FILM ROMAN

THE SIMPSONS

SHOW • 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 1 OF 1

207

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 5 4 3 2 1 | CAMERA INSTRUCTIONS

BG 207

10 FC

WRITING CAMERA MOVES:

WRITING TRUCKS AND PANS IN TWO DISTINCT WAYS MAKES THEM EASIER TO DISTINGUISH AT A GLANCE.

A TRUCK IS SHOWN BY A SQUIGGLY LINE COVERING THE EXACT LENGTH OF THE MOVE.

E.I. = EASE IN

E.O. = EASE OUT

TRUCK TO 12 FC 16X

E.I.

E.O.

A PAN IS SHOWN BY A STRAIGHT LINE COVERING THE EXACT LENGTH OF THE MOVE.

E.I. = EASE IN

E.O. = EASE OUT

PAN BOTTOM PEGS TO 3.0" LOC

L

E.I.

E.O.

PAN BOTTOM PEGS TO 3.0" LOC

TRUCK TO 12 FC

E.I. 16X E.I.

E.O. E.O.

A COMPOUND MOVE, INVOLVING A TRUCK AND A PAN, IS WRITTEN LIKE THIS →

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 1 OF 1

ANIMATIC TIMING

WHAT DOES IT DO? — IT GIVES ANIMATORS THE OPPORTUNITY TO REVIEW LAYOUT POSES IN SYNC WITH THE SOUNDTRACK.

WHY IS IT IMPORTANT? — AN ANIMATIC IS A WAY TO WATCH THE KEY ACTION OF A FILM IN REAL TIME BEFORE ANIMATING THE WHOLE THING. IT IS AN IMPORTANT STEP BETWEEN A STORYBOARD AND A COMPLETE PENCIL TEST.

CAMERA INSTRUCTIONS

(1) — IN THE CAMERA INSTRUCTION COLUMN, WRITE THE B.G. # ON THE FIRST FRAME OF THE SCENE. IF IT IS A DUPLICATE B.G. FROM A PREVIOUS SCENE, IT SHOULD BE WRITTEN IN RED

6 5 4 3 2 1

LIEUT

C-1 01/207 B-1 A-1 BG 207

(2) — WRITE THE FIELD SIZE BELOW THE B.G. # AND DRAW A BOX AROUND IT.

F¢ = FIELD CENTER

FIELDS ARE WRITTEN LIKE THIS:

12F, 1N, 1W

↑ SIZE OF FIELD ↑ NORTH-SOUTH POSITION ↑ EAST-WEST POSITION

A-2 10F¢

B-2

A-1

B-1

A-2

B-2

A-1

D

EH

SS

(3) — LAYOUT POSES ARE WRITTEN IN THE COLUMNS TO THE LEFT OF THE CAMERA INSTRUCTIONS. THE A-LEVEL GOES IN COLUMN ONE, B-LEVEL IN COLUMN 2, C-LEVEL IN COLUMN 3, ETC. (BOTTOM TO TOP)

WHERE THE POSES FALL CAN BE DETERMINED IN TWO WAYS:

1) — THE TIMER LISTENS TO THE SOUNDTRACK FOR THE APPROPRIATE MOMENT IN THE DIALOGUE FOR THE POSE,

OR...

2) FOR NON-DIALOGUE SCENES, THE TIMER ESTIMATES THE AMOUNT OF FRAMES EACH POSE SHOULD BE HELD ONSCREEN. THIS IS DONE WITH THE AID OF A STOPWATCH.

A HELPFUL HINT:

IF YOUR POSES LAND EXCLUSIVELY ON ODD NUMBERED FRAMES IT WILL BE EASIER TO FINAL TIME ACTION ON 2's.

B-1 A-2

B-3

B-4

B-3

B-4

B-3

CUT

OUT

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT II SCENE 207 DIRECTOR SHEETZ PAGE 1 OF 8

HERE IT IS FOLKS!

OUT

FINAL TIMING!

MOST OF THE ANIMATION SHOWN ON AMERICAN TELEVISION IS INBETWEENED BY ARTISTS WORKING OVERSEAS.

THESE ANIMATORS FOLLOW EXPLICIT INSTRUCTIONS WRITTEN IN THE ACTION COLUMN OF THE EXPOSURE SHEET BY DIRECTORS AND ANIMATION TIMERS. IN THE U.S.A.

THE EXPOSURE SHEET DIRECTIONS CORRESPOND TO LAYOUTS OF KEY POSES, OR IN MANY CASES, STORY BOARD PANELS.

