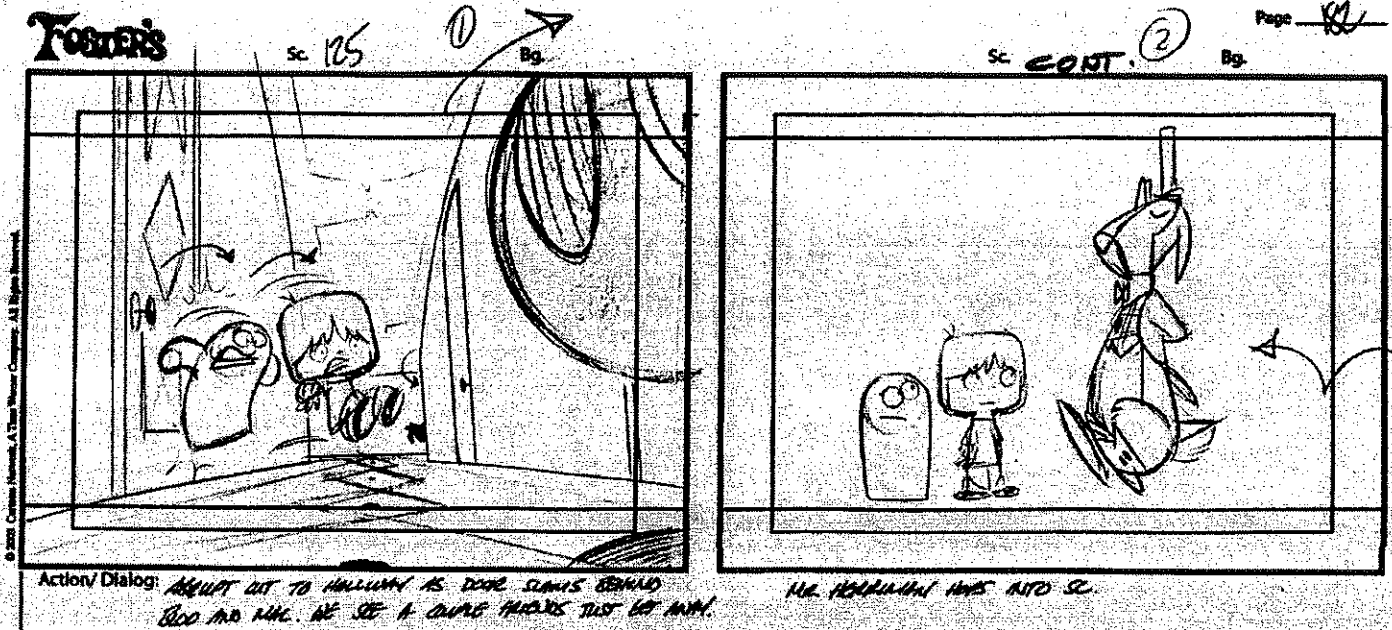
\* It's way more difficult to convincingly animate chars. running past camera out door (profile here is not correct for shot)

After:

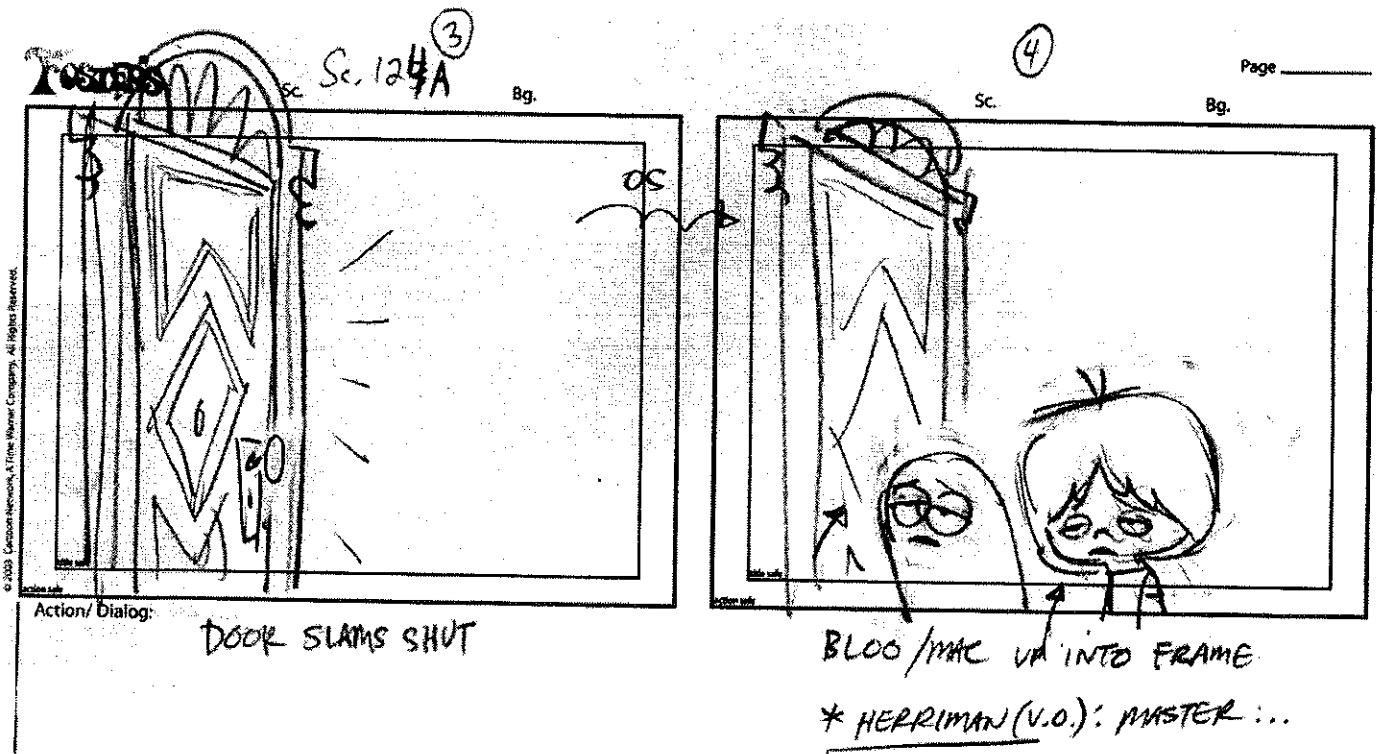


\* Instead, it was simpler to have Mac & Bloo react in 1st shot, ducking o/s as Coco;s feet retracts; then cutting to profile shot OUTSIDE of Frankie's door to see chars (med shot - waist up) running out of room

Before:

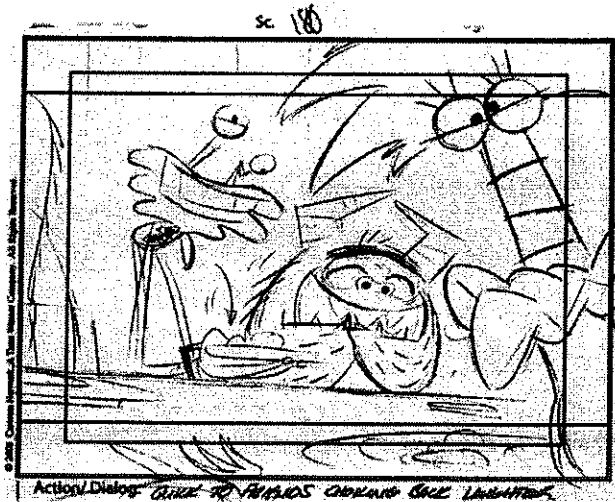
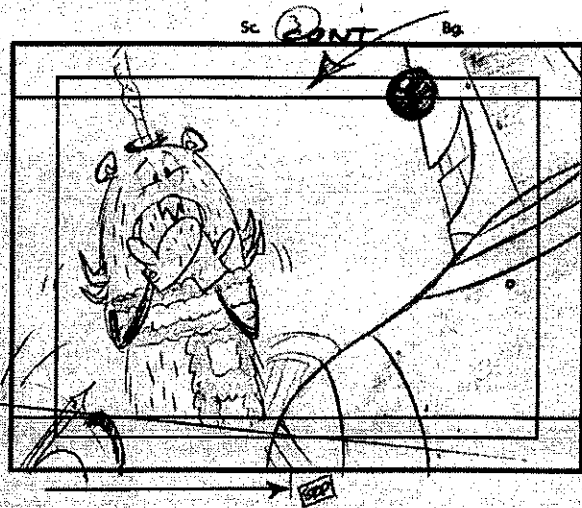
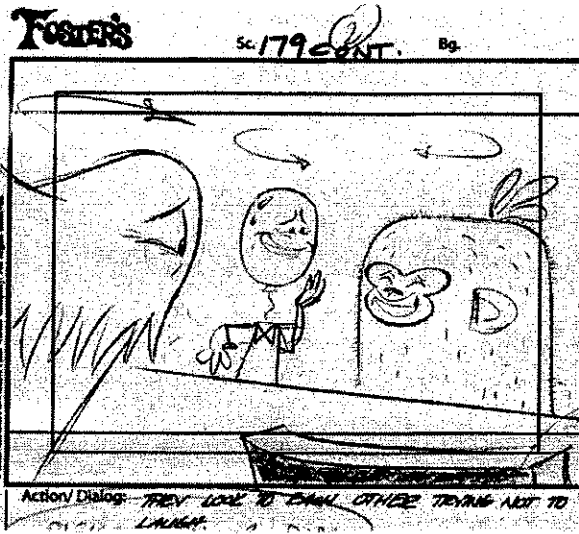
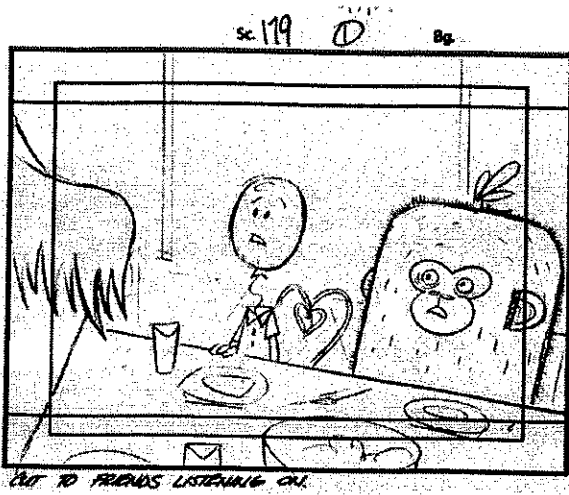


After:



\* Now, instead of cutting to wide shot to see more chars still scampering away (more unnecessary animation) as well as Mr. Herriman hopping in, staying on profile door shot allows Bloo / Mac to rise into shot waist-up then truck out to reveal Herriman already in shot (after voice-over).

Before:

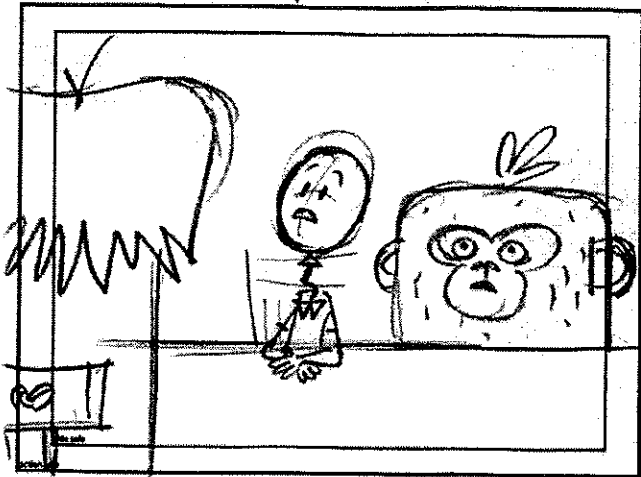


\* REVISIONS ON  
NEXT PAGE



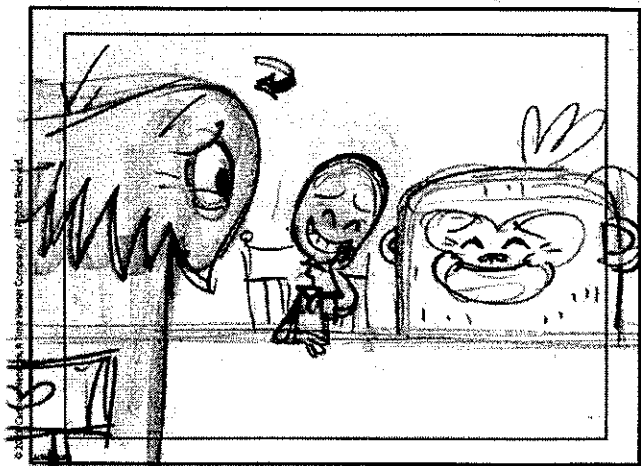
After:

sc. 179 ① ug.

