Bibbily bobbily job

Valerie Perkins

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BIBBILY BOBBILY JOB
BY
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Submitted in partial Fulfillment of the
Requirements for the Degree
MASTER OF FINE ARTS

MFA Imaging Arts/Computer Animation
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Story Development

Some of my favorite animated shorts have been spoofs of existing stories, or those that poke fun at some of life’s annoying situations. It’s a style of comedy that I identify with; it has always felt cathartic and gratifying to see one of my pet peeves turned around and presented in a humorous fashion. If you can laugh at it, well, it’s “all okay,” then. I thought I’d do the same with a true to life situation that I shared with many of my friends: the frustrating aspects of the dating scene. Numerous long hours spent listening to friends venting about their dating fiascos, coupled with some experiences of my own, precipitated the idea for my thesis. Why not do a spoof on all this, I thought? It’s such a frequent theme in my circle of friends, so it’s an area with which I’m very (or, rather, “all too...”) familiar.

Thus bloomed my original story. Focusing primarily on the point of view of a single woman and her encounters with various undesirable characters (dates), the story poked fun at an assortment of annoying stereotypes, and ended with the woman figuring out that she was better off alone than to put up with nonsense. (This has always been one of my personal philosophies; better to have one’s own company, than to be with the wrong company.) A fairy godmother character was introduced as a supporting
character – primarily as a vehicle for providing a rapid succession of “dates” for the woman.

Throughout thesis proposal, several faculty members said they wanted to see the character of the fairy developed more, and, in addition to this, to see the fairy succeed in the end. I went back to the drawing board and developed the fairy’s character in more detail. From here, a whole new story sprang out of the pages of character development I’d hammered out. This little fairy was no longer just the “impetus” for finding the woman a date. She was now a lovable little bumbling, determined, overly eager, clumsy creature whose motivation was to please others, and whose motivation was the very cause of her downfall. She tried too darned hard, and was so eager, that it caused her to frequently lose her focus. The story now became more about the fairy, and her desire to succeed. While doing character sketches, I decided to call her Alanis. I have no explanation of how this name came to me – she just looked like an Alanis to me.

The new story narrowed the focus down to three stereotypical dates (as opposed to the original, which had ten) in order to add more scenes that focused on Alanis’ predicament. There was a peacock to represent the narcissistic type, a Mr. Peanut character to represent the eternal “clown,” and show-off type, and an octopus to
represent the “Don Juan” who can’t keep his hands to himself. (I must add here, that I feel these stereotypes go both ways, but I made them male, since the point of view was from the woman’s perspective.) Due to potential trademark issues, I had to scrap the “Mr. Peanut” character, and instead opted to use a puppet that a friend had made for me; a dollar bill character. He became the stereotypical “money guy,” a show-off who thinks he’s revered due to his material wealth.

Further adjustments to the story had to be made as I got further into the process. Due to time restrictions (cut short after running into a myriad of technical difficulties), I had to eliminate the peacock character. After consulting with my thesis Chair, we determined that this character wasn’t really necessary anyhow, as the other two “wacky dates” were sufficient in getting the point across. In a way, it also made more sense, because this made the guy next door’s arrival fit into the “third time’s a charm” adage.

Why Claymation?

Before even coming up with a story idea, I’d made the decision to do thesis using the clay animation technique. Two summers ago I broke my elbow (or, rather, a twelve year old speed-demon on his bicycle mowed me down, the result being a broken
elbow,) and I was left incapacitated for several weeks. How does this gloomy, pathetic episode in my life relate to all of this? It so happens that a friend of mine who was working in stop-motion animation took pity on me and brought over a small box filled with stop-motion supplies. She felt it would help to keep my mind off the fact that I couldn’t go outside and play. The box included all the materials for making puppets and a set of instructions on how to build puppets and how to capture the animation on the computer. I began then to dabble in clay animation, and found myself rapidly getting hooked.

The next quarter I took a class in stop-motion animation, and really fell in love with the technique. It’s incredibly gratifying to be able to physically touch and move the puppets, and to see them come alive in only a few frames. It somehow felt more magical to me than any other animation technique I’d worked with before. I felt more immediately connected with these puppets than I’d ever felt with my drawings, or with characters I’d modeled in 3D programs.

