Chasing the moon

Yumi Kim

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CHASING THE MOON

By

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SCHOOL OF FILM AND ANIMATION
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ROCHESTER, NEW YORK

February, 2009

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Abstract

In a small city, there were several murders of politicians. The Detective Diana and a werewolf hunter Orson suspected Scott, a politician, as the prime suspect. “Chasing The Moon” is a narrative animation created mainly in the 3D software: Maya. The following thesis report is about the technical and artistic process of making the film.
Thesis Report
“I want to make an animated story reflecting the style of film noir with a twisted ending”,
was the first thought that came to mind when brainstorming for my thesis. With that idea
confirmed, a multiplicity of vivid color and vibrant images with people in action started to appear
in my mind like movie sequences. My first thoughts drew up random words like werewolf,
mutated monsters, entrapment, and a detective chasing a suspect. I started doodling without
specifying place, time, ages or characteristics related to my brainstorming result. To inspire myself,
I browsed websites for related photos and watched many Sci-fi movies and animations. Feeling
inspired, I began to draw. Interestingly, this whole process made me feel like I was back to my
childhood. I was just like a little kid doodling whenever and wherever I could, conjuring up my
grand stories while I sketched and sketched. When I had a story with clear concepts for my
animated film, I had to consider my abilities and limitations making one-person-made-film.
Learning from previous mistakes through other school projects, I knew that modeling, texturing,
lighting, pertinent camera framing were my strong skills. On the other hand, I knew I had to avoid
using particle effects, rigging, lip-sync animation, or other potential challenges which would
hinder my production process. I was not simply trying to elude challenges; instead I was thinking
of ways of using colors of lighting to set-up the mood and to complement my weaknesses. Also,
as I learned from “Acting for Animation” class, body language could be more expressive in
explaining story to the audience than 100 lines in words. After considering my strength and
weaknesses, I have decided that my film would be mainly driven by visual elements with vivid colors, varied compositions, and strong body languages. Perhaps it would be more accurate to say that I want my film to be more focused on storytelling with carefully planned mise en scène.

I scribbled my ideas and it went well except the problem of the length and too many characters involved. It was a major concern at my thesis-proposal meeting. It was suggested to shorten my story and its construction, and I had to make a personal decision on whether I could handle 11 characters, eight sets which all need to modeling, voice recording, and various other things.

First of all, as I mentioned above, I was guided to shorten the ten-minute long script to around five minutes. Then I finalized the story with two professors of my committees, Malcolm Spall and Tom Gasek. Both of them suggested switching orders of scenes, cutting unnecessary scenes and lines or switching few lines with line with low impact. That way, I didn’t have to change my original idea but the story was enhanced to become more coherent. When the script writing was almost done, I sought help on language in order to fix my English mistakes. English is my second-language and; writing conversational lines are not natural to me. I hired an English teacher from ELC (English Language Center) at RIT who helped me go through my script. She became a good help to me. However, it was a time consuming process since I wanted to tell my story through my voice, whenever my teacher tried to change a line from my scripts I would
question her on how many other ways these could be replaced or how the meaning could be changed due to the replacements. After finalizing my English questions, the process of shortening my story continued going on to storyboards.

Before I got on storyboards, I initiated designing my characters and sets roughly. I decided that the film would be set in the 1940s. The scenery would reflect a city under European influence like Montreal. I imagined that many decades after the Industrial Revolution of the early 20th century, it would be a time when superstition and science coexisted. As to character design, I decided to design them in a stylized form but not to be comical. To explain main characters briefly, Scott is a 43-year-old, respected politician, a typical bureaucrat; Diana is 30-year-old, an ironclad who's somewhat arrogant but only believes in justice; and Orson is morbidly obsessed with werewolves. Scott's mansion would be a unique Gothic style that stands apart from the rest of the set as if Scott is from a different world. Diana's office would be old and weathered reflecting her honesty. The hospital building would have an eerie like atmosphere portraying an abandoned mental hospital. These buildings were rendered in floor plans prior to modeling. The floor plans were not just for modeling references but they were also used as guides to figure out lines of action in storyboarding.