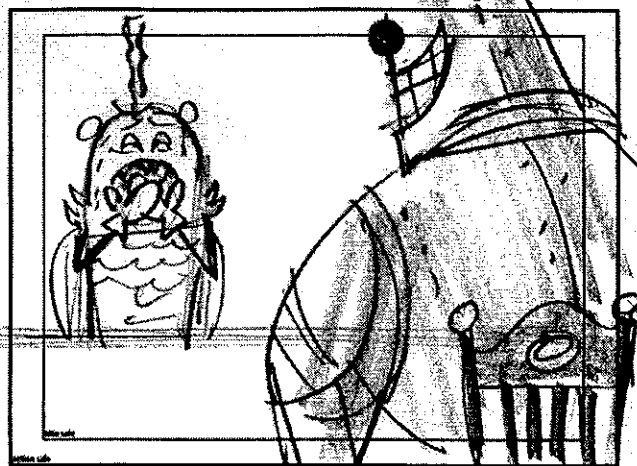


Foster's

sc. 179 ② Bg.



sc. 179 ③ Page \_\_\_\_\_ Bg.



Foster's

sc. 180 Bg.



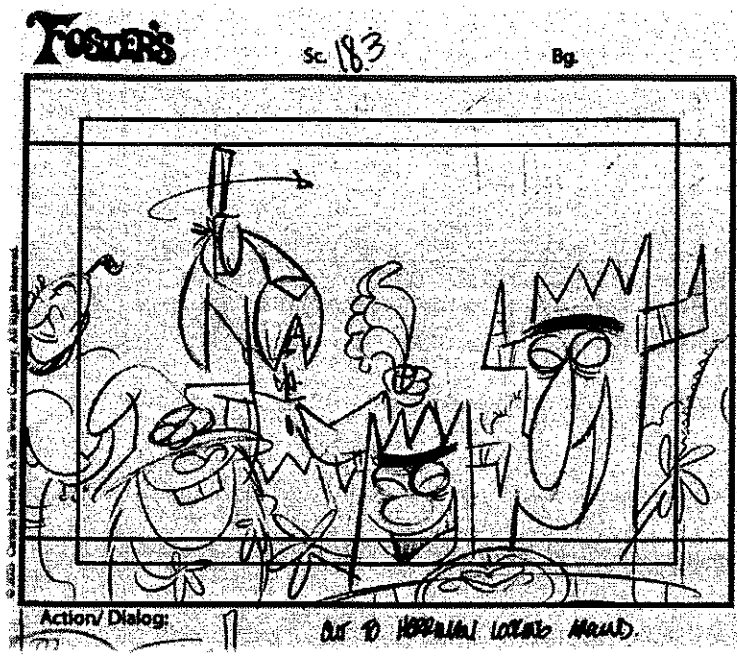
\* Dramatic angles unnecessary - new staging is a bit cleaner & easier to read.

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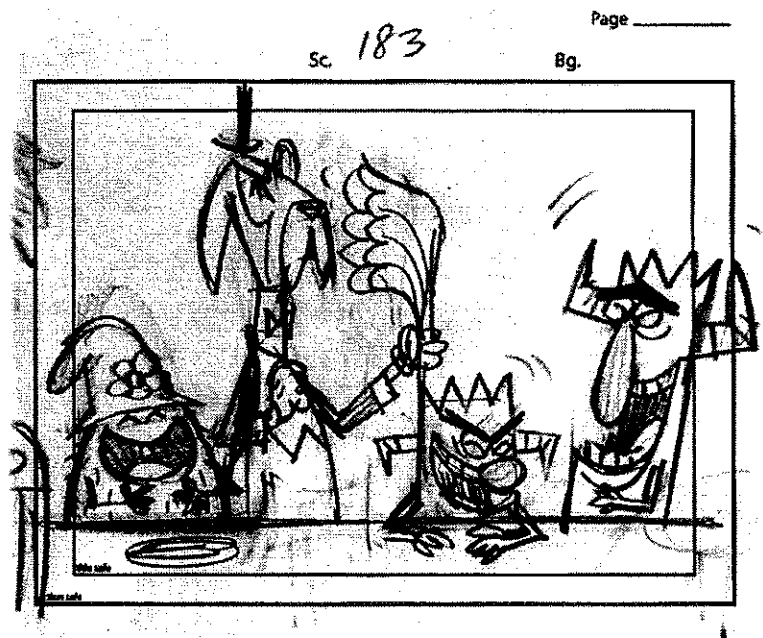
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Action/Dialog:

Before:

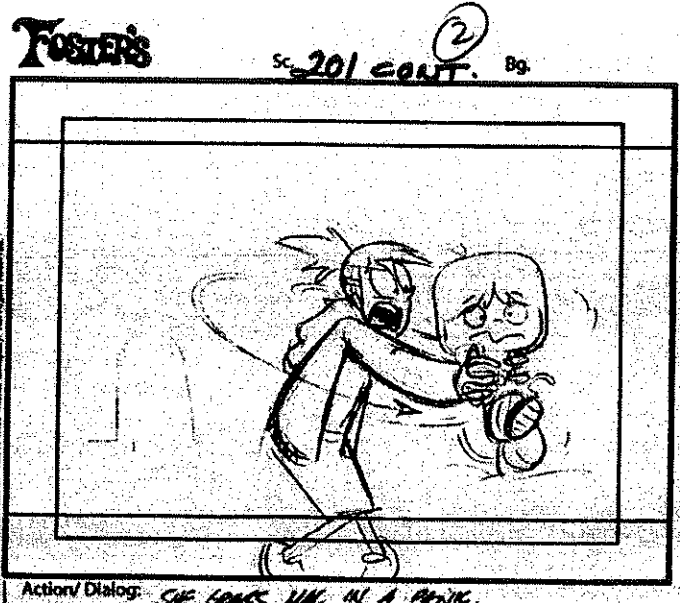
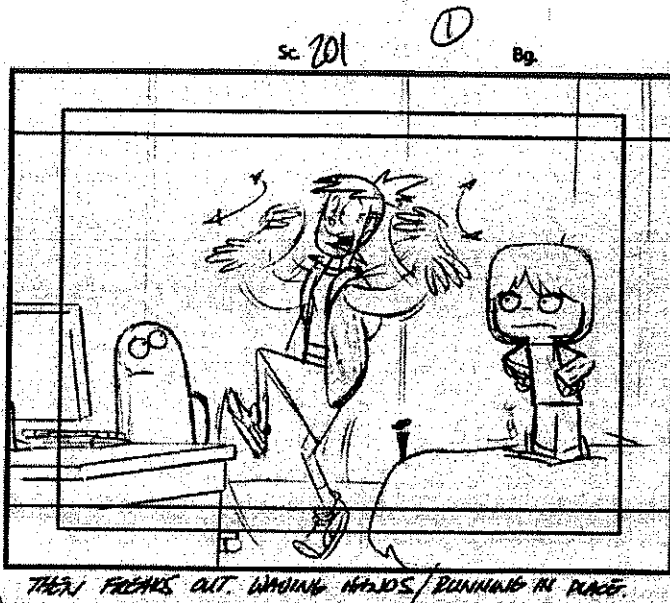


After:

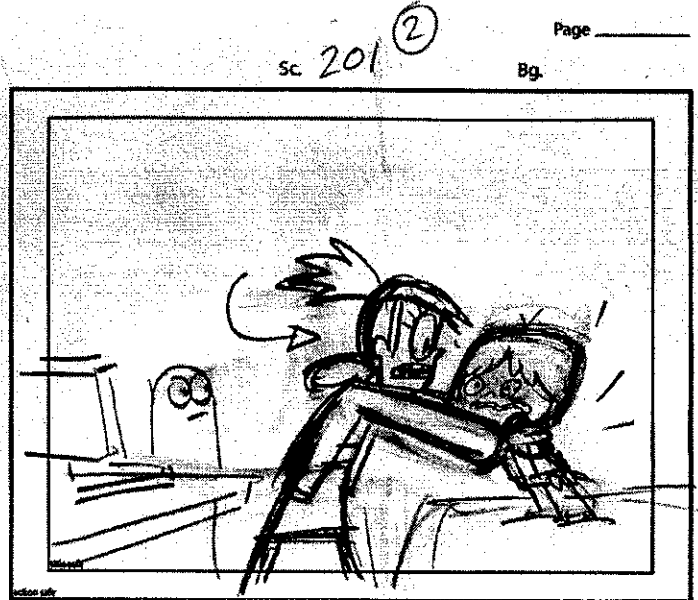
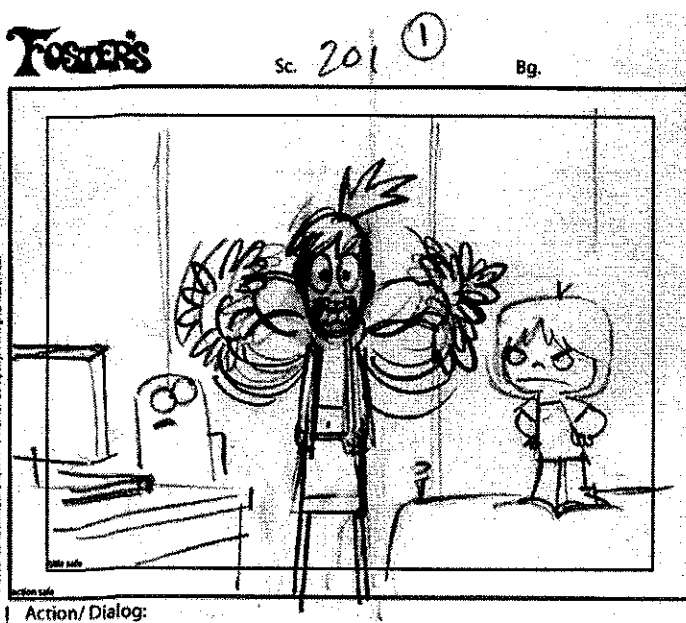


**\* Original shot is too crowded - hard to read.**  
**New shot opens up frame; better silhouette.**

Before:

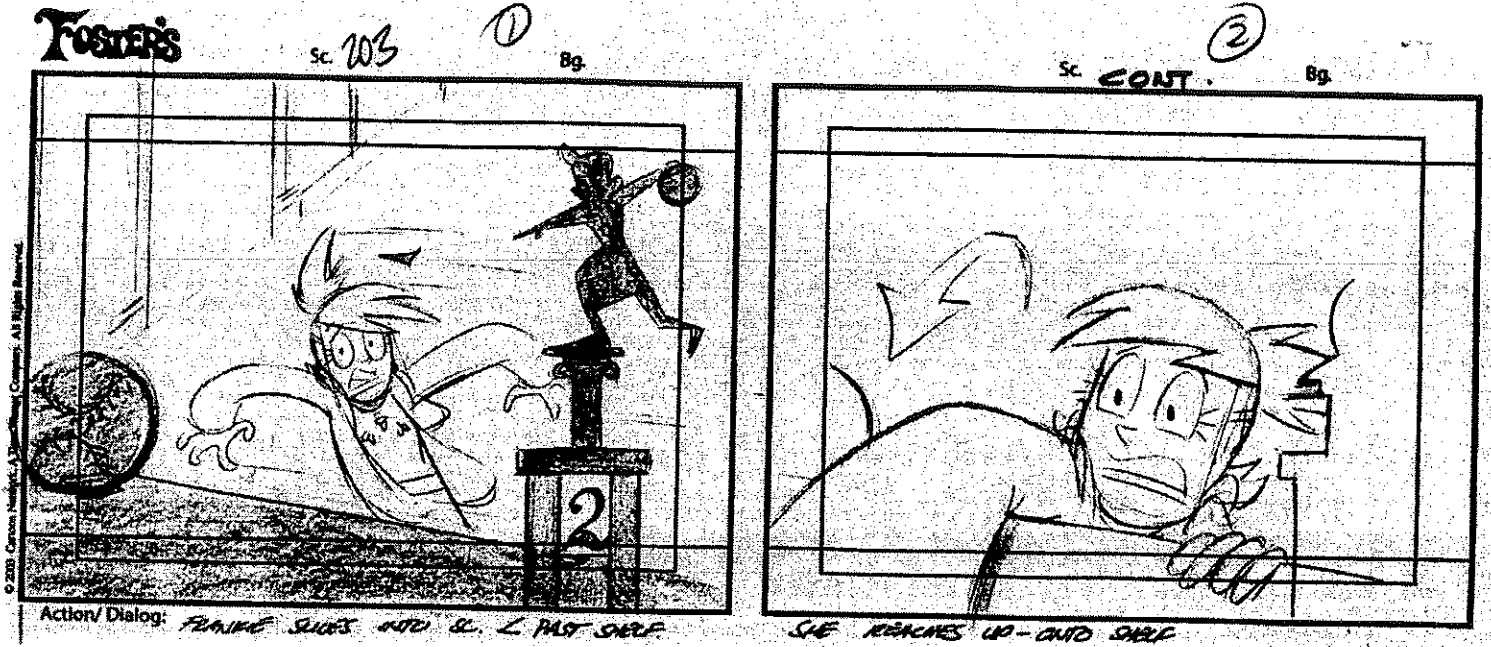


After:

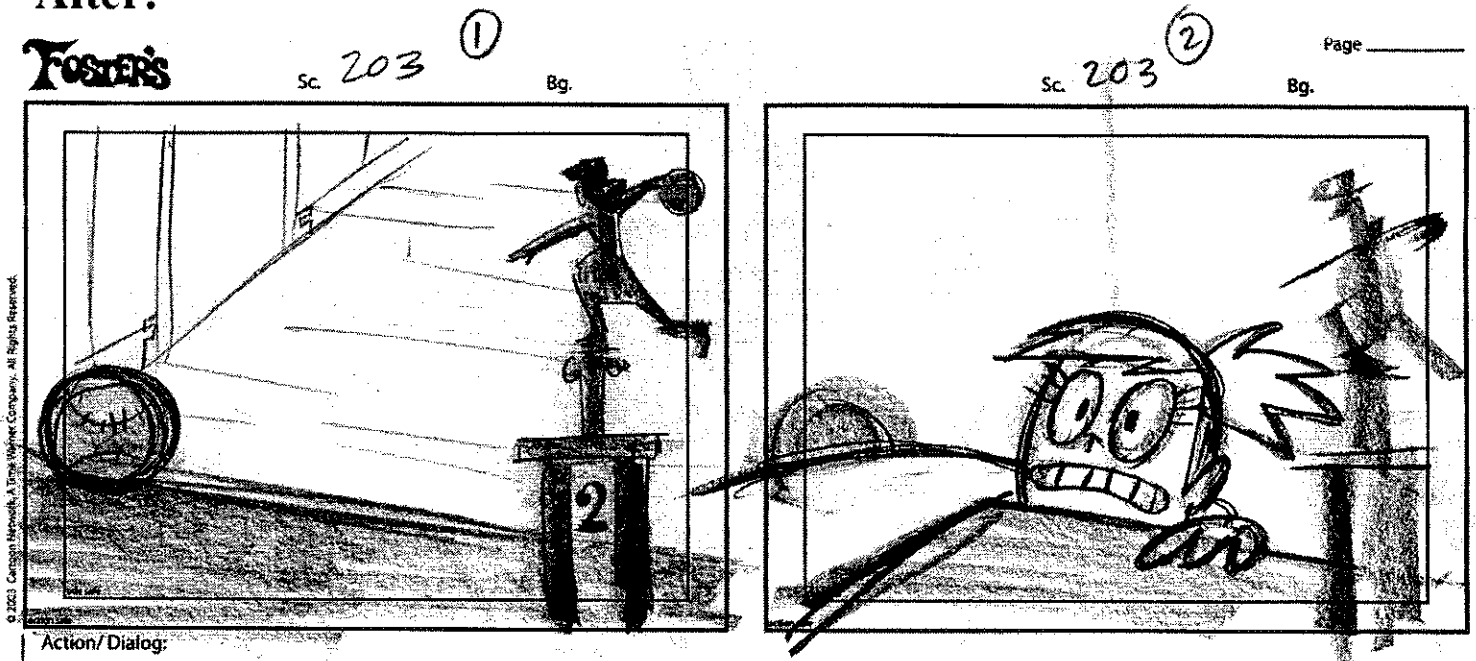


\* New shot avoids full body dance animation while keeping true to point of scene.

Before:

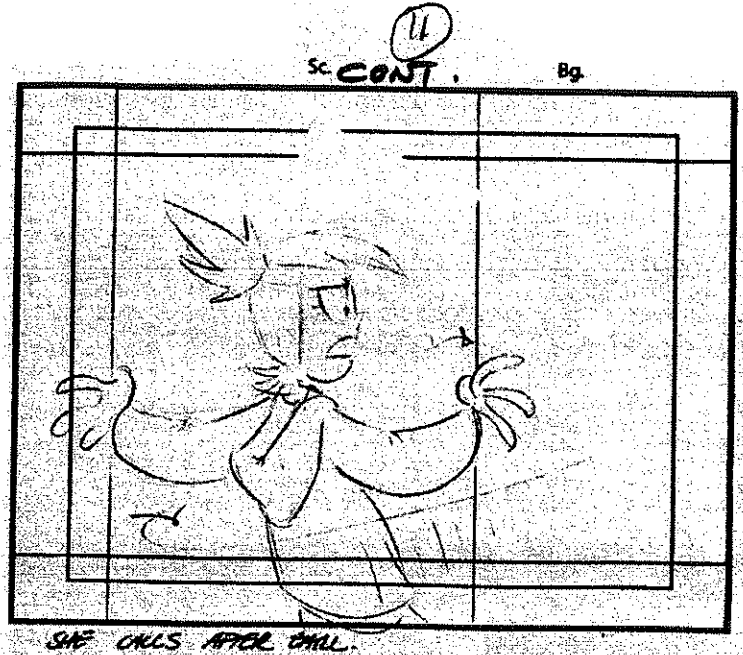
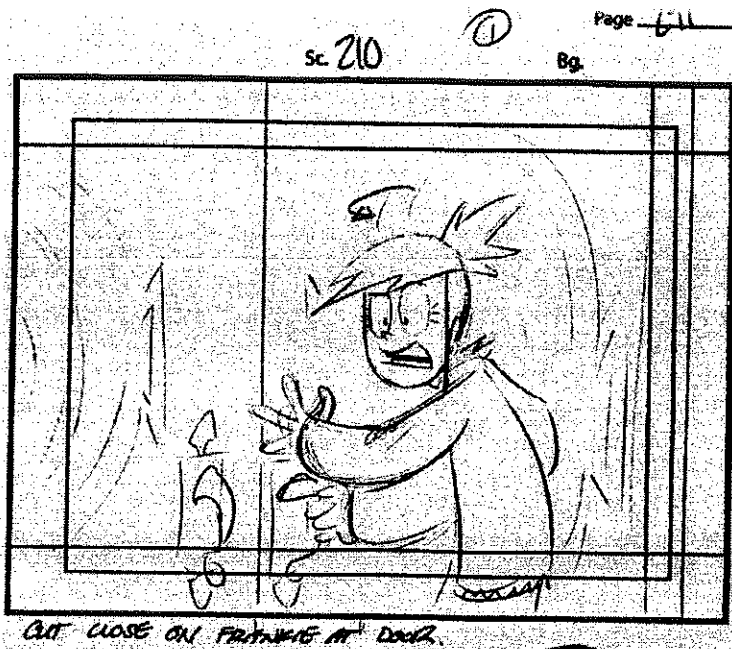


After:

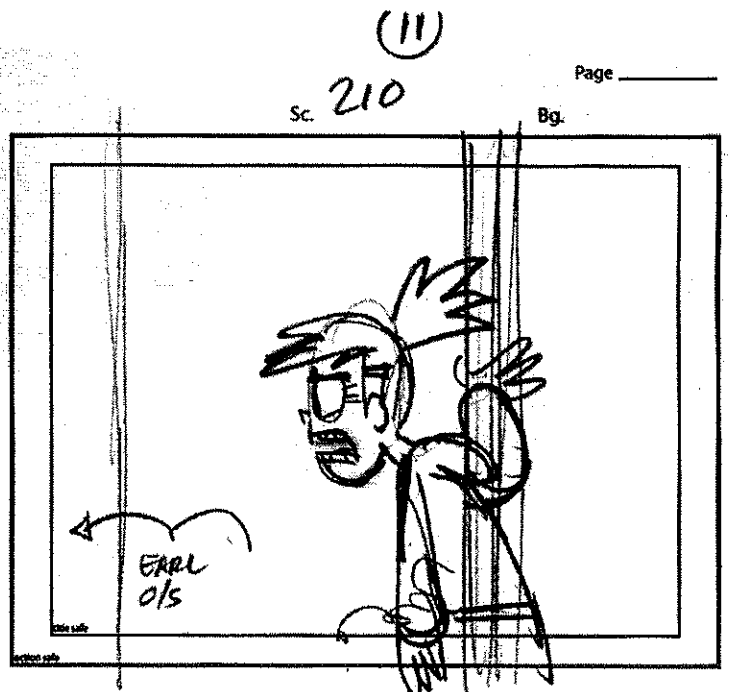
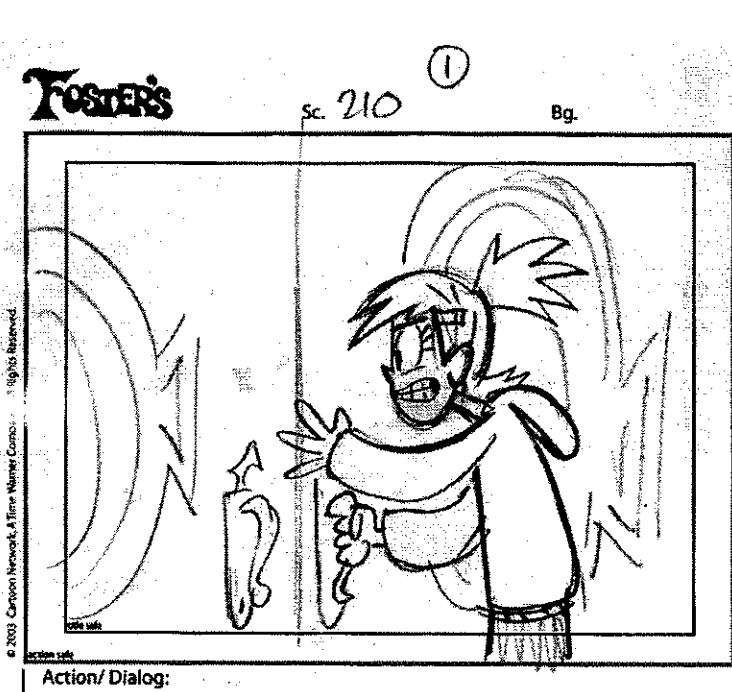


\* New panels avoid Frankie downshot slide; just pops up from in front of dresser - purpose of scene still fulfilled.

