Devil went down to Georgia

Kent Francis

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MASTERS THESIS
“Devil Went Down To Georgia”
by
Kent Francis

Submitted in Partial Fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA COMPUTER ANIMATION PROGRAM
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY

Malcolm Spaull, Committee Chairperson

Steve Kurtz

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PERMISSION GRANTED

"The Devil Went Down to Georgia"

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Kent A. Francis
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Selecting Style of Animation

Deciding on a thesis topic for computer animation proved to be a challenging and somewhat daunting task. Animation encompasses a large body of work ranging from non-objective displays of color and pattern to the objective, realistically rendered story driven epics. A current preference for the latter type of animation helped provide a direction for my project. However, within this subset, there remains infinite possibilities. Additionally, this division is not completely accurate since non-objective animation can easily be brought into use within the framework of a story driven piece. Yet, in an effort to narrow the field of possible topics, the story or character driven style of animating was selected for my thesis.

Components of Story Driven Animation

A successful animated piece of this style requires many disciplines of study to come together in a carefully orchestrated balance. First, as previously described, the animation requires a storyline or a theme to guide its direction. To embody this theme, characters need to be developed and placed into a situation where they can interact with one another and their surroundings. Second, the characters and their world need to be given a visual representation. This leads to the questions of what medium to use and what type of visual style will best lend themselves to the story? Third, the question
of the animation itself must be answered. How will the characters move? Will the movement be naturalistic or highly stylized? Fourth, the filmic language used to tell the story visually must be addressed. How will the shots be framed? How will the camera move? How should the scenes be edited together? Fifth, How will sound be incorporated into the piece? Will there be a musical score and other sound effects? How will the music relate to the action and editing? If there is to be dialogue, what quality of voices should the characters have? Last is the computer technology involved. What kinds of hardware and software are available? What are the limitations and problems of the technology? Is there a steep curve in learning the functions of the software before it can be used effectively? Will the animation be 2D, 3D, or a combination of the two?

All the above mentioned disciplines need to be addressed and brought together to create the ultimate goal of an animated piece, to make something entertaining and meaningful to the audience.

In the initial stages, the goal of my project was to address all of the areas of an animated piece as fully as possible. It was a necessary and vital step in becoming an animator and film maker. To obtain this objective, it was estimated that the process would probably take one to two years to complete. However, I looked forward to the challenge of weaving together ideas, images, and sound into a unified statement.
STORY IDEAS

Department Philosophy

When the thesis project was begun, the general philosophy in the department was to encourage the student to address a meaningful topic such as an event of personal discovery and growth or a universal truth. Topics were not limited to these areas; however, a preference for this type of theme was generally advocated. On a personal level, this type of theme was welcomed. It provided a good chance to make a comment about the philosophies and events in the world. However, this proved to be a more difficult task than it first appeared.

First Attempt

The first attempt at a story became a thirty-six page allegory relative to things encountered in my own life. It was set in a fantasy world of bizarre creatures. The main character had one huge eye with his sole arm protruding from the top of his head. I liked many things about the story; but, in the end, it proved very unwieldy. It was too lengthy to animate in a reasonable time frame and some problem spots were difficult to reconcile. With much reluctance, this piece was abandoned.
Second Attempt

The second attempt involved a scarecrow. The story was to illustrate how people treat each other. The basic theme was how people's expectations color the perceptions they have of the people around them. However, the scarecrow idea did not make it out of the committee. The advisory committee felt the story was more appropriate for a stage play or children's book than an animated piece. The story conflicts were deemed too internalized and not sufficiently conducive to external action for an animation project. After unsuccessful attempts to rework the story on a visual level, this idea too was reluctantly abandoned.

Third Attempt

The third attempted story was an allegory relative to human disregard and abuse of our planet. The story was set in a vast desert. Earth was represented by a large, slow moving creature that combed the sand. On its back lived tiny hideous parasitic creatures that fed off and abused the docile giant. The parasites built cities from the host's scales, mined the flesh and blood for food and fuel, and removed sensory organs and placed them in their homes as art work. Eventually, the parasites killed their host and there was nothing left, except the vast desert. I really liked this story and felt it had the potential for imagery that would strongly impact on an audience and drive home the message. However, agreement as to the structure of the story could not be reached.
I was unwilling to give up on this story. I felt I could eventually work it into an acceptable condition. However, months had passed and still I had no acceptable story with which to begin the animation process.