THE FOLLOWING X-SHEETS DEMONSTRATE HOW AN ANIMATION TIMER CAN TAKE THE INFORMATION FROM AN ANIMATIC AND TRANSFORM IT INTO A FRAME-BY-FRAME PLAN FOR ALL THE ACTION IN A SCENE.

REMEMBER:
FINAL TIMING IS A FRAME-BY-FRAME BLUE PRINT FOR ANIMATING A SCENE.

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
	(EUT) W			EH			C-1	01/207	B-1 B-2	A-1 A-2	BG 207 10 FC
	R Z OH								B-1 B-2	A-1 A-2	
	D EH SS EE								B-2	A-1	
	Z N AH								B-1 B-3		
	T) N EH SS								B-4		
	EH								B-3 B-4		
	LL								B-3		CUT
				OUT							

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 2 OF 8

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
							OUT				
C-1 OL/207 B-1 A-1 HP	LIEUT						C-1	OL/207	B-1	A-1	B6 207
A-2	W									A-2	10 FC
B-2	EH								B-2		
A-1	R									A-1	
B-1	Z								B-1		
A-2	OH									A-2	
B-2	D								B-2		
A-1	EH									A-1	
	SS										
	EE										
B-3	Z								B-3		
	N										
	AH										
B-4	(T)								B-4		
	N										
	EH										
	SS										
B-3	EH								B-3		
B-4									B-4		
	LL										
B-3									B-3		
											CUT
							OUT				

1 — COPY THE NUMBERS OF THE LAYOUT POSES ON THE RIGHT →

INTO THE "ACTION" COLUMN ON THE LEFT ←

NOTE THAT C-1 WILL BE HELD THROUGHOUT THE SCENE

HP = HOLD POSE

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEET 2 PAGE 3 OF 8

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
											OUT
C-1 HP, OL/207, B-1, A-1	LIEUT						C-1	OL/207	B-1	A-1	B6 207
A-2	W									A-2	10 F¢
B-2	EH								B-2		
A-1	R									A-1	
B-1	Z								B-1		
A-2	OH									A-2	
B-2 HP	D								B-2		
A-1 HP	EH									A-1	
	SS										
	EE										
	Z										
B-3	N								B-3		
	AH										
B-4	(T)								B-4		
	N										
	EH										
	SS										
B-3									B-3		
	EH										
B-4									B-4		
	LL										
B-3 AP									B-3		
											CUT
											OUT

2 — DRAWING SIMPLE ARCS, LINK TOGETHER ALL ACTION IN THE SCENE THAT CAN BE CYCLED. WRITE HP UNDERNEATH THE FINAL POSE IN THE ACTION.

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 4 of 8

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
											OUT
C-1 HP / OL/207 / B-1 / A-1	LIEUT						C-1	OL/207	B-1	A-1	B6 207
	W										
A-2										A-2	10 F¢
B-2	EH								B-2		
	R										
A-1										A-1	
B-1	Z								B-1		
A-2	OH									A-2	
B-2 HP	D								B-2		
A-1 HP	EH									A-1	
	SS										
	EE										
	Z										
B-3	N								B-3		
	AH										
B-4	(T)								B-4		
	N										
	EH										
	SS										
B-3									B-3		
	EH										
B-4									B-4		
	LL										
B-3 HP									B-3		
											CUT
											OUT

THIS SPACE IS FOR ONE INBETWEEN. IT COVERS TWO FRAMES

AND SO

THAT'S HOW WE KNOW THAT THIS ACTION IS ANIMATED ON TWOS

3 DRAW HORIZONTAL TICK" MARKS ACROSS THE ARCS TO INDICATE THE PLACEMENT OF INBETWEENS. IN THIS CASE, ALL THE ACTION CAN BE ANIMATED ON TWO'S (2'S).

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 5 OF 8

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

OUT

C-1 (HP) OL/207 B-1 A-1

BARNEY JERKS THUMB BACK AND FORTH

BARNEY SCRATCHES HEAD, HAT MOVES FORWARD AND BACK

B-2 A-2 B-1 A-1 B-2 (HP) A-1 (HP)

LIEUT W EH R Z OH D EH SS EE

C-1 OL/207 B-1 A-1 BG 207

A-2 10 FC

B-2 A-1 B-1 A-2 B-2 A-1

4 — NEXT TO THE ACTION, WRITE A BRIEF DESCRIPTION OF WHAT'S GOING ON. THIS WAY, ANYONE CAN LOOK AT THE SHEET AND HAVE SOME IDEA OF WHAT HAPPENS HERE. (PROVIDED THEY KNOW HOW TO READ).