Before:



After:

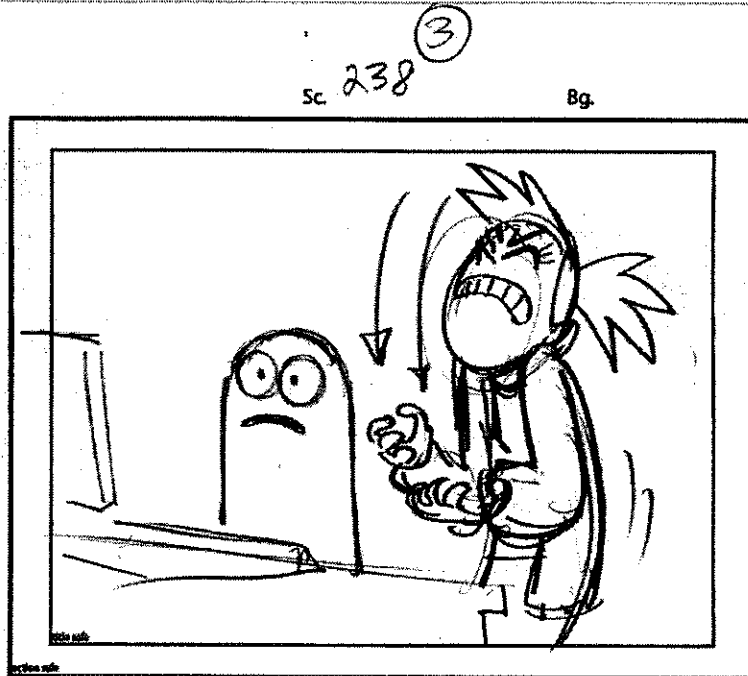


\* Transition from ① to ② very unclear - new panels show Frankie open same door - she grabs then looks toward left (the same direction she's facing at beginning of scene).

Before:



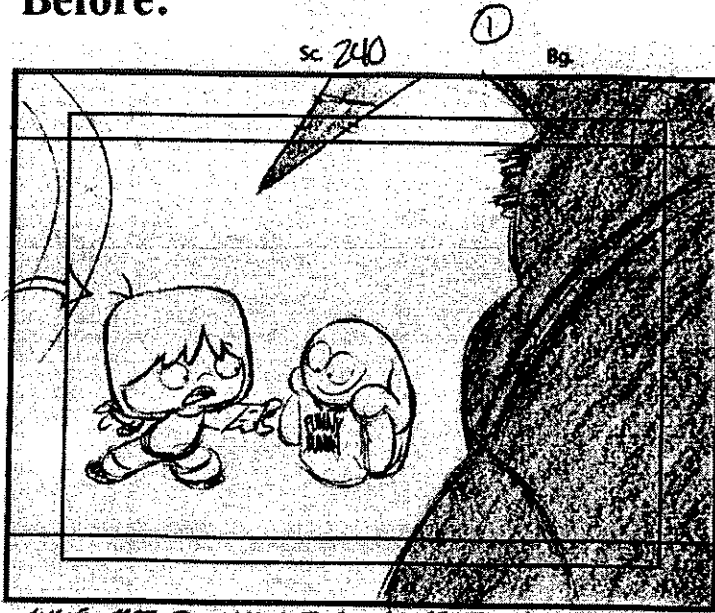
After:



**\* Frankie's action in new panel clearer & silhouettes better (stronger)**

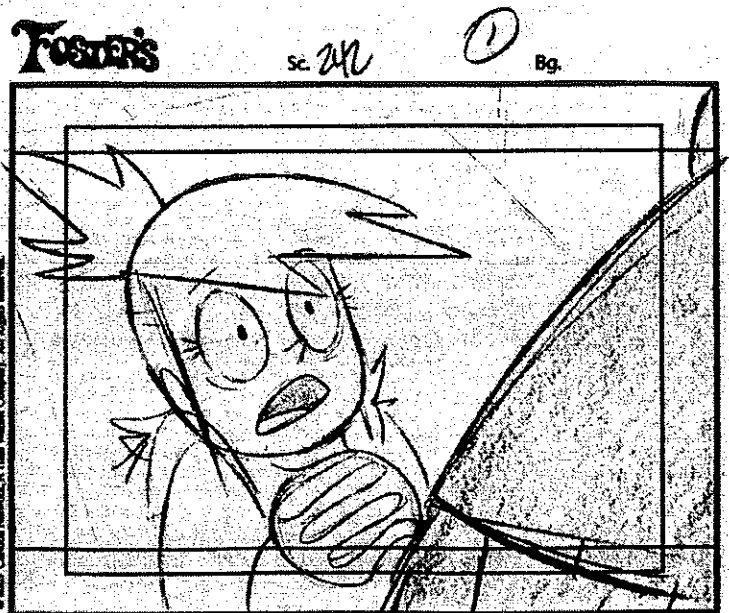


Before:



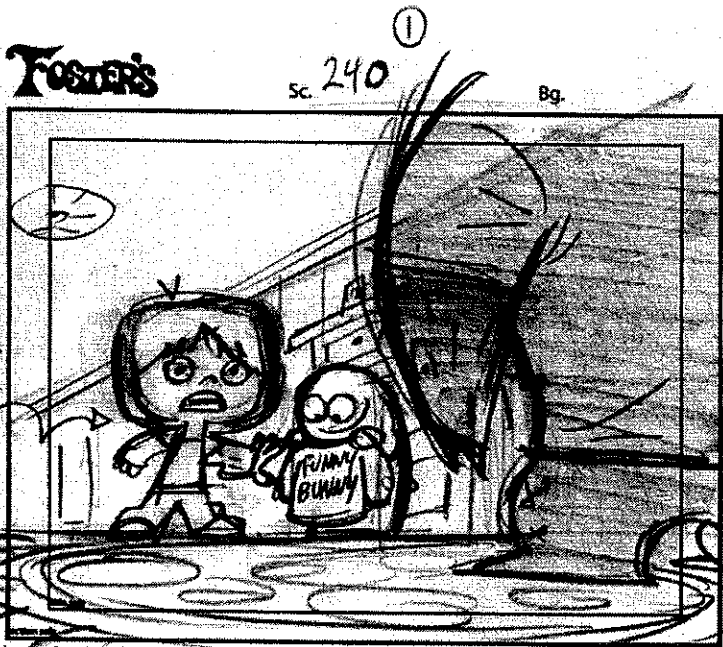
ANGLE NOT ED. NUC AND SL. GRASS TAKEN

Foster's

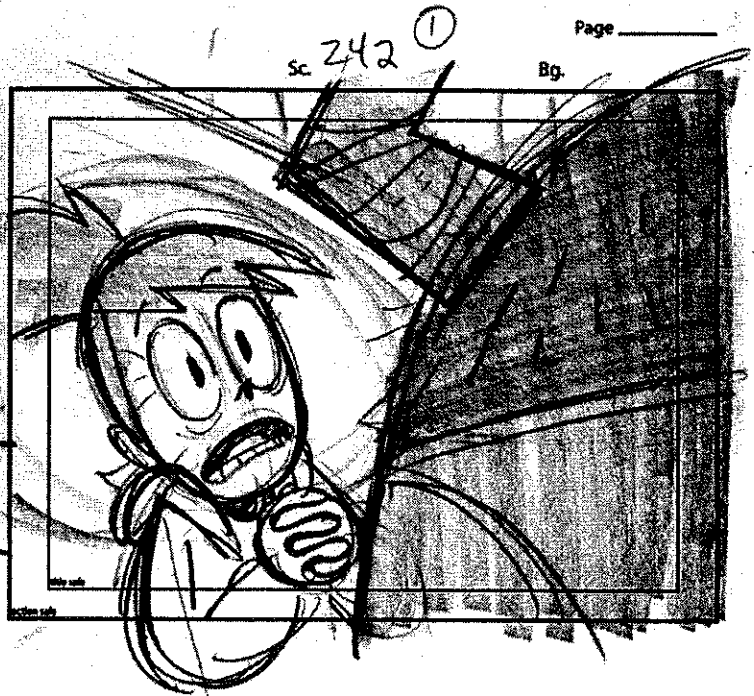


Action/Dialog: FRANKIE BEGS TO EDUARDO

After:



Action/Dialog:



Page \_\_\_\_\_

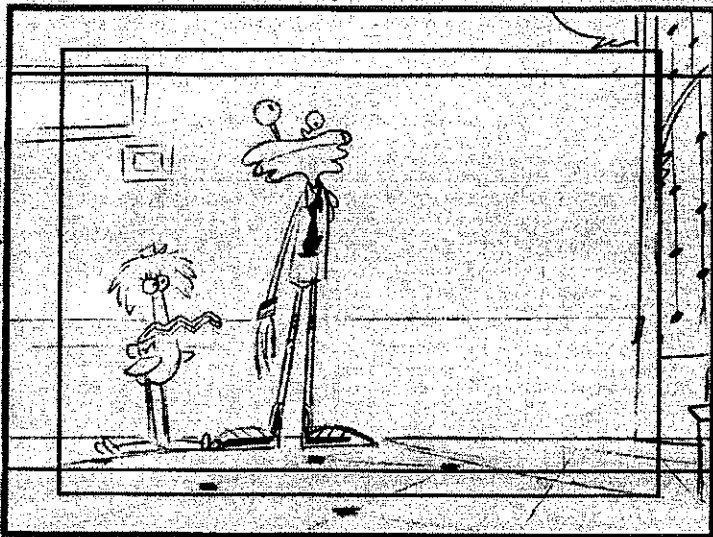
\* Lower angle allows us to use more existing assets yet sacrifices no story points. Also, jacket reads a little better.

\* When showing some char. in FG, make sure to feature enough of the char. to read him/her in shot. Scale char. in BG as necessary.

Before:

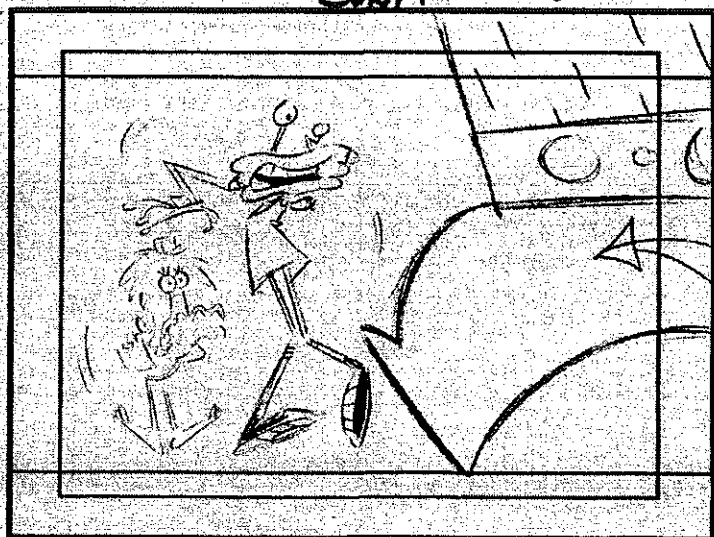
**FOSTER'S**

sc 255 ① Bg.



Action/Dialog: COCO AND WILT LOOK UP AT MACHINE  
FOSTER THINKS OFF

sc CONT. ② Bg.

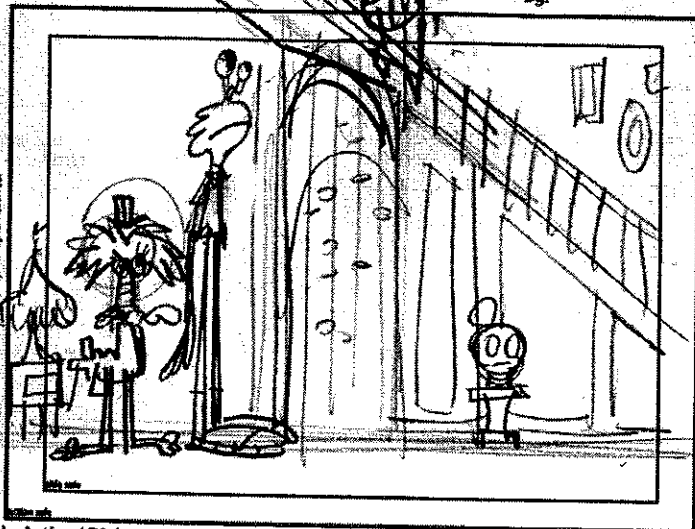


EDUARDO CRUISES AND SC.

After:

**FOSTER'S**

sc 255 ① Bg.