It's been said that like making blueprints in architecture, storyboarding is the most important step in pre-planning for modeling, texturing and camera angles. I recalled that
storyboards for my two quarter film weren’t planned carefully so that I had to insert new shots in the middle of animation, which turned out to be a major time waster. This time, well-planned storyboards would help me in finding out wrong camera frames, or monotonously continuous shots, and make my film flow smoothly. To make them successful, I studied TV-dramas and movies and applied it to my storyboards. For instance, for consecutive close-ups, I changed frames respectively; accentuate the tension between two subjects, I made the camera focus closer on the subjects. From self-studying and thesis meetings, I revised my storyboards several times. I ended up with 98 shots; which makes about five to six minutes playing time. Once the storyboards were done, the next step was voice recording. I personally found from previous student films and even TV-shows that bad voice acting distracted the audiences. Therefore, I allotted a high percentage of my budget to hire professional voice actors for my film.

Considering my limited budget and time, I researched agencies for non-union voice actors in big cities adjacent to Rochester. Toronto seemed to be the right place to find an agency that would be both time and money-wise. Amongst various agencies I researched, the Performance Network Agency (PNA) seemed to be the best choice for my needs. On their website, there were audio samples of actors I could listen to and choose from. They had a much more selective pool of actors than most other agencies in Toronto. Still I wasn’t sure if the voice actors themselves could all act animated characters. Leaving these worries behind, I emailed the agent enquiring how much they charged for recording and actors. Since they charge by person
and time, I was unable to allocate a budget for 11 different voice actors. To be money smart, I chose three voice actors from the pool to act as multiple roles. Also, I knew that re-recording would cost double the amount of money and time if the recordings were not good the first time. Thorough preparation had to be done before the recording session. I started out listening to all the samples many times until I found the right voices then narrowed my choices down to two or three people for each main characters: Diana, Scott and Orson. And then chose the best person for each role with Professor Tom Gasek. Prior to my recording session, I prepared an animatic and all the visual references to help the voice actors better understand the style of my film.

I still remember how excited I was as I walked into the studio and met my voice actors. I found it interesting that the actors were quite different from what I imagined them to be. As the recording session began, my excitement changed to worry. Frankly speaking, I had great difficulty in directing voice actors for the first time. I realized, putting thought in words definitely takes skills and effort especially in a short given time. In the session, Shawn Colin Devlin, for Scott, was such a talented voice actor that I didn't even need to explain his role to him. He got into character straight away. Moreover, his impression of cartoon characters made me want to add extra characters for him. Another voice actor, Al Rosen, for Orson, was good too, but his distinguishable voice was so unique that it couldn't be used for more than two characters. The female voice actor, Halina Balka had a beautiful voice. I still admire her voice but compared to the other two voice actors, her acting prolonged the session.
Through this session, my doubt about learning acting was cleared. During the recording session, I saw myself wanting the voice actors to follow directions as if they could read my mind. All of sudden, a thought struck me like a flash: “This is why we had to learn acting.” From my experience, learning acting is like learning notations in music by giving them each a different name. This way, I would have learned to give valid directions and save time in getting what I want. In the voice recording session for instance, when I wanted Halina, the voice for Diana, act as if she's in panic and scared, she asked me: how? It was a simple question and immediately my brain started to rummage through old memories of movies, my acting class, and the text book, “Acting for Animators” by Ed Hooks. However by then, everything was too fuzzy to remember. It was as if when I see bad actors in movies, I can tell if it looked natural or not, but my limited knowledge was unable to give suggestions as to how to improve it. I don’t believe my unsuccessful attempt to give directions was a result of language differences but rather it was from lack of knowledge and experience. In this case, I thought if I was better in acting, I could've directed her better. Even though, I wanted to record everything again, I had no choice but to rush to finish my session. Perhaps, part of the reason for my regrets may lie in my high standard and expectations. Even so, I think my recording result was still great. After recording, the sound engineer asked me if I wanted the voice with ambience sound mixed or echoing effects. He recommended that most animation studios used crystal clear voices.
I began my modeling process while researching for voice talent agencies. First, I refined my concept drawings and made model sheets to define size relationship. Then, I started with the main characters. To save time in modeling, I used the same head mesh for extra characters. I only modified the mesh in ZBrush to fit to each characteristic. However, I still had to model all their individual clothing. This whole process became tedious but it was exciting to see the final characters in 3D form. For sets, based on floor plans, I found photo references from online sources from books I bought from my previous trips to Europe. Following my storyboards, I modeled buildings and props only in close-ups, so that I didn’t have to waste time on unseen buildings and props. Sometimes buildings in a distance were imported from another scene files. This modeling process took me about 2 months.

