What the wind brings

Sarah Donahue

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WHAT THE WIND BRINGS

BY

Sarah L. Donahue

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

MFA Imaging Arts/ Computer Animation
SCHOOL OF FILM AND ANIMATION
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
November 2000

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School of Film and Animation

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School of Film and Animation

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Date 1/10/01
I just wanted to thank all of my family and friends for their continuous support and encouragement, throughout the making of this project. Without their assistance, this film would have never been made.
As far back as the age of two or three, I remember drawing horses. My fascination led me to draw them incessantly. For reference, I would use my memories of past television shows or films that I had seen, which included horses. After having seen "Jason and the Argonauts," at the drive-in movie theater when I was four, I began accessorizing my horses with wings, unicorn horns, and other fantastical anatomy. By the time I was in fourth grade, I decided to branch out and draw other animals. I began drawing various hooved ruminants but seemed to like wildebeests and gemsboks the most.

At around this same time, I was also watching many educational shows on public television and was very interested in learning more about nature. This led, inevitably, to my interest in drawing lions, tigers and cheetahs. I began placing these carnivores in the same picture as the unfortunate gemsbok. The voracious animal usually had its claws dug into the animals sides, or was about to embark on a death grip of its throat. I saw these drawings as an interesting example of how the food-chain works. However, my great Aunt, who I visited very often, had a tendency to disagree. It was at this point that I began to realize that art was going to be an ongoing thing in my life and that my artwork was not going to be comprised merely of the still-lives with flowers.

In high school, I began exploring human anatomy and experimenting with the power that a human expression or gesture could get across to the viewer of my work. I loaded each picture with emotion, not only through the pose and gesture of the person in the picture but also through my very strong, rough quality of line. It was this same rough, sketchy quality that I later decided to employ in my
renderings of the sinister character in my thesis film. He is a very dark, purplish color, with thick, black quickly crosshatched lines over the top of his silhouette. The lines not only make him look more aggressive, but also allowed me to show some very strong expressions of rage on his face.

In college, I was distracted from all of the emotional work that I had dreamt up, and was forced to focus more on draftsmanship. I spent these four years honing my artistic skills in a lot of technical ways and was not encouraged very much to use my imagination. It was, “draw what you see, and do it flawlessly.” Although I find excellent drawing skills to be a fine asset and can admire well-executed, photo-realistic pieces of artwork, I do think that they can be rather boring if they lack content or personality. Upon graduating I was at a loss for what I wanted to do with my life. Although I felt that my artistic vision had made some progress during college, I felt as though almost none of it was due to my schooling.

Up until this point, computers had been rather mysterious to me. All throughout my college education, I was led to believe that computers were products of the Anti-Christ, and that no self-respecting artist would use one to make art. I was under the impression (as many still are), that a computer will do ALL of the work for you. I placed making graphics on the computer on as low a level as cheating, and (even worse), tracing. All I really knew was that I wanted to make art and wanted to learn more about computers.

After arriving at the Rochester Institute of Technology for my Masters in Computer Animation, I made my first film with two stacks of computer paper, a
ballpoint pen, and a Macintosh 8500 computer. After two quarters of classes, I still had much to learn about the software. I kept it simple, sticking to Macromedia Director and Adobe Photoshop. With this film, I wanted to throw all of academia out the window. No more fifteen-hour pen and ink drawings of half-rotten green peppers. I was so tired of all the labor that went into one picture. I saw animation as a way of freeing myself from the obsession with the single-frame. If I was to finish this film, I had to make it run at fifteen frames-per-second, to keep the illusion of movement going.

With this film I wanted spontaneity. I wanted crudeness, roughness, and bright, vivid colors. I recognized the fact that I was not very good at more than a few computer programs, and ended up using this to my advantage. I was prevented from trying to do too much with too little time. My limited skills gave me more time to focus on my creative vision for this film and less time to get entangled in complex rendering and compositing.