In many ways, it was like being a kid again. Playing with clay, building things, dressing up dolls, making a mess, painting, gluing, etc. It was a process that, once I started, was always hard to stop. It was just too darned much fun.
The Story of a Bumbling Fairy Animator

My thesis project turned out to be a learning process in many more areas than I’d anticipated. I ran into roadblock after roadblock – usually a technical or equipment problem – and it often felt like a nightmare. Many times it seemed that the project would never reach completion due to all of the roadblocks.

I found, however, that with each problem, I ended up on the other side having learned something useful. More importantly, I realized that any obstacle can be surmounted. I learned to step back, assess what it is I’m trying to achieve as the end result, and rethink how to get there. It was often a matter of finding the most efficient, rather than the most “perfect” way to do it.

The Home Grown Studio

I researched the equipment and supplies I’d need to set up a studio at home. I ran some tests on the setup a friend recommended to me. The following equipment was needed:
Video Camera

Tripod

Computer

Lighting equipment

Software: Adobe Premiere

A large coffee pot and strong espresso

I had all of the above equipment. I was ready to go! Or, so I thought....

Much to my chagrin, when I began shooting I discovered that the very same set-up that worked at my friend’s house would not work with my equipment. Voila, obstacle #1.

When I tried to capture the individual frames in Premiere, I wasn’t getting an image on my computer screen. Instead, what I got was a multitude of horrid multi-colored lines where the image was supposed to be. Weeks turned into months as I worked on this problem. No one seemed to know how to resolve it. I ordered and tested three different video cards. None worked. I talked to people at Adobe, at MTV, at every place I could think of. The only difference between my set-up and my friends’ set-up was that I had a Mac clone, whereas she had a real Mac.
It turned out that the problem was this: When using an analog camera, the only video card compatible with Premiere’s Stop-Motion feature is the built-in card installed in the older Macs (those manufactured prior to the G3’s). My options, therefore, were to either invest in a digital video camera or to find an older Mac. I opted for the latter. I brought in an older Mac, and FINALLY got a video image on my computer. Hooray! I was ready to shoot.

I danced with glee. In the middle of the dance the music came to a sudden, grinding halt. **Enter obstacle #2.** It was quickly revealed that my video camera wasn’t sufficient for stop-motion. My camera had only automatic focus and exposure settings, with no option to set it on manual. Without manual control, the camera would keep shifting focus and exposure settings as the puppet moved (or if a butterfly fluttered its wings in the apartment next door). I hadn’t noticed this problem when I’d run simple motion tests. I found someone who was willing to lend me their Hi-8 video camera. Now I was able to manually adjust focus and exposure.

**The Puppet Factory**

Puppets were constructed using the method taught to me by Julie Jurgens – the technique they were using at *Celebrity Deathmatch*. I used aluminum wire for the
skeleton, and applied Plumber’s Epoxy to any areas that were not supposed to bend.

For bulk, I wrapped cotton batting around the wire frame, then secured it in place with thin wire. Feet were covered with epoxy putty, into which I inserted a nut on the bottom for foot attachment. The characters were later bolted into the floor this way.

For Alanis’ wings, I needed to first determine how I would tackle the issue of attaching them to her body, while still being able to make her wings spin. I wanted the wings to move in a propeller-like fashion, rather than to gracefully flap, as would a “proper” fairy’s wings. To achieve this, I mounted a piece of thick wire to the wings, glued a piece of tubing to the back of her torso, then inserted the wire into the tubing. This held the wings in place and allowed me to spin the wings in small increments.

Hands were made separately and attached to the forearm with twisted wire. Thin twisted wire was used for the fingers, then inserted into plumber’s epoxy (for the palms). I then coated this with several layers of liquid latex, and finally coated with two layers of flesh colored paint mixed with liquid latex (this keeps the paint from cracking after repeated bending).

Heads were constructed several ways, depending on the character. For Myrtle and Jake (the two “humans”) I started with a small block of wood (for bulk) which I then
covered with flesh toned Sculpy (a clay that hardens when baked in the oven). Jean-Pierre (the octopus) needed to have an extra large head (both literally and metaphorically). His head had to be large enough to be in scale with his tentacles, which were larger than scale in order to shoot against a green screen. To keep it as light as possible, I used a large styrofoam ball for bulk, then coated it with Plumber's Putty, which was sculpted before hardening on the face.