The next step was rigging. I knew rigging was not my specialty, so I basically followed a rigging book for all characters. When the body set-ups were done, I focused on blend shapes instead of facial rigging. Once again ZBrush came in handy in blend shapes. To compare, making one blend shape usually takes more than one hour in Maya, but it took only a few minutes in ZBrush. So that I could get as many blend shapes as possible. When the all characters were ready, I could not wait to see them moving.

Right after, I set my hands on textures and animation at the same time. For my texture, I retained my old photo archive from my two-quarter film. My two-quarter film was a team
collaboration with classmate Ting Liu. We took a day off to New York City and took pictures of building old and new. The photos were taken in the largest scale with a Nikon D80. This way, all the pictures were usable in any scale. Sometimes I used free open-source from the Internet for more textures. Considering possible festival submission later, I was conscious about obtaining legal licenses for my images. Upon working on textures, I made blocked animations and also keyed cameras to match to my storyboards. This first pass of animation seemed to be working in the beginning, but as I imported the sound files to the scene, some motions were off from the dialogue. For example, when Diana the detective is seen telling Orson to refrain from chasing Scott with his obsession of werewolves, her motion appeared to be exaggerated as if she was excited. Even when I heard some character catching breath, their motions were off from their voices. In the actual animation, all the motions were changed to match the voices. More blend shapes were made to better animate lip-synching. The whole process of lip-sync and facial animations were straight forward. To my relief, with added facial expressions all the previously animated motion looked more alive and I was pleased since it was my first time trying.

While re-finining my animation, I started lighting. During lighting test, I faced the problem of textures. Each scene ended up with about 200 texture files in tiff format. The big number of texture files and the setting resulted long rendering time. Of course, mental ray's global illumination and final gather together took an incomparably long time especially if there were many lights present. Every time I tried to render, Maya became incomputable and encountered
fatal errors. The fastest solution was to simply get rid of Global Illumination. In a way, I had to fine-tune the all light settings again. And then to fake GI effects, many more lights were necessary. When I was finally happy with the lighting setup, scenes finally became render-able but the rendering time was still high at an average of average 2 hours per frame. That was because there were too many lights to compute. When I calculated how long rendering would take for 6-minute film it came to a roughly 20 days with about 20 computers. Since I was not always guaranteed 20 computers, I had to troubleshoot this problem. The programming language displayed in Maya’s script editor was hard for me to understand so I asked my classmate Hiroki Sato for help. After a couple days of researching, he figured that my file texture format “tiff” cost an extremely long time to render so it was better off with **“map” format. Then he wrote a script for me to convert hundreds of files into map files. The whole process worked like this: after converting chosen files automatically, they are connected to the original source targets. Another solution was cutting light-link from meshes included in the same file. All in all, with his help I was able to cut the long hour render time down to 15 to 30 minutes per frame.

*(Map files are uncompressed memory mapped texture which means that mental Ray never needs to load the whole bitmap into memory*: quoted from “www.scriptspot.com” 2007-05-07

After these critical problems were solved, the lighting test went well. All I needed to worry about was the aesthetic concepts of each set. I strongly believe that lighting concepts were making different moods as other visual elements have strong effects to convey stories. For the
street scene, I was imagining an early morning so that the stores were not even open yet. After the street scene, the camera cuts to in front of Scott's Mansion. Here, Scott is seen addressing reporters regarding their concerns and talking about his future election. I wanted this scene to look like a sunny day with blue sky, with no set up of any dark mood yet. Therefore, the lights were almost close to white with no color. A few lights had a bluish tint for the sky. For Diana's office, color concept was concrete colors like grey. Scott's room in his mansion would have a yellowish orange hue depicting the idea of gold since Scott is a well-know politician and a wealthy man in the city. Deep blue for the back alley where Orson got killed and Diana got more suspicious about Scott in murders. As the story came close to the climax, lighting played a big part to foreshadow the upcoming tragedy. The next scene at the nurse station was the place right before the climax. I imagined this set to be a place similar to a haunted house or a spooky mental hospital. Since neon green is considered to be an alien color, I used it too cool down all the yellowish tone of light for the entire set. Also I used cool colors on the door leading to the mayor' ward room. Since warm colors are more appealing to the eye, I chose warmer lights on important spots of the set. Most importantly the hospital room had to be eerie and considering the time of the day, dark blue was the dominating color for the entire set.