C-1 Z N A-H

B-3 BARNEY SHAKES HEAD SIDE TO SIDE B-4 B-3 B-4 B-3 (HP)

(T) N EH SS EH W

B-3 B-4 B-3

CUT

OUT

FILM ROMAN

THE SIMPSONS

SHOW 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 6 OF 8

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
											OUT
C-1 HP OL/207 B-1 A-1	LIEUT						C-1	OL/207	B-1	A-1	BG 207
BARNEY JERKS THUMB BACK AND FORTH	W										
BARNEY SCRATCHES HEAD, HAT MOVES FORWARD AND BACK A-2										A-2	10 FC
B-2	EH								B-2		
A-1	R										
A-1	Z									A-1	
B-1									B-1		
A-2	OH									A-2	
B-2 HP	D								B-2		
A-1 HP	EH									A-1	
BARNEY TURNS HEAD, CLOSES EYES / BARNEY LOWERS ARM TO SIDE	SS										
	EE										
B-3	Z								B-3		
BARNEY SHAKES HEAD SIDE TO SIDE	N										
	AH										
B-4	(T)								B-4		
	N										
	EH										
	SS										
B-3									B-3		
	EH										
B-4									B-4		
	LL										
B-3 HP									B-3		
											CUT
											OUT

5 — LINK UP THE ACTION BETWEEN NON-CYCLING LAYOUTS BY USING ARCS AND TICK MARKS. DESCRIBE THE ACTION IN WORDS NEXT TO THE ARC.

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEETZ

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

OUT

C-1 HP

01/207

B-1

A-1

BARNEY JERKS THUMB BACK AND FORTH

BARNEY SCRATCHES HEAD, HAT MOVES FORWARD AND BACK

A-2

B-2

A-1

B-1

A-2

BARNEY BLINK 6X

B-2 HP

A-1 HP

BARNEY TURNS HEAD, CLOSES EYES

BARNEY LOWERS ARM TO SIDE

B-3

BARNEY SHAKES HEAD SIDE TO SIDE

B-4

B-3

BARNEY JERKS THUMB BACK AND FORTH

A-2

B-4

A-1 HP

B-3 HP

LIP SYNC: LIEUT | W | EH | R | Z | OH | D | EH | SS | EE | Z | N | AH | (T) | N | EH | SS | EH | LL

C-1 01/207 B-1 A-1 B6 207

A-2 10 FR

B-2

A-1

B-1

A-2

B-2

A-1

B-3

B-4

B-3

B-4

B-3

CUT

OUT

6 — IN ADDITION TO FOLLOWING ACTION FROM THE ANIMATIC, IT IS A TIMER'S JOB TO ROUND OUT THE SCENE WITH SUBTLE BITS OF ACTING. THESE INCLUDE HEAD BOBS, EYE BLINKS, EYE SHIFTS, AND THUMBNAIL POSES DRAWN IN THE ACTION COLUMN.

IN THIS SCENE, I'VE ADDED AN EYE BLINK ON BARNEY AND RE-USED THE THUMB-JERKING ACTION FROM THE START OF THE SCENE.

FILM ROMAN

THE SIMPSONS

SHOW # 3F27 ACT III SCENE 207 DIRECTOR SHEETZ PAGE 8 OF 8

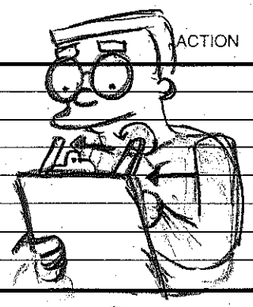
ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTION
											OUT
C-1 HP OL/207 B-1 A-1	LIEUT						C-1	OL/207	B-1	A-1	BG 207
BARNEY JERKS THUMB BACK AND FORTH	IN										
BARNEY SCRATCHES HEAD, HAT MOVES FORWARD AND BACK A-2										A-2	10 FC
	EH								B-2		
B-2 A-1	R									A-1	
A-1	Z								B-1		
B-1	OH									A-2	
A-2											
BARNEY BLINK 6X									B-2		
B-2 HP	D										
	EH									A-1	
A-1 HP	SS										
BARNEY TURNS HEAD, CLOSES EYES BARNEY LOWERS ARM TO SIDE	EE								B-1		
	Z										
	N								B-3		
B-3	AH										
BARNEY SHAKES HEAD SIDE TO SIDE											
	(T)								B-4		
B-4	N										
	EH										
	SS										
									B-3		
B-3	EH										
BARNEY JERKS THUMB BACK AND FORTH A-2											
B-4									B-4		
A-1 HP	LL										
B-3 HP									B-3		
											CUT
											OUT

