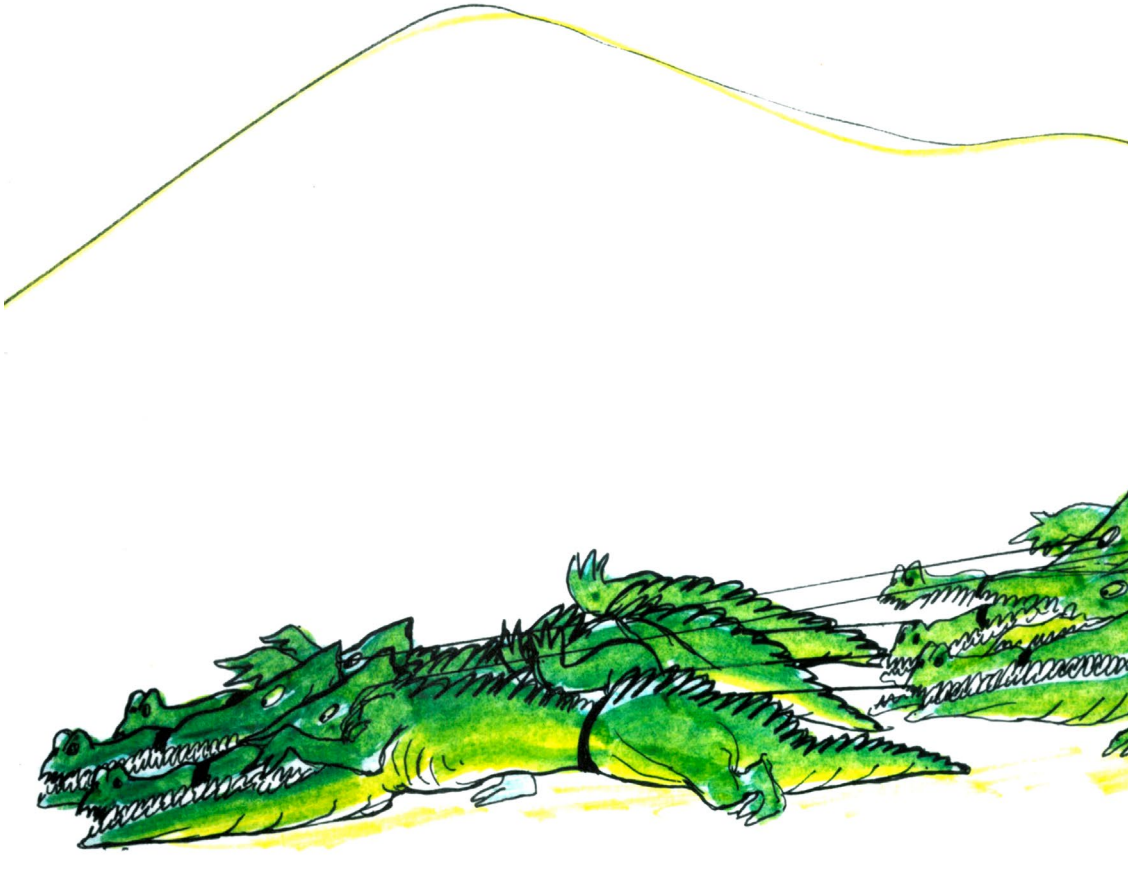
DRAWING FOR NOTHING

THE *A*RT OF UNFINISHED *A*ND UNAPPRECIATED *A*NIMATION



by ziggy cashmere
and the DFN team

*This cover is a work in progress.



10/29/2026

Written and designed by Ziggy Cashmere
Researched by the DFN Team

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Fifth installation

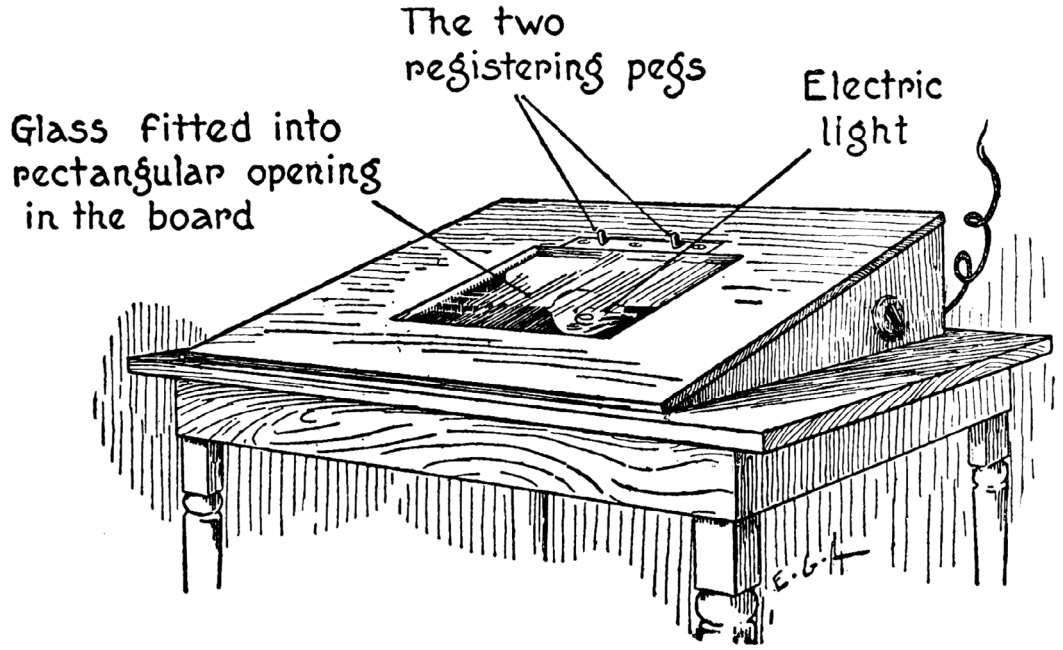
Visit www.drawingfornothing.com



ZigZag horsewhips his crocodiles in this development piece for The Thief and the Cobbler

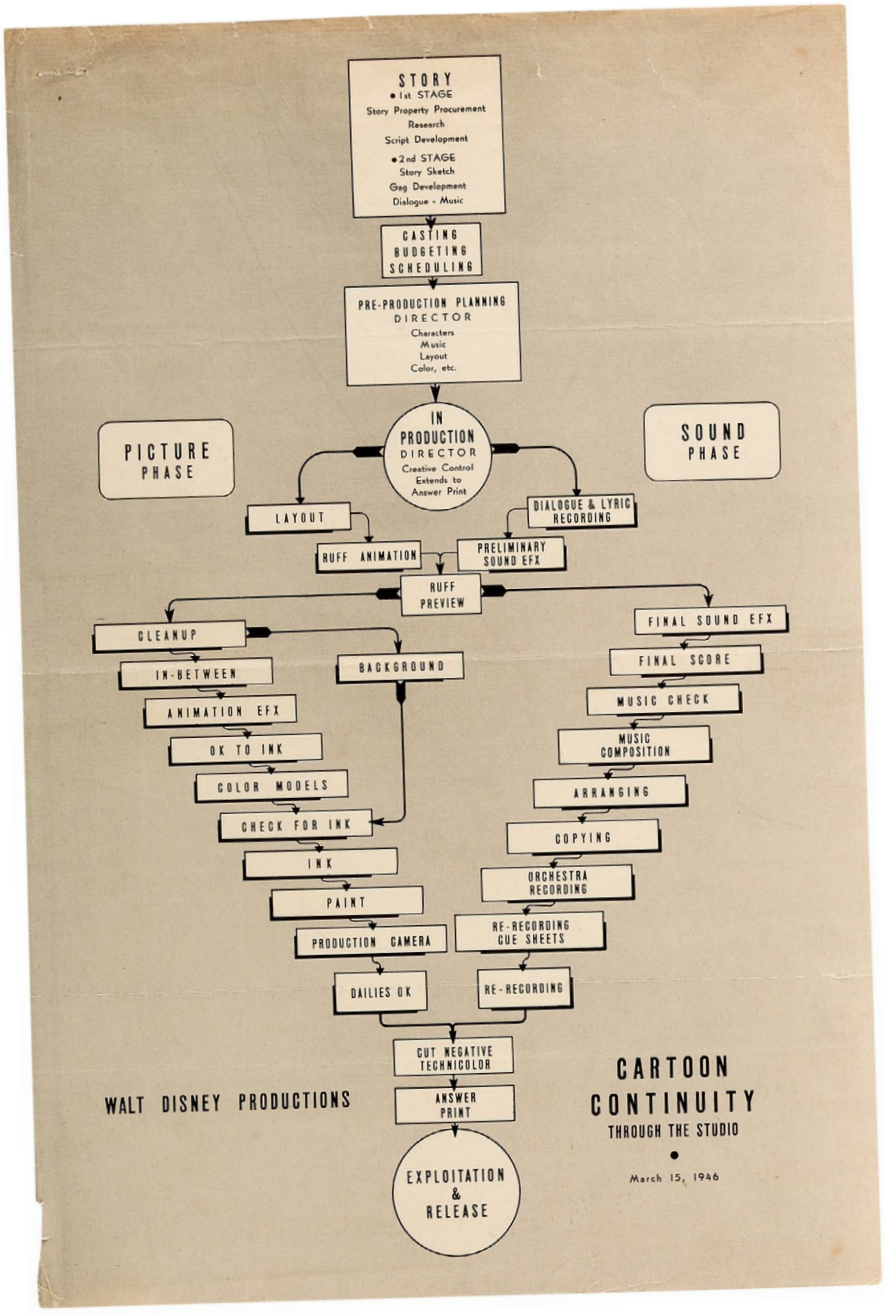
the team.

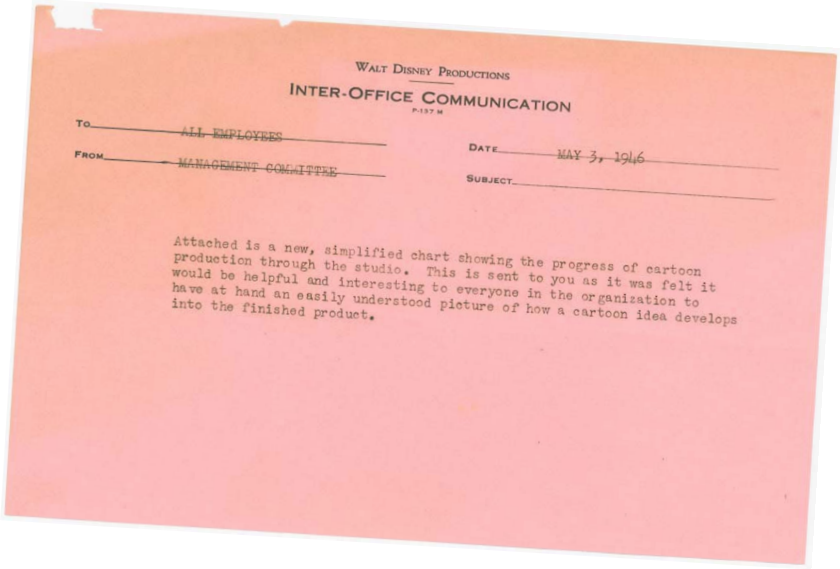
- Ziggy Cashmere
- Squidword15
- Peachy
- Larrikins4Life
- Crowfish!
- Derps
- Glitterz
- Yoshikiller
- Tortellini
- Shishagumi
- Springy
- Ubern
- Pip
- Jean
- Max C
- Nate
- Wormpy
- Miza
- JeffMovieMan
- Rammy
- Ally Kat
- Jean-Tonic
- Pickle
- Riley
- Animated Antic
- Shadis



Animator's Drawing Board / E.G. Lutz, 1920


dedicated to the hyper-
fixated fans, the collectors,
the directors, the writers,
the animators, the artists,
composers, janitors, and
the movies that never were.





WALT DISNEY PRODUCTIONS

INTER-OFFICE COMMUNICATION

P-137 M

TO ~~ALL EMPLOYEES~~

FROM ~~MANAGEMENT COMMITTEE~~

DATE ~~MAY 3, 1946~~

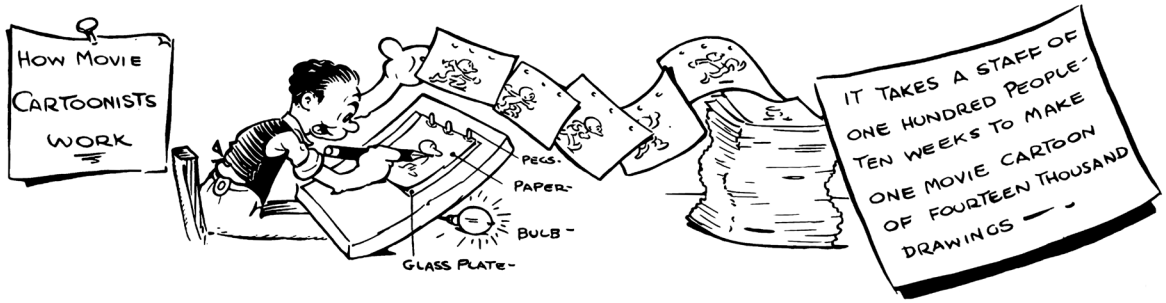
SUBJECT

Attached is a new, simplified chart showing the progress of cartoon production through the studio. This is sent to you as it was felt it would be helpful and interesting to everyone in the organization to have at hand an easily understood picture of how a cartoon idea develops into the finished product.

This chart was sent to employees at Walt Disney Productions in order to give them a simplified perspective in how a film comes together between every department. The chart Wwould be attached to other related pieces of ephemera that deal with reference and guides sent to employees later that year.

table of contents.

- Me and My Shadow
- Foodfight!
- B.O.O. : Bureau of Otherworldly Operations
- The Incredible Mr. Limpet
- Joe Jump
- Dreaming Machine
- Dragon's Lair: The Legend
- Jack and Ben
- Captain Fantastic and the Brown Dirt Cowboy
- Huck's Landing
- My Peoples
- Larrikins
- The Shadow King
- Wild Life
- American Dog
- Cat Tale
- October Moon
- Frankenstein



How Movie Cartoonists Work / Tom Johnson, Berny Wolf, c. 1930

INTRODUCTION

Animation is a quilt, a collaboration between many different artists creating many different pieces of art for one bigger piece of art. Sometimes, these quilts aren't sold to anyone, sometimes they're not even completed, but those little quilt squares get scattered around and point towards something bigger. Every animated film is someone else's dream. It doesn't matter how subjectively stupid, soulless, or unmarketable some of those dreams may be because a person wanted to put the effort into making it. Unfortunately, things get in the way. Sometimes there's creative differences, poor time management, bad marketing, business decisions, even some crime gets involved. For one reason or another, that movie that someone was dying to make never got to see the light of day. And in some cases, when it does find its way out, it isn't how they'd hoped.

Careers have been destroyed, portfolios wiped, studios liquidated and lives ruined because of an animated feature gone wrong, and this book is dedicated to those little mishaps. That isn't to say all of these failures ended in catastrophe, artists were still paid, they have cult followings and rediscoveries. Artists look back at their work in these productions and they either can't stand thinking about it, don't care at all, or would do anything to go back. Most of us in the public hear word of the movies that never were and think that they're cool but hardly ever do we have the chance to really understand what that movie would have been like. Some of these movies have been used as an example by many for what not to do, and hardly ever do we sit down and think about the days, months, and years wasted away into something that didn't make it.

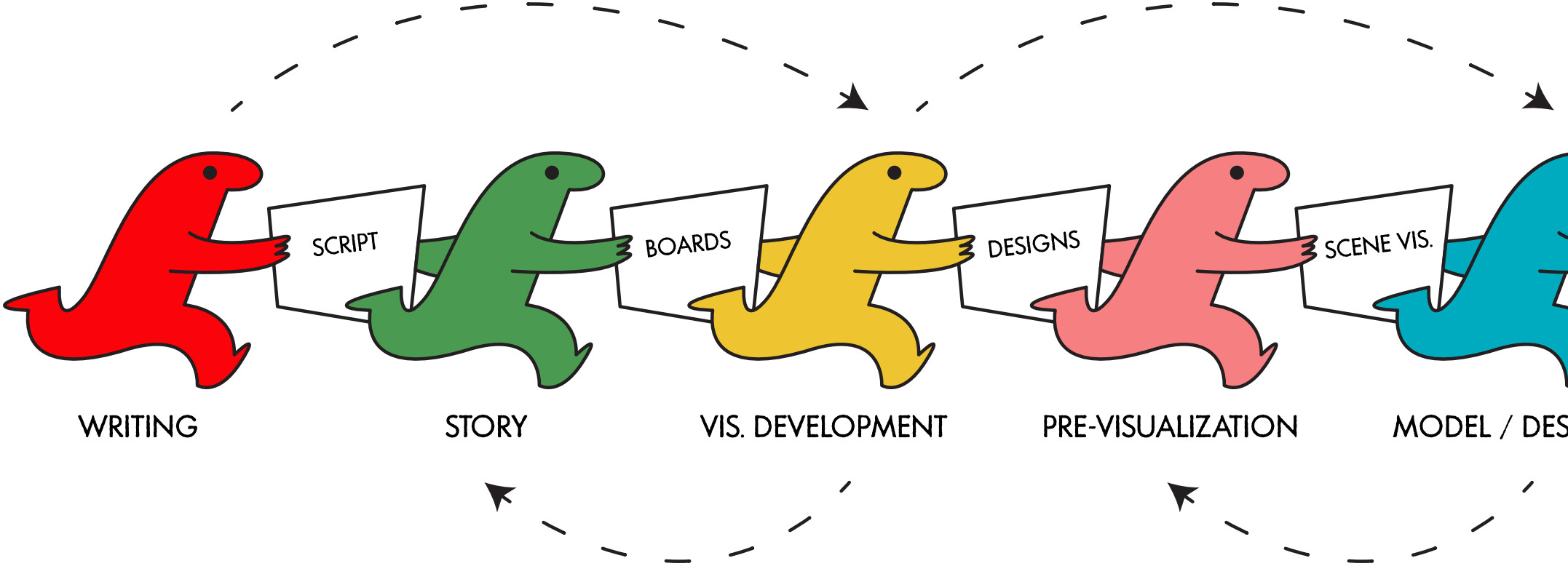
This book presents a fraction of what's been made for these past films. It explains their stories, productions, and fates. When possible, it credits artists as they should be credited. Unfortunately, time is not kind to movies that are not meant to be seen or were given the necessities that they needed. This means the pieces contained within may be of low quality, missing names, context, or have been modified from their original source to be better presented. This is not, in any means, meant to be an in depth archive compiling all art created for every production, but it is meant to be the best way to view the majority it. Portfolios have been scraped, books scanned, resumes poured upon, reels scrubbed, questions asked and answers given, to present everything here.

Artists look at "the art of" books to understand how their favorite movies came to be, to be inspired by the stories that have shown to work, but that's only just a tip of the iceberg. For every one movie that gets released there's at least two more that don't. The ratio between successful and unsuccessful movies is a staggering imbalance. The talent that has been put into these movies is no different than the ones that turned out to be successful. Many of the same people that have created AAA movies, from storyboard artists to editors, work on the same movies that nobody gets to see. Their work is trapped behind studio archives, buried show-reels and filed away portfolios. It's unlikely any of these movies will get a second chance, and the few lucky ones that have become cult classics will always remain cult classics. This book is meant to give these films the same amount of respect and honor as their successful sisters. Some of these you've likely heard of, but almost certainly there's at least one you never knew about.



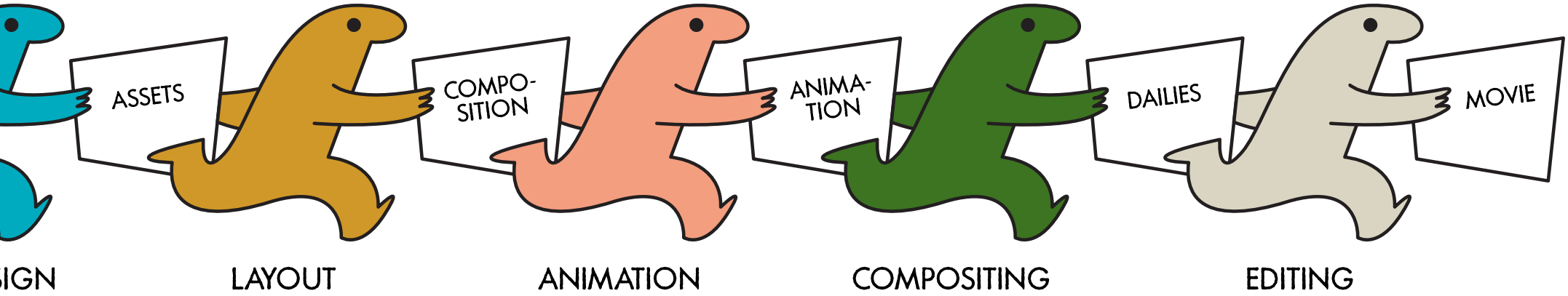
Shannon Tindle's drawing in response to *The Emoji Movie* being announced just a year after *Me and My Shadow* was shelved, a movie he was a part of.

THE ANIMATIO



This diagram, greatly inspired by an illustration by Richard MacDonald* from *The Technique of Film Animation*, depicts a simplified version of the animation workflow. In the beginning a script is written, which is then needed to be story boarded. Sometimes boarding happens before visual development (figuring out what the film will look like), after, or at the same time. Then once it's been boarded (or a sizable amount of progress has been made within it), pre-visualization, which is developing how certain scenes will look, begins. This can include color scripts (deciding how a scene should be lit and colored), preliminary models, and other forms in further discovering specifically how the story should be told. Around the same time, the characters are also designed and a model sheet is properly drawn (in traditional animation) or is modeled and rigged. Pre-visualzation, or pre-vis, can happen before, during, and after this process. Once designs are settled on and assets are being created for the film itself, layout starts. Layout is essentially a more in depth version of a storyboard, and when working in 3D animation, proxy models (which are of a lower poly count) are used to figure out the composition of every shot before being animated. Layout is a little different for 2D animation, in which this step greatly deals with how backgrounds are composited as well as how the camera moves. Once every shot is animated, it's then composited with visual effects and other needed additions. Once that is complete, these completed shots (called dailies or rushes) are then given to the editor(s), who edit everything together using the storyboard as a blueprint. After much revision, review, and planning, the film is ready.

N WORKFLOW



**The original illustration is uncredited, it's not confirmed Richard MacDonald is the artist.*

DRAW
FOR NO
THE ART OF UNRELEASED AND


NING
OTHING
O UNAPPRECIATED ANIMATION



PRODUCTION:
2012-2014

BUDGET:
~$200M

CANCELED

DUE TO EXECUTIVE DISAGREEMENTS, LACK OF FUNDING, AND RESTRUCTURING

Me and My Shadow originally started as *Shadows*, an idea from Mark Dindal in 2010. Shadows plot was about a snobbish, boring man named Stanley who is the caster of his far more eccentric shadow, Stan. After years of being tortured with Stanley's boring life Shadow Stan decides to take matters into his own hands and introduces himself to Stanley. Soon, Stanley and Stan go on an adventure to stop a villain within the Shadow World, the shadow of Stanley's past jock bully Troy. They put a stop to Troy, save Stanley's love interest, Missy, and happily ever after.

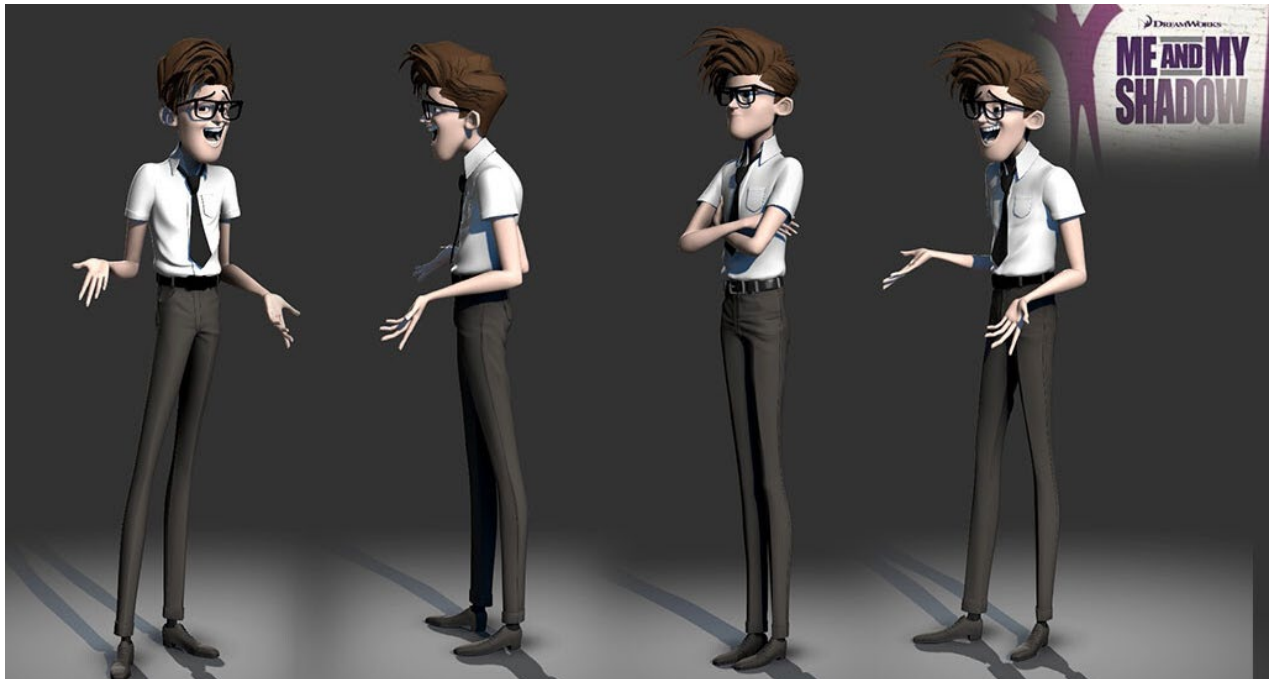
When the film was passed to Allesandro Carloni in 2012, the film was heavily rewritten and retitled to *Me and My Shadow*. Stanley's name was changed to Daniel (Josh Gad), but his character remained greatly the same and now works in the depths of a light bulb factory. Daniel's shadow, Shadow Dan (Bill Hader), also similarly yearns for a more exciting life. Once Daniel meets a photographer named Heidi (Kate Hudson) and the two start to hit it off, Shadow Dan is ecstatic. As soon as Daniel grows nervous and doesn't continue perusing Heidi, Shadow Dan takes matters into his own hands and attempts to do so himself. Soon, Shadow Dan introduces Daniel to the Shadow World, a place shadows go (and yanked from) when their casters enter the dark. Mac (Tom Hiddleson) an uptight, boring friend of Dan's is revealed to be a shadow in a trench coat controlling casters by possessing their shadows. Mac is planning a shadow revolution at the next light parade while at the same time intending to marry the shadow of Heidi. Mac's motive? He was shut away from his caster ever since they met, and after Daniel and Shadow Dan confront this and force them to meet again, they discover that they were incomplete without each other and the entire revolution is put aside. With a soundtrack by Owl City, there was definitely a lot going into this.

Due to the failure of DreamWorks' previous film *Rise of the Guardians* and consistent poor project management, 350 employees were let go during mass restructuring in 2013. *Peabody and Sherman* would take its place and later become a financial disappointment. *My Shadow* would be canceled in 2014. In 2016 Comcast would purchase Dreamworks Animation and it would be restructured yet again.

DANIEL GRUBB

(and shadow dan)

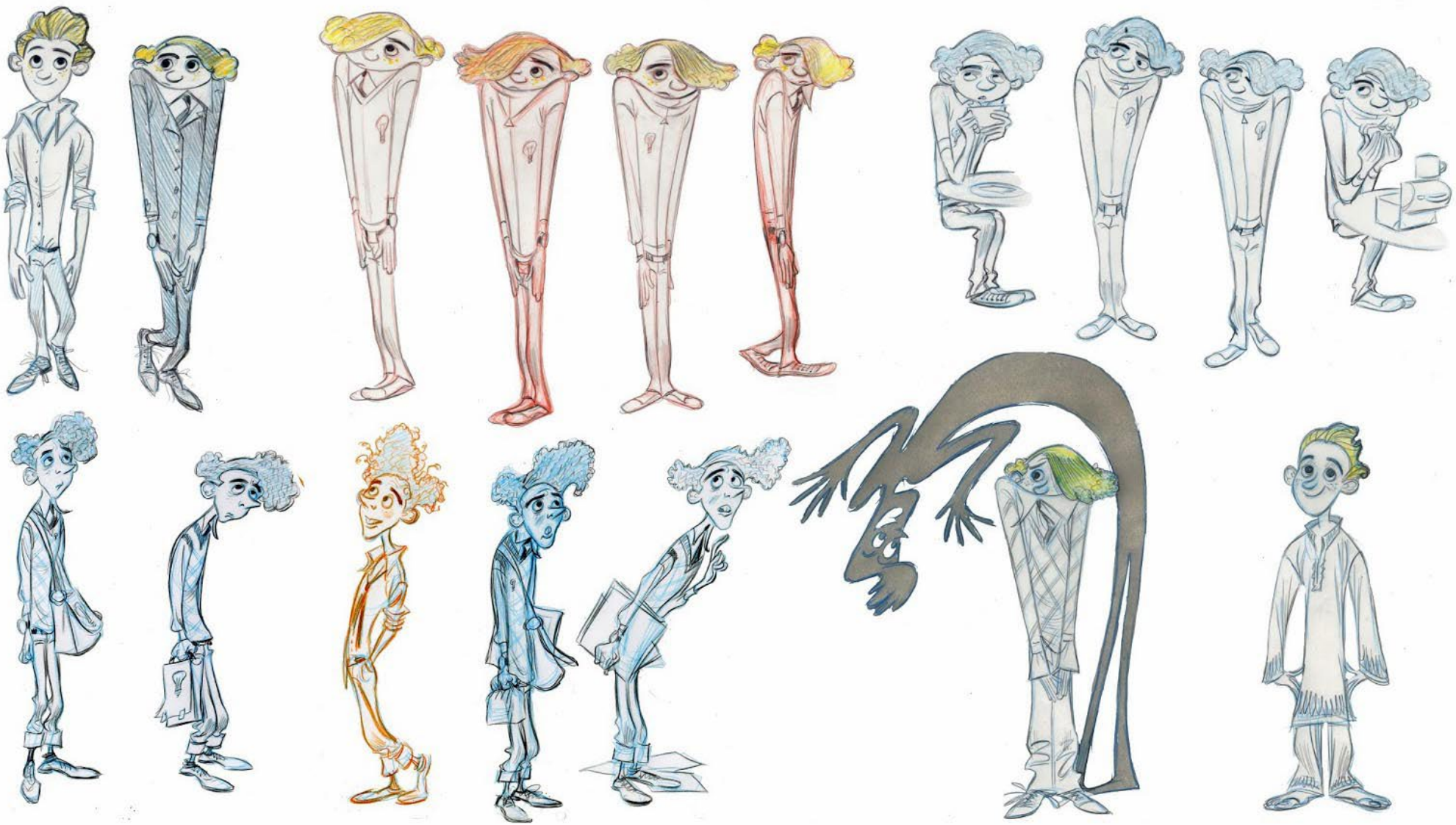
Daniel Grubb definitely had a dramatic change since his conception to the cancellation of the film. Originally starting as Stanley, a timid, poorly postured, curly haired glassesless blonde, he was later redesigned to more resemble the typical stereotypical business man, given an interest in film, and renamed Daniel. Living in the basement of an old apartment building, his timid nature and stubborness is a deep contrast with the eccentric and positive attitude of his shadow counterpart. Shadow Dan's design was initially far different in appearance compared to Daniel, with a whole new head of hair and a new build. Later, he would be redesigned to better resemble his caster, but still retain a joyful attitude.



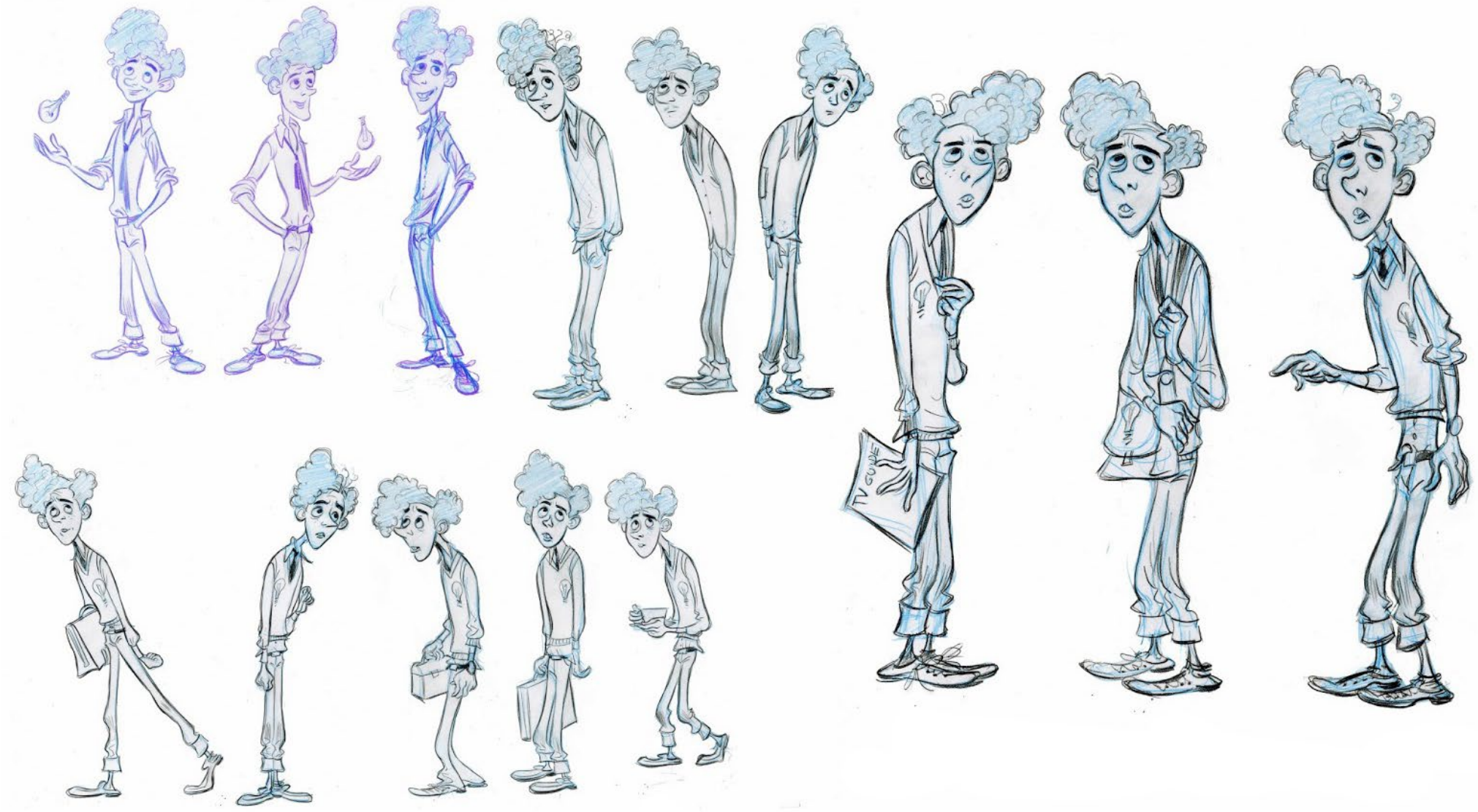
3D model / Haengsook Oh



Character develop;ment / Mike Yamada

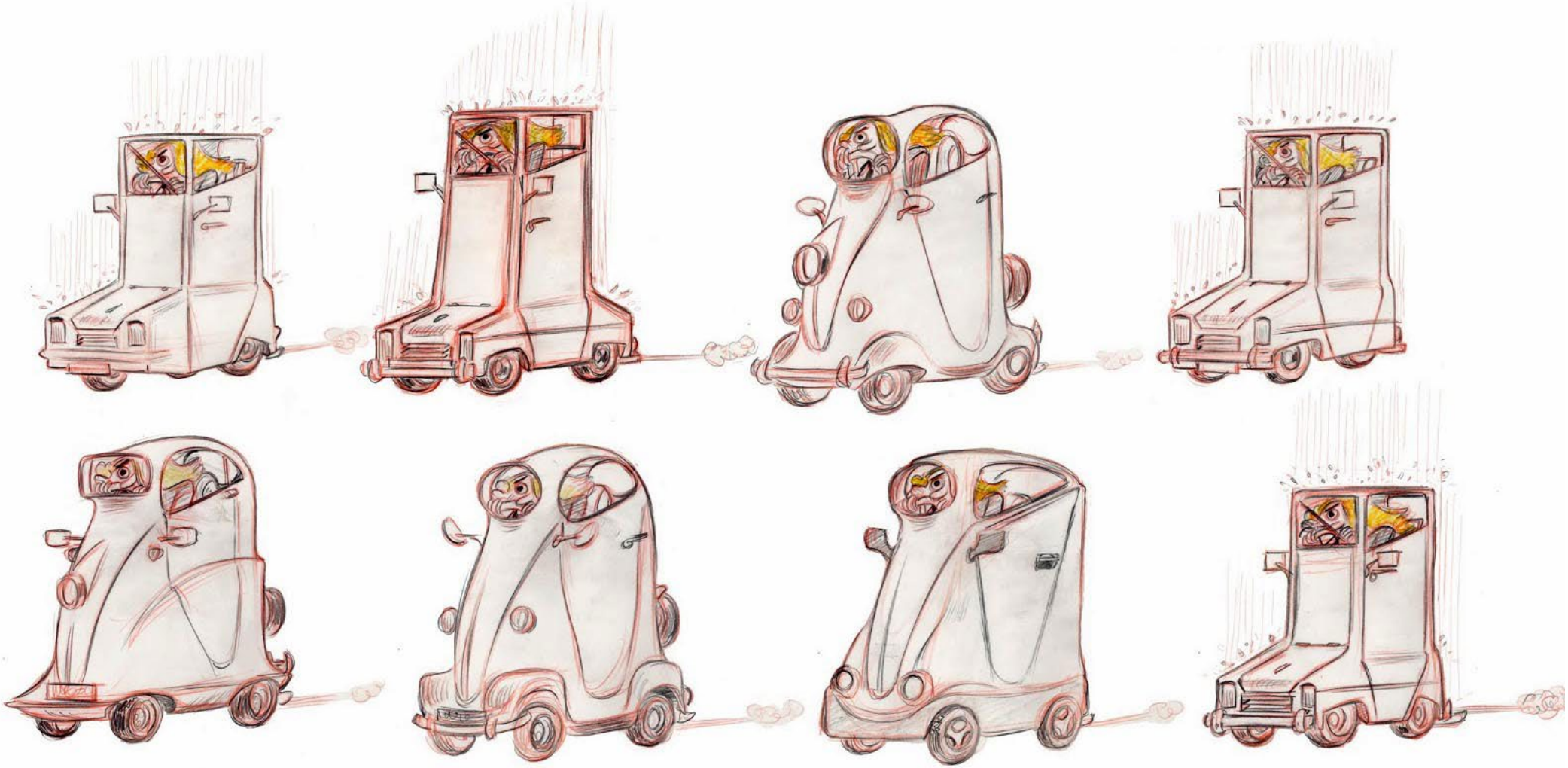


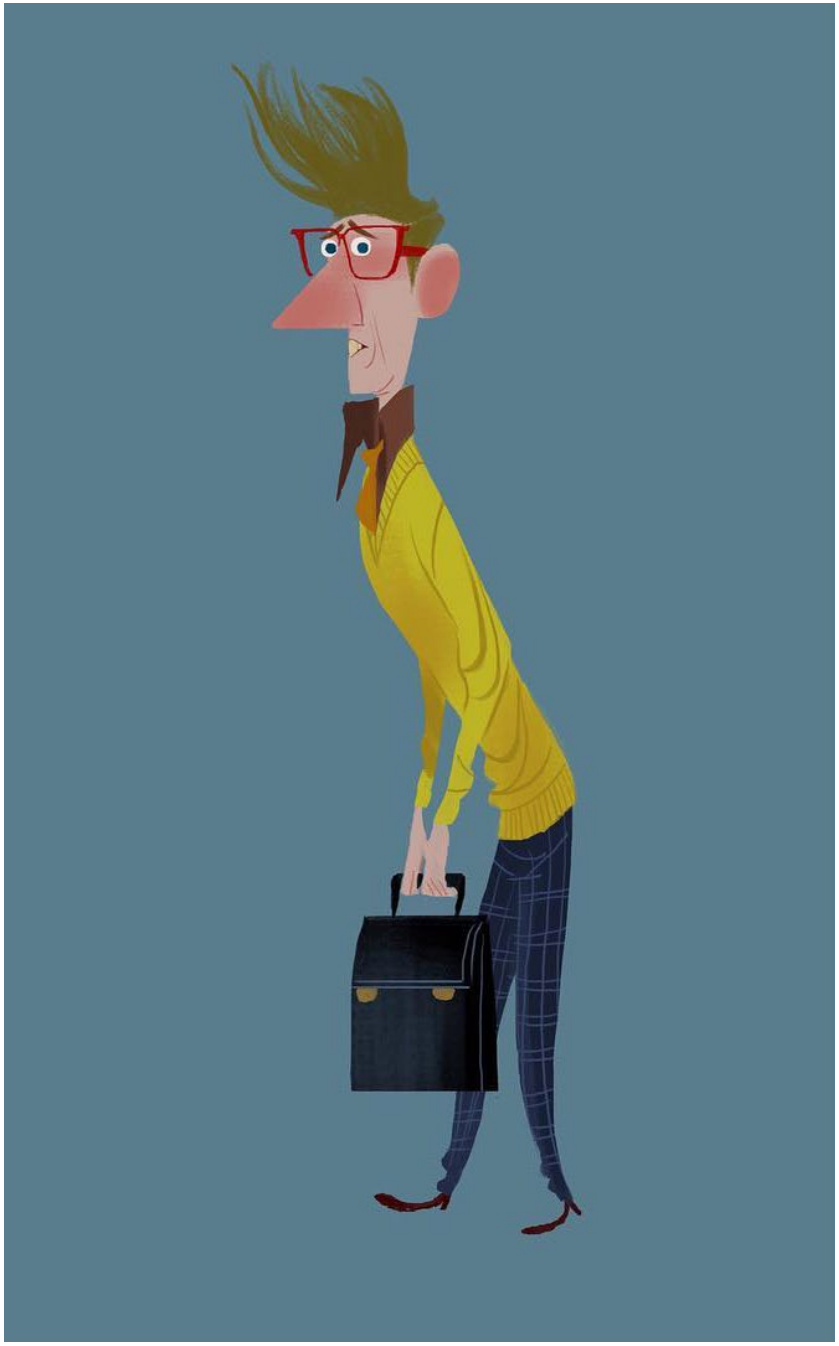
Character development / Patrick Mate


TV GUIDE



Character development / Patrick Mate



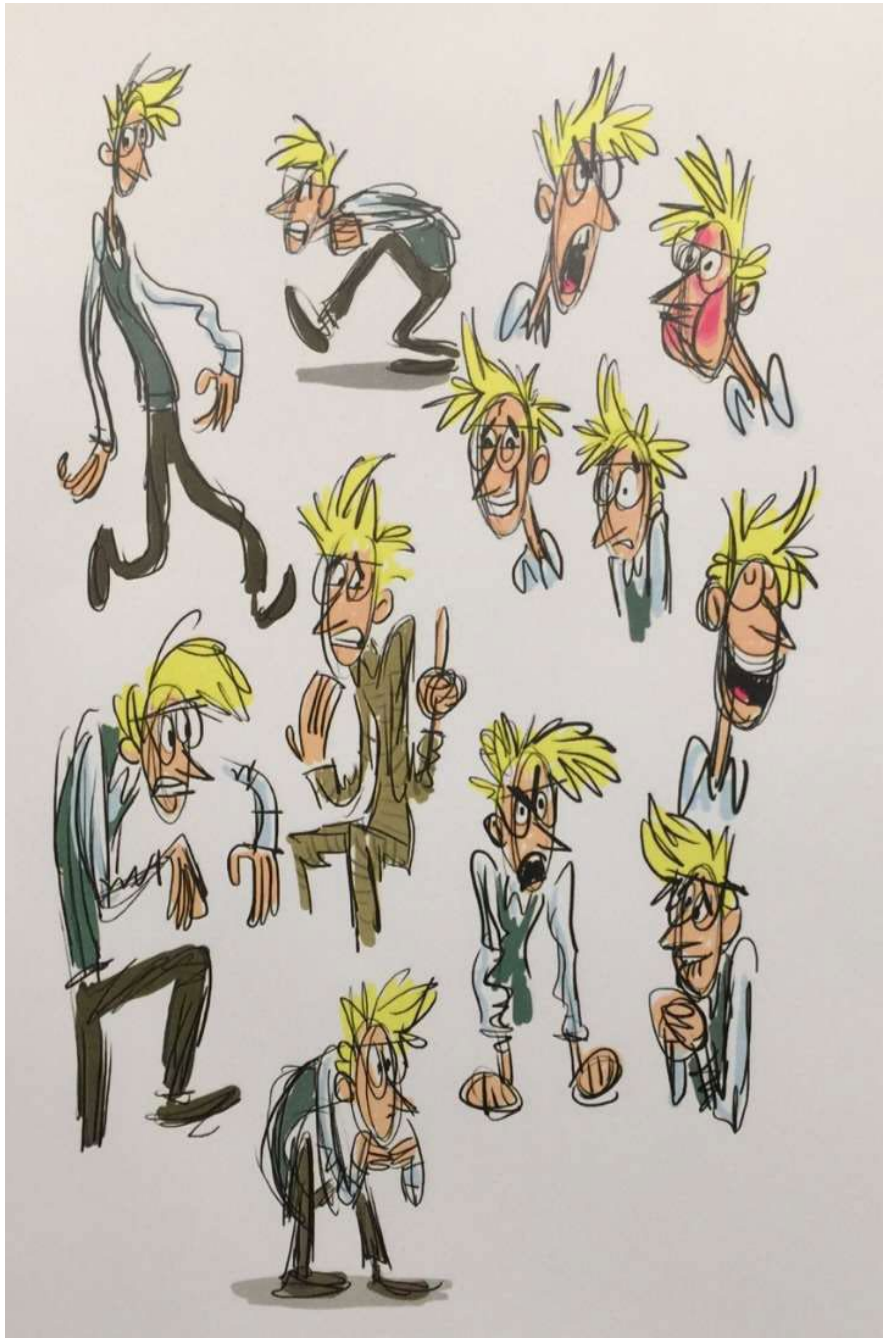


Character design / Shannon Tindle





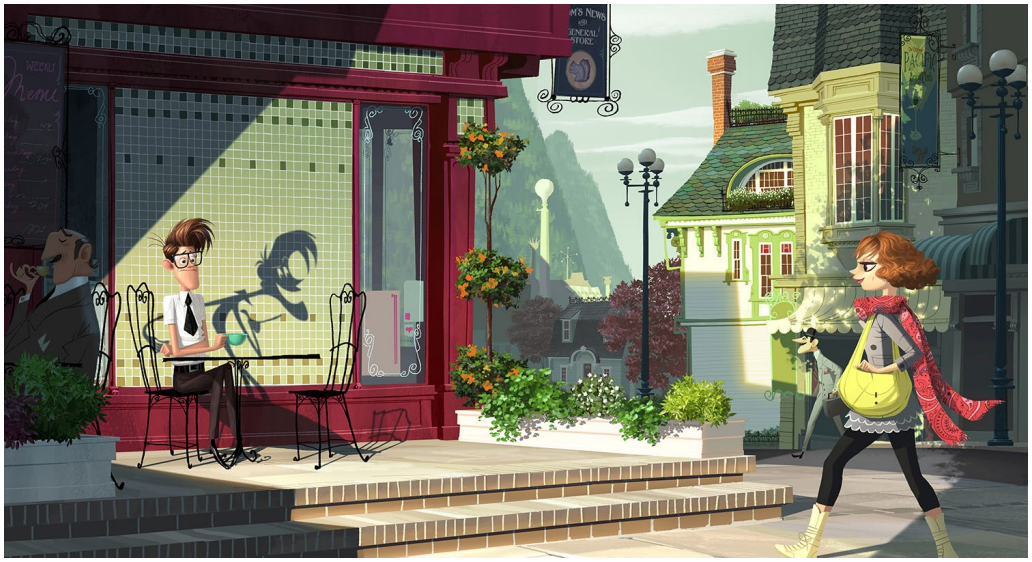
Character development / Griselda Sastrawinata