Successful Selection

Frustrated with the previous attempts, I turned to works created by other people: children's books and short stories were read, videos were rented, and music was played. There was a world of ideas, but none seemed usable. This in itself suggested a good story.

Eventually, in order to move forward, the decision was made to abandon the necessity of a weighty message or theme. However, two things remained important. The project should be enjoyable and a storyline should be used to tell a story visually. Learning to tell a story visually seemed a significant part of this project. Therefore, a gag driven cartoon, a music video, or a non-objective art piece were vetoed.

Finally, while thumbing through a collection of old forty-five records, I came across a song that was felt to be a great candidate for animation. It was the Charlie Daniels' Band song, "The Devil Went down to Georgia." This song was different in that it was a ballad and had a storyline. It solved the problem for both the storyline and the soundtrack in one stroke.

Listening to the song, I could visualize laying out the story from beginning to end. The fast paced music and fiddle licks were an additional plus in that they lent themselves to lively animation.
Aside from questioning my taste in music, the thesis committee felt the song would be a good choice for my project, and I was given the go ahead to start storyboarding the song.
STORYBOARDING

**Chicken and the Egg Dilemma**

Before starting the storyboard process, the question arose whether to develop the look of the main characters and then storyboard, or whether to start storyboarding and let the characters' appearances evolve along with the storyboard? It was the old chicken and the egg dilemma.

A character’s appearance affects its actions. Conversely, the action in the story affects the character’s appearance. An example is the Devil’s appearance. Should the Devil be small, inept, and desperate looking or a rotund, slick huckster? The story could work with either Devil, but the tone would be different for each.

If the characters were developed first, they would provide a guide in that certain character types would react in particular ways. However, forcing character types into the story could hinder exploring other possibilities. In the end, it was concluded that the appearances of the characters should evolve with the storyboard. This proved difficult at first because no one version of each character would fit all parts of the story. However, after listening to countless repetitions of the song and making piles of sketches, one version of each of the main characters slowly emerged along with their actions.
Storyboard Development Process

The storyboard at this point was seventy-eight drawings long and was a comprehensive summary of what I wanted to do with the song. To create a fuller more dynamic feel to the animation, information not present in the lyrics was added in the visual action. One example of this is the signing of the contract between the Devil and Johnny.

When the storyboard was presented to the advisory committee, it was generally well received. A few minor changes were suggested and I was given the go ahead to start the animation process.
Final Look of Piece

At this point, confidence was quite high relative to the project. The storyline and soundtrack were decided upon and the storyboard tied everything together. Things were falling into place. The next decision involved deciding on a final look for the piece. Should 3D animation software or more traditional 2D techniques be used. 3D animation was quickly gaining popularity, and experience with it would better position me as a stronger candidate for future employment.

3D Versus 2D

Using 3D had its drawbacks. The learning curve of the software often caused students to struggle just to get something to move, much less create effective animation. In addition, long rendering times and the unfavorable student/equipment ratio gave cause for concern. Most importantly, I did not like the 3D look for my particular project. At the time, 3D seemed to lend itself more to flying logos, spaceships and robots. It seemed too hard edged for my vision of the piece. In experimenting to create a softer feel, the results pushed the software and equipment to its limits and would have resulted in horrendously long rendering times. These findings convinced me to not try creating the whole film using 3D. However, I did not want to deprive myself of the experience of working with 3D.
3D Experience

The opening sequence of my project lent itself well to 3D backgrounds with 2D animation composited on top. My parents’ generous offer of a computer and the availability of a 3D software package (infini-D) at student pricing made it possible for me to try this combination. My original opening sequence consisted of a fly through over the Devil’s desk in hell. Composited on top of the 3D renderings of the desk were hand drawn drawer handles with demon faces that came to life. Also hand drawn was the Devil’s hand which stopped the spinning of a 3D globe. By experimenting with the lighting and texture maps in the 3D package, a softer, illustrative feel was created and the 3D images composited well with the hand drawn images.

The creation of the opening sequence was painstakingly slow. The rendering time was extremely slow even with the Quadra 700, one of the best Macintosh computers available at the time. It took the computer over an hour to render one frame, and there were over 300 frames. Positioning the lighting and the texture maps was extremely frustrating. In order to see even the smallest change, a long rendering pause had to be endured. Rendering a smaller sized frame decreased the rendering time only a small amount. The computer still had to do all of the calculations for a raytracing algorithm. Choosing a faster rendering method than raytracing did not help either, because none of the other algorithms would show shadows.