In renderings, I thought the Fall quarter would be a good time since there were no big projects going on the school classes. Rendering went well except it took a long rendering time
compared to others. Back then, my goal was to screen my film in November (fall, 2008). So having fur effect was impossible and it was risky to try setting fur a month before the screening. Due to this result, I had to postpone my screening to the next quarter (Winter, 2009), because Scott, in werewolf form, would not appeared as a werewolf to others at first glance. At the same time my previous music composer wasn’t able to give me any score even a week before screenings. Right after the postponing decision was made, one fellow student told me about “Shave and a Haircut”, a Maya plug-in, and some other possible choices, which simulated fur more effectively than Maya’s fur. I downloaded the trial version and after watching the video tutorial, I played with it. It also took a long rendering time but the resulting effects paid off. I am absolutely certain that this plug-in is great tool to interpolate real fur effects to 3D animation. Although I finished all renderings before for Fall Quarter Screening, I re-rendered all the shots in higher render settings. The shots with fur took about two hours per frame without any dynamics on the fur. I predict that it would have taken more than 5 hrs rendering time if the fur were animated with dynamics. I actually was not happy with the final rendering result as I had to compromise the given time resulting in a few flickering colors and stiffness in the fur.

The final stage of production was music and sound. After things didn’t work out with my previous composer, I met with another composer, Jeffrey Arnold, who has had experience in making music for commercials and also in many areas involved in music. In the beginning, I wanted a Spiderman like opening theme score but an overall noirish music for the entire film. His
first score was good itself but after adding it to my film it didn't quite work in the style.

Discussing the music direction with my sound editor Jarod Su, we decided to have a meeting with my composer together. Jarod showed me some exemplary clips with music from “L.A. Confidential”. We then agreed that the music needed mysterious instruments like a trumpet and would refrain from soothing instruments such as a harp. Later when the final music was sent to me, Malcom told me to adjust the music level in order for it to not dominate the dialogues. Overall, working with an experienced musician went smoothly. For sound mixing, I got help from classmate Jarod Su. Even though he was my sound editor, I was with him each time he edited and we discussed how and what kind of sounds would be needed at certain parts. When the film came with music and sounds together, the whole movie was completed in satisfaction. I only have to wait to hear what others have to say at the screening.

Showing my film in front of a big crowd made me excited and nervous. After showing my film, my worries went away. To begin with, my respondent, Ferris Webby, delivered his opinion on my film. The comments I got were positive except for a few constructive criticisms on the need for better lip-synch and animation to make better improvement. Some schoolmates told me how they like the elaborated sets and characters and overall everyone was satisfied with the story and enjoyed an animation in the detective genre. At the same time, music was a big part of my film and I believe it helped to engage my audiences. All in all, I think the screening went well considering most comments were positive. Now I am planning to fix my film based on the
comments for festivals.