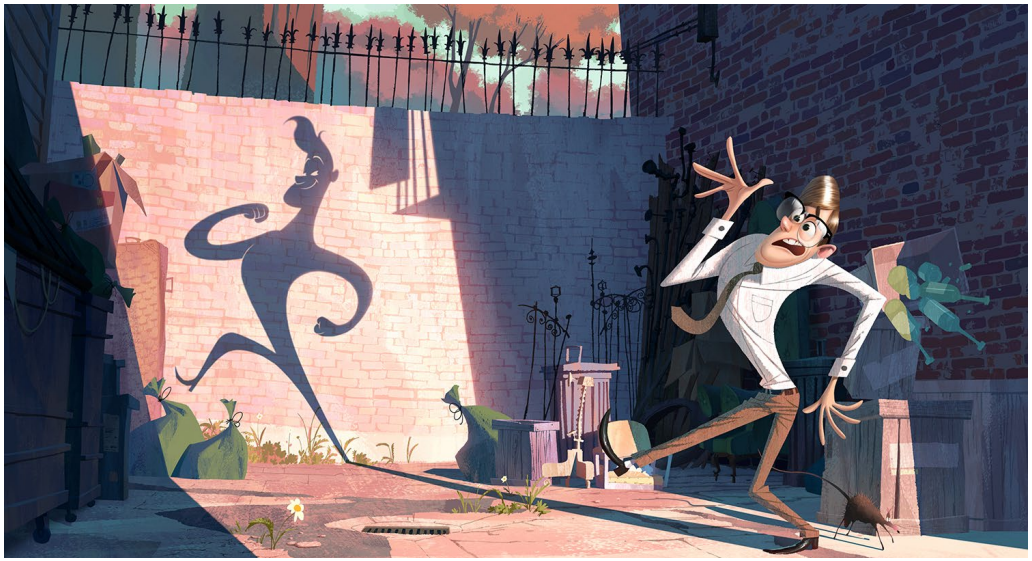
Character development / Mark Dindal



3D Model / Raffaello Vecchione



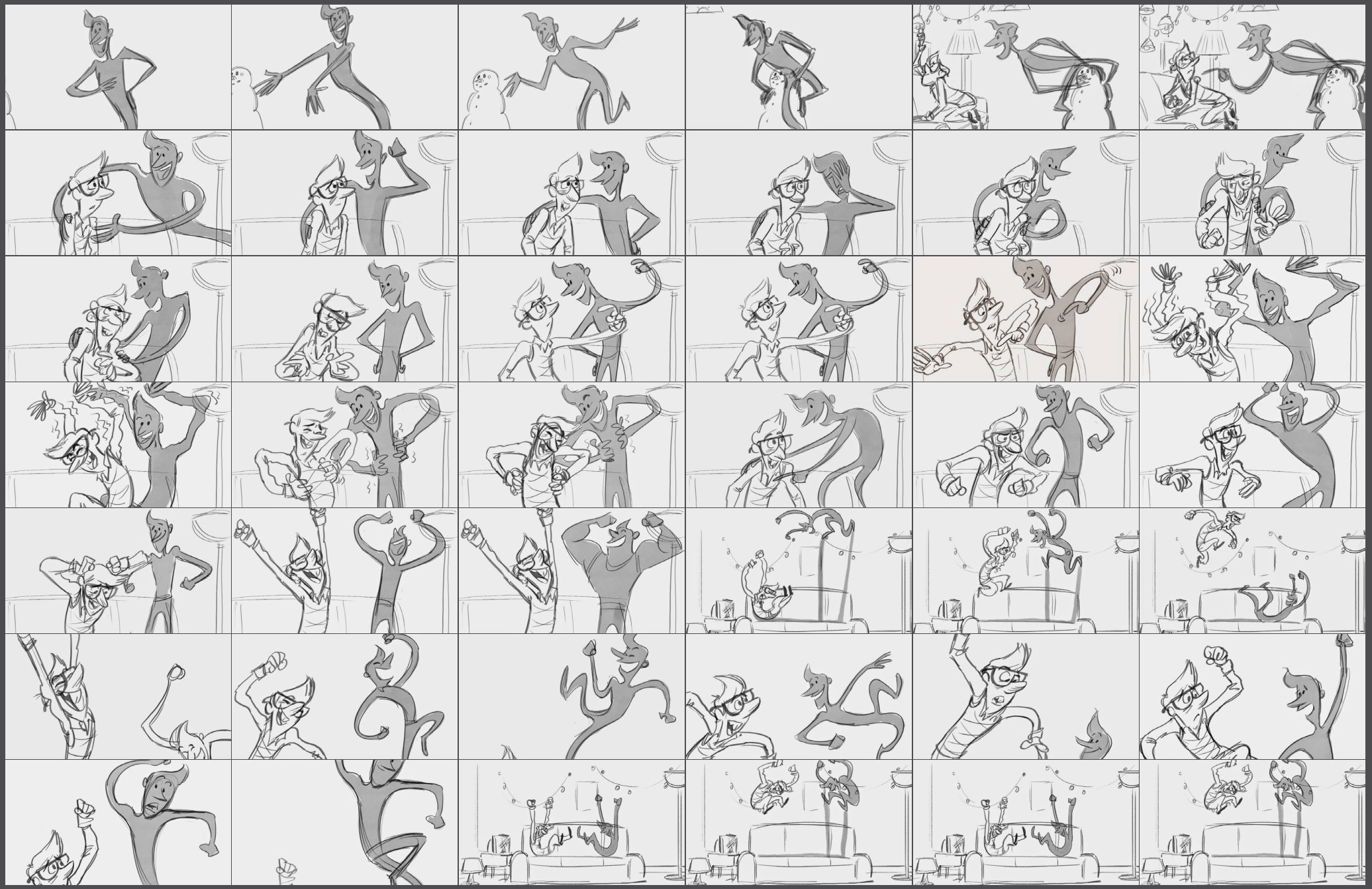






Stanley and Shadow Stan / Chris Brock, Scott Willis





Storyboard sequence, excerpt / Kat Thorson Good





Line drawings / Anonymous





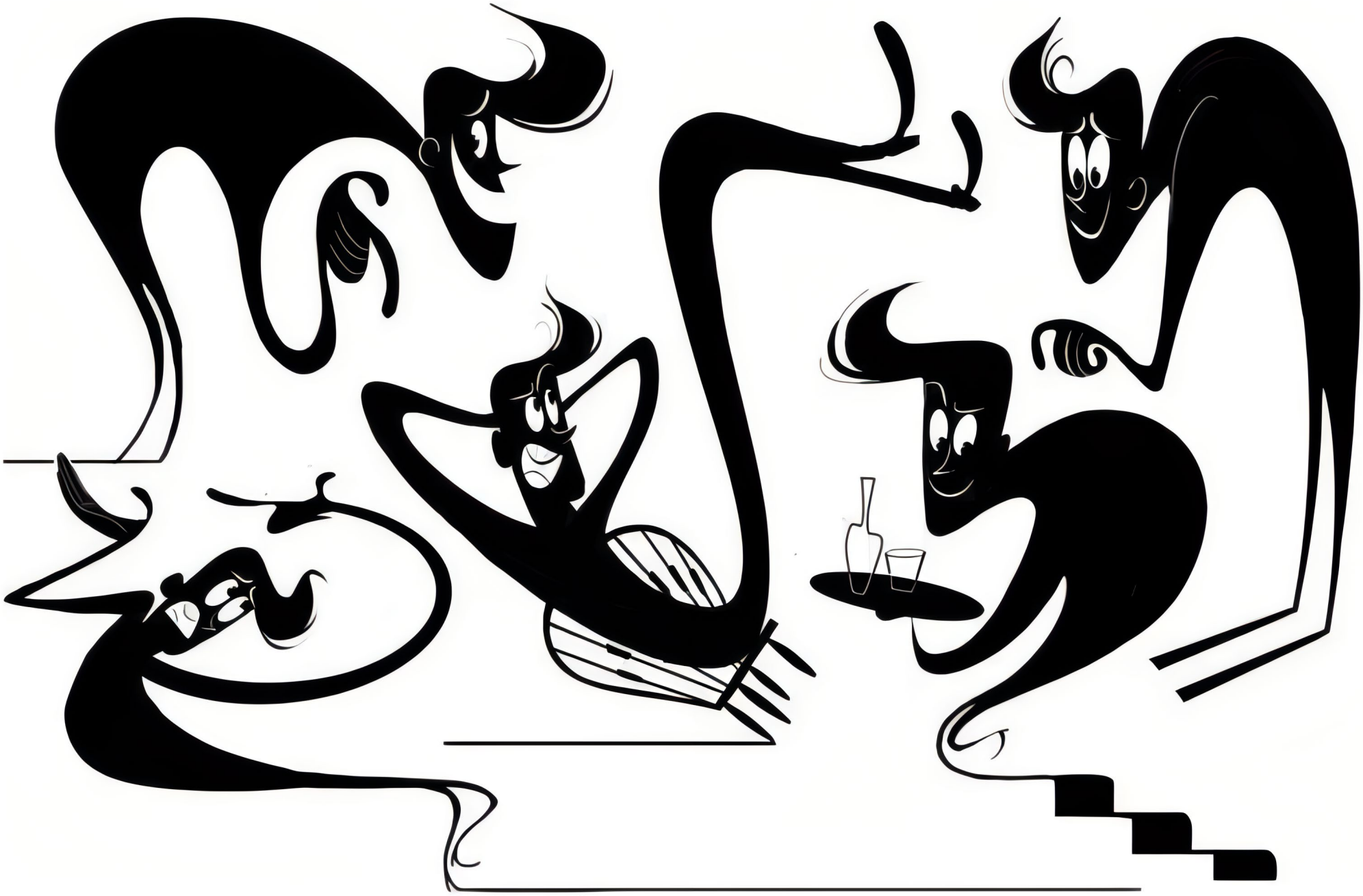




Animation test / Rune Brandt Bennicke



Visual development / Jason Scheier

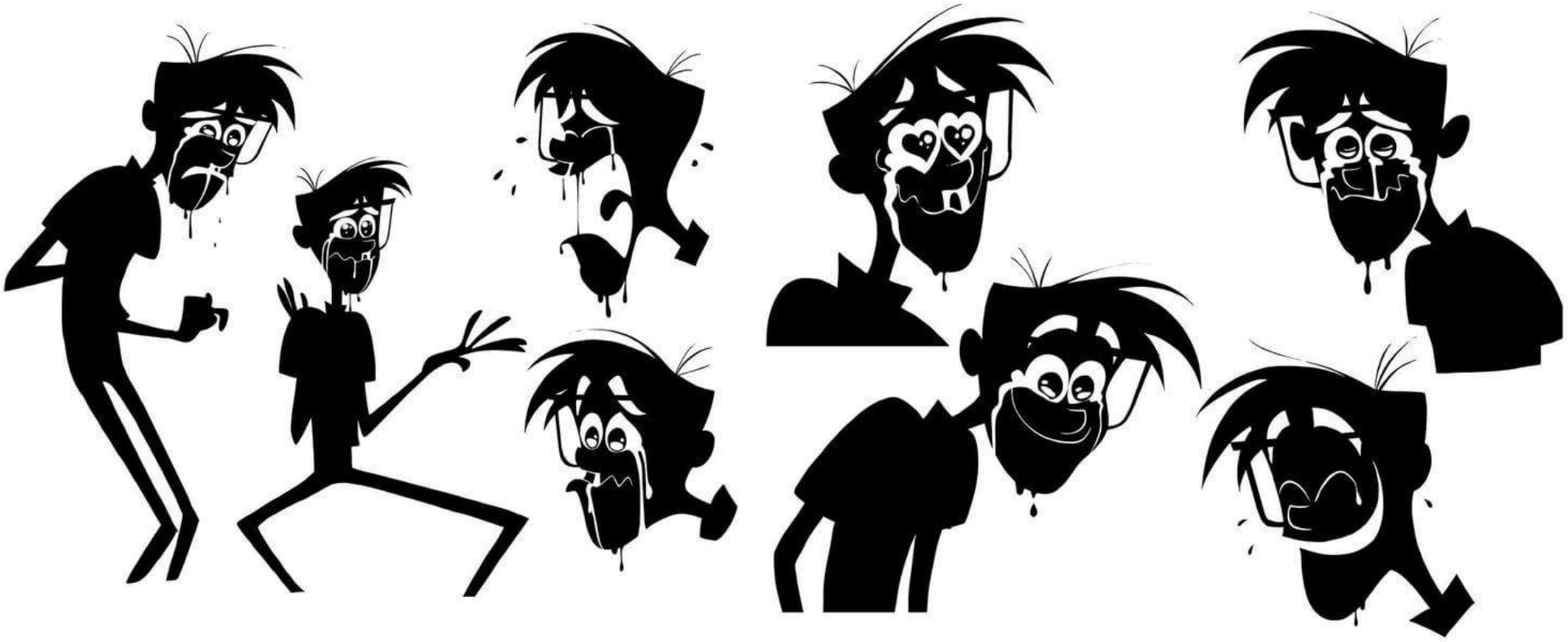


Character poses / Anonymous

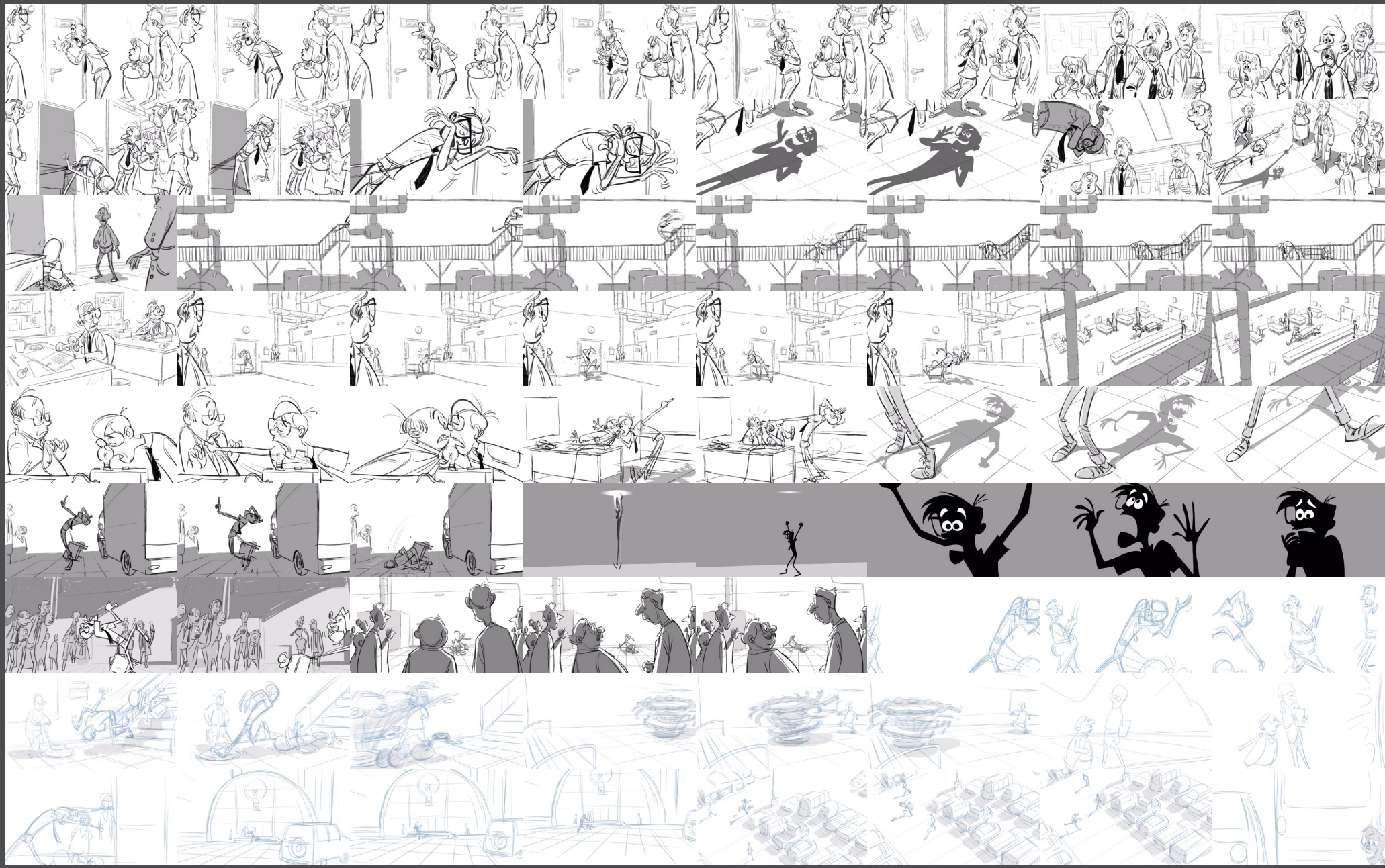




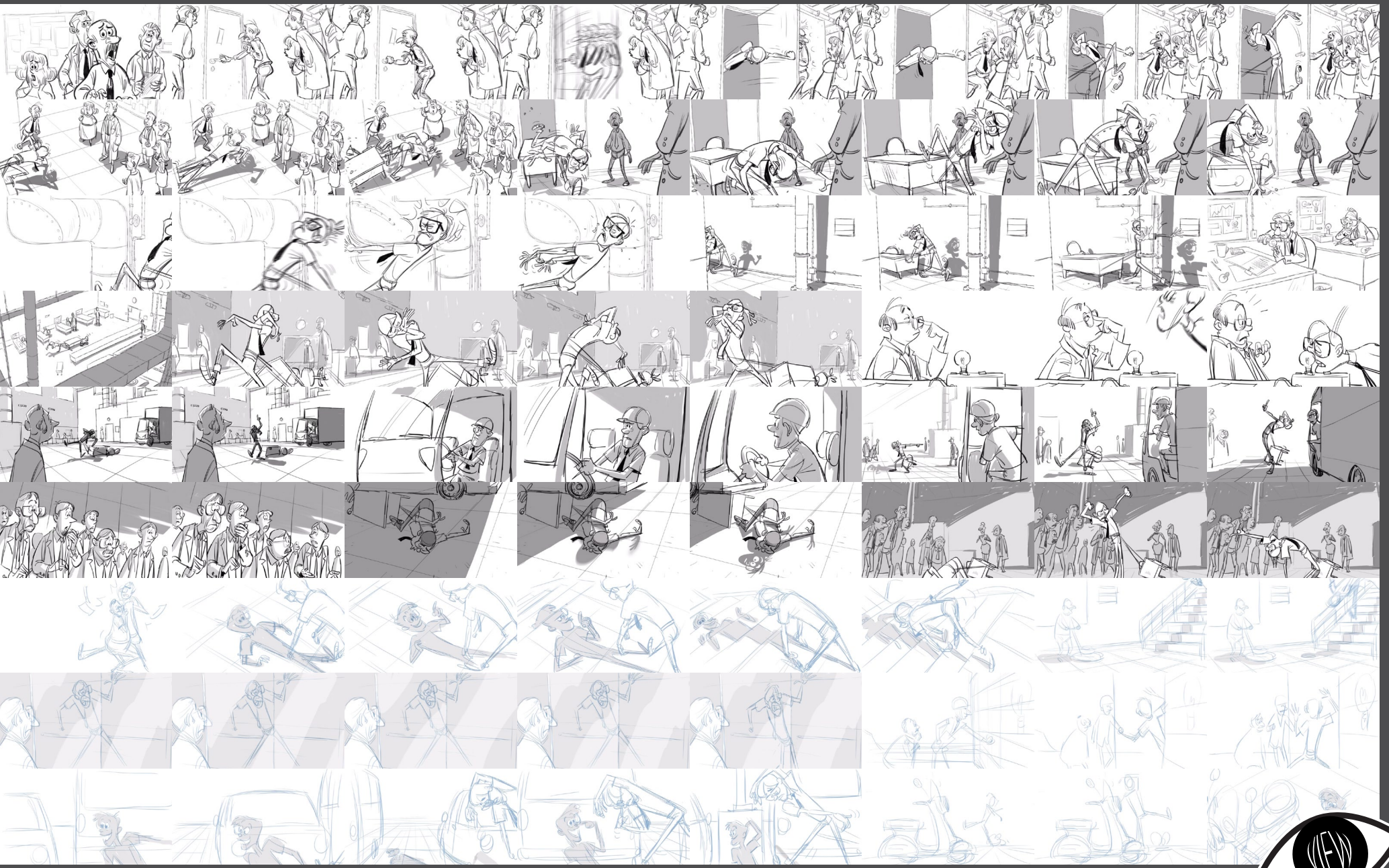
Character poses / Rune Brandt Bennicke



Character expressions / Rune Brandt Bennicke

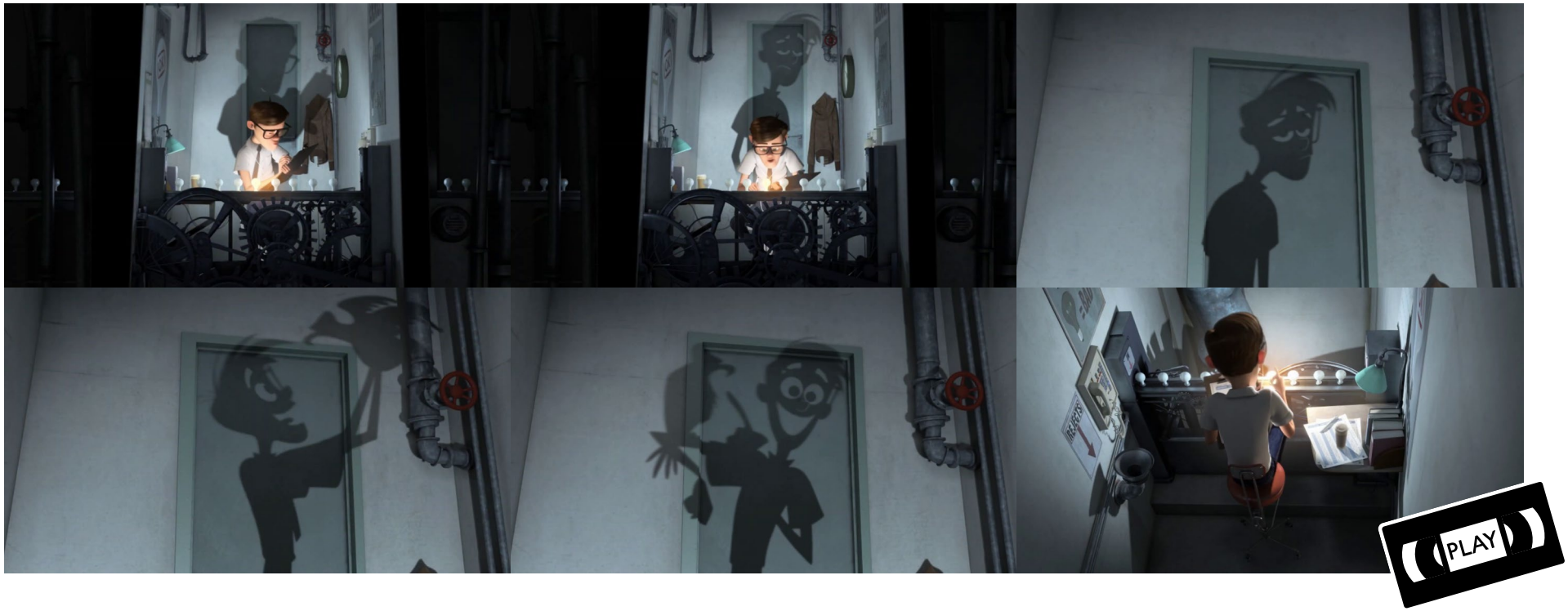


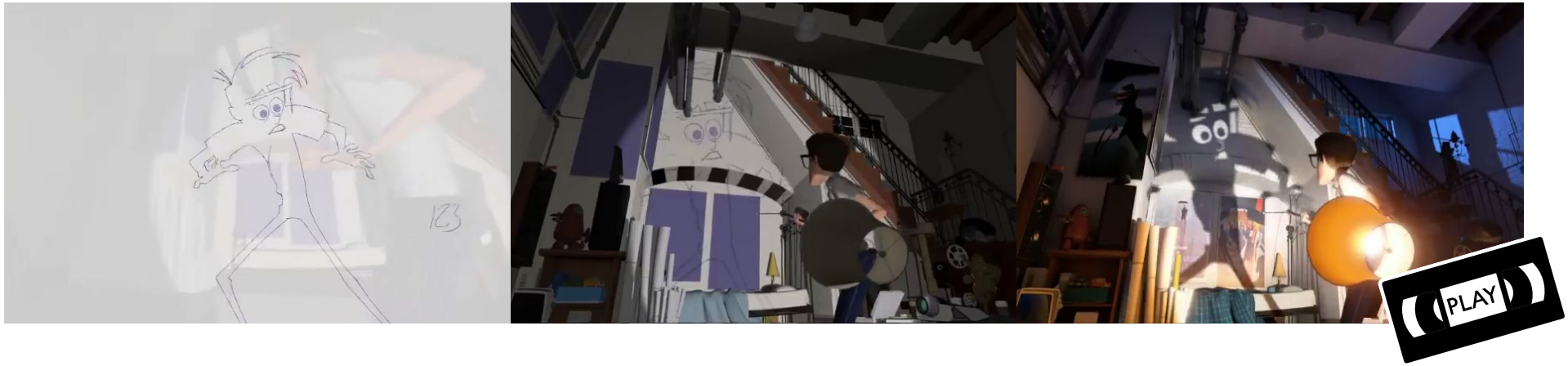
Storyboard sequence, excerpt / Rune Brandt Bennicke





Various animation tests set in the Shadow World / Julien Bizat, Maël Gourmelen, Sandro Cleuzo


PLAY


PLAY



Visual development / Chris Brock
A young Daniel (then named Stanley) plays with his shadow.

"WE HAD A FAMILY DAY AT THE STUDIO A FEW MONTHS BEFORE THE MOVIE WAS CANCELED WHERE THEY SHOWED CLIPS AND PRESENTATIONS... SO MANY PEOPLE TOLD US THAT ME AND MY SHADOW WAS THE ONLY THING THEIR KIDS TALKED ABOUT... PEOPLE WOULD TELL US THAT THEIR KIDS WERE PLAYING WITH THEIR SHADOWS AT HOME. I USED TO TELL ALESSANDRO EVERY TIME I HEARD ONE OF THOSE STORIES... BUT I STOPPED AFTER A WHILE. I COULD SEE IT MADE HIM FEEL WORSE.

- Rune Brandt Bennicke

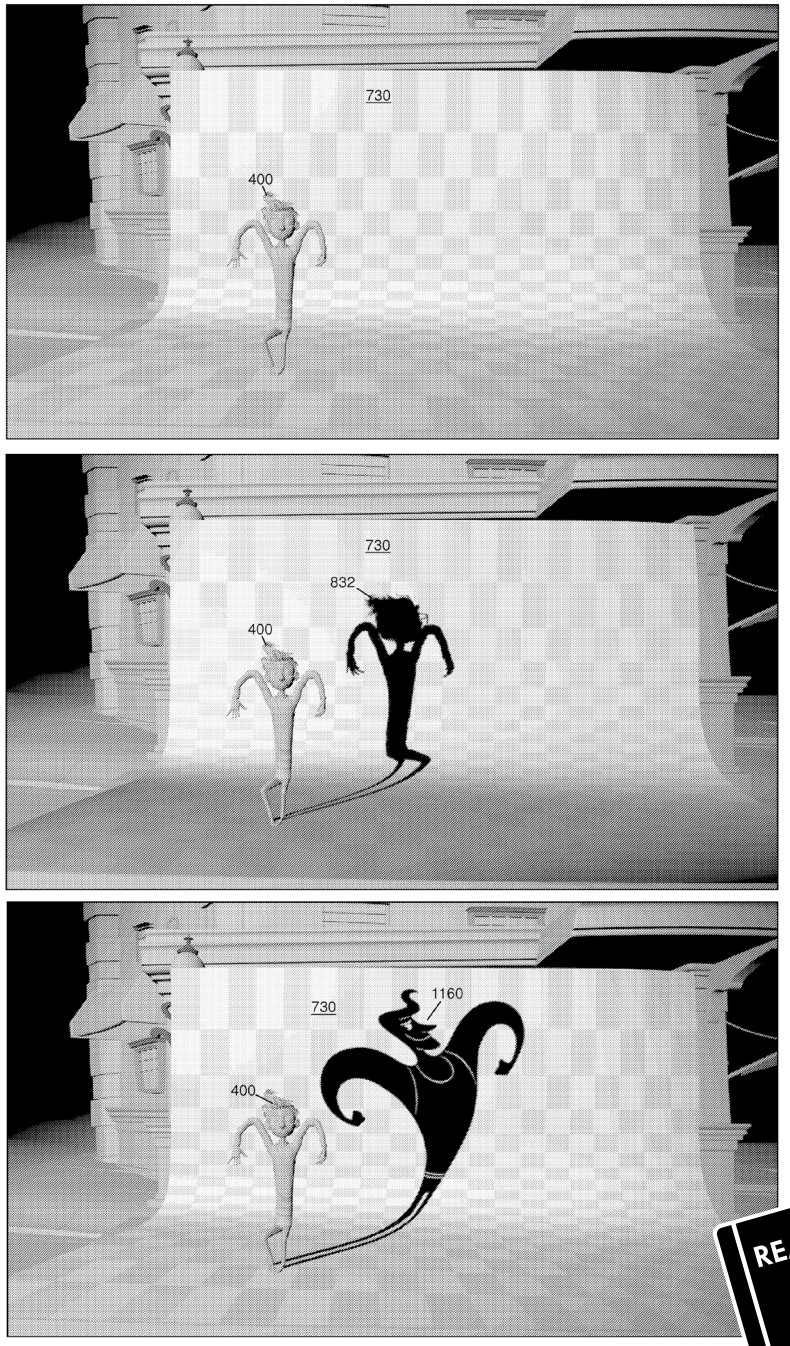




Animating a run cycle / John Dusenberry

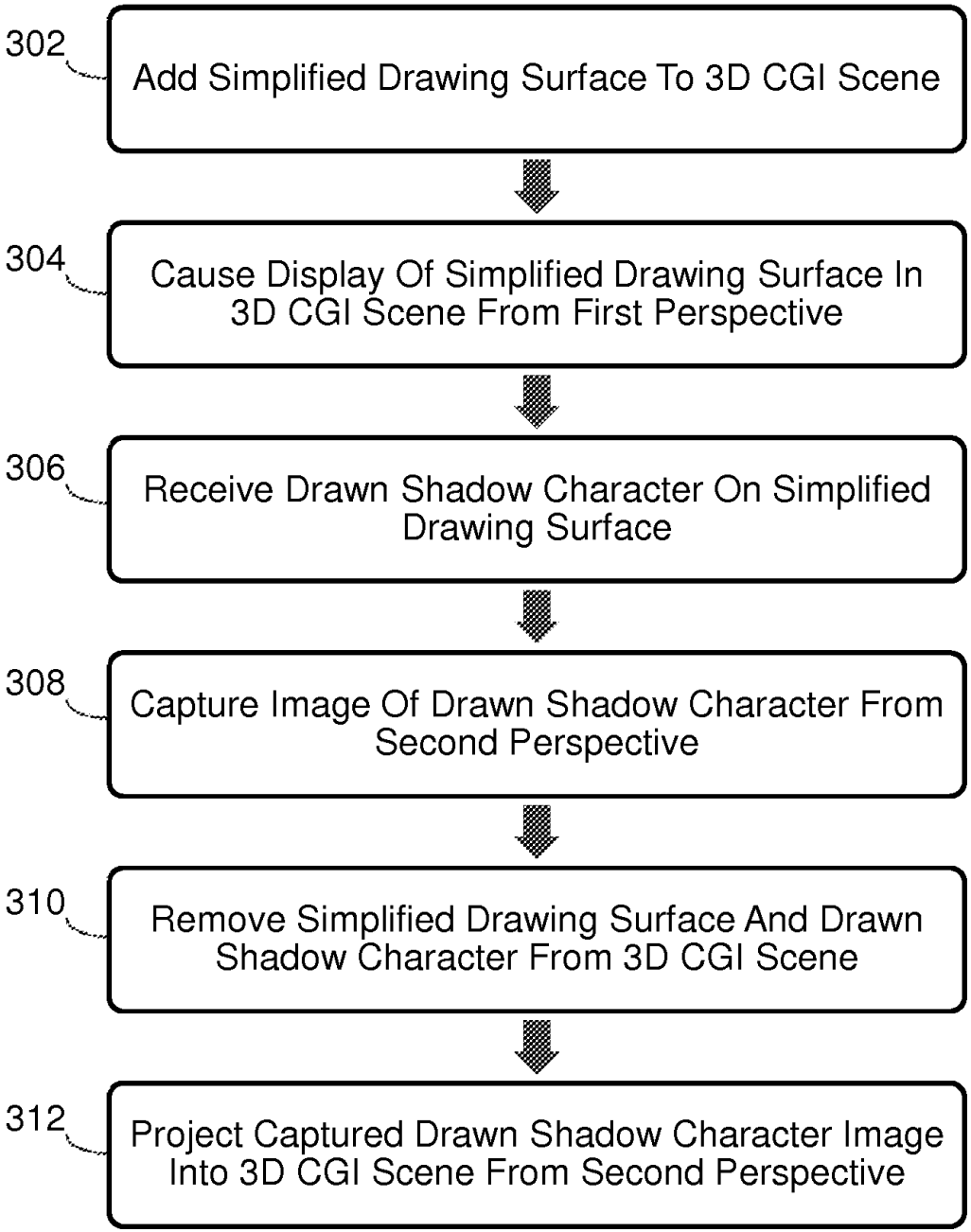


Sketch / Kristoff Serrand



Shadow contouring process / United States Patent 20140267249A1

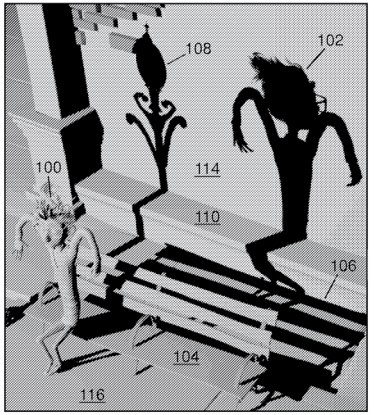
READ

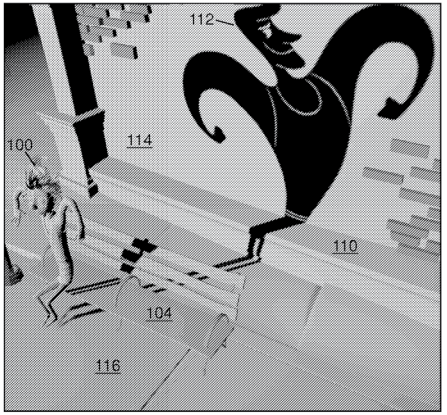


The process in animating Daniel's shadow immediately created problems. With a 2D animated character in a 3D environment that's meant to be a 3D character's shadow, how is that shadow able to properly act as if it's being cast with the environment's lighting and movement when it is hand drawn? If lighting were to change and the 3D character were to move, would the shadow need to be reanimated with every adjustment? This is when a new system was created, specifically for the animation of Me and My Shadow.

On March 14th, 2013, Dreamworks applied for a patent on a new type of animation process, to contour a hand animated shadow to an environment. Using this process, a simplified drawing platform is given in scenes that casts a subjects natural shadow. Using this, animators can use the natural shadow as a reference in relation to its environment and position, roughly sketch an animation, clean it up, and input their animation as the new shadow. The new shadow accurately contours over objects and appears to be casted from its subject, even when it is fabricated by hand.

Though the film never saw a release, this technique is still being perfected and the patent is still live. Hopefully, DreamWorks will find a use for it in their future films.





HEIDI

Not too much is known about Heidi other than the fact that she's a photographer, is far more outgoing than Daniel and has her own shadow like everyone else.



Character design / Scott Willis



3D Model / Raffaello Vecchione





3D models / Raffaello Vecchione



Clothing color schemes / Griselda Sastrawinata



3D model / Unknown artist



Visual development / Scott Wills



Visual development / Chris Brock



Animated scene, spline / Sebastien Wojda



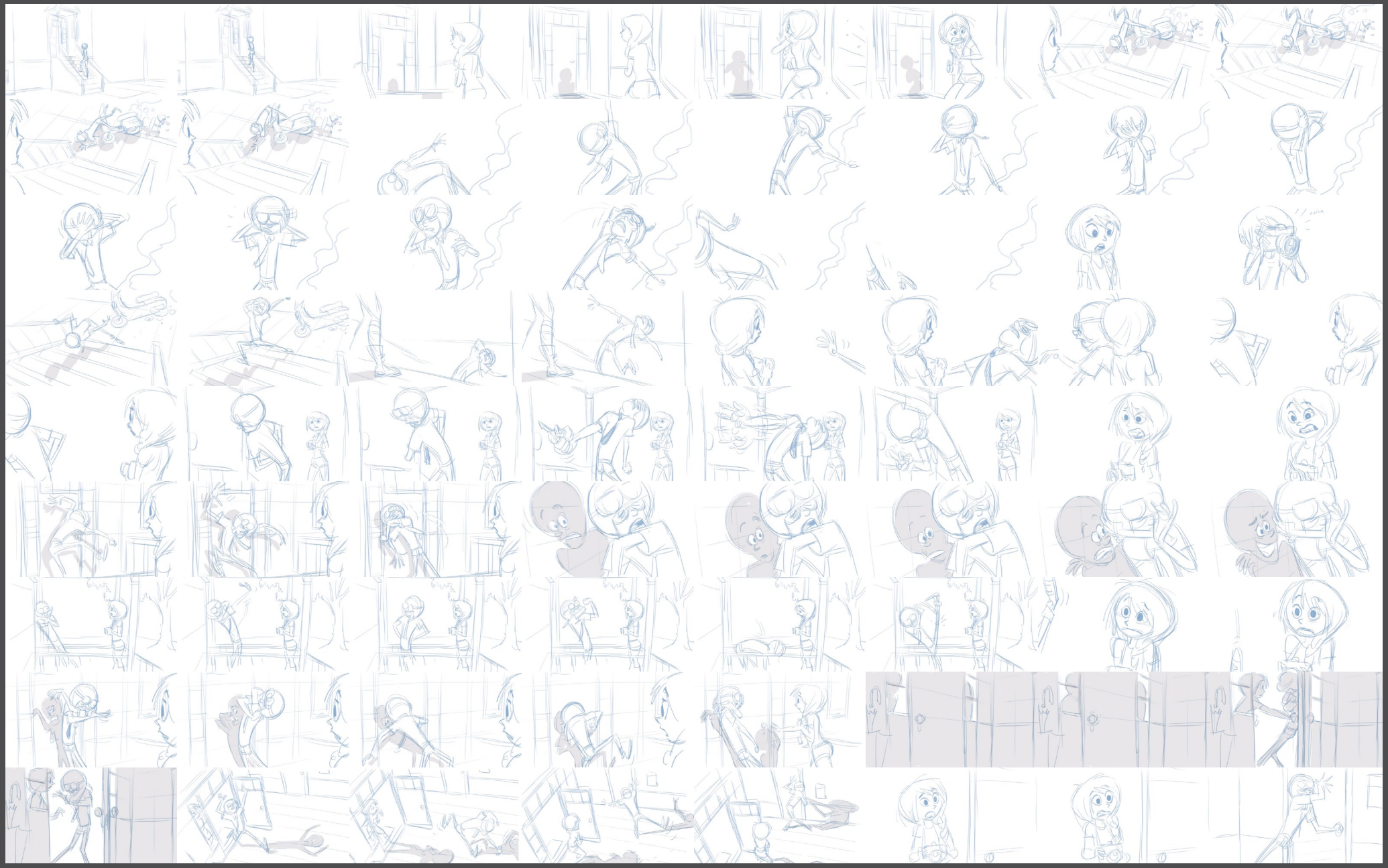
Character development / Dan Krall



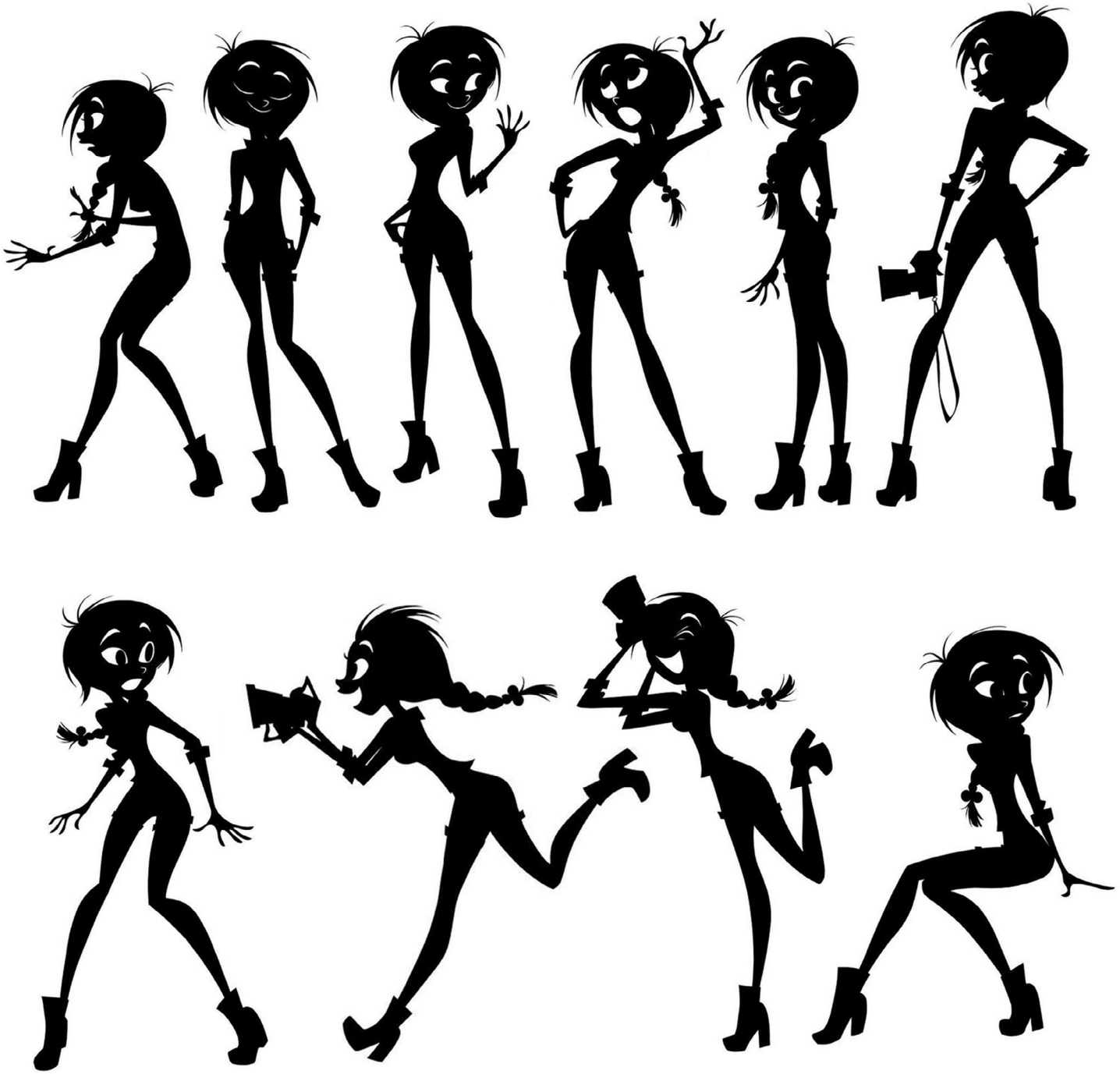
3D Model / Haengsook Oh



Pre-vis / Scott Willis



Storyboard sequence, excerpt / Rune Brandt Bennicke



Character poses / Rune Brandt Bennicke

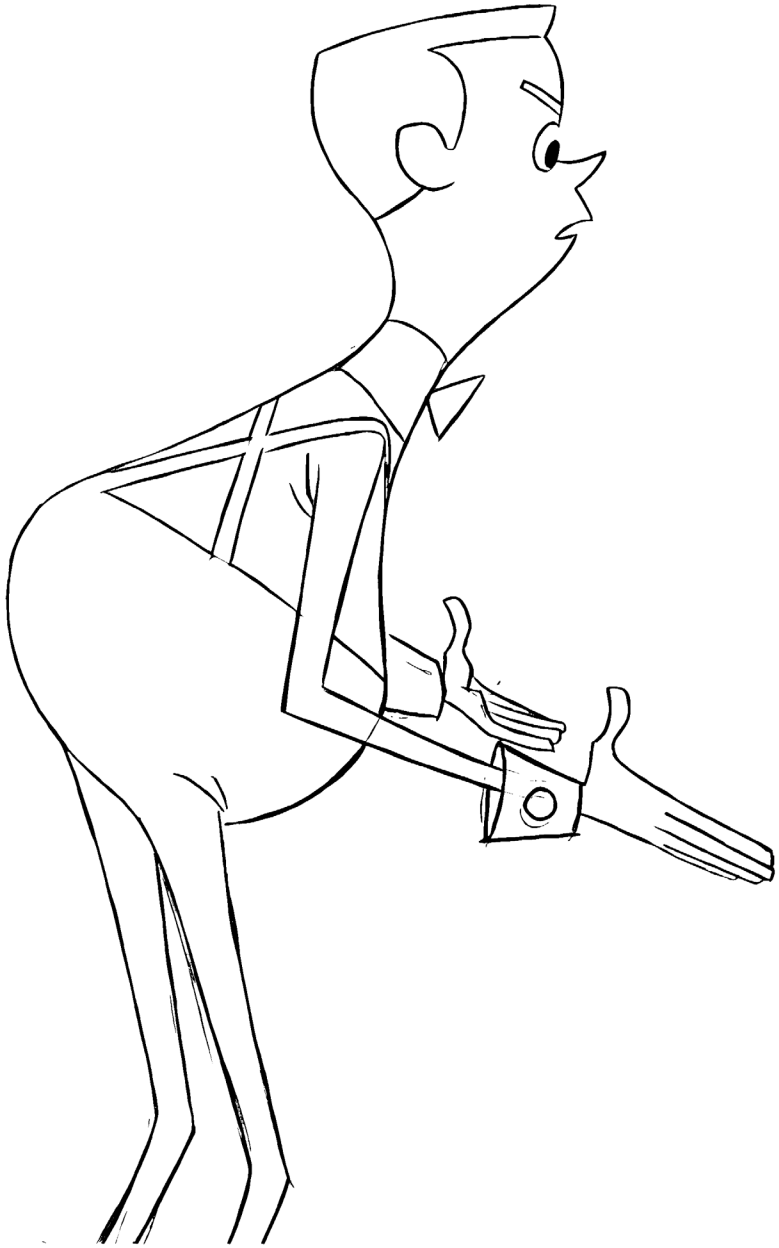


MAC

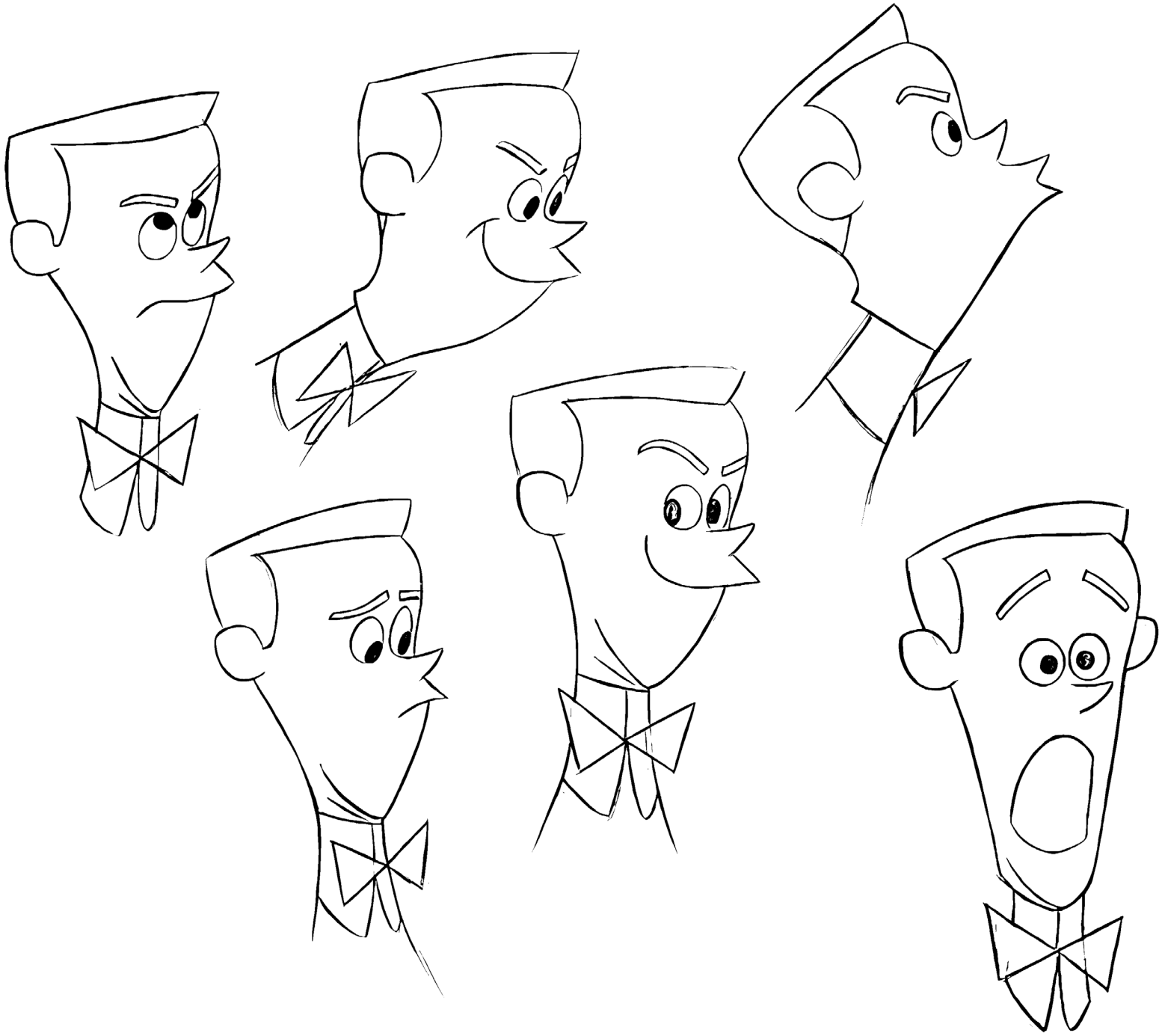
Mac is Shadow Dan's stuffy, uptight friend in the Shadow World. Just a shadow like his peers, his caster banned him to the shadow world by hiding in the dark out of fear. In pain and in need of revenge, Mac goes undercover and takes control of other shadows and therefore their casters, planning a shadow revolution on the light world.







Character poses / Sandro Cleuzo





Animation test / Julien Bizat
Dan expresses his excitement to Mac about Daniel and Heidi



Animation test / Sandro Cleuzo



Animation test / Sandro Cleuzo
Mac appears from a building's shadow



Animation test / Sebastien Wojda
Mac controls Shadow Dan in attempting to sabotage Daniel

BACKGROUND CHARACTERS

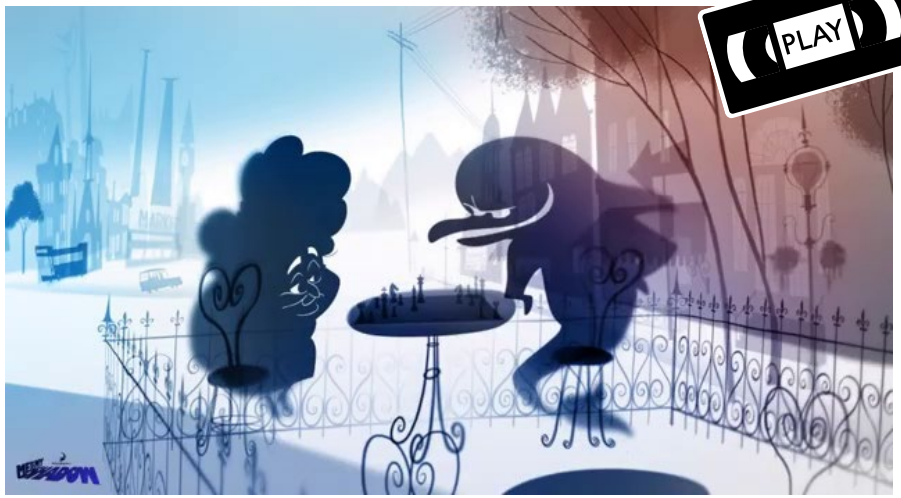
There are other characters in Daniel's world, many of which still unknown. Three two most prolific however, at least in what was created, is an unnamed old lady, a fireman named Big Charles, and the owner of Roberto's Pizza Paisano, Roberto himself. Like everyone else, they too, have their own shadows.



Character turn around / Tom Caulfield



3D Model / Haengsook Oh



The old woman's shadow loses a game of chess in the shadow world.
Animation test / Mael Gourmelen and Tom Caulfield



Character poses / Tom Caulfield



Big Charles, character development / Tom Caulfield





Roberto, character development / Rune Brandt Bennicke





Daniel had a cat named Midnight, this is its shadow
Character development / Mael Gourmelen



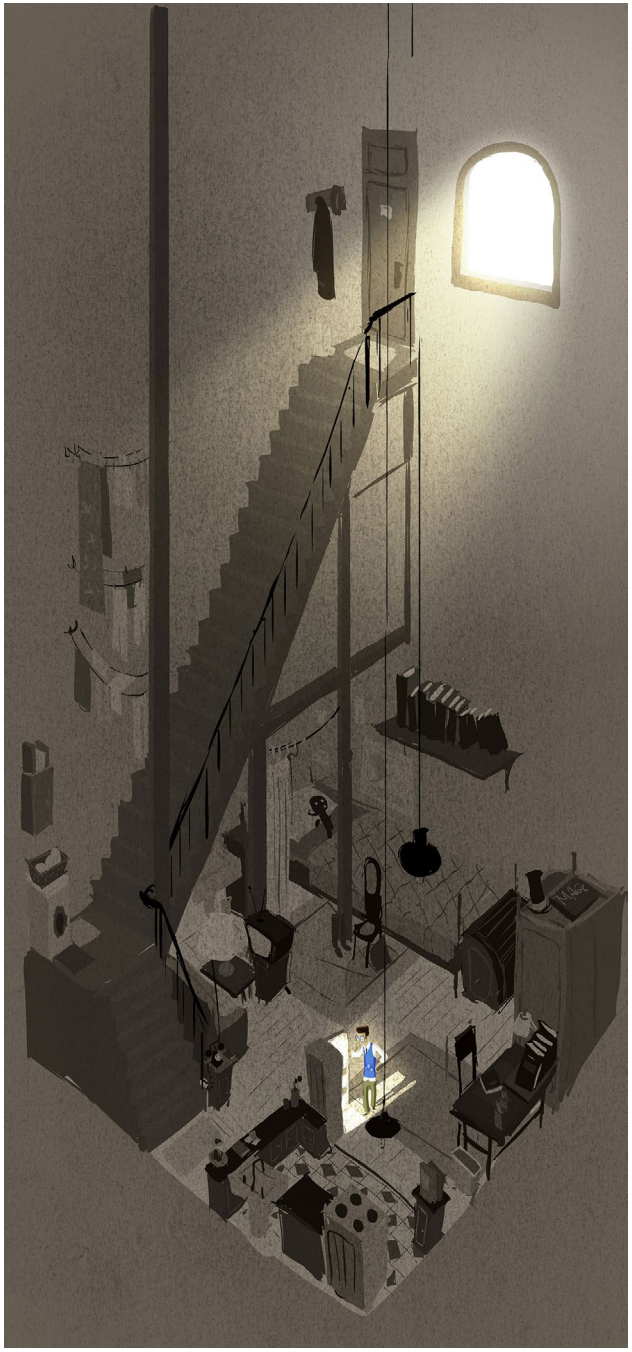
Character poses / Mael Gourmelen

ENVIRONMENTS

The world that Daniel, Heidi, and Mac inhabit is one that definitely changed throughout production. Artist Pascal Campion envisioned something close to France and extremely European, however this was quickly dismissed and that aesthetic was thrown out entirely and Campion would be let go from the project. The look of their little city would be changed to better resemble something more American, western, something along the lines of Oregon or Washington. The entire infrastructure of this American place would be based on light bulbs, the same light bulbs that Daniel works on building and testing every boring day. The streets are shaped like a lightbulb, there are light bulb advertisements plastered on buildings, and the light bulb factory itself looks like an amusement park. All of this color and strangely Orwellian light bulb splendor outside of Daniel's drab, grey, and dark apartment.



Daniel's apartment / Pascal Campion



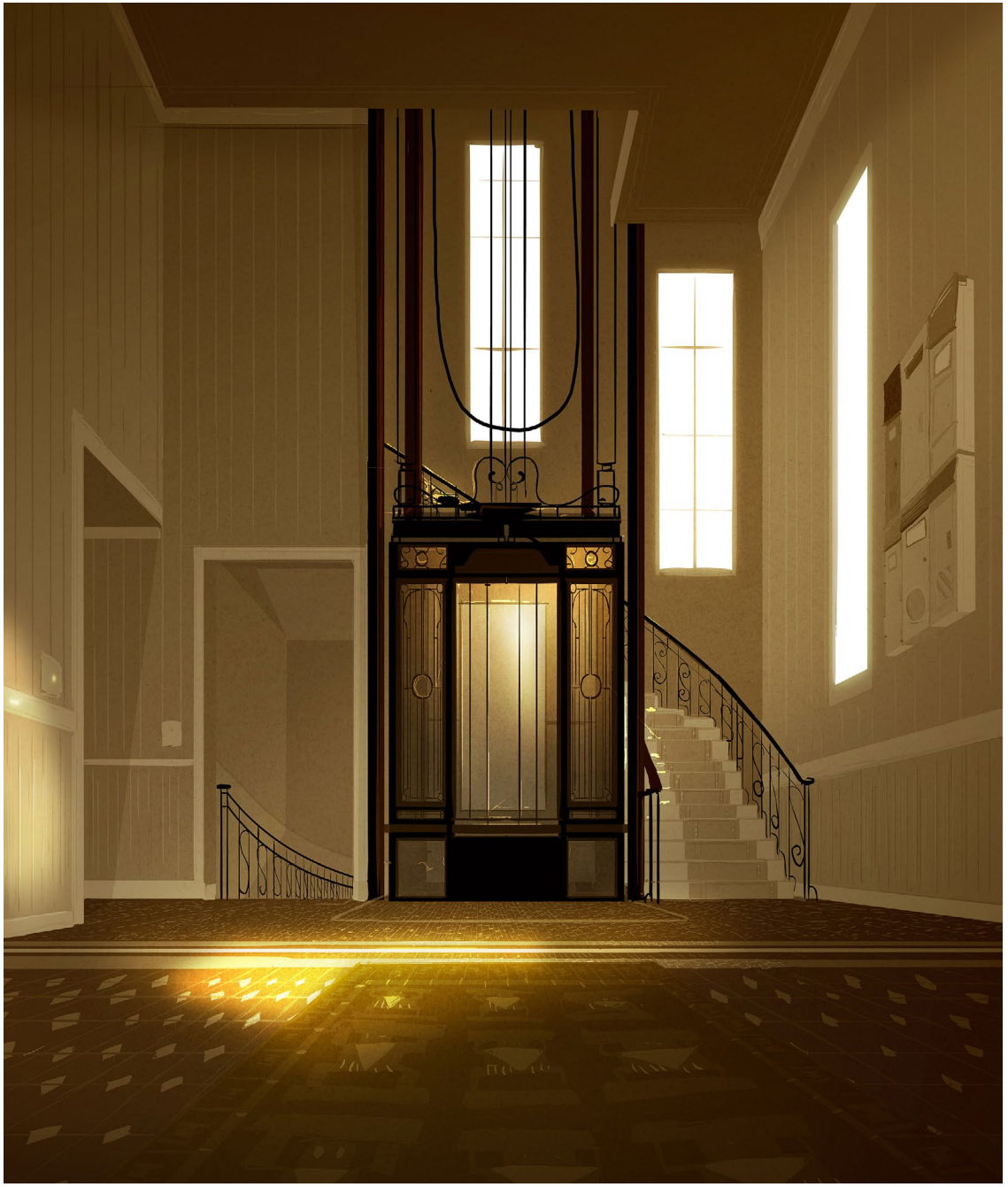






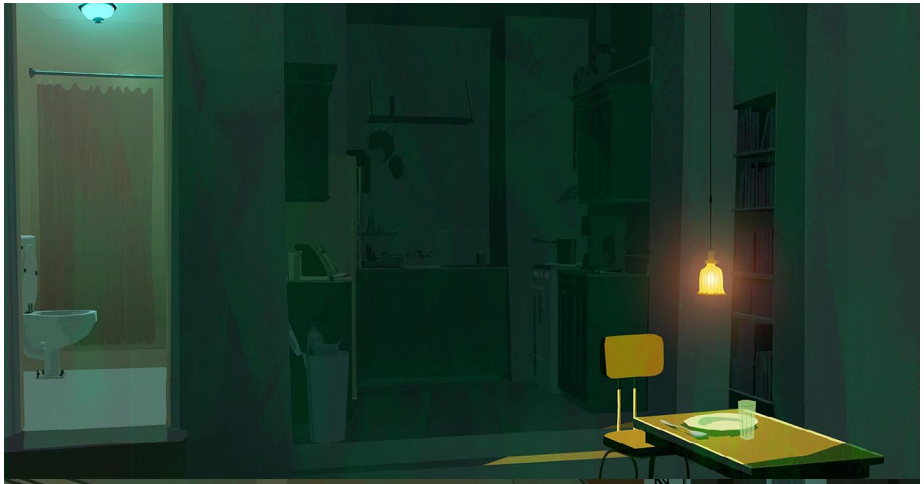


3D model / Christian Dumitriu



Visual development / Pascal Campion







Visual development / Chris Brock



Visual development / Pascal Campion



Mac's house / Jason Scheier


FLORIST
BOOKS





Visual development / Pascal Campion



Visual development / Chris Brock



Visual development / Pascal Campion



Visual development / Pascal Campion

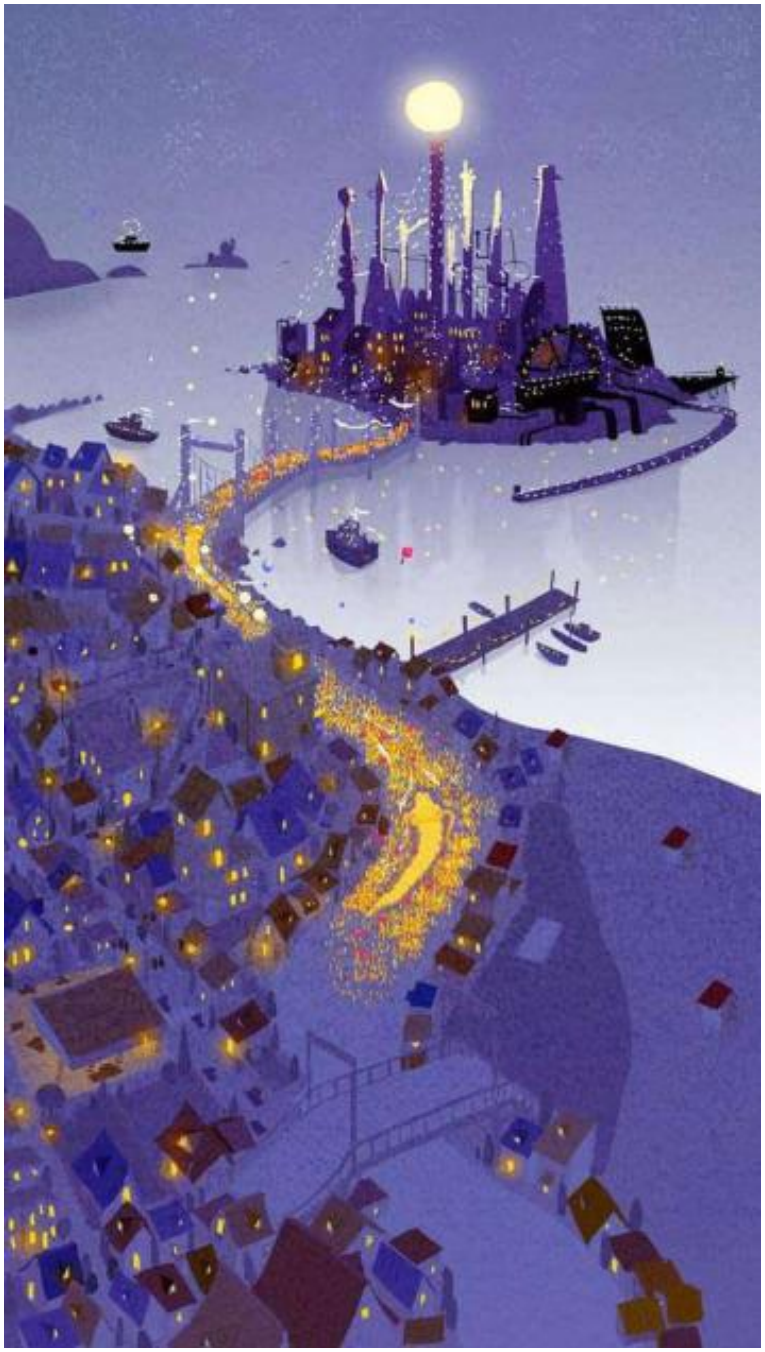

FLOWERS
RESTO
FLOWERS



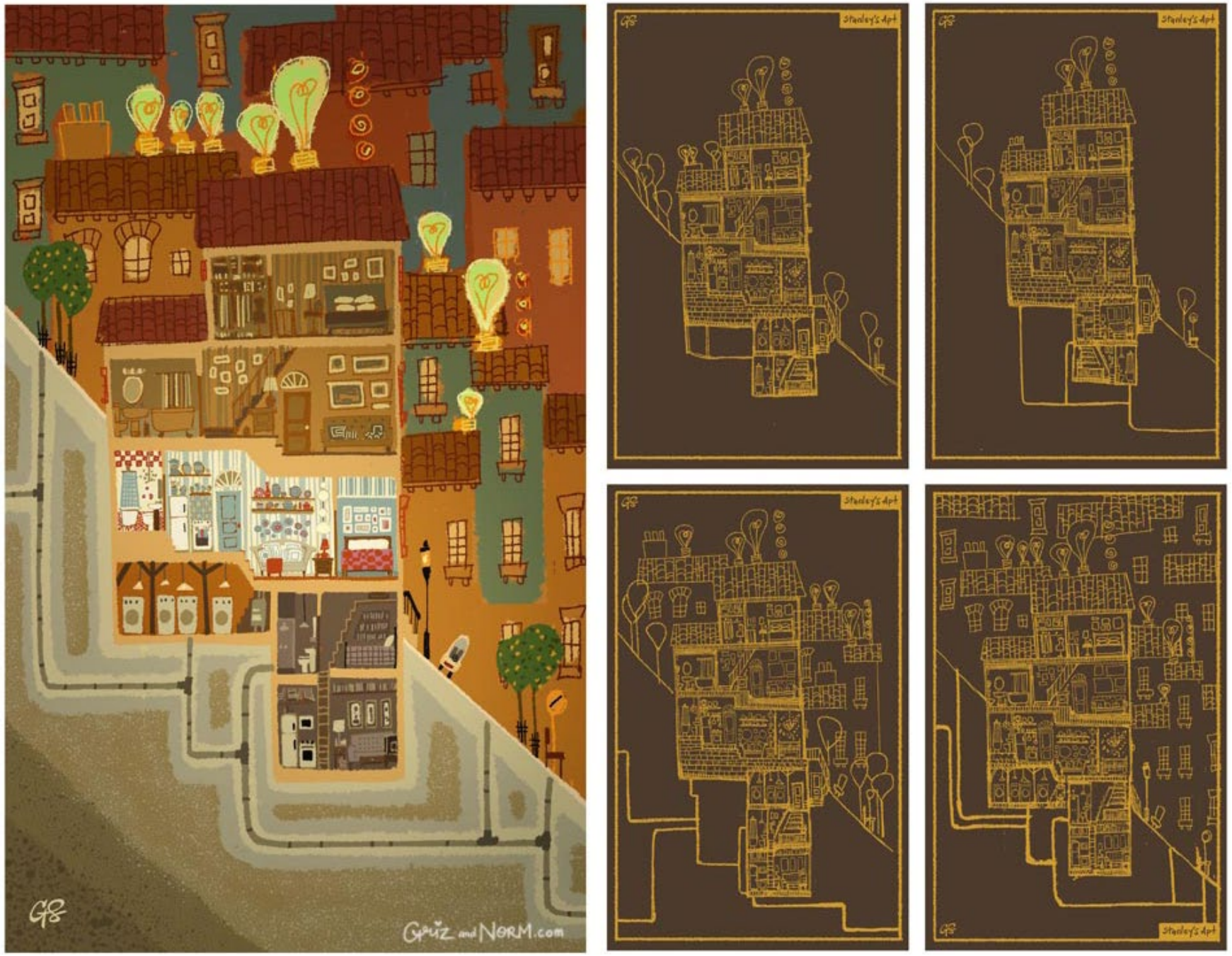
Visual development / Griselda Sastrawinata