FILM ROMAN

THE SIMPSONS

SHOW # ACT SCENE DIRECTOR SHEET 2 PAGE 1

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS



ADLIB
SMITHERS WRITING ON CLIPBOARD: PENCIL MAKES SMALL, 6X CCW CIRCLES. HAND AND PENCIL MOVE TO LEFT GRADUALLY

IN THIS CASE, IMAGINE MR. BURNS PACING IN FRONT OF SMITHERS WHILE DICTATING A LETTER. SMITHERS HAS NO LINES AND THERE IS ONLY ONE LAYOUT DRAWING OF HIM. THIS WOULD BE A CLEAR WAY TO GIVE HIM ACTING WITHOUT HAVING TO DRAW A LOT OF HAND AND PENCIL POSES.

START HERE

FINAL TIMING - PART TWO.
MORE TRICKS OF THE TRADE: "AD LIB" ACTION

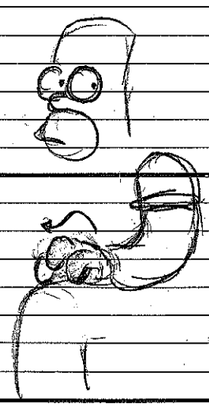
SOME TYPES OF ANIMATION CONSIST OF REGULAR CYCLES THAT CAN CONTINUE THROUGHOUT AN ENTIRE SCENE. MANY OF THESE ACTIONS ARE PERFORMED BY SECONDARY CHARACTERS IN THE BACKGROUND. STORY BOARD AND LAYOUT ARTISTS RARELY DRAW SPECIFIC POSES FOR THIS ANIMATION, IN THE INTEREST OF TIME. IT IS THE TIMER'S JOB TO FILL IN THIS ACTION SO NONE OF THE CHARACTERS IN THE SCENE APPEAR "FROZEN" OR "DEAD". THESE INCIDENTAL BITS OF MOVEMENT ARE "AD-LIBBED" BY OVERSEAS ANIMATORS FOLLOWING INSTRUCTIONS WRITTEN BY THE ANIMATION TIMER.



ADLIB
FLAMES MOVING UNDER POT 6X CYCLE

ADLIB
LUNCH LADY DORIS STIRS SOUP! 16X CYCLE

LET'S SAY THAT IN THIS SCENE LISA IS DELIVERING A LINE IN CLOSE-UP WHILE STANDING IN THE LUNCHROOM AT SCHOOL. LUNCHLADY DORIS HAS BEEN DRAWN BEHIND LISA. THERE IS ONE POSE OF DORIS HOLDING THE END OF THE LADLE WITH FLAMES UNDER THE POT. THIS KIND OF ACTION WOULD KEEP HER LOOKING ALIVE WHILE NOT DISTRACTING THE AUDIENCE FROM THE ACTION IN THE FOREGROUND



ADLIB
HOMER TWIDDLES FINGERS 8X CYCLE

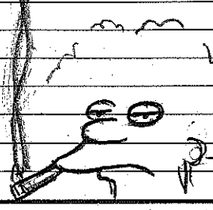
HOMER WAITS NERVOUSLY OUTSIDE OF MR. BURNS' OFFICE. THROWING IN A FINGER TWIDDLE WOULD BE APPROPRIATE ACTION, AND IT CAN BE ACCOMPLISHED LIKE THIS.

FILM ROMAN

THE SIMPSONS

SHOW # ACT SCENE DIRECTOR SHEET 2 PAGE 2

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS



ADLIB MOVING SMOKE FROM CIGARETTE 16x CYCLE

YOU CAN USUALLY TRUST THAT OVERSEAS ANIMATORS WILL ANIMATE SMOKE TO LOOK LIKE SMOKE

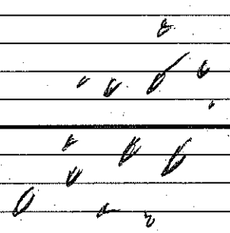
THE SAME GOES FOR FIRE, STEAM, WATER, ETC.

AND THERE'S MORE!

HAIR BLOWING IN WIND!
FLAG BLOWING IN BREEZE!
TIRES SPINNING ON CAR!
LAVA FLOWING ON GROUND!

START HERE!