The atmosphere that I wanted to convey in this film, “Up and Away With the Meeps,” was one that I had developed in my paintings and drawings from high school and college. During college, one of my painting professors, Ellen Steinfeld, told me that she thought I created an amazing and engaging world in each one of my paintings... but that she would never, ever want to enter one of those worlds. Without really trying, I was creating worlds that were interesting yet creepy. This theme seemed to carry through all of my work, whether it be still-images or short films. I wanted the world of my film to be filled with this sense of mystery and otherworldliness.
Before making my second film "easterlit," I had many grand ideas and a
complex plot, that probably should have been made into a thirty-minute film; the
plot was much too complex to convey in a three-and-a-half minute animation.
Even though I felt that it was a failure as a whole, I learned a substantial amount
of information about many computer software programs such as Alias/
Wavefront’s Power Animator, Macromedia Director, Adobe Photoshop, and
Fractal Painter.

While taking classes and making these films at R.I.T., I had the opportunity to
experience some technically amazing and creatively inspiring animated works.
The film that first got me thinking about new ways to create animation, and new
ways of approaching art direction, was George Nadeau’s thesis film, “Division.”
The first time that I saw this film, I was under the impression that 3-D animation
had to look three-dimensional and 2-D animation had to look flat and two-
dimensional. I thought, “Why in the world did this guy use such powerful 3-D
software, to make such a flat and simple looking film, which he could have made
in 2-D. What a waste!” The backgrounds were completely white and the
characters and props looked like flat, black paper cut-outs.

After seeing many boring and poorly animated 3-D films and 3-D
“flythroughs,” of realistic virtual environments, I realized the value in what he
was doing. I now made the correlation between computer animation and
traditional fine art; just because someone CAN make something that is photo-
realistic and has a lot of technical merit, does not mean that it will have any real
compelling content.
During my first and second years at R.I.T., I also had the pleasure of watching Zak Margolis create his second film, "Orifice," and his thesis, "A Trip to the Building." In "Orifice," Zak used Alias/Wavefront Power Animator to make a film that looked virtually two-dimensional. He modeled characters that looked like traditional paper cut-outs with hinges on their joints. The thing that made this film so unique and different for me, was the new way in which he handled the animation. He took the slick, smooth movement that is created when a 3-D character is animated, and rotoscoped a hand-drawn outline over each frame of the character’s body and clothing. The characters were then composited over dark, nebulous backgrounds in After Effects. The combination of media was very appealing.

In his thesis, "A Trip to the Building," Zak took the 2-D look a bit farther by creating 2-D, painterly looking sets. His characters, which were modeled in Alias/Wavefront’s Power Animator, were cut out of flat planes. Two-dimensional, hand-painted textures were then applied to their surfaces.

After watching both of these films, I knew that I wanted to combine 2-D and 3-D animation in my thesis. Although I had made some attempts at blending the two media in my second film, the integration was not very successful. The 3-D looked very 3-D and the 2-D looked extremely 2-D. My goal was to figure out a way of marrying these two.

I decided that I would make my 3-D backgrounds and props look flatter and more playful or sketchy. Also, to counteract their complete flatness, I would make my 2-D characters look more voluminous, by giving them mass and weight.
However I still wanted the viewer to be aware that there was a mixture going on between different media or at least be aware of the fact that something unnatural was going on, even if they could not put their finger on it. I wanted the viewer to notice the difference between the characters and their backgrounds but not be distracted by it throughout the movie.

I began modeling the set in Alias/Wavefront’s Maya 2.5. Since I was learning the software as I was going, the process was a bit slow to start. After becoming more familiar with Maya, I decided that the stage for my film was going to be an outdoor field on the edge of a stand of trees. Since wind was going to play a large role in the film I wanted to create a wispy, blustery bucolic landscape.