The eyes were made of white beads inserted into the socket, and held in place by vaseline. I painted black pupils over the hole in each bead, then was able to move the bead around (for eye movement while shooting) by sticking a pin into the hole. I used several different pupil sizes for the puppets to enhance their expressions. Eyelids were the last part to go on the puppets. These were made of Sculpy, then secured on the puppet using a matching colored soft clay. I then attached full size lids for two frames for each blink, then remove them again. It was rather time consuming, as they had to be smoothed in place with a sculpting tool each time, then smoothed again after removal, but I felt it was worth the extra time in that it more readily gave expression to the eyes. For Myrtle I used several sizes of eyelids in order to alter them according to her mood, and even added bottom lids to her for the "disheveled" scenes.
Alanis’ head was constructed quite differently, as I wanted to emphasize and animate certain characteristics. For example, Alanis’ big cheeks are a big part of her character, and I wanted to be able to animate her cheeks so that they’d droop when she was sad, raise when happy, and be lopsided when she was confused. So I sculpted the brow and nose out of Sculpy, then used soft clay for the cheek and mouth area.

Hair was made of various materials. For Myrtle, I sculpted the hair on her head using plumber’s putty then painted it using several tones of brown to add depth. I wanted her hair to fall out of her tidy bun in the end scenes, so I used soft clay on those scenes to animate the hair wisps moving around. Jake’s hair was a mixture of shredded paper towels and Elmer’s glue, mixed with instant coffee grounds for color. It held well to his head, and smelled good – that aroma helped awaken the senses during some of those late night shooting sessions. Jean-Pierre’s hair was made of a mixture of pencil shavings, paint and glue.

Mouths, for all characters except Alanis, were replaceable. I painted the various mouth positions on black masking tape, cut them out, then stuck them onto wax paper. The mouths stayed on the characters quite well, even after multiple replacements. For frequently used mouth positions, however, I needed to have several made, as they began to fall off after too much usage. To keep the mouths registered I put a small
pinhole in the center of each mouth position, and lined up this pinhole with a pinhole on the character’s face.

For Alanis’ mouth I applied soft clay to the entire area under her nose, then used a sculpting tool to manipulate the clay into the various mouth positions. For mouth positions that called for a tongue to show, I inserted pink tongues I’d made out of Sculpy. I chose to use a different technique for animating Alanis’ mouth, as the more “organic” look of soft clay fit with her “imperfect” character.

Clothing the characters was rather simple, once I got the hang of it. One of the challenges of stop-motion is avoiding a “fluttering” motion with the clothing. To avoid this, I used stretchy materials on the puppets whenever possible. Another solution was to stiffen the fabric by painting it with latex, or securing it to the puppet’s body with wire or thread. For Jean-Pierre’s outfit, I used an old black sock for both the beret and his turtleneck sweater.
Set Design and Construction

Scene I – Fairyland

My vision for fairyland was to create an "office" in the clouds, without having the viewer confuse it with heaven. I pictured soft, sunset colored lighting. For the clouds on the floor of the set, I took a bunch of polyester fill (called poly-fill, sold in fabric stores for stuffing pillows) and spray painted it lightly with peach, purple, blue and pink. I then stapled some cotton batting onto a large, circular cut piece of cardboard, and placed the spray painted cotton over it. To give the clouds a slight glow and to add depth, I wove a string of Christmas lights underneath the cotton batting. Next I hot-glued the set floor to a round formica tabletop that I'd placed on top of a desk. This enabled me to spin the set around to get different camera angles.

I envisioned a background full of colorful, fluffy clouds and twinkling stars in a midnight blue sky. I looked at children’s books to find the type of “fairylike” setting I had in mind, and used several pictures as guides. The background would have to be really large in order to cover the whole set, and to accommodate different camera angles. I took a large piece of fabric (about 4' high by 7' long) and painted the sky, moon and clouds, then glued large pieces of silver glitter over the sky for the stars.
After setting the backdrop up behind the set, I glued more of the colored poly-fill clouds to it.

