5-1-2008

The Fridge

Allison Orr

Follow this and additional works at: http://scholarworks.rit.edu/theses

Recommended Citation

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.
THE FRIDGE

BY

Allison Orr

MFA Imaging Arts / Computer Animation
SCHOOL OF FILM AND ANIMATION
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
May, 2008

Duane Palyka, Chair
Associate Professor
School of Film and Animation

Nancy Ghertner
Associate Professor
School of Film and Animation

Tom Gasek
Associate Professor
School of Film and Animation
CONTENTS

Abstract 3
Thesis Report 4 - 9
   Concept
   Goals
   Production Pipeline
   Screenings

Appendix A 10 - 15
   Treatment
   Timeline
   Budget

Appendix B 16 - 37
   Storyboards

Appendix C 38 - 43
   Color Stills

Appendix D 44
   Character Designs

Appendix E 45 - 51
   Script
ABSTRACT

*The Fridge* is a Graduate Thesis film about how fruits and vegetables on the top shelf of the fridge learn to cohabitate peacefully and appreciate their differences after a battle over a tomato. This film is a 3d computer animation. I primarily used Autodesk Maya 8.5 for the production, with the aid of Adobe Photoshop, After Effects, Soundtrack Pro, and Premiere for some of the pre and post-production work.

The following paper is a description of the aesthetic development of my thesis project. I will address the original concept and technical goals, the production pipeline and creation of the film, and reflect upon the final result as well as the audience reaction at the Graduate Screenings.

Included in the manuscript are appendices that include my original proposal materials (treatment, budget and timeline) as well as preproduction materials like the storyboards, character designs and script. Color stills from the animation are used as visual references for many of the techniques and technical issues discussed in the body of the paper.
THE CONCEPT

The idea for The Fridge came along as I was looking back through some of my work from my 3d modeling class. One of our assignments was to model a complete character – I created a cartoony tomato complete with arms, legs, and a giant nose. While reviewing my old model I remembered how happy I was with the character and thought that creating a fun environment with food could be a good starting point for a thesis project. From that basic idea I ran wild with the concept. I wanted the story to take place in one location (the fridge) and have all of the characters and occupants be what one would normally see in an every day fridge. That meant creating characters similar to the one that sparked my idea, but designing them more organically – no arms, noses and legs sprouting out of an orange, etc. Everything would move according to its natural shape and size, and only vegetables with branch-like appendages would have use of “arms” and “legs.” Already focusing on the tomato as a main character, I brainstormed with some of my classmates and came up with the basic plot – a fight over whether a tomato was actually a fruit or a vegetable.

GOALS

Before proposing my graduate thesis, I outlined some distinct goals for myself. First, I wanted to push myself technically. I had not tackled lip synch in any of my previous films so I knew my film needed dialogue. Second, because I had many characters in my story as a result of my fridge needing to seem populated, I wanted to explore non-linear editing in Maya using its tool called the Trax Editor. The Trax Editor would enable me to create credible crowd scenes and save me valuable time by
reusing looped animation like walk cycles. Another goal I had in creating my thesis was to play with secondary motion. After finalizing my idea of having fruits and vegetables as my characters I knew I would have to address the leaves and branches that some of them would have. I wanted the leaves and appendages to move along with the character – without having to animate them! To solve this problem I wanted to learn about Maya hair systems and dynamic joint chains. Next, I wanted to create simple character designs that would enable me to create many models relatively quickly but stay as far away from the Veggie Tales look as possible. Another bar I set for myself was to find talented voice actors and a music composer. I already knew dialogue would be a big part of my story and without believable voice actors and a musical score to move it along, my film would have been over before it began. My last goal concerned time management: I wanted to completely finish production of my film and screen it in one year.