Finally, after much effort, everything was in place and a low resolution rendering was done without shadow lighting or texture maps.
The rendered images were then imported into a 2D animation package (Macromedia Director) and composited with the hand drawn, pencil test images that had been scanned into the computer. The composited images were then outputted to a QuickTime movie to check the compositing and the animation timing. Subsequently, the images were transferred to an Optical Memory Disk Recorder which was capable of outputting the images to video tape at the proper frame rate. The video tape was then taken to the editing room where the soundtrack was laid down on the tape in sync with the images.

Opening Sequence Submitted to Committee

The roughly finished sequence was presented to the advisor committee for review. The suggestions offered were generally positive and the committee encouraged me to proceed. Before continuing with the rest of the film, I felt that the sequence just submitted should be completely finished. The finished sequence would assist in consolidating the look of the film, and subsequent sequences could take advantage of this knowledge. Therefore, the task was undertaken to fully render the 3D images and to color the hand drawn images.

Problems with Rendering

The 3D image rendering time was at the mercy of the computer's speed. To help speed the process, permission was obtained to install my 3D
software on the Quadra 950 in the animation lab. To further speed the process, attempts were made to get permission from some of the other Mac labs to install my software. However, either the manager was not receptive to using his computers, or the computers available did not contain enough RAM and hard drive space to accommodate my project. Rendering time was further slowed because the sequence had to be rendered twice. The first rendering revealed lighting problems that were not detectable with individually rendered frames.

Disaster Struck

Finally, all of the images were finished, composited, and synced to the soundtrack on tape. It was great to have finished the first portion of the film. Then disaster struck. When the sequence was shown, unexpected criticism was given. The sequence was labeled confusing, and the animation was criticized for being too fast paced. This was disappointing and frustrating since I acted on the suggestions given for the sequence development. The storyboard had closely been followed, and the animation of the pencil test was at the same pace, except without as much detail. At this point, I was completely devastated. My time and effort appeared to have produced nothing toward project completion.
Effort to Salvage Sequence

An effort was made to salvage the time and effort already expended to develop the sequence. First, endeavors were made to stretch the song out by editing in looped music sequences. It was soon found that the only places that could be successfully lengthened were not vital to the work already completed. Second, slowing the playback rate of the song was tried. Five seconds were added to the song without a perceptible drag. However, gaining only five seconds over the course of the entire song did not help the situation. Finally, an attempt was made to find a different version of the song. I looked for every recorded performance of the song available, bought video tapes of Charlie Daniels' concerts, and even went to places that had karioke to see if they had a version for their customers. None of the efforts proved to be helpful. At one point, I considered asking students at the music school to record a performance that might meet my needs. This quickly proved to be impractical due to lack of money and the length of time required to obtain what was needed.

Since lengthening the song proved fruitless, an attempt was made to make a soundtrack and animation that would precede starting of the song. If successful, it would salvage what had already been created. At first, it appeared to be the answer. A sequence of the Devil down in hell was worked out with finished backgrounds and some of the animation pencil tested. However, at the point of making the soundtrack of the prologue mesh with the song, it became apparent it would not work. The inherently flawed
sequence was being repaired with a bit of whitewash. Rather than solving the problem, the project was becoming larger and more unwieldy.

Finally, if the song project was to be continued, the reluctant conclusion was that the opening sequence would have to be discarded. This realization was tough. Considerable amount of time and money had been expended to salvage the sequence only to find myself back at the beginning.

**Considering Other Alternatives**

At this point in time, it was tempting to give up completely on the project and move on with something else in life. I felt the project itself was even against me. Every day was spent surrounded by drawings of a devil looking at me with a mischievous grin. After days of contemplation, I concluded I should not give up the degree after having been this close. If I did not finish, it would always haunt me in one way or another. Coming to this decision, I prepared to start all over again.
PICKING UP THE PIECES

The Animatic Method

Analyzing what had been done before, the committee suggested that I make an animatic for the project, rather than just another storyboard. An animatic is basically a storyboard, but it is placed on videotape and synced in time with the music. Given the manner in which I was working, this suggestion proved to be very helpful.