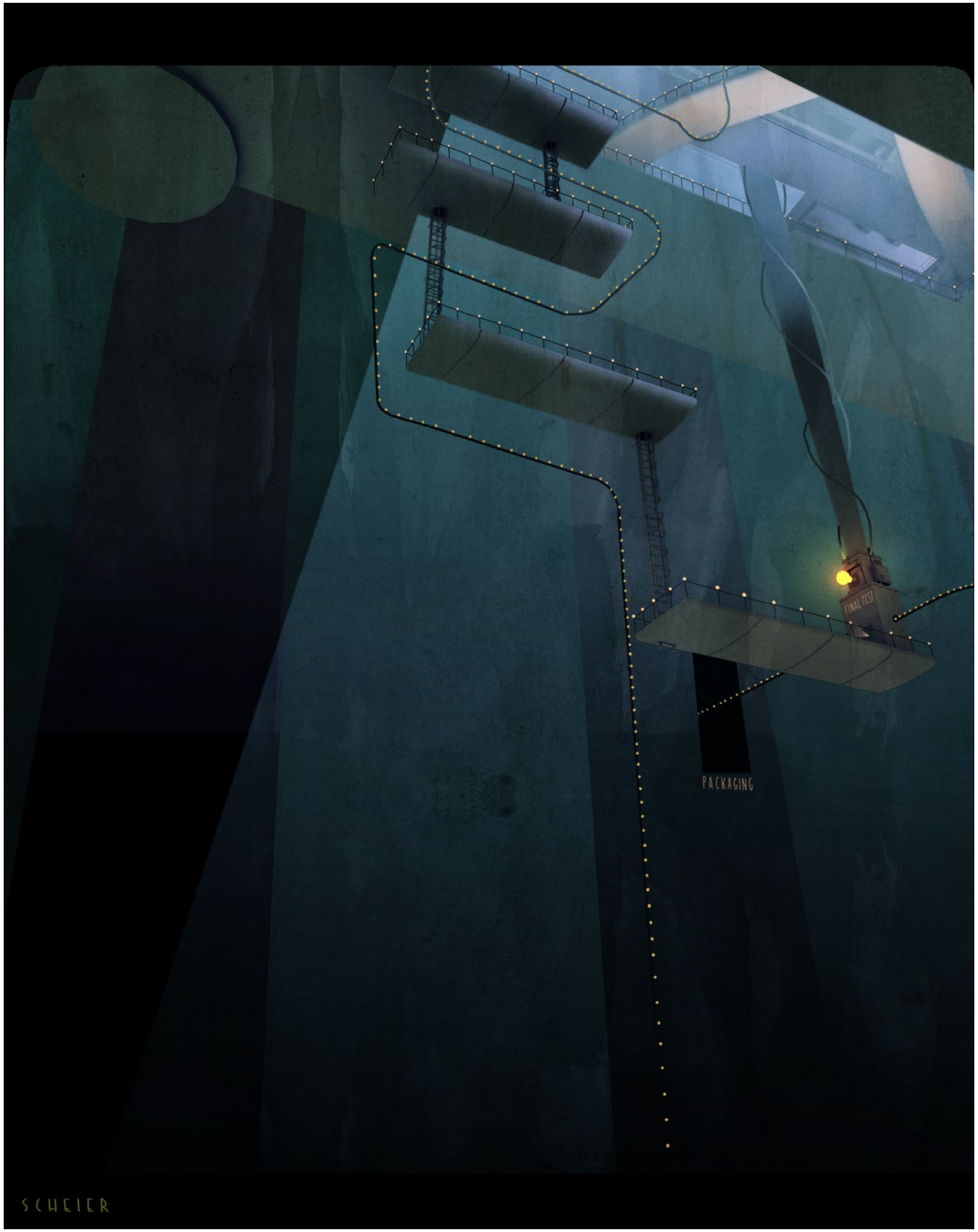


Visual development / Pascal Campion



Visual development / Griselda Sastrawinata

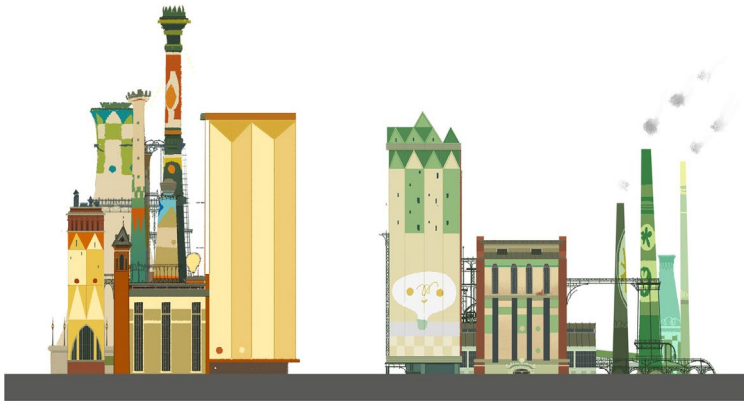




Light bulb factory / Jason Scheier



Visual development / Pascal Campion





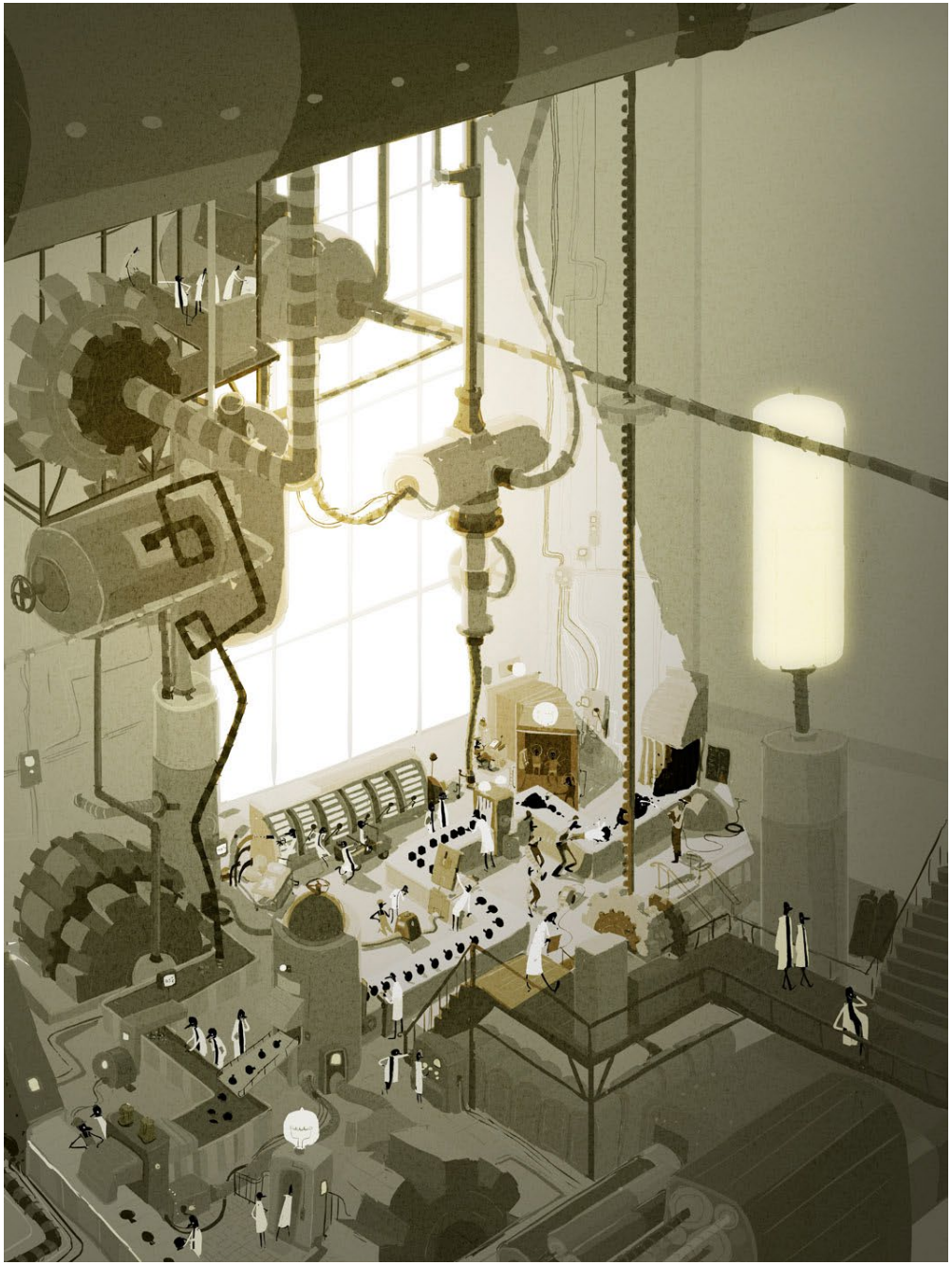
Visual development / Mike Yamada



Visual development / Pascal Campion



Visual development / Jason Scheier



Visual development / Pascal Campion



Visual development / Jason Scheier

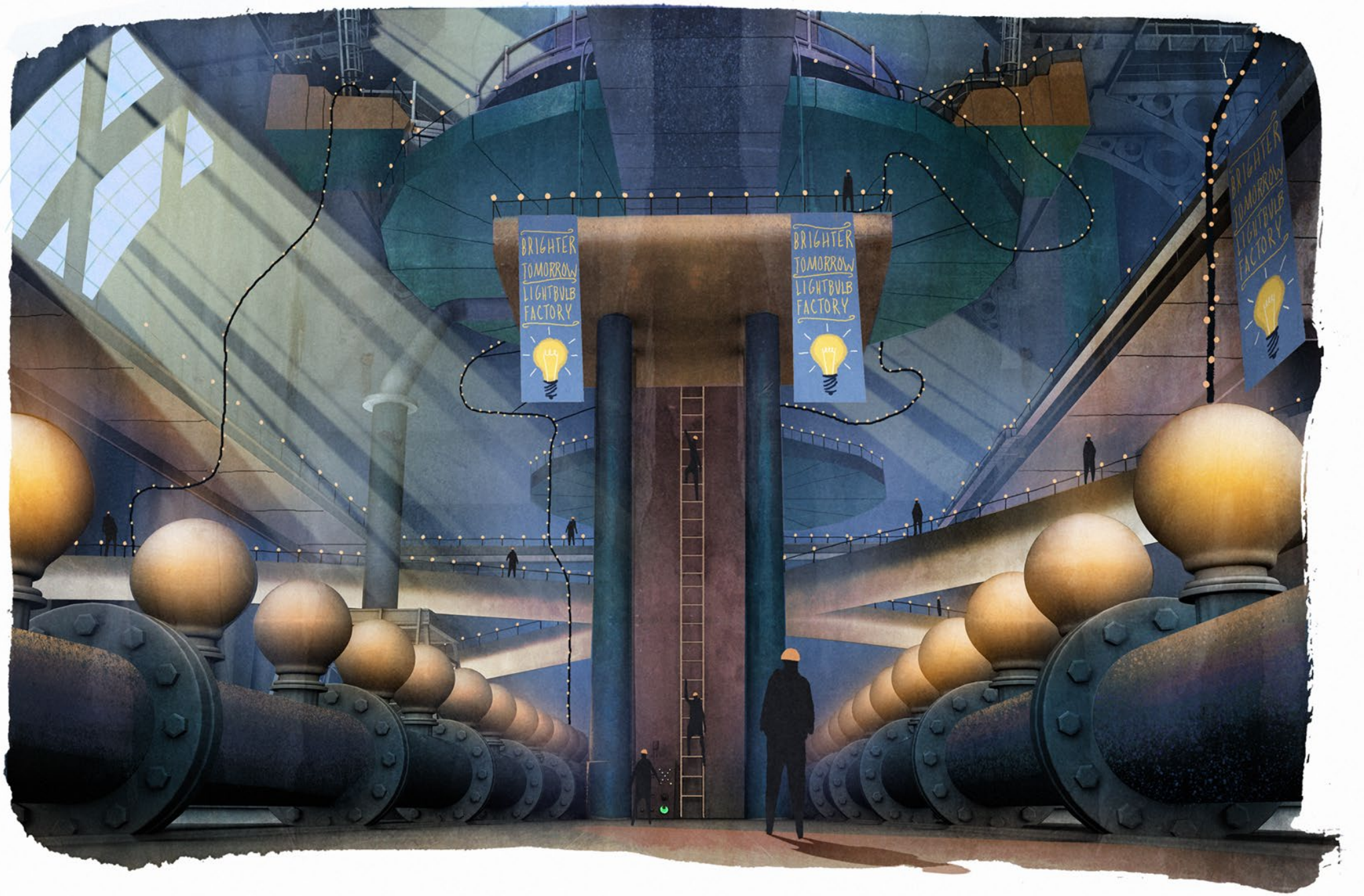


Visual development / Jason Scheier



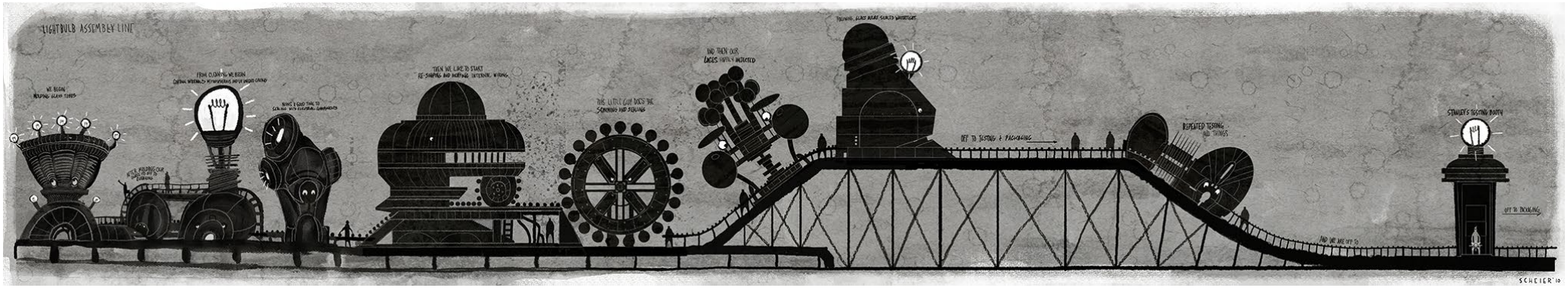
Visual development / Jason Scheier


FACTORY ENTRANCE PLAZA
BRIGHTER TOMORROW LIGHTBULBS
SCHEIER

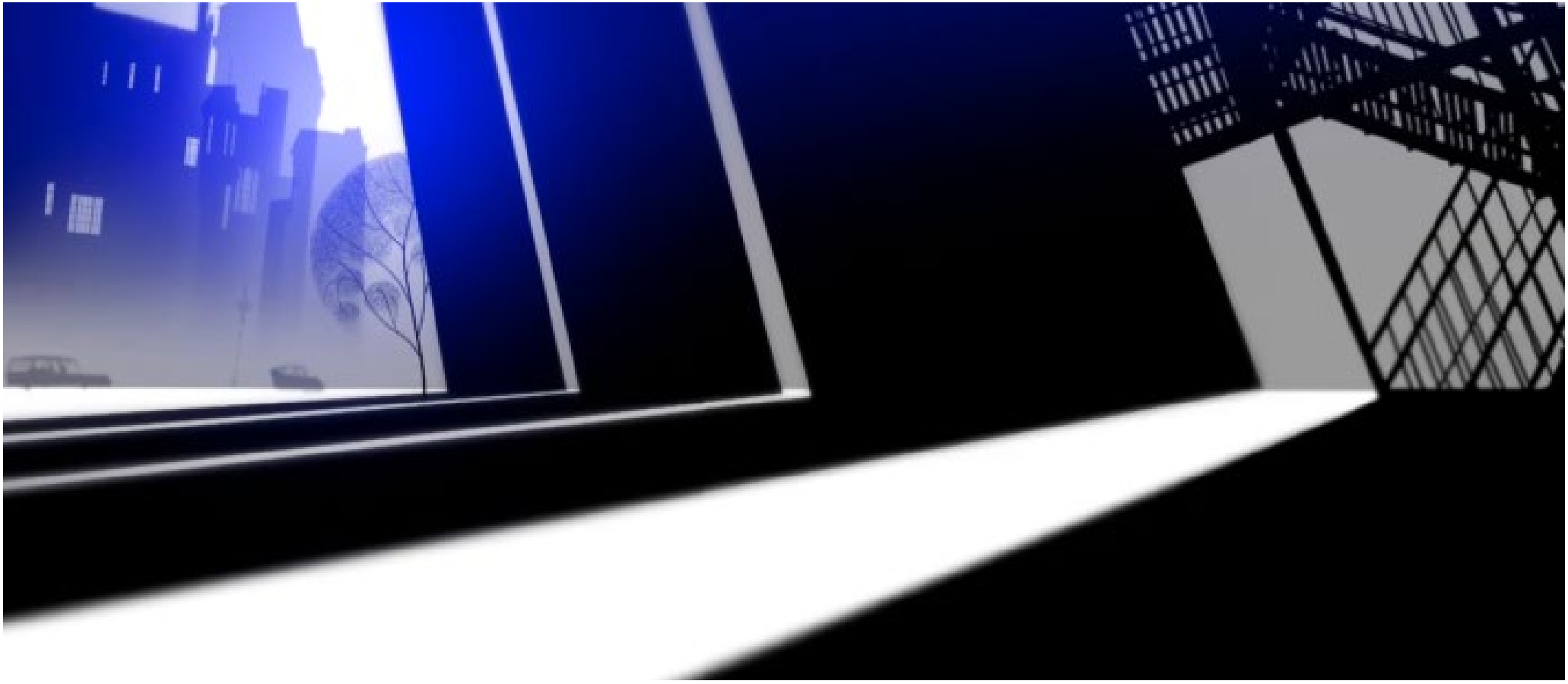


Visual development / Jason Scheier

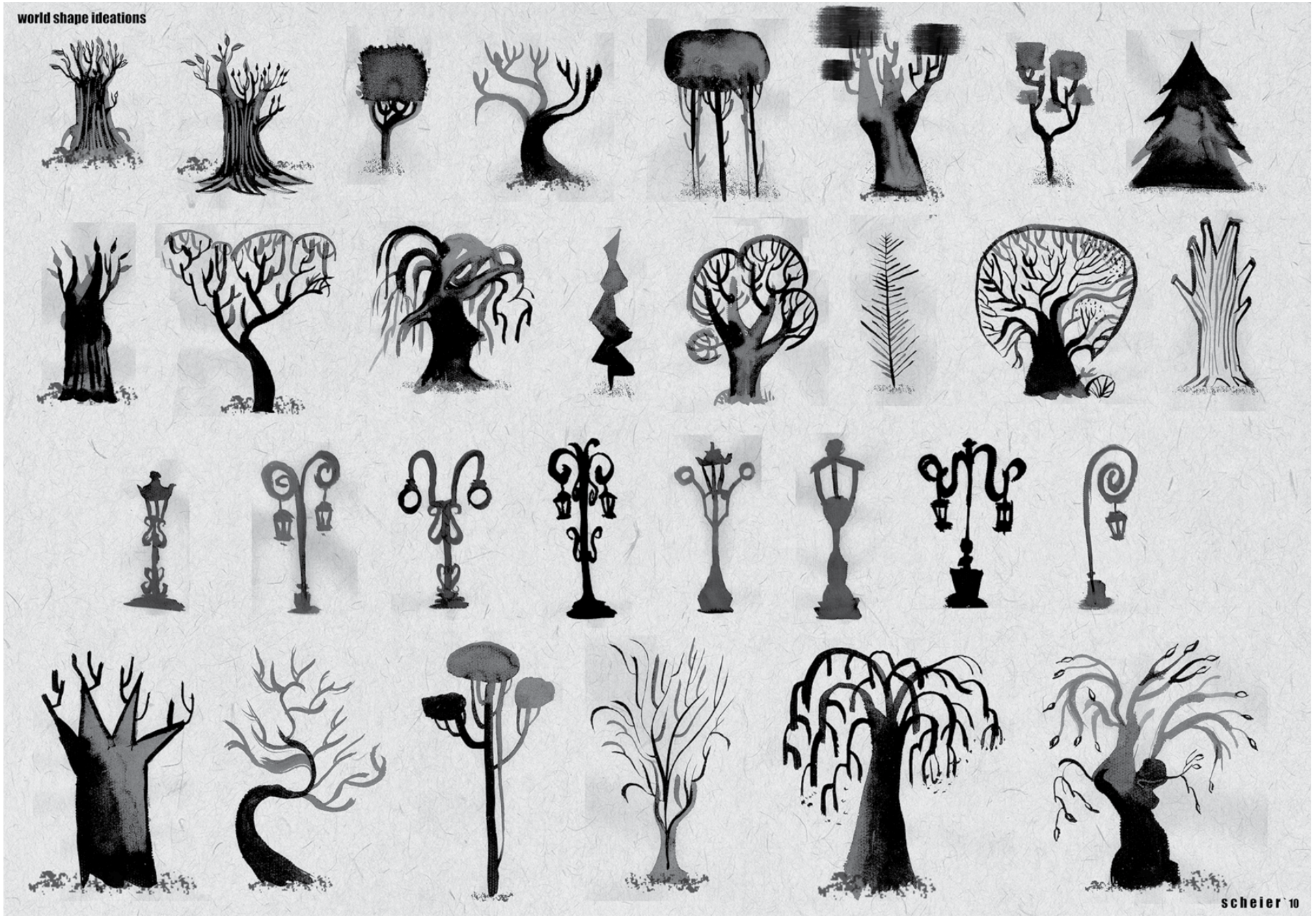

BRIGHTER
TOMORROW
LIGHTBULB
FACTORY
BRIGHTER
TOMORROW
BRIGHTER
TOMORROW
LIGHTBULB
FACTORY
SCHEIER



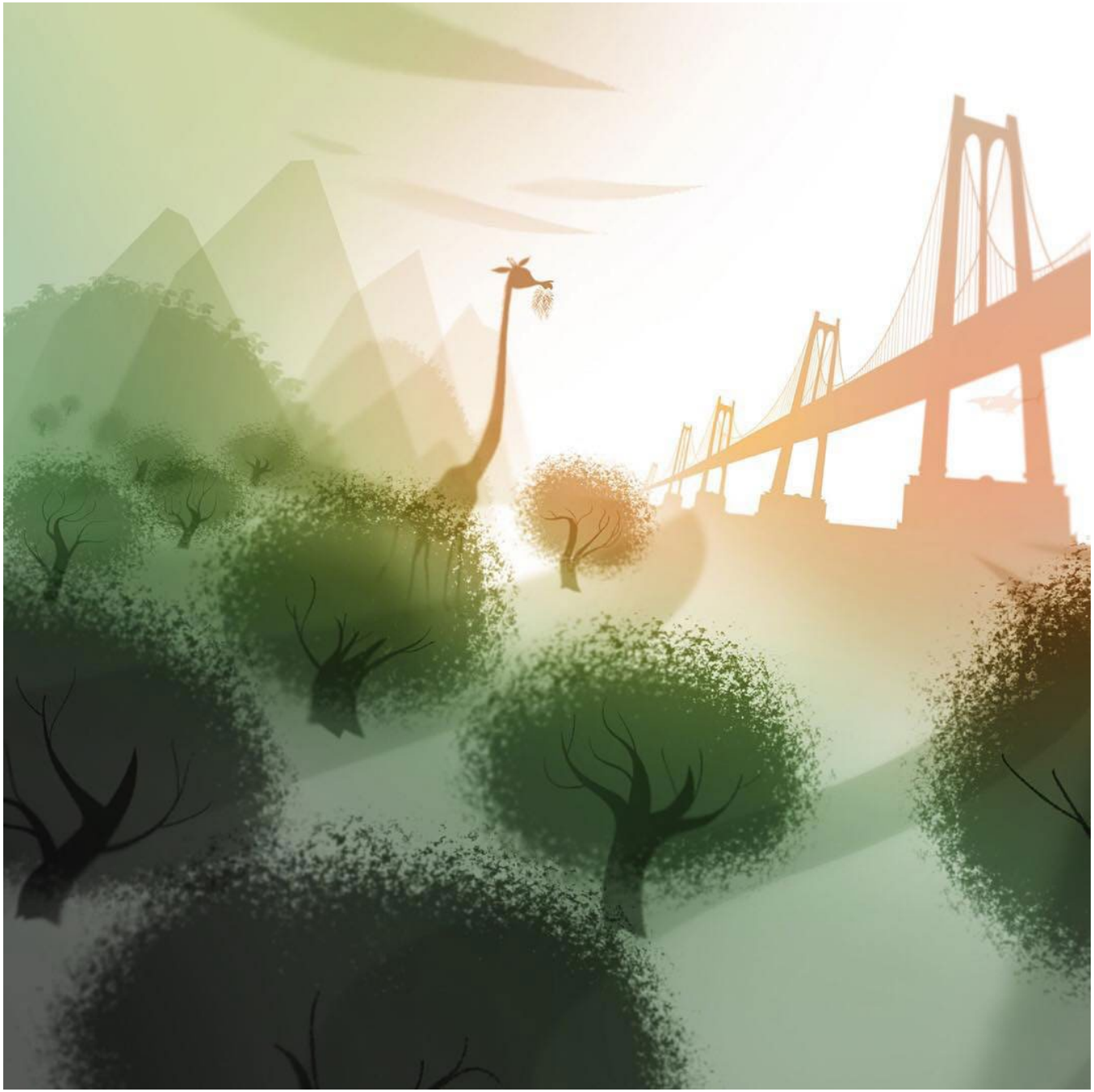
Light bulb factory assembly line / Jason Scheier



The Shadow World / Scott Willis



Visual development / Jason Scheier







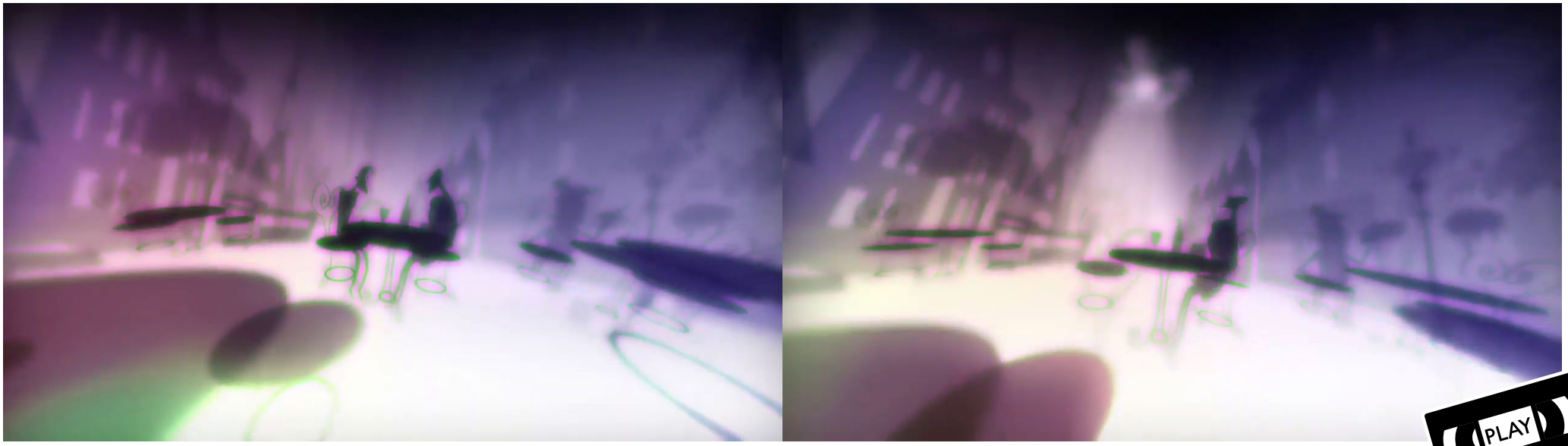


The Shadow World / Scott Willis



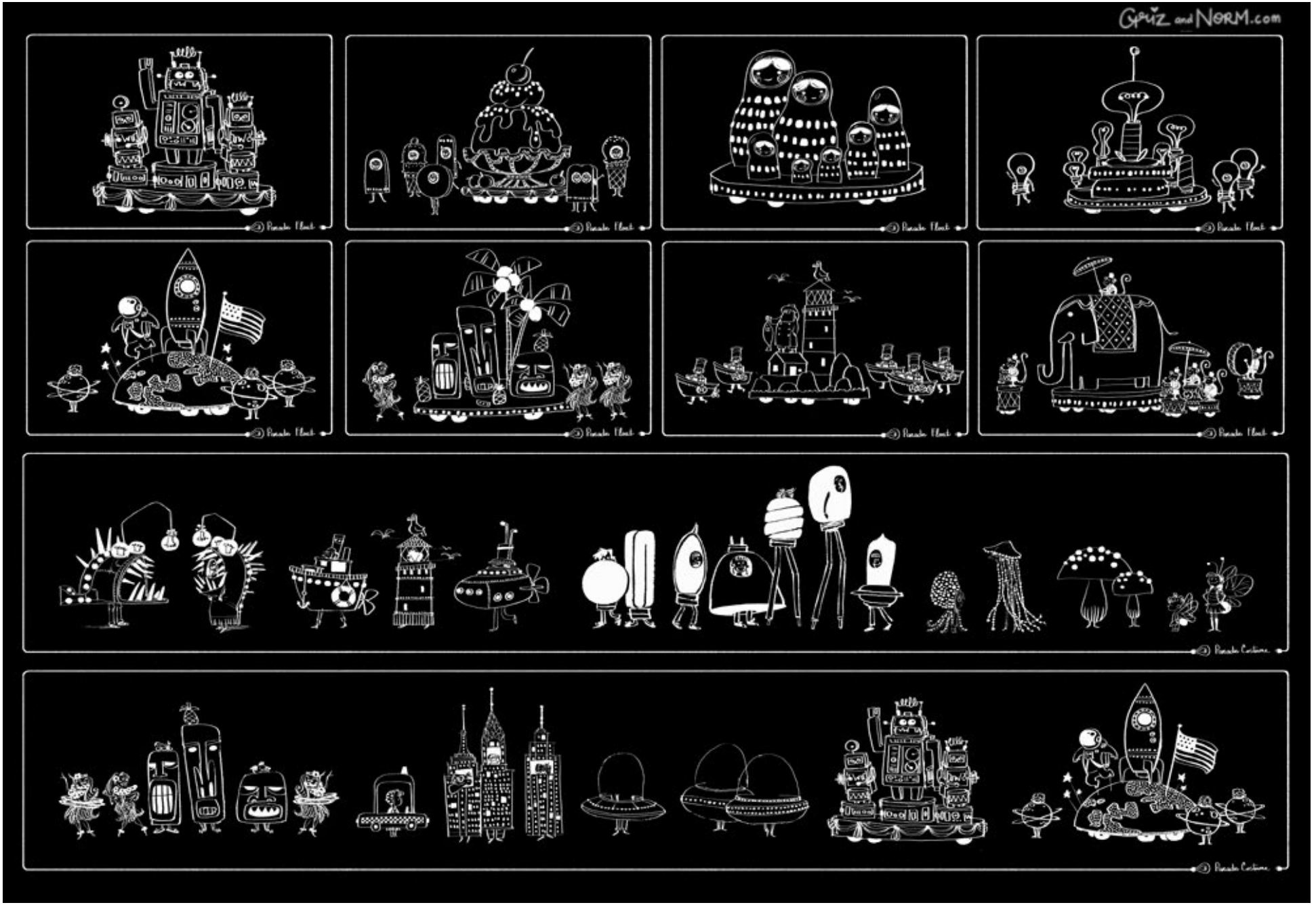






Animation test / Daniel Hashimoto

Shadows are only in their world as long as a caster is in the dark



Light parade costume and float designs / Griselda Sastrawinata


GRUZ and NORM.com



Behind the scenes



Kristoff Serrand's studio



THRESHOLD ANIMATION STUDIOS

PRODUCTION:
1997-2002
2003-2012

BUDGET:
$45 - 65M

RELEASED

FINANCIAL FAILURE DUE TO POOR PROJECT MANAGEMENT

Foodfight! was the brainchild of Threshold Studios founders Joshua Wexler and Lawrence Kasanoff. The film was made to be the grocery-store equivalent of Toy Story, where food icons (nicknamed “Ikes”) come alive at night and turn shopping aisles into bustling streets. It was about Dex Dogtective (Charlie Sheen), a fictional cereal mascot who has given up his profession due to the kidnapping of his girlfriend Sunshine Goodness (Hilary Duff). After a new brand called Brand X starts moving their way into the store, various mascots go missing. This suspicious activity sparks the curiosity of Dex and after being persuaded by his friend Daredevil Dan (Wayne Brady) he re-enters the detective game. Soon, he is thwarted (and seduced) by Brand X mascot Lady X (Eva Longoria) who controls a robotic man named Mr. Clipboard (Christopher Lloyd). After failing to defeat Dex, she and her military of Brand X soldiers are destroyed in a food fight (get it?) between them and the remaining Ikes.

Foodfight was conceived in 1997 as Threshold Studios’ first feature animated film. Originally with a long list of mascot cameos such as Chester Cheetah, Twinkie the Kid and the Keebler Elves. The film would slowly degrade over time due to financial problems, disorganization, and bad communication. Between 1997 and 2002 the film would be computer animated with key-frames. However, in December of 2002 it was reported that the film’s assets were stolen from their server room; only a small portion of animation (around 10 minutes) had been completed. Between 2003-2006 the film and its crew would be transformed entirely and its workflow would be restructured. Director Lawrence Kasanoff, who had experience only in directing live-action films, decided to change the animation from being traditional to motion capture. This extreme change lead to confusion and a professional language barrier between him and the team. Between 2005-2008 the film would be worked on slowly, with scenes being redone, contracts running out and investors backing out. In 2011 the movie’s assets and copyright would be placed up for auction by the Fireman’s Insurance Fund to insure the investors had a return profit. From there it was handed on to a new studio, completed as quickly as possible, and given a limited theatrical release in the UK, Dubai, and Russia before a DVD release in 2013.

DEX DOGTECTIVE

Dex Dogtective originally started as a human being named Dex *Detective*. He was based off noir film actors such as Humphrey Bogart or Sean Connery. It's not clear why the change was made from man to dog, but it likely happened around 2000 and was probably done for him to fit in with the rest of the animal cast.

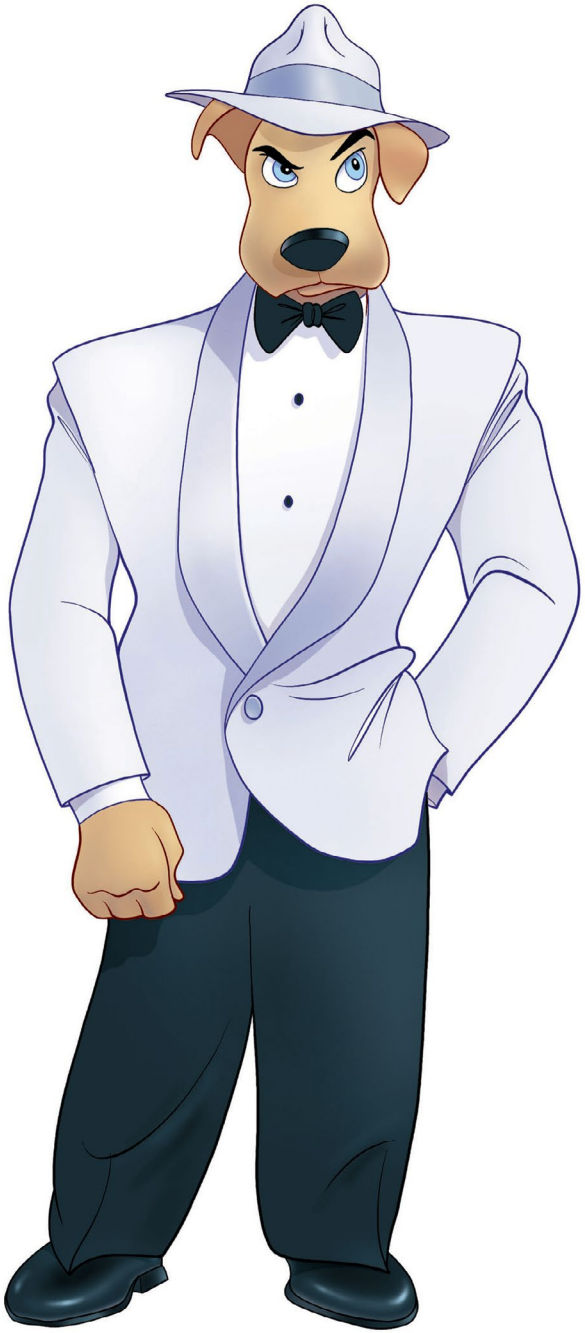
During the early 2000s there were talks for a Dex Detective (then Dogtective) Flash animated series cataloging his grocery store detective adventures. This, along with the "Foodfight on Ice" idea, never happened and was abandoned years before release.



Animation Test / Jeremy Yates



Dex with his price gun / Jim George



Dex in his white tux / Jim George

Art director and character designer Gary Clair was originally brought onto the project as a freelance artist. Initially working from home, character designer and production artist Jim Coombs described what they had in mind for Dex Detective over the phone. Intended to be a stereotypical, mysterious, noir detective, Gary drew his first sketch of what Dex could look like.

Dex went through many changes as his character was further developed, taking on a variety of styles. It wasn't until Jim George came in that the character would be refined further into something that the studio started using.









Character design / Gary Clair



Animated sequence / Threshold Digital Research Labs

...Dex nods, Panzer hands him list...

... as...

... our view moves around to profile (and out to crowd)...

7



START PULLING BACK --

8



SAME ANGLE -- PULLING BACK and ELEVATING a bit --

Dex writes on Panzer's "check list" ...

9

Panzer glances at list, then out to aisle...

... Polar pushes his way through crowd...

Panzer:

"... Dat don't ring no bells... "



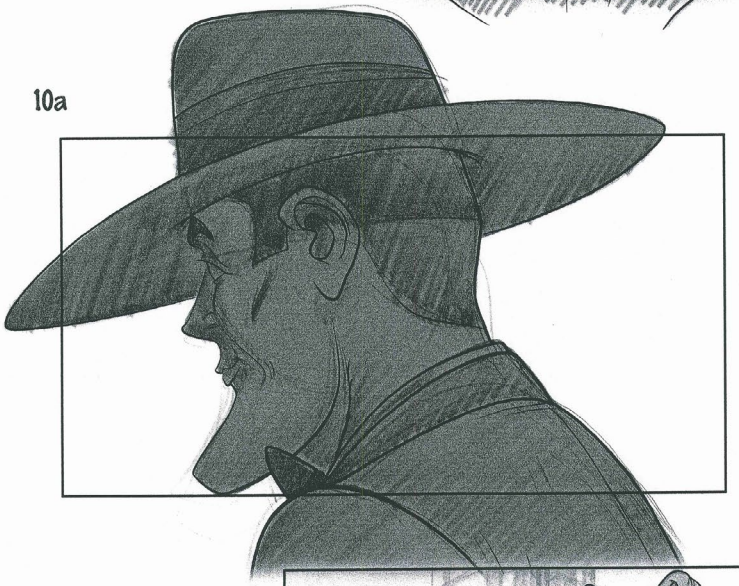
CONTINUES --

Panzer gives Dex the "sucker" look as Dex moves right into our view and...

10



10a



... our view LOOPS AROUND, following Dex as he passes and...

... our view WIDENS LOW as Polar enters, tipping his hat...

"... from Polar Pleathure Ithe Cream..."

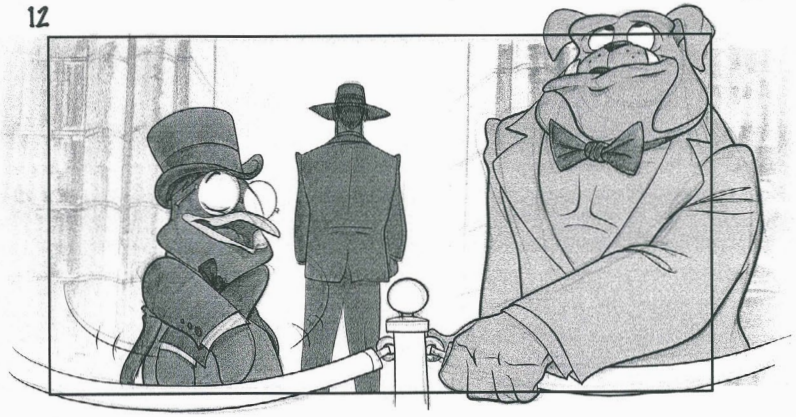
Panzer grudgingly lifts rope...

11



CONTINUES -

12

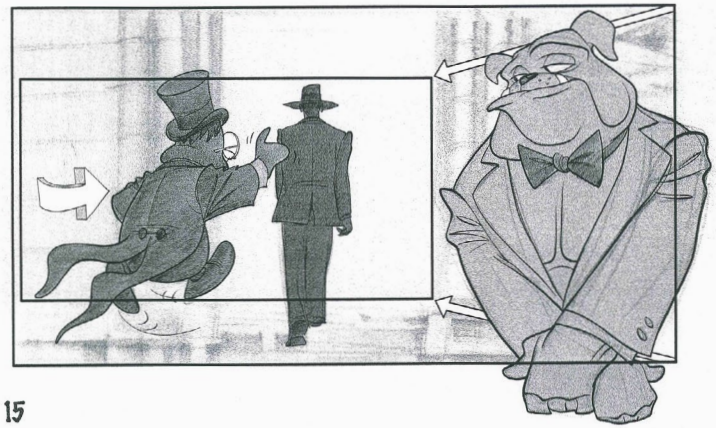


Polar enters and turns to Panzer...

"... they thay I'm thinfully decadent."

Panzer rolls his eyes and reattaches the rope...

13/14



... Polar scurries after Dex who is almost to the door...

Polar:

"... If you're ever in Frothen Foodth, Mr. Detective... "

15



Polar (cont.):

"... you've got a friend!"

We push in as Dex turns at the door...

CONTINUES --

We continue PUSHING IN...

... as Dex finishes turning around, we see his face clearly for the first time...

... and he flashes his signature...

16



17



... handgun gesture -- bathed in glowing backlight --

... we finish pushing in on the "hero shot"









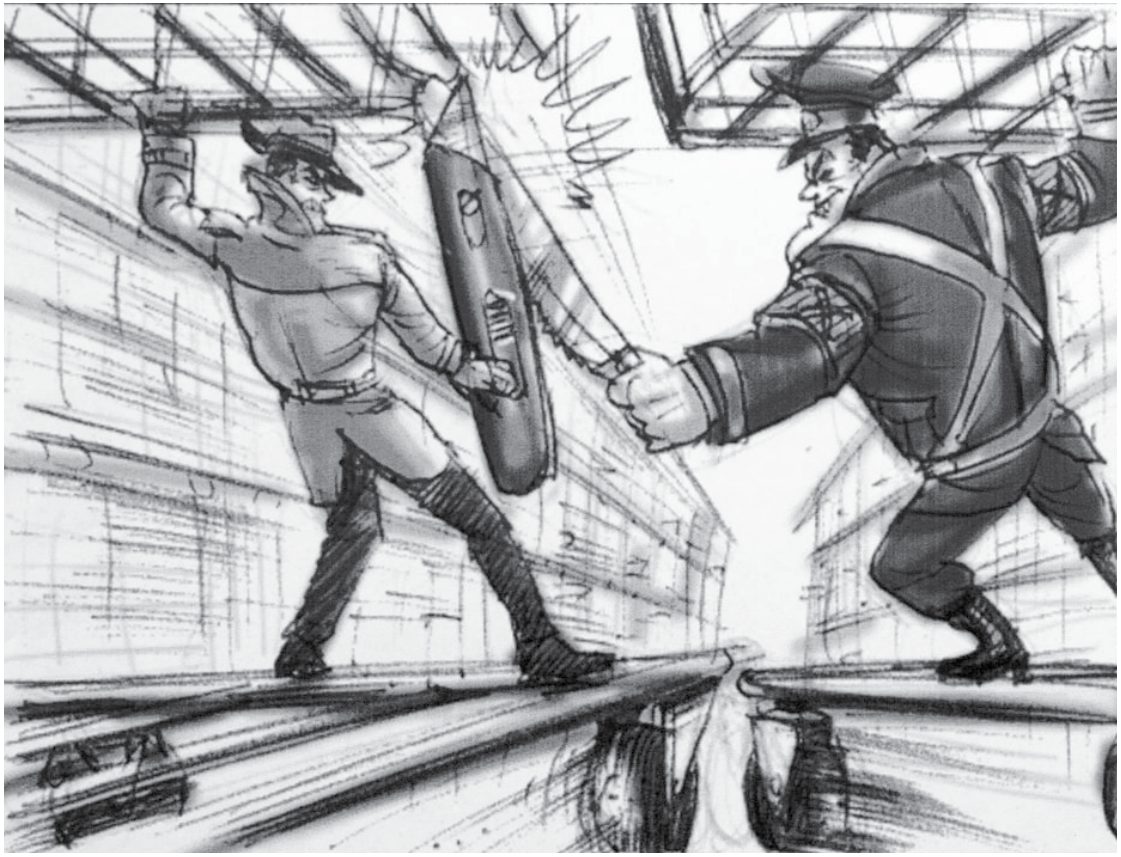
Dex Dogtective



© 2002 Threshold Digital Research Labs
Artist: Jim George 5/26/02

Character design / Jim George





A cart war between Dex Detective and a Brand X soldier
Concept art for unfinished videogame / Jason leong



An early model of Dex Dogtective / Original trailer



Illustration from the Foodfight Soundbook / Ron Zalme





Both versions of Cinnamon Sleuth / Unknown Artist



Various children's books published for the film's original planned release date of 2007. The film would not come out for another five years

Toy designs for various characters, likely never distributed.

DAREDEVIL DAN

Dex's comedic relief Pal stayed relatively the same between conception and release. Being voiced by Wayne Brady and singing his own theme song, how could he not be the favorite? Daredevil Dan was probably meant to be the breakout character, being a fictional mascot, there were plans to actually roll out a line of Daredevil Dan chocolate bars!



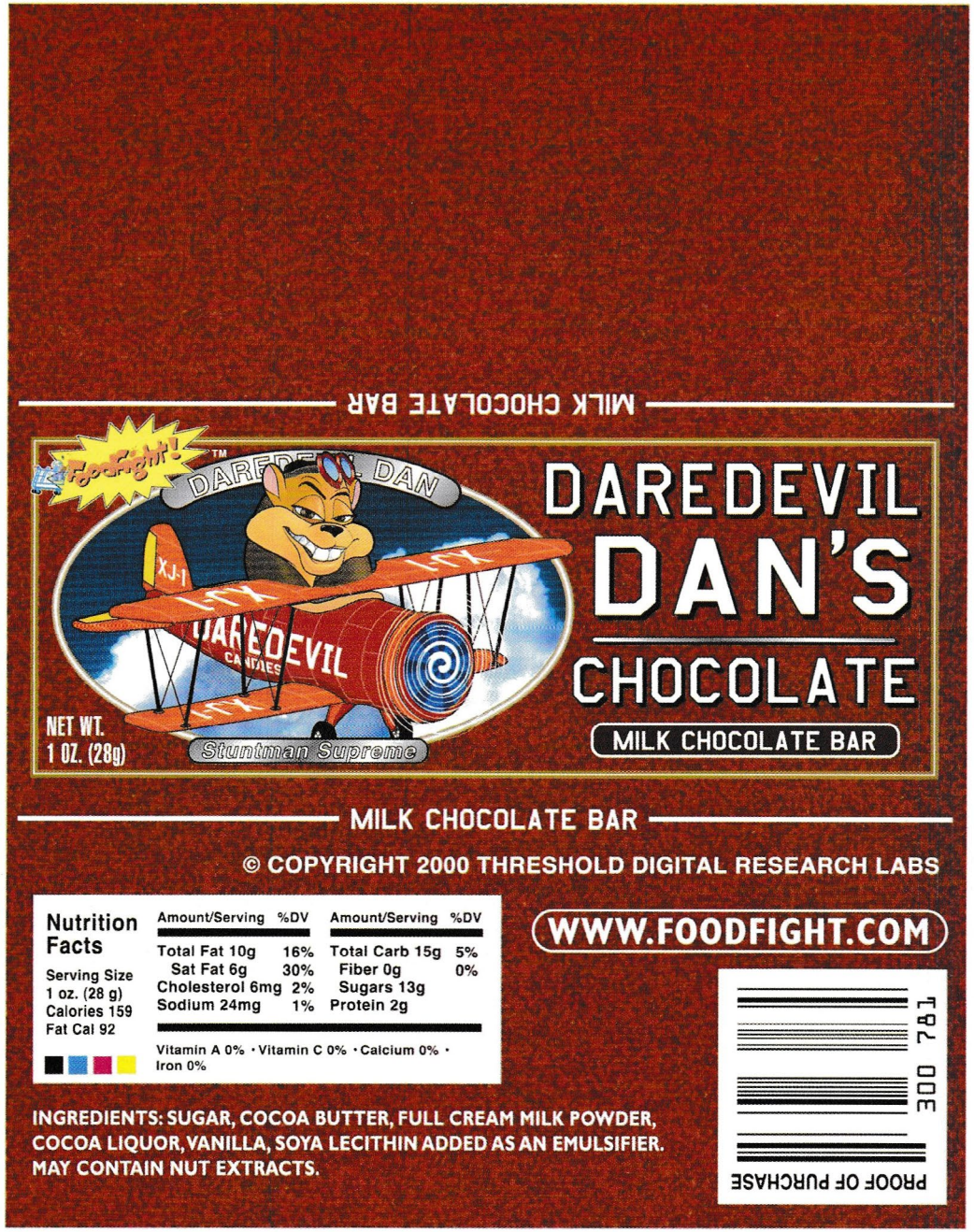
Jacket patches / Unknown artist



Character design / Jim George



Character design / Jim George



Early in production, there were talks to produce actual food products
Chocolate bar wrapper / Unknown designer



Daredevil Dan's Airplane / Jim George, Mark Nonnenmacher



Character development / Gary Clair





Daredevil Dan's Cockpit / Jim Coombs

SUNSHINE GOODNESS

Sunshine Goodness, Dex's girlfriend and raisin mascot, didn't change too much during the production of Foodfight. The strangest thing about her is the fact she was likely casted for Hillary Duff when she was eleven years old. Duff was 19 by the time of Foodfight's release. The choice of her cat ears and tail is also a mystery, but has been part of her character design since the beginning. Duff's older sister, Haylie Duff, also voiced a character in the film by the name of Sweet Cakes, who only has one line. It's possible they may have originally had some sort of relation as characters, however they never meet in the final film.



Promotional render / Jeremy Yates











APPROVED



Sunshine

5/23/00

AS

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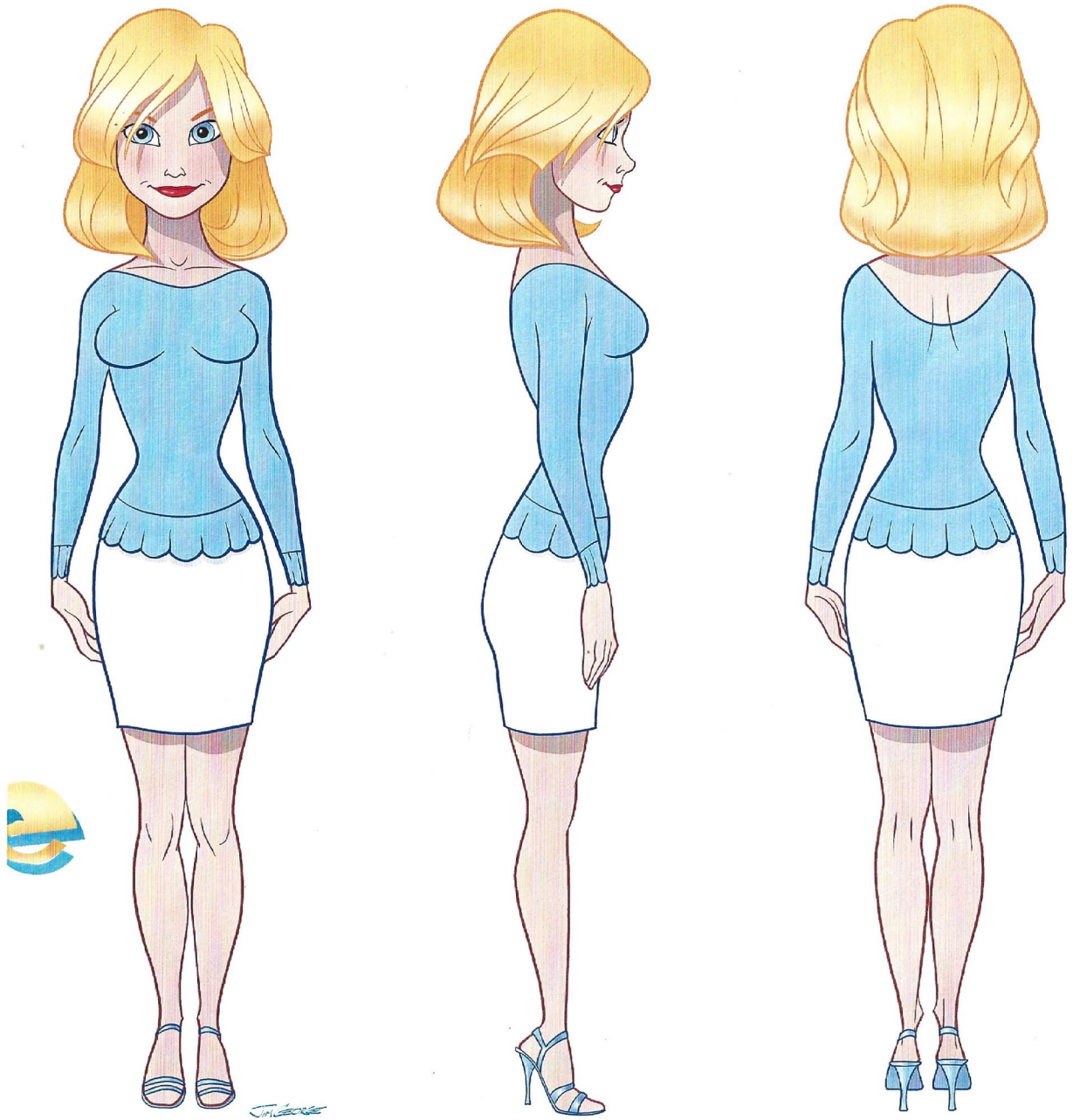
Artist: Jim George 5/22/00

Character design / Jim George



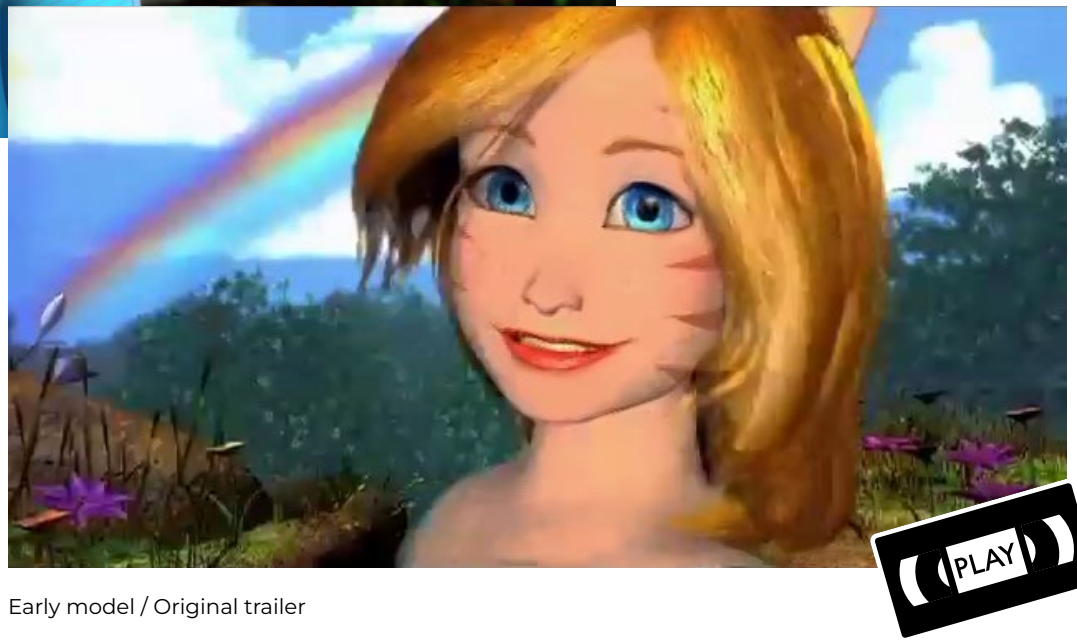


Packaging design / Unknown artist



Digital render / Publicity still

When the originals assets disappeared in 2002, everything had to be remade from scratch. This meant previous character models, which were closer to their original character designs, had also been entirely revamped and optimized for motion-capture animation. Dex's model was modified as many as four times during production. To many, eyes appeared soulless and animation felt stiff and unnatural. This did, however, open the doors to some very memorable scenes, such as Mr. Clipboard's introduction. (Which was entirely motion-captured by G.J. Echternkamp.)



Early model / Original trailer

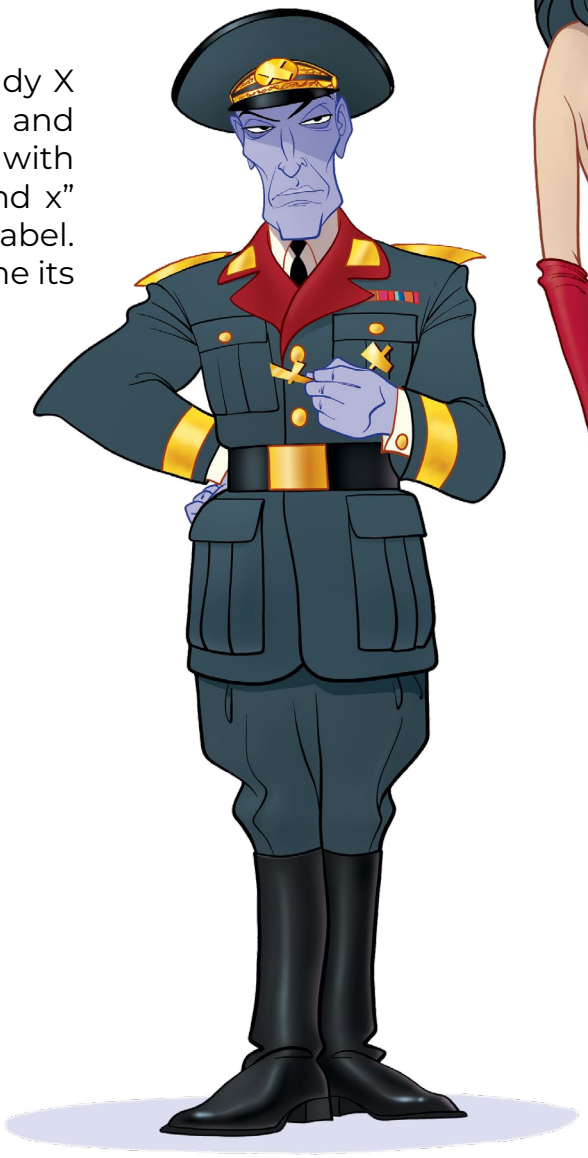
BRAND X

Brand X are the Ikes' greatest threat. Being lead by seductress Lady X and her weirdly fascist looking minions Lieutenant X, General X, and Muffin Man, their goal is to take down every Ike and replace them with their own kind. Originally, Brand X was a literal take on the "brand x" label in commercials meant to criticize another brand or a generic label. Overtime this idea got kind of lost in translation, and Brand X became its own brand filled with "elixir" meant to take over the world so everyone will consume Brand X.



Muffin Man / Jim George
Later renamed Mashed Potato Man, then swapped out for Lunch Lady

General X / Jim George



Lieutenant X / Jim George



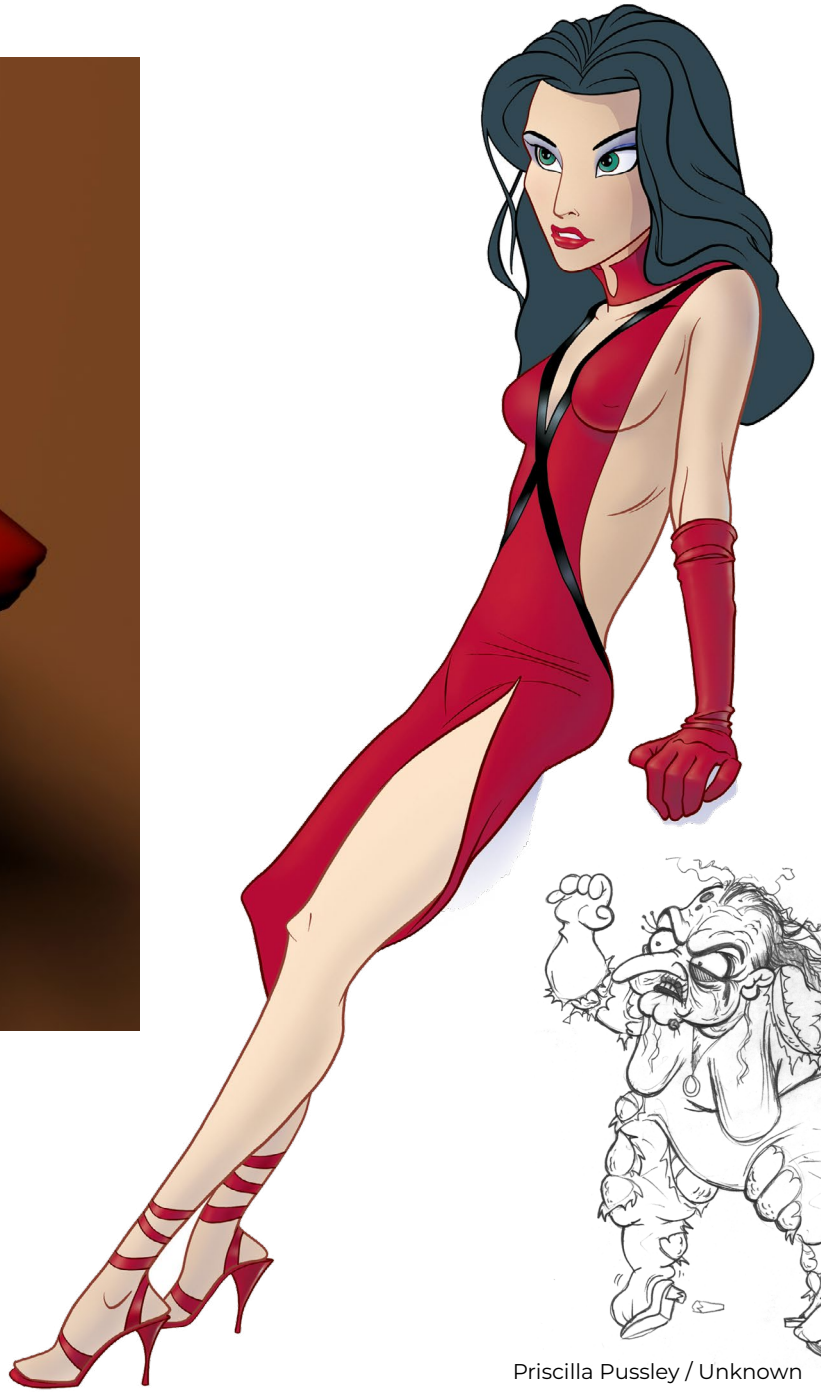
Lady X / Jim George

Render / Unknown



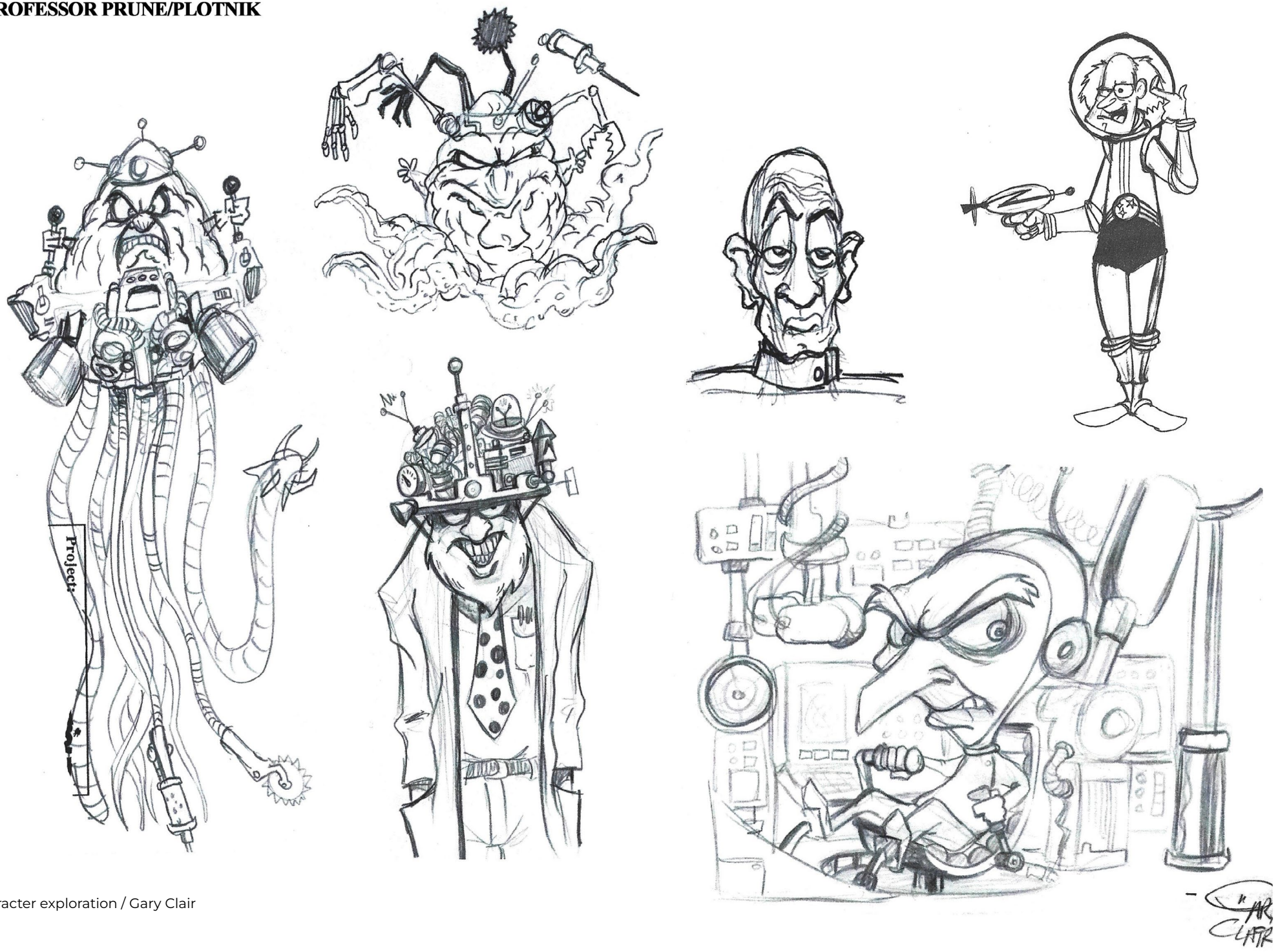
Early in development, Lady X is a robot piloted by the molecular sized ex-prune ike Professor Plotnik. This was changed within a few years so that Lady X is the ex-prune ike, Priscilla Pussley piloting the Brand X spokesman in the human world, Mr. Clipboard (who, originally, was a real human being.)