PRODUCTION PIPELINE

My production pipeline followed my timeline closely (see Appendix A). I took the summer to refine my script and model the characters. Having 13 characters in all – not including repeated characters like the cherries or tofu – I stayed on pace by finishing one model per week. I found myself setting a similar pace while rigging each character as well. With the aid of a stretchy ribbon spine script from Josh Huber, a lot of the tedious work of rigging was eased for me. However, I did spend a good amount of time adding dynamic joint chains using Maya Hair to create the right amount of secondary movement in the characters with leaves and branches. After I
finished rigging and skinning each character I spent the end of the fall quarter and the
beginning of the winter quarter creating blendshapes for each character. I closely
followed the *Stop Staring* book technique in creating around 30 blendshapes for each
color to allow for better and more facial expressions. Since my basic character
designs called for simple clam-shell eyes (separate geometry from the head), I decided
to use lattice deформers to squash and stretch both the eyelid and eyeball to match the
emotion seen with the blendshapes on the mouth. Overall, I think the extra work I put
into the eyes and blendshapes really paid off; my characters were very expressive and
extremely flexible when animating for lip synch.

Upon finishing the character setup I was ready to test animation. Since each
color had a unique personality and body type, I had to think of ways they would
move that would seem natural considering the constraints of their shape and logical
according to their personality type. Because the scope of my project was so large and
animating each character walking in every scene would have put me way behind, I
went back to my original goal of learning the Trax Editor. Using Maya’s non-linear
editing tool I was able to create one strong walk cycle for each character that I could
call upon to use in any scene.

Finally, I created a blocked animatic to which I would add in animated shots as
I finished them. I thought a great deal about camera angles and creating dynamic
shots to support my story. I researched the concept of Dutch angles and incorporated
them into the fight scenes to give the sequence the over-the-top goofiness I hoped for.
SCREENINGS

After finishing and screening my film I can say I learned a lot over the past year – from the original proposal to the finished screening. Playing the role of director, I discovered the importance of teamwork and delegating jobs that I was not capable of doing while still focusing on completing my own work. Working with a separate texture artist and musical composer was a great experience for me. In previous group projects I have had trouble giving up control – I would do the whole thing on my own because I trusted my own capabilities and punctuality. However, when undertaking a project with a scope like The Fridge I had to learn to trust other people in their roles while making sure they were staying true to my original vision and concept. Ultimately the film turned out even better than I expected and I think a big part of the reason was because of excellent contributions from Jeff Olson as my texture artist and Dan Swartz, my composer.

Some of the most valuable lessons I’ll take away from the completion of my thesis are the importance of setting goals from the beginning, time management and organization, and creating small deadlines along the way. I’ve always been an organized person, but I had to take it to another level when working on a long-term project involving a diverse group of contributors. Keeping files organized and everyone on the same page was vital. And creating small deadlines for each step along the production pipeline kept me focused on the end result even in the earlier stages when screenings seemed to be a long way off.

As satisfied with the success of my film as I am it would be easy to overlook the bumps along the way, but I learned just as much from the problems and setbacks
as I did from the uneventful, smooth rides. As much as the Trax Editor saved me the
task of animating every step of every walk cycle, it caused me many problems – some
of which remain unanswered. Keying into a scene with a Trax clip was never easily
done, and in extreme cases I was forced to copy the Trax keys, manually loop them
and then delete the clip entirely so that the scene would play back smoothly. Also, for
some reason on the strawberry character I had trouble caching the dynamic hair keys
for a clean render. Most scenes containing the strawberry were rendered more than
once until I got the correct output on her leafy hair. Another major problem for me
was recording the voice actors. Being very inexperienced at sound recording was part
of the problem, but a big part of my frustration was with electrical problems with the
sound booth. I was forced to re-record the voice actors two to three separate times
before the wiring was fixed. As a result the voices of the mushroom and orange sound
significantly more “tinny” and contained than the others. Had I more time I would
have liked to bring the actors in one final time for crisper sound bites.