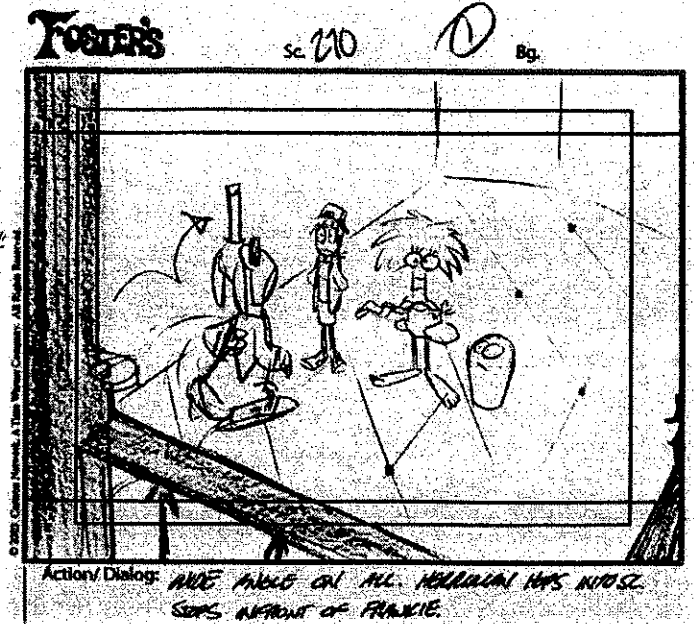
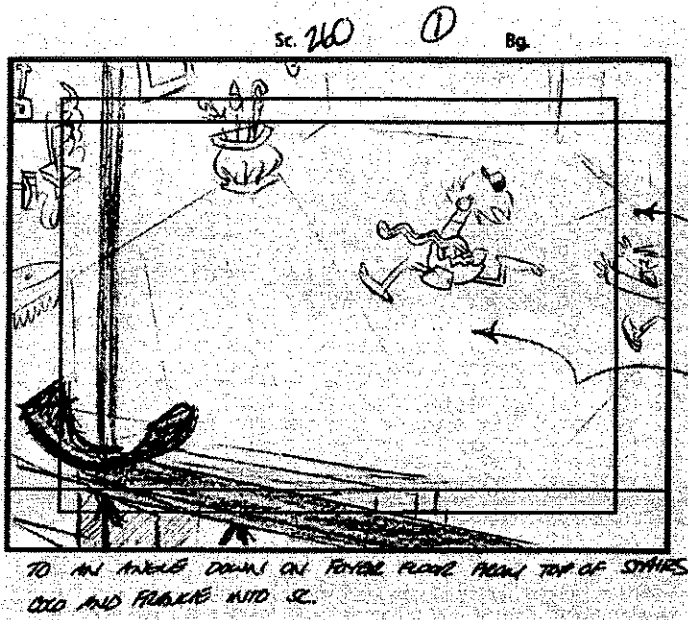
Action/Dialog: MME FOSTER O/S

sc 255 ② Bg.

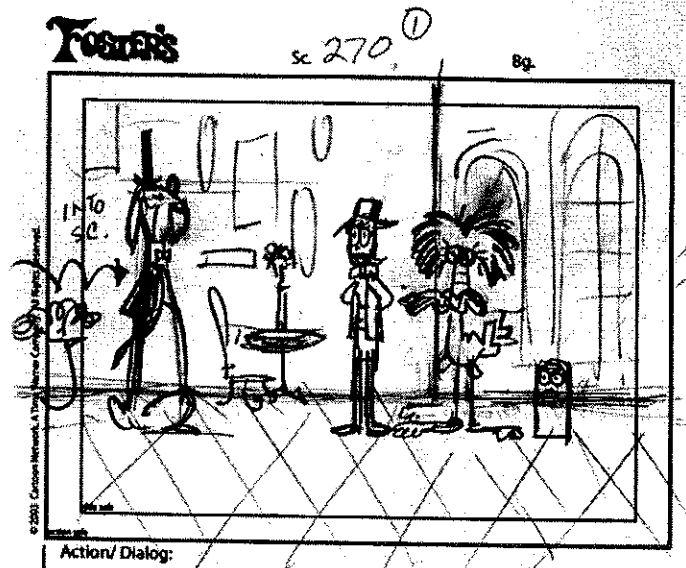
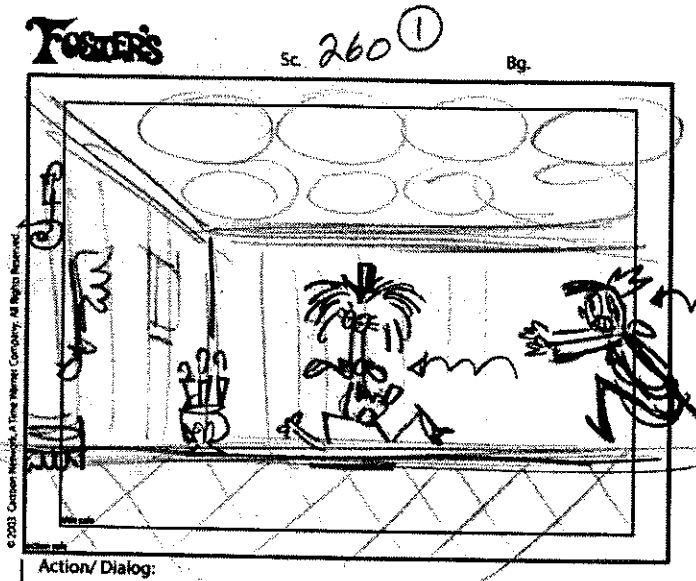


\* The new angle eliminates the need for perspective run on Eduardo & shot is cleaner, putting more space between Coco, Wilt & Ed. Allows Ed to send the others o/s clearly & in profile (also, easier to animate without perspective).

Before:



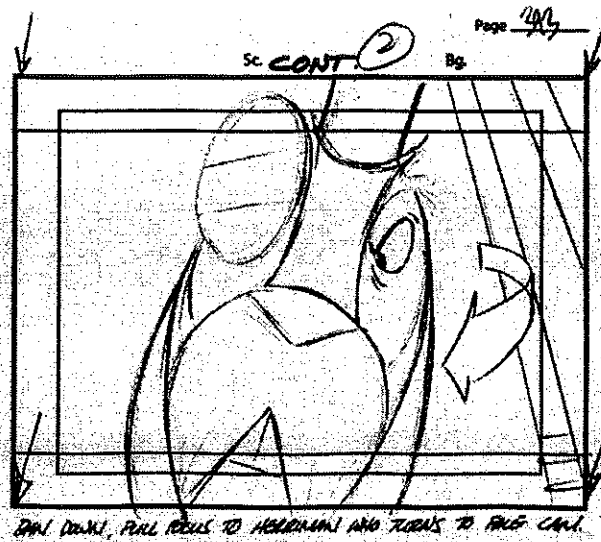
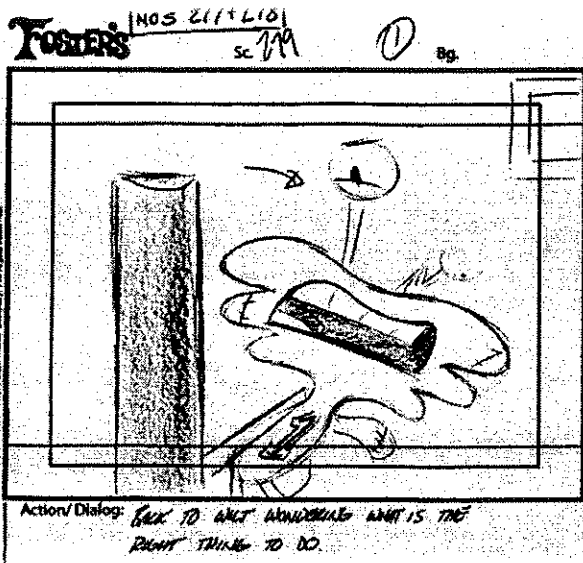
After:



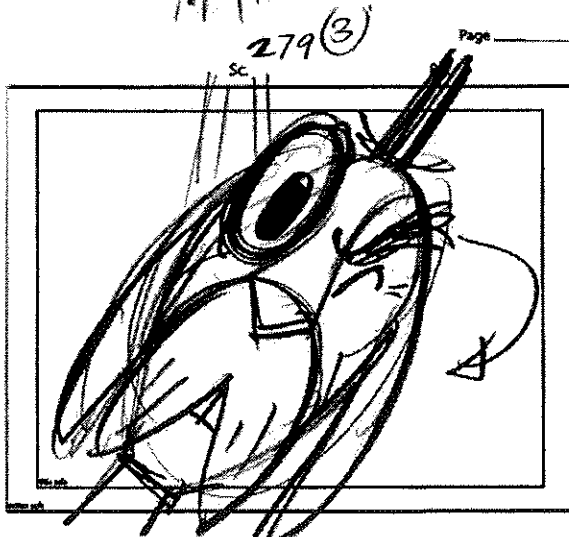
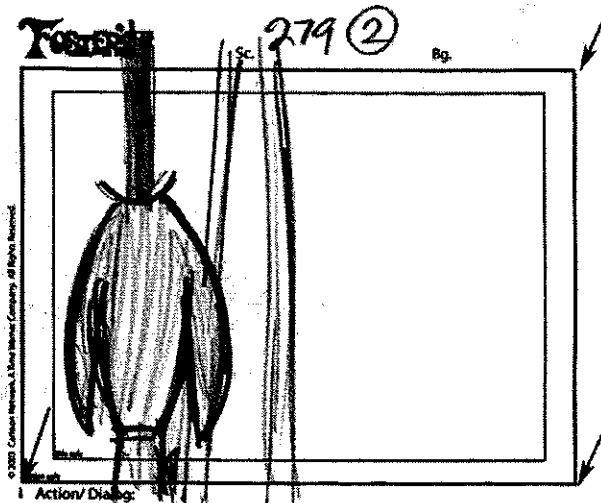
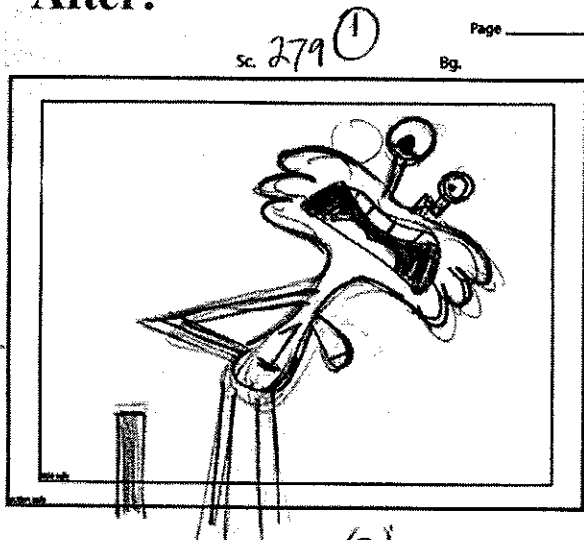
\* This long scene required 3 chars running around in a circle in downshot. The new, lower angle allows for profile runs where chars can go back & forth/ in & out of scene instead of perspective circle, as well as allow the actions to read easily.

\* There was no special reason to have camera so high (nothing in particular to look down upon) so we lowered the camera to simplify our animation and to use assets already available to us.