According to various crew members, director Lawrence Kasanoff had a fascination with the character so great that he asked for a topless model of her to be created and rendered.

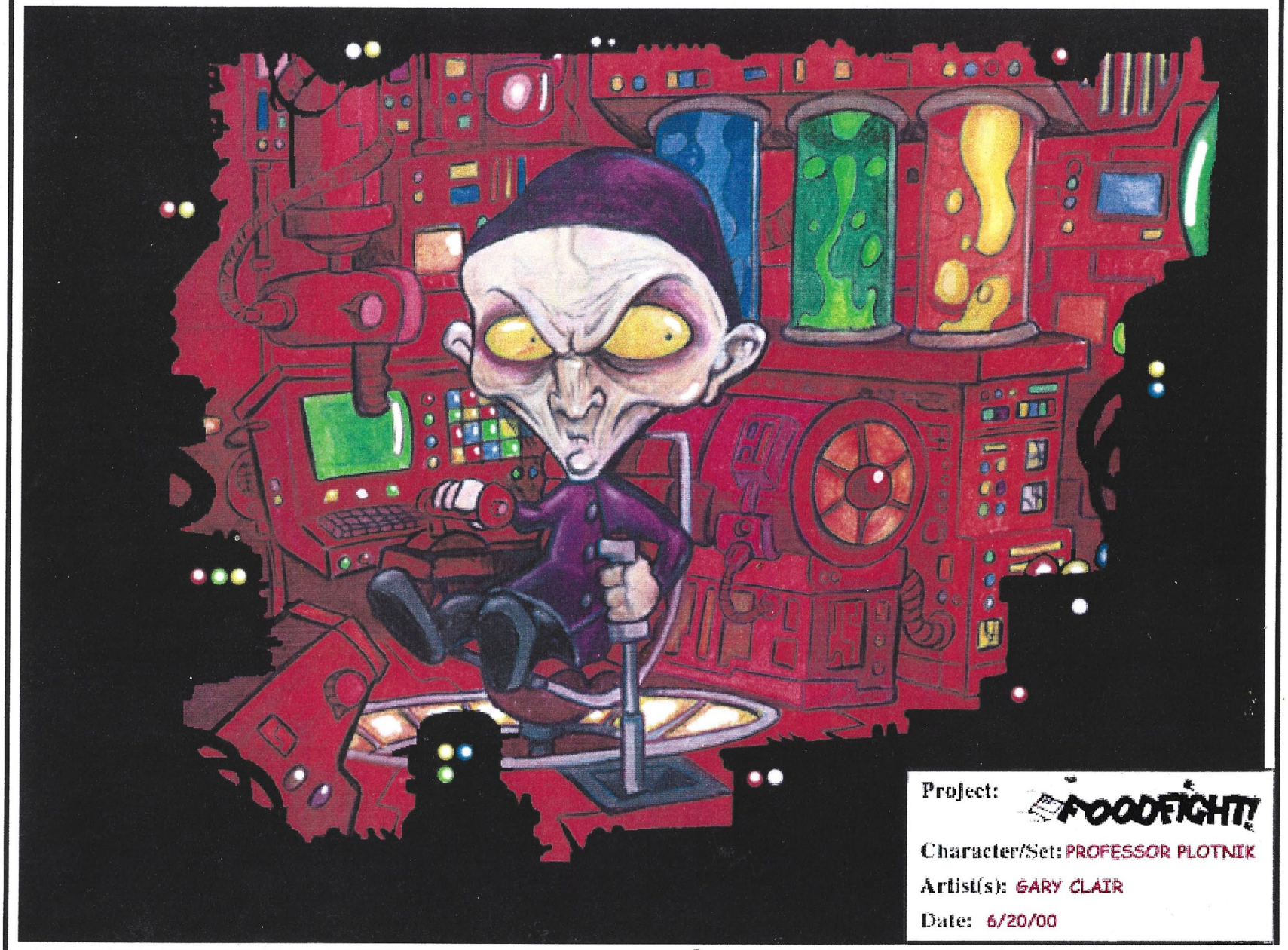


Priscilla Pussley / Unknown

PROFESSOR PRUNE/PLOTNIK



Character exploration / Gary Clair



Project: FOODFIGHT!

Character/Set: PROFESSOR PLOTNIK

Artist(s): GARY CLAIR

Date: 6/20/00

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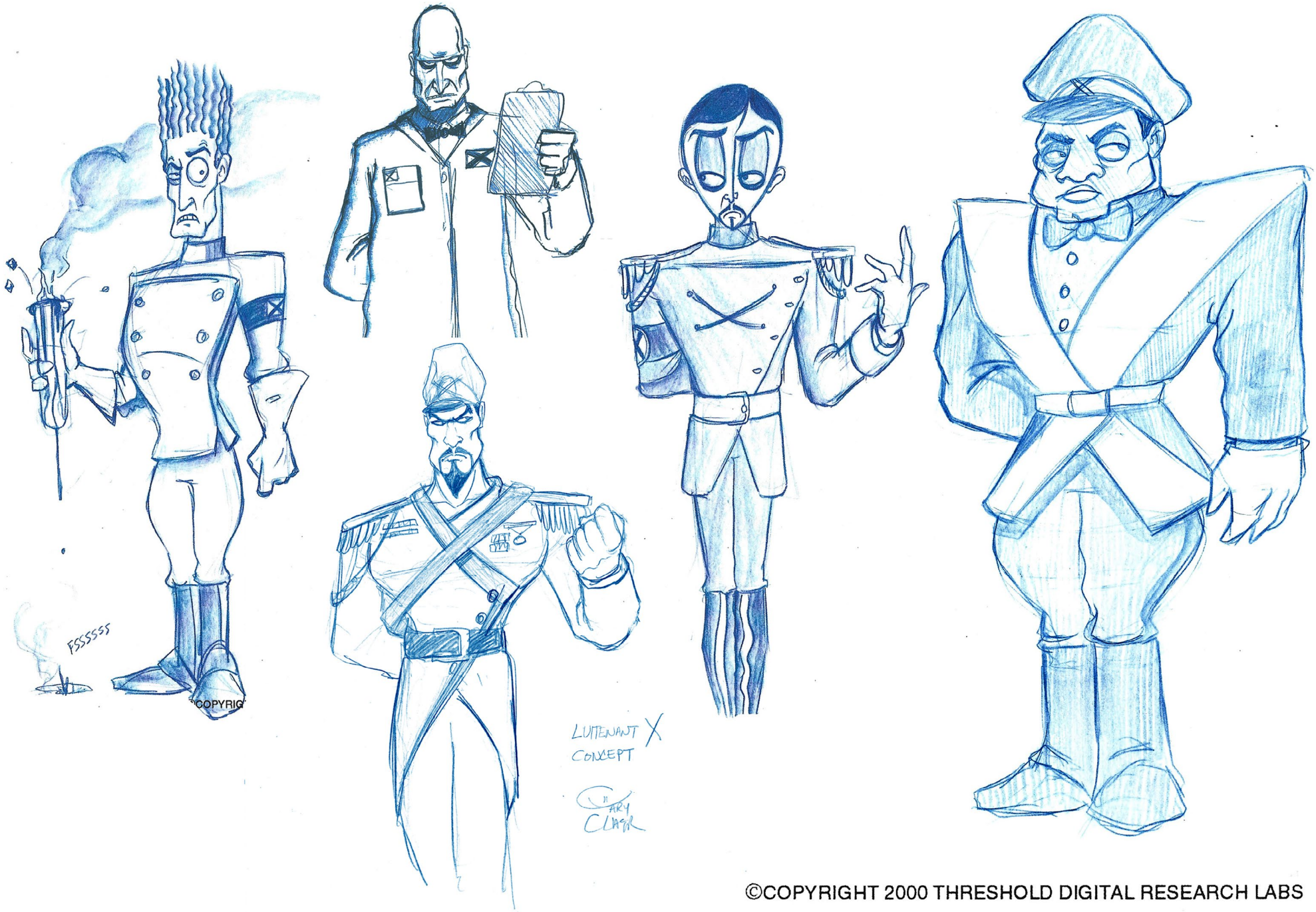

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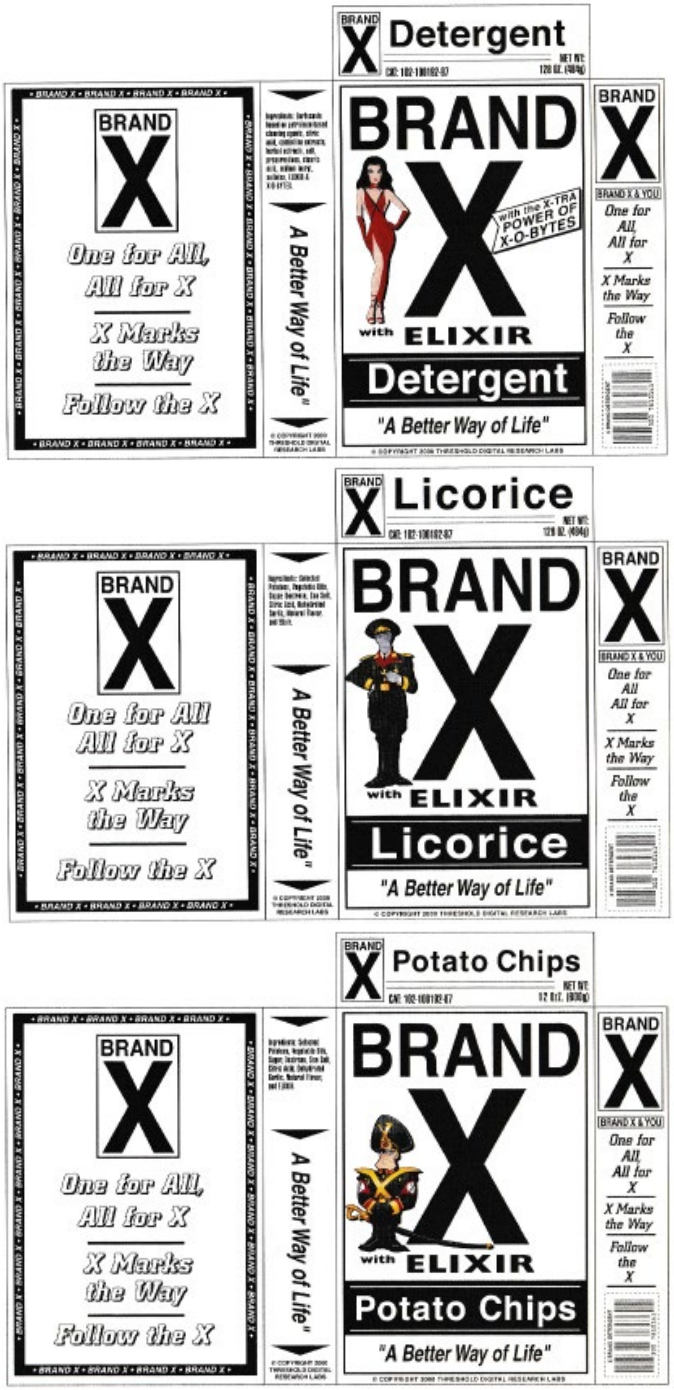
Various Brand X character designs / Gary Clair



Packing design / Unknown artist

(stops, realizing)
Oh, yeah, you are.

LADY X (O.S.)
Too late...

Lady X leans over the chamber's edge, smiling down at her prisoners.

LADY X (CONT'D)
Not even *the great* Dex Dogtective can save you now.

Lady X's laugh resonates as she SLAMS the chamber door, plunging our heroes into DARKNESS--

INT. - BRAND X DETERGENT BUILDING - CONTINUOUS

Lady X stands with General X and Lt. X as the Mashed Potato Man TURNS THE KNOB on the exterior control panel to '***FULL WASH CYCLE.***' The machine WHIRS to life, the sound of WATER roars.

LADY X
After they've *enjoyed* the spin cycle, dump their bodies in the Toothpaste Aisle.

Mashed Potato Man CRACKS his knuckles and CHUCKLES sadistically.

BRAND X MASHED POTATO MAN
(Russian accent)
We frame Toothpastes now?

Lt. X smiles revealing his gross, ROTTED TEETH.

LT. X
Everyone knows toothpastes hate sugars.

LADY X
We're done soft soaping. Frame them all! From Spray Starch to Sliced Salami, from Calories to Carbs! Then Brand X will step in and replace them all!

LT. X
It'll be a cakewalk!

LADY X
We're taking over! So get out there and show them who's running this store.

As the Brand X officers CLICK their heels and salute...

EXT. - ASIAN FOODS AISLE/CHINATOWN - LATER THAT NIGHT

KUNG TOFU, tied up and hanging upside down, is surrounded by General X, Lt X and the Brand X Mashed Potato Man.

KUNG TOFU
But I, Kung Tofu, am innocent.

LT X
What's that got to do with it?



Deleted scene, later reworked
Screenplay / Joshua Wexler, Brent Friedman, Lawrence Kasanoff

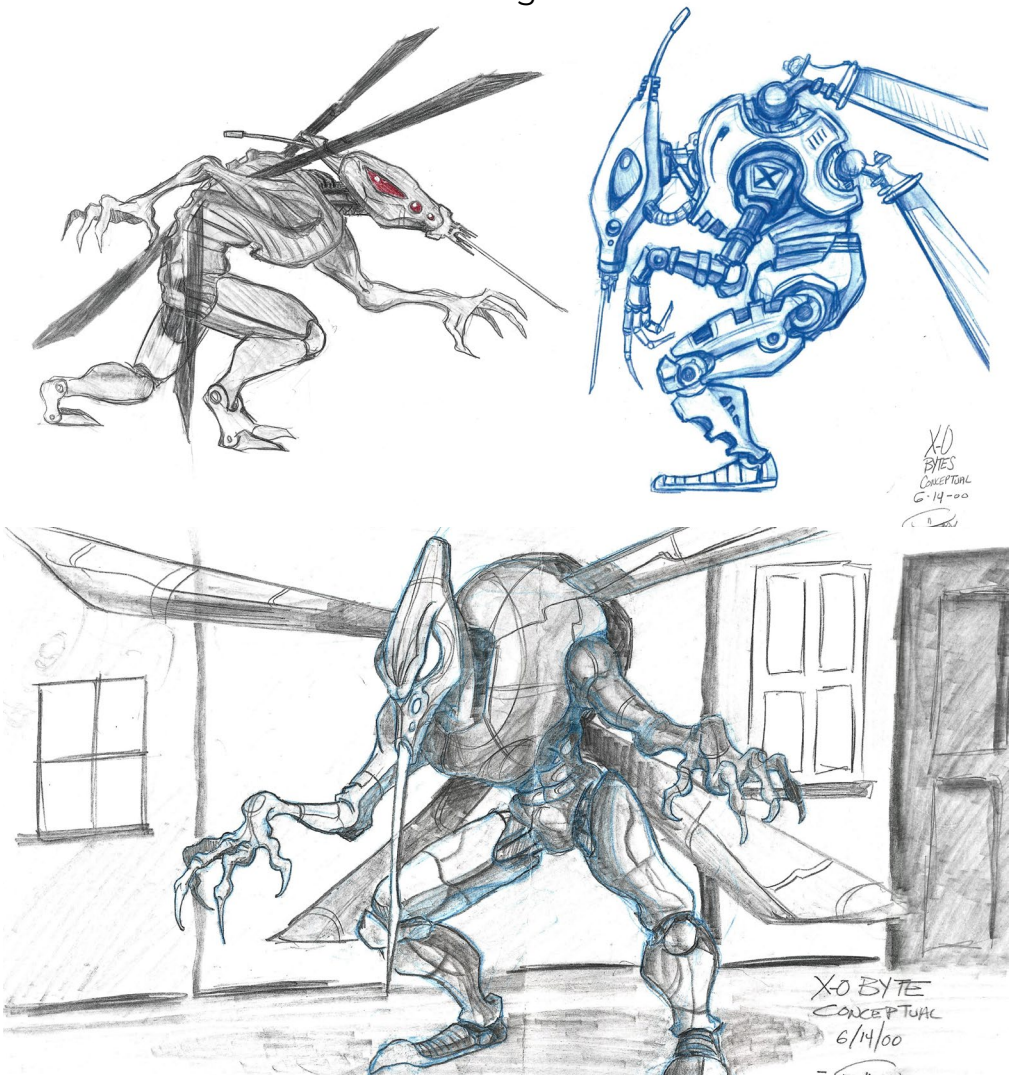


Mr. Clipboard / Jim George

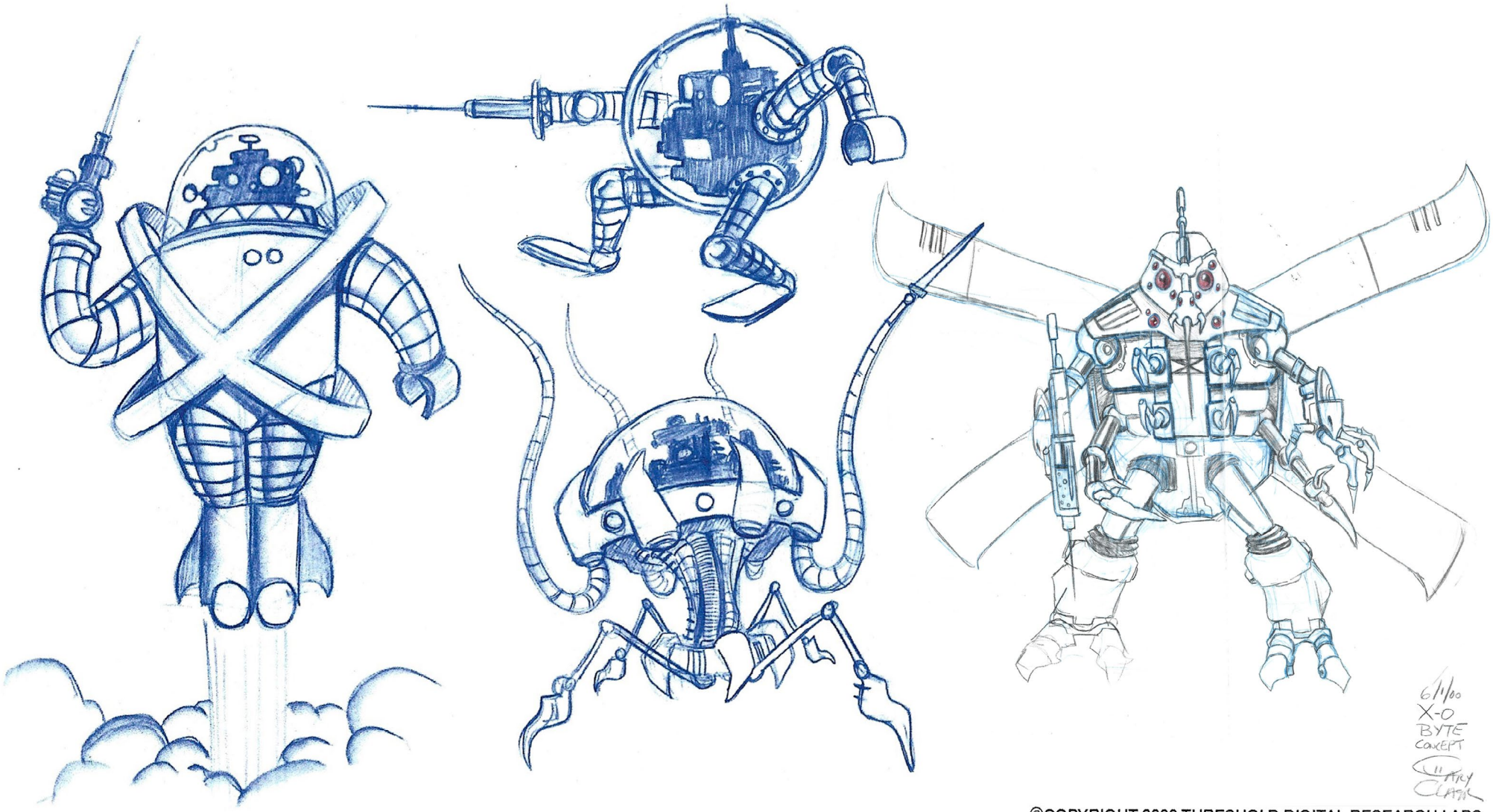


X-O-Byte / Jim George

Besides Brand X's many minions they also had mechanized Terminator-type bugs called "X-O-Bytes." These X-O-Bytes were originally intended to have a far larger role in the film in terrorizing the Ikes and being a threat to the main characters. Though, overtime, their spotlight dwindled to only being a decoration for the Brand X image.



Character exploration / Gary Clair



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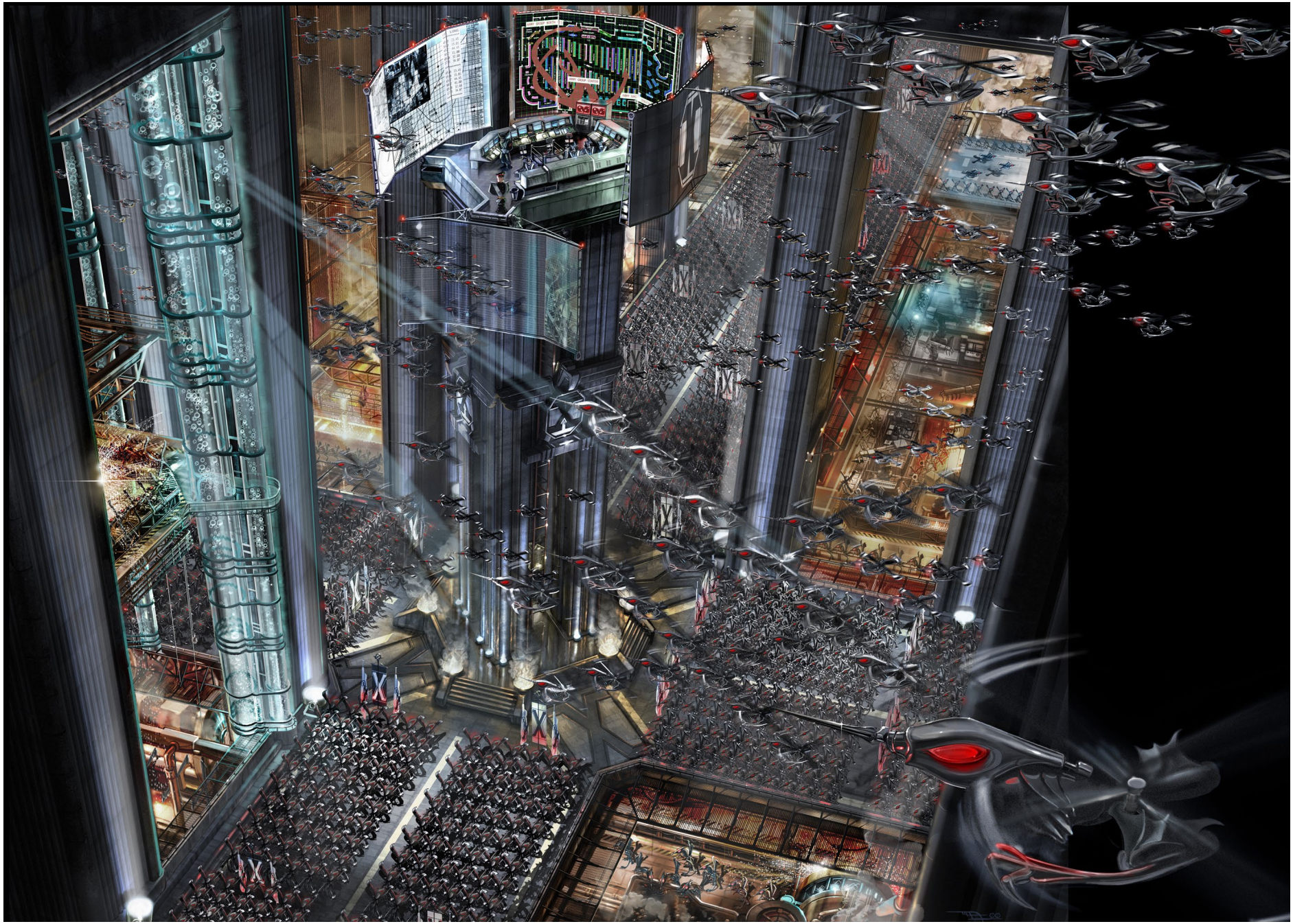
Brand X detergent aisle at night / Mark Nonnenmacher



Brand X war room / Mark Nonnenmacher

CHEAZEL WEASEL

Possibly one of the most memorable characters of the bunch. Cheazel Weasel, the sly, disgusting, nasty looking alley weasel originally started as an icon for a kitchen cleaner. It's unknown why the change was made from being that to representing processed cheese. Or, specifically, his brand "Cheese Mold." Known by many fans as the "poop rat," a name coined by YouTuber JonTron, internally he was called the "shit beaver" by crew. With a memorable voice from Foodfight's own director, Larry Kassanoff, and with animation being captured from contortionist Daniel Browning Smith, Cheazel certainly stands out as a character.



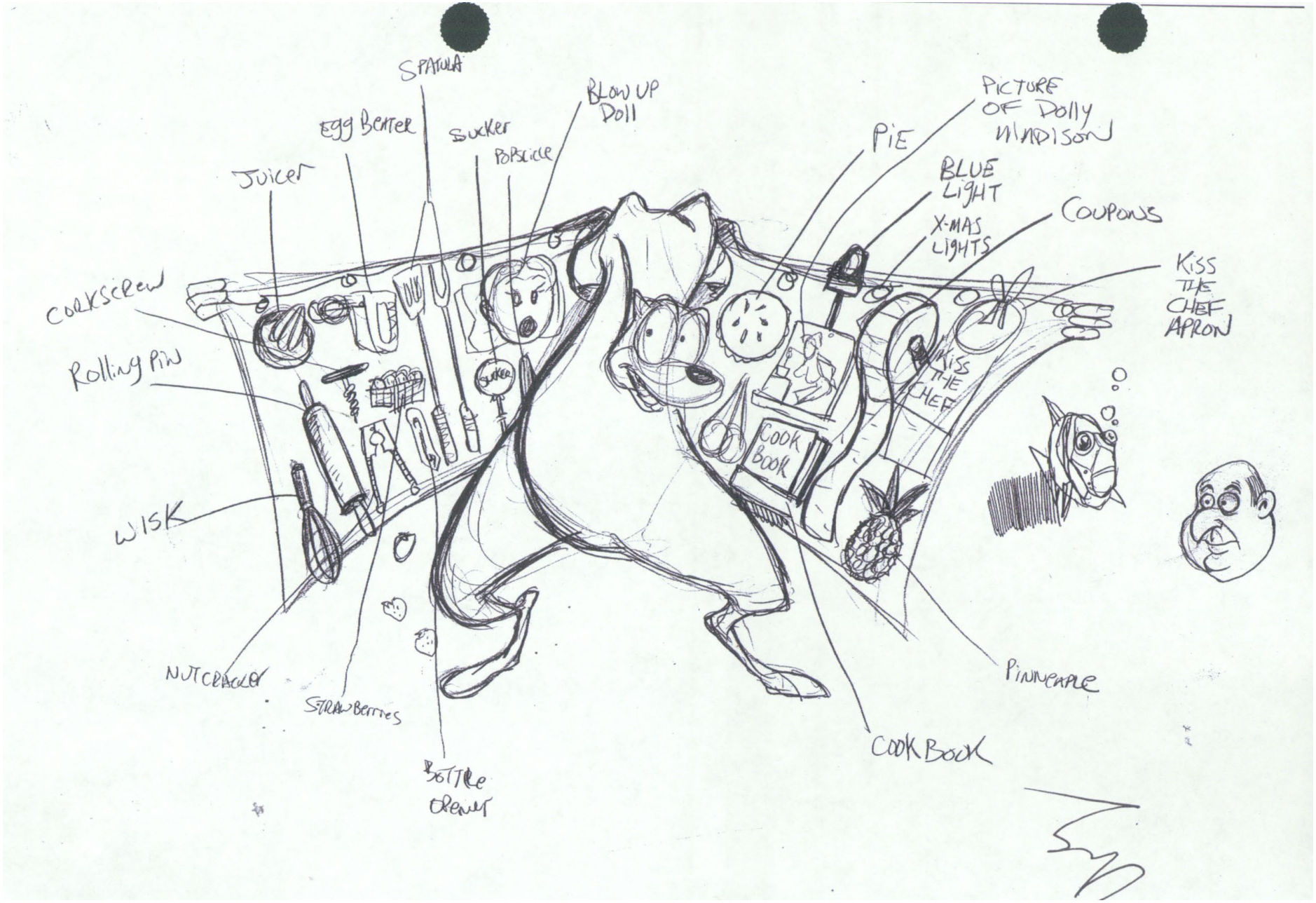
Side profile / Jim Coombs (?)



Early model / Unknown artist



Character design / Jim George



Character development / Gary Clair

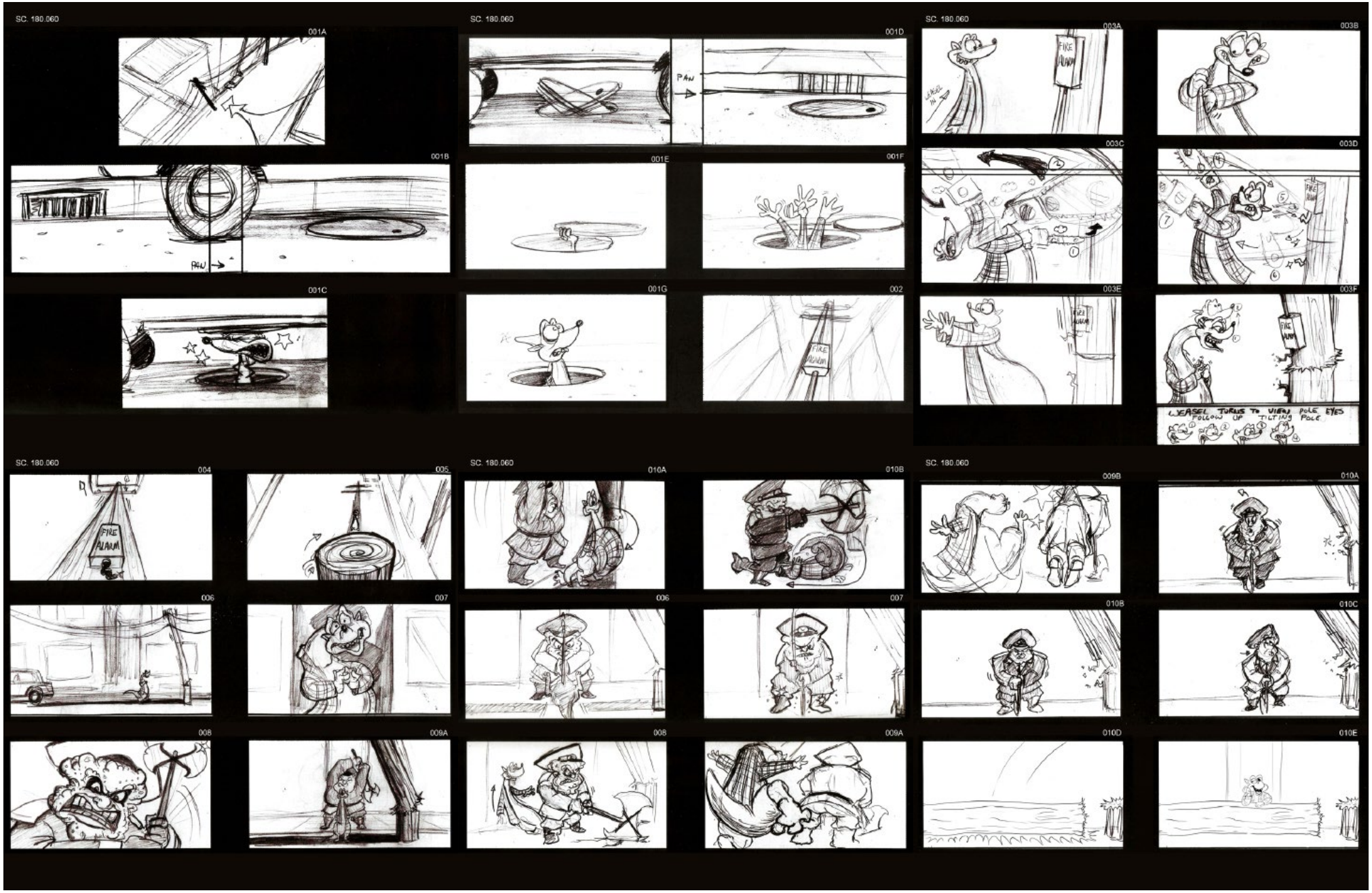


3D render / Neil Fordice





Product design / Unknown designer



Originally, at the end of the film the Ikes were going to set off the fire sprinklers and flood the Brand X buildings. To do this, they sent Cheazel to cut off the alarm's telephone line as to not cause panic. This scene was kept but re-contextualized, however it is presented as intended within the books..
Storyboard sequence / Gary Clair

BACKGROUND CHARACTERS

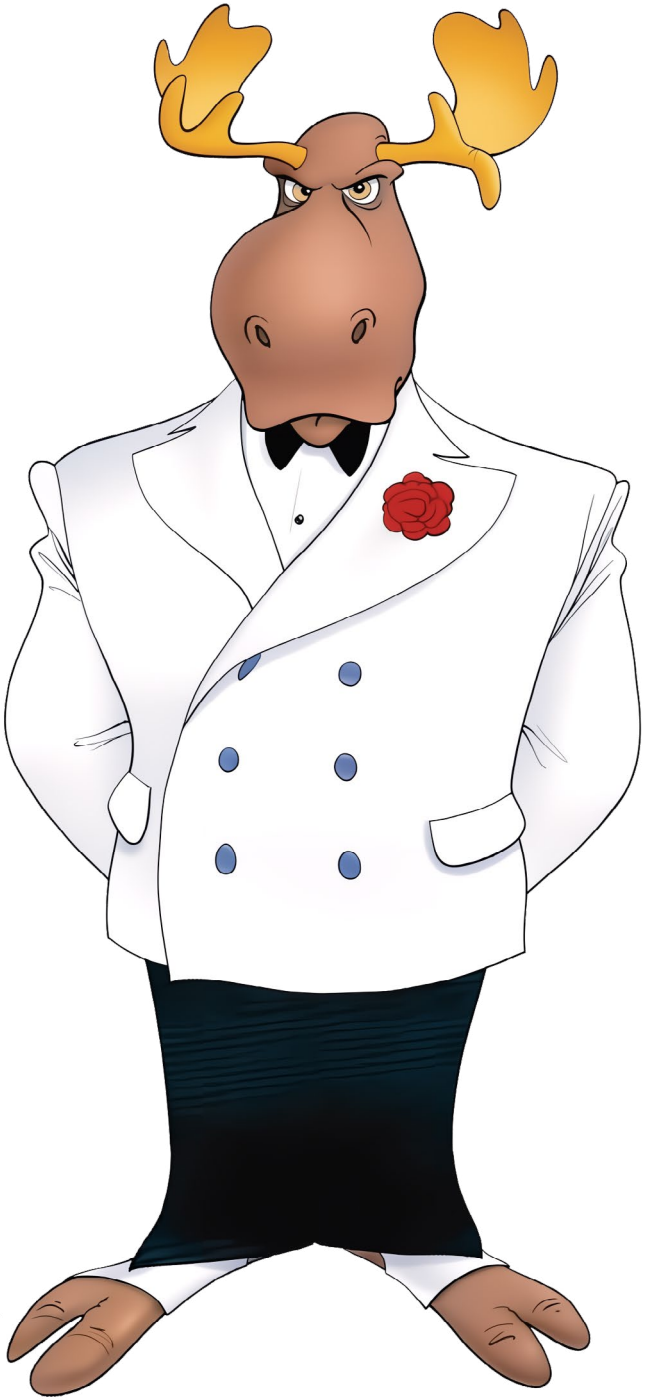
When Foodfight was first pitched the idea was to have only a few original characters for the film. The rest of the characters, especially those in the background, would be well established food mascots that have been around in American supermarkets for decades. Over time, the mascots once planned to be in the film would be removed due to contracts running out and legal disagreements. The voids left by these characters would be filled with new, original characters. While these were already designed years before the slow disappearance of the mascots. They would be redesigned, and pushed farther to fill in now nameless lines and empty scenes.



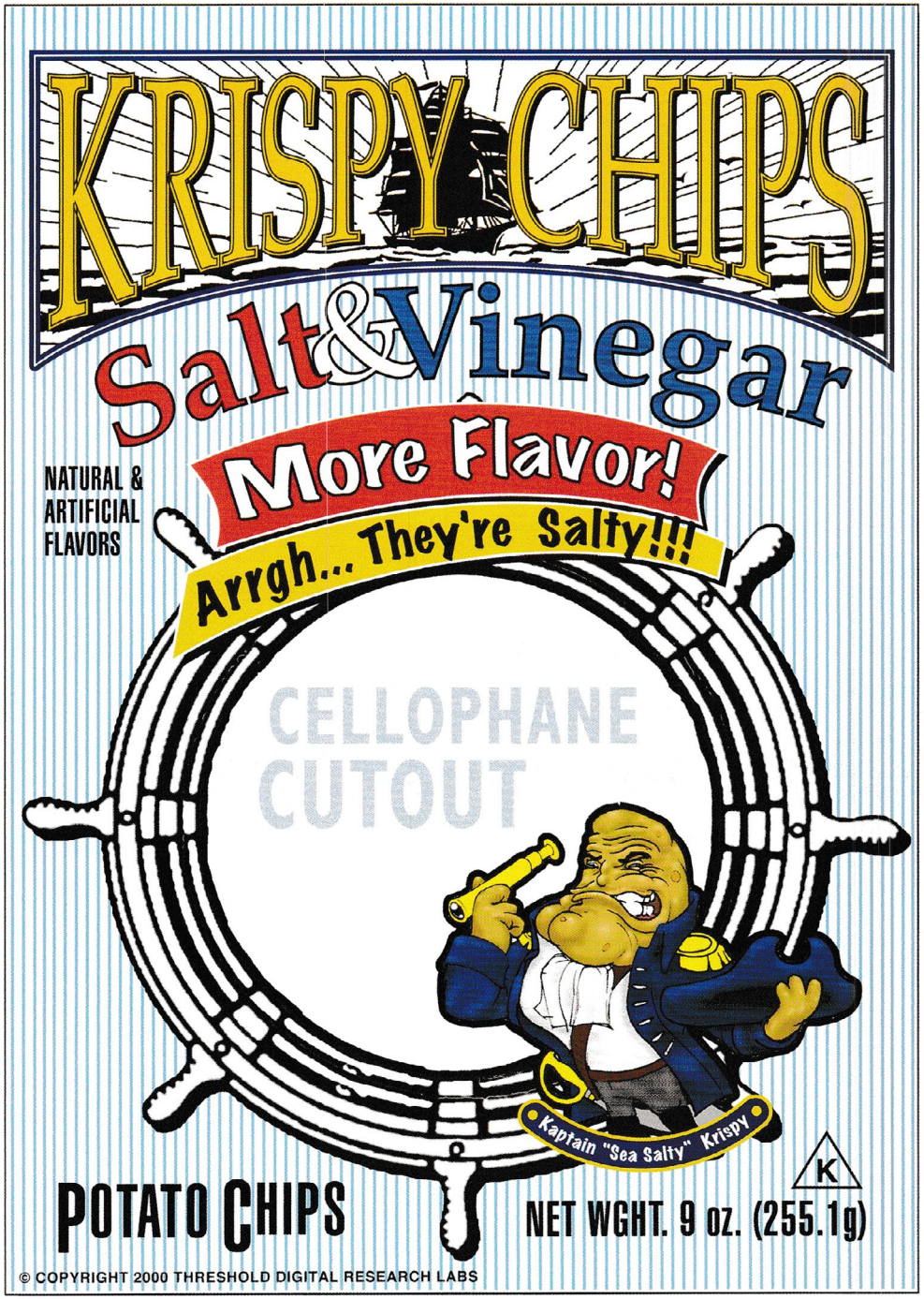
Space Cadet Bob / Jim George



Vlad Chocul / Jim George



Maximilius Moose / Jim George



Krispy Chips bag / Unknown artist

MR. CLIPBOARD
Survival of the fittest, Leonard.

While Mr. Clipboard continues down the aisle, Mr. Leonard gently scoops up the crushed bag of Krispy Chips.

MR. LEONARD
Never opened, never enjoyed.

Mr. Leonard ambles sadly off.

PUSH IN slowly on a shelf of Krispy Chip bags. **Dozens of Kaptain Krispy images** grin defiantly from the labels as a voice from somewhere inside the bags call out:

KAPTAIN KRISPY (O.S.)
No one wastes me chips and gets away with it...

Cut to a nearby shelf of Pringles. From inside them we hear:

MR. PRINGLES (O.S.)
Now Kaptain Krispy, you don't want to be sent back to anger management.

Cut back to the shelf of Kaptain Krispy bags.

KAPTAIN KRISPY (O.S.)
...Brand X will pay!

Screenplay / Joshua Wexler, Brent Friedman, Lawrence Kasanoff



Captain Krispy / Jim George











Hairy Hold styling gel labels / Unknown artist



Hairy Hold / Jim George



Polar Pleasure Ice Cream box / Unknown artist



Early model / Unknown artist



Polar Penguin / Jim George



Dr. Si Nustrix Nasal Spray bottle design / Unknown artist



Dr. Si Nustrix / Jim George



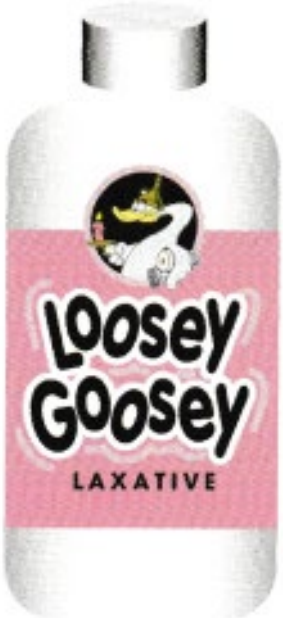




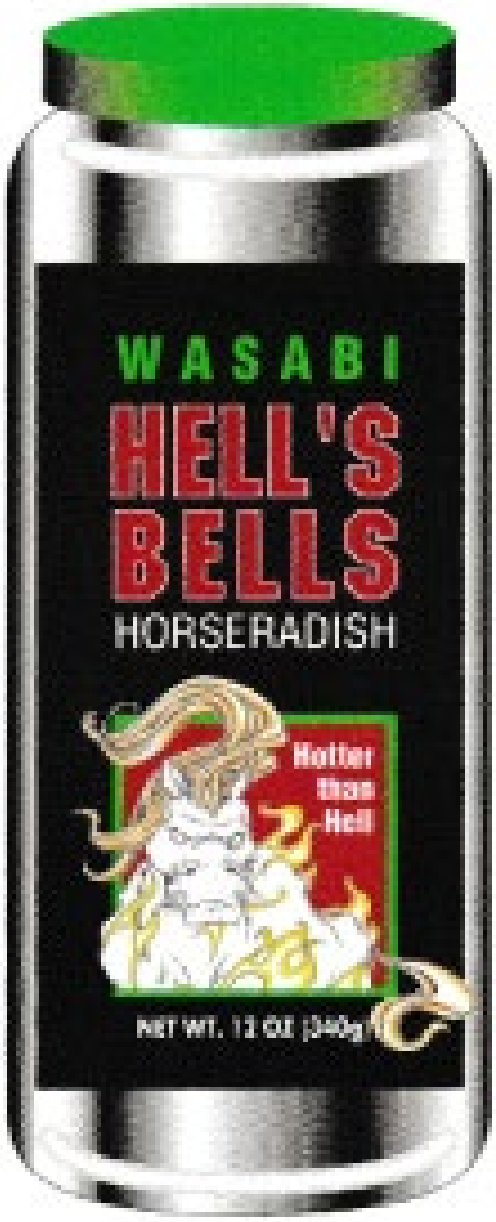
Twinkleton / Jim George







Various jar and bottle designs / Unknown artists

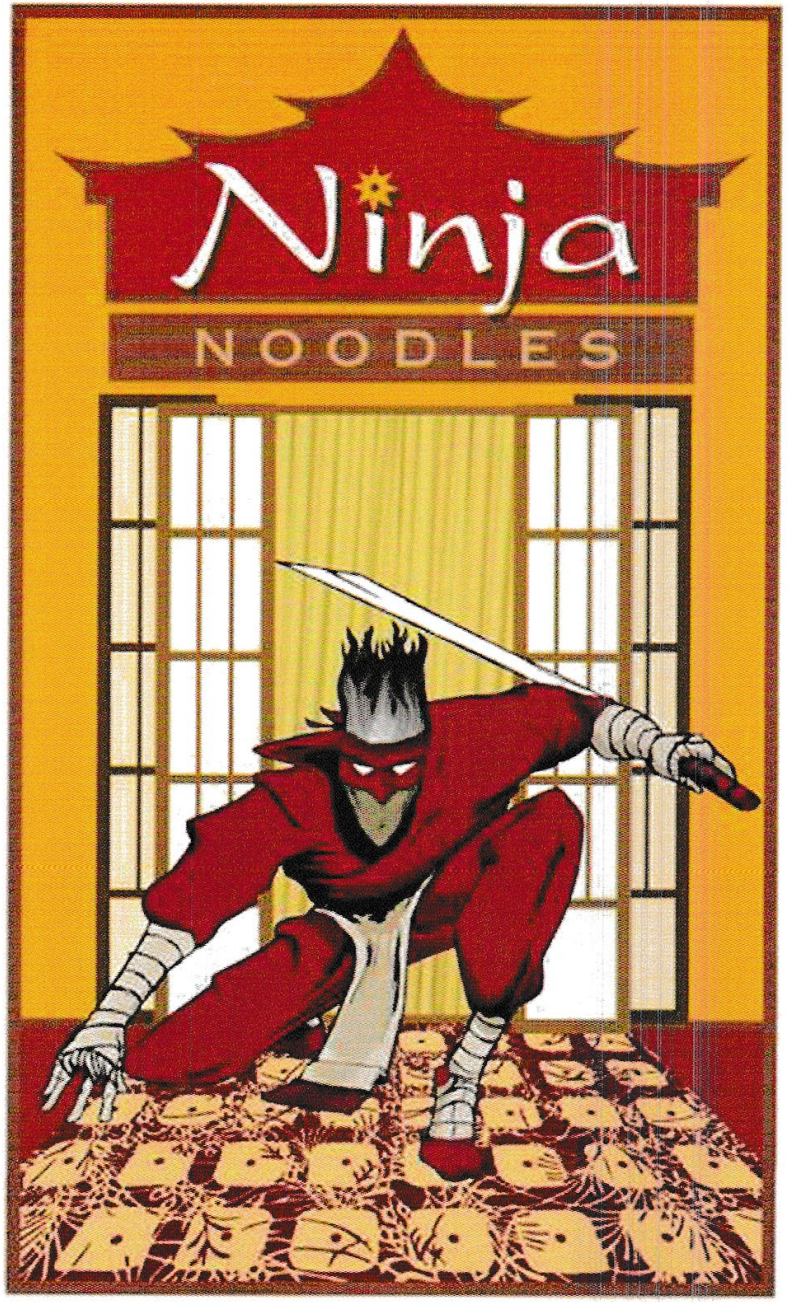


Hell's Bells Wasabi Horseradish jar design / Unknown artist



Early render of Kung Tofu / Publicity still

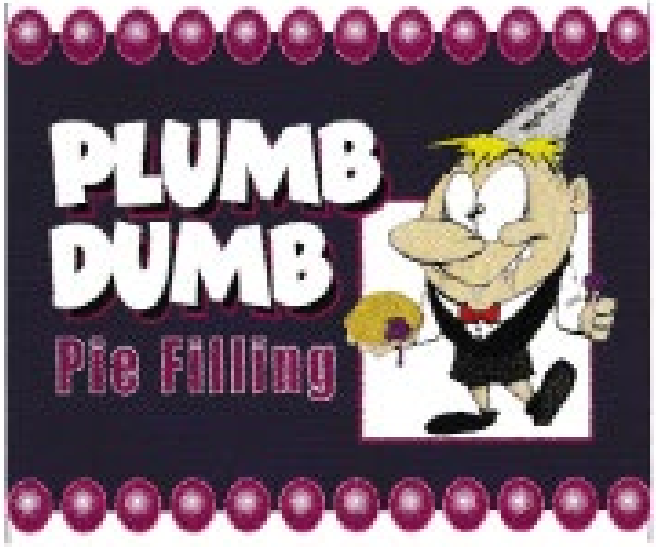
Won Ton Tea box design / Unknown artist

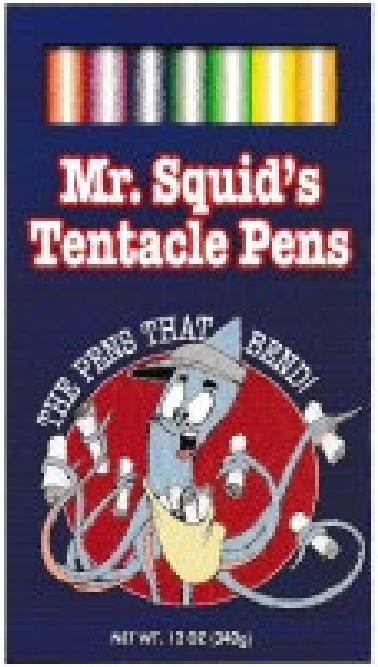


Ninja Noodles packaging design / Unknown artist



Dex fights the Ninja Noodle icon in a deleted scene
Sizzle Reel / Threshold Studios





Various packaging designs / Unknown artist



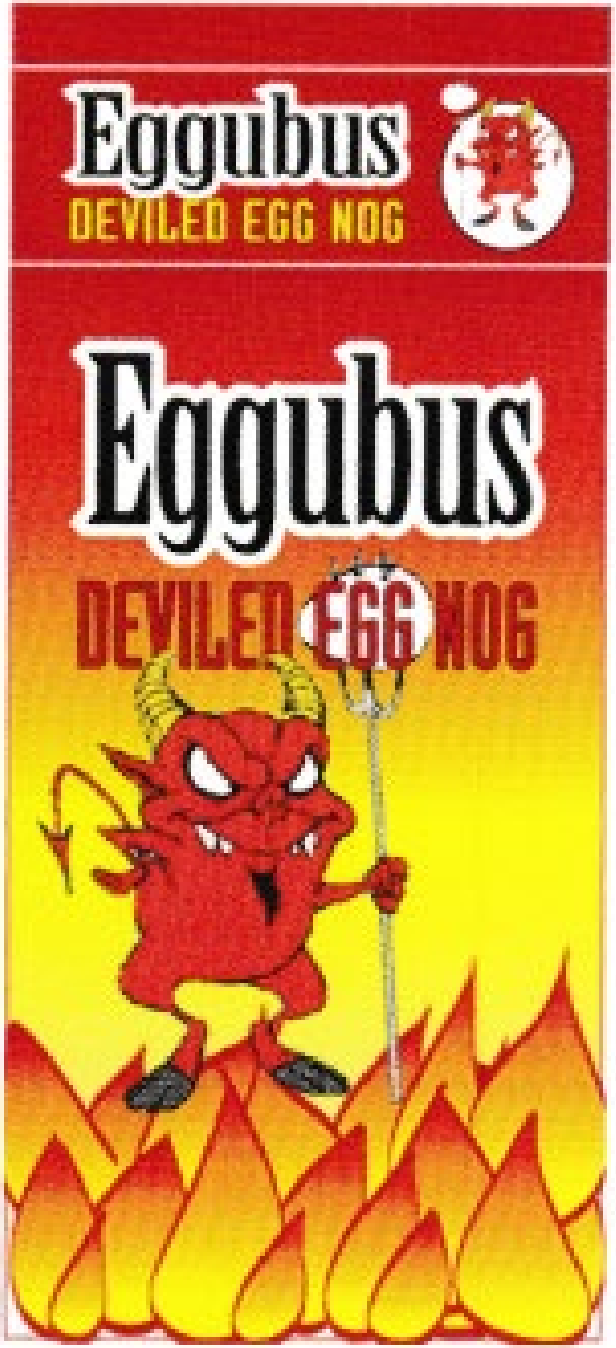
Maximilius Moose, Dex's friend and bouncer at the club Copa Banana, started out as a bulldog.
Test animation / Jeremy Yates



Voodoo Hot Chili can label / Unknown artist

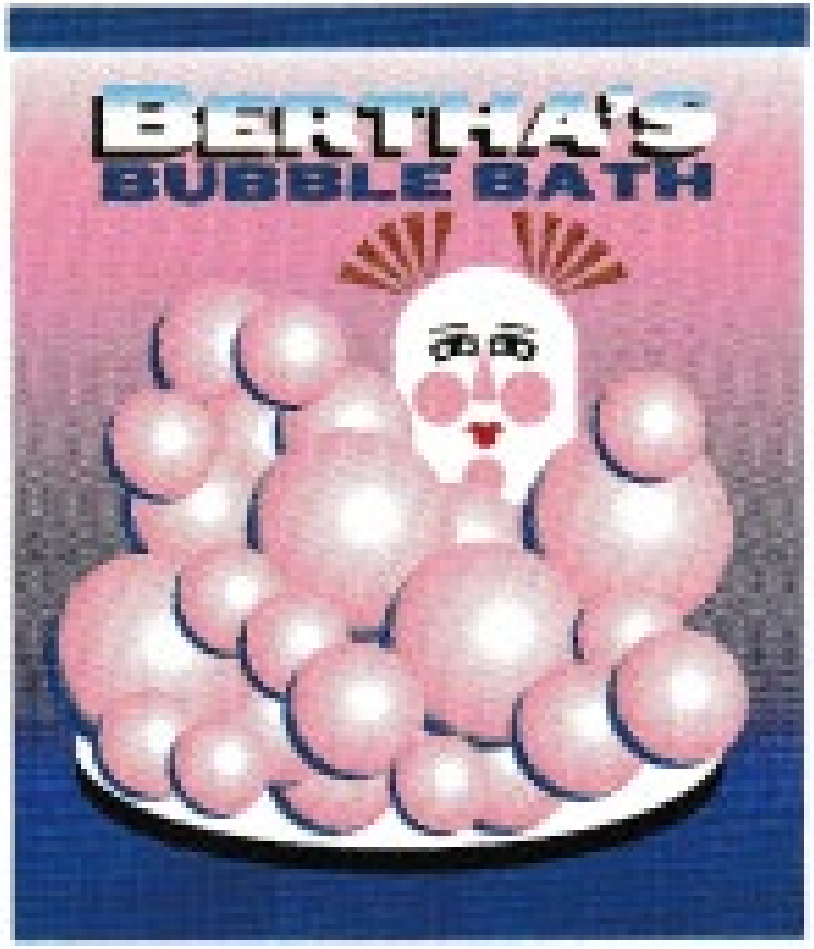


Mr. Leonard / Jim George



Various packaging designs / Unknown artist







Foo Man Chewy, unused model / Unknown artist



Unused elf character model / Unknown artist

CARLSON'S MARKET

Every event in Foodfight takes place in Carlson's Market, a grocery store ran by humble owner Mr. Leonard. The store is quite large, nearly the size of New York to the inhabitants. Leonard's own office is referred to as the "expiration station" by the locals, due to discontinued and expired products being moved there. It's not said why exactly Leonard puts expired food in his office, but that's where it goes, and it's essentially a gigantic morgue. The store was originally far bigger, with candy aisles, a Twinkie saloon, and even a Raisin City Music Hall.



Carlson's Market at night /Mark Nonnenmacher



The Keebler Factory / Unknown artist



Asian food aisle, day / Mark Nonnenmacher



Asian food aisle, night / Mark Nonnenmacher



Asian food aisle, endcap, night / Mark Nonnenmacher



Asian food aisle, back alley, night / Mark Nonnenmacher



Italian food aisle, endcap, day / Alex Tavoularis



Italian food aisle, endcap, night / Alex Tavoularis



Italian aisle, day / Alex Tavoularis



Italian aisle, night / Alex Tavoularis



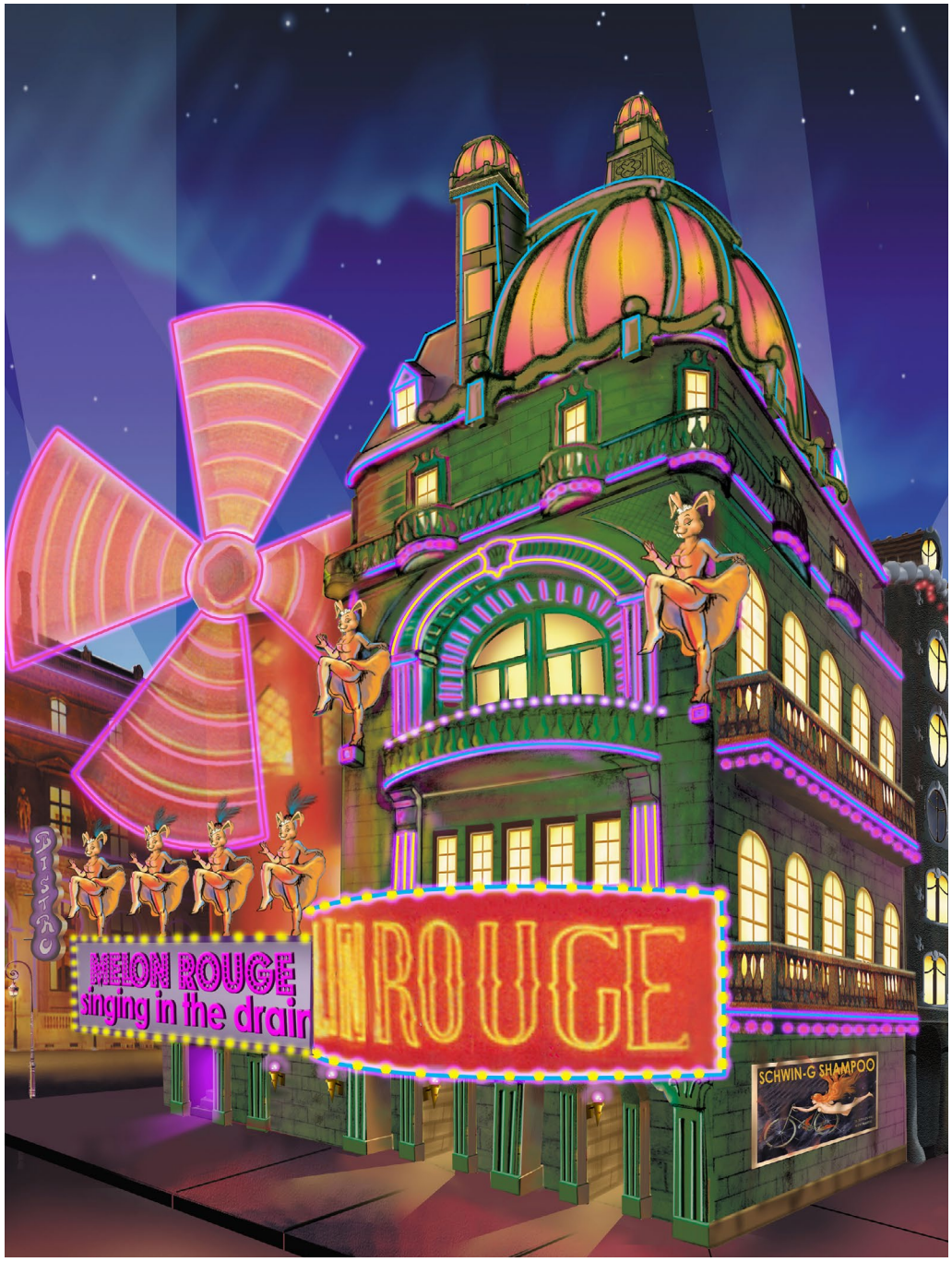
Cereal aisle, day / Mark Nonnenmacher



Cereal aisle, night / Mark Nonnenmacher



Cereal aisle, endcap, day / Artist unknown



Toiletries aisle, endcap, night / Artist unknown



Toiletries aisle, endcap, day / Artist unknown



Toiletries aisle, day / Artist unknown



Toiletries aisle, night / Artist unknown



Discount aisle, day / Artist unknown



Discount aisle, night / Mark Nonnenmacher



Cookie aisle, day / Mark Nonnenmacher



Cookie aisle, night / Mark Nonnenmacher



Cookie aisle, rooftop / Artist unknown



Twinkie Saloon / Mark Nonnenmacher



Specialties aisle, day / Artist unknown



Specialties aisle, night / Artist unknown



Detergent aisle, day / Artist unknown

See Brand X section for night version



Candy aisle, night and day / Artist unknown



Cheese section, day / Artist unknown



Cheese section, night / Artist unknown



Produce section, day / Mark Nonnenmacher



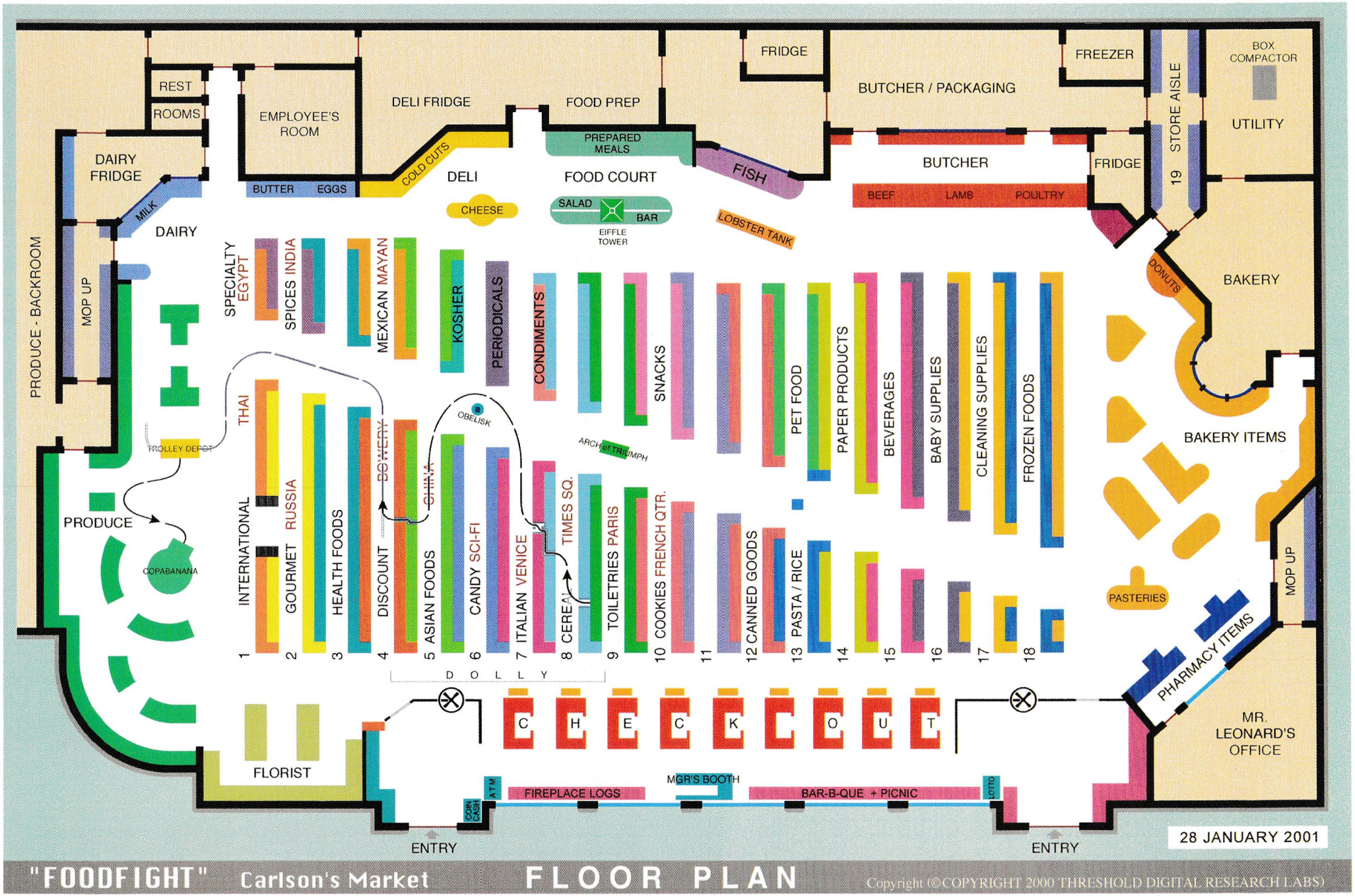
Produce section, night / Mark Nonnenmacher



Copa Banana, interior / Mark Nonnenmacher



Copa Banana, interior / Mark Nonnenmacher



Floor plan for Carlson's Market / Unknown artist



Director Larry Kasanoff displaying artwork for Foodfight! / Monica Almeida



DREAMWORKS

PRODUCTION:
2009-2015

BUDGET:
100M

CANCELED

DUE TO EXECUTIVE DECISIONS, CREATIVE DIFFERENCES, AND FINANCIAL CUTBACKS

Originally starting in 2009 under the title *Boo U* and being directed by Tony Leondis, Boo U (U standing for university) was about a ghost named Watts who was so bad at his job he had to return to ghost school. Soon, this story was scrapped, possibly due to similarities with the then in-development *Monster's University*.