Although the technical problems I faced seemed major and quite defeating at
the time, I learned over the course of production that I can problem solve. I think I
became better at finding work-arounds and staying patient when things did not go as
according to plan. Also, by throwing myself into a project with so much animation I
can say that my technique has greatly improved and I’ve learned how to animate
effectively and efficiently. The amount of dialogue and lip synch was an intimidating
challenge for me as a character animator, but through the repetition I became
comfortable with the process and was able to have my characters emote through
speech.
The idea of screening my film in front of the department faculty, classmates, and my friends and family was very nerve-wracking after having devoted a year of my life to the project – it was very personal after that amount of time. If it was not well-received I’d be forced to question everything I had done with the past year of my life! Thankfully, the overall opinion seemed positive and the constructive criticism was both thoughtful and encouraging. Although I had taken a few weeks to mix the sound and foley, in hindsight I should have allotted more time. Test projecting it in more than the one projector I did would have been valuable in determining the best level at which to keep the musical score. Of course, I wish I could have had more time to refine animation as well. I animated at a fast pace (about 20 seconds per week) so having more time would have let me slow down to focus on background characters and pushing facial expressions.

_The Fridge_, while not exactly what I had in my head while proposing over a year ago, turned out very close to my original concept. I am proud of the way it turned out, and hope it gets accepted into a few film festivals so that more people can share in appreciation of the hard work put forth for its creation!
APPENDIX A: PROPOSAL

TREATMENT

Working Title: The Fridge  Start Date: 4/07
Producer: Allison Orr  End Date: 5/08
Advisor: Duane Palyka  Runtime: 5 mins.
Budget: $2,000.00  Format: DV-CAM

STORY

The fruits and vegetables on the top shelf of the fridge learn to cohabit peacefully when they are forced to appreciate their differences after a battle over a tomato.

SYNOPSIS

The fridge door shuts; all that can be heard is the strong hum of the appliance from within. But what really happens once the door is closed? Well, life goes on like normal for the vegetables and fruit inside. A loud grunt is heard in the darkness and an object is launched straight up - hitting then engaging the switch on the ceiling - immersing the shelves in bright, fluorescent light. Built like a microcosm of the world surrounding the fridge, it contains different cliques of food items sharing common interests. For example, the condiments typically keep to the shelf on the door, meats reside in the drawer, and drinks on the bottom level. But the top shelf is reserved for the fruits and vegetables.

The story begins immediately after the light is turned on, in the middle of yet another fight between the fruits and vegetables. They just don’t get along; from their interests, passions, and attitudes, to the preferred temperature of the fridge – they are complete opposites. Sick of watching the fights from their stadium style seats in the door, the eggs insist that the shelf be divided down the middle – veggies on one side, fruits on the other.

In all the commotion of delegating sides the tomato gets stuck in the middle, unsure which way to go. A stalk of celery turns around and tells the tomato to follow him to
the veggie side. At the same time a cherry yells over for the tomato to hurry to the fruit side. The two begin to argue and a crowd forms. The veggies insist the tomato belongs on their side since it always hangs out with them, but the fruits contend it belongs on their side since a tomato is technically a fruit. From somewhere out of the chaos comes a yell that they should fight for possession of the tomato. Both food groups huddle in their respective corners where their leaders (broccoli for the veggies, pineapple for the fruit) give them the same pep talk/motivational speech ala *Braveheart* or *Independence Day*. I will cut back and forth to show one leader finishing the sentence of the previous. The tomato meanders over to the edge of the fridge, avoiding being drawn to a specific side. He shrugs good-naturedly and comments to the eggs that this fight is pretty silly, considering he only has a shelf life of four days.