Before:

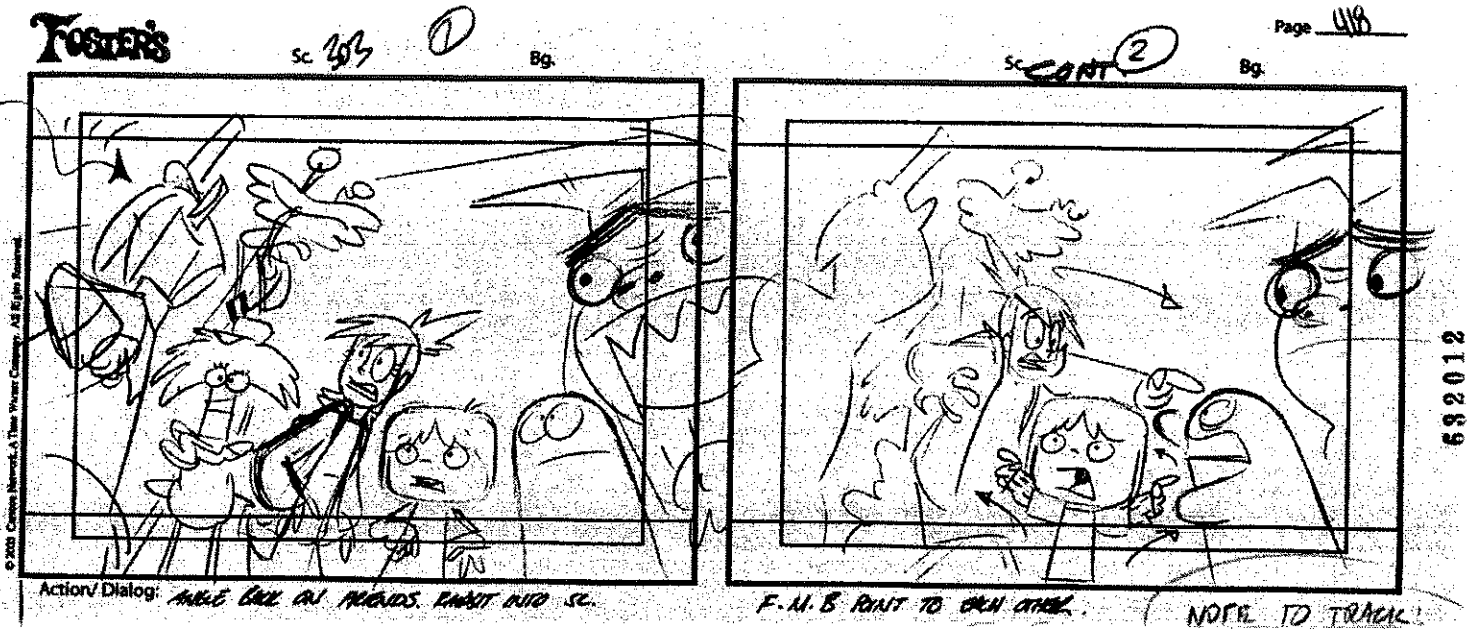


After:



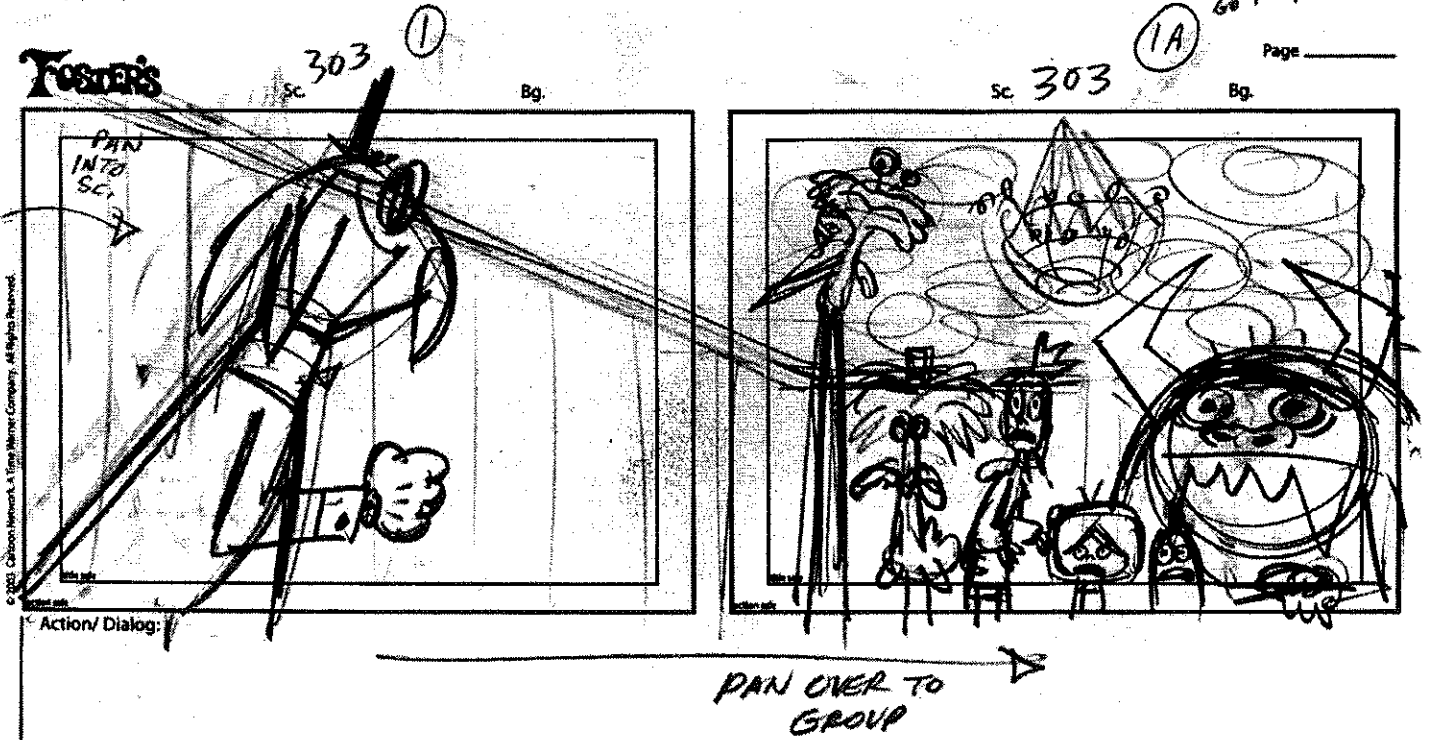
\* Wilt is very tall, so to see that much of Mr. Herriman's hat at top of scene seemed strange. Also, Herriman's so large that he doesn't have room to turn to camera with any effect... so we raised/ scaled down Wilt and lowered/ scaled down Herriman's hat/head (until last panel).

Before:



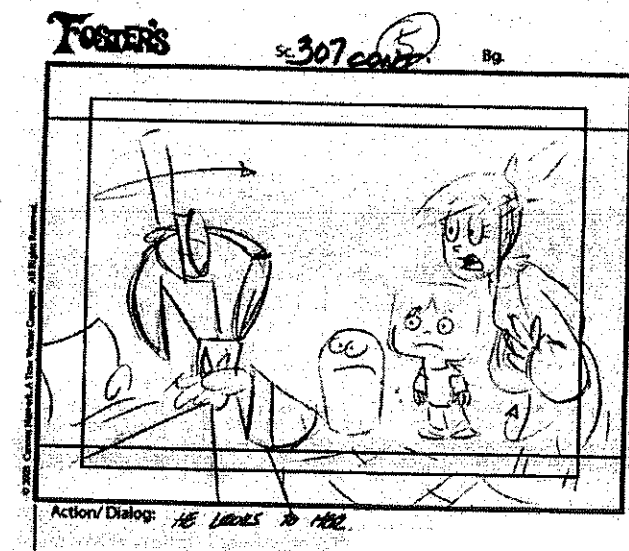
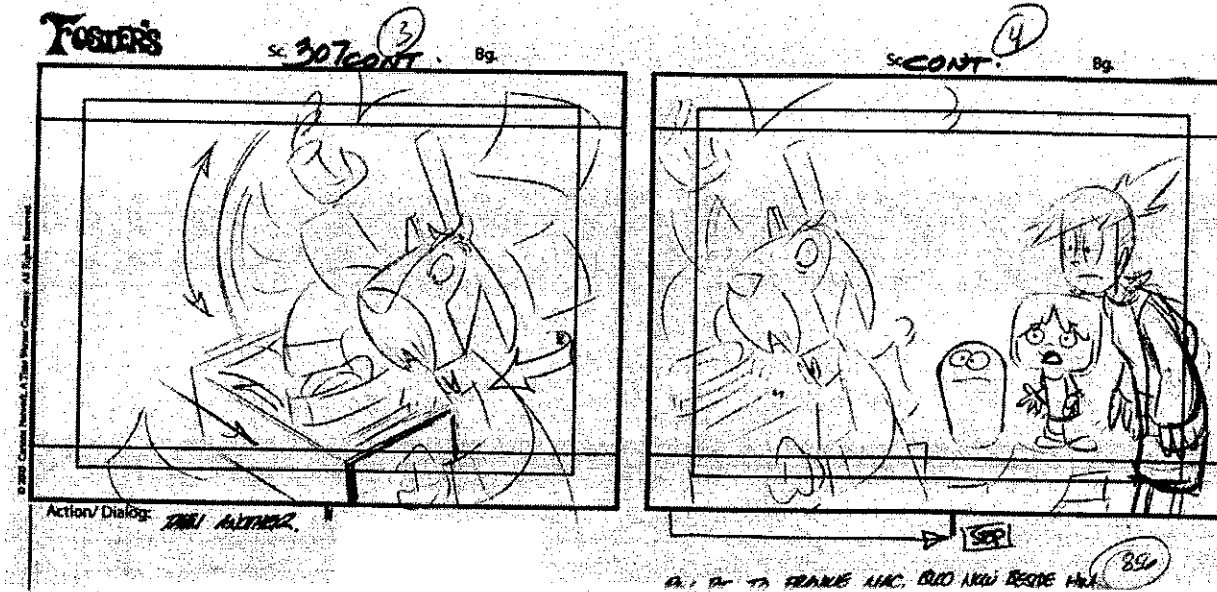
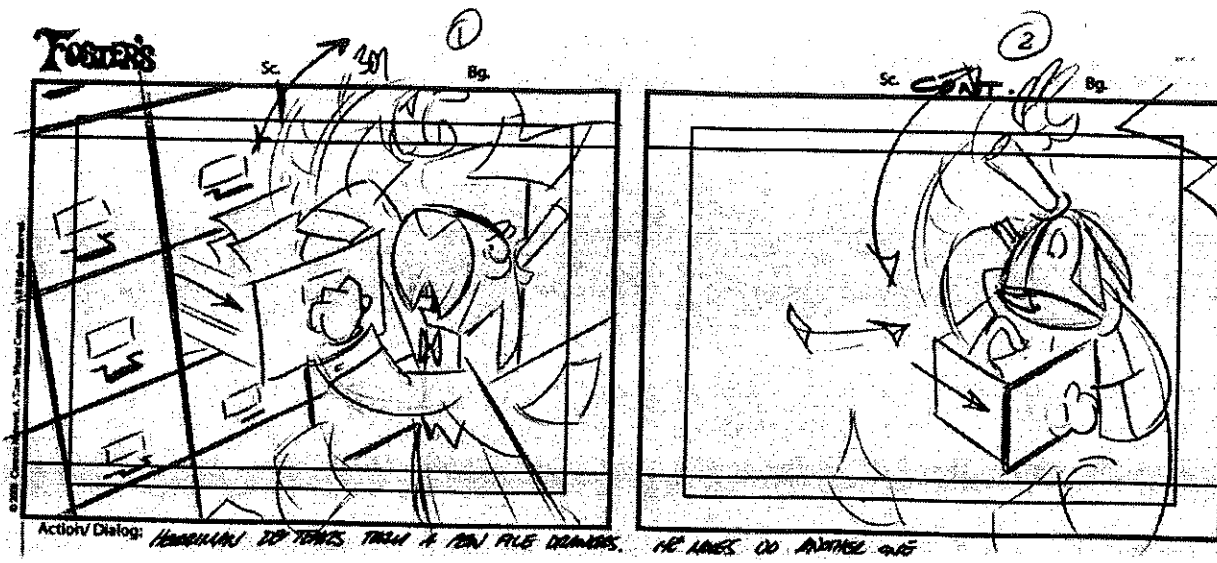
\* This shot seemed way too crowded and it took the dramatic emphasis off Mr. Herriman entering shot because it's an upshot of everyone at once...

After:



\* The new shot focuses more on Herriman's entrance, then pans quickly to group to get reaction - both sides become more effective - plus, the new group shot allows for better-looking assets (stock models).