I decided to begin with the sky. I filled an eight-and-a-half by eleven sheet of computer paper with a pencil drawing of large, puffy clouds and then neatly cross-hatch shaded over the pencil with a ball-point pen. Next, the drawing was scanned into the computer at 300 dpi and brought into Photoshop for alteration. There I refined the texture by enhancing the shaded areas with a fairly transparent paint brush and bringing out the high-points by adding some highlights. I saved each texture file in tiff format, and then imported it into Maya. The stylistic, whimsical manner in which I approached the sky would eventually be echoed in the rest of the landscape, which consisted of a stand of solid 3-D trees in the foreground, a grass field with rows of crops in the distance, and rows of mountains and trees on the horizon.

All of the textures for the landscape were mapped onto extremely simple, 3-D nurbs wireframes. The 3-D geometry of the sky consisted of a cylinder without
top or bottom caps. The cylinder was large enough to encompass the whole set. I had originally tried to use a giant sphere, but did not like the resulting distortion that occurred, even when the texture was applied as a projection map. The main reason I liked using a cylinder for the sky was that it made it look fairly flat and two-dimensional while still allowing the viewer to see the sky from any camera angle.

The mountains and background trees were made in the same fashion. The ground was even simpler, consisting merely of a large plane with a color and bump map assigned to it. The only truly three-dimensionally modeled objects were the birch trees in the foreground, which were revolved curves, and the covered wagon. Of course, they too had hand-drawn, whimsical textures assigned to them, so that they would not appear to stand out too much from all of the other two-dimensional elements of the set.

Each of these pieces of geometry had textures applied to them in the same manner, and each one of the textures was used for more than one purpose. For example the sky drawing was used as a projected color map, and a bump map. The same version of the sky was projected with the same scale and orientation, for both the color and bump maps. In the areas of the drawing where there were dark, cross-hatched lines, the geometry itself would appear to be recessed and the areas of the drawing which contained light, soft highlights would be pushed forward, giving the illusion of a relief sculpture. The cross-hatched lines almost appeared to be gouged out of the cylinder. While creating these textures, the oil paintings of Vincent Van Gogh came to mind. His strokes of globby paint
allowed the viewer to see the exact length and direction of paint, as well as their three-dimensional thickness.

At this point I decided that I would like to have some of the birch trees from the foreground, appear on the horizon. I did not want to duplicate the geometry of the original trees since that would make the file much larger and make each frame take longer to render. I decided to render out one very wide frame with just trees and blue sky in it. I then applied the rendered tiff file as a texture, onto another giant cylinder that went around the perimeter of the set. This gave the illusion of a lot of trees without having to deal with the heavy geometry. Instead of having to calculate fifty trees in the background, the SGI would only have to calculate one large cylinder with a picture of fifty trees on it.

I encountered a problem with the mountains and trees that caused me to take their texturing a step further. The trouble was that you could see the sharp, regular top edges of the cylinders which broke the illusion of a forest of freestanding trees. To give them a nice, irregular silhouette on top, I applied a transparency map, which followed the top edges of the tree and mountain drawings. The area above each of these drawings was cut away, giving them a more playful, cut-out edge.

After modeling and texturing the 3-D stand of birch trees in the foreground out of revolved curves, I decided that the tips of the branches and the tops of the tree trunks had very hard-looking edges. To get rid of this, I applied a ramp map to their transparency channel. This created a very interesting effect: when the camera was pointed up toward the tops of the trees, they appeared as though they
were gradually disappearing into the sky. I liked the way this fading effect took away some of the stiff, permanence that 3-D models can have. It also helped to reinforce the wispy, airy quality that I wanted to convey in the environment.

In order to make my two-dimensional characters look more charming and blend better with the three-dimensional backgrounds, I hand-drew them in the same style and with the same line quality as the textures of the 3-D set. I also decided to carry over this new idea of transparency, and lack of complete solidity, that I had been able to convey in the stand of trees. In the drawings of my 2-D characters, I left a lot of open lines. For example, I have a young girl in my film, whose arms and legs are not really attached to her body. Right where the lines of her arms and legs should meet her dress, they curl outward and never actually touch the edges of her clothing.