The opponents line up along the side walls of the fridge; a battle cry is yelled and a food fight of epic proportions ensues. Toothpicks are wielded by the veggies, along with olive boxing gloves and Swiss cheese barricades; cherry bombs are dropped and seeds are shot out of a watermelon from the fruit side. Throughout the battle the refrigerator light has been subtly flickering, and at the climax of the fight it completely goes out for a few seconds. During this period of darkness there is a lot of confusion; a pained yelp is heard above the crowd. The light flickers back on to reveal the tomato grimacing in pain – a stray toothpick stuck in its back side. The action freezes mid-fight as the warriors realize what they’ve done. The tomato endures his injury with dignity. He philosophizes that if it is his time to go he has led a fulfilling life. Both the fruits and vegetables panic and hurriedly clean and patch the wound. In their haste they don’t notice that they are working together and helping each other. The fruits use a seed to plug the hole after the toothpick is carefully removed, and the veggies apply a piece of lettuce as a bandage. Afterwards the tomato ironically thanks both groups for their heroism. The next scene mimics the pre-fight pep talks. Both leaders are giving their team the same congratulatory speech for saving the tomato; the frame widens to reveal that the leaders are standing side by side giving the speech to all of the fruits and vegetables as one community. They speak of cohabitation and
compromising for the greater good, and acknowledge the humble tomato for helping
them recognize their foolishness. Both sides gather around the tomato and hoist him
above the crowd.

The story ends during the post-battle celebration. The shelf division line is discarded,
and the rest of the fridge population breathes a sigh of relief that they will no longer
have to deal with the veggie/fruit conflict. From a viewpoint in the kitchen just outside
of the fridge, muffled chatter and cheers can be heard and the giant appliance briefly
shakes back and forth, containing the energy from within.

APPROACH
This film will be made as a 3d computer animation. I will primarily use Maya for the
production, with the aid of Photoshop, After Effects, Soundtrack Pro, and Final Cut
for some of the pre and post-production work.

A large obstacle to tackle for this story is its scope. There will be a considerable
amount of character animation in order to properly populate the fridge. I will be using
different techniques for copying and re-using animation through mel scripts and the
new key copying capabilities of Maya 8.5 to ease the burden of animating every
character individually.
<table>
<thead>
<tr>
<th>PROPOSAL: TIMELINE</th>
</tr>
</thead>
<tbody>
<tr>
<td>Working Title: The Fridge</td>
</tr>
<tr>
<td>Producer: Allison Orr</td>
</tr>
<tr>
<td>Budget: $2,000.00</td>
</tr>
<tr>
<td>Runtime: 5 mins.</td>
</tr>
<tr>
<td>Start Date: 4/1/2007</td>
</tr>
<tr>
<td>End Date: 5/16/2008</td>
</tr>
<tr>
<td>Advisor: Duane Pajjka</td>
</tr>
<tr>
<td>Format: DV-CAM</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th></th>
<th>Summer</th>
<th>Fall Quarter</th>
<th>Winter Quarter</th>
<th>Spring Quarter</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>May-07</td>
<td>Jun-07</td>
<td>Jul-07</td>
<td>Aug-07</td>
</tr>
<tr>
<td>Script</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Character Design</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Storyboards</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Rough Animatic</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>3d (blocked out) Animatic</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Character Models</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Environment Models **</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Record Dialogue</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound Mixing</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Textures **</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>Rigging/Blendshapes</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Lighting</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animation</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td></td>
</tr>
<tr>
<td>Rendering</td>
<td>X</td>
<td>X</td>
<td>X</td>
<td>X</td>
</tr>
<tr>
<td>2nd Pass Animation</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Compositing</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foley/Sound Effects</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Titles &amp; Credits</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Final Assembly</td>
<td>X</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Thesis Board Meetings</td>
<td>X</td>
<td>X</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
## PROPOSAL: BUDGET

### ABOVE THE LINE COSTS

<table>
<thead>
<tr>
<th>Item</th>
<th>#</th>
<th>Price</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Script &amp; Story</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Writer</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Story Rights</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Character Designs</td>
<td></td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Storyboards</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Producers</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Executive Producer</td>
<td></td>
<td>1</td>
<td>in-kind</td>
</tr>
<tr>
<td><strong>Directors</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Director</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td><strong>Cast (Vocal Talent)</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Main Characters</td>
<td>4</td>
<td>$250.00</td>
<td>$1,000.00</td>
</tr>
<tr>
<td>Supporting Cast</td>
<td>5</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td><strong>Total ABOVE-THE-LINE</strong></td>
<td></td>
<td></td>
<td>$1,000.00</td>
</tr>
</tbody>
</table>