Other students that I knew created their animation first and added a soundtrack later. A storyboard was fine for this approach because a shot could easily be lengthened or shortened to accommodate the animation. However, since I was animating to a completed soundtrack, the animation had to fit within a fixed amount of time. This is where the problem arose the first time I did a storyboard: attempting to fit too much action into too small a time frame. When creating the original storyboard, I listened to the song repeatedly and thought I had done a good job getting the action down. Regretfully, the action timed out in my head proved to be too fast for those unfamiliar with what I was doing.

The animatic method proved to be a good tool for avoiding timing problems and helped to lay out the action. Its use provided a clear, easy to see correlation between the music and the action. This greatly assisted in communicating to the committee what was to happen in the film.
Working Across the Entire Film

In addition to the animatic method, the committee suggested I should work though the whole film by stages, rather than focusing on one section at a time. Completely finishing a section before moving to the next makes it difficult to go back and make changes. Even with the best planned storyboard, it seems at least a few changes are inevitable at some point.

Working through the whole movie proved to be especially important when working with a fixed soundtrack. With fixed time, action has to be planned very carefully in order for all shots to work together. In a fixed soundtrack, the planning of a shot has a ripple effect throughout the rest of the film. If a shot requires more frames than planned, frames have to be taken from other shots around it. The surrounding shots in turn may require modification and so forth. The ripple effect can be very frustrating. Innumerable times I came up with a sequence of shots only to find it would not fit into the time slot. It became extremely frustrating when only one shot in a sequence or one action within a shot did not fit the time frame and the whole sequence had to be scrapped.

Animating to A Fixed Soundtrack

In my experience, laying out animation to a fixed soundtrack requires much more effort than adding sound after the animation is complete. When "The Devil Went Down to Georgia" was selected to animate, I thought I was doing myself a favor because I had a ready made soundtrack and a definite
time limit to the film. However, now I feel those pluses are outweighed by the struggle it took to get a film to work within a fixed time.

Fortunately, there are some benefits from this experience. I have been forced to develop my sense of timing much more extensively. The success or failure of many shots in the film hang in the balance of a few frames. In addition, I was forced to be very aware of film making principles. In order to include the action wanted in the given time frame, each shot has to mesh well with the other shots around it. Each shot needs to be staged effectively, the point of view has to be appropriate, and the characters' choreography has to be precise and clear.
THE ANIMATION PROCESS

Once the final animatic had been finished, the final animation was begun. The first step was to do motion tests. With the 2D animation package, Macromedia Director, simple geometric shapes were used as stand-ins for the characters in each shot. With the geometric shapes, the main action of each shot was choreographed. After developing a sequence of several shots, the motion tests were exported from Director as a QuickTime movie. The movie was subsequently imported into Adobe Premiere, a video editing package. Here the motion test was synced with the soundtrack. Premiere has the ability to digitally import a music file from a CD. By this process, music can be transferred to the computer for direct manipulation. In addition, there is no generational loss of quality since the music is imported digitally versus being recorded into the computer by analogue playback. This process had a big advantage over having to use the video editing room to sync the animation with the music on a video tape.

When the animation and sound were finally in sync, they were exported together from Premiere as a QuickTime movie. The computers available were not fast enough to play back full screen, full motion video with sound. However, they could play back full motion video with sound if the movie was shrunk to a quarter normal size with a two hundred and fifty-six color palette. With the small movies, it was possible to check the motion to determine if it was in appropriate sync with the music. The process of
motion testing was repeated numerous times for each shot until everything worked well together.

Once the motion tests were finished, the final drawings for the film were initiated. The background drawings were first laid out for each shot. Next, rough keyframe drawings were made for each character, using the motion test films as a reference. The keyframes were created using traditional animation equipment. To draw and register the images, a light box and an Acme peg animation board and paper were used. When the rough keyframes and backgrounds were completed, they were scanned into the computer and imported into the Director. Here the backgrounds and the keyframes were composited and later exported as QuickTime movies. Premiere was again used to sync the images with the soundtrack.