I thought that this use of fading in and out of solidity would be very appropriate for the atmosphere of the film, itself. I wanted everything to be moving at all times just as it really is in nature. It could be a physical movement that is conveyed through animation, or a moving in and out of sharpness and clarity.

The question that some may be asking at this point, is, why did I go to all of this trouble for the textures in this film? I could have easily downloaded some textures from Alias/Wavefront’s texture library, scanned some textures out of a magazine, or taken photographs, scanned them, and made textures out of them. The answer is very obvious. If realistic, photographic textures were used, then the
modeling and the film in general would probably follow suit by looking very realistic.

What I wanted to do in this film, was go back to the stylistic approaches that I had explored before being flooded by the traditions of academia I encountered in my undergraduate studies. I wanted the trees, grass, mountains, and sky to all be something that I had invented in my head. I did not want it to look as though I had found a beautiful photo of a landscape in a book or magazine, and tried to slavishly mimic it so that everybody could “ooh” and “ah” about how real everything looked.

Just as importantly, the characters in this film were all going to be hand-drawn, hand shaded and inked, scanned into the computer, and then hand-colored, frame-by-frame. It would appear very jarring to any attentive viewer to see these characters composited over a photographic background.

Although movies such as “The Prince of Egypt,” also animated 2-D characters over 3-D backgrounds, they tried much harder to hide this fact; the average person would have no idea that the backgrounds were all 3-D. I did not want to try to hide this, but instead preferred to enhance it. In making this film I wanted the audience to be able to see the processes that went into the making of it, and be able to tell that it has been touched by human hands. What some people see as flukes or mistakes, I find to be very interesting.

While scanning some of my inked drawings, little bits of eraser ended up being scanned onto the flat-bed of the scanner. I did not notice until after I was finished, and had brought the frames into Photoshop. I could have easily cleaned
these irregularities up, however I decided that I liked them. Each time I had placed a new drawing down on the scanner, the miniscule chunks of eraser moved around a little bit. The resulting effect, when the drawings were cycled in the computer, was that the bits looked animated.

In one of my final shots, it is particularly noticeable. There is a slow-motion shot of a horse galloping across the screen. Around the horse, are many animated flecks, which end up looking like circling flies, or maybe just bits of dust flying through the air, around the horse. I found this to be beautiful and decided not to go back and erase them. One of my professors from Buffalo State College, called these kinds of occurrences “happy accidents.”

The horse that appears in this shot as well as many others of my thesis, “What the Wind Brings,” is actually one of the inspirations for this film. When I was originally trying to think of ideas, I kept going back to horses. I had always loved horses and admired their power and beauty. I really wanted the opportunity to re-explore the ways that they move and behave.

After having seen the film “La Strada,” by Federico Fellini, I was able to put together more of the pieces of my film. In this film the leading actor, played by Anthony Quinn, is a side-show circus performer. He carries all of his worldly possessions around in an old-fashioned, covered wagon. The thing about this that made it interesting was the fact that he did not pull this wagon with the aid of a truck, car, or horse. Instead he towed the wagon behind his motorcycle. When I saw this, I thought it looked completely ludicrous. This tiny motorcycle, not only carried the weight of a very large, burly man, but also had to pull the weight of a
bulky, wobbly cart. This vision stuck in my head, and led me to the idea of having my horse pull a large, covered wagon in my film.

This was not the only inspiring aspect of "La Strada." I was also very interested in the struggle that went on between the main actress and actor. The female lead is very sensitive and vulnerable. Her mother gives her away to the circus performer without hesitation. The girl spends a long time being homesick and miserable, but eventually becomes dependent upon him. She wants to leave him and have her freedom, but does not have the courage to do so. After a series of tragic events, she becomes depressed and difficult to communicate with, and he leaves her behind. This story had a rather tragic ending.