CONCLUSION

When I started this project back in Fall Quarter of 2007, I was full of ambitions of making a stunning film in terms of visualization. The process of embellishing the story went for about 4 months including storyboards. During that time, I learned the same story can be meticulously altered into a well structured plot by changing scene orders, lines, and cuts. Also I have learned that storyboards played an integral part in communicating and expressing my thoughts. Well planned out storyboards meant that I could reduce the chances of possible changes during the actual production process. Voice recording was one of my challenges in the project. This challenge made me want to further delve into the aspects of acting and directing. In modeling, texturing, lighting and rendering, I focused on achieving aesthetical composition. Therefore, I modeled and made textures accordingly rather than spending tremendous time on particular models to prove my skills with non relevant styled models or textures. The most challenging part of the whole project, animation, took me a long time to finish and I learned that only when sound effects, dialogue, and movement came together in harmony, then the whole animation can be brought to reality. As for post production, the importance of music and sound editing shouldn’t be underestimated. Good film score should fuse together with the imagery and help guide the general flow of the film. At the same time, I have learned that we usually take sound effects for granted and forget that sound effects play a crucial role in animation. Its absence deprives the life from a
film. To summarize, as a composite art, making animation takes great endeavors, time, skills, and a lot of learning both aesthetically and technically. I think that while working on this project, I learned about the overall film production techniques and realized that having an open-mind to respect and consider others' feedbacks is an important aspect of the filmmaking process.
Appendix A
Proposal
Thesis Treatment

Working Title : The Full Moon
Producer : Yumi Kim
Advisor : Malcolm Spaull
Budget : $7,568

STORY

After several murder cases in the city of Iree, Scott was questioned but the police set him free because his had an alibi. Diana, however, distrusts him and Orson tails after him to reveal Scott’s true colors. When Scott in werewolf form gets back into the hospital after he killed the mayor and Orson, he encounters Diana searching his room. Diana shoots the werewolf with fear and Scott transforms back to a human form. Two guards outside of the room break in and find that she has killed Scott. Diana is convicted of the murder of Scott and is suspected to be the murderer of the other cases.

VISUAL CONCEPT

Everything except main buildings and props will be in a realistic way that reflects the Marvel comics’ style. With different color schemes for each shot according to the story, certain colors will dominate the look of the film but others will be desiderated.

SYNOPSIS

Music and title with the announcer’s voice

EVENING, EXTERIOR – STREET

From a black TV screen is filled with static and as the camera zooms out from the jittering screen becomes audible with mumbling sounds of a news announcement. On the news the anchor reports on rumors about a killer, and Scoot has been questioned due to his relationships with some of the victims because they were against his political party. As the camera zooms out more and more, it reveals Orson’s back figure in front of the show-window and then he walks away.
NIGHT, EXTERIOR – IN FRONT OF HIS MANSION

Camera flash several times as Scott waves his hand to reporters but with no comments to their questions regarding the murder. Scott stares at someone (Orson) for a moment then dismisses the interview.

NIGHT, INTERIOR- SCOTT’S MANSION

The sound of high heels hitting marble floor echoes around a vast and empty hallway. Scott, on the other hand, drinks a whiskey and sees someone casting a shadow outside of the room’s balcony. When the high heel sound gets louder and approaches to the room. The unknown man dodges away. (We see only the shadow of Orson) With a couple knocks on the door, Diana (the detective) comes into Scott’s office.

Cut

The two of them are sitting across from one another. They are in the middle of talking about Diana’s investigation over the murders as well as Scott’s possible involvement in the cases.

“You are not the only one who’s suspicious of me; I am not hiding back anything. And for the record, next time, if your want to interrogate me, you’ll need a warrant.”

Scott says with a gentle but cynical tone of voice.

When Diana is about to leave, Scott goes

“By the way, I know how badly you want to put me behind the bars but, when you order someone to tail after me, you’d better tell him to be more careful”. Scott says.

“What are you talking about? I didn’t have someone shadow you. I don’t know how you started that absurd rumor about the werewolf, but I will uncover whatever it is you’re hiding.” Confused and got angry, Diana says.

CUT TO FEW DAYS AFTER: MORNING – INTERIOR – DIANA’S OFFICE

Diana is reading a newspaper which the headline is about a failed attempt to a murder of Scott and it also reveals that the other murders all occurred during a full moon. When Diana puts the paper down to her shin height; there is a man, Orson, sitting in front of her.
“So, now he is one of the victims but he’s the only survivor.” Orson says.

“Don’t try to hook me into your fantasy life chasing an imaginary creature. Don’t ever think that Scott is bonding you and I.” Diana replies.

“You’ll believe me sooner than you think. Just take a closer look on the map” Orson says.