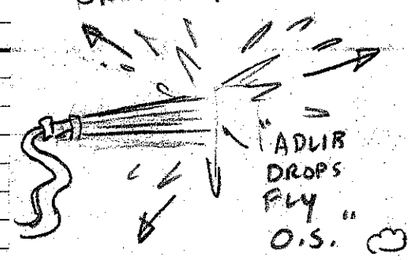
HERE ARE SOME MORE EXAMPLES OF CYCLING ACTION THAT CAN BE AD LIBBED



ADLIB RAIN FX: THREE DRAWING CYCLE (6X)

HOWEVER!

VERY OFTEN, YOU WILL COME ACROSS ANIMATED ACTION THAT DOESN'T CYCLE, YET DOESN'T REQUIRE FULL LAYOUTS. FOR EXAMPLE, WATER DROPS SPLASHING OFF AN OBJECT, BLOOD DRIPPING FROM SPLATTER ON WALL, DUST SETTLING TO GROUND AFTER AN EXPLOSION.

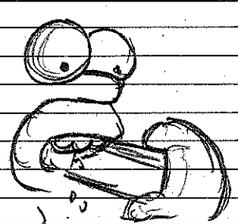


"ADLIB DROPS FLY O.S."

"ADLIB BLOOD DRIPS DOWN WALL SLOWLY"



"ADLIB DUST CLOUD SETTLES TO GROUND"



ADLIB CRUMBS FALL O.S.

NOTE!
"O.S." = OFF SCREEN

ADLIB CRUMBS FALL O.S.

IN THIS CASE, CRUMBS DROP FROM A PIECE OF CAKE. THIS ADLIB ACTION WOULD WORK WITH A SERIES OF LAYOUTS SHOWING HOMER EATING.

ADLIB CRUMBS FALL O.S.

FILM ROMAN

THE SIMPSONS

SHOW # ACT SCENE DIRECTOR SHEET 2 PAGE 3

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

MAN #1
H BOB

UP

ADLIB WALLA ON MAN #1

MAN #1 "SPEAKS" FOR 24X

DOWN

ADLIB WALLA ON MAN #2

MAN #2 "SPEAKS" FOR 32X

MAN #2
H BOB

DOWN

MAN #1 6X BLINK

UP

ADLIB WALLA ON MAN #1

MAN #1 "SPEAKS" FOR 8X

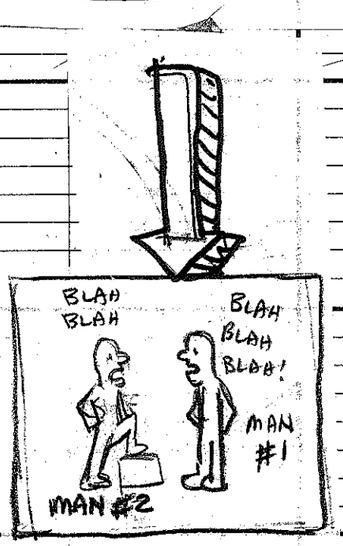
ADLIB WALLA ON MAN #2

MAN #2 "SPEAKS" FOR 16X

HERE'S A HANDY BIT OF KNOWLEDGE!

"ADLIB WALLA"

LET'S SAY YOU'RE DEALING WITH A SCENE FEATURING CHARACTERS STANDING IN THE DISTANCE, TALKING. THERE IS NO RECORDED DIALOGUE FOR WHAT THEY ARE SAYING. (THEY ARE TOO FAR AWAY TO HEAR) "WALLA" IS THE TERM USED FOR MOUTH MOVEMENT AND SOUND THAT DOESN'T WORK IN SYNC WITH CHARACTERS. IT IS MOST OFTEN USED FOR CROWDS OF PEOPLE.



ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

FINAL TIMING - PART III

ACTING TIPS!

THERE IS MORE TO ANIMATION TIMING THAN JUST DRAWING ARCS BETWEEN CIRCLED LAYOUT NUMBERS. WE'VE ALREADY DISCUSSED THE ABBREVIATIONS THAT CAN BE USED TO SPECIFY THE KIND OF INBETWEENS NEEDED FOR MAXIMUM EFFECT. THESE INCLUDED ANTICIPATION (ANTIC), OVERSHOOT (OVS), AND SETTLE (ST). THE FOLLOWING EXAMPLES ARE DESIGNED TO EXPAND THE ACTING RANGE FURTHER. MANY OF THESE ARE SUBTLE BITS OF ACTION, BUT THEY REALLY HELP IN BRINGING CHARACTERS TO LIFE.