For a few years no updates would be given on B.O.O. until it was revelaed Seth Rogan and later Melissa McCarthy had joined the cast for a movie now named B.O.O. (Bureau of Otherwordly Operations.). B.O.O. was about a paranormal investigator Jackson Moss (Seth Rogan), who after an unknown cause of death, becomes a ghost and joins the B.O.O.; an agency composed of ghosts dedicated to protecting humans from hauntings. Moss and his partner, Watts (Melissa McCarthy), work at defeating their most wanted haunter Addison Drake (Bill Murray), who's plan is to destroy the B.O.O. and take over the human realm.

B.O.O. would be delayed time and time again due to Dreamworks' financial status steadily declining after multiple box office bombs (the biggest of which was caused by *Rise of the Guardians*) and Dreamworks would close their PDI studio, laying off 500 employees and shelving several projects including B.O.O. Dreamworks CEO Jeffrey Katzenberg was not entirely satisfied with the way B.O.O. was going, and out of fear of competition with Disney's new film *Inside Out*. The ending was also a problem, no decision could be made in what exactly happens to Moss' character. Does he remain dead? Does he somehow resurrect to return to his son? This problem was never solved.

B.O.O. was reportedly over halfway fully animated before it was permanently canceled. Strangely enough, during its production (and even after its cancellation,) some merchandise planned for the film were released into a few stores across the country and available on Amazon. Unfortunately, only a beach towel has actually been located physically, with only pictures of an activity book and a toy arm gun being available. B.O.O. is just another Dreamworks movie that fell victim to the shutdown of PDI, and unfortunately its existence now is only within resumes and animation reels.

JACKSON MOSS

Jackson Moss is a tinkerer and investigator of the paranormal. The father of Henry Watts and the owner of Moss and Son Ghost Patrol (or alternatively Detective Ghost Shop). It's unknown what exactly happens to Moss to cause him to become a ghost, but with his entry into the great beyond he is finally given the real answer that the paranormal are real, a question he has been asking himself his entire life.









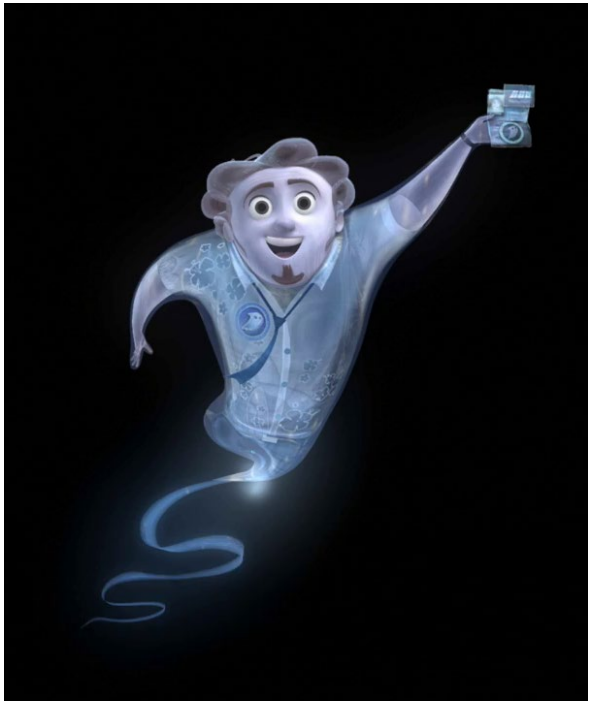
Animated sequences / Unknown, Alexis Wanneroy



3D model / Raffaello Vecchione



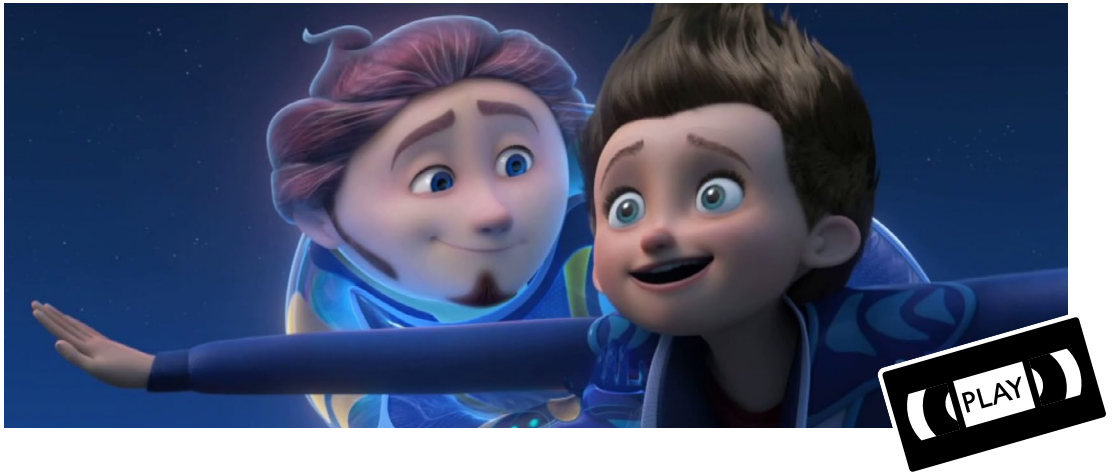
Character development / Bill Kaufman



3D model / Raffaello Vecchione



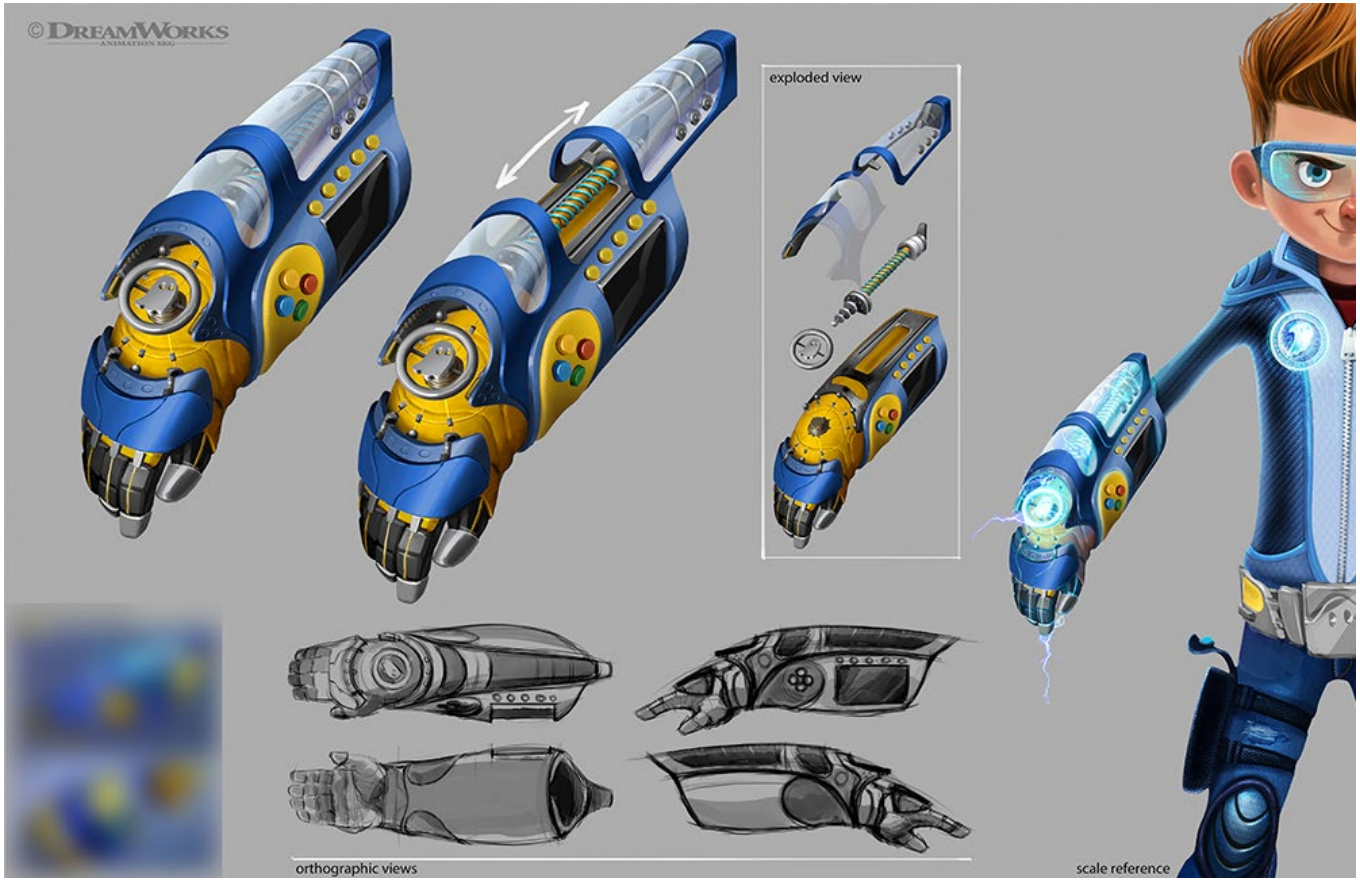
3D model / Danny Williams



Animation test / Jon Gutman

HENRY MOSS

Henry Moss is the son of Jackson Moss (obviously). Not much is known about him as a character other than he sports a team of friends like any other average tween boy and seems to follow in the footsteps of his father. When the B.O.O. needs help to defeat Addison Drake, he adopts an entirely new B.O.O. aesthetic, complete with Jimmy Neutron hair.



Accessory design / Iuri Lioi



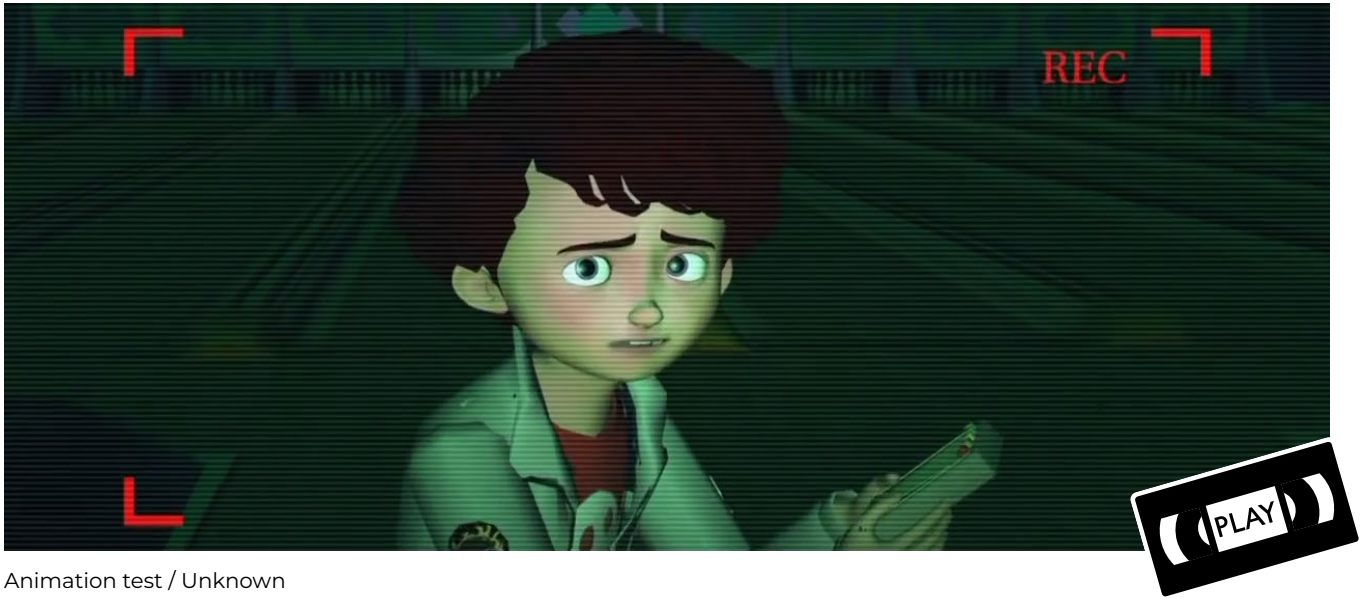
3D model / Raffaello Vecchione



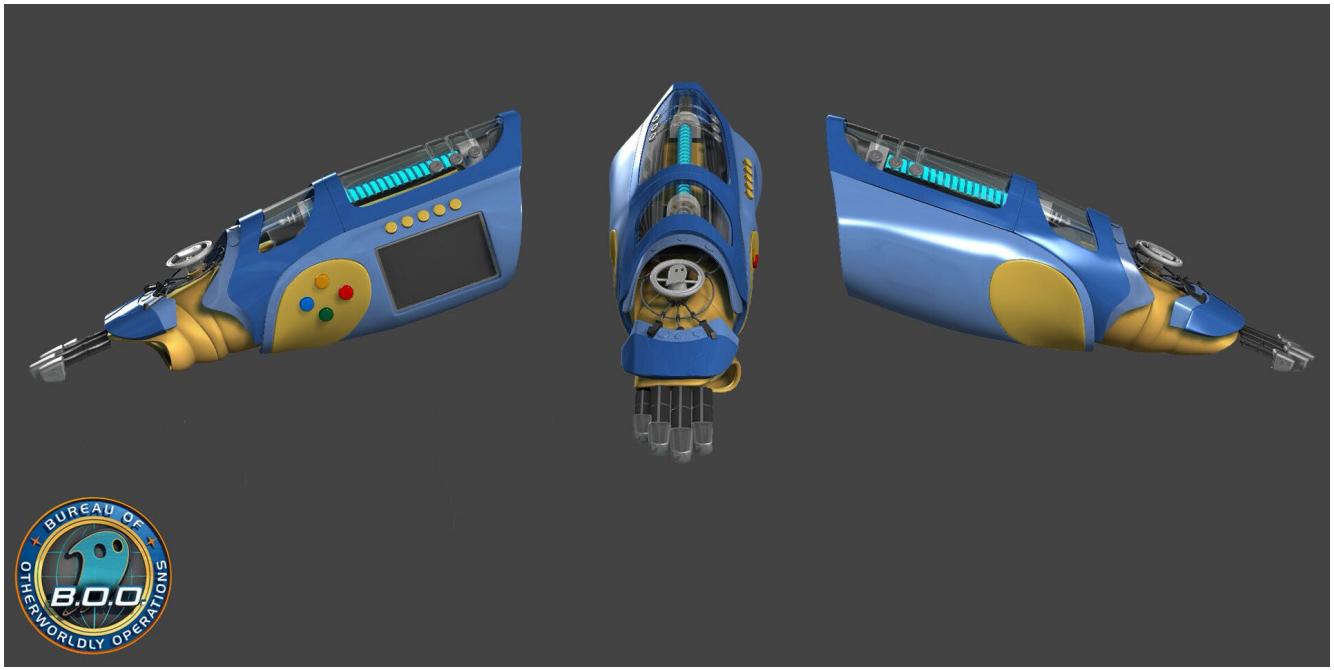


Pre-visualization / Peter Zaslav

Originally, Henry had a much closer resemblance to his father. It's unknown why the change was made from having normal hair to Jimmy Neutorn.



Animation test / Unknown



3D model / Danny Williams



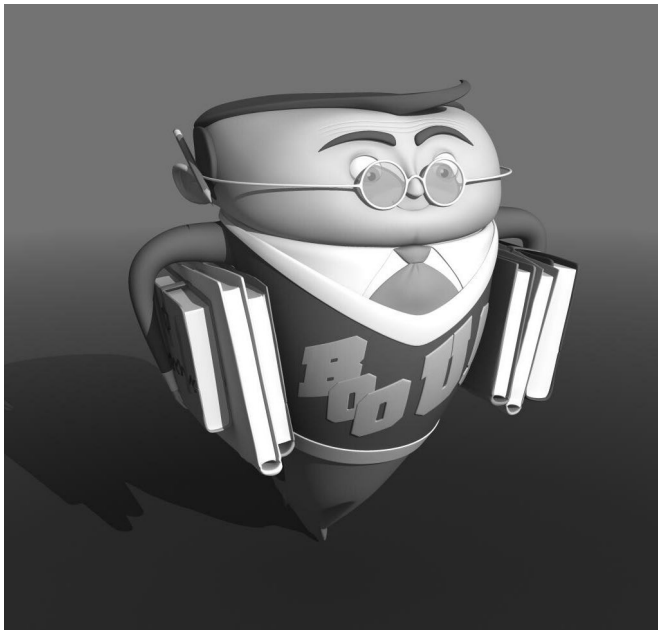
3D model / Raffaello Vecchione



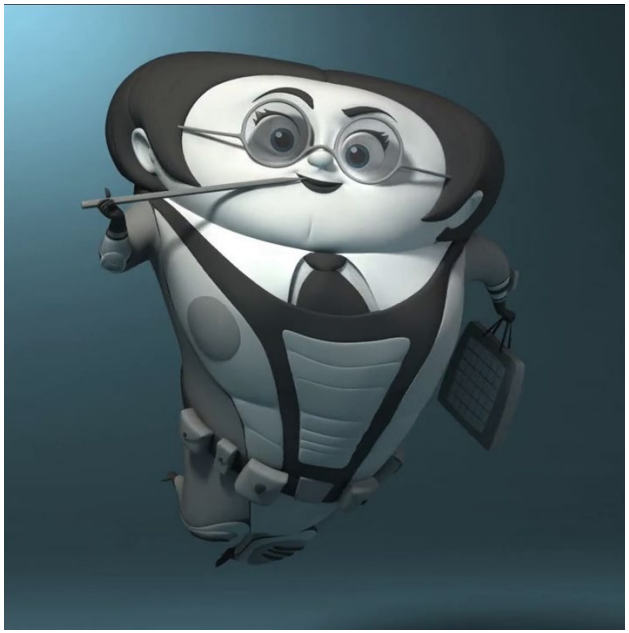
Visual development / Samuel Michlap

WATTS

Watts, a B.O.O. agent, was one of the first characters designed for the film. Originally a guy when the film was titled BOO U(niversity), Watts has a long heritage of past B.O.O. cadets that she lives up to.



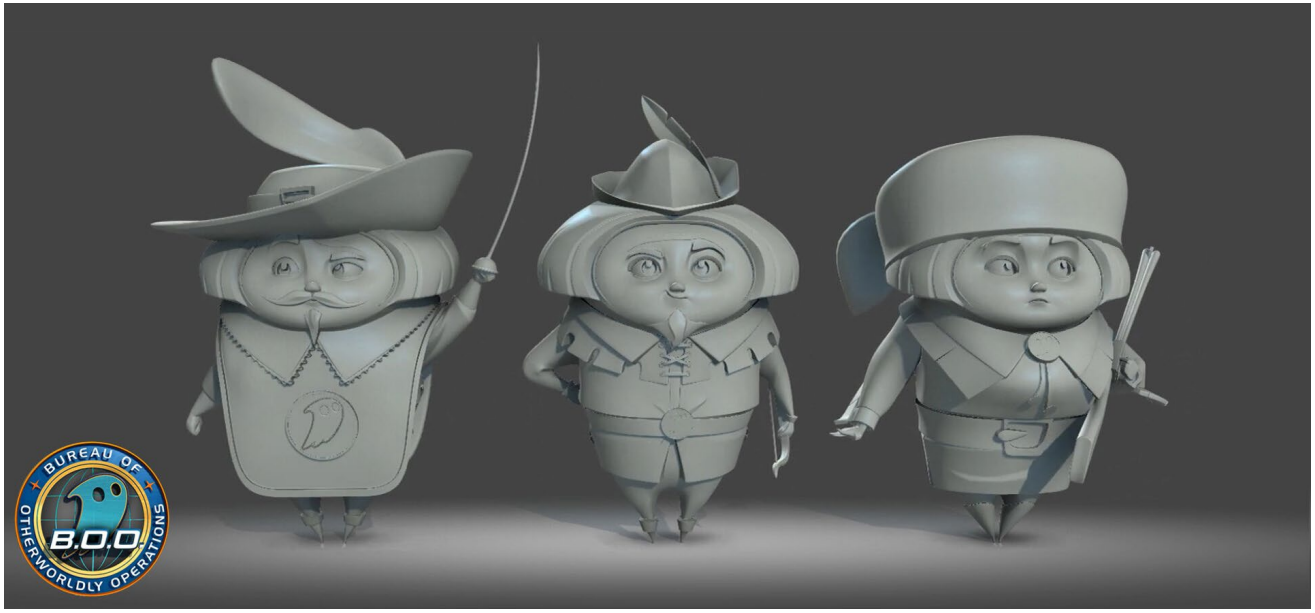
3d model / Phil Zucco



3D model / Raffaello Vecchione



3D model / Danny Williams



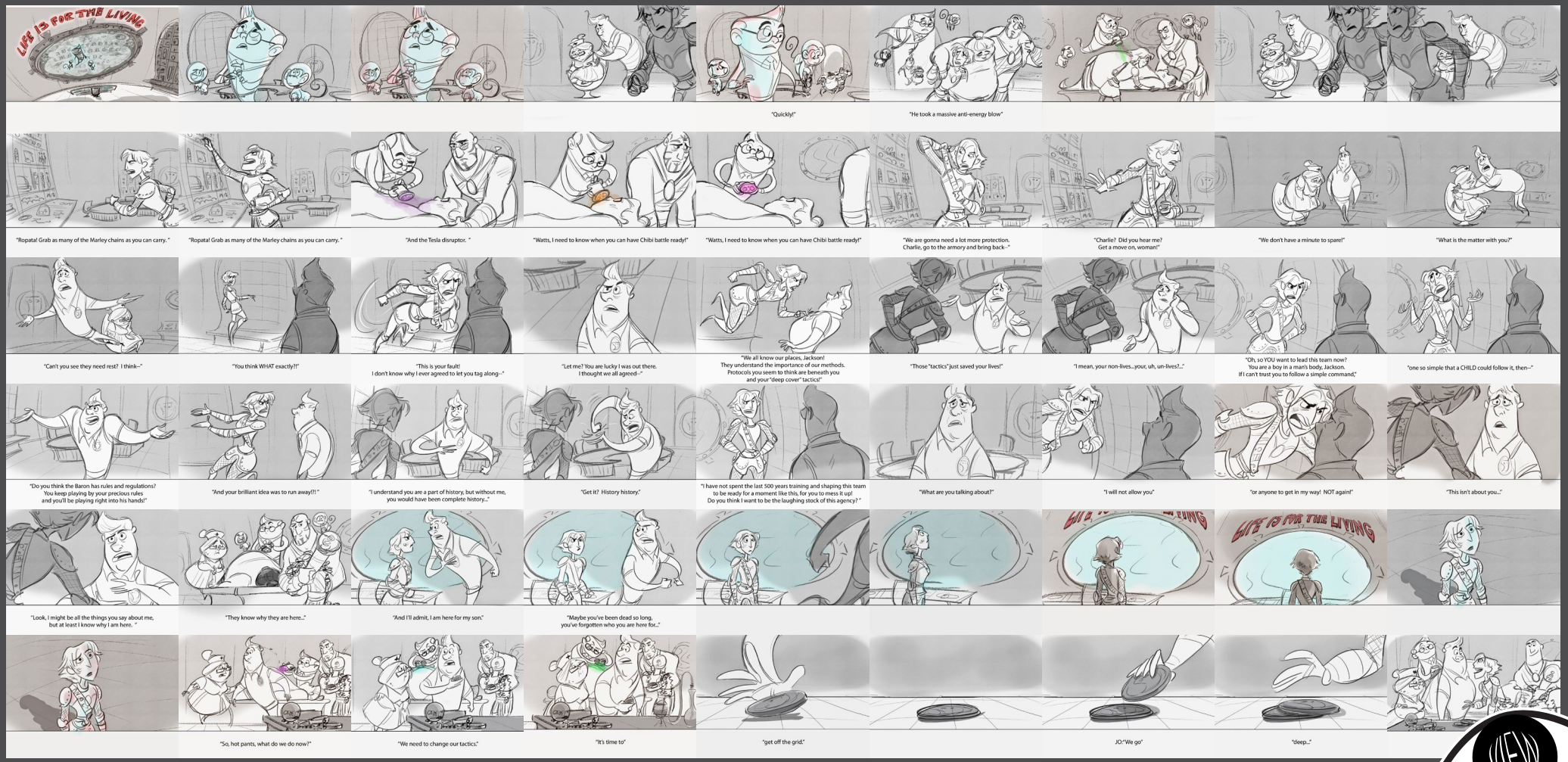
3D models / Danny Williams



Character development / Bill Kaufman



Animation test / Patrick Mate



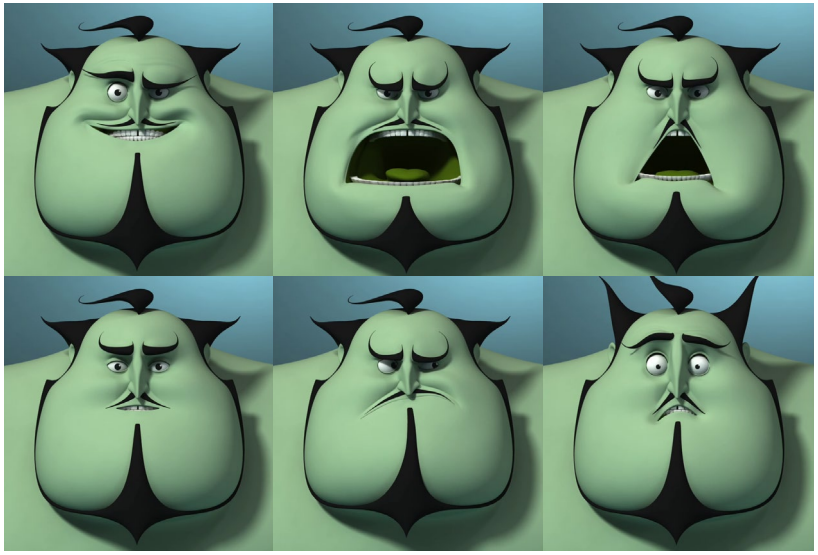
Storyboard sequence for Boo U, abridged / Kat Thorson Good

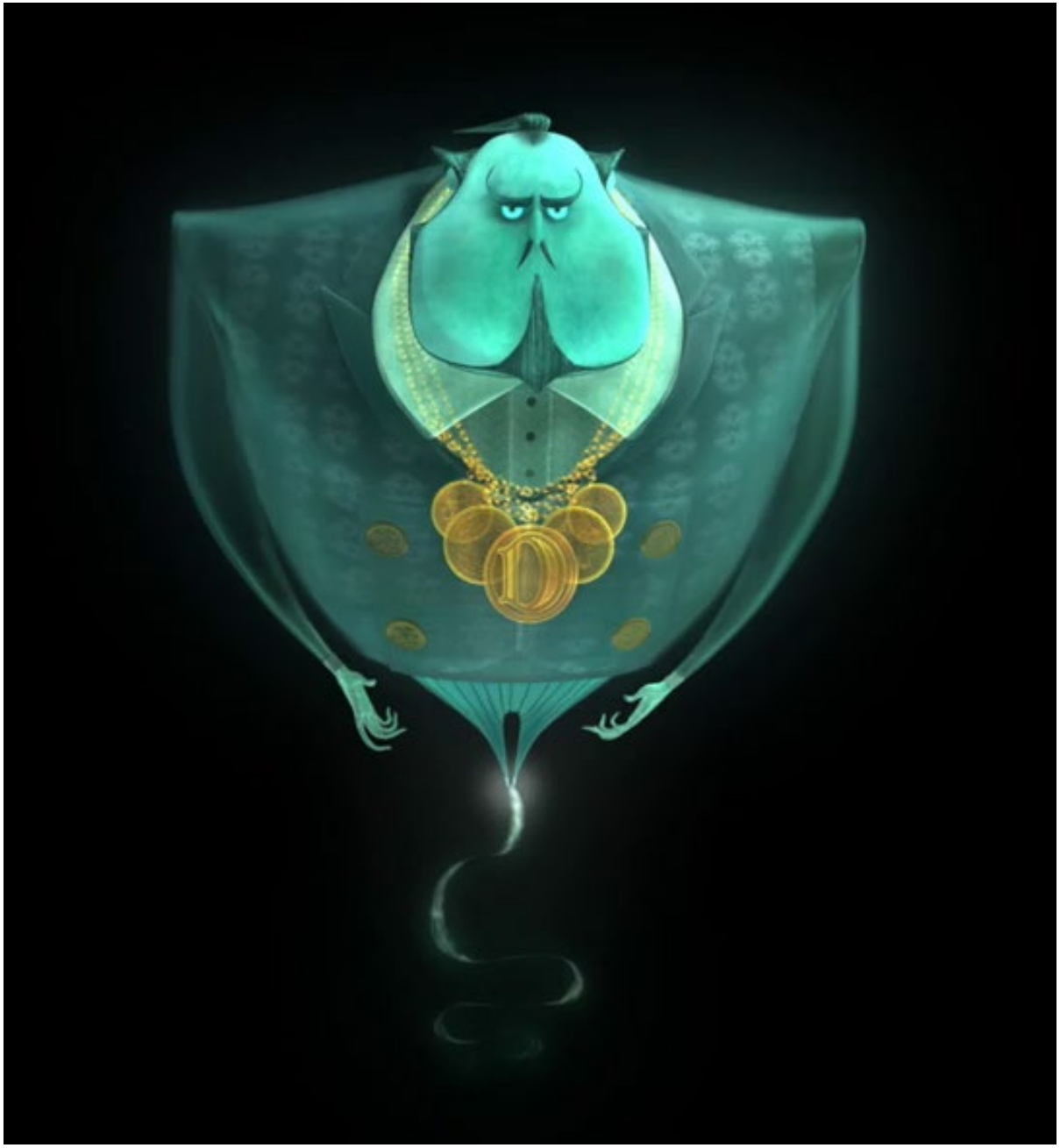


Finale storyboard sequence, excerpt / Rob Koo

ADDISON DRAKE

Addison Drake is the main threat to the B.O.O., while his motives are unknown, Drake seems to have a desire to take over the mortal world with ghosts. Using a strange energy jump rope as his main weapon, Drake is a cunning and cocky type of mob-boss leader of the other enemy ghosts.





3D model / Raffaello Vecchione

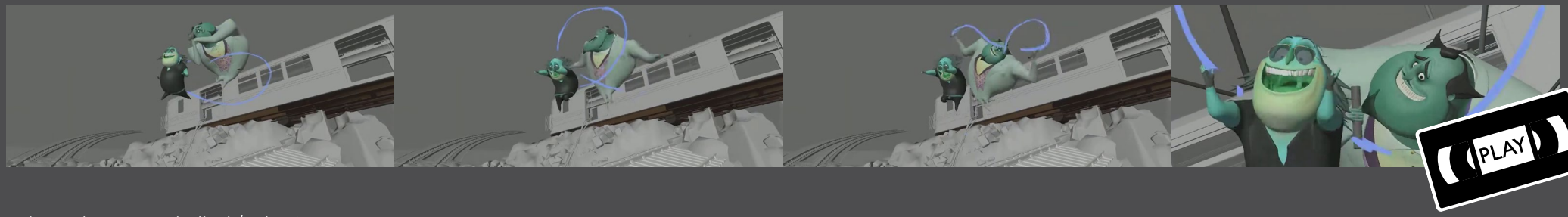


Pre-visualization / Peter Zaslav

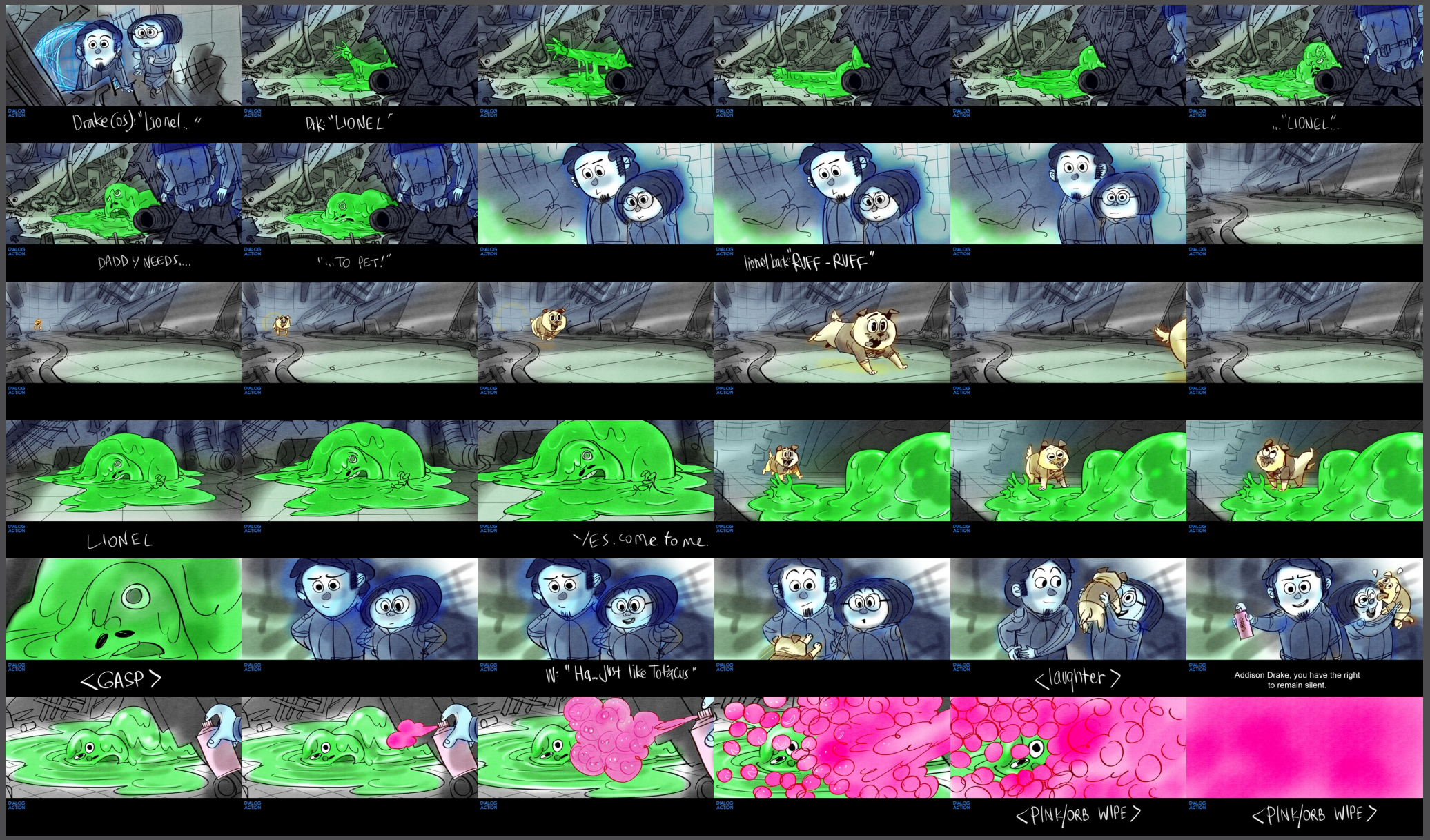




Assorted animated sequences and test / Alexis Wanneroy



Animated sequence (spline) / John Gutman



Finale storyboard sequence (excerpt) / Rob Koo

OTHER CHARACTERS



Jackson Moss' ex-wife and Dylan's mother
3D model / Raffaello Vecchione



Jackson Moss' ex-wife's husband
3D model / Raffaello Vecchione



Captain Book, a senior B.O.O. officer
3D model / Raffaello Vecchione



Henry's friend, Dylan
3D model / Danny Williams



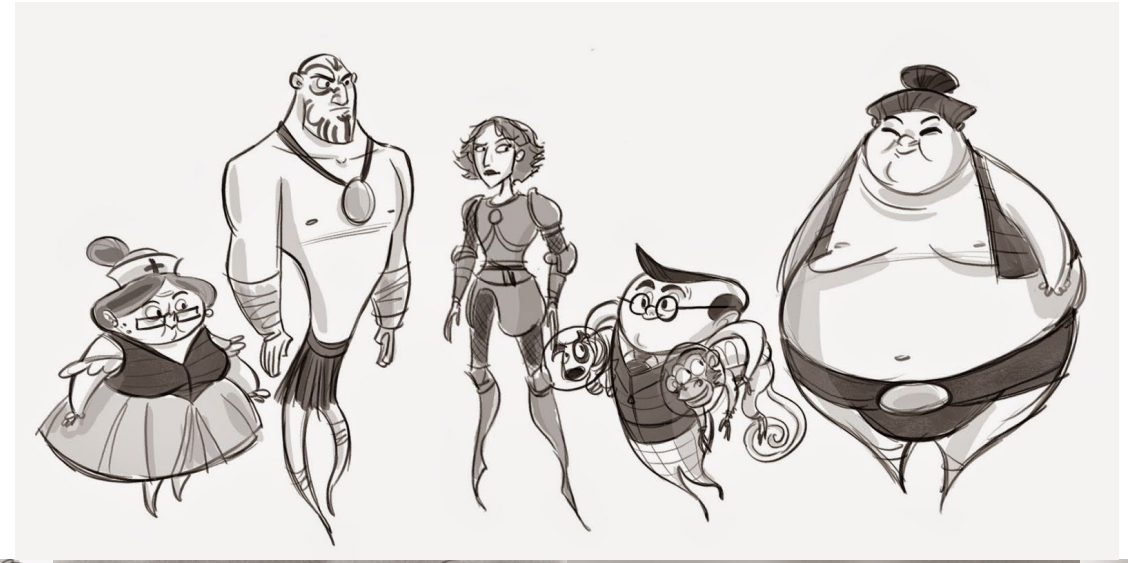
Addison Drake's dog, Lionel
3D model / Raffaello Vecchione







Character designs / David Crane





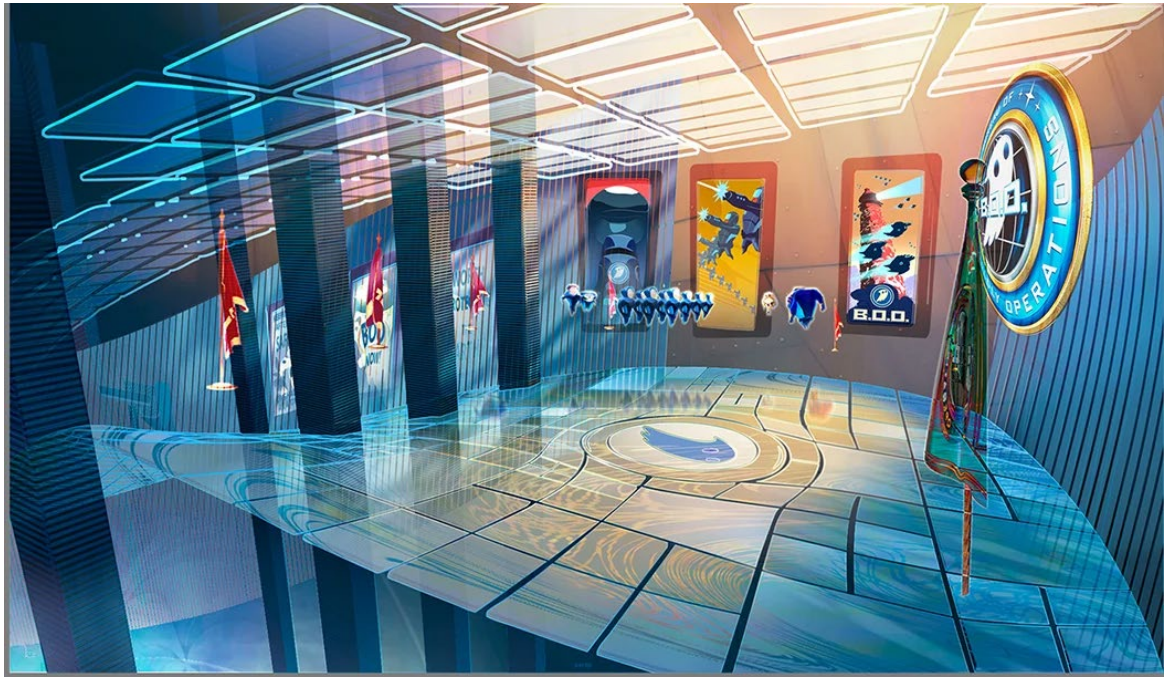
Character designs / Kat Thorson Good

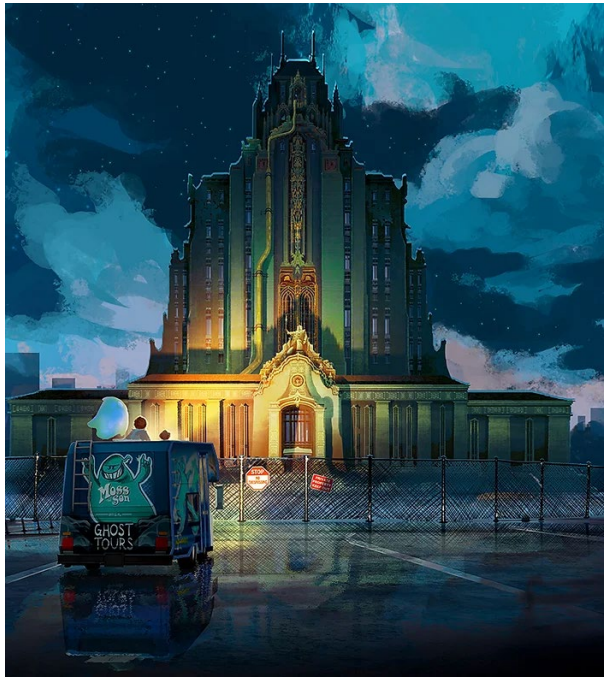


Visual development / Paul Duncan




GHOST TOURS
CHEW
BEEMAN'S
PEPSIN GUM


B.O.O.
OPERATIONS


GHOST
TOURS



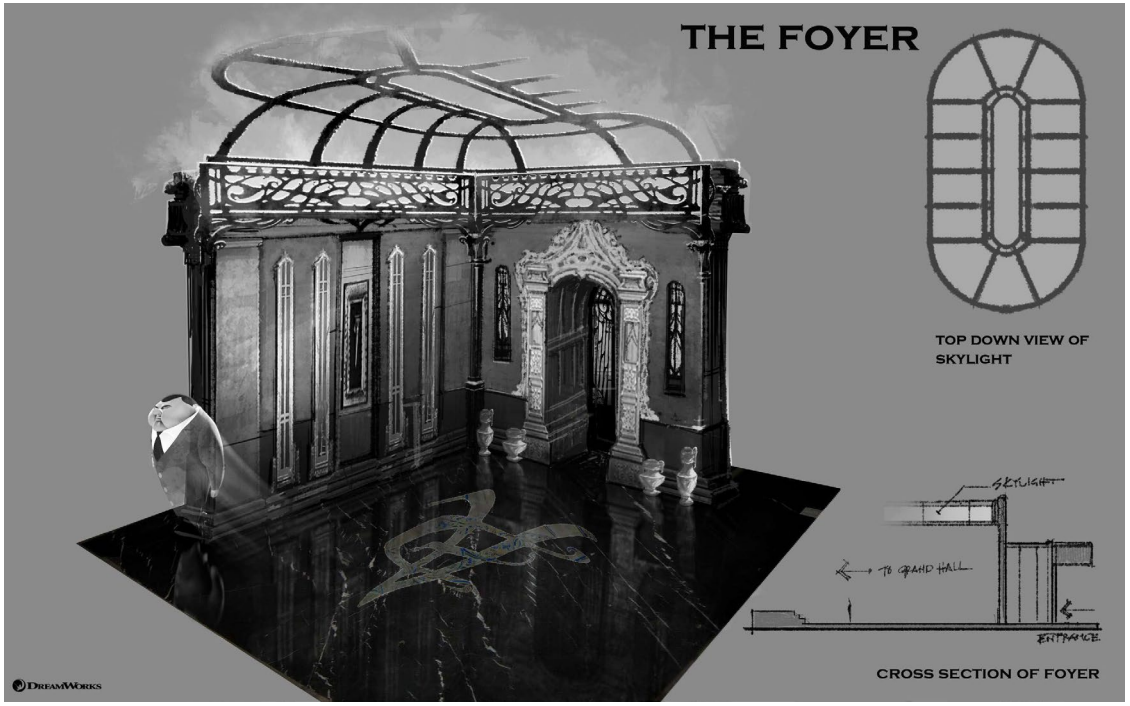


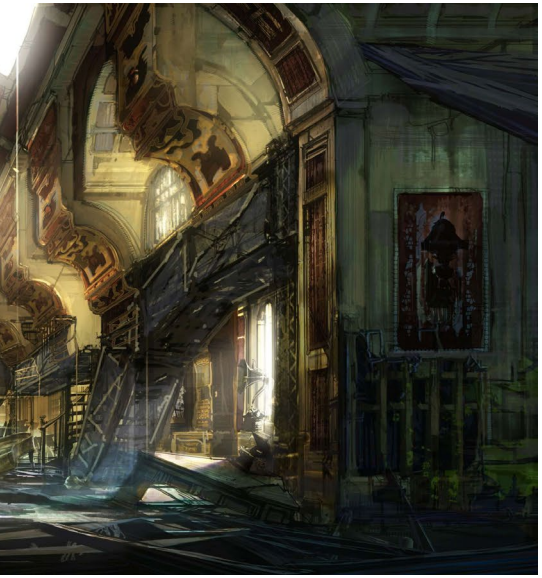


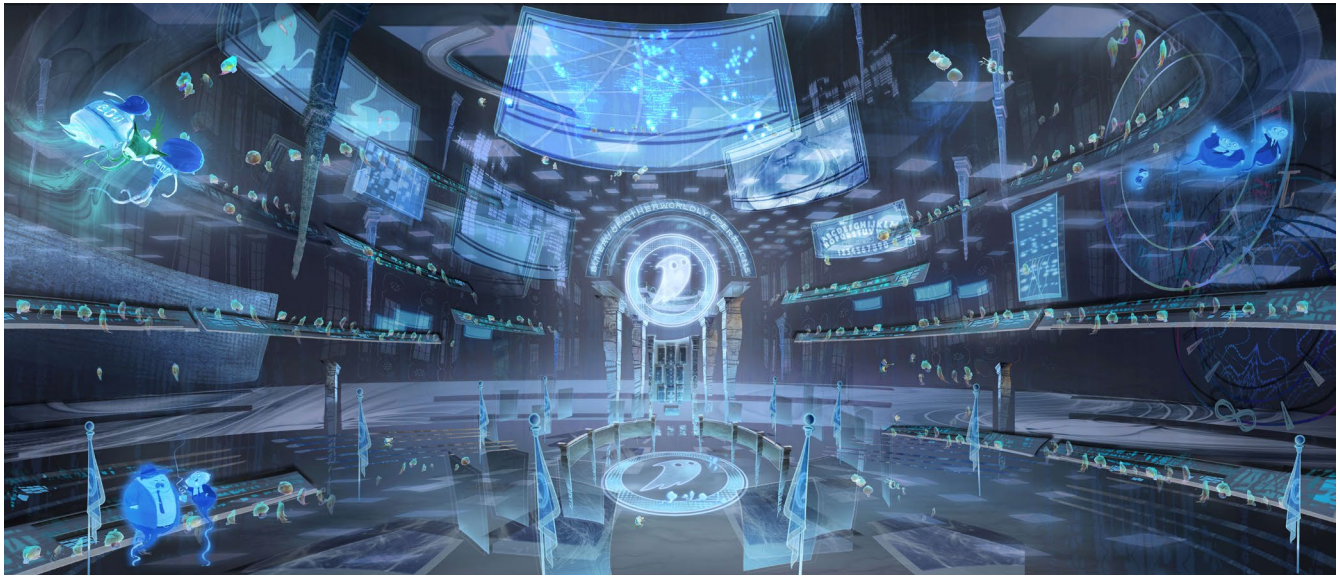


Visual development / Francisco Mora

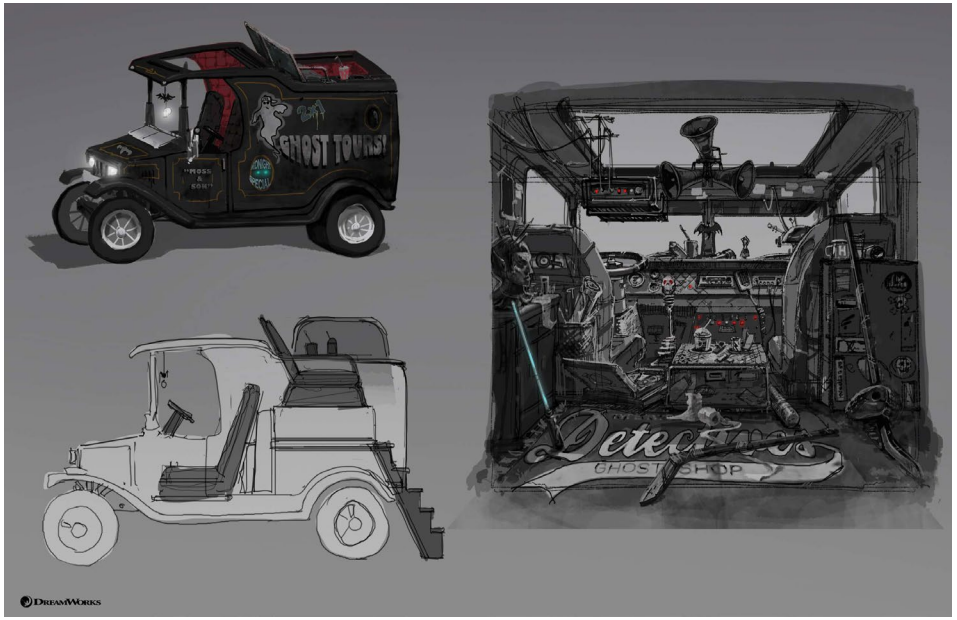

ORION


THE FOYER
TOP DOWN VIEW OF SKYLIGHT
SKYLIGHT
TO GRAND HALL
ENTRANCE
CROSS SECTION OF FOYER
DreamWorks













Visual development / Francisco Mora





Visual development / Iuri Lioi

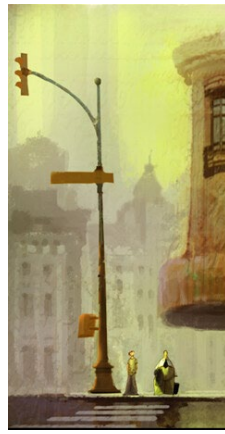
















Samuel Michlap


BREAKFAST & BURGERS
SOUL FOOD


elican
PARKING
10




Joyce's
COFFEE
& Restaurant
PARK IN REAR




GHOST TOURS
MOBB MUSEUM


BREAKFAST & BURGERS
DETROIT'S FINEST
SOUL FOOD


EAT IN
OR
TAKE OUT







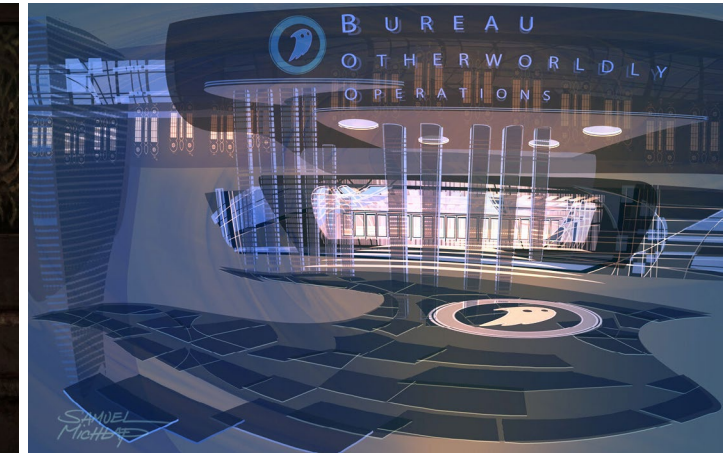


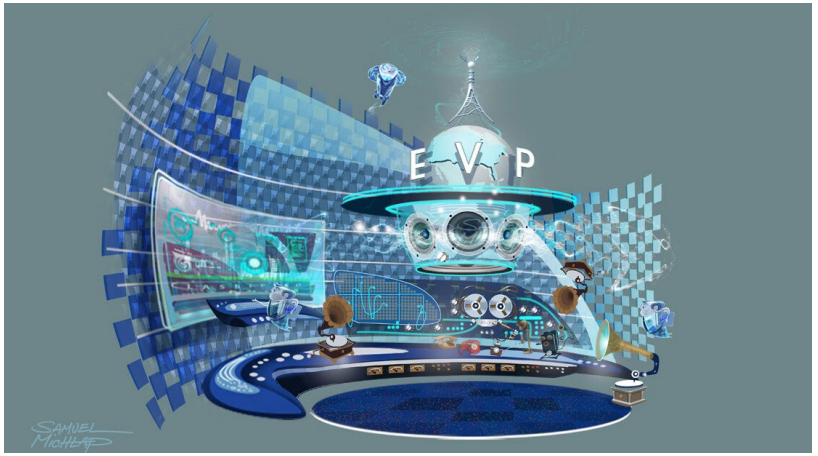




Visual development / Samuel Michlap

Mixed in here are also designs for B.O.O. when it was Boo U! Can you spot Watts' original design?


BUREAU
OTHERWORLDLY
OPERATIONS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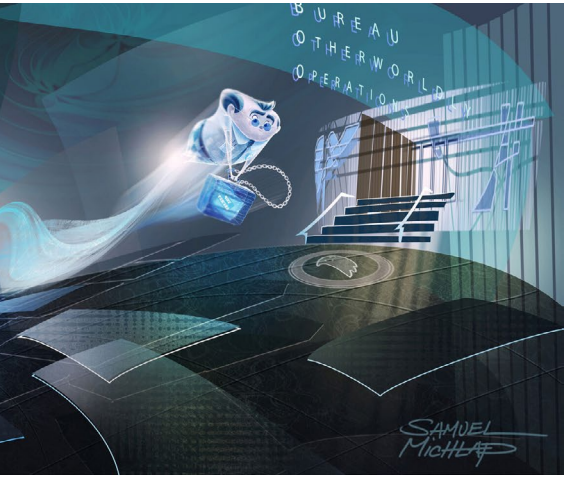
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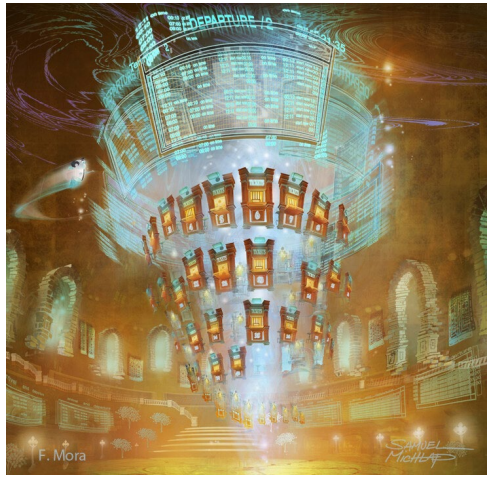
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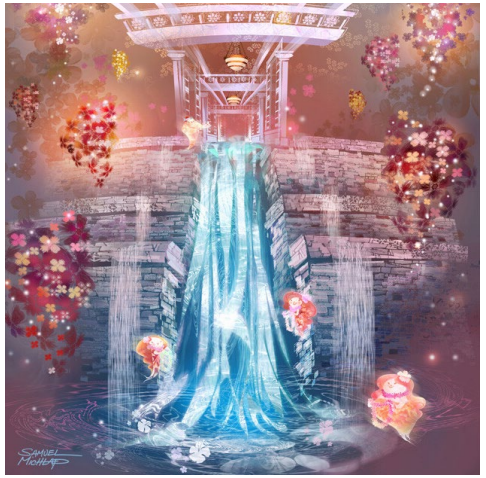
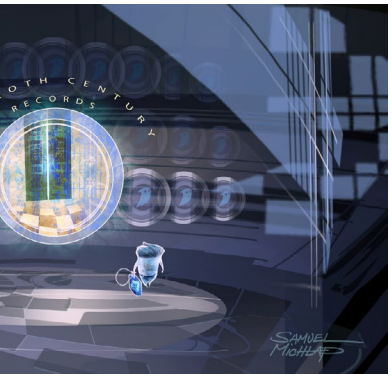
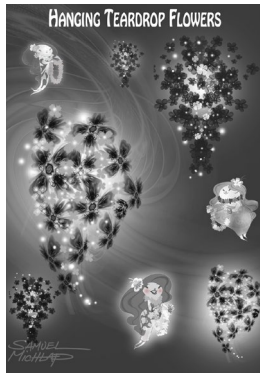





CLASS REGISTRATION
OPEN NOW
SHOW OFF YOUR
COME TO THE

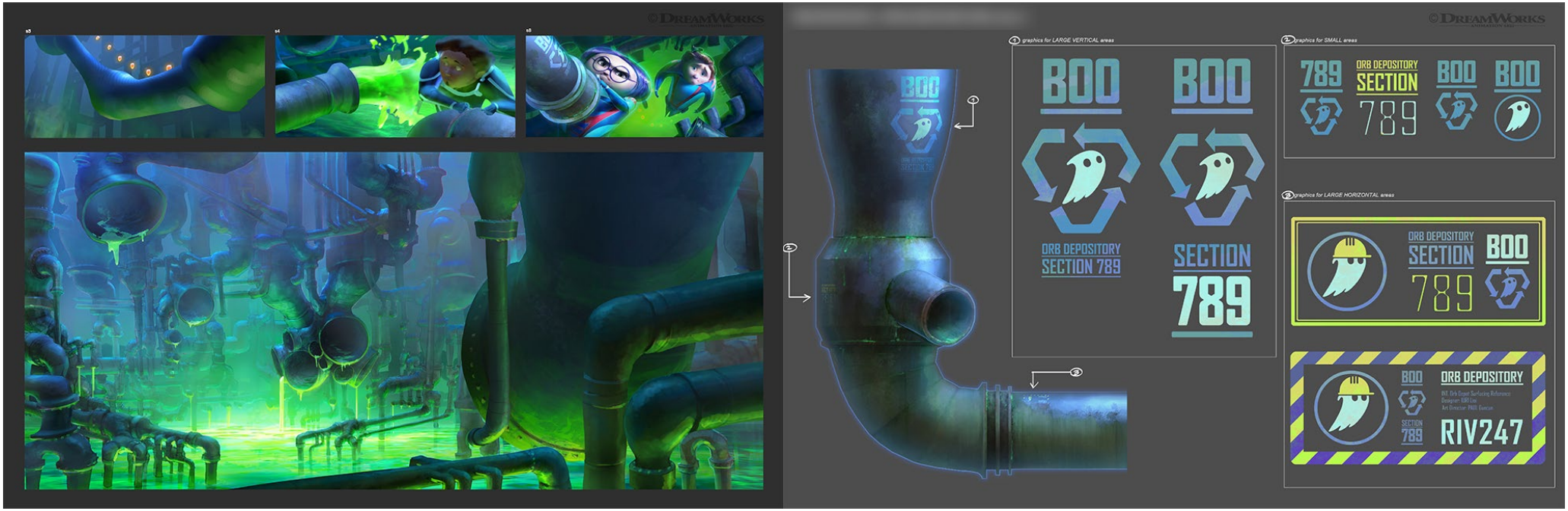

Hanging Teardrop Flowers







Visual development / Bill Kaufman





Visual development / Iuri Lioi



Visual development / Peter Zaslav


DOWNTOWN
GATEWAY
WELCOMES YOU



Visual development / Timothy Barnes

There were talks in creating a TV show called B.O.O. Academy to be made after B.O.O.'s release.
These are some environment designs for the show that never came to be.