### BELOW THE LINE COSTS

<table>
<thead>
<tr>
<th>Item</th>
<th>#</th>
<th>Price</th>
<th>Amount</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Production Staff</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Animator</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Modeler</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Texture Painter</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Rigger</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Lighting</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Compositing</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Editor</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td><strong>Computers and Software</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Workstation</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Render Station</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Memory</td>
<td>1</td>
<td>$150.00</td>
<td>$150.00</td>
</tr>
<tr>
<td>2GB additional memory</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Hard-drive Space</td>
<td>1</td>
<td>$95.00</td>
<td>$95.00</td>
</tr>
<tr>
<td>250GB internal hard-drive</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Sound</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Foley</td>
<td></td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Record Dialogue</td>
<td></td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td>Mixer</td>
<td>1</td>
<td>in-kind</td>
<td></td>
</tr>
<tr>
<td><strong>Music</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Composer</td>
<td>1</td>
<td>$500.00</td>
<td>$500.00</td>
</tr>
<tr>
<td><strong>Production Materials</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>DVDs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>10-pk w/Video boxes</td>
<td>2</td>
<td>$15.00</td>
<td>$30.00</td>
</tr>
<tr>
<td>Mini DVCAM tapes</td>
<td>3</td>
<td>$12.00</td>
<td>$36.00</td>
</tr>
<tr>
<td>Reference Materials</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>“The Art of Rigging” book &amp; DVD</td>
<td>1</td>
<td>$60.00</td>
<td>$60.00</td>
</tr>
<tr>
<td><strong>Total BELOW-THE-LINE</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td></td>
<td>$871.00</td>
<td></td>
</tr>
<tr>
<td>Contingency @ 10%</td>
<td></td>
<td>$187.10</td>
<td></td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td></td>
<td>$2,058.10</td>
<td></td>
</tr>
<tr>
<td>Category</td>
<td>Price</td>
<td></td>
<td></td>
</tr>
<tr>
<td>------------------------</td>
<td>--------</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUMMARY BUDGET</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Above-the-Line</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Script &amp; Story</td>
<td>$ -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Producers</td>
<td>$ -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Directors</td>
<td>$ -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cast (Vocal Talent)</td>
<td>$ 1,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Above-the-Line Total</strong></td>
<td>$ 1,000.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Below-the-Line Total</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Staff</td>
<td>$ -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Computers and Software</td>
<td>$ 245.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sound</td>
<td>$ -</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Music</td>
<td>$ 500.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Production Materials</td>
<td>$ 126.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Below-the-Line Total</strong></td>
<td>$ 871.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Subtotal</td>
<td>$ 1,871.00</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Contingency @ 10%</td>
<td>$ 187.10</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td>$ 2,058.10</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B: STORYBOARDS

1.

Blade screen

"Get the lights!"

"Get off my stem!"

2a.

Slow pan up/zoom

See contents of fridge

"What’s that smell?"

"Aunt picking me"

2b.

"He’s a pineapple. He’s what he is."

- 16 -
"Take it back Asparagus. Pineapple is a sweet guy."

"Don't mess Strawberry. I've got thick skin when it comes to ignorant vegetables."

"Who you callin' ignorant?"
"Pretty bold words for a giant pine cone."

"Enough!!"

"Your rotten attitudes are spoiling the mood for the rest of us..."

"Divide the shelf down the middle. Fruits on one side, Veggie on the other."
"Egg! Egg! Egg! ..."

Same as shot 8.
People begin to move to their side.
-grumbling and muttering under their breath.
“Tomato, where ya goin’? You’re with us, man.”

*Apple leans into frame*

“Tomato turns to look at it.”

*Uh, no. He’s a fruit.*

---

Same as Shot 11.

Reaction shot.

*Looks back and forth.*

---

Veggie - "But he always hangs out with us!"

*Fruit* - "He has seeds."

*Veggie* - "What’s that got to do with anything?!"
"You guys aren't gonna fight over little old me, are ya?"

"Great idea! You should fight to the death!"