**Props** were fairly simple. The pillars were made of cardboard tubing hot-glued to a wooden block. I then covered them with molding paste and slid my fingers along the length of the pillars to create grooves. After allowing this to dry, I spot painted them with gold and pink paint. I wanted the sign for the “AAA Fairy godmothers, Inc., Dating Division” to look cloud-like, yet tacky. I took a can of Foam Plus (this wonderful, fun stuff that expands into puffy blobs as it dries), sprayed out a large blob, then had a nice, amorphic, cloud-like shape to work with. I carved out a rectangular area in the center, then glued the lettering onto this. To give it a more tacky, glitzy look, I added gold trim around the edges.

**Lighting** on this set was very important. I knew it would make or break the environment that I envisioned. Having had no prior lighting experience, I spent a solid week testing and experimenting with different lighting set-ups and techniques. It was tremendous fun, and amazing to see what could be achieved with lighting. I had a very hard time narrowing it down, since I’d created such wonderful lighting combinations. It was really hard to stop. My goal was to light it with a peachy soft glow. I wanted to avoid the blue lighting associated with heaven. I did use a blue gel on the back light,
then used a variety of key and fill lights, much of the lighting coming from a low angle to create a sunset effect. The white cotton often created hot spots, so I often had to tame down the lighting on the clouds by using cardboard scrims to isolate much of the lighting to the character.

*The Island of Unwanted Props*

I learned a good many lessons while building this set; the most important being the concept of “overbuilding” a set. I discovered, upon framing the various shots in the camera, that many of the props I’d made either didn’t show up, or made the set look too cluttered. *Less is more,* I suppose. So I grudgingly had to eliminate many of the props I’d gone through so much trouble to make. Trees, a “fairy hut,” and numerous extra pillars never made it into the scene. They now sit in the museum of fairyland props. Therefore, on the remaining sets I had to build, I made sure to frame out the shots in a scene BEFORE constructing the set and props.

*Scene II – Up in the clouds*

This set was used for any of the scenes where Alanis was flying through the clouds, and, later, while the “lovers” spin through the clouds. This was a combination of shooting live backgrounds and using Adobe After Effects.
I chose to use Adobe After Effects as a tool in this set for several reasons. First, I wanted to create the illusion that Alanis was flying through the clouds, which meant I had to somehow create different layers of clouds. I first shot about ten different sizes and angles of the sky backdrop I’d painted for the first set. This would provide the first (farthest back) layer for the scene. I then shot about fifteen different cloud scenes (piles of cotton) against a green screen, altering the lighting on each shot to create depth on the composites. Next I brought this all into After Effects, keyed out the green from the cloud shots, and composited the various layers. For certain cloud scenes, there were as many as twenty different layers of clouds, each with varying opacity settings.

Secondly, I had to come up with a solution on how to make Alanis fly through the air. I determined that the best solution was to animate her in place against a green screen, then bring this footage into After Effects and animate her moving across the screen.

I spent a good month or so learning After Effects, green screening techniques, and many, many hours getting the lighting right for shooting on a green screen. The challenge here was that the character has to be far enough away from the green screen to avoid any green reflections on the character, and I was limited in space and lighting. Hair-pulling as it was to learn both After Effects and the green-screening technique, it
was a fantastic tool for scenes where Alanis flew in and out of the clouds. To give the illusion that she was going through a cloud, I animated the opacity of the cloud as she went through it. I would definitely use this same technique again.

Scene III – Outside the apartment building

Took a large piece of thin wood (1/4” thick), and sawed out the doors and windows. I started with a coat of mottled white and gray paints, then used a small brush to paint rows of brick, using a mishmash of red and rust colored shades. I next cut pieces of molding and glued them around the doors and windows.

For the doors, I took the sawed out pieces of wood and glued pieces of foam core (which I’d cut at a beveled angle) to the front, then smoothed the edges together with a matte gel medium, to give the appearance of paneling on the door. I then painted the door with 2 coats of maroon paint, made some mini doorknobs out of plumber’s putty, and fastened them into the doors. Since the doors needed to open and close for a couple of the scenes, I attached them with miniature hinges.