After the keyframes and backgrounds were appropriately in sync, the in between drawings were made for each character and were scanned into the computer. The process of using Director and Premiere to sync the drawing was again repeated. Once all of the drawings were appropriately in sync, color was added. Coloring of the drawings was achieved by using the paint package tools in Director. Additional effects were created by importing some of the images into Adobe Photoshop. When the coloring was completed, the images were exported from Director one final time as a QuickTime movie. Subsequently, the images were imported into Premiere one last time and synced to the soundtrack. The images and sound were then exported from Premiere as a QuickTime movie. The final move was transported to a
computer equipped with a video acceleration card. With the assistance of the video card, the movie was outputted to video tape for viewing.
COPYRIGHT ISSUES

The primary purpose of this project was to learn about the animation and film making process. In addition, it fulfills the requirements for a master’s degree and serves as a portfolio piece that can be presented to potential, future employers. The above purposes provided little reason to think about copyright issues.

However, on completion of the film, I would like to consider entering it into animation festivals. For this reason, getting a copyright permission has been explored. By searching the internet, it was found that the Harry Fox Agency represented the Charlie Daniels Band’s copyright for the song. The Company’s website provides the information for applying for copyright permission. It appears there is a specific copyright category for festival competitions. At this point, I am unaware of the cost for a permission, but I plan to check in greater detail soon. Also, I am considering the possibility of contacting Charlie Daniels or his fan club to see if there would be any interest in the completed film.
CONCLUSION

I am amazed at how long this project has taken. I was prepared to spend a lot of time in developing this piece, but it has tested the limits of my endurance and patience. However, I considered it an important chance to produce a quality piece of work and I value the experience it has provided. I regard it as one of those defining moments that moves a person forward in life.

When the project became derailed, it was tough getting back on track. Personal expectations, expectations of others, and economic pressures all loomed large relative to this project. It was a bit tough sticking with the project this long, but I am happy to have finished it. Otherwise, I feel it would have always haunted me in one form or another.

If I were to do it over again, I would completely avoid the attempt at 3D for this project. Also, the animatic method of storyboarding would be used from the start, and I would work across the whole movie in stages rather than trying to finish the movie section-by-section. I am uncertain as to whether the song soundtrack would be abandoned. It definitely made laying out the action more difficult, but it also forced me to develop my sense of timing and film making skills. In addition, I am happy with the over all choreography and shot progression created to go with the music.
In retrospect, I have obtained a tremendous amount of knowledge. Entering the program, I knew little about computers, animation, or film making. My main qualification was an art background. Since entry, a fair amount of knowledge has been gained in multiple disciplines. Nothing worthwhile comes easy. The intense work and effort expended in this project has imprinted an earned experience in my life's journey.
APPENDIX A

ORIGINAL THESIS PROPOSAL
THESIS PROPOSAL
Kent Francis
Computer Animation MFA

Malcolm Spauld (Committee Chair)

Steve Kurtz

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I have found that deciding on a thesis topic for computer animation is a challenging and sometimes daunting task. Animation encompasses a large body of work ranging from non-objective displays of color and pattern to realistically rendered story-driven epics. Fortunately, I feel I have some direction in this large field of work by currently being drawn towards the latter type of animation. This, however, remains an infinitely large subset of possibilities. Additionally, this is not a completely effective division of animation, since non-objective animation can easily be brought into use within the framework of a story-driven piece. Yet, in an effort to gain some way of narrowing the field of possible topics, let us say that I am currently drawn to the story or character-driven style of animating.

A successful animated piece of this style requires many areas of study to come together in a carefully orchestrated balance. First, as it has already been described, the animation requires a storyline or a theme to guide its direction. To embody this theme, characters need to be developed and placed into a situation where they can interact with one another and their surroundings. Second, the characters and their world need to be given a visual representation. This leads to the questions of what medium to use and what type of visual style will best lend itself to the story? Third is the question of the animation itself. How will the characters move? Will the movement be naturalistic or be highly stylized? The fourth area deals with the use of filmic language to tell a story visually. How will the shots be framed? How will the camera move? How should the scenes
be edited together? Fifth, how will sound be incorporated into the animation? Will there be a musical score and sound effects? How will the music relate to the action and editing? If there is dialogue, what quality of voice should the characters have? Last is the computer technology involved. What kinds of hardware and software are available? What are the limitations and problems of the technology? Is there a steep learning curve to deal with before the software can be used effectively? Will the animation be 2D, 3D, or a combination of the two? All of the above mentioned areas need to be addressed and drawn together to create what is the ultimate goal of an animated piece, to make something that is entertaining and meaningful to the audience.