THE INCREDIBLE MR. LIMPET

PRODUCTION:
1996-1999
2009-2014

BUDGET:
180M

CANCELED

DUE TO CREATIVE DIFFERENCES

The Incredible Mr. Limpet originally came out in March of 1964. It was a live action and animation hybrid starring television star Don Knots in the lead role, based off the book Mr. limpet by Theodore Pratt. A somewhat successful film, telling the story of a shy book keeper who is turned into a fish and ends up helping the Navy fight the Nazis during the second world war.

In 1996, Warner Bros. decided to re-imagine the story of Mr. Limpet, hiring *Space Jam* screenwriter duo Steve Rudnick and Leo Benvenuti. By 1997, Jim Carrey was on board for the lead role, and in 1998 Steve Oedekerk was hired as both its writer and director. Ten million dollars were spent on an animation test to turn Carrey's face into a fish. Top of the line motion capture technology was used to make it as convincing as possible, though it was all for naught. Carrey would leave the project in 1999, and right behind him would be Steve Oedekerk. Other actors, such as Robin Williams, Mike Myers, Adam Sandler and Chris Rock were considered to replace Carrey's role, but none of them were interested. After displaying the animation test to director Brad Bird as a pitch, he was disgusted by its appearance and said it was the most horrifying thing he'd ever seen. *Beavis and Butthead* creator Mike Judge was soon hired in 2000 as co-writer and director, however Judge's version seems to have never made it to shooting, especially with a star still undetermined.

For nearly a decade the Limpet project would be shelved, until in 2009, Kevin Lima, director of *Enchanted*, was hired as a director. The next year, actor Zach Galifianakis was in negotiations to star as Limpet. In 2011, Richard Linklater was set to direct Mr. Limpet instead. By 2014 the cast included Jon Hamm, Kevin Hart, Keegan Michael-Key, Jordan Peele, and Zach Galifianakis. Though just a month after this announcement, Linklater would leave as its director and concentrate on making *Everybody Wants Some!!!* Though filming was meant to start before the end of 2014, Warner Bros. never seemed to find another director to take on the project. The plot differences between this version and its original remain unknown, and the project has simply been left in voice recordings, storyboards, animation tests, and visual development.

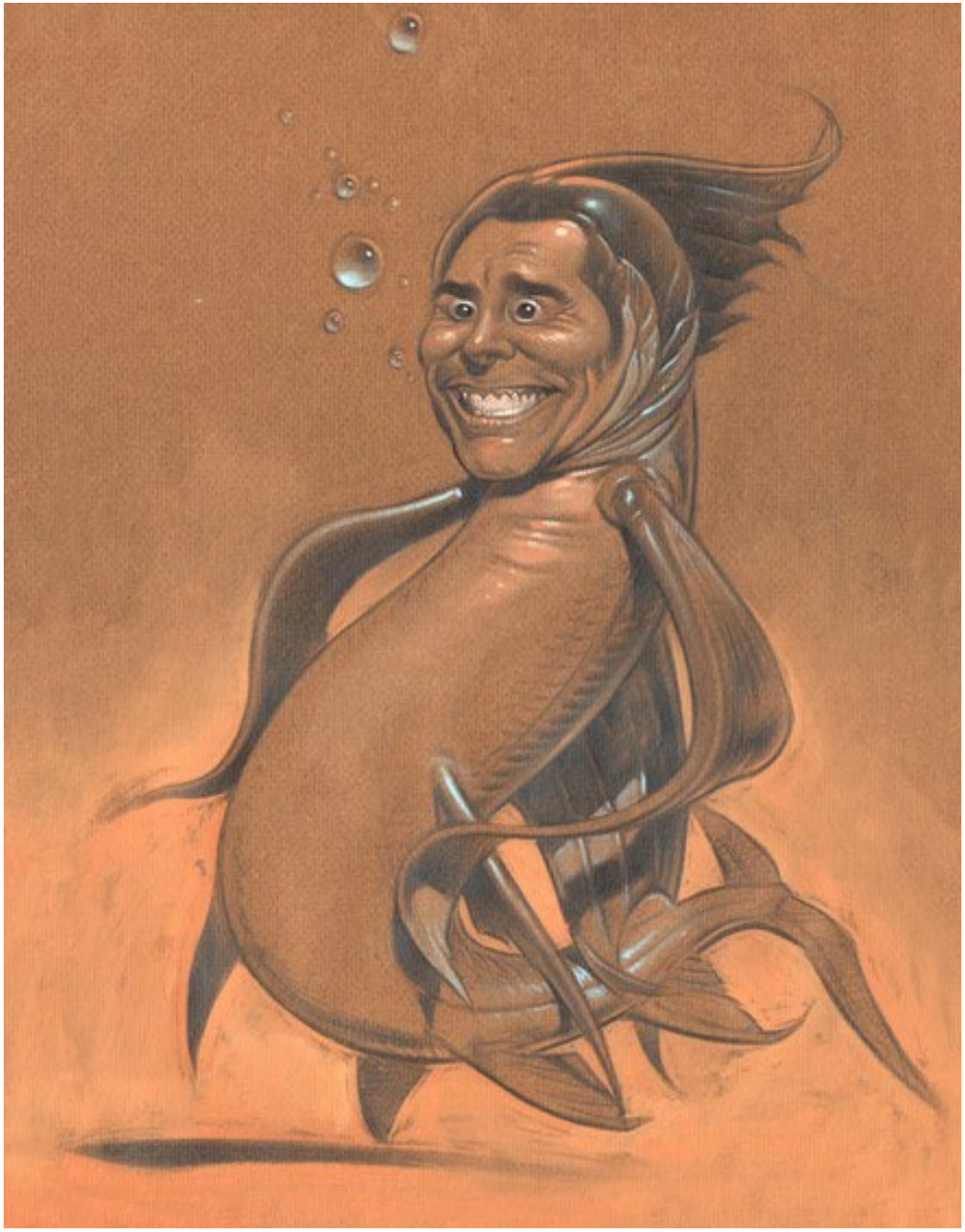






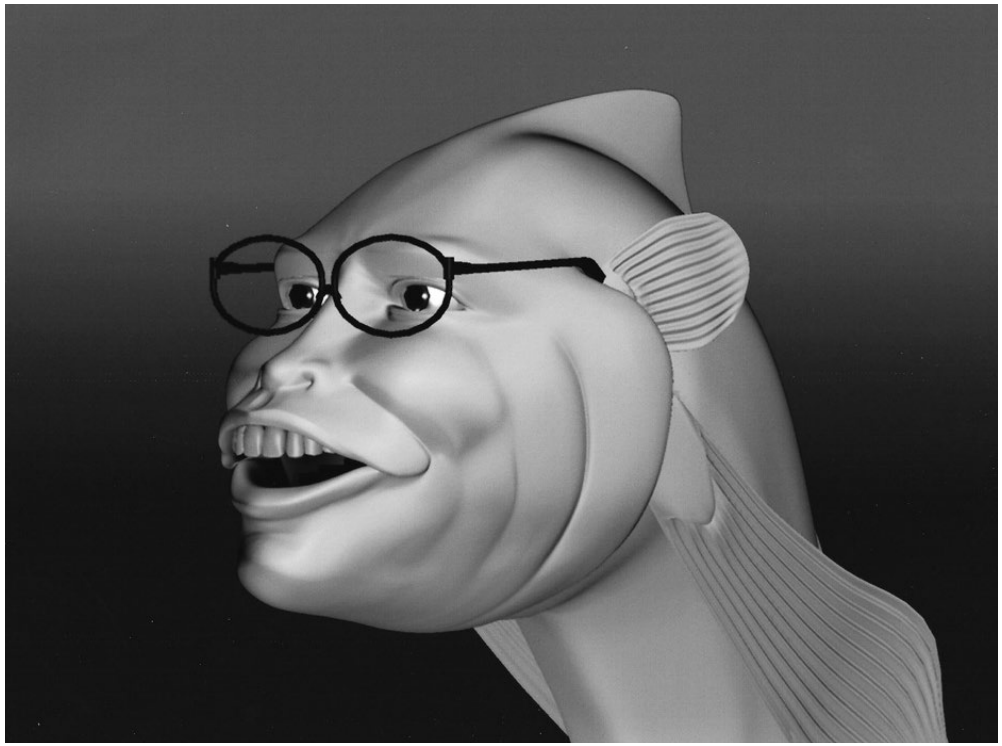


Character development / Bob Camp



Visual development / Richard Dolan





Visual development / Christian Bouyer



Animation test / Bryant Reif



Face sculptures / Tom Hester

"IF YOU SAW THIS IN THE WATER, YOU WOULD GET OUT OF THE WATER AND RUN SCREAMING AND TELL EVERYONE THE WORLD WAS ENDING."

- Brad Bird after seeing test footage of Jim Carrey as Mr. Limpet



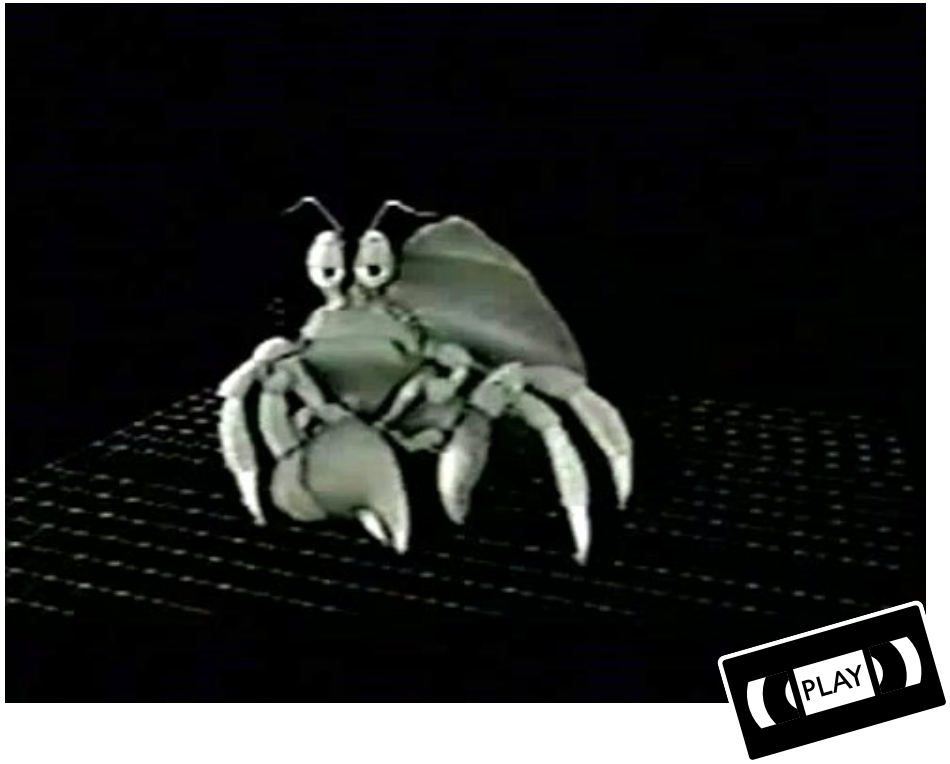




Moe and Sheldon, character development / Joe Hester

Sculpture / Chris Peterson





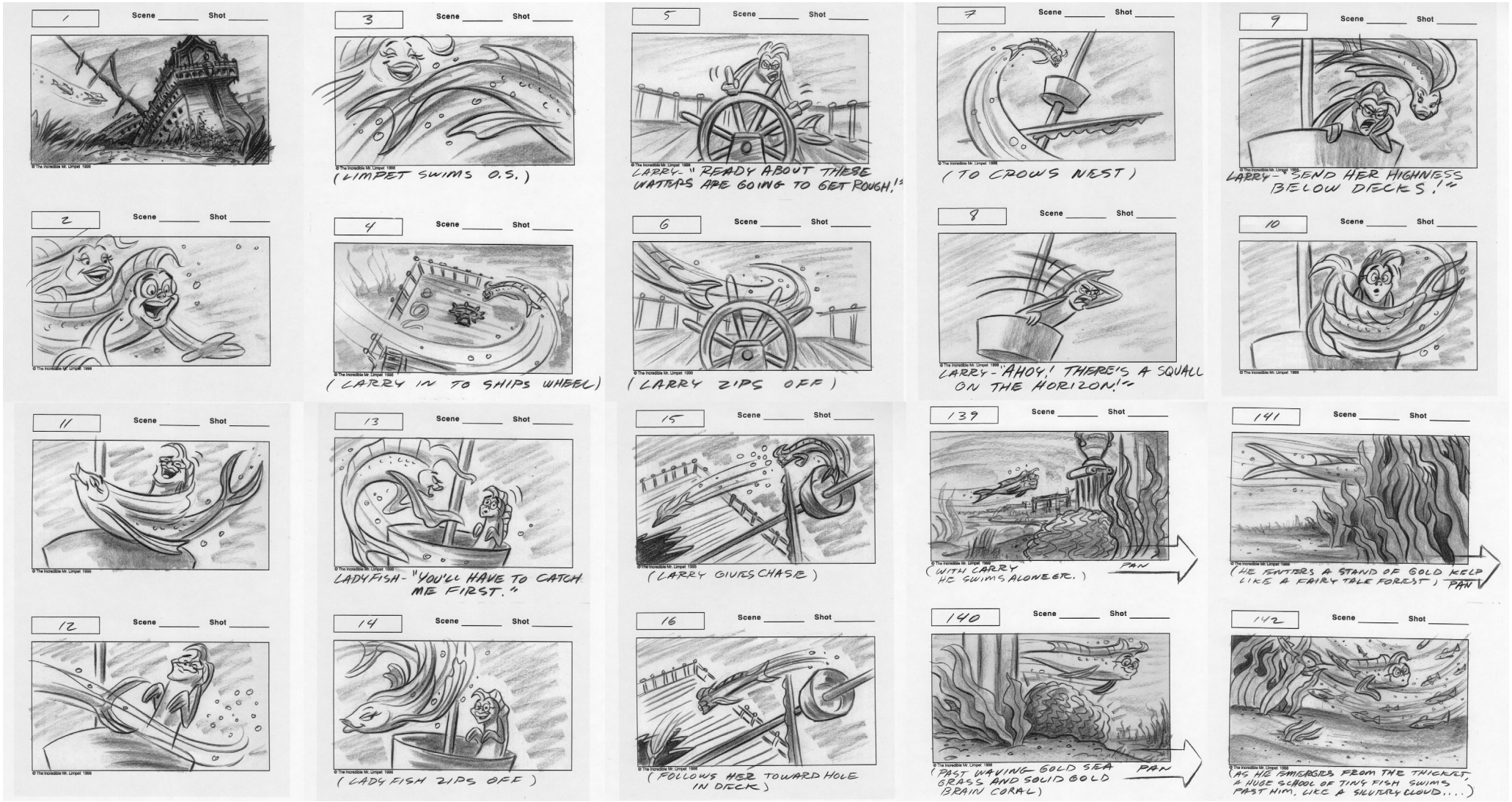
Animation test of Crusty / Mark Farquhar



Visual development / Christian Bouyer

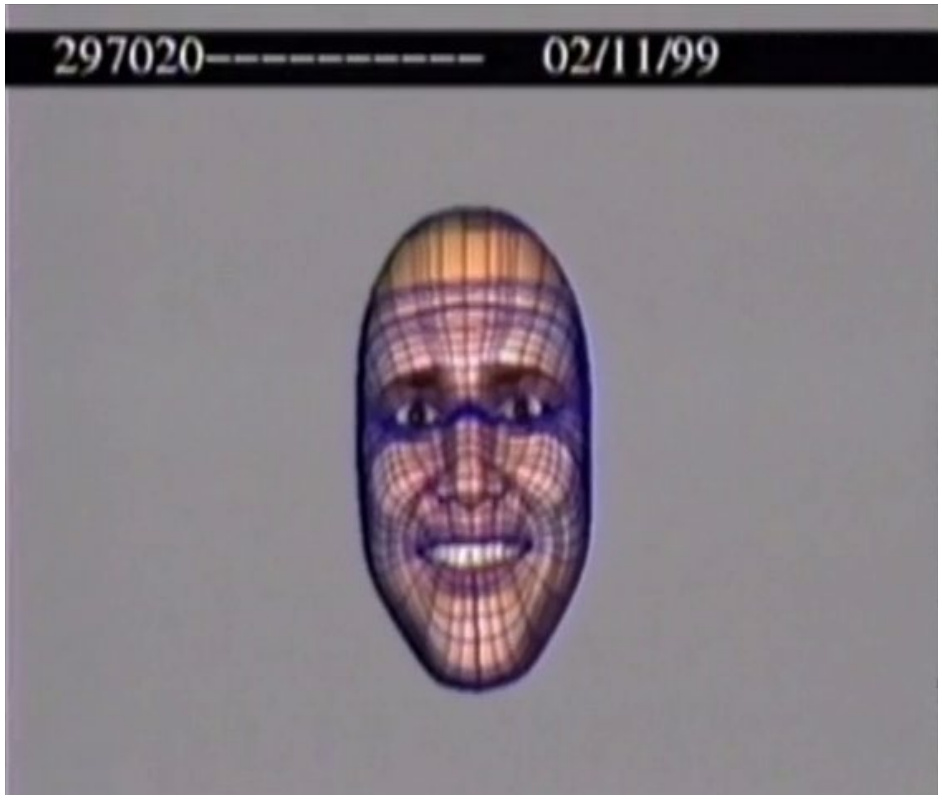


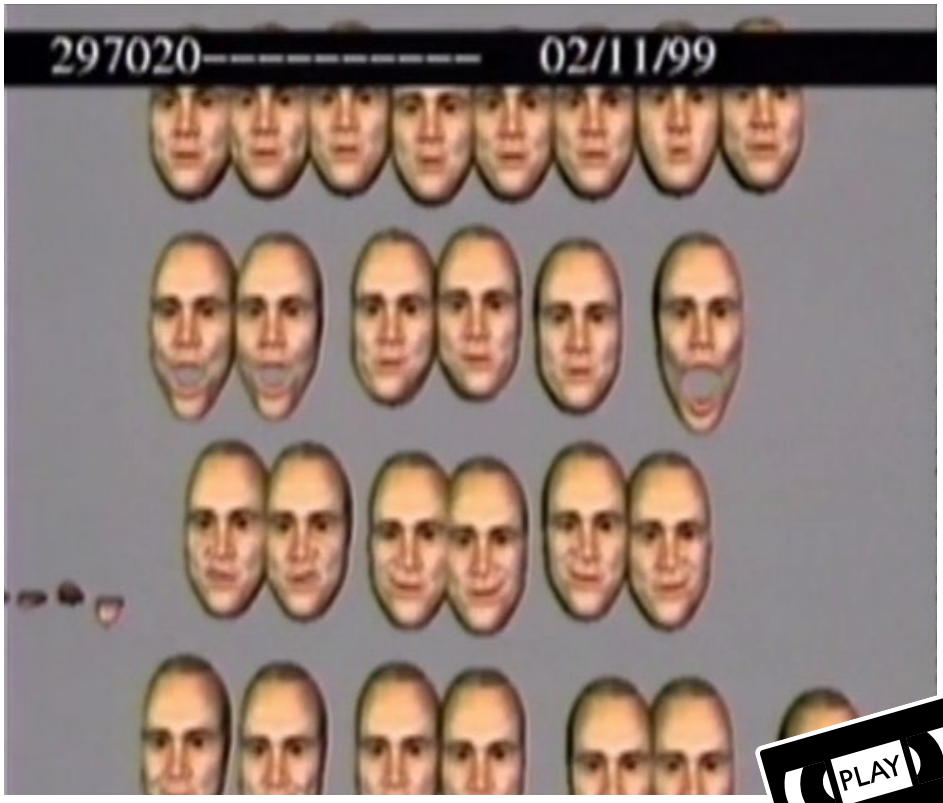
Visual development / Walter P. Martishius



Storyboards / Harry Sabin







Facial tracking study / Hiroki Itokazu



Zack Galifianakis as Mr. Limpet, character design / Barry Reynolds



Storyboards / David Lux

JOE JUMP



PRODUCTION:
2005-2008

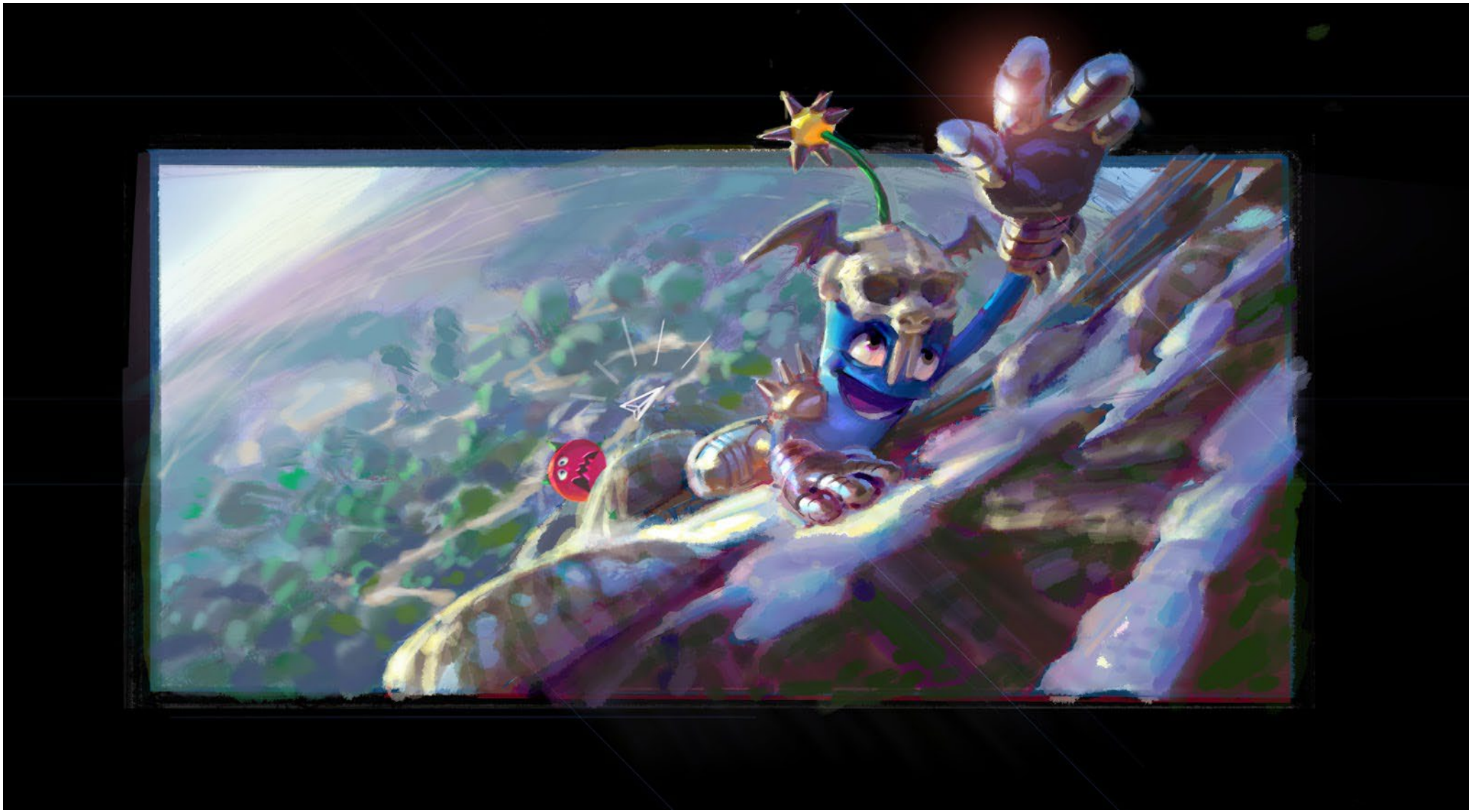
CANCELED

DUE TO EXECUTIVE DISAGREEMENTS AND RESTRUCTURING

Joe Jump was the brain child of Disney story artist, voice actor and assistant animator Sam Levine. Levine came up with the concept of a forgotten eighties video game character wanting to modernize and upgrade himself by "jumping" into other games. The script was originally written by him and then-unknown screenwriter Jared Stern and with that, visual development at Disney began. Trips were taken to Tokyo to get rights cleared for classic game characters and the main character himself was intended to be traditionally animated in contrast with other CGI characters and environments.

Joe Jump, the titular character, was inspired by the artwork on the original arcade cabinet of Pac-Man, being a small, abstract, silly looking character. Joe also had a love interest, who's name is unknown, along with enemies known as Loogie 1, 2, 3, and 4. After growing tired of his life as a decades old video game character, Joe decides to go to other, more violent and advanced games, to modernize himself. With every upgrade Joe would lose more of himself, journeying anywhere between Asteroids to a Halo-inspired game featuring demonic hell beasts and super-armored space cadets. The details of Joe Jump's plot are shrouded in mystery, behind brick walls of NDAs and fuzzy memories.

In 2008, less than two years after John Lasseter was made Chief Creative Officer, Joe Jump's plug would be pulled, likely due to it not being as traditionally Disney as Lasseter preferred. Levine would leave as soon as Joe Jump was canceled, and that same year Rich Moore was hired at Disney, already with the idea of an animated film set within a video game world. Joe Jump wasn't the first project Disney had in mind with this concept. During the nineties, talks were had about a separate film titled High Score, also set within a video game world. Details on this particular production, however, are non existent. Moore's idea would slowly transform into Reboot Ralph, and Joe Jump was dropped entirely. Reboot Ralph would transform into Wreck It Ralph, and one 500M dollar box office smash later, here we are. Though Joe Jump never even made it to test animation, he was still the first real foothold in Ralph's conception. Just, unfortunately, without any of its original pieces except for its basic plot point: what if a video game character left its own game?



Visual development / Dan Cooper
Joe Jump continues to get new upgrades. Behind him is Loogie and "Ship" the space ship from Asteroids.



Pac-Man / Midway Mfg.

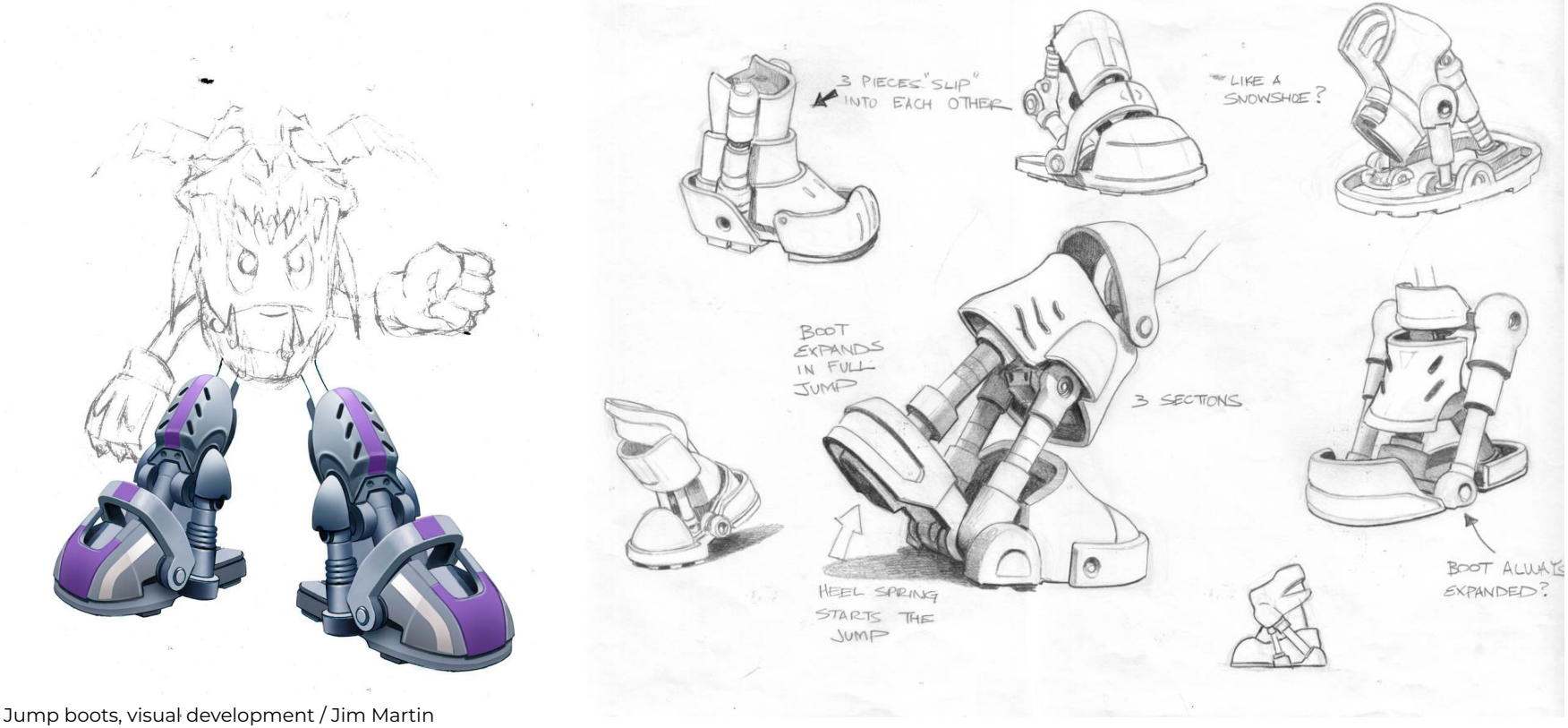


Joe Jump with Loogie / Sandro Cleuzo

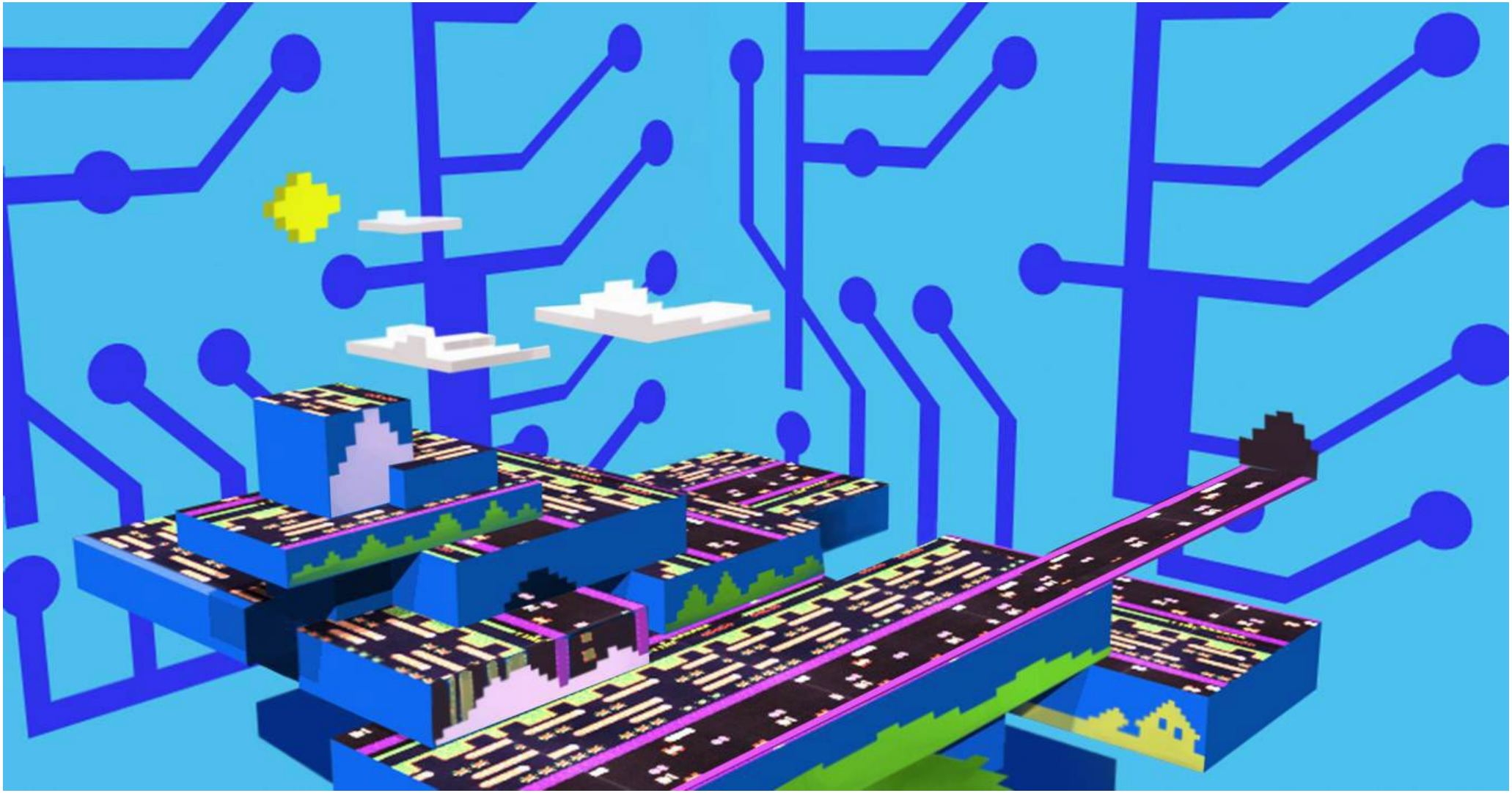
Joe Jump / Sandro Cleuzo
Joe Jump's character was inspired by Pac-Man's original Western design



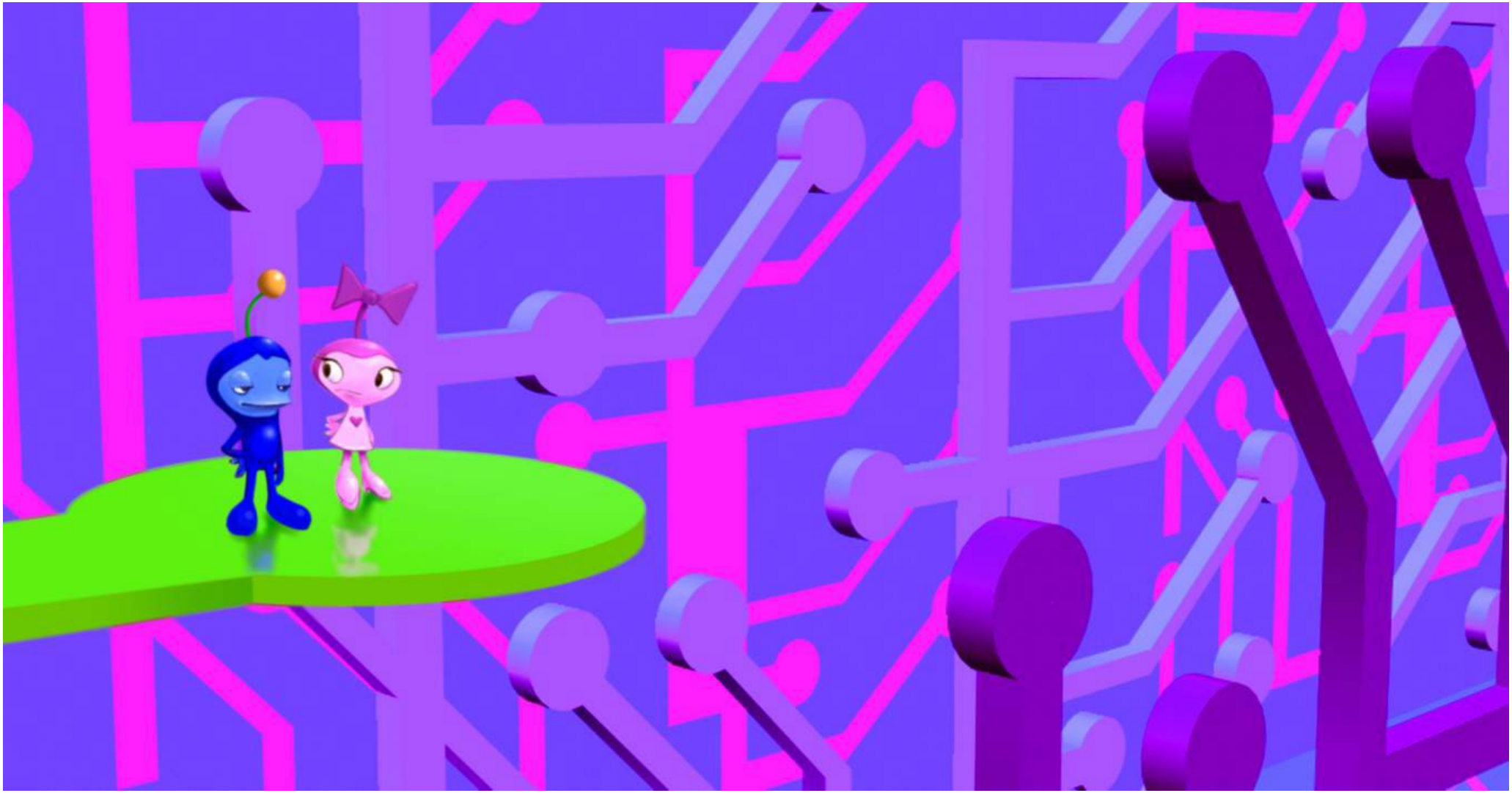
Loogie(s), character development / Sandro Cleuzo



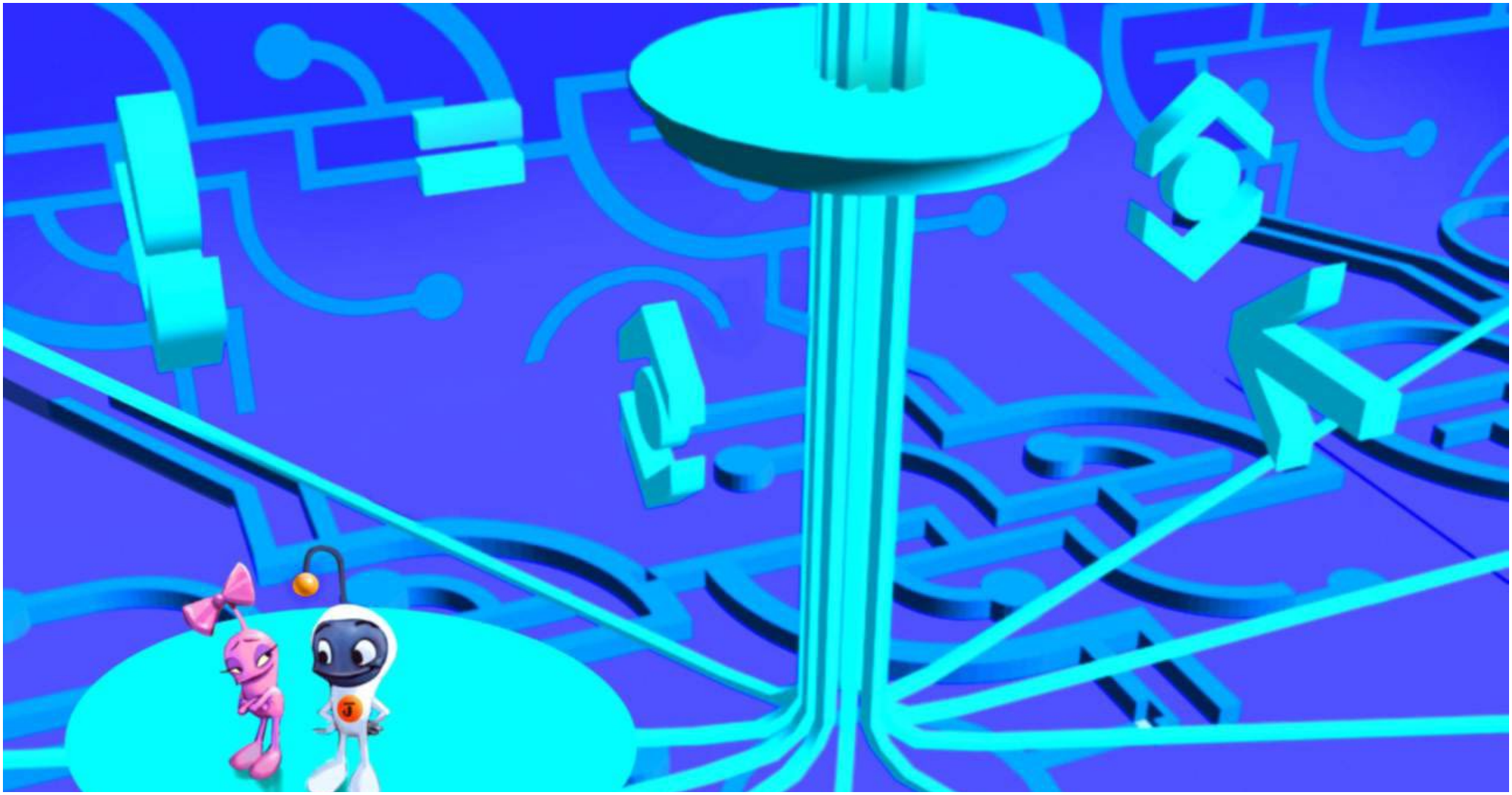
Jump boots, visual development / Jim Martin
Joe Jump acquires various power ups by game jumping



Inside Frogger, visual development / Jim Martin



Inside Asteroids, visual development / Jim Martin

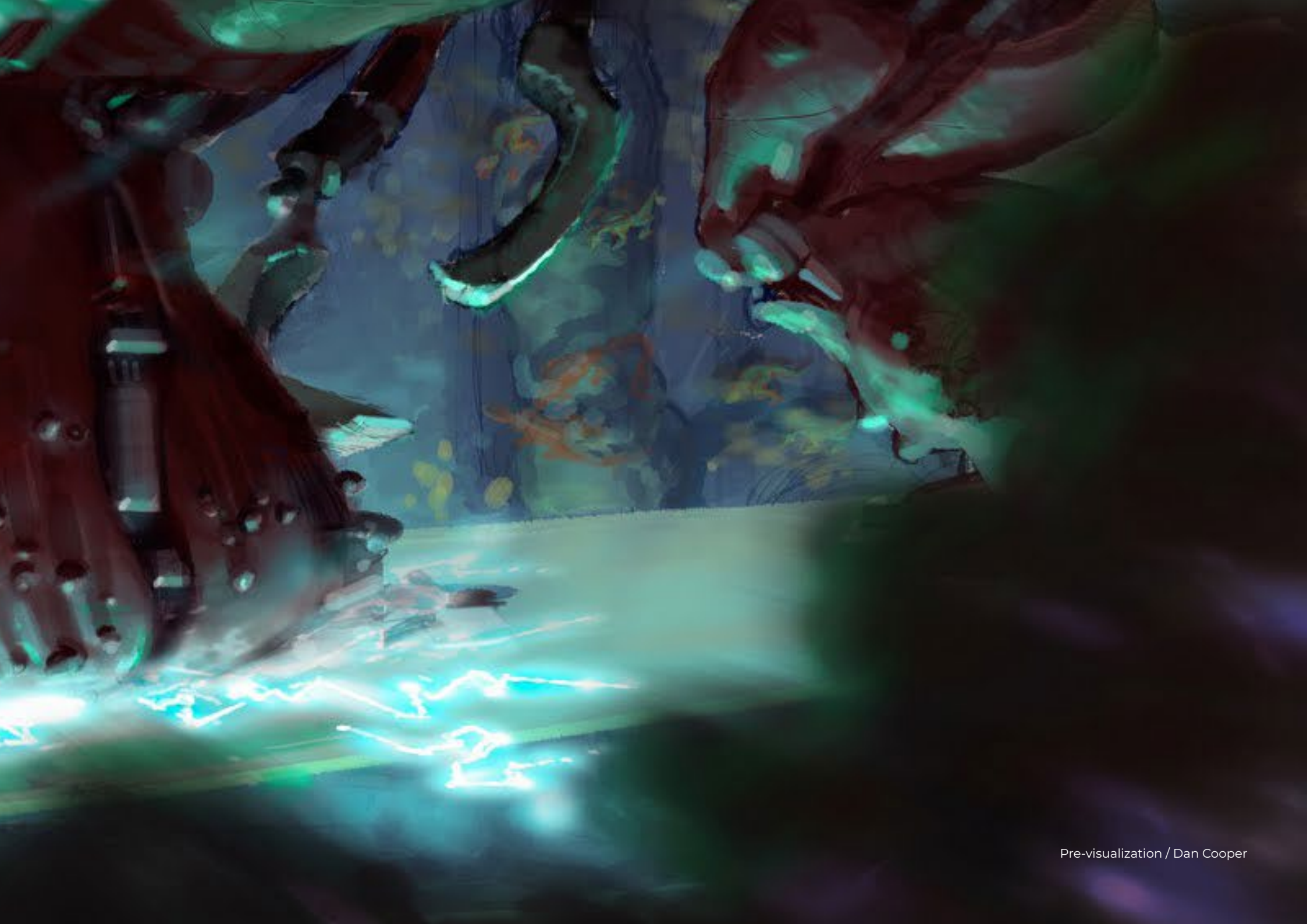


Inside Asteroids, visual development / Jim Martin

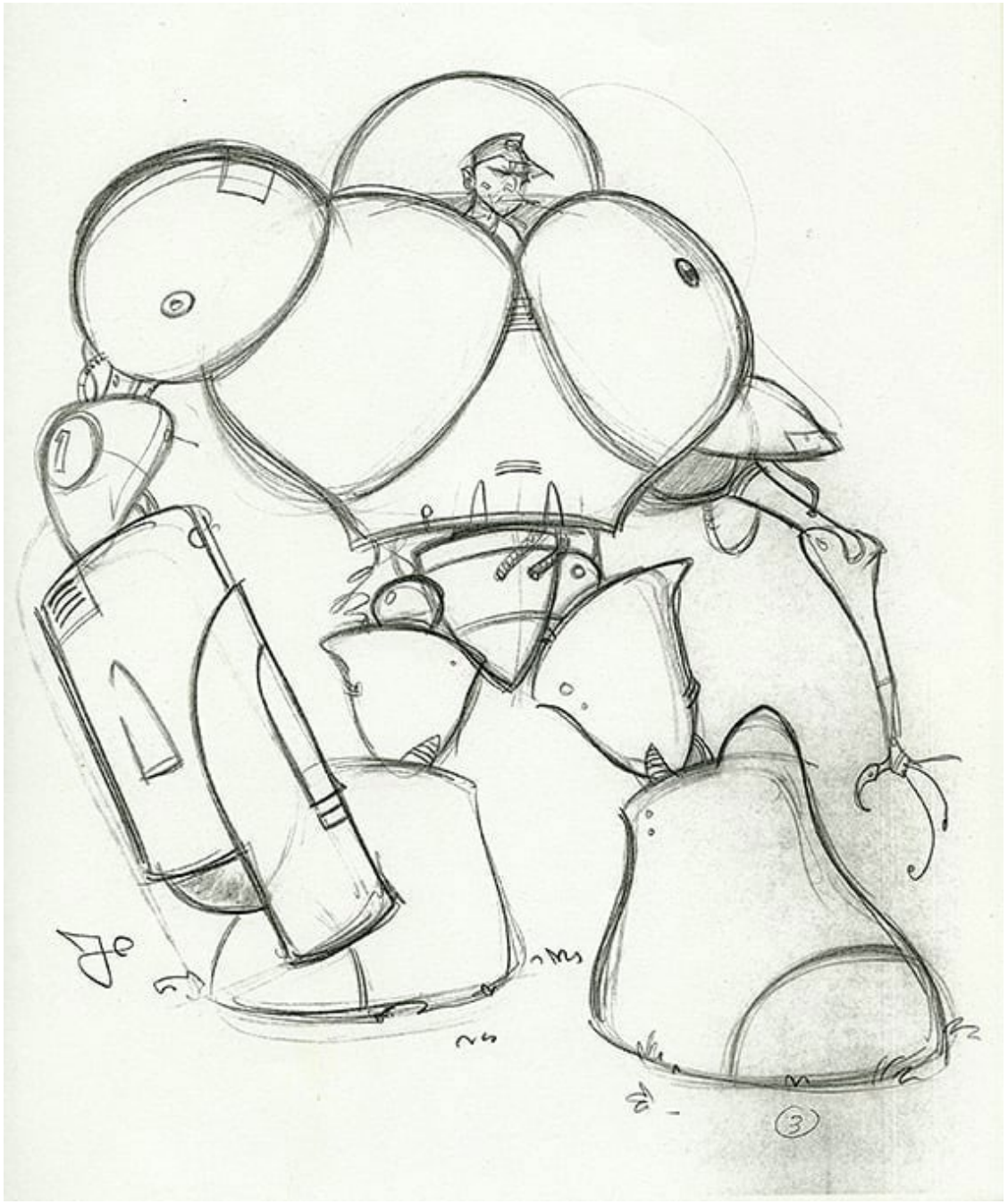


Sal's Pizza, visual development / Sean Eckols
Joe Jump's machine is likely inside a pizzeria from the eighties.





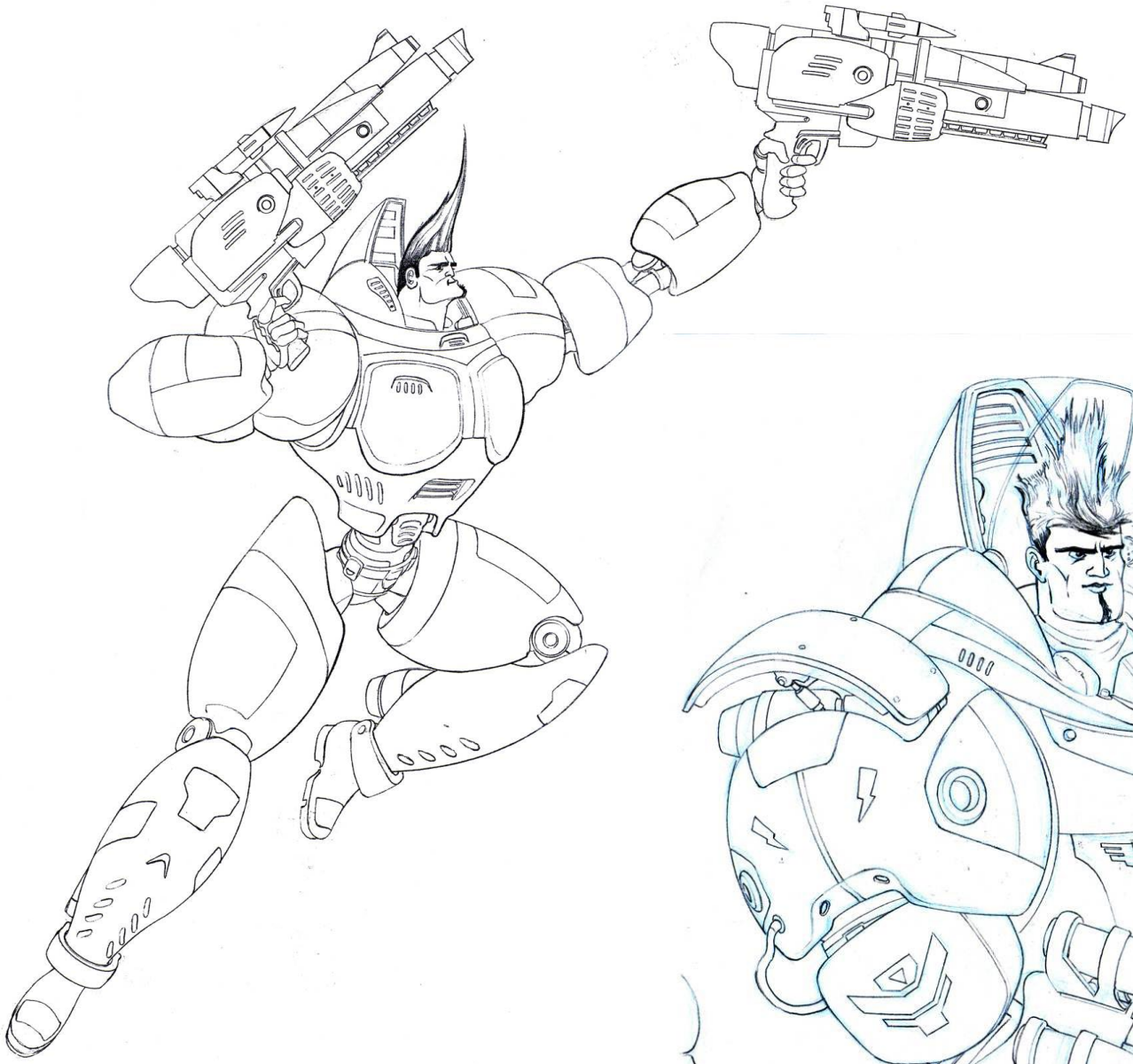
Pre-visualization / Dan Cooper



Smash Kaliber, character development / Harald Siepermann

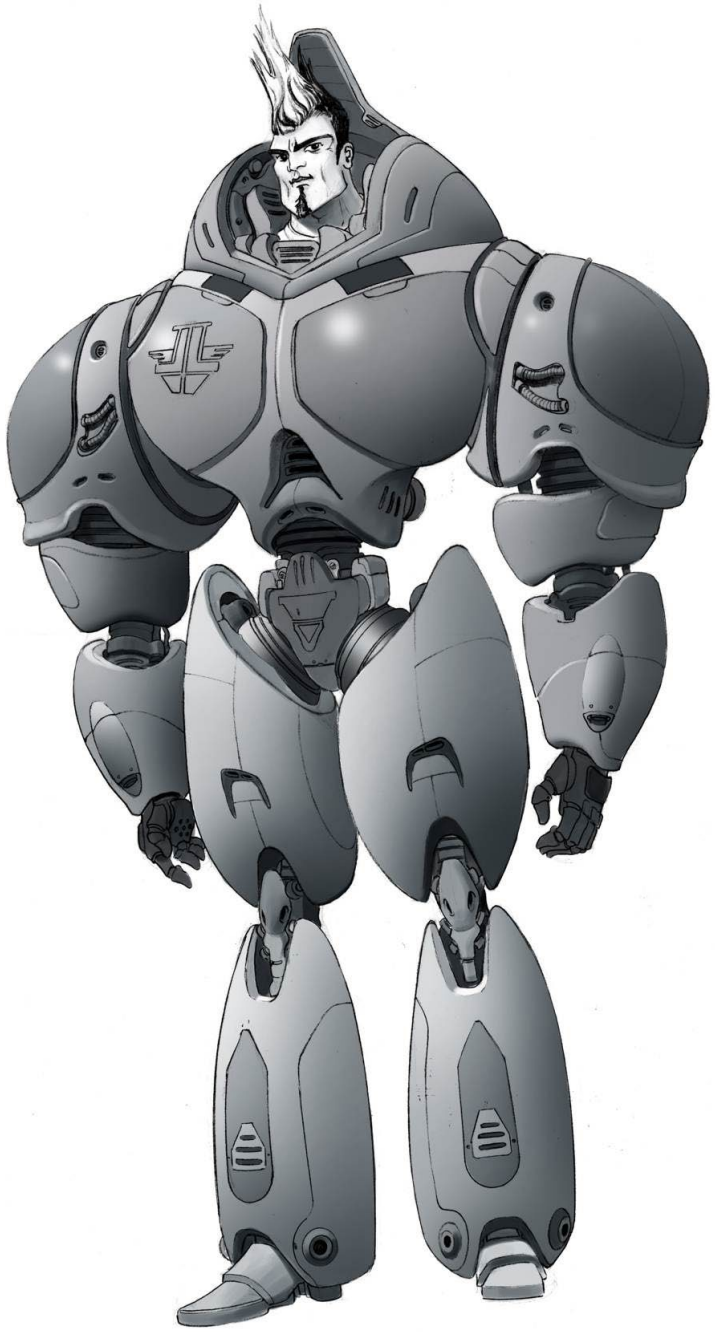


Character development / Jim Martin





Character development / Jim Martin





Character development / Jim Martin





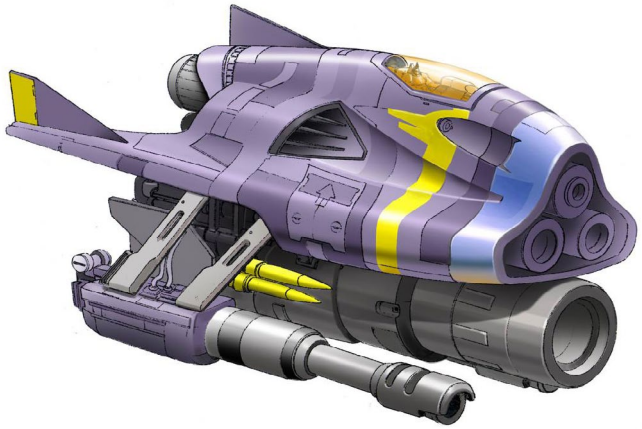
Visual development / Dan Cooper



Visual development / Jim Martin



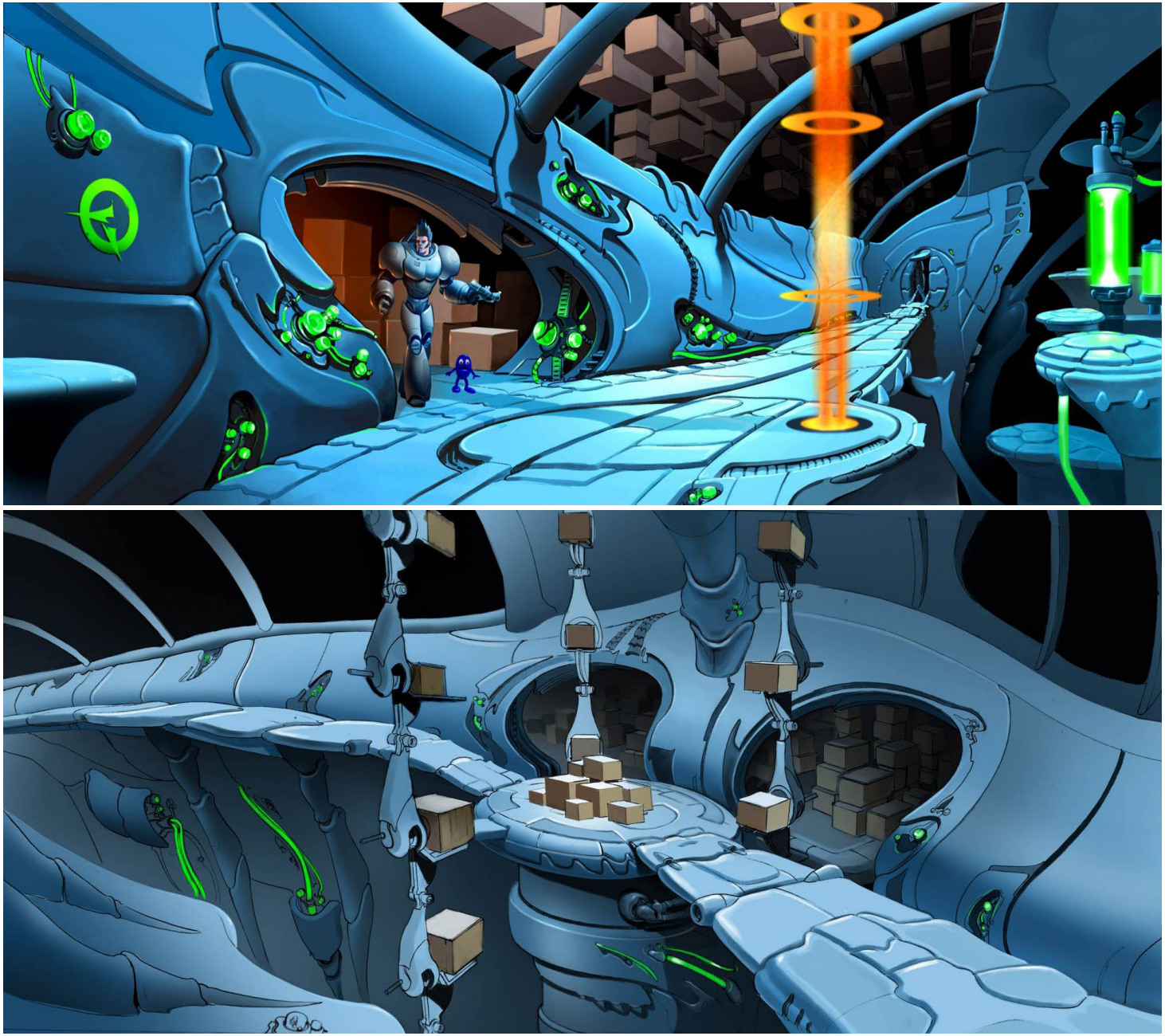






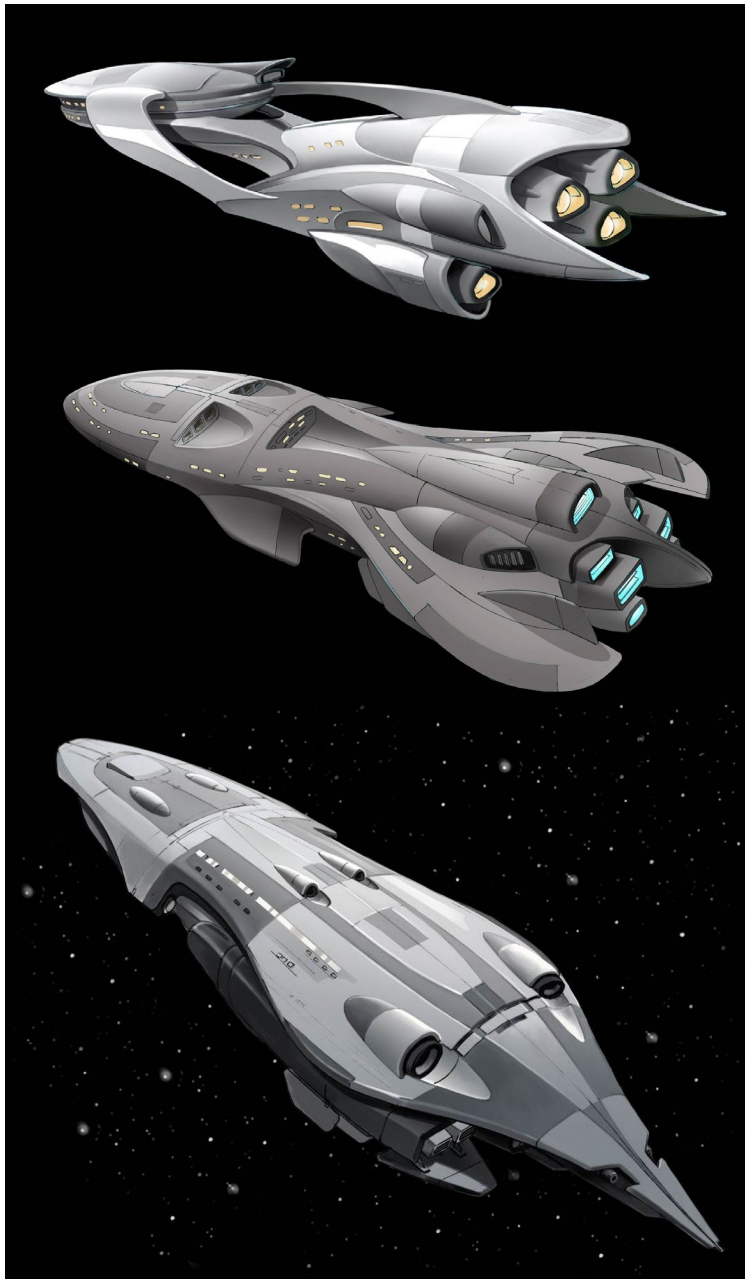


Visual development / Jim Martin





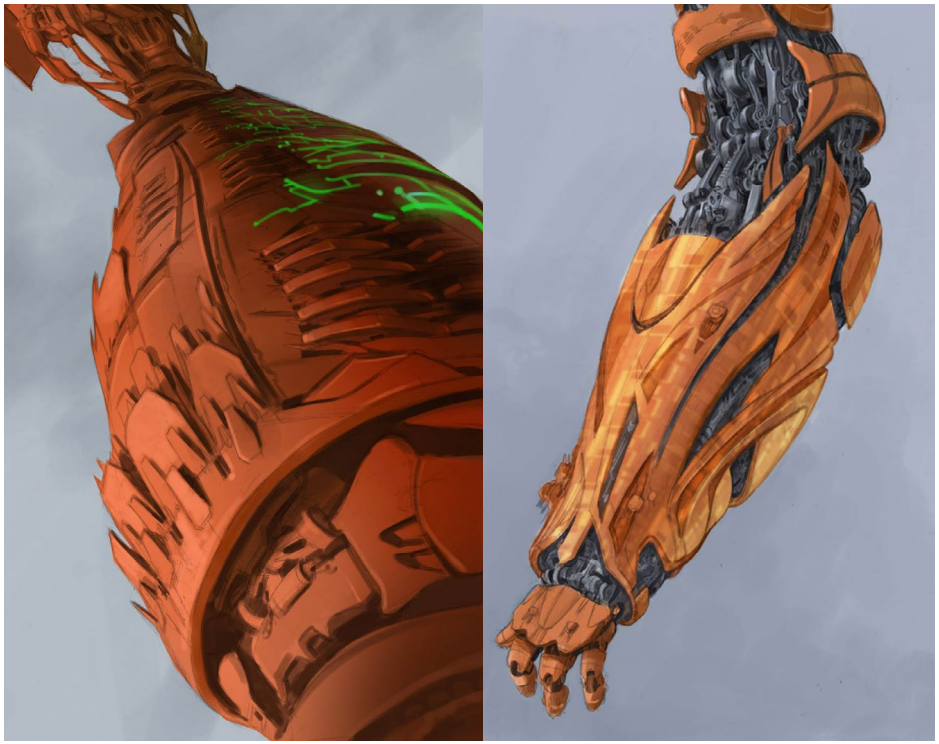
Visual development / Jim Martin



Tova Starship, visual development / Jim Martin



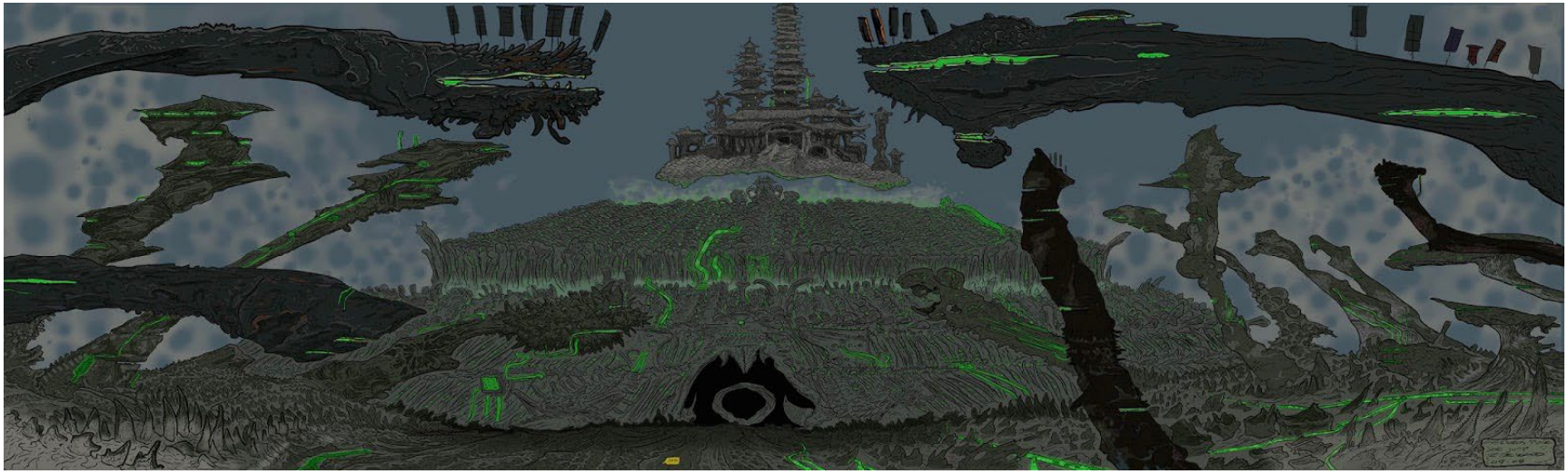
The Overlord, character development / Ricardo Delgado