The lovely, urban front lawn was a masterpiece by Julie Jurgens – who taught me a great deal about set building. I watched as she layered globs of cotton and paper
towels - bathed in a mixture of elmer’s glue and water - over a large piece of wood (which we’d earlier fished out of a dumpster). Once dried, we painted it with multi-toned green paint. The paths were made of a delicate mixture of small pebbles and kitty litter, sprinkled over glue, then sponge painted once dry.

**Scene IV – Inside the Accidental Client’s Apartment**

I wanted Myrtle’s apartment to have a warm and inviting look, yet to be a bit boring – lacking in something, such as excitement. So I opted for neutral colors, and tried (successfully, I think) to create a warm feeling with the lighting. The floor was a piece of pale pink carpeting nailed onto a block of wood, which was raised up on 4” blocks to provide adequate space to get under the set for foot attachment. As I already had the door and window side wall constructed from the earlier set, I used the other side of it and painted it cream. For one of the walls (a result of my lesson in “overbuilding”), I only needed a small, 3” by 5” piece of wood, since all shots from this camera angle were high up and only a portion of the wall showed on camera.

To decorate the bare walls, I made some miniature paintings, put them into miniature picture frames, and hot-glued them to the walls. The curtains needed to be sturdy enough that they wouldn’t jiggle about from frame to frame, so I made these out of
mesh sculpting wire. I glued fabric over the mesh, then bent it into a wave-like pattern to create “folds” in the curtains.

For the furniture, I made a couch and armchair out of wood, which I then covered with foam and fabric. The couch, particularly, needed to be sturdy since Myrtle would be sitting on it for most of the scenes and would need to be firmly bolted down onto it. A magazine rack was made out of an empty cigarette box, which I painted to look like wood. Books and magazines were made of carved foam core. Pillows were made from old shoulder pads to which I glued some gold piping.

**Animating**

Some of the shots I found had to be well planned out, using exposure sheets to get the precise timing of certain movements. Particularly in shots where the timing on limb movement needed to work in conjunction with head movement and facial expressions. Any shots that entailed dialogue, naturally, had to be planned out on exposure sheets for the lip syncing. For several shots, I first acted it out in front of a video camera to get the exact expression or timing down. In general, as time went on, I found that going on instinct worked best. I still always acted out the shots using a stop-watch for timing.
A few shots I did purely on instinct – such as the shots where Alanis is

discombobulated. Primarily because I, myself, was feeling discombobulated at the
time (sometimes being discombobulated does have its payoffs). I found I relied
heavily on my acting skills (I’d done some acting in my earlier days). I always acted
out the character first. I’d put myself into the mindset of the character - become them,
in a sense – and acted out the shot until I completely felt the way I’d imagined the
character to react and behave. It never ceased to amaze me how the characters would
begin to take on a personality of their own. I always felt somehow empty when I was
done animating the last shot for each of the characters.

Who’s Talking?

Some of the animating, I discovered, was strongly driven by the personalities created
by the voice actors. I naturally had certain voices in mind when I first developed the
characters, but I had a great voice actor (Josh Gramse) and told him to feel free to ad-
lib to the script whenever he felt inclined to do so. I was amazed at how much
personality he lent to the characters.
Josh’s job was to read for all of the male characters, and I brought in a female voice actor (Mary Moore) to read the parts of the “Head Honcho Fairy,” and Alanis. At one point, Josh began goofing around between takes, reading some of Alanis’ lines in a lilting Irish falsetto voice, and it hit me right there and then; THAT was the voice of Alanis. It was exactly what I wanted – it fit perfectly with her bumbling, kooky character.

After recording the dialogue, which was during the final month of shooting, I kicked myself for not having recorded the dialogue before doing ANY animating. It was so much more fun to animate to a particular voice. The dialogue and voice inflections always gave me a crystal clear picture of how I would animate a character.

Music

The music for the opening scene in this film was crucial to me. I wanted it to be misleadingly beautiful, magical, “fairyland” music. My intent was to lure the viewer into believing they were about to see a “perfect little fairyland piece.” The music would then come to a grinding halt as Alanis’ boss starts yelling at her, and hopefully this would jolt the viewer, and the “real” scenario would take off from that point. I
didn't really envision music anywhere else in the film, except for a corny jingle I planned to play during the opening or closing credits.