Faced with the large number of choices and decisions, I have decided to pick three things that I want to learn about most and make them the goals of the project. The three things that I have decided to focus on are the principles of animation, the principles of the filmic language, and creating something that is truly an interesting experience to watch. I entered the computer animation program in the first place because I wanted to learn how to animate and bring characters to life. Secondly, I have always been a film fanatic and I wish to learn how to tell a story visually. Last, I want the piece to be an entertaining and meaningful experience to watch. If the finished piece fails to do this, than what is the purpose of doing it? I still need to address the other areas involved with an animation piece; however, I wish to minimize their complexity to myself so that I can focus on the three main areas of interest. In this way, I think the project
will be more manageable and will have a greater chance of being finished with quality.

To get ideas for the film, I began looking through books and magazines and browsing through my music collection. As I thumbed through a stack of old records, I found what would be the answer to both my story and soundtrack. On an old forty-five record I bought as a kid was my solution. It was a copy of the Charlie Daniels' song “The Devil Went Down to Georgia”. This definitely would be the foundation for my animation piece. To me, the song has an interesting story, and the sound is lively and fast paced which lends itself to the possibilities of exciting animation. Furthermore, the song is already embedded in our culture which will hopefully spark interest from an audience that would like to see the song come to life visually.

With a story and a soundtrack decided upon, I then need to decide on the style of animation that I will use. Having grown up watching the traditions of Disney and early Warner Brothers cartoons, I feel a combination of their styles will strongly affect the look of this piece. Today’s 3D animation provides an interesting alternative to traditional 2D animation; however, from my point of view, I do not feel 3D lends itself to this piece. This probably stems from remembering how I visualized the story as a kid. There are many alternative styles of 2D animation other than Disney and Warner Brothers. However, they remain two important benchmarks in quality 2D animation. Ultimately I would like to create animation on this level, so using them as templates to guide the development of this project seems a reasonable choice.
Having come to terms with the different parts of the animation piece, I would like to examine the computer technology and methods to be used in creating the film. I plan to begin the animation process by breaking the soundtrack down by frames. This will help me to gain control of the song by allowing me to know what happens when and how long it will last. By knowing this, I can begin to visualize what will fit with the music at each point in the song. To more easily analyze the soundtrack, a CD version of the song can be copied directly to the computer digitally without having to record it in real time. In this way there will be no generational loss of quality. The advantage to this is that the sound track can be composited with the finished animation in a video editing package such as Adobe Premiere. It can then be shipped to a company with high end video output and transferred to tape with no worries of synching the CD track to the animation. Also, this provides the potential of simplified editing if a section needs to be expanded or contracted to effectively mesh with the animation. SoundEdit Pro is ideal for this process and is what I plan to use. It has the ability to import tracks digitally from a CD and offers tools for assisting in the breaking down and editing of the sound track.

Once the soundtrack is broken down into frames, I will then begin a rough storyboard of the actions I see happening at the different points in the song. At this time, a general idea for the look of the characters will be decided upon. The final look of the characters will hopefully evolve as the action and storyboard are developed. When the initial storyboard is complete, it will be scanned into the computer. Once there, the drawings will be imported into Macromedia Director.
This animation package will allow me to organize the storyboard according to the frame breakdown that was made of the soundtrack. Also at this time, simple animations may be created using basic shapes in order to better understand the timing for the animation.

Having laid out the storyboard and experimented with simple actions, the project will be exported from Director as a QuickTime movie. This movie will then be imported into Adobe Premiere for synching with the soundtrack and adding video effects. Finishing with Premiere, the project will again be exported as a QuickTime movie. The movie will then be analyzed to see how well the action meshes with the soundtrack. This process of storyboarding and synching with the soundtrack may be repeated several times until a clear idea of the action in the film is understood. Once this is under control, greater attention to the film language will be given. Staging, framing of shots, and camera movements will become the focus of attention. This process may also be repeated over several versions of animatics (a storyboard synched with its soundtrack).

When the final animatic is completed so that the action, staging, and editing is understood, the final production process can begin. At this time, model sheets defining the final look of the characters will be created. Also, drawings of the backgrounds will be done and scanned into the computer. Next, keyframes of the main action will be drawn, scanned, and composited with the background drawings using Director. The movie to this point will then be synched with the soundtrack again to see if everything is progressing as planned. When the keyframed version of the animation is complete, the inbetweens will
then be drawn and added to the pencil test. Upon completion of the inbetweens, the pencil test for the animation will be finished.