LAYOUT ARTISTS CAN'T BE EXPECTED TO FILL IN EVERY NUANCE OF A CHARACTER'S PERFORMANCE. OFTEN WHEN A CHARACTER HAS NO LINES IN A SCENE AN ARTIST WILL DRAW ONLY ONE POSE. THIS CAN BE A PROBLEM IF THERE ARE TWO OR MORE OTHER CHARACTERS ACTING IN THE SCENE. FOR EXAMPLE:



EYESHIFTS!

O.K! IN THIS SCENE, THE ACTIONS OF CARL AND LENNY ARE TIED EXPLICITLY TO THEIR DIALOGUE. THEY ARE MAD AT EACH OTHER AND THE EXPRESSIONS ON THEIR FACES CAN REMAIN RIGID THROUGHOUT THE SCENE.

BUT WHAT ABOUT HOMER? THIS POSE SHOWS HIM LOOKING AT CARL WITH A BLANK EXPRESSION. IT LOOKS AS IF HE IS LISTENING TO CARL SHOUTING ABOUT THE PEANUT BUTTER. HOWEVER, SHOULD HOMER STAY IN THIS POSE WHEN LENNY DELIVERS HIS LINE, HE SUDDENLY TAKES ON A ZOMBIE-LIKE APPEARANCE (NOT A GOOD THING). A SINGLE EYE SHIFT CAN PREVENT THIS FROM HAPPENING!

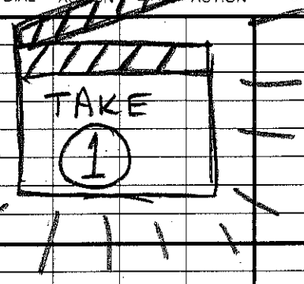
FILM ROMAN

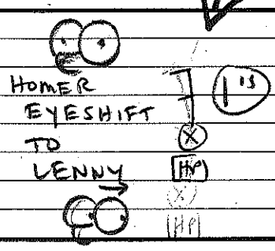
THE SIMPSONS

SHOW # ACT SCENE DIRECTOR SHEETZ PAGE 5

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

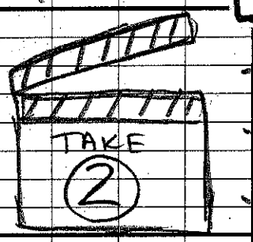


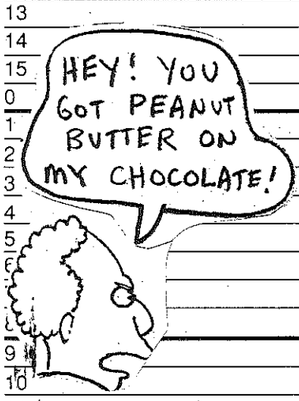


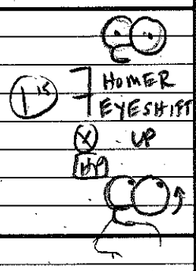




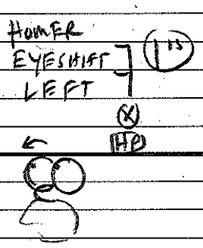
BY SHIFTING HIS EYES TO LENNY, HOMER NOW APPEARS TO BE FOLLOWING THE ACTIONS OF HIS FIGHTING CO-WORKERS.
BUT WAIT!
EYESHIFTS CAN DO SO MUCH MORE



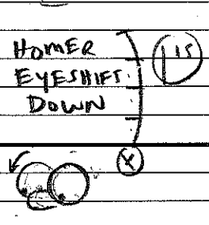


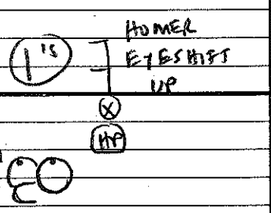


THIS TIME HOMER SHIFTS HIS EYES UP, OVER AND DOWN, NEVER ALLOWING THEM TO REST FOR LONG. NOW IT LOOKS LIKE HE HAS SOMETHING TO HIDE. Oooo....









FILM ROMAN

THE SIMPSONS

SHOW # | ACT | SCENE | DIRECTOR SHEETZ | PAGE 6

ACTION	A DIAL	A MOUTH ACTION	B DIAL	B MOUTH ACTION	6	5	4	3	2	1	CAMERA INSTRUCTIONS
TAKE 3											
HEY! YOU GOT PEANUT BUTTER ON MY CHOCOLATE! HOMER EYESHIFT TO PEANUT BUTTER											0
											0
HOMER EYESHIFT TO CHOCOLATE (1 1/2) WELL, YOU GOT CHOCOLATE IN MY PEANUT BUTTER!											0
HOMER EYESHIFT TO PEANUT BUTTER (1 1/2)											0
(1 1/2) HOMER EYESHIFT TO CHOCOLATE											
HOMER (1 1/2) EYESHIFT TO P.B.											0
HOMER EYESHIFT TO CHOCOLATE											0
											0

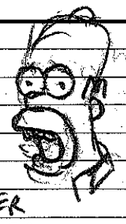
HOMER DARTS HIS EYES BACK AND FORTH BETWEEN THE PEANUT BUTTER AND THE CHOCOLATE, REVEALING WHAT IS TRULY ON HIS MIND.