While Orson rolls out his photos and maps, he explains the correlations between Scott and other victims who were murdered only during full moons. When he spreads out the photos on her desk, a package is pushed down off the desk and it falls on the floor with a metallic sound. Orson and Diana reach their hands to the package.

“No sender’s name and no address but sealed firmly, um…” Orson says and hands over the package to Diana. Diana opens it and states for a moment.

“What’s in it?” Orson says.

“Nothing” Diana replies.

In the box, there is a silver bullet with a note “from your friend.”

“When did it get here?” Diana says to herself.

The camera zooms out from the room to outside the window and reveals the city under the building.

**CUT: HOSPITAL – INTERIOR**

Scott is lying on the bed in the general hospital with an oxygen mask on next to the drip, Diana is hesitating whether to remove the oxygen mask or not. She takes a deep breath and leaves the room. Scott opens his eyes which are shimmering with reflected light from the moon. A full moon is coming. (Over the shoulder shot)

**CUT TO: THE FULL MOON – EXTERIOR - IN DIANA’S OFFICE**

On the radio, a news reporter states “… … with lingering doubts about the werewolf, some citizens insist upon the existence of the creature and blame the government for overlooking citizens’ safety. Tonight, the mayor is coming to announce the city’s official statement on the murder case… …”
Diana eavesdrops on the conversation about the major outside of her office.

“The mayor is going to be late, I heard he is detouring.”
“I told you he got cold feet.”
“I can’t believe the mayor fell for the rumors.”

Diana suddenly figures out something and is off to the hospital.

**EXTERIOR – A BACK ALLEY**

There are mayor and Orson dead in a back alley.

**INTERIOR- HOSPITAL**

Diana waits for Scott, the werewolf, in his hospital room. Outside of the room, there are guards standing by. When Scott in a werewolf form climbs up into the room finds Diana standing in front of him and aiming a gun. Scott is growling with two pointy teeth and glaring eyes (injured seriously from a fight with Orson).

“I don’t care who you are and what you did to Scott, but this is the time to uncover the secret.” Diana says.

Close up of the gun’s trigger and while her index finger pulls it, cut to inside of the gun firing a bullet. Scott, the werewolf suddenly attacks her.

**BANG!**

With his last breath, Scott transforms back into a human form. About the same time the guards break into the room and find that Diana killed Scott (in a human form).

**DAY, EXTERIOR – IN FRONT OF COURT**

Diana is cuffed and sent under escort out by the police. A news reporter says that Diana was convicted as the murder of Scott and suspected as the murderer of the other victims due to her delusion of a werewolf.

**END**
APPROACH

This film will be made as a 3D computer animation. As a narrative and stylized animation, I will experiment with lighting to illustrate the mood of each scene with different distinguishable color. Most of textures will be hand-painted in Painter and it will be combined with photos to give a semi-relistic style to the film. I will take all necessary pictures from my trips.

Autodesk Maya : Primarily use Maya for animation
Zbrush : Modeling, Blendsahape, Texturing
Painter : Hand-drawn textures
Photoshop : Textures
Final Cut Pro : Editing
Professional voice talents: Non-union guld of voice talents in Toronto, Canada
Musicians : Students from Eastman Music School
## TIMELINE

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### Timeline Table

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Appendix B

storyboard
Appendix D

Concept Design
Appendix E

Script
FADE IN:

1 As iconic images of werewolves are shown, sequentially, melancholy and mysterious tone of music starts.

2 EXT. STREET - ESTABLISHING SHOT- EVENING (THE SUNSET IS COMING)

Honking sounds of cars from a distance, steams emitting from manholes and dusty wind blows away litters on the street.
Street with old buildings and ware houses with cobwebs, planks attached over broken windows are all around the city. Flickering dim yellow-street lights on the street.

[Color scheme : Reddish yellow]- the sinking sun is reddish yellow so it illuminates the whole ambience with that color.

3 EXT. IN FORNT OF A SECONDHAND STORE – EVENING

From black TV screen filled with static, the camera pulls back and the mumbling sounds of a news announcement become audible. On the news the female anchor with shoulder length brown hair reports rumor about a killer and Scott who has been questioned due to his relationships with some of the victims because they were against his political party.