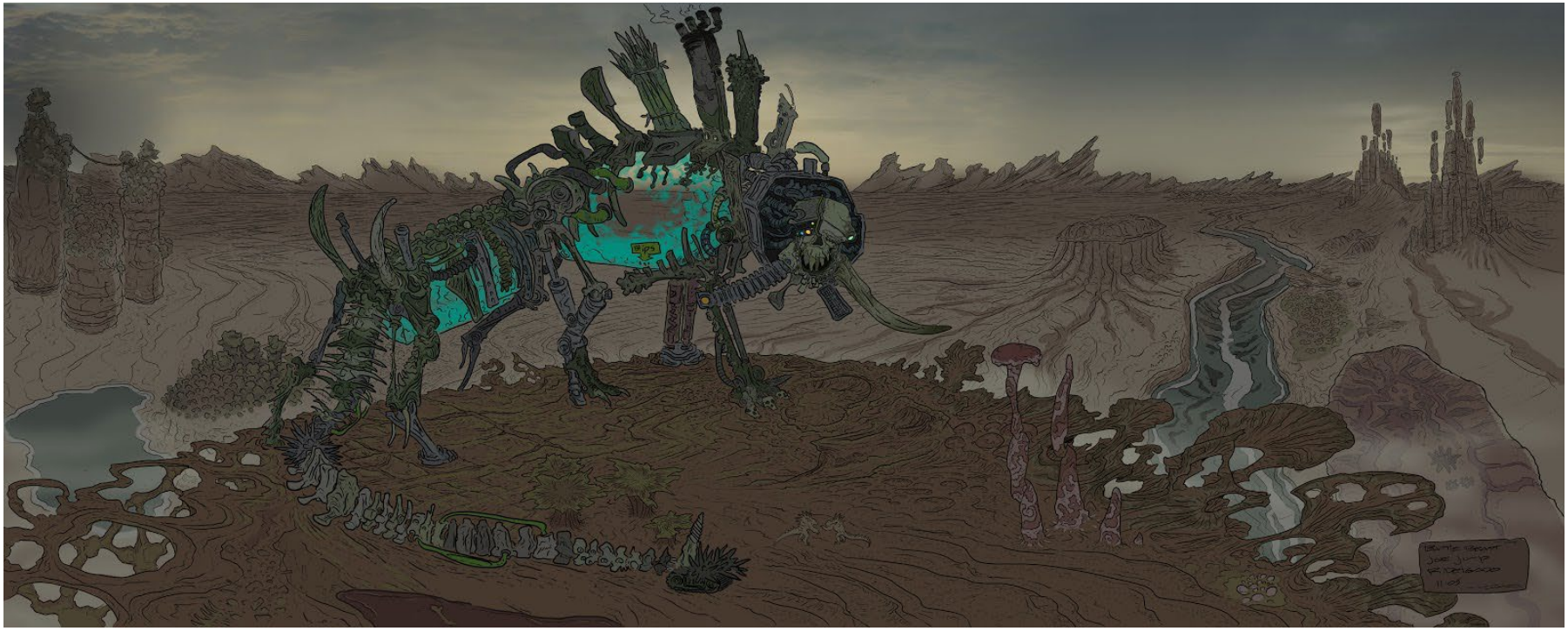
The Overlord's forearm / Jim Martin



Weapon design / Jim Martin



Overlord's Castle, visual development / Ricardo Delgado



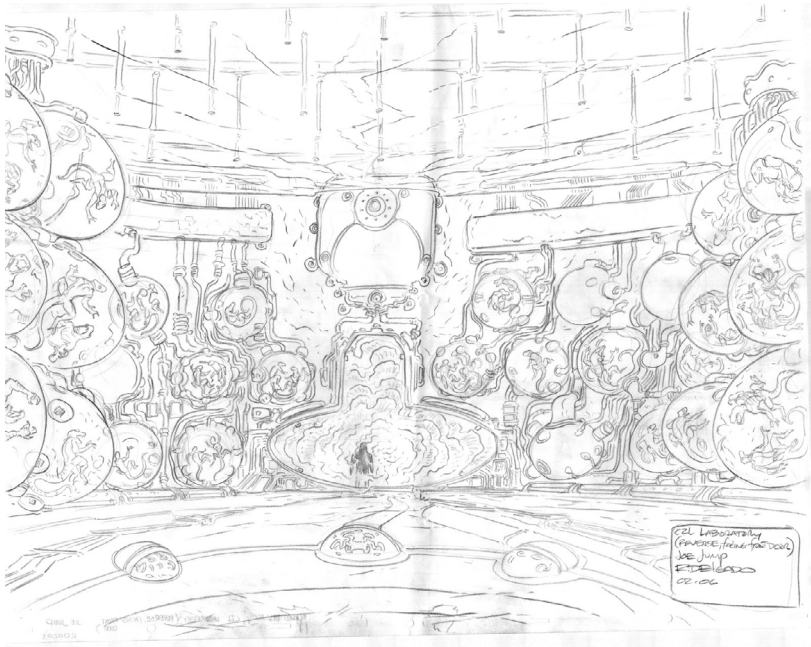
Battle Beast / Ricardo Delgado

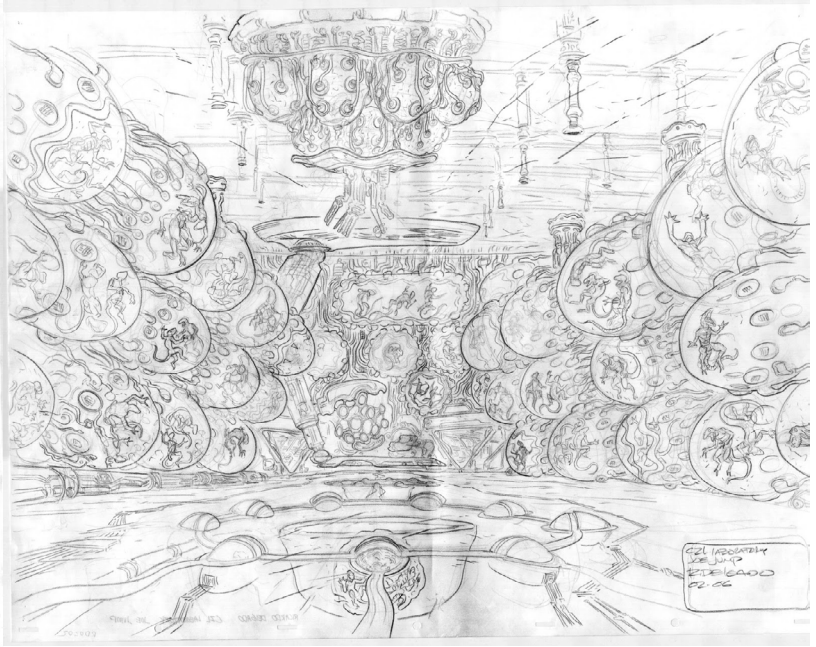


Volcano Arena / Ricardo Delgado

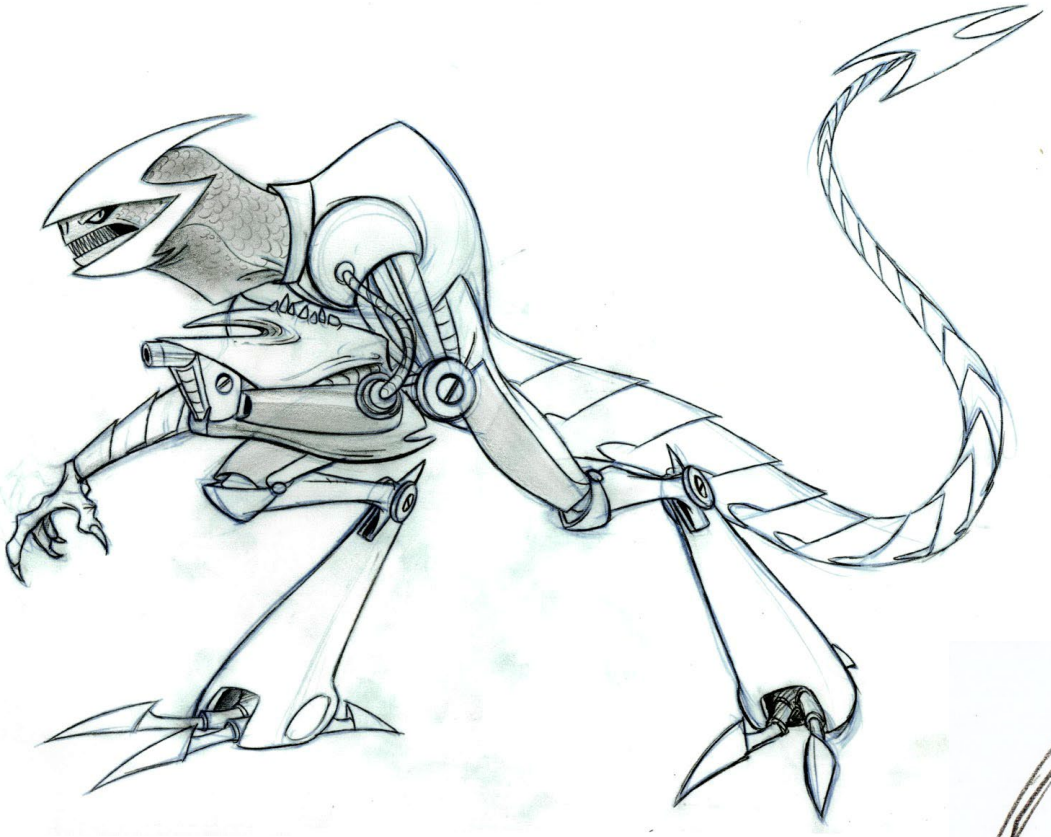


Smashworld - Level One / Ricardo Delgado



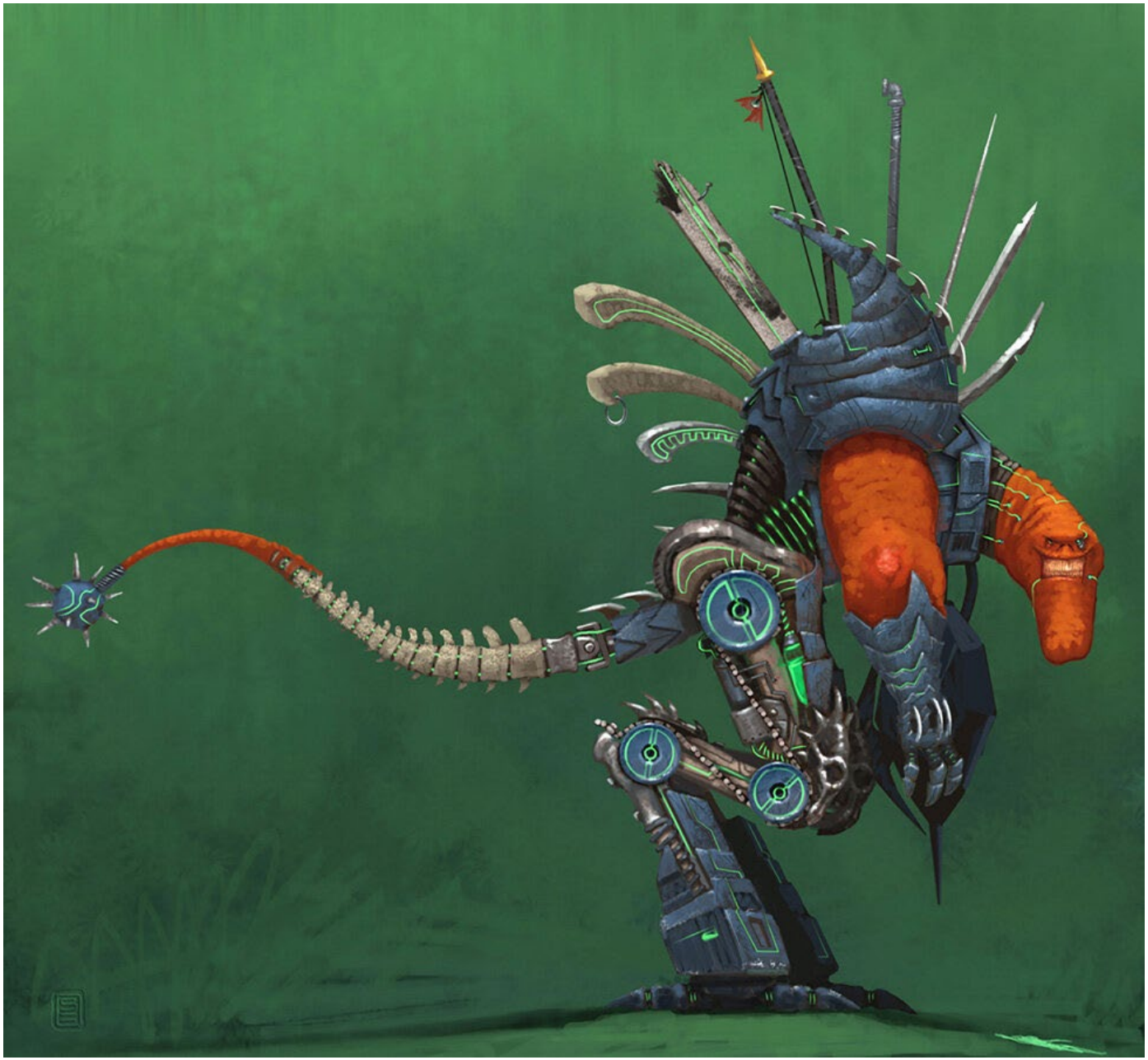


CZL Lab / Ricardo Delgado





Character development / Sandro Cleuzo



Character development / Sean Eckols



Lizard City, visual development / Ricardo Delgado


LIZARD CITY
JOE JUMP
RIDGEWOOD
10·05

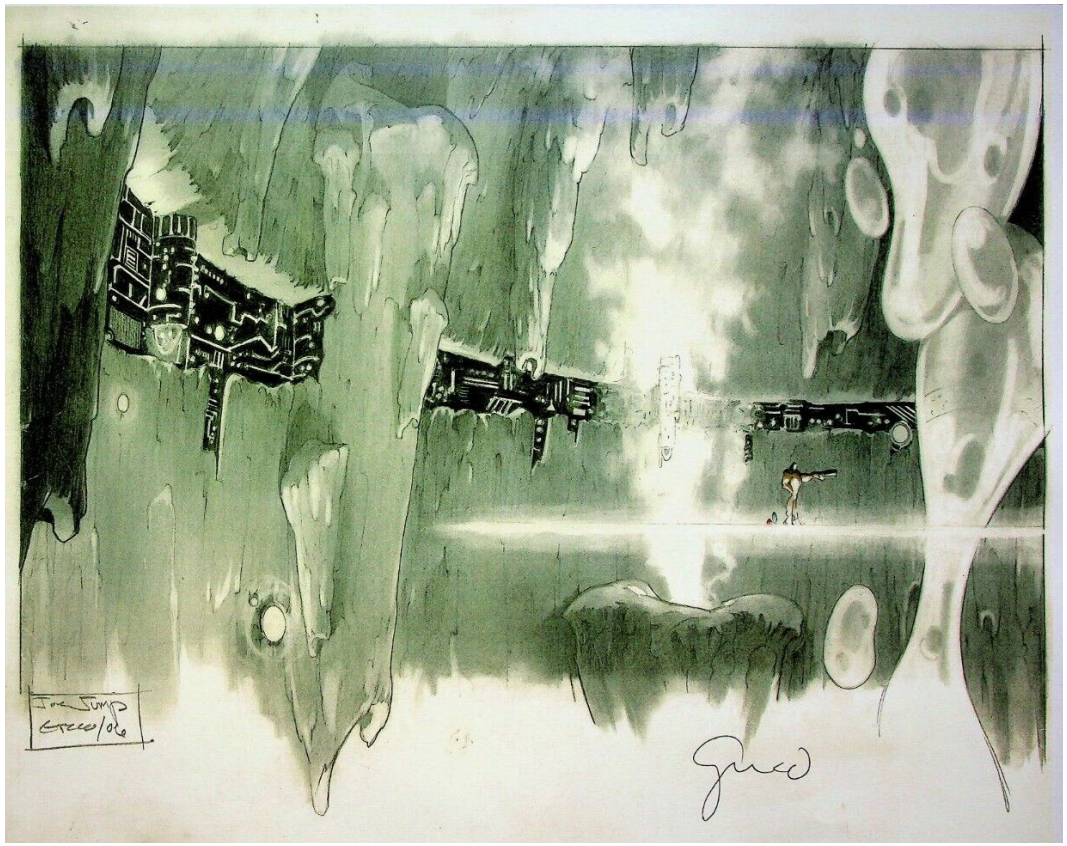






Lizard City, visual devleopment / Dennis Greco







“DREAMING MACHINE”

PRODUCTION:
2009-2011
2011-2018

BUDGET:
N/A

CANCELED

DUE TO THE PASSING OF ITS CREATOR

Dreaming Machine (Yumemiru Kikai) was the first film to be created by renowned anime artist Satoshi Kon that was intended for a family audience, more specifically children. The film was set in a world where all organic life had gone extinct, and all the robots that humanity had built to do their labor are the only things that even resemble life left on the planet. Robin, a headless, child-like robot lives alone on an island. When Ririko, a more adult, feminine robot arrives, she provides a head for him and they become friends. While suffering tsunamis and floods on the island, they two and a third friend, a large, blue robot named King, decide to take a journey to the “Land of Electricity,” a place where electricity is an infinite resource with a utopian, 1950s futuristic aesthetic. Not only is getting there difficult, but they are met with many enemies and discover that an army is trying to monopolize the electricity.

Dreaming Machine was in Satoshi Kon’s mind since at least the creation of his last film *Paprika,* which has references to the film’s main three characters in various scenes. While Kon’s films were moderately successful, Dreaming Machine was still difficult to create due to a lack of finances. To add more difficulty, Satoshi Kon would pass away in the summer of 2010 due to pancreatic cancer, something he was only diagnosed with six weeks before his death. After a period of mourning, the team would continue to produce Dreaming Machine, even going as far as having a social studies trip to various factories in studying and understanding machines. Though it was Kon’s dying wish for Dreaming Machine to be completed, the film would be canceled in 2011 due to lack of funding. While the film was still on the table to be completed some time in the future, producer Masao Maruyama announced that it would not be completed until they find a suitable director that could match Satoshi Kon’s style and understand what Kon was trying to do with Dreaming Machine.

In the end, 600 shots out of an estimated 1500 would be fully animated before the film was put on indefinite hold. No clips have surfaced of the completed animation, and what has been made public is only though the film’s own website and retrospectives on Kon’s work.

RIRIKO

Ririko was built as a nanny type of robot to take care of children. Her physique is patterned after the stereotypical mid-century housewife and was partially inspired by dolls such as Barbie. As of now, her personality is a complete mystery, but likely had a gentle and caring demeanor.



Character busts / Satoshi Kon



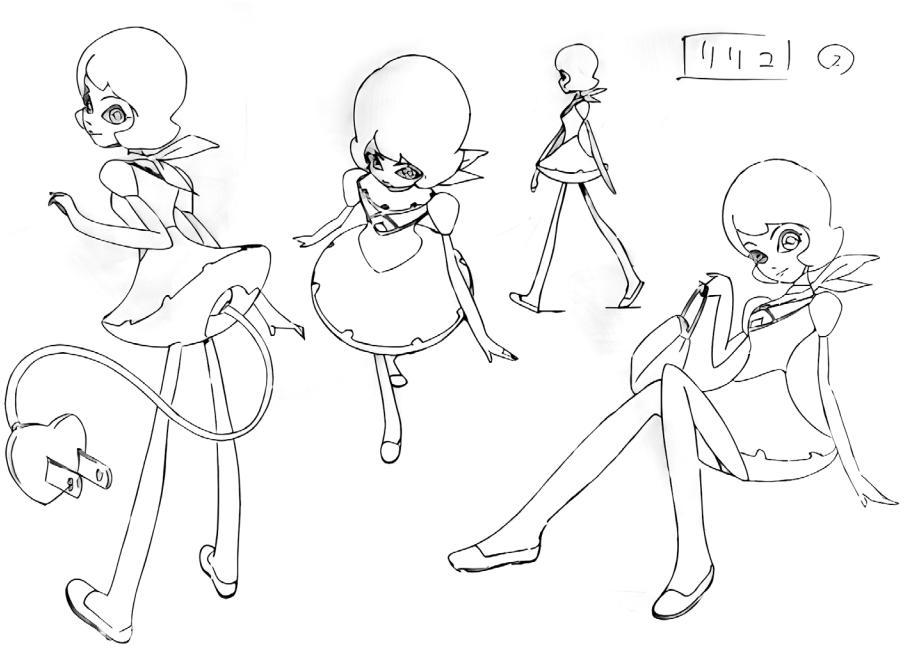
Character poses / Satoshi Kon

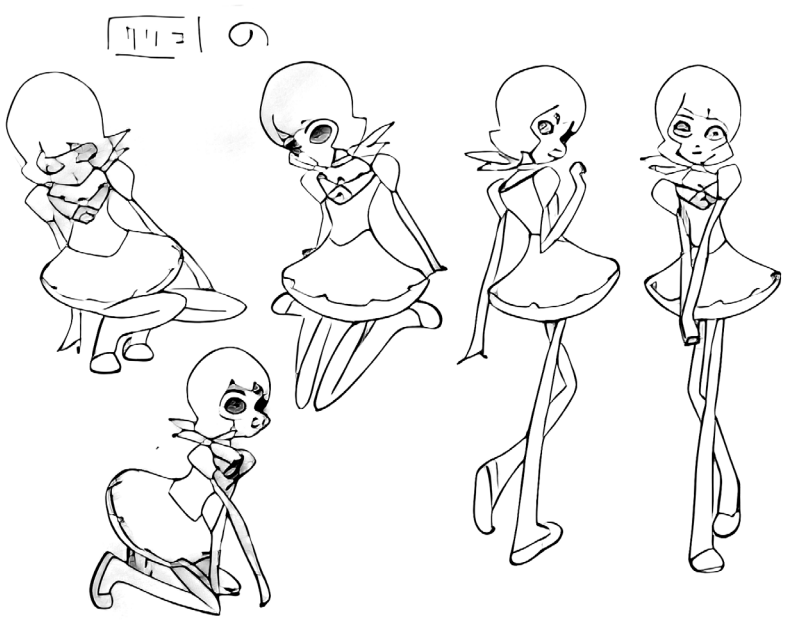


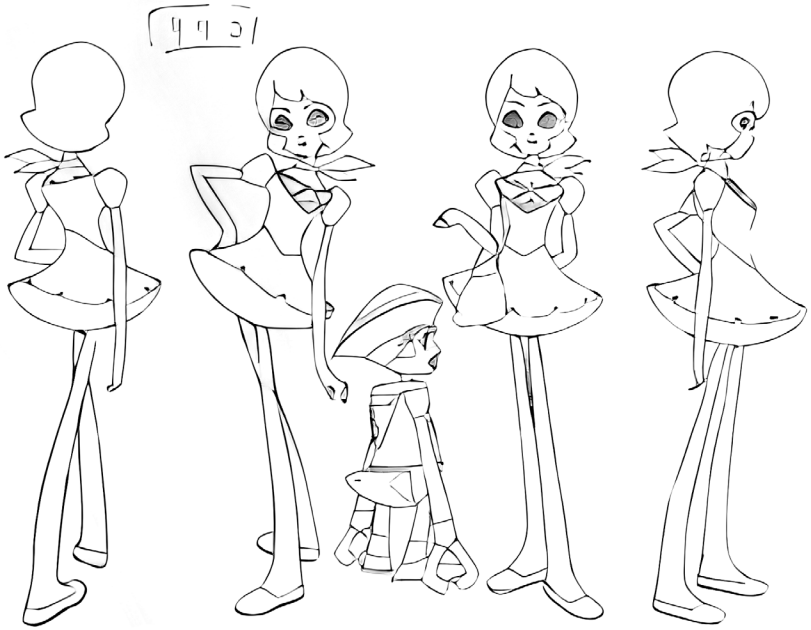
Character sheet / Satoshi Kon

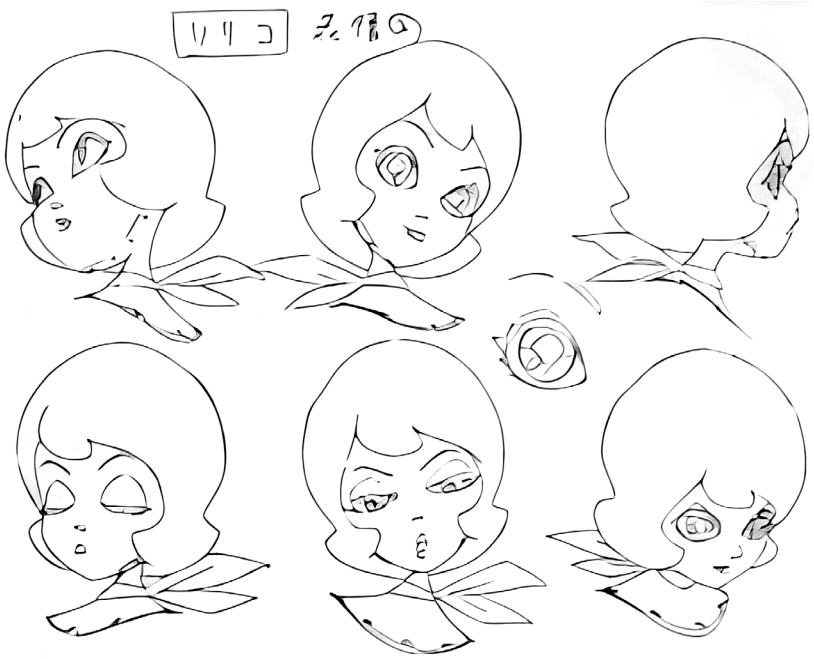


Ririko with Robin / Unknown artist









Character development sheets / Satoshi Kon

Enhanced from a very low quality source

ROBIN

Robin is the main hero of the story, with much of it being told from his perspective. Starting without a head, Robin grows throughout the course of the film from his original child-like appearance to nearly adult looking. With a head supplied by Ririko, the two rely on each other heavily, seemingly alone on their island together.



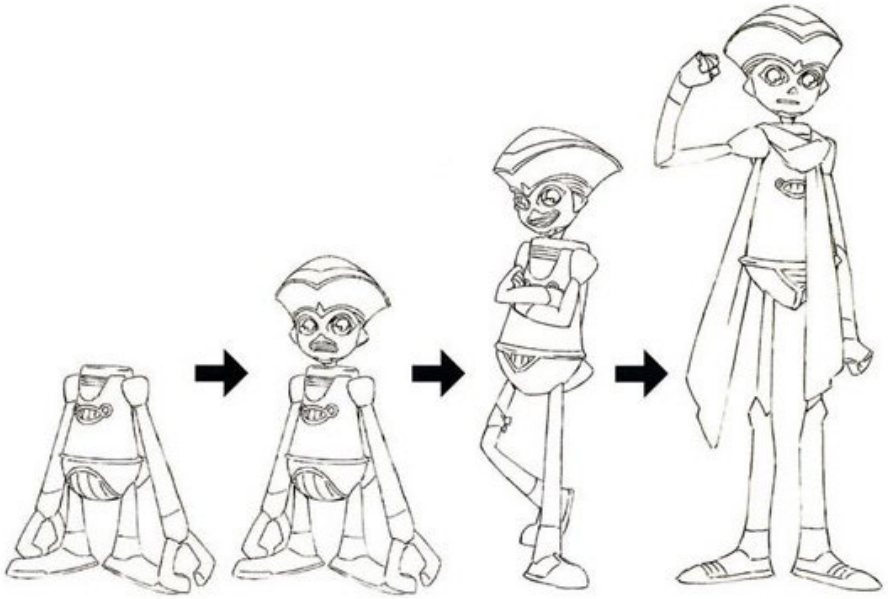
Promotional art / Satoshi Kon



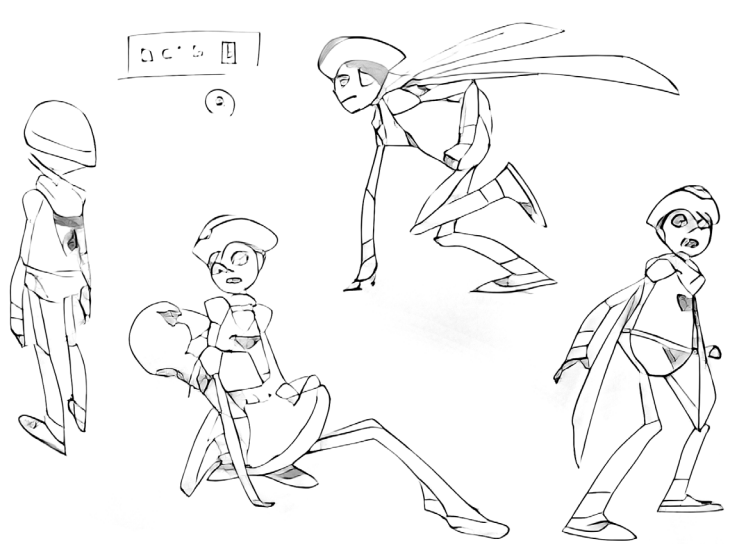
Character poses / Satoshi Kon

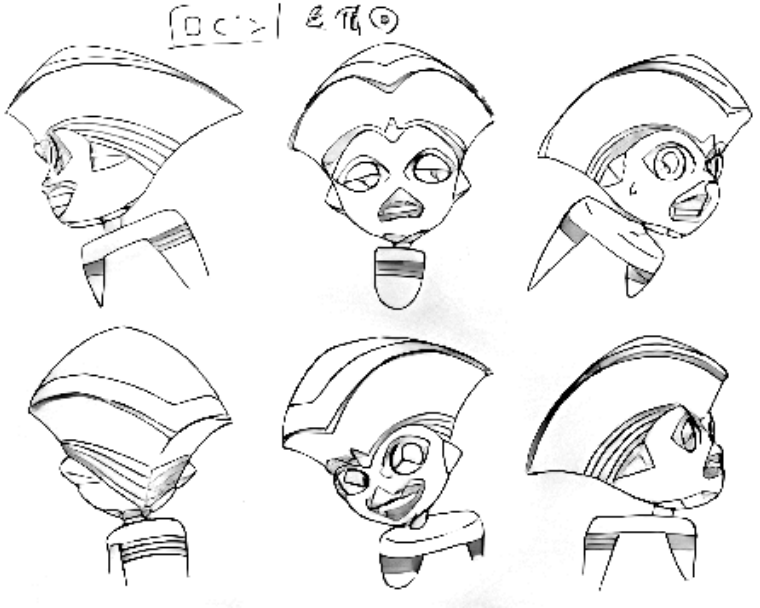


Robin with unknown character / Satoshi Kon



Robin's evolution throughout the film / Satoshi Kon



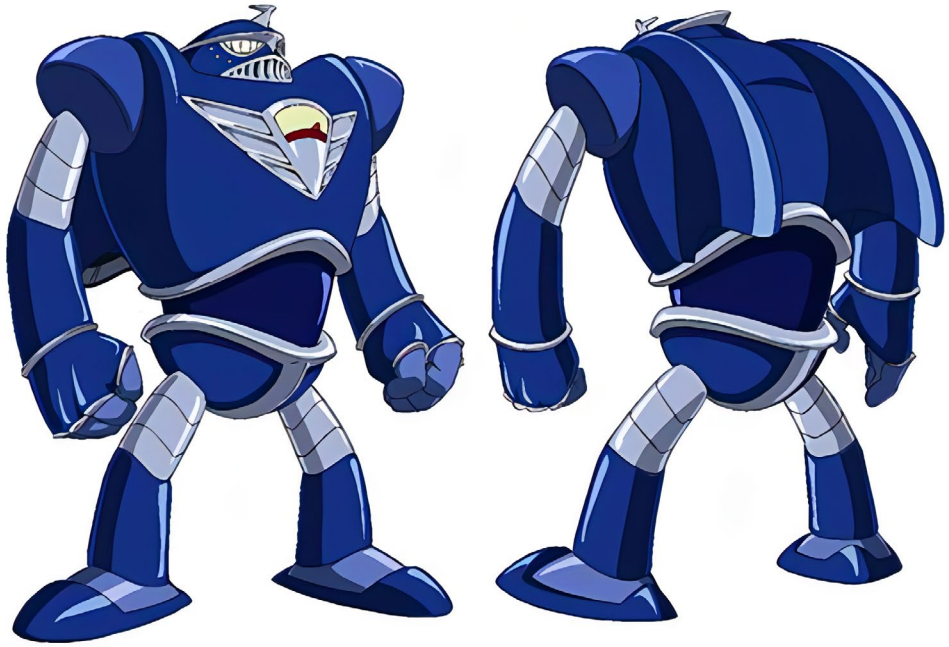


Character development sheets / Satoshi Kon

Enhanced from a very low quality source

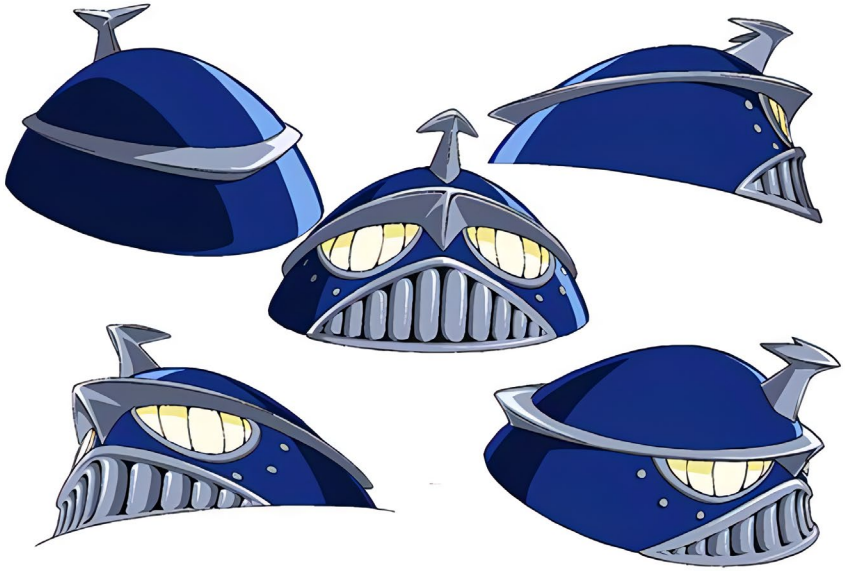
K I N G

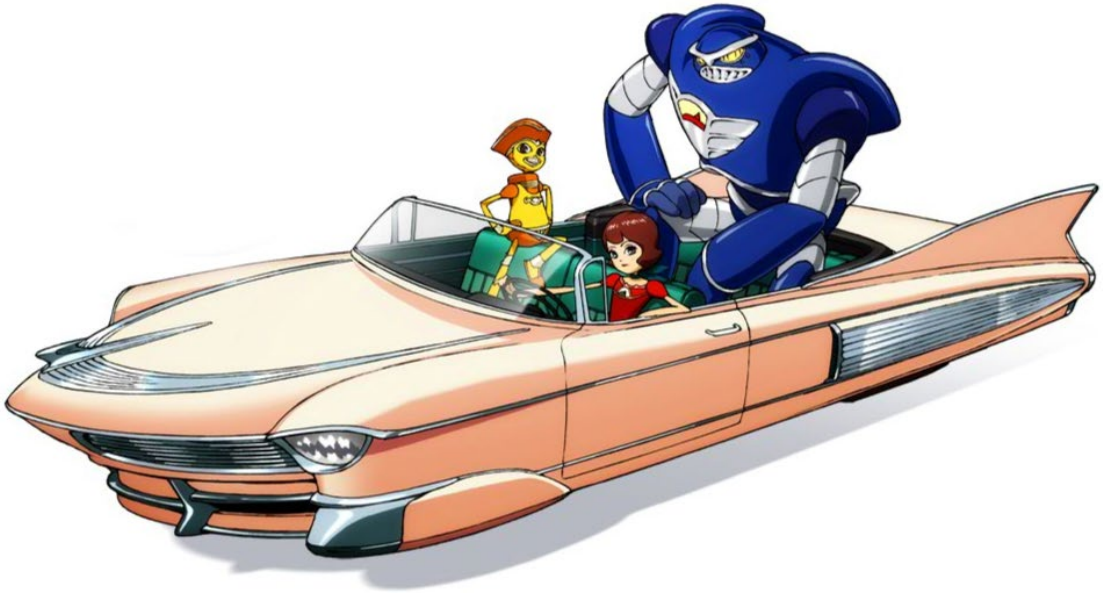
King is the muscle of the group. Extremely little is known about King, Robin and Ririko meet him before they make the decision to go to the Land of Electricity.

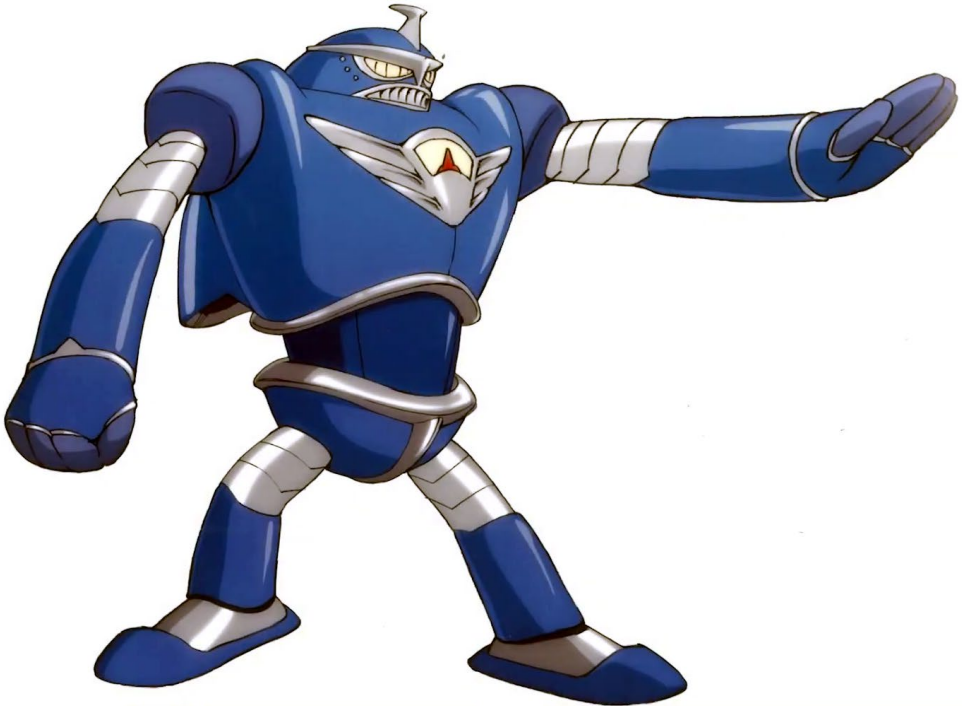




Character design / Satoshi Kon







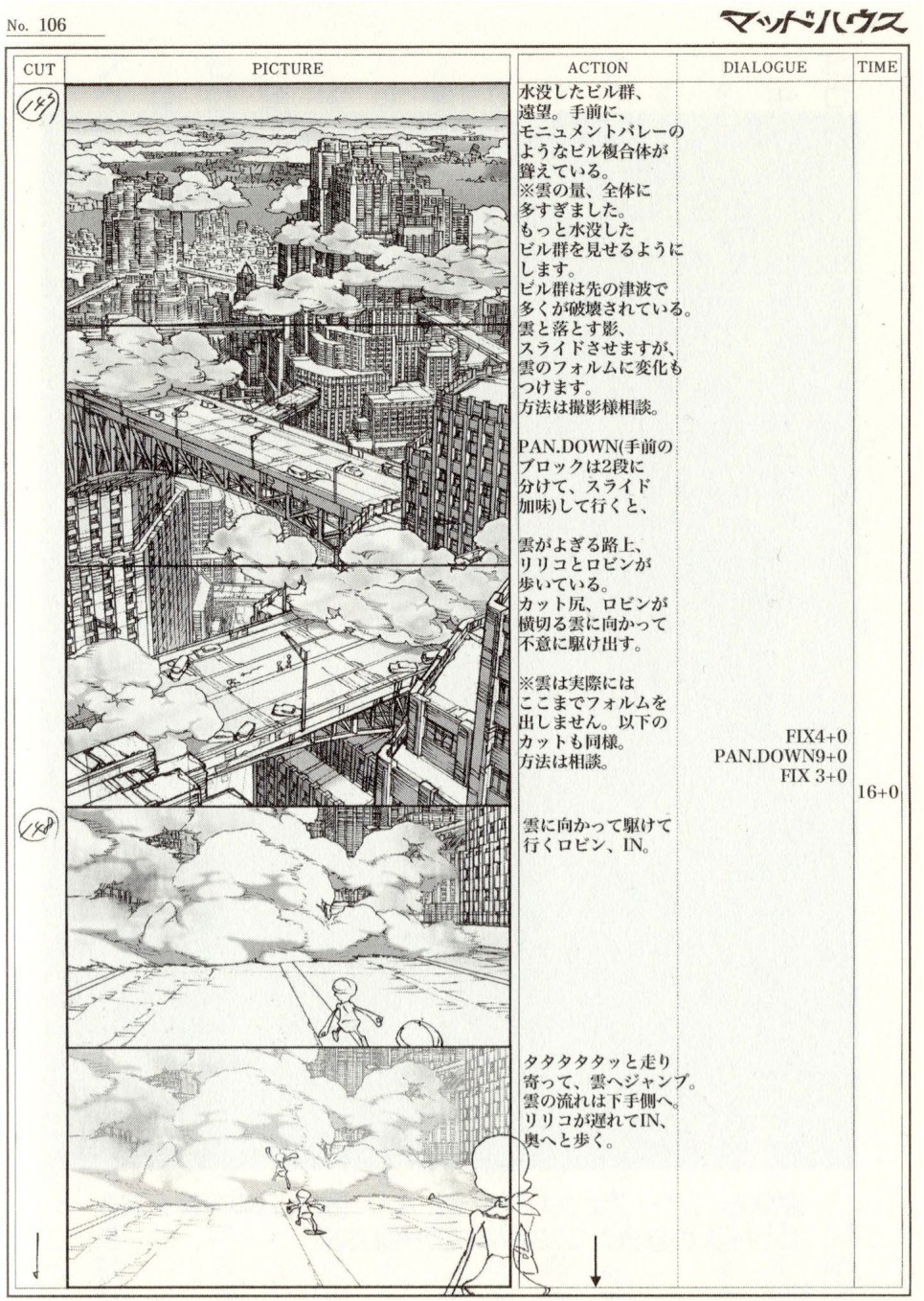


ODDS & ENDS

Very, very little is known about the other inhabitants of Ririko, Robin, and King's world. Very low quality pictures of character developments by Kon himself exist, though their names are not legible. The villain himself is unknown, and whether or not the main cast are unique robots or part of a series is also a mystery. Stills and backgrounds of the completed footage have also made their way to the public through the website, as well as a handful of other materials such as storyboards and photographs from the team.



A cake of unknown character called Stereo Boys given to animator Michiyo Suzuki for her birthday / Dreaming Machine blog



A storyboard sequence displaying the destroyed city in which the cast inhabits / Satoshi Kon



Character development sheets / Satoshi Kon

Enhanced from a very low quality source

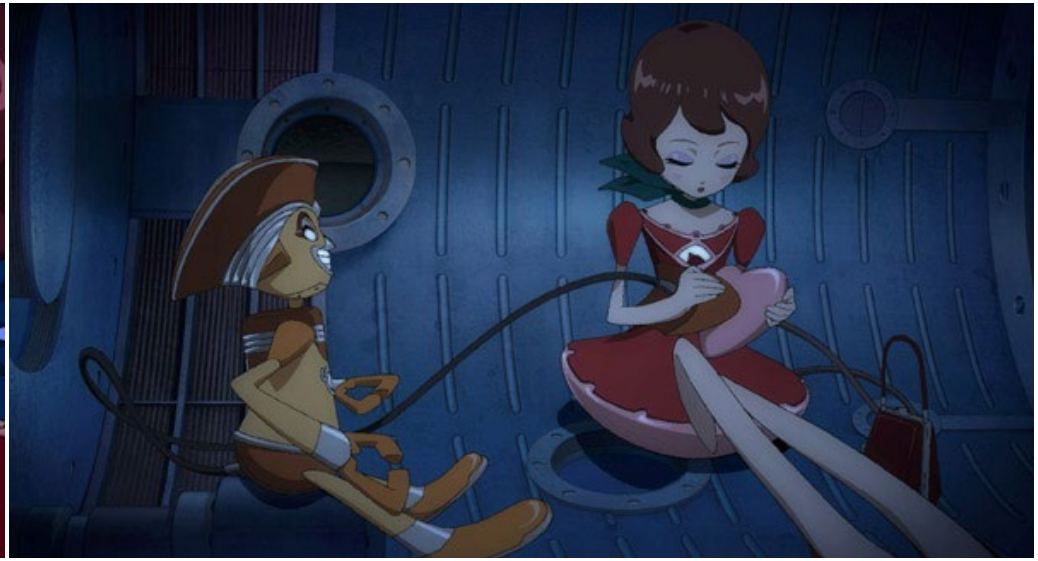


Background and composite / Satoshi Kon









Publicity stills relatively sorted in order of the story / Dreaming Machine website



Background and composite / Satoshi Kon









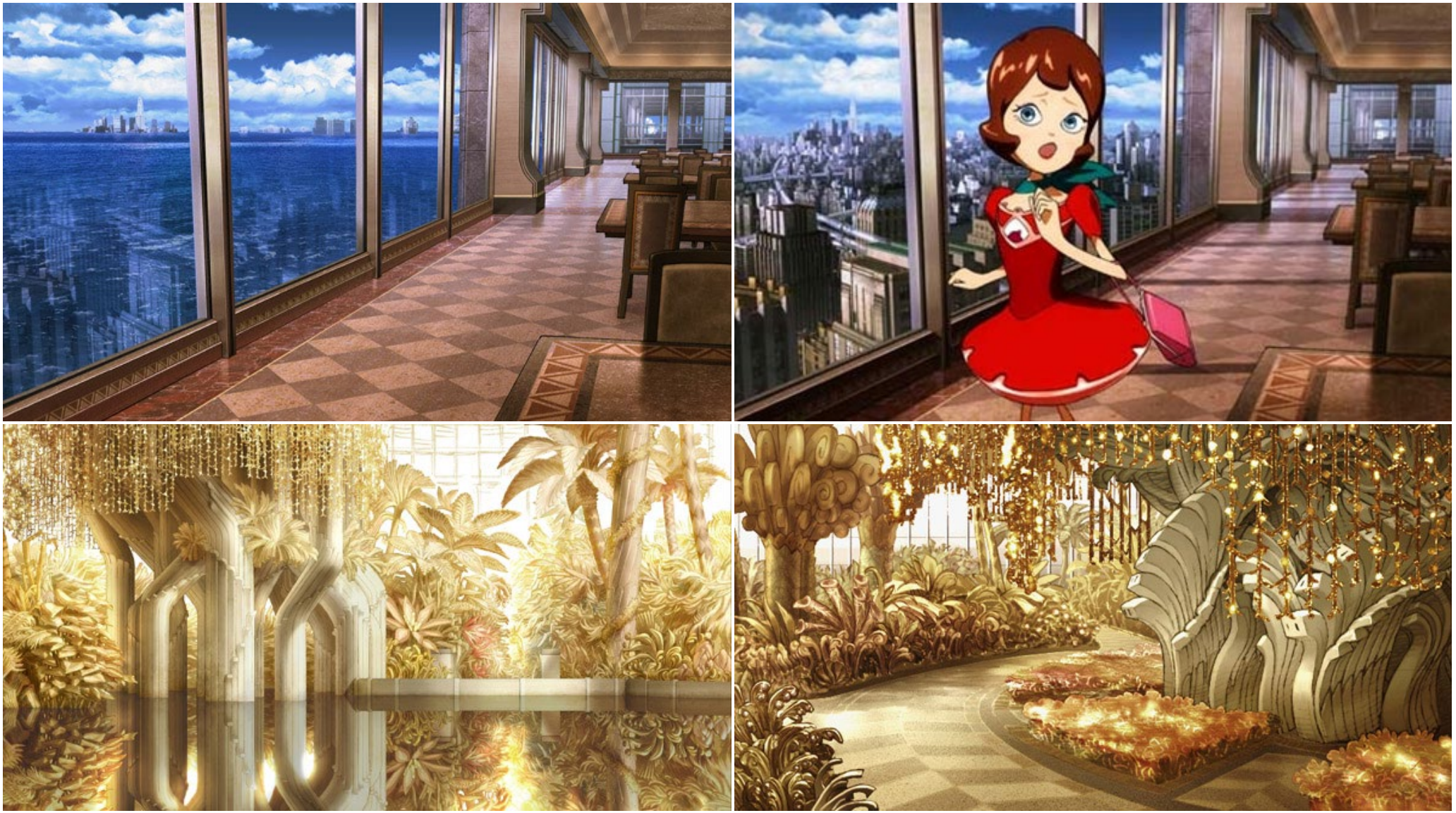
Various backgrounds / Unknown artist







Various backgrounds and colored storyboard panels / Unknown artist



Various backgrounds and a publicity still / Various



Visual development / Unknown artist



Dreaming Machine stamp / Dreaming Machine blog



Dreaming Machine storyboard book / Dreaming Machine blog

DRAGON'S LAIR
THE LEGEND

SULLIVAN BLUTH STUDIOS

PRODUCTION:
1983-1984

BUDGET:
N/A

CANCELED

DUE TO THE VIDEO GAME CRASH OF 1983

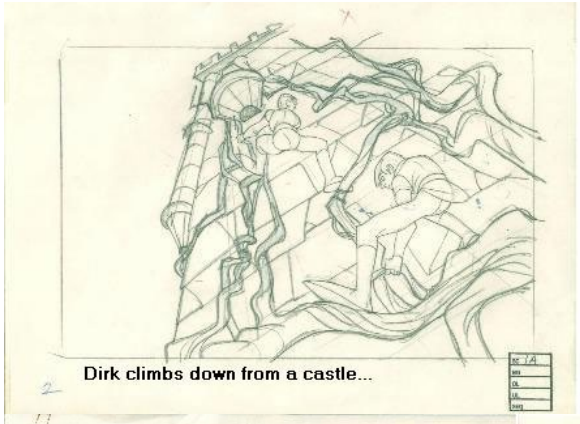
In 1983 a video arcade game called Dragon's Lair was released to the masses. A game utilizing laserdisc technology instead of computer-generated graphics meant that players could control a traditionally animated character on screen. Immediately, it was a sensation. Created by video game designer Rick Dyer and animated by Sullivan Bluth Studios (which animated The Secret of NIMH just the year prior), Dragon's Lair opened the door to animation being applied in areas outside of the theater and television.

Within the same year after Dragon's Lair massive success, Sullivan Bluth Studios started work on both Dragon's Lair II (later named Dragon's Lair: Time Warp) and writing the script for Dragon's Lair: The Legend, a feature length animated film. Dragon's Lair: The Legend was a prequel about Dirk the Daring (Michael J. Fox) as a teenager with his friend Strun as peasants in a forest, adoptees of an old hag who is killed by the evil wizard Mordroc. Strun is also kidnapped and possessed by Mordroc, leaving Dirk alone. In the woods, Dirk encounters Princess Daphne and her Aunt Brunhilde, who have been disguised as Gypsies to avoid Mordroc. They tell Dirk of a legendary knight who is the only one capable of defeating Mordroc. So, Dirk sets off alone to find this warrior and meets up with the Seven Deadlies, a group of dwarf trolls named after the seven deadly sins. These thieves strike up an uneasy alliance with Dirk and accompany him to the abandoned castle of the legendary knight. The Knight, a mysterious, tired being who's features are obscured by his helmet, agrees to help Dirk. At this point, it is discovered that Strun has essentially become Mordroc and kidnapped Daphne to wed as his queen for his reign. After the Knight successfully slays Mordroc/Strun on a battle on top of a mountain, Mordroc's soul escapes Strun's corpse and turns into a massive, horrifying dragon. Here, Dirk must slay the dragon himself, as the Knight's payment. After successfully slaying the dragon, it's discovered that Daphne has been killed (unknown how) but Dirk brings her back to live with his love (again, unknown how.) Dirk is a revered hero, the end.

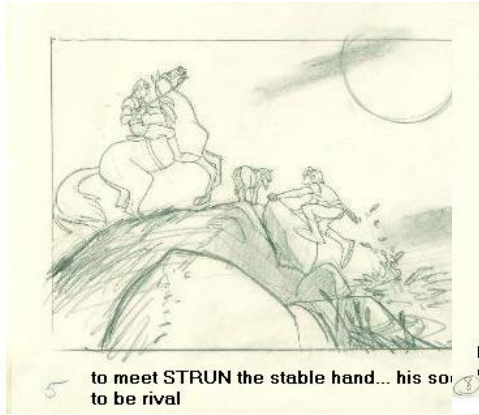
The film failed to garner much interest from investors, who were more interested in turning the idea of Dragon's Lair: Time Warp into a film instead. Unfortunately, when the video game marked crashed in 1983-1985, so did any hopes for The Legend.



Colored storyboard panels / Don Bluth



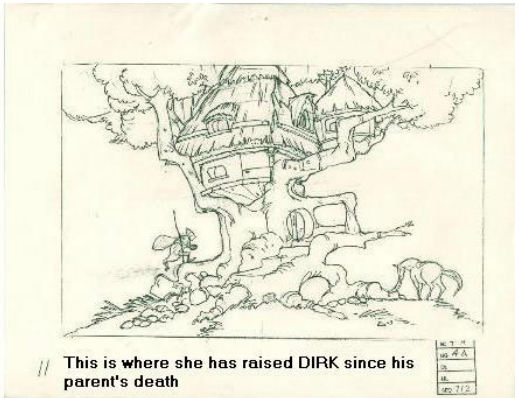
Dirk climbs down from a castle...



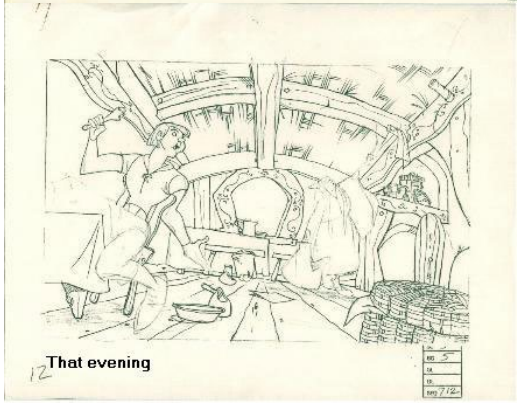
to meet STRUN the stable hand... his so
to be rival



DIRK's grandmother rushes home thru the forest carrying a dark secret...