FILM ROMAN

THE SIMPSONS

SHOW # ACT SCENE DIRECTOR SHEETZ PAGE 7

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS



A-1 HP

AH
ee

HEAD SHAKES!

HOMER CLOSES EYES

HOMER SHAKES HEAD "NO"

J
U
SS
T

RIGHT

C
A
N
T

LEFT

S

S
T
AH
P

RIGHT

HOMER OPENS EYES

EH
T
T

BACK TO A-1

HP

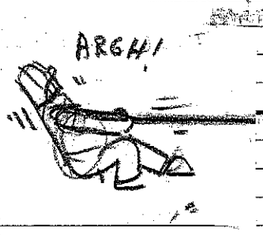
ADLIB TREMBLES!

A-1

HOMER ANTICS FORWARD

ANTIC

HOMER PULLS ON ROPE



A-2 HP

ADLIB TREMBLE ON ROPE AND HOMER

1"

HEAD BOBS ARE A USEFUL WAY TO ACCENT LINES OF DIALOGUE. A "HEAD SHAKE" FROM SIDE TO SIDE CAN ALSO BE USED TO GOOD EFFECT, ESPECIALLY IN SCENES WHERE THE FOCUS IS ON DRAMA RATHER THAN HUMOR ALL THE GREAT ACTORS KNOW THIS. JUST ASK OLIVIER. OR GIELGUD, OR CHER, WHAT'S EVEN BETTER IS THAT THE HEAD SHAKE CAN BE ADDED ON THE X-SHEET WITHOUT THE NEED FOR OLD-FASHIONED, TIME CONSUMING LAYOUTS. ← AND IT GOES LIKE THIS.

TO ADD EMPHASIS TO A TENSE OR STRUGGLING PIECE OF ACTION, A TIMER CAN ADD AN "ADLIB TREMBLE" ON TOP OF THE POSE. THIS IS USED MOST OFTEN WHEN SOMEONE IS PULLING HARD ON SOMETHING THAT IS STRETCHED TO THE LIMIT.

FILM ROMAN

THE SIMPSONS

SHOW # ACT SCENE DIRECTOR SHEETZ PAGE 8

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS



SP

STRONG MAN ANTICS DOWN

ANTIC

HP

THE EXAMPLE AT THE LEFT SHOWS A CRUDELY DRAWN STRONG MAN LIFTING WEIGHTS. NO, SERIOUSLY, THAT'S WHAT IT'S SUPPOSED TO BE. HEY, IT'S LATE.



STRONG MAN PULLS UP ON WEIGHT

X

HP

ADLIB TREMBLE ON STRONG MAN AND WEIGHT

STAGGER ANIMATION TO POSE!



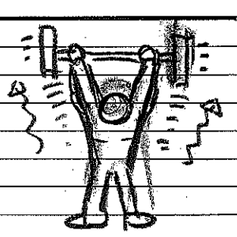
WEIGHT SNAPS UP

OVS

1ST

X

HP



STRONG MAN LIFTS WEIGHT HIGH OVER HEAD:

STAGGER ANIMATION TO POSE

EVERYTHING HERE SHOULD BE FAMILIAR TO YOU EXCEPT FOR THE PHRASE "STAGGER ANIMATION TO POSE" THIS MEANS THAT THE INBETWEENS FOR THIS GUY LIFTING THE WEIGHT OVER HIS HEAD SHOULD BE SHOT IN THE STAGGERED FASHION USED BY IBIA STUDENTS IN THE ANTICIPATION PENCIL TEST (REMEMBER?) THAT IS:

1 2 1 2 3 2 3 4 3 4 5 6

THE STAGGER EFFECT INTENSIFIES THE ACTION OF LIFTING BY MAKING IT APPEAR MORE DIFFICULT

X

HP

ADLIB TREMBLE ON STRONG MAN AND WEIGHT

FILM ROMAN

SHOW #

ACTION | A DIAL | A MOUTH ACTION



EFFECTS ANIMATION HS USED FREQUENTLY ON TV, ESPECIALLY IN ACTION-ADVENTURE CARTOONS WHERE THINGS JUST GLOW ALL THE TIME (X-MEN!)