(Start a grand exit. Quick pan left when loudmouth speaks.)

Same as shot 15. Reaction shot.
“Egg! Egg! Egg!...”

Sneer for a beat.

“Yeah! Go Fruit! Steam those veggies, heh heh heh.”

“Egg! Egg! Egg!...”

“uh, veggies rule. Fruits dead?”

Silence for beat.

“Egg! Egg! Egg!...”

“Why the best group win.”

“Whatever, Better get your ‘warrior mode’ ready, we’ll meet back here on the third hour of the hour.”

Tomato wonders over to corner -near 1950.
Shot of fruit team.

Dramatic music builds?

more disaster?

Shot of team Veggie

"In about 15 seconds, we will envelop in the largest"
"Food fight in the history of the refrigerator. We"

"will come together as a" "and be worked in"
"pandemic group"

(S still Pineapple)

(Pineapple)

Same as 23.
"Our common goal..."

"They may take our lives, but they will never take our freedom."

"We are proud!"

"Shout of veggies!"

Ingredient: Celery

Ingredient: Pineapple
Celery

Same as 24
(Close in)

"We are nutritious!"

31

"We are vegetables! (Hoot!"
Celery turns to look at pineapple after long delay

32

Tomato turns to speak to eggs. we see both leaves in background.
"Seems a little silly to be fighting over me, don't you think?"
"I agree." - Leela

"I heard Brunch say that Strawberry got raid enema."

33

Very quiet

"Huh?"

34

gasp.

"No he didn't."

"Egg! Egg! Egg!..."

(heard in background)

35
"Hey veggies! When is an apple a grind?"

"Seriously?"

"When it's a CRAB APPLE!"

Hehehe..."
"Drop the bombs."

Cherries fly up and out of frame. Shaking and screaming intensely.

Asparagus looks up and sees cherries.
Asparagus turns and runs away, but gets knocked to the ground by a cherry bomb.

Like shot 32.
They converge in the middle.

Cesar grabs a drink, sword (or umbrella) and toothpick.
Broccoli puts slime on his hands as loving gestures. Hits them together / grants.

Close up of mushroom / asparagus framed by hide in Swiss cheese barricade. They both move out of the line of fire.
Side view of Swiss cheese brieindle.

Lead Davis voices of the protest. Mushroom/Asparagus forum and say "Help!"

Protesting War

Sword fights a bit.

"How are you even holding that? You have no arms!"

Ons of onion.

Onion moves into On's shot.

C. -328
D. -92
"I don't know, it's just kind of there."

back to original side shot in 50

OTS of Colony
Is that necessary?
CU Celery

CU orange
thinking

Dim for OTS of celery
as orange rolls away.
- tomato's butt is revealed
behind the orange. Knife
goes toward tomato.
Quick: "Egg, who has been watching the sword fight."

"Wow!"

CU Tomato

loses control then
growl as he gets
stabbed in the butt.

CU Celery

reaches out.

Move this shot to after
series of frozen action
shots.
- Broccoli pauses after using olive to punch a cherry like a punching bag.
- All three pause a look at tomato - shocked faces.

- Watermelon quits
  Stunning seeds at mushroom who is using his hat as a shield. Back turn to look.

one more?
- ground level? Wide shot to see soldier sticking out of turret from the side.
  "It's okay. It's alright. If it's my turn to go..."
  - crowd enter frame.

- cut to: Soldier
  "Not on my watch, Soldier."

- wide shot:
  Crowded around turret: Soldier.
  - Soldier takes toothpick out.
  "Did you see it?"
APPENDIX C: PRODUCTION STILLS
APPENDIX D: ORIGINAL CHARACTER DESIGNS
APPENDIX E: SCRIPT

Final Script
By Allison Orr

The Fridge

The fridge door shuts; all that can be heard is the strong hum of the appliance from within.

FRUIT OR VEGGIE
Get the lights!

A loud grunt is heard and the shelves are immersed in bright, fluorescent light.