I liked the idea of exploring freedom and the struggle to attain it. I did not, however, want to make a film where the female lead allows the male to abuse and take advantage of her. I decided to use a character who would look very unassuming. I began by drawing skinny, gawky twelve-year-old girls. The old "David and Goliath" story from The Bible also began creeping into my head: I wanted this frail-looking girl to do something empowering. She would need to do something heroic, which would never be expected from someone her size. She needed to emancipate herself from a horrible situation. In order to bring my horse into the picture, the girl would also free him from a tragic situation.

I created a very nasty, relentless male figure to drive the wagon. The horse would be trying to pull the wagon but it would be much too heavy, and he would struggle and falter. The man would be yelling and whipping the horse even though he knew how hard the horse was trying. This character was derived partly
from the male character in "La Strada," but was also based on many of the dark, scary characters that I used to draw back in high school. I also decided to draw the male in a style that was typical of my high school work. He was shaded with very aggressive, carelessly cross-hatched lines that looked very dramatic when compared to the delicate, open-line drawing style of the rest of the characters and set. I wanted to use the same style of coloring for the girl, horse, and set, so that they would all seem to be a part of the same world. The darkly-shaded man would seem as though he did not fit into the scene.

I wanted this man to seem more like a part of her imagination than somebody who actually existed, someone who she was exaggerating in her mind. I had originally intended for him to be dressed in the clothes of a settler from the late 1800’s, but later revised this idea. I decided to strip him of any of his associations with civilized human beings; in other words, I got rid of his clothes. He became a very dark, fuzzy figure, almost a silhouette, whose features were visible but were not particularly clear (another element that recurred in many of my drawings in high school).

Next, I had to figure out how this girl was going to be led to this abused horse and his nasty owner. My thesis chair, Skip Battaglia, suggested having a bird, such as a crow, lead her to the horse. I liked this concept but decided to change the bird into a kite. I see a kite as being a very graceful and gentle, yet unpredictable object. The girl would have to somehow lose the kite and then chase it into a forest. When she came out on the other side, she would discover the horse and his owner.
To make the whole story a bit more cohesive I decided to parallel the kite with the horse. This would allow for two things to happen. First, the girl would make an initial attempt to free the kite, which would not be very successful or rewarding. Later, she would be given a second chance and the much larger job of freeing the horse from his abusive owner. Here, she would be victorious.

The film begins with the kite being stuck in a tree. The girl is looking up at the kite and begins tugging on the string in an attempt to free the kite. She tugs several times, to no avail. Then the branch suddenly breaks, the kite frees itself from the grasp of the tree, and flies upward so quickly that the spool of kite string is torn out of the girl’s hands. She chases it into the forest, leading her to her next, much bigger challenge: trying to free the horse.

Following along the lines of the “David and Goliath” story, the girl eventually helps to free the horse (or at least thinks that she does), by throwing a rock at the side of the cart. Before this happens, I included shots of the horse struggling to pull the cart, where the harnesses begin to stretch and then snap. The viewer might wonder whether the horse would have freed himself without the girl’s aid, and he most likely would have. But the important thing is that the girl believes that she had an important, active role in his emancipation: just after she throws the rock that hits the side of the cart, the last of the horse’s harnesses snap, and he is freed. The cart begins to roll backward, out of control, and the man falls out of the cart, landing on his stomach.

The girl is ecstatic and begins running after the horse. They both eventually stop and approach each other. In the final shot, the kite fades in, materializing
out of nowhere. It is in the sky above them, blowing in the wind. The kite is overlooking the girl and horse who are unaware of its presence. This makes the kite seem as though it may not be native to this world; it could be a part of the girl’s imagination, or it may even be a spiritual guide.

Just as the film begins with the sparse sound of the wind, it ends in the same way. At all points during the film, the wind carries on. Although it has an irregular musical quality, it also has a persistence that makes it easy for the viewer to stop hearing it. The wind was meant to permeate the entire film, not only making the piece feel more cohesive, but also leaving the viewer with the same conflicting feelings of warmth and eerieness that appear in almost all of my work.