FX-1

DX BACKLIT GLOW ON HEADLIGHTS

DX = DOUBLE EXPOSE!

BACKLIT GLOW MEANS THE AREAS OF THE FRAME MARKED OFF BY THE FX LEVEL WILL BE EXPOSED MORE THAN 100% AND WILL APPEAR "HOT".

"DX SHADOW LEVEL" MEANS THAT THE SHADOW LEVEL IS SHOT ON THE SECOND PASS AT 50%

FX-1

DX SHADOW FX ON HOMER

DX SHADOWS ARE USED TO COVER LARGE PORTIONS OF THE SCREEN AND ALSO CAST SHADOWS IN MOTION. DX SHADOWS ARE LAYED OUT ON A SEPARATE LEVEL LABELLED "FX"

PAINT SHADOWS ARE USUALLY DRAWN ON THE LAYOUT ITSELF AND LABELLED AS SUCH. THEY WORK BEST FOR SHADOWS ON CHARACTERS.

PAINT SHADOWS

PAINT SHADOWS ARE CREATED WITH PAINT (DUH.)

THE SHADOW IS MERELY A DARKER TINT OF OTHER COLORS

FILM ROMAN

THE SIMPSONS

SHOW # | ACT | SCENE | DIRECTOR | PAGE

ACTION | A DIAL | A MOUTH ACTION | B DIAL | B MOUTH ACTION | 6 | 5 | 4 | 3 | 2 | 1 | CAMERA INSTRUCTIONS

FIGURING OUT PAN RATES:

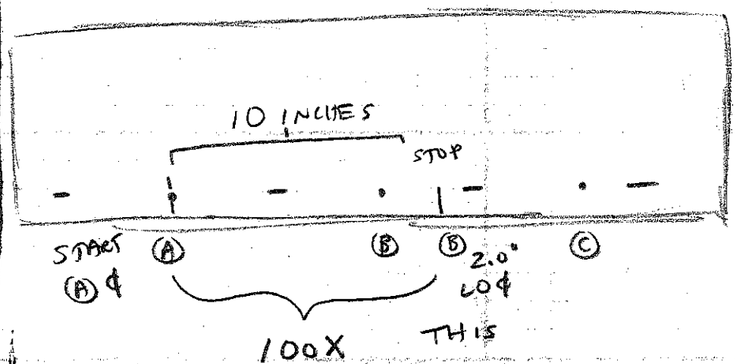
$$\frac{\text{INCHES}}{\text{FRAMES}} = \text{PAN RATE}$$

AND, IN ENGLISH,

INCHES DIVIDED BY FRAMES EQUALS THE RATE OF A PAN

FOR EXAMPLE—

$\frac{10 \text{ INCHES}}{100 \text{ FRAMES}}$ = A PAN RATE OF .1 INCHES PER FRAME



B.P. Ⓐ Ⓐ ¢

PAN B.P. TO Ⓑ 4" LOC ¢

F.I.

EASES MADE EASY (HOPEFULLY)

AT RIGHT WE HAVE A 32X PAN THAT COVERS 12 INCHES OF SCENE.

USING THE FORMULA:

$\frac{\text{(INCHES) } 12}{\text{(FRAMES) } 32} = .375$ per FRAME!

BUT WHAT IF YOU DON'T WANT THE PAN TO LOOK STIFF AND MECHANICAL? (TRUST ME, YOU DON'T). YOU MUST ADD AN EASE TO THE START & STOP.

A WAY TO FIGURE THIS OUT:

① MARK OFF THE EASES PRECISELY WITH ARCS (5X IN THIS CASE)

② COUNTING ALL THE FRAMES IN THE "EASE-IN" AS ONE FRAME AND ALL THE FRAMES IN THE EASE-OUT AS ONE FRAME, ADD UP THE NUMBER OF FRAMES IN THE PAN. IT IS 24.

③ PLUG THE NEW FRAME COUNT INTO THE OLD FORMULA:

$\frac{\text{(INCHES) } 12}{\text{(FRAMES) } 24} = .5$ per FRAME

".5" IS THE TOP SPEED OF THE PAN. THE EASE IN AND EASE OUT SHOULD CONTAIN INCREMENTS THAT ADD UP TO ".5" LIKE THIS:

EASE IN →		EASE OUT →	
	.025		.25
	.05		.15
	.075		.075
	.1		.05
	.25		.025
	.5		.5

E.D.

TOTAL 12.0"
STOP
Ⓑ 4" LOC ¢