I contacted a composer, Vicente Avella, whose work I had seen and liked in several other students' movies. He was no longer an Eastman Student and had now joined the ranks of the employed (translation: I had to pay him for his work). It turned out to be well worth the money, however. He created music for the opening scene that was more beautiful and magical than anything I could have imagined, and added music and musical effects to scenes that very much enhanced the animation.

For the "jingle" played at the end of the movie, I wrote the lyrics, and Vicente created the music and took care of the singing talent.

**Editing**

Editing was very easy, because I basically edited as I went along. I originally created an animatic in Premiere. After completing a shot, I would insert it into the animatic, so my animatic essentially became a "story reel" as well. This way, when I'd completed my last shot, I basically had my editing done. All I had to do at that point was to replace the little 320x240 clips I had with the 640x480 clips. Once glitch here was that
the file size was so big that it was hard to play back sound in real time, so it was very
timing consuming to get the dialogue shots properly synched up.

I chose to use Premiere for my editing, rather than Avid, because I was more familiar
with Premiere, it's what I had at home, and I wanted the final cut to be in a software
that would be accessible to me (free of charge) after finishing at R.I.T.

The Final Chapter

I still can't bring myself to tear down the set, to put my puppets away in a box, to
dismantle the workbench in the middle of my living room (I think I need to get a life).
Maybe it's somewhat akin to the feeling a parent has when their child first leaves
home. They can't bring themselves to turning the child's bedroom into something else.
They leave it, as a shrine, unable to tuck away fond memories. Easy to forget the ugly
fights and struggles, and remember, instead, how they enriched your life.

"I'm ready for my next assignment!"
Appendix A
Valerie Perkins
Thesis Proposal
Medium: Clay/Stop Motion

Saturday Night

During the opening credits we hear the corny "Date Fairy" song, which fades out as the camera fades in:

We see an office desk perched in the clouds. A sign overhead says "AAA FAIRY GODMOTHERS - Dating Division." A small, plump Fairy, wearing a powder-blue gown and red hi-top sneakers is standing on the desk, being reprimanded by her boss. All we see of him is a large shadow looming over her as he speaks in a loud, booming voice. "Now I'm giving you ONE more chance, Alanis. We got a call from this address, and if you botch THIS one up you're through!" Alanis eagerly nods, looks at the address (45 Faraday Street) and flies off.

She arrives in front of 45 Faraday, and excitedly takes off towards the door. Instead of magically passing through, however, she slams into the door and bounces off, landing in front of the apartment next door (47 Faraday). She gets up, wobbling around in confusion and disorientation, and looks up at the door, which is out of focus to the dazed fairy.

Assuming she's still at #45, she reaches up for the doorknob and jiggles it.

Inside, at #47 Faraday, a smartly dressed young woman is seated at her desk, engrossed in her work on her laptop. Her apartment is organized and spartanly decorated in practical beige and gray colors. The planner on her desk hints at a non-existent social life, but a full schedule of business meetings.

The woman suddenly looks up, perplexed, as she hears the doorknob jiggling. Suddenly the door flies open with a bang and Alanis the Fairy bursts in, triumphantly exclaiming "Ta da!....." The woman is frozen in shock. Alanis starts to fly toward her, but catches her foot on the back on an armchair and tumbles to the ground, disappearing behind the couch. The woman hears grumbling and cursing, then Alanis pops out from behind the couch cheerfully announcing "Your troubles are over! Alanis will find you your dream man!" The woman rubs her eyes in disbelief.

Meanwhile, we cut to outside apartment #45, where we see a man looking expectantly out the window.

We cut back to inside #47, where the woman stands, looking down at the fairy, who's telling her "hmmm... I see... you need someone who can add some fun to your life." The woman starts to retort "I don't NEED anyone, I've got my work...." when she's cut off by Alanis waving her wand. With a POOF, a character resembling Mr. Peanut appears in the living room, gleefully tap dancing around with a loud clatter.