The next step in the process will be to add color to the drawings. This will be done using Macromedia Director and Adobe Photoshop. After adding the basic colors to the film, the animation will once again be composited with the soundtrack to ensure that the colors effectively accent the action. Once satisfied with this, the final special effects such as flame and smoke will be added. The completed film will then be imported into Premiere one last time for adding any final video effects and compositing with the soundtrack. This final composite will then be sent off to a company that specializes in high end video output for transfer to tape.

The production of animation is an intense yet fascinating process. It calls on all of one’s resources in order to create this fantasy world. Although there will undoubtedly be unforeseen problems and setbacks, I look forward to the challenge of bringing this song to life visually. Furthermore, I hope it will provide valuable experience for understanding the animation and film making process.
TIMELINE (revised)

1997-1998

- Aug. - Sep: Final version of animatic.
- Oct. - Nov: Layout final backgrounds and staging.
- Dec. - Feb: Keyframe.
- May. - Jul: Color an transfer to tape.

BUDGET

<table>
<thead>
<tr>
<th>Item</th>
<th>Cost</th>
<th>Actual</th>
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<tbody>
<tr>
<td>Animator.</td>
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<tr>
<td>Computer.</td>
<td>$4,000</td>
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<tr>
<td>Software</td>
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<td>Animation Paper.</td>
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<tr>
<td>Pencils.</td>
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<tr>
<td>Animation Board.</td>
<td>$25</td>
<td>$25</td>
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<tr>
<td>Light Box.</td>
<td>$69</td>
<td>$69</td>
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<tr>
<td>CD of Soundtrack.</td>
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<tr>
<td>Video tapes.</td>
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<tr>
<td>Transfer to tape.</td>
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Total Cost: $41606
Total Actual: $906
APPENDIX B

ORIGINAL STORYBOARD
DOLLY LEFT TOWARD MUG.

CONTINUE DOLLY IN OR GLOBE.

HAND ENTERS AND BRINGS GLOBE TO A STOP.

OBJECT TURNS OUT TO BE TOP OF DEVIL'S HAT. DEVIL EMERGES TOWARDS CAMERA.

DOLLY IN ON NEWSPAPER HEADLINE B.

CRANE UP ON GLOBE.

GLOBE ERUPTS IN FLAMES.

OBJECT BEGINS TO EMERGE FROM CENTER OF FLAME.

CRANE UP ON DECK TOWARDS NEWSPAPER.

DOLLY BETWEEN MUG AND PLATE.

LE.

BA.

CONTINUE DOLLY IN OR GLOBE.

GEORGIA.
DEMON STEALS JOHNNY'S SOUL AGAIN AND DANCES AROUND WITH IT.

MUSIC

LYRICS:
DEMON OPENED UPRIGHT CASE AND SAID I'LL START THIS SHOW

MUSIC

LYRICS:
FIRE FLEW FROM HIS FINGERS AS HE ROSENEO UP HIS BOW.

LYRICS:
AND HE PULLED THE BOW ACROSS THE STRINGS AND IT MADE AN EVIL HISS.

GROUND FALLS AWAY

LYRICS:
AND A BAND OF DEMONS JOINED IN AND IT SOUNDED...

WALL OF FLAME ERUPTS AND DEMONS EMERGE.

LYRICS:
...SOMETHING LIKE THIS

DEMONS DANCE AND PLAY INSTRUMENTS

MUSIC
LYRICS:
DEVIL BOWED HIS HEAD. HE KNEW HE HAD BEEN BEAT. HE LAYED THAT GOLDEN...

MUSIC

DEVIL FALLS FROM TREE

MUSIC

DEVIL GETS UP ANGRY.

MUSIC

MUSIC ENDS DOLLY CUT ON SCENE

LYRICS:
HOW DEVIL JUST COME ON BACK...

MUSIC
APPENDIX C

COLOR STILLS FROM COMPLETED ANIMATION
APPENDIX E
-
GRAY SCALE STILLS
FROM
COMPLETED ANIMATION
APPENDIX F

FINAL EXPENDITURE SUMMARY
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<td>CD of Soundtrack</td>
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<td>Other Soundtracks</td>
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<tr>
<td><strong>Total</strong></td>
<td><strong>$9388</strong></td>
</tr>
</tbody>
</table>
APPENDIX G

- BOOK REFERENCE LIST
REFERENCES