Panning up from the bottom of the fridge we can see that it is built like a microcosm of the world; it contains different cliques of food items sharing common interests. For example, the condiments typically keep to the shelf on the door, meats reside in the drawer, and drinks on the bottom level. But the top shelf is reserved for the fruits and vegetables.

The story begins during our slow pan to the top shelf, immediately after the light is turned on; yet another fight has started between the fruits and vegetables. As we get closer to the top, voices become more distinguishable.

CHERRY
Get off my stem!

APPLE
What’s that smell?

BROCCOLI
Quit poking me!

ASPARAGUS
He’s a pineapple. It’s what he does.

STRAWBERRY
(giving a flirty look to the pineapple)
Take it back Asparagus. Pineapple is a sweet guy.

PINEAPPLE
Don’t worry Strawberry, I’ve got thick skin when it comes to ignorant vegetables.

BROCCOLI
(outraged)
Who’re you calling ignorant?!
ASPARAGUS
(to Brocolli)
Pretty bold words for a giant pine cone.

Sick of watching the fight from their stadium style seats in the door, the eggs insist that the shelf be divided down the middle.

EGG LEADER
Enough! Your rotten attitudes are spoiling the mood for the rest of us! Divide the shelf down the middle. Fruits on one side, Veggies on the other!

OTHER EGGS
(one after another, bouncing up and down in their seats)
Egg!

Both groups begin to divide, shuffling to their respective side.
In all the commotion of delegating sides the tomato gets stuck in the middle, unsure which way to go.

MUSHROOM
Tomato, where ya going? You’re with us, man.

APPLE
Uh, no. He’s a fruit.

The two begin to argue and a crowd forms. The veggies insist the tomato belongs on their side since it always hangs out with them, but the fruits contend it belongs on their side since a tomato is technically a fruit.

GREEN PEPPER
But he always hangs out with US.

STRAWBERRY (or APPLE)
He has SEEDS!

BROCOLLI
What’s that got to do with anything?

TOMATO
(innocently)
You guys aren’t gonna fight over little ‘ol me, are ya?

Leader egg opens his mouth to start to speak, but Loudmouth Egg butts in.

LOUDMOUTH EGG
Great idea! You should fight to the death!
The leader egg gives the loudmouth egg a dirty look, but the other eggs keep “egging” him on.

OTHER EGGS
(one after another, bouncing up and down in their seats)
Egg!

LOUDMOUTH EGG
(appreciating the attention)
Yeah! Go fruit! Steam those Veggies, haha.

OTHER EGGS
(one after another, bouncing up and down in their seats)
Egg!

LOUDMOUTH EGG
(out of ideas)
...uh, Veggies Rule! Fruits drool?

Awkward silence for a beat.

OTHER EGGS
(one after another, bouncing up and down in their seats)
Egg!

Loudmouth egg looks satisfied with his contribution.

PINEAPPLE
(to Celery)
May the best group win.

CELERY
(sarcastically)
How sweet. Better get your “warriors” ready. We’ll meet back here on the third hum of the hour.

Tomato looks shocked, and wanders over toward the eggs.

Both food groups huddle in their respective corners where their leaders (celery for the veggies, pineapple for the fruit) give them the same pep talk/motivational speech.

CELERY AND PINEAPPLE
In about 15 seconds, we will embark in the largest food fight in the history of this refrigerator. We will come together as a food group, and be united in our common goal... They may take our lives, but they will NEVER take our TOMATO!
We are proud!
We are nutritious!
We are VEGETABLES (FRUIT)!

The tomato meanders over to the edge of the fridge, avoiding being drawn to a specific side.

TOMATO
(a little bashful, to the eggs)
Seems a little silly to be fighting over me, don’t you think?

EGG LEADER
I agree.

LOUDMOUTH EGG
I heard Broccoli say that Strawberry got leaf extensions!

CUT TO Broccoli looking confused.

STRAWBERRY
(shocked gasp)
No he didn’t.

OTHER EGGS
(one after another, bouncing up and down in their seats)
Egg!

Still lined up on their sides, the fruits and veggies eye up their opponents.