4 EXT. IN FORNT OF A SECONDHAND STORE - TRACK BACK- EVENING

As the camera pulls back, we see the back of Orson who is in front of the secondhand electronic shop's show-window.

THE FEMALE ANCHOR

..... The one link among the victims is that they are all long time supporters of the mayor. The police did say that the victims have mysterious, canine-like scars which is the reason for the wild speculation that they are caused by a werewolf. The police insist that the media is aggravating their investigation by spreading those urban myths to public. Nevertheless they admonish citizens not to walk outside alone after sunset.
As Orson walks away, the camera tracks him.

Steam from a manhole right below of the screen fills in the screen and the voice gets faded out.

The old but clean mansion is four story-high and it is covered with ivy. The chimney gives off no smoke as if no one lives in the house. Only lights leak out from the gaps of curtains shows that someone resides inside of the mansion.

[Color scheme: dark Orange]- darker than the color of the sun in tone but blue tone color for the night sky with dispersed stars.

This shot starts with sudden sound of a group of people mumbling and camera button sounds.
Cameras flash several times as Scott shows his hand to reporters and reporters bombard him with questions about this alibi.

REPORTER A
Regarding the last summons, how did you respond to the police?

REPORTER B
It's been told that your further reaction will influence the upcoming election. What have you been planning for that?

SCOTT WILLS
(with smile)
I hope I will have this many reporters after the future election to celebrate my victory.
Reporters laugh with him.

**REPORTER C**
How much possibility do you think you have for the upcoming election?*

**REPORTER D**
Do you think the city should increase the budget for security?

**REPORTER C**
What do you think about the rumor that condemns you as a werewolf?

**SCOTT WILLS**
The mayor has to be accountable for the rise in murders in our city. I am doubtful if the mayor took the rumor seriously.

Scott stops talking and stares at someone (Orson) in the crowd for a moment and dismisses the interview.

6 **INTERIOR- DIANA’S OFFICE- NEXT MORNING**

[Color scheme: eggplant-like purple and gray tone of color ]

Diana’s office is in a very old building but neat. Paints of her office’s walls are chipped off so, we can see multiple layers of paints coated over and over for many years in the past. Also, there are posters of wanted men; some pictures are stamped with the word “Arrested”.

Diana reads newspaper.

Diana is reading an article entitled “The mayor was attacked mysteriously last night, under a full moon”. When Diana lowers the paper to her chin, we see a man, Orson, sitting in front of her. Orson is sitting on a wooden chair with handles and he is leaning on his right arm.
ORSON
The mayor is so lucky he's alive. I think the werewolf thought he was dead.

(While he speaks, Diana has her arms folded and keeps reading the newspaper.)

Orson checks Diana's reaction, and then keeps talking.

ORSON
But I know you still don't believe it's a werewolf.

DIANA
Mr. Brody! Don’t try to drag me into your fantasy of chasing an imaginary creature.

Diana snaps.

Orson stops talking and shrugs his shoulders.

ORSON
You’ll believe me sooner than you think. How else do you explain this...

While Diana looks outside of the window, Orson rolls out his photos and maps.

Diana turns to Orson.

DIANA
(CONDESCENDING)
Mr. Brody! It is not your job to take the law into your own hands! I appreciate your interest in this case as a concerned citizen, but if you try to hinder my official duties, I will have you arrested!

ORSON
Ok, fine.. but I really think you should look at this!!"
DIANA
(COLDLY REPLYING)
I have other more important things to do.”

As he reluctantly gathers his things, he subtly pushes the package off the desk and it falls on the floor with a metallic thud. Orson and Diana reach for the package.

ORSON

No sender’s name and no address but sealed
firmly! Hmmm!

Orson feigns confusion and hands it over to Diana. Diana opens it and stares for a moment.

ORSON
(CONTINUING)
What is it?

Diana opens the box and she gets totally confused and distracted.

DIANA
Is this some kind of joke?

ORSON
Why? What is it?

In the box, there is a silver knife.

DIANA
How did this get here?

ORSON
It is shaped like a werewolf claw detective.

FADES OUT
The house is lit and silhouetted by the moon behind the house and we see the moon becoming a full moon.