We cut back to inside apartment #45, where the man still stands expectantly in front of his window, looking out. He's dressed in a paint-spattered smock and jeans. His apartment is warm and colorful, and we see an easel and paints, and a poetry book on the table. He suddenly hears a loud tapping noise coming from next door and, with a curious expression, goes over to the wall to listen.
Back inside #47, Mr. Peanut's still tap dancing while the confused looking fairy brings her hands to her cheeks saying, "Oh no...em...amorous perhaps.... yes...oh" and waves her wand. POOF! Mr. Peanut's replaced by an octopus wearing a beret and making loud smooching sounds as he murmurs in a French accent. All of his tentacles are busily waving around, one holding a glass of champagne, another a rose, etc. He reaches out and grabs the woman by the waist as Alanis looks discombobulated, muttering "Oh now that's not right either, ohh..." She waves her wand and POOF, the octopus is replaced by a loud, screeching cross-eyed peacock. Alanis covers her head with her arms, looking more panicky and confused. The woman leans against the wall, looking disheveled and shaken. We hear a voice-over of her thoughts: "I know this isn't really happening. I've been working too hard, that's it"

We cut to inside apartment #45, where the man turns towards the wall again, perplexed as he hears the loud screeching from next door.

Back inside the woman's apartment, the fairy's now looking totally panicked and discombobulated, spinning in circles, her muttering drowned out by the screeching peacock. She waves her wand in a panic, then POOF, all three creatures are there, squawking, tap dancing and flailing at once. The octopus reaches out and grabs Alanis, smothering her with loud kisses, while Mr. Peanut grabs the beret off the octopus's head and puts it on, traipsing around in the woman's shoes. The woman falls against the wall, closing her eyes and muttering that she'll start getting out more, working less, if these hallucinations will just go away.

Suddenly there's a knock at the door. The woman looks warily at the door.

We cut to the man from #45 standing outside, knocking on her door as he listens to the loud noised coming from within. The door flies open and the disheveled woman's standing there, looking shell-shocked. He's looking over her shoulder in an attempt to see what's causing all the noise, saying "excuse me, but I heard..." His voice trails off as he looks at the woman for the first time. Hearts appear in his eyes and his heart starts pumping out of his chest. The woman, too, has hearts in her eyes as she gazes at the man and brushes a stray lock of hair out of her face, suddenly conscious of her appearance. The two hold hands, looking into each other's eyes with syrupy expressions.

Behind them, poor Alanis is still struggling with the amorous octopus. The man turns to her, smiling, saying with amazement "You DID it!" Alanis stops struggling and looks at the two lovers. Her look of exasperation changes to glee. She waves her wand and makes the octopus disappear, then and starts exuberantly dancing around the man and woman while the camera fades out.
## BUDGET

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<th>ACTUAL</th>
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<td><strong>LABOR</strong></td>
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<td>800 hours at 20.00/hour</td>
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<td><strong>MARKETING</strong></td>
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<tr>
<td>(Festival Fees &amp; Printouts of Stills)</td>
<td>350.00</td>
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<tr>
<td><strong>MUSICIAN FEES</strong></td>
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<td><strong>ART SUPPLIES</strong></td>
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<td>Fillers for Models</td>
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<tr>
<td>Clothes/dressings for Models</td>
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<tr>
<td><strong>DIGITAL MEDIA</strong></td>
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Timeline

SPRING QUARTER
- Complete models
- Build Set and props
- Find Voice Talent
- Record Script
- Complete exposure sheets for lip sync
- Animate First 8 shots

SUMMER QUARTER
- Animate 20 shots

FALL QUARTER
- Animate final 12 shots
- Sync sound
- Credits
- Edit

Marketing Plan

FESTIVALS
- Student Academy Awards
- E. Lansing Film Festival
- New England Film/Video Festival
- NextFrame
- Int'l Student Film Festival
- Palm Beach Int'l Film Festival
- SAFO
- Movies on a Shoestring
- NY Animation Festival
- Annecy Int'l Animation Festival
- Shorts Int'l Film Festival
- Short Pictures Int'l Film Festival
- SIGGRAPH
- Cardiff Int'l Animation Festival
- Ottawa Int'l Animation Festival
- SMPTE
Appendix B
Appendix C
Bibbily Bobbily Job

a stop-motion clay animation by Valerie Perkins

Premiering Friday, November 17th
at the MFA Screenings

7:00 P.M.

Webb Auditorium, Building 7