ASPARAGUS
(screaming to the fruit side)
Hey veggies! When is an apple a grouch?

APPLE
(disgusted, to his fruit friends)
Seriously?

ASPARAGUS
When it’s a CRAB APPLE! (laughs)

APPLE
(pissed off)
Drop the bombs.

Cherry bombs (cherries flying through the air releasing blood-curdling screams) are dropped. Asparagus looks up to see a cherry flying toward him. He quickly turns to run but gets knocked to the ground by a disgruntled flying cherry.
A battle cry is yelled and a food fight of epic proportions ensues.

From the shelf below, the celery grabs a toothpick and a drink sword out of leftover food. The broccoli plops olives onto his hands as boxing gloves and grunts with joy.

From the fruit side, the watermelon takes a deep breath, and exhales seeds like a machine gun. The asparagus and mushroom duck to avoid the seeds behind a Swiss cheese barricade.

CUT TO Tofu and organic products protesting the war. They are holdings signs with anti food fight slogans and chanting together. (Their signs read: “Tofu for Peas”, “Lettuce be friends”, “Pick Fruit – Not Fights”, and “Make Casserole, not War”)

Back to the action of the fight, the celery and orange are in a heated swordfight. Celery has the drink sword, and Orange has a toothpick. The action pauses for a small verbal exchange.

CELERY
How are you even holding on to that? You have no arms!

ORANGE
I don’t know, it’s just kinda there.

Orange clanks his toothpick to Celery’s sword and the fight continues - they slowly move toward the door. In slow motion they continue their duel, dangerously close to Tomato who has his back to the action. Celery has Orange cornered, with Tomato directly behind him. Celery makes a move to stab Orange, but he rolls to the side to avoid it.

LEADER EGG
(slow motion, very dramatic)
NOOOOOOOOOOOOOOO!

Celery misses Orange and stabs Tomato in the butt. A pained yelp is heard above the crowd. Tomato grimaces in pain - a drink sword stuck in his back side. The action freezes mid-fight as the warriors realize what happened. The tomato endures his injury with dignity.

TOMATO
(with a pained expression)
It’s okay. It’s alright. If it’s my time to go, I’ve led an enriched, fulfilling life.

Both the fruits and vegetables panic and rush to the tomato’s side. The celery takes command.
CELERY
Not on my watch, soldier.

The celery gently eases the toothpick out of the tomato. The crowd gasps in suspense.

CELERY
WE NEED TO PLUG THE HOLE!

STRAWBERRY
Watermelon?

The watermelon looks a bit embarrassed, then takes a slow breath and blows out one seed. It’s launched across the fridge and jammed firmly into the tomato’s backside, successfully plugging the hole.

In their haste they don’t notice that they are working together and helping each other.

Afterwards the tomato ironically thanks both groups for their heroism.

TOMATO
I will never forget what you’ve done to me. I mean for me.

The next scene mimics the pre-fight pep talks. Both leaders are giving their team the same congratulatory speech for saving the tomato.

CELERY AND PINEAPPLE
It is hard to discern a true victor in a battle where wits are tested and juice is shed. We’ve learned a valuable lesson today from our friend, Tomato –

PINEAPPLE
…that fruits are sweet and fleshy!

CELERY
…and vegetables are savory and plant-like!

The frame widens to reveal that the leaders are standing side by side giving the speech to all of the fruits and vegetables as one community.

BOTH LEADERS TOGETHER
AND we can work together for an important cause.

CELERY
Let the division line be discarded! We are brothers and sisters of the top shelf! We are...? We are...?!

PINEAPPLE

...Produce?

CELERY

Right! We are PRODUCE!

Both sides gather around the tomato and hoist him above the crowd.

The story ends during the post-battle celebration. The shelf division line is discarded, and the rest of the fridge population breathes a sigh of relief that they will no longer have to deal with the veggie/fruit conflict.

The celebration quickly dies as the fridge door opens and the fridge light intensifies. A hand appears and plucks the shocked tomato from the middle of the crowd, and closes the door again. THE END.