I wanted this film to be a very positive one, however it would go against my sensibilities to make a film with a completely normal, happy ending. The large open field and the haunting sound of the wind that the viewer hears as the film fades to black work together to re-enforce its underlying atmosphere of strangeness.

Upon completion, “What the Wind Brings” became the most honest and successful of the three films that I made at RIT. After mastering the computer as a new tool for expression, I was allowed the joy of completely focusing on the act of creation and I was able to communicate my own personal vision to a public audience.
THESIS MOVIE
BY
Sarah L. Donahue

MFA Imaging Arts/Computer Animation
SCHOOL OF PHOTOGRAPHIC ARTS AND SCIENCES
ROCHESTER INSTITUTE OF TECHNOLOGY
 ROCHESTER NEW YORK
APRIL, 1999

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Maria Schwepppe
Professor
Film/Video/Animation Department, School of Photographic Arts & Sciences

Dr. John Truax
Professor
Art Education Department, State University College at Buffalo.
Sarah Donahue

**Treatment for Thesis**

There is a kite stuck in a tree. A GIRL is looking up at the kite, sadly. She tugs on the kite string. Nothing happens. She pulls down very hard on the string, repeatedly, with the spool in her hand. The branch which is holding the kite, snaps. The kite breaks free, just as a strong breeze comes up, whipping it into the air. The short spool of string quickly unwinds in the girls hands. When it gets to the end, it jumps out of her hands onto the ground. The spool hops playfully on the ground, as the girl runs hunched over, chasing after it. She follows it into the forest. The sounds of a man yelling, and of creaking wood, begin to grow louder. GIRL stops, just as she is about to catch the spool. She retracts her hand, stands up, and listens. GIRL looks through the trees, into the road and sees a horse pulling a cart up a hill. The cart is much larger and heavier than the horse. The man is standing on the cart, whipping the horses back, and yelling at him. The horse is straining as hard as he can, but he is now merely slipping in the mud of the road. We keep cutting back to the girl, who is climbing slowly through the underbrush, getting closer and closer. Each time we see her face, she looks increasingly concerned. Intercut with her expressions, are shots of straining muscles, and the leather of the harnesses, which keeps stretching, and becoming thinner and thinner, as they grow weaker. They are about to break. At this point, the girl has reached the side of the cart, and is looking up at it. She picks up a rock off of the ground, and throws it at the side of the cart, yelling, “Rahh!” Just as she does this, the straps break. The man looks over to see what the noise was. The wheels of the cart, begin to roll backward, down the hill. The horse breaks loose and begins rearing, running and jumping. GIRL looks very startled, believing that she made them break, no shit? The cart continues to roll backward, out of control, and disappears behind the hillside, with the man still on it. GIRL is now smiling. The horse begins to
gallop away. A closeup of his galloping legs, dissolves into a closeup of the girl's legs, trying to keep up. Her legs disappear out of the left side of the frame, as she slows down.

The GIRL has stopped running and is now smiling and catching her breath. In the end, the kite is looking down upon the GIRL and the HORSE, as they frolick in the grass. The grass is singing.
Sarah Donahue

Timeline

MAY
week 1 & 2  Finish experimenting with style, and finding the necessary tools/ software.
week 3 & 4  Shot 1 and 2.

JUNE
week 1 & 2  Shot 3, 4, 5, 6.
week 3 & 4  Shot 7, 8, 9, 10.

JULY
week 1 & 2  Shot 11, 12, 13, 14. Make rough edit #1.
week 3 & 4  Shot 15, 16, 17.
  Go to SIGGRAPH for 1 week.

AUGUST
week 1 & 2  Shot 18, 19, 20, 21.
week 3 & 4  Shot 22, 23, 24, 25. Make rough edit #2.

SEPTEMBER
week 1 & 2  Shot 26, 27, 28.
week 3 & 4  Shot 29, 30, 31. Begin insert shots.
  Make rough edit #3.

OCTOBER
week 1 & 2  Finish insert shots/ extra shots. Begin sound.
week 3 & 4  Work on sound. Make rough edit #4.