Before:

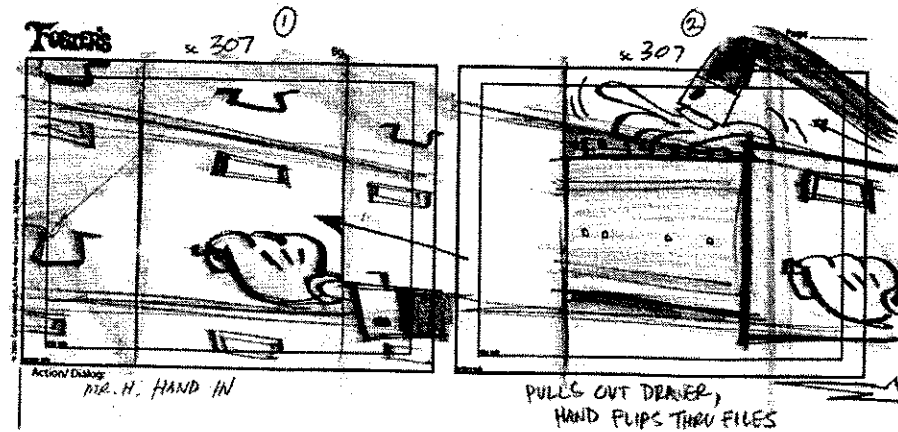


\* Even though this is a dramatic moment (and a dramatic shot), the staging of all of Herriman's full body animation in the single shot can be daunting. The new angle of Herriman must be created, then we'd need to animate all of the head & body's drastic changes - in perspective.

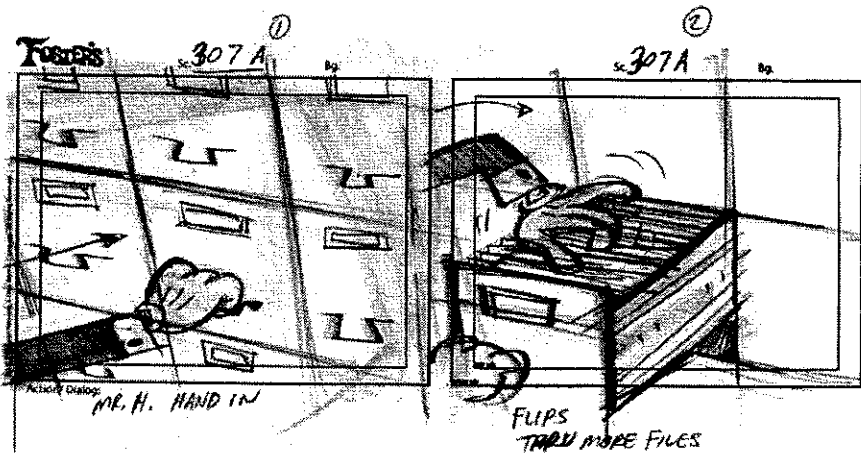
\* REVISIONS ON NEXT PAGE



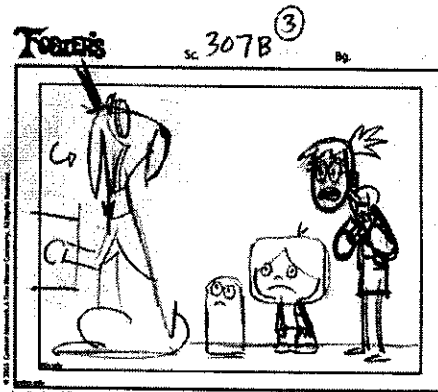
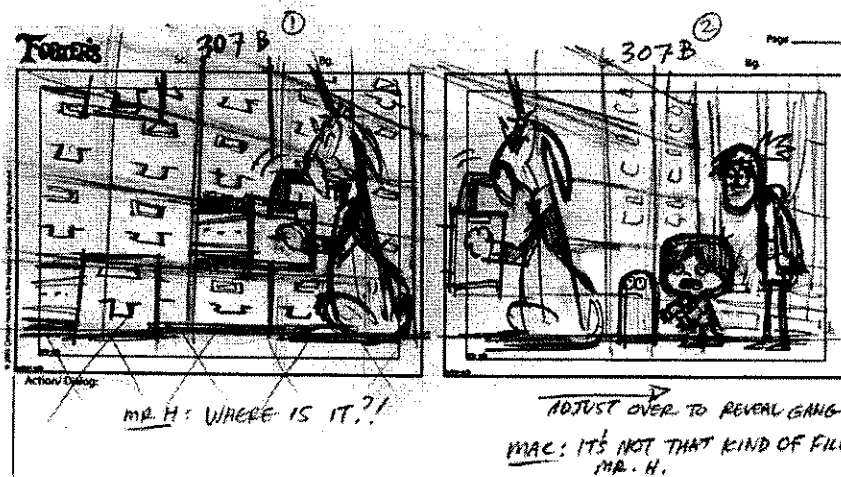
After:



\* Cutting the scene up into multiple claustrophobic shots retains drama & excitement while creating scenes which are MUCH easier to animate than the single long shot. Now, only the drawers and the arms/ hands need move, and quickly at that.



\* The final shot widens to reveal sc. as a whole with static drawers already opened and Herriman rummaging thru one file (only arm animates). We pan over at this angle and his head turn is easy. It will also look appealing, and the final composition is clean.

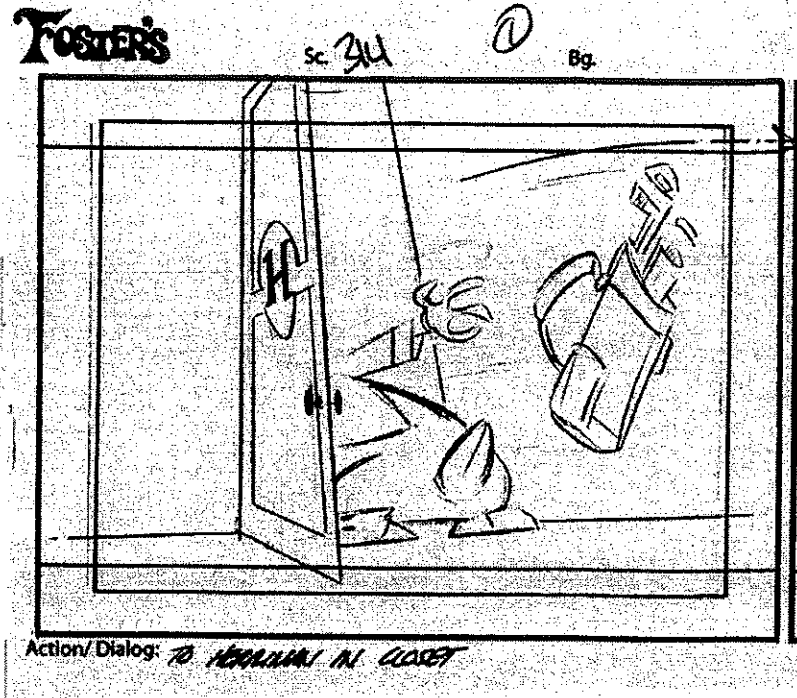


MR. H: WHERE IS IT?!

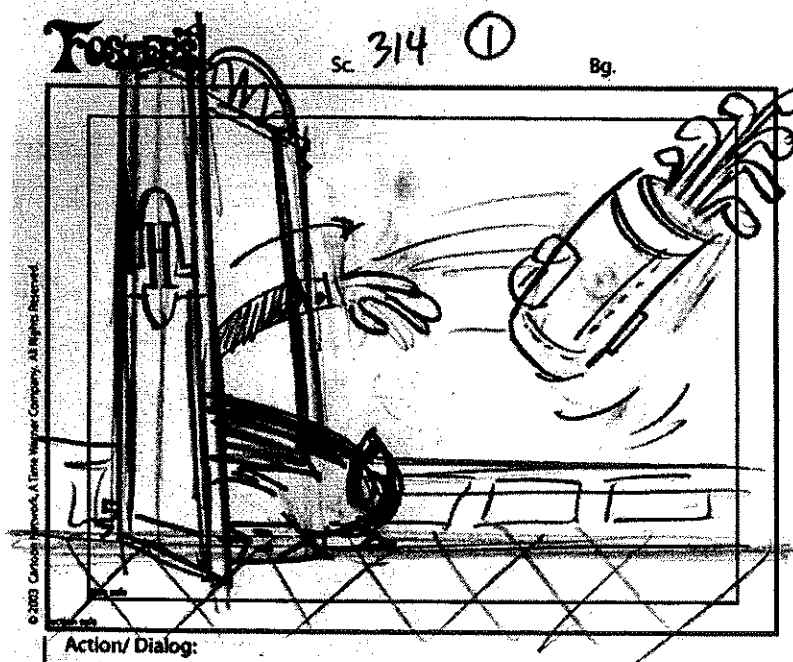
ADJUST OVER TO REVEAL GANG  
MAC: IT'S NOT THAT KIND OF FILE  
MR. H.

FRANKIE: YEAH, THE FILES  
IN MY COMPUTER...

BEFORE:

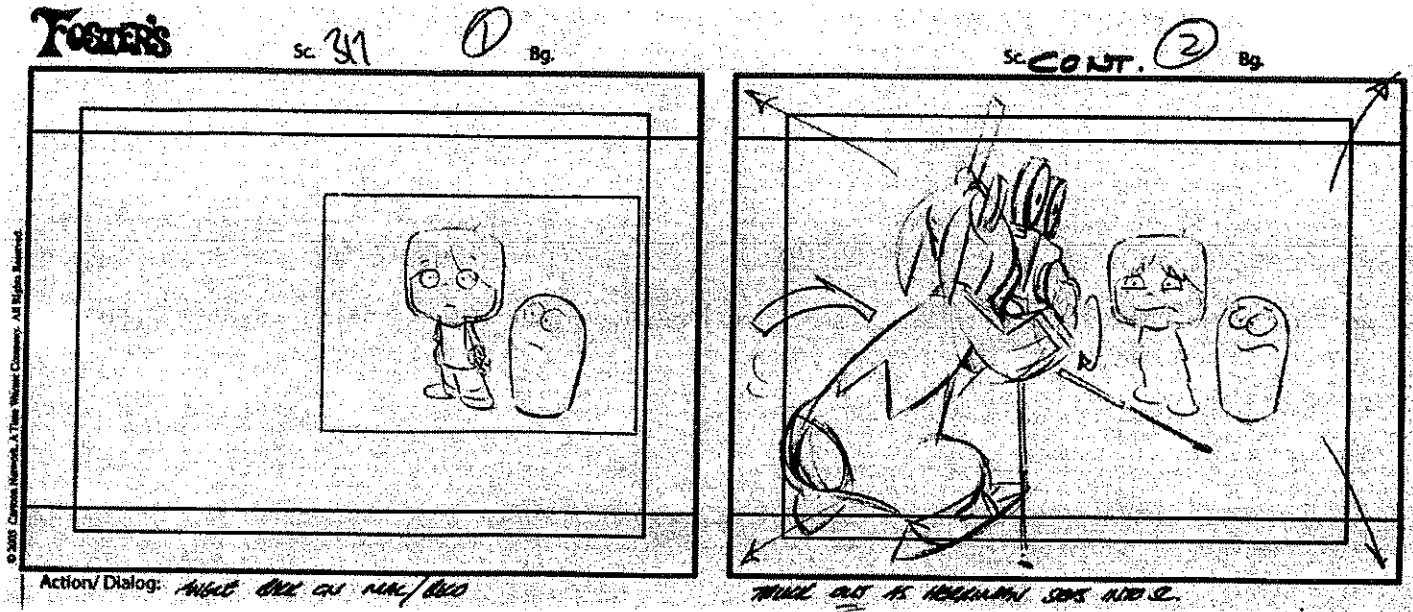


AFTER:

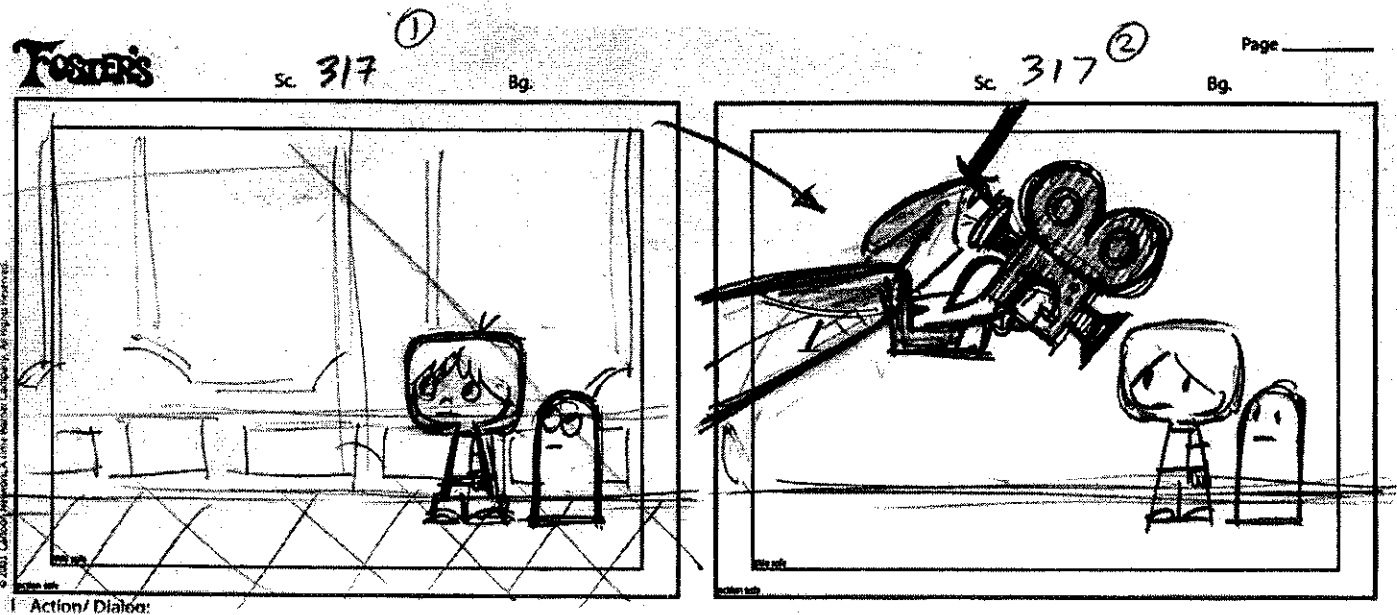


\* This new shot just gives us a little more room to the right of Herriman where all of the elements will fly through.

BEFORE:

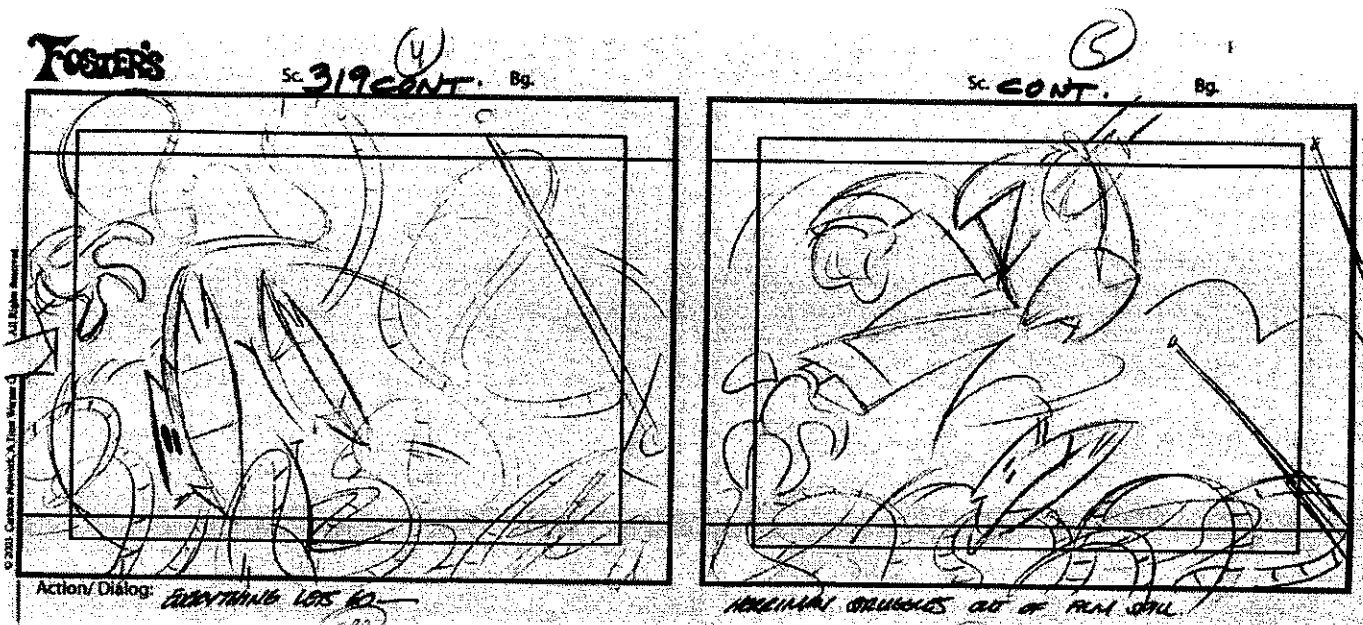


AFTER:

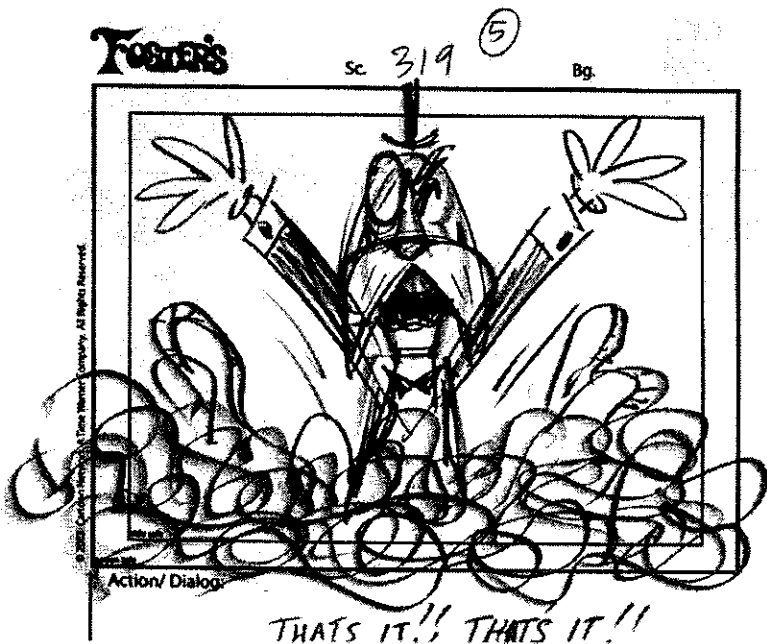


\* Not only is the revised shot much easier to draw/animate, the joke plays funnier with the flat, profile shot. It's simplified so that the lameness of Herriman and his old camera read clearly. It's also an ironic contrast to the previous dramatic (extreme) shot.

BEFORE:

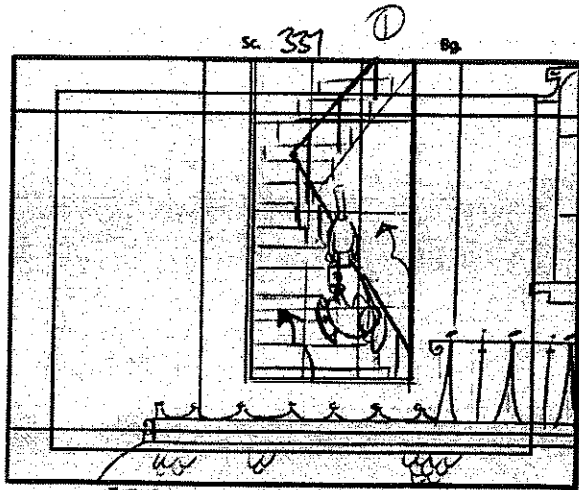


AFTER:

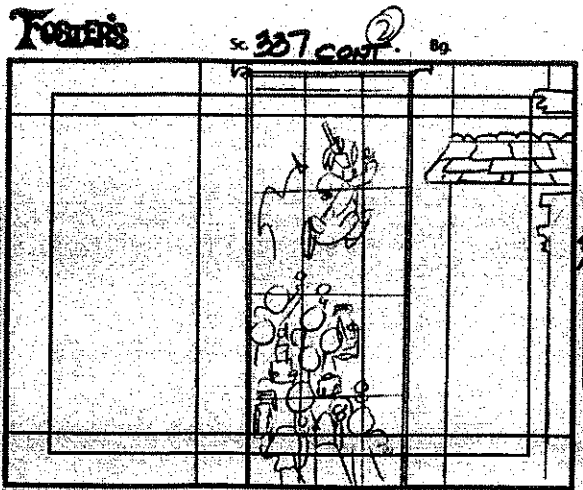


\* The new shot just eliminates the difficult to animate “struggle” shown in the original. We now simply wipe Herriman o/s left during film explosion; film rises higher into shot (pan up); then shoot Herriman straight up from “behind” film mess.

Before:

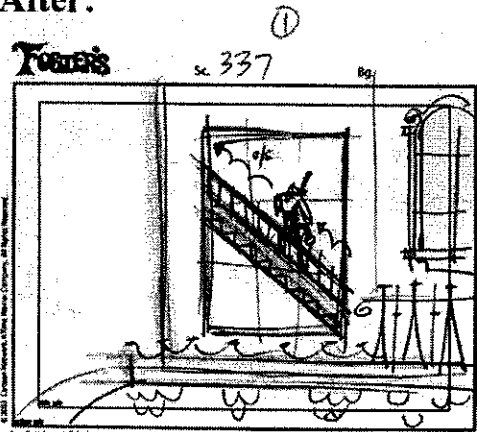


CUT TO EXT. FOSTER'S LANDING AS WINDOW  
PAN UP W/ REPORTER CROWD CLIMBING STAIRS

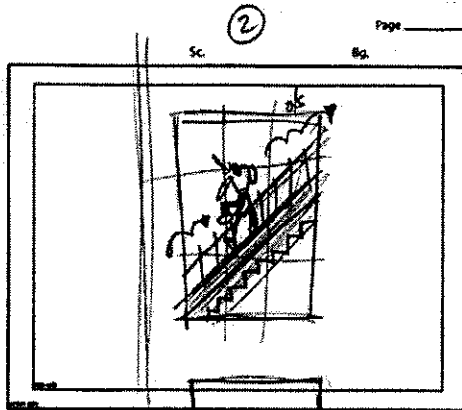


Action/Dialog: PAN UP WITH REPORTER CLIMBING STAIRS.  
THE CROWD IS STILL IN PURSUIT.

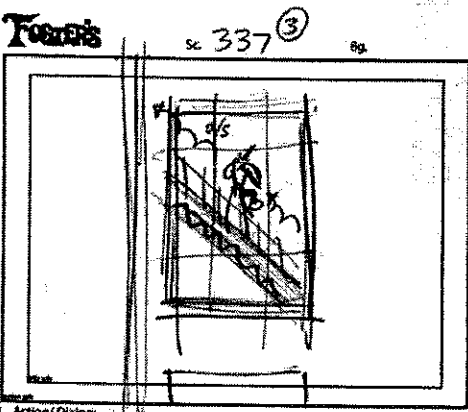
After:



Action/Dialog:

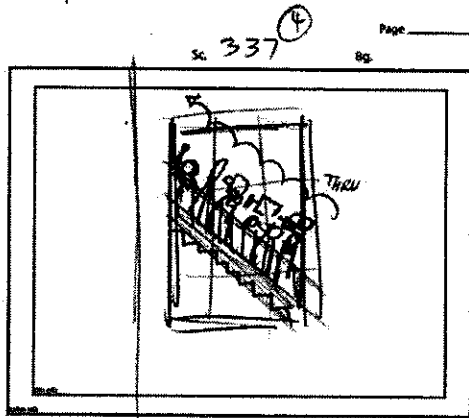


↑ PAN UP TO NEXT WINDOW



Action/Dialog:

↑ PAN UP AGAIN TO THIRD WINDOW  
(THEN STOP PAN)



REPORTER CROWD FOLLOWS

\* Now we need only animate all of the chars in profile once and just pan them diagonally thru shot; then we flip the chars for the next window after the pan up and slide them thru again. This window treatment eliminates the need to animate difficult turns.