8 INTERIOR- EVENING LONG SHOT- SCOTT’S MANSION

( Large windows and curtains with patterns stitched. The room is furnished with wooden chairs in a row along one wall. There is a large oil painting about a story of Roman myth on a wall.)

Scott drinks whiskey and faces the window. with his back to Diana

[Color scheme: Reddish yellow]

Diana's sitting on a chair and talking to Scott about her investigation of the murders and Scott's possible involvement in the case.

SCOTT
You are not the only one who's suspicious;
I am not hiding anything and for the record,
next time, if you want to interrogate me,
you'll need a warrant.

By the way, Detective Quinn (Diana), I know how badly you want to put me behind bars but, when you order someone to tail me, you'd better tell him to not be so obvious.

Scott walks over to the door and opens it to usher Diana out

DIANA
(Approaching the door.)
What are you talking about? I didn’t have someone shadow you.

DIANA
(ABRASIVELY)
I don’t know how you started that absurd rumor about the werewolf, but I will uncover whatever it is you're hiding.
Scott closes the door behind her.

EXTERIOR – NIGHT- A BACK ALLEY SURROUNDED BY OLD TALL BUILDINGS
TIME-LAPSE OF SUNSET
[Color scheme: yellow and green]- green like moss

Lights of police vehicles project bright flashing twirling red lights all around the area and Diana is standing in front of Orson's body. (Extreme up-shot) An officer approaches and says,

A POLICE OFFICER
Look at the scars; they are so similar to the ones from other victims.

Diana sees a silver knife in his hand. That has blood on it.

...DIANA
Diana backing away in shock utters:
Werewolf!

She turns and gets in her car.

A POLICE OFFICER
Detective, Quinn!;

EXTERIOR- HOSPITAL-NIGHT- EST SHOT

INTERIOR –NIGHT- NURSE STATION

Diana walks to a nurse station after showing her badge she asks a guard.

DIANA
What's the number of mayor's ward room?

Nurse
You can have only 10 minutes with him.

GUARD
You must leave your gun here detective. While he takes over Diana's gun the nurse says. (CONTINUING) Mr. Wills(Scott) is already with him.

DIANA
WHAT! Who authorized that?
Diana walks quickly down the hall

[Color scheme: neon green] – reflected colors from signs from buildings

13 INTERIOR –NIGHT- IN FRONT OF MAYOR’S PRIVATE ROOM

On the door there is a sign says" The patient must be kept absolutely at rest. Keep quiet"

Diana opens the door. The lights are off. Diana walks to the bed and calls the mayor.

DIANA
Mayor? ....Scott ?

Suspecting something fishy going on in the room, she reaches her hand to her gun but after noticing that her gun was taken by the guard, she turns on a small lamp by the door. She sees the mayor’s name tag on the floor under her foot, when she looks up in the corner of the room the werewolf is growling over the mayor’s body. Diana grabs the light and pulls it out of the socket. Scott is now silhouetted but she can see his eyes glaring at her. Sticky blood drops out of his mouth and he is also injured on his leg seriously from fight with Orson. Scott leaps at her. While Diana dodges from him. Diana brandishes the lamp to the werewolf and calls for help.

DIANA
Help! Help! Guard, Somebody, I need help!

Diana is driven to a corner and she trips by the mayor’s dead body.

Scott, the werewolf, jumps at Diana. Diana takes the silver knife out from her boot and thrusts it into his head. With his last breath, Scott transforms back into human form.
About the same time the guards runs into the room and find Diana looking bewildered.

**GUARD**
With nurse behind him, Points his gun at Diana.
Freeze!

### 14 INTERIOR- DAY – IN FRONT OF A STATE PRISON

*colors scheme: golden and somewhat reddish yellow and blue* - colors of police vehicle’s lights.

Diana is behind bars and she is bewildered.

**FEMALE ANCHOR**
Diana Quinn, the former police detective is being held as a suspect in the murders of the mayor and Scott Willis and is a suspect in the other so-called werewolf murders. A knife linked to all the murder scars was found at the scene.

Our citizens moan in disbelief of the police and at the same time for losing the mayor and an admirable candidate, Scott Willis. One citizen said that now he had no idea who to vote for in the upcoming election.

**FADE OUT**