NOVEMBER
  week 3  Make copies and submit to festivals. Finish thesis paper. SCREENING!

* Remaining 2 credits will be enrolled in, during the winter quarter, to allow for discrepancies in timeline schedule.
## Sarah Donahue  
**Budget for Thesis**

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List of Festivals for Submission:

1. Anima Mundi 2000, the VIII International Animation Festival of Brazil (deadline mid April).
2. Prix Ars Electronica 2000 (deadline April).
3. SIGGRAPH 2000 (deadline April 7).
4. Ottawa International Animation Festival (deadline June 15).
5. Moving Arts Festival (deadline March 31).
6. California SUN International Animation Festival (deadline March 15).
7. Hiroshima International Animation Festival (deadline April 21).
8. Fantoche International Animation Film Festival (deadline June 1).
9. Vancouver Effects and Animation Festival (deadline May 21).
10. Olympia Film Festival: CINE-X.
11. SMPTE/RAVA Student Film Festival.
12. Movies on a Shoestring.
1. F.S. KITE is stuck in a tree.
2. F.S. GIRL is looking up at the kite, sadly.
3. F.S. Girl lugging back on kite string, with SPOOL in her hands.
4. C.U. Spool being tugged by girl.
5. M.S. Girl, from behind. She is looking up at tree again. The kite is still stuck there.
6. M.S. Girl, from front. She is tugging even harder on the spool of string.
7. C.U. Kite. Just as the branch snaps, a gust of wind, whips the kite up into the air.
8. C.U. Spool and girl's hands. The spool spins out of control. It quickly runs out of string, and jumps out of her hands.
9. F.S. Girl. She is running, hunched over, after the spool, which is erratically hopping on the ground. She follows it into the woods.
10. M.S. Girl. She is gaining on the spool. The sound of a MAN yelling, and of creaking wood, fade in.
11. C.U. Girl and spool. The sound of Man yelling, has become more insistent. The spool is resting on the ground. Girl is reaching for spool, and then stops. She slowly retracts her hand.
12. L.S. Girl is hesitantly walking toward camera, and away from spool.
13. C.U. Girl's face. She looks frightened.
14. F.S. Man and HORSE. Horse is trying to pull a heavy cart, up a hill. Man is yelling at horse, and flailing him.
15. M.S. Girl. As she watches the man abuse the horse, she turns from scared to angry. The spool slowly floats up and away in the background.
16. M.S. Horse, from front. He is terrified. Man is relentlessly hitting him.
17. M.S. Man, from side. His arm is beating downward. Girl looks on, from the edge of the woods.
18. C.U. of wheel of cart. It is rocking back and forth, but gaining no distance.
19. M.S. Horse, from the side. He is trying to pull forward. One of his harnesses unravels and snaps, from the strain.
20. M.S. bottom half of Girl. She is standing closer now, away from the wood. The top half her body enters the frame, as she crouches down. Her hands are approaching a rock on the ground.
21. M.S. Horse, from above. He is still struggling to pull the cart. He falters, going down on one knee. Another harness snaps.
22. C.U. Girl's arm. Her fingers wrap around the rock.
23. C. U. Horse. His muscles are straining and one of his harnesses snaps.
24. F.S. Girl. She throws the rock with full force.
26. C.U. Rock hits the side of the cart.
27. M.S. Man. He looks to his left, to see what the noise was.
28. F.S. Horse. He breaks free from the cart and runs away.
32. M.S. Girl. Camera is looking up at her. She is smiling. Her arms and hands are tautly outstretched in excitement.
33. M.S. Girl, from behind. She is watching the horse jump up and run around, in the distance.
34. L.S. Horse. He is galloping.
35. C.U. Horse's legs running.
36. C.U. Girl's legs, running in same direction. She slows down. The camera continues to move at the same speed, and she slips out of the frame, to the left.
37. M.S. Girl. She has stopped. She is smiling and panting.
APPENDIX C