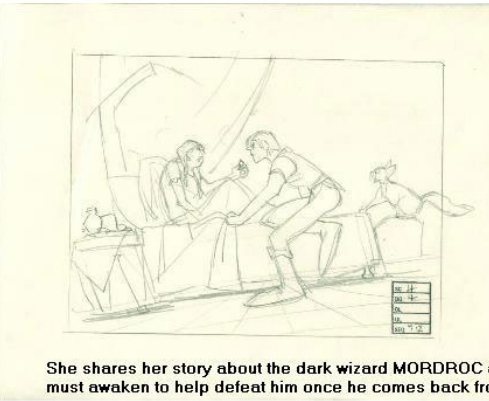
This is where she has raised DIRK since his parent's death



That evening

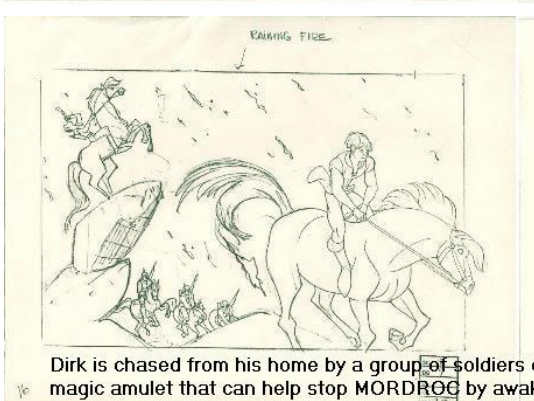


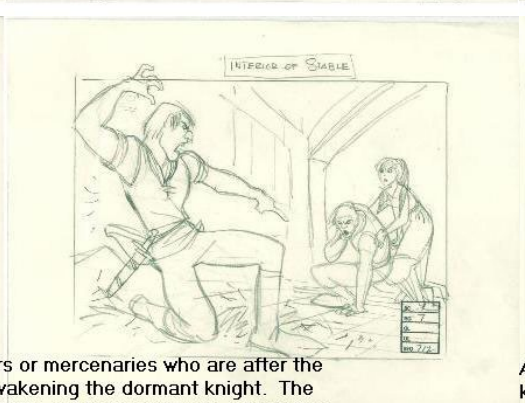
a magical glow swirls around her and she collapses



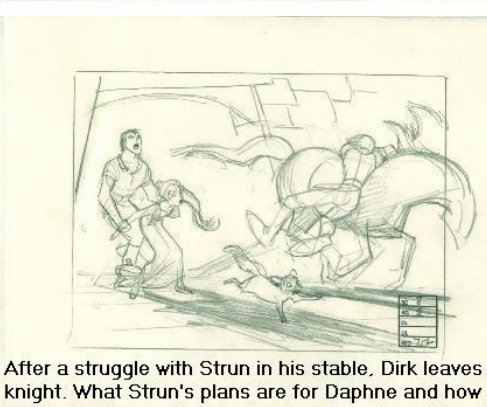


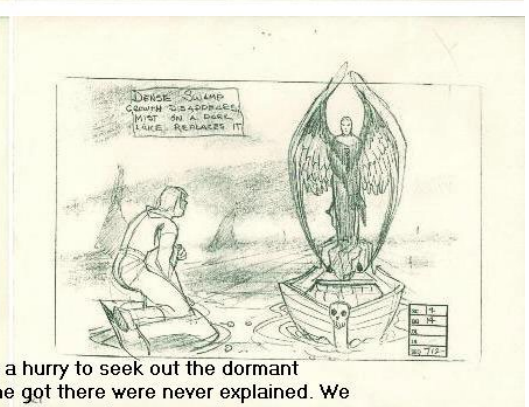
She shares her story about the dark wizard MORDROC and of the dormant guardian knight Dirk must awaken to help defeat him once he comes back from the grave. It is her last words.





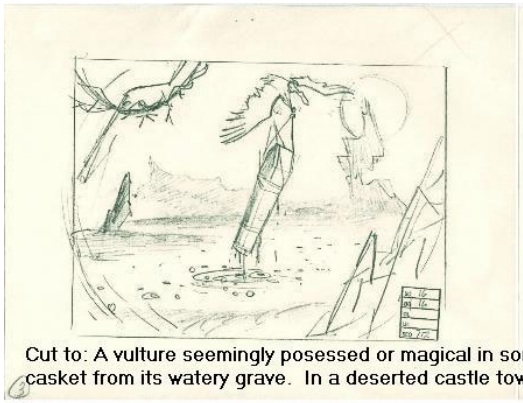
Dirk is chased from his home by a group of soldiers or mercenaries who are after the magic amulet that can help stop MORDROC by awakening the dormant knight. The house is set aflame as he escapes. Seeking STRUN's aid turns out to be a bad idea.





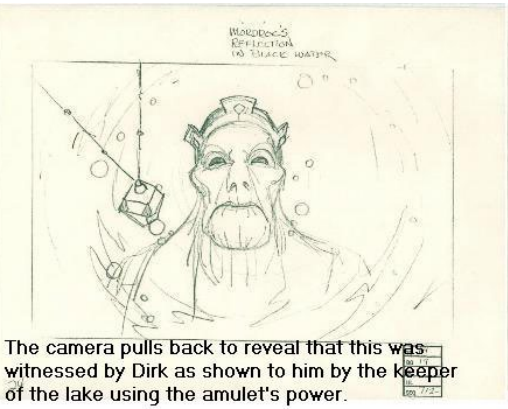
After a struggle with Strun in his stable, Dirk leaves in a hurry to seek out the dormant knight. What Strun's plans are for Daphne and how she got there were never explained. We now enter the most underdeveloped portion of the film's original story concept.

Pitch storyboard / Don Bluth
Captions by Unknown

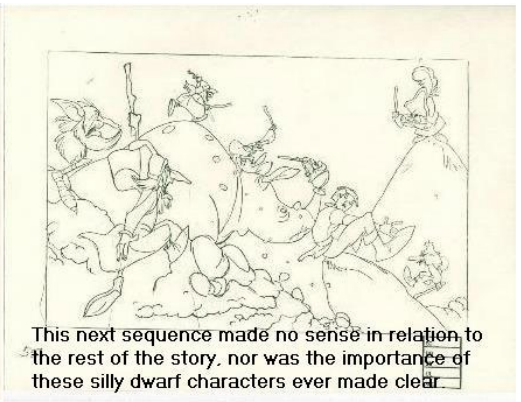


Cut to: A vulture seemingly posessed or magical in some way, swoops down to remove a casket from its watery grave. In a deserted castle tower, Mordroc awakens.

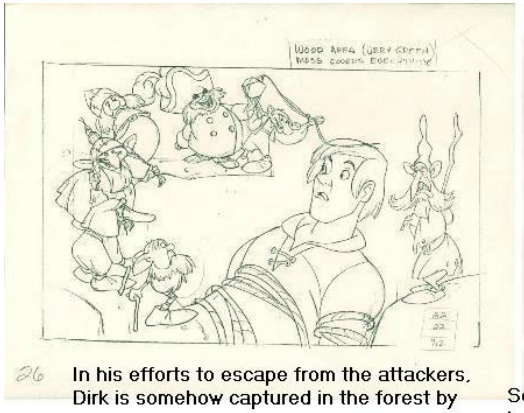




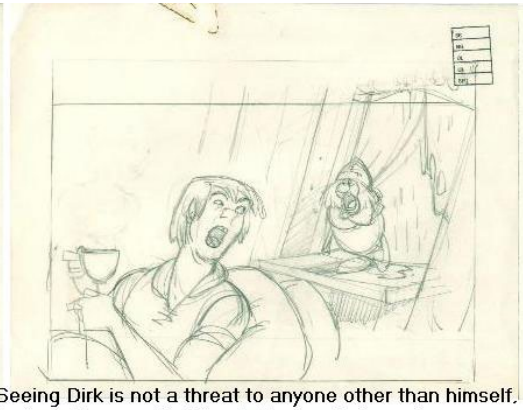
The camera pulls back to reveal that this was witnessed by Dirk as shown to him by the keeper of the lake using the amulet's power.



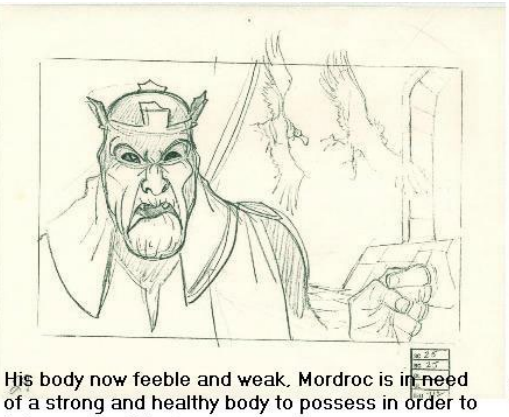
This next sequence made no sense in relation to the rest of the story, nor was the importance of these silly dwarf characters ever made clear.



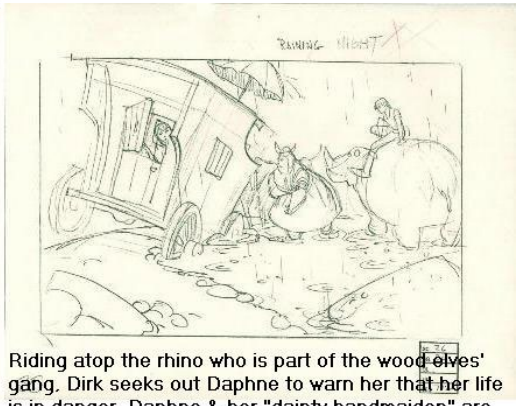
In his efforts to escape from the attackers, Dirk is somehow captured in the forest by these very underdeveloped characters.



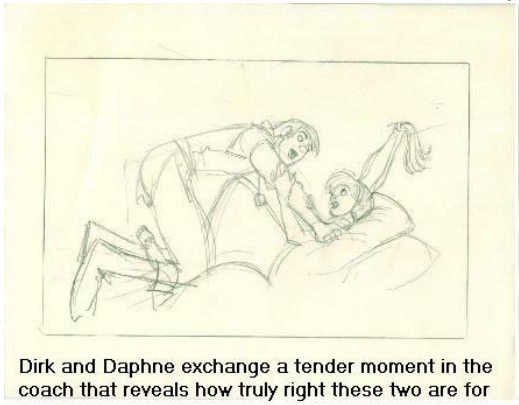
Seeing Dirk is not a threat to anyone other than himself, he is set free and befriends the wood elves who perhaps know of the Holy Knight he seeks to awaken.



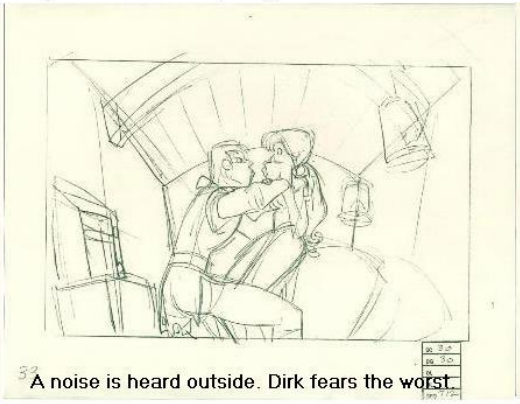
His body now feeble and weak, Mordroc is in need of a strong and healthy body to possess in order to take over the kingdom.



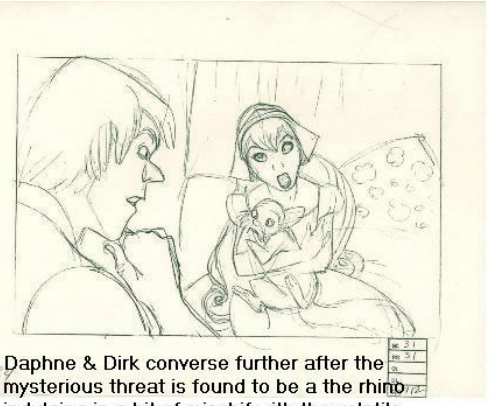
Riding atop the rhino who is part of the wood elves' gang, Dirk seeks out Daphne to warn her that her life is in danger. Daphne & her "dainty handmaiden" are stuck on a road perhaps in their effort to escape.



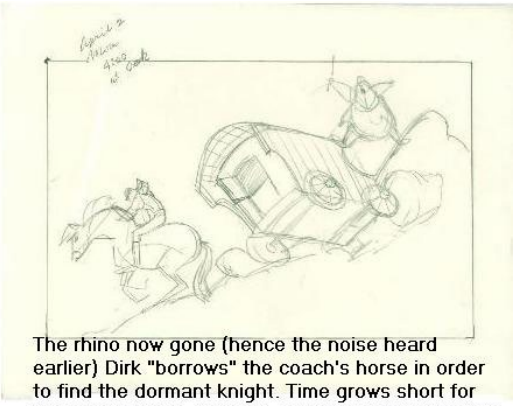
Dirk and Daphne exchange a tender moment in the coach that reveals how truly right these two are for eachother beyond the usual damsel/hero relationship & that they're also good friends.



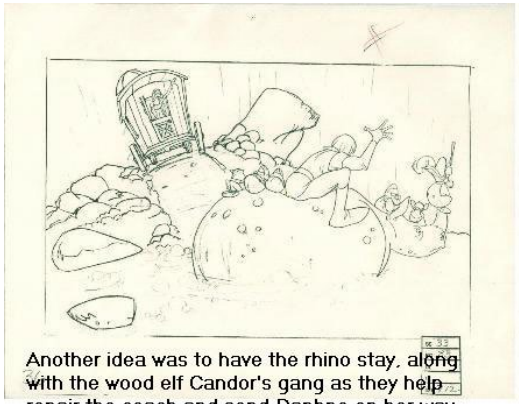
A noise is heard outside. Dirk fears the worst.



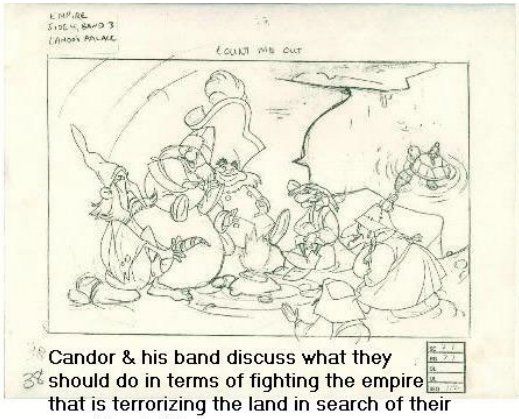
Daphne & Dirk converse further after the mysterious threat is found to be a the rhino indulging in a bit of mischif with the volatile and easily roused handmaiden.



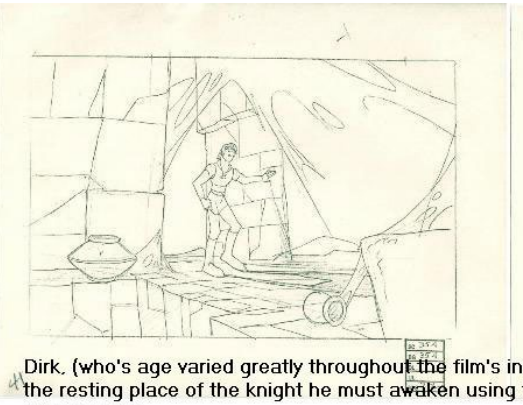
The rhino now gone (hence the noise heard earlier) Dirk "borrows" the coach's horse in order to find the dormant knight. Time grows short for the safety of the kingdom. "Dainty handmaiden" is very annoyed as she must now get out & push.



Another idea was to have the rhino stay, along with the wood elf Candor's gang as they help repair the coach and send Daphne on her way. Hopefully to safety.

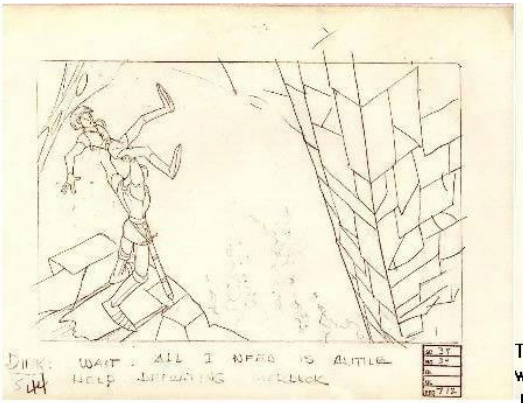


Candor & his band discuss what they should do in terms of fighting the empire that is terrorizing the land in search of their new friend, Dirk.

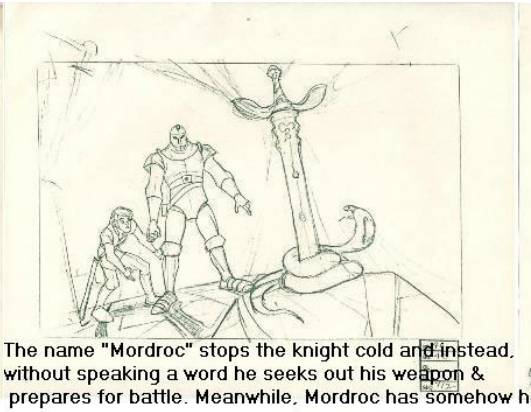


Dirk, (who's age varied greatly throughout the film's initial development) finally arrives at the resting place of the knight he must awaken using the amulet given to him by his late grandmother.



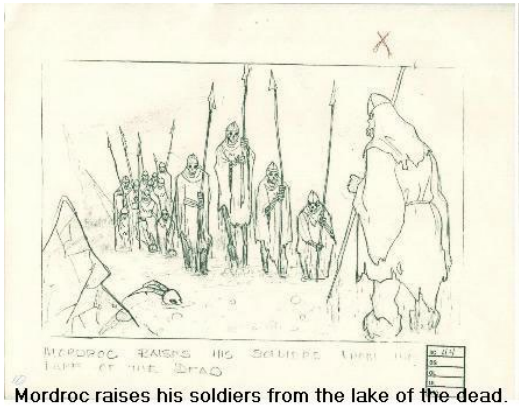


"Wait! All I need is a little help defeating Mordroc!"

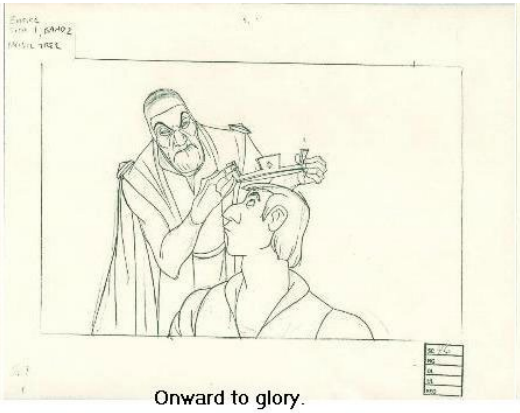


The name "Mordroc" stops the knight cold and instead, without speaking a word he seeks out his weapon & prepares for battle. Meanwhile, Mordroc has somehow has gotten Strun to his lair to seduce him with visions of the power and glory he will have when he pledges his soul to the dark wizard.

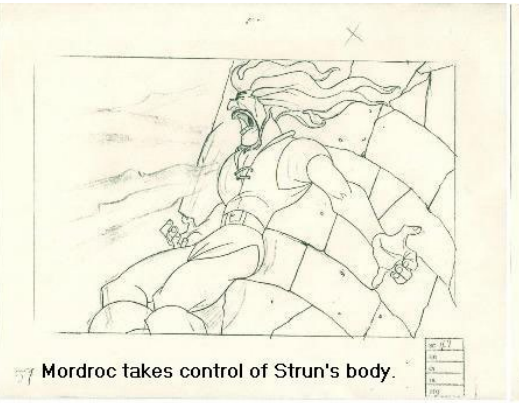




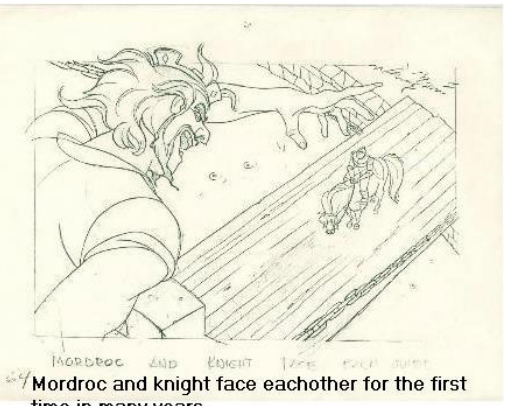
Mordroc raises his soldiers from the lake of the dead.



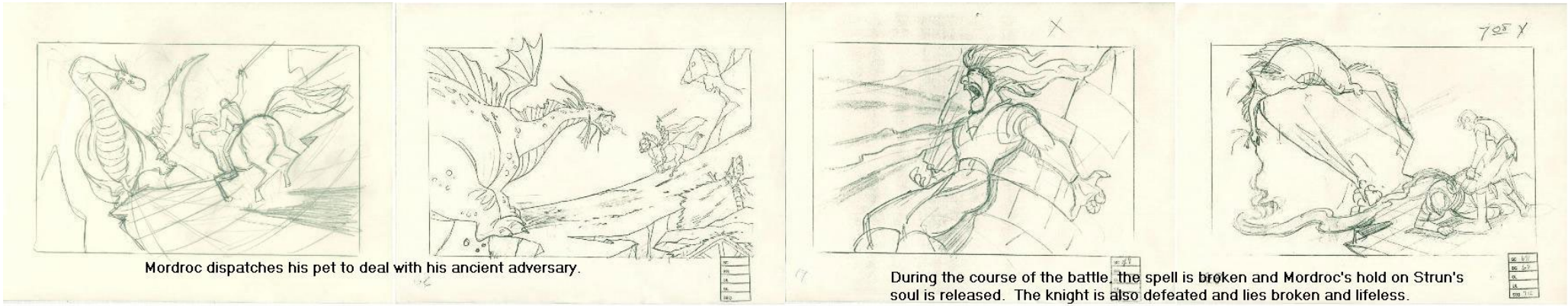
Onward to glory.



Mordroc takes control of Strun's body.

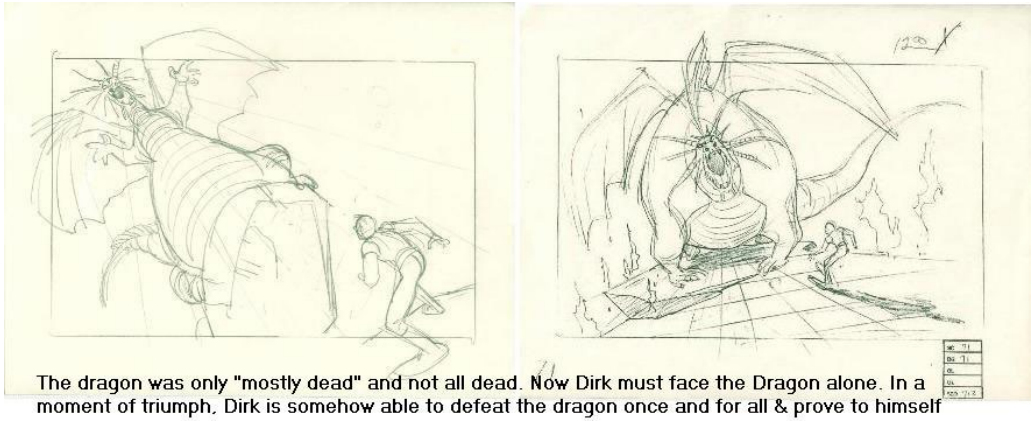


Mordroc and knight face eachother for the first time in many years.



Mordroc dispatches his pet to deal with his ancient adversary.

During the course of the battle, the spell is broken and Mordroc's hold on Strun's soul is released. The knight is also defeated and lies broken and lifeless.



The dragon was only "mostly dead" and not all dead. Now Dirk must face the Dragon alone. In a moment of triumph, Dirk is somehow able to defeat the dragon once and for all & prove to himself that he is the hero Daphne always believed him to be. The End.

Elements of The Legend would later be seen in Time Warp in 1991, with a very different (and more cartoony looking) Mordroc (pictured right.) This would be our first (and last) appearance of Mordroc.

In the same year, The Legend would be loosely adapted as a Gameboy game of the same name. With a fairly different plot and being essentially a reskin of a pre-existing game titled Roller Coaster, this game is a far cry from its source material.

In 2015, Don Bluth and Gary Goldman announced they would be working on Dragon's Lair: The Movie and started a crowdfund to reboot this concept. Though without an update for years, the fate of this project is unknown.



Animation Cel from Dragon's Lair II: Time Warp / Sullivan Bluth Studios

JACK & BEN

LAIKA

PRODUCTION:
2005-2008

BUDGET:
N/A

CANCELED

DUE TO EXECUTIVE DECISIONS

Nearing the completion of their first short film *Moongirl*, the newly named Laika Entertainment greenlit a new project. Laika's first feature on their own would be an adaption of Neil Gaiman's *Coraline*, which was planned to be a hybrid of CG and stop motion. That same year, they would approve another project, a film called *Jack and Ben's Animated Adventure*. In contrast with what we think when he hear Laika today, Jack and Ben was to be fully computer animated, just as Moongirl was when it premiered that 2005.

Jack and Ben was pitched by Cars creator Jorgen Klubien after he finished the storyboarding Moongirl. The next year after being green lit, Laika leased 60,000 square feet in the Leland James Center for a massive production facility where Jack and Ben would be created while it's new studio would be built on the 30 acres of land that chairman and owner Phil Knight had just purchased. Not only was Klubien the story's own writer, he would also be its director.

Investors favored Jack and Ben over Coraline, and while both films were being produced, Jack and Ben seemed to have an advantage with possible funding. Because of this, Coraline director Henry Selick would send emails to Laika director Travis Knight about how bad of an idea it would be to produce Jack and Ben. This, along with the cost of having two separate crews producing two separate films at once, meant Coraline was given higher priority and Jack and Ben was shelved. Klubein was let go, and while there were some efforts to continue making Jack and Ben in a more surrealistic and darker tone with *Mulan* director Barry Cook as its new director, this never went further than a short preview at SIGGRAPH 2008.

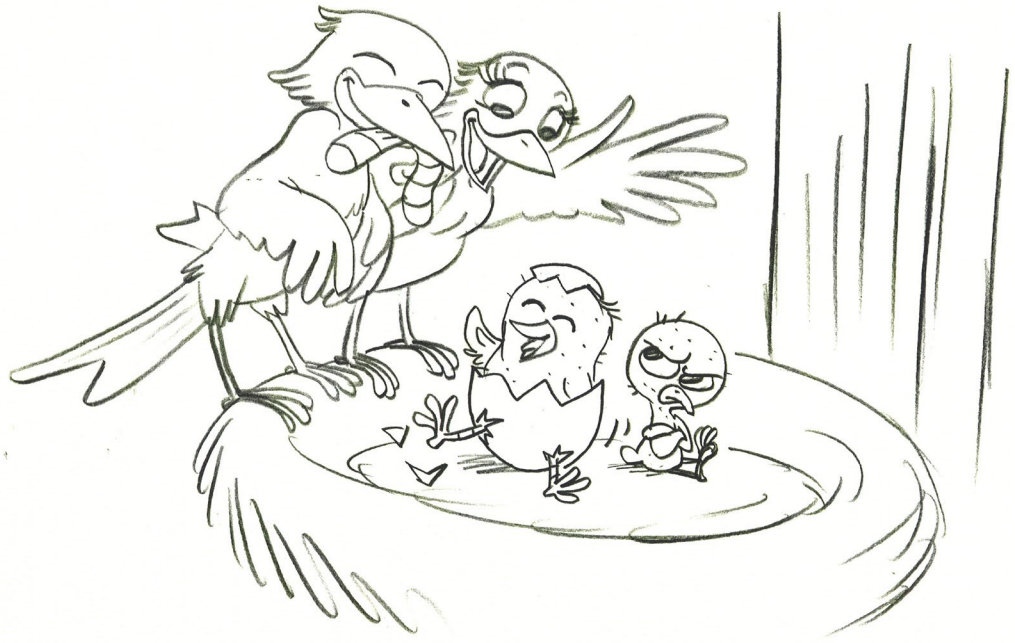
Jack and Ben was going to be about two blue bird brothers. Jack, the smaller of the two, looks after his mentally disabled brother, Ben, as they're left behind from their flock the first time they migrate south for the winter. The two characters, as well as other assets, would later be used in a short film titled The Mouse That Soared, being directed by Laika animator Kyle Bell in 2009. Previous animation tests done for Jack and Ben would also later be released as a small series titled The Secret Life of Bluebirds, also by the same director, in 2012.

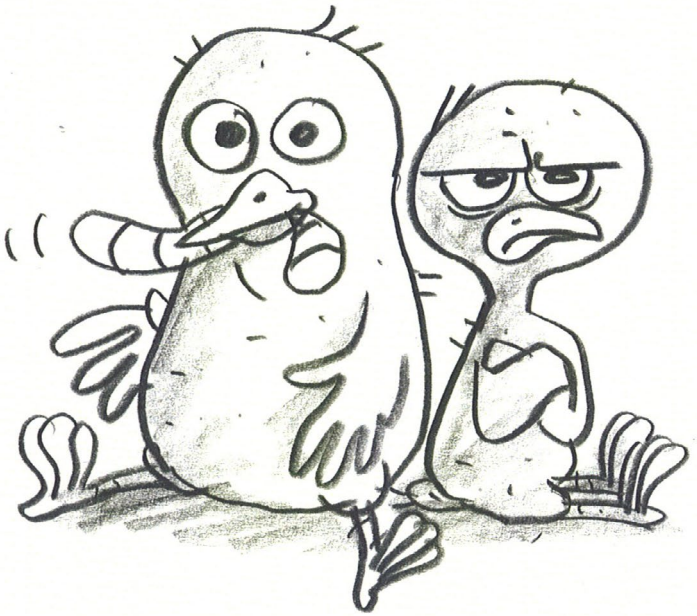


Poster mock-up / Scott Fassett



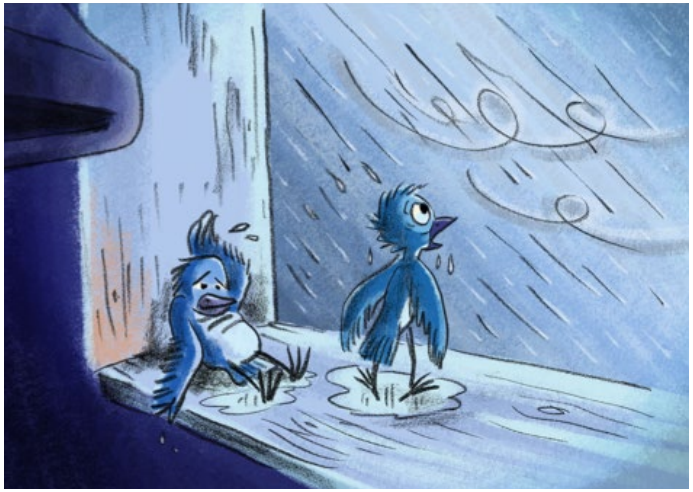
Visual development / O. Nedelin, F. Gardner, Scott Fassett





Visual development / Jorgen Klubien

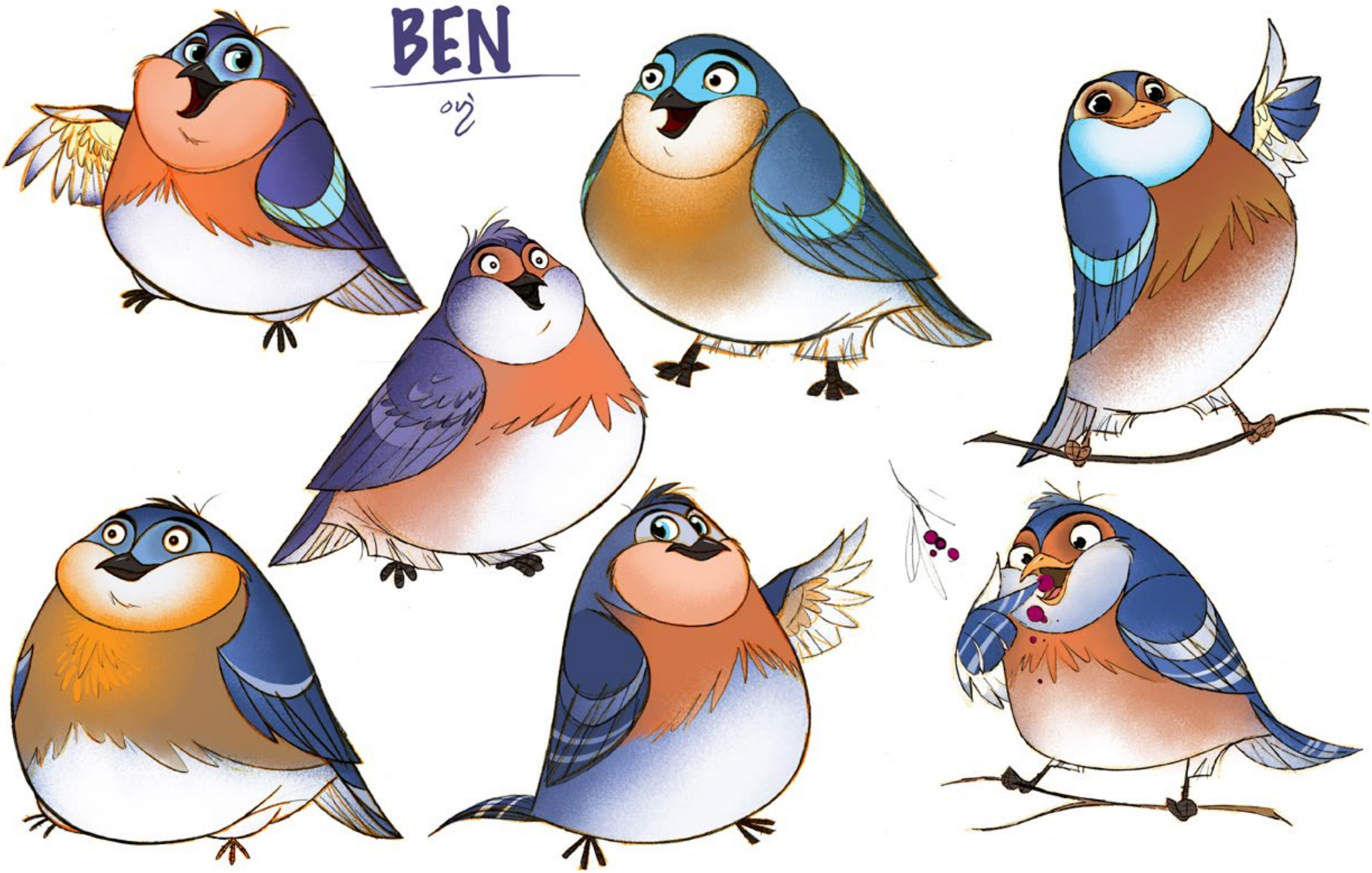






Character design / Ovi Nedelcu


BEN



THE MANY INCARNATIONS OF JACK & BEN

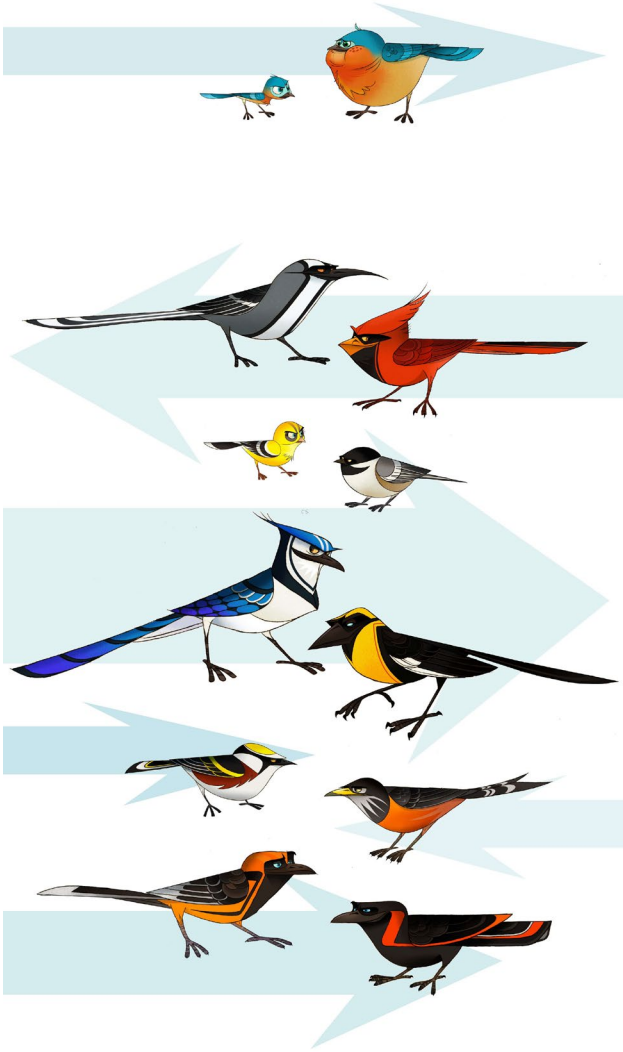
Character designs / Scott Fassett



Visual development / Stef Choi

Ben finds "Pinky Mouse" as a baby and decides to raise him. This is expanded greatly (and perhaps inaccurately?) in The Mouse that Soared.

Digital sculpture / Frederick Gardner



Racing birds / Frederick Gardner



Animation tests / Laika CG Crew



Animation tests / Laika CG Crew

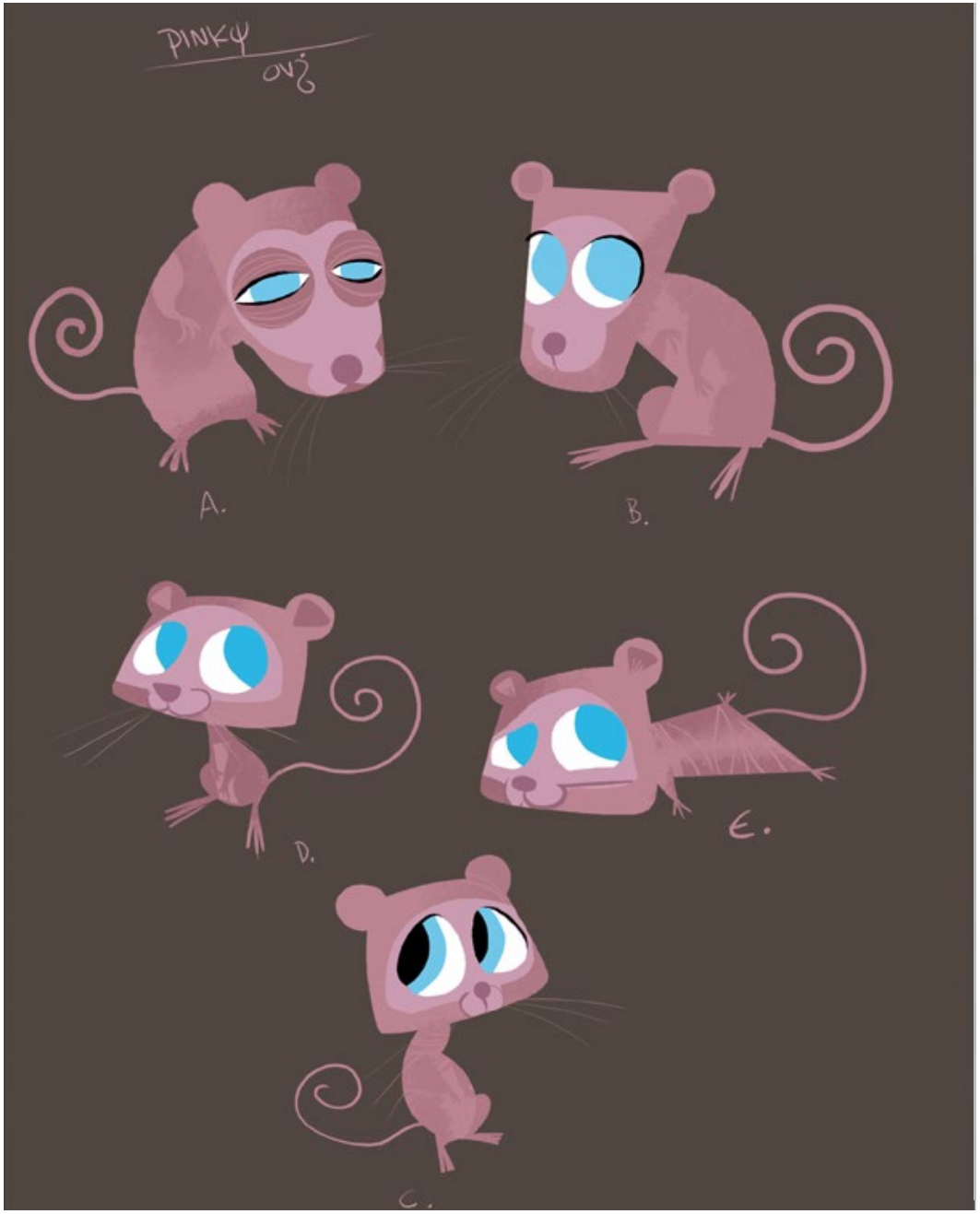


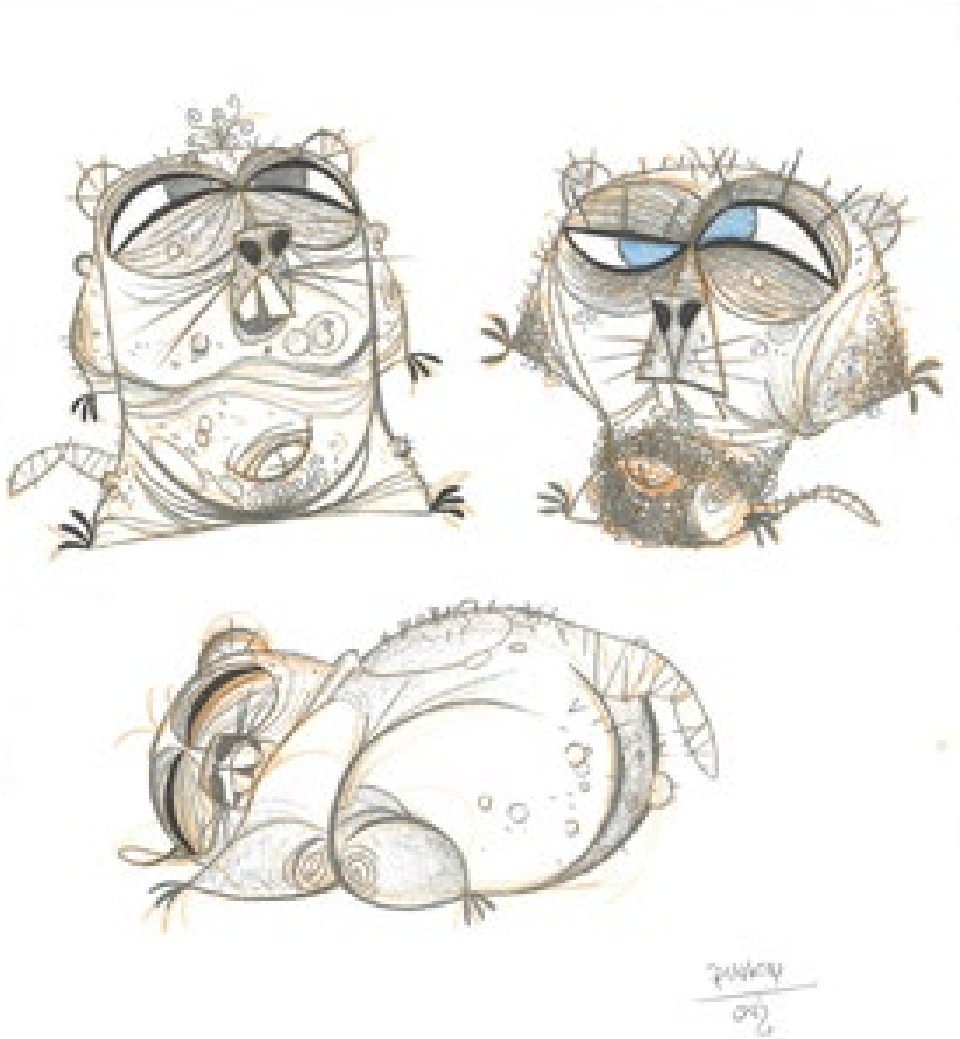






Character designs / Lauren Bain





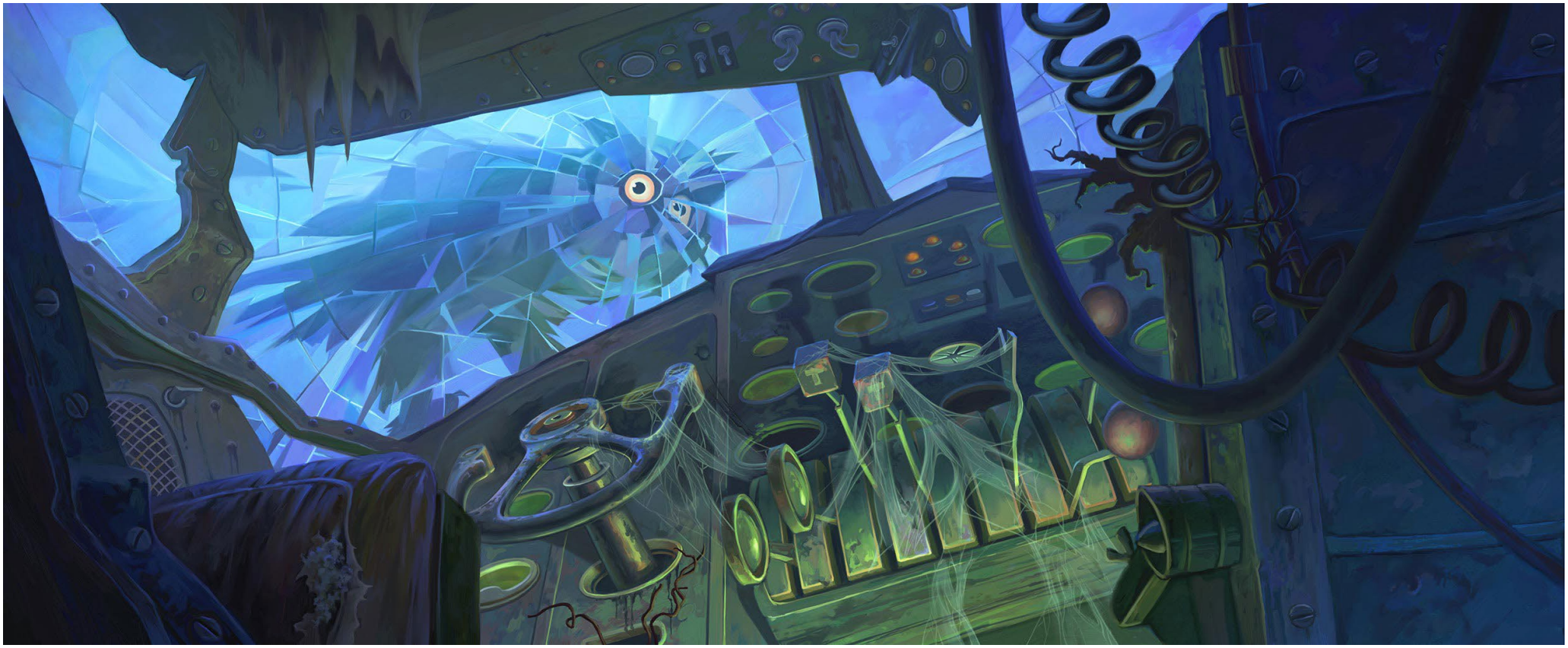
Character design / Ovi Nedelcu



Visual development / Scott Fassett



Predators / Frederick Gardner, Ovi Nedelcu



Visual development / Scott Fassett



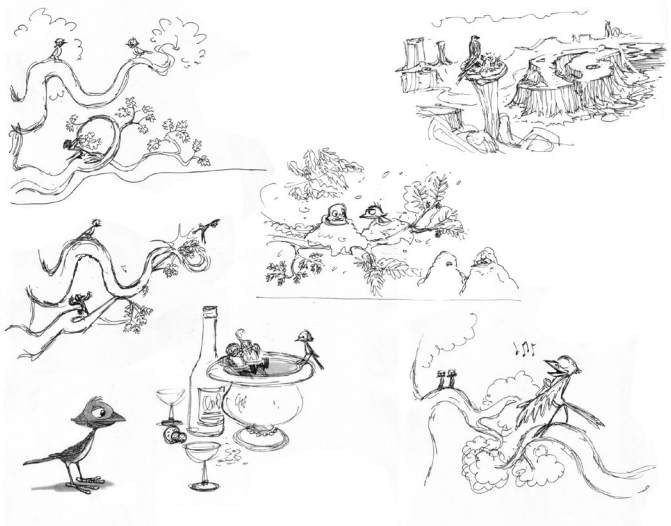
Visual development / Dave Fulp


COOL!

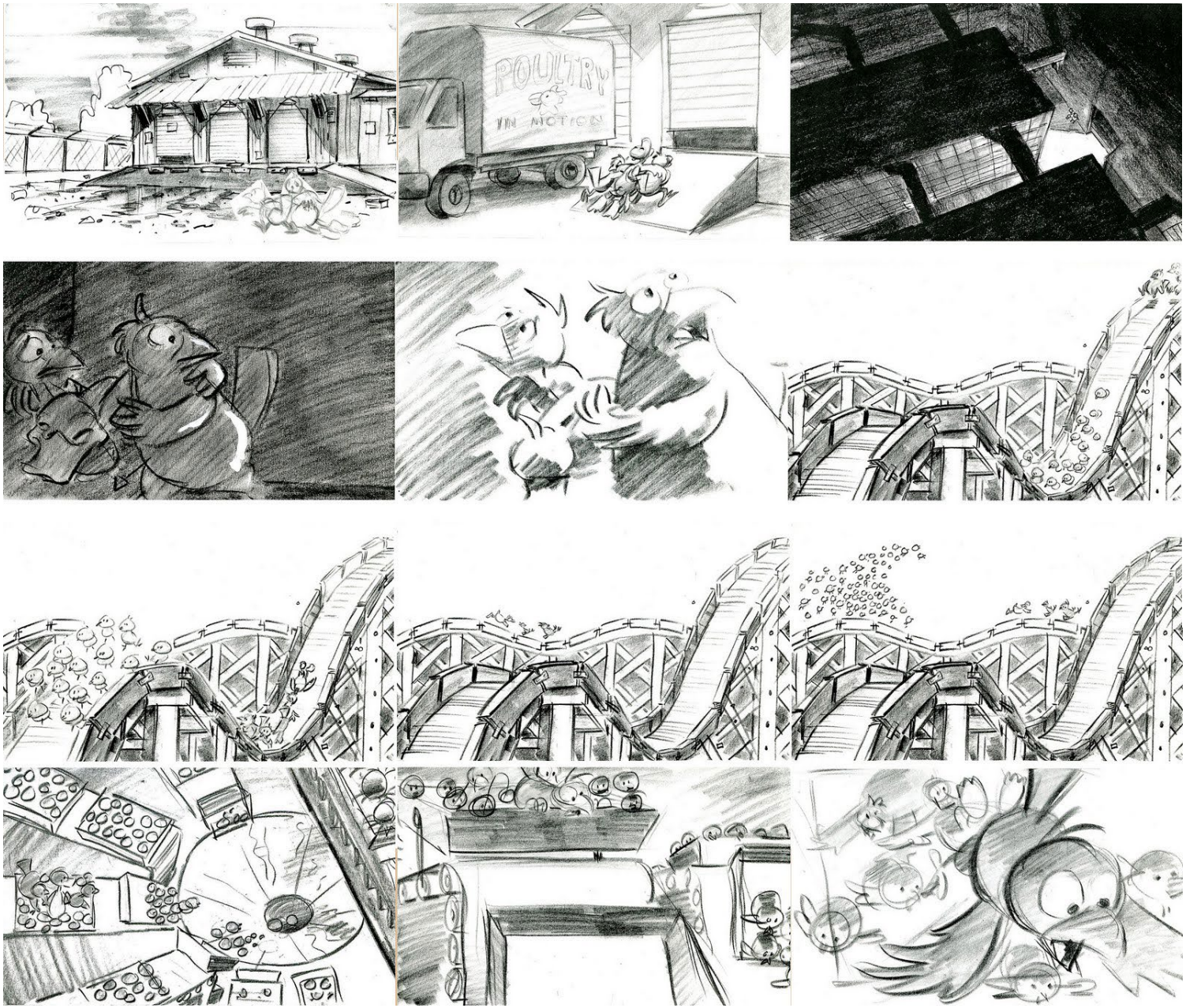

ZZZ
SLEEPING INSIDE A BIG GULP
WINDMILL OF CHICKEN HOUSE
ALL THE SPOOKY SOUNDS AND MAGNIFIED INSIDE THE CUPS
THEN HE HAS EASY ACCESS TO LOOKING AROUND AT SCARY STUFF ALL AROUND
#INCLUDING BEN'S SNORING


BEN
JACK
HEY MAN - DON'T YOU GET IT?
GOTHAT GUY'S GONNA STEAL MY GIGI!

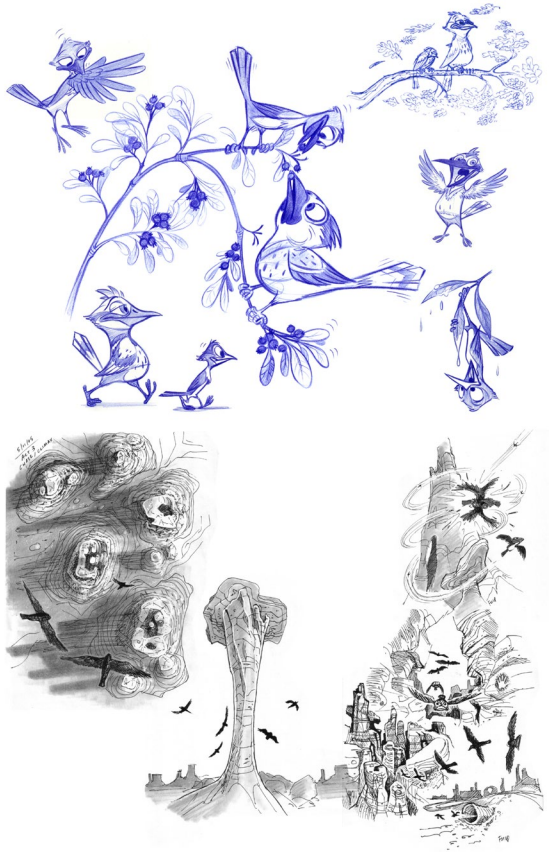








Storyboards / Bob Foster



Visual development / Dave Fulp







Visual development / Stef Choi



Visual development / Barry E. Jackson





Visual development / Lauren Bain



Visual development / Scott Fassett







Visual development (top) / Scott Fassett
Panorama for animation test (bottom) / Frederick Gardner, Scott Fassett









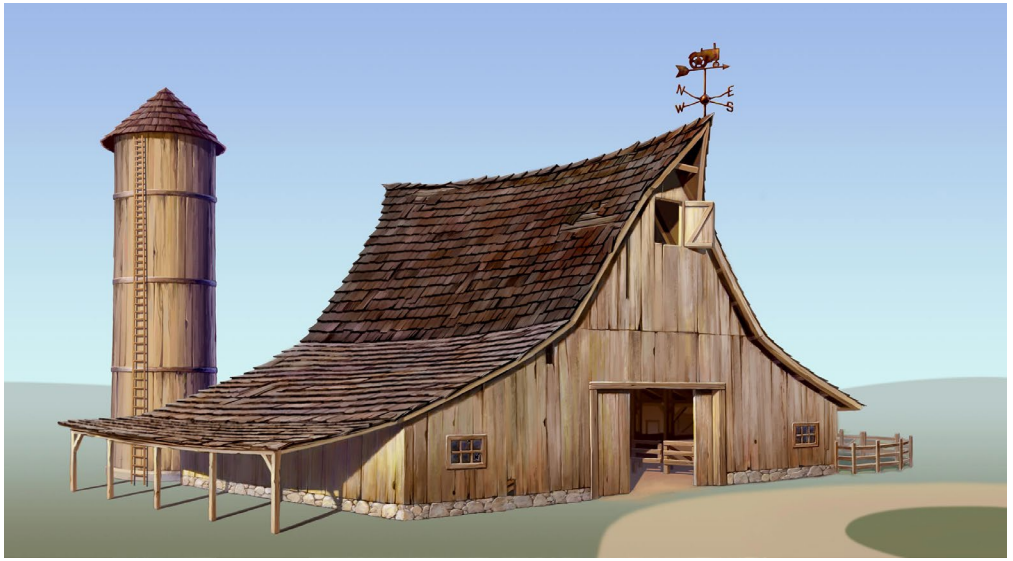
Animation tests / Laika CG Crew


PLAY



Eden Tree, Visual development / Stef Choi









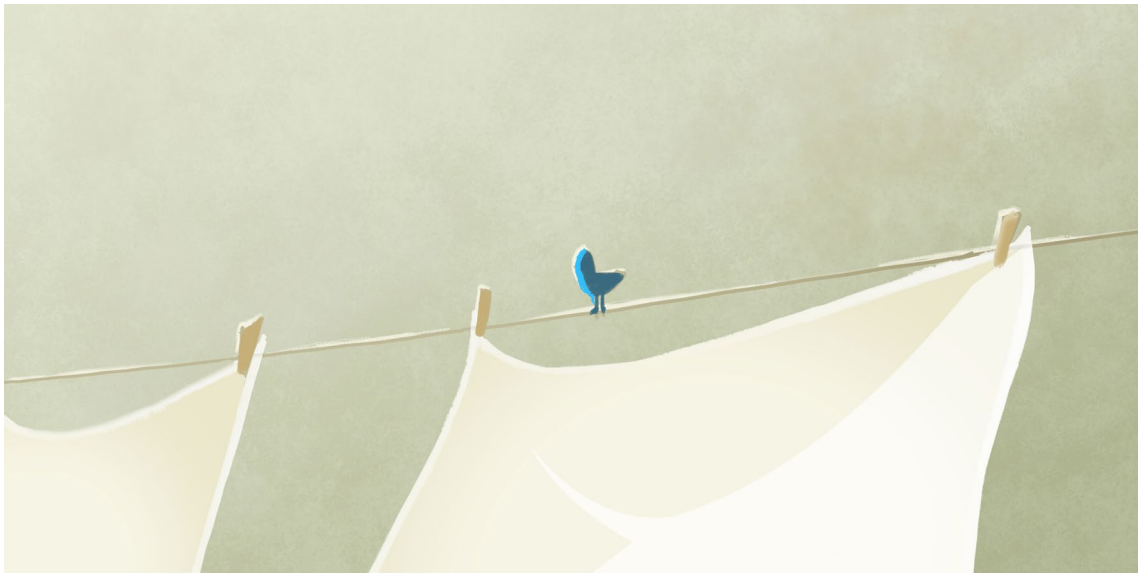
Visual development / Scott Fassett
Visual development (top, right) / Frederick Gardner, Scott Fassett





Visual Development / Scott Fassett





Visual Development / Lauren Bain



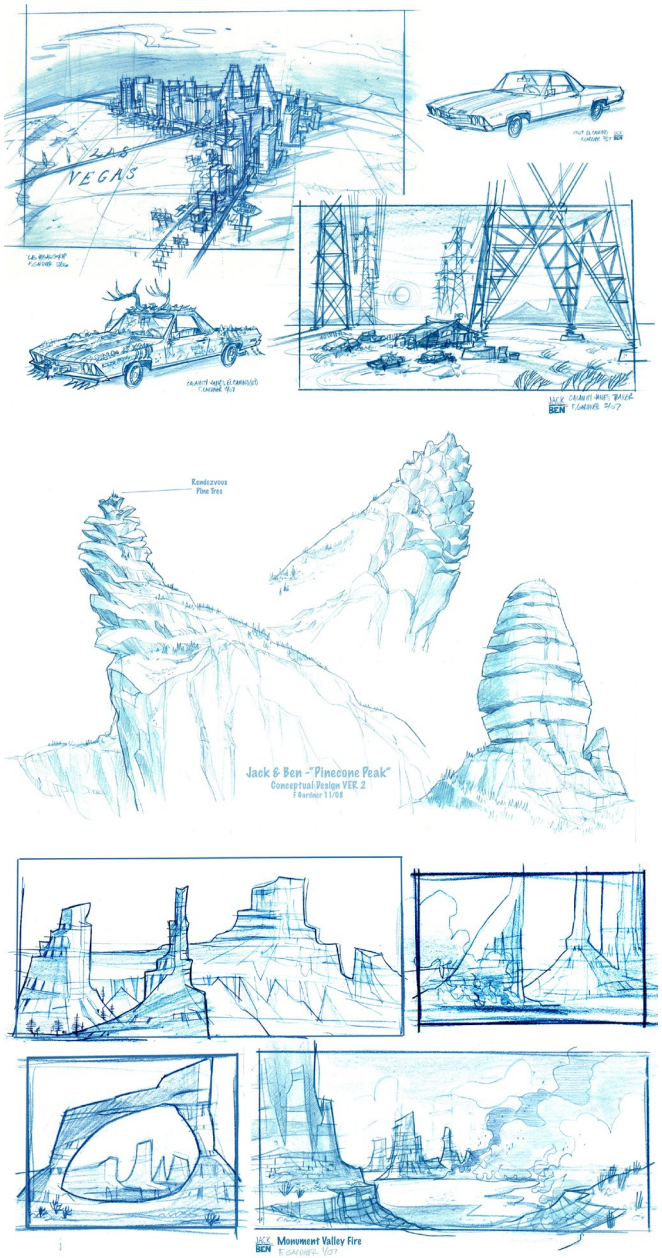
Visual Development / Barry E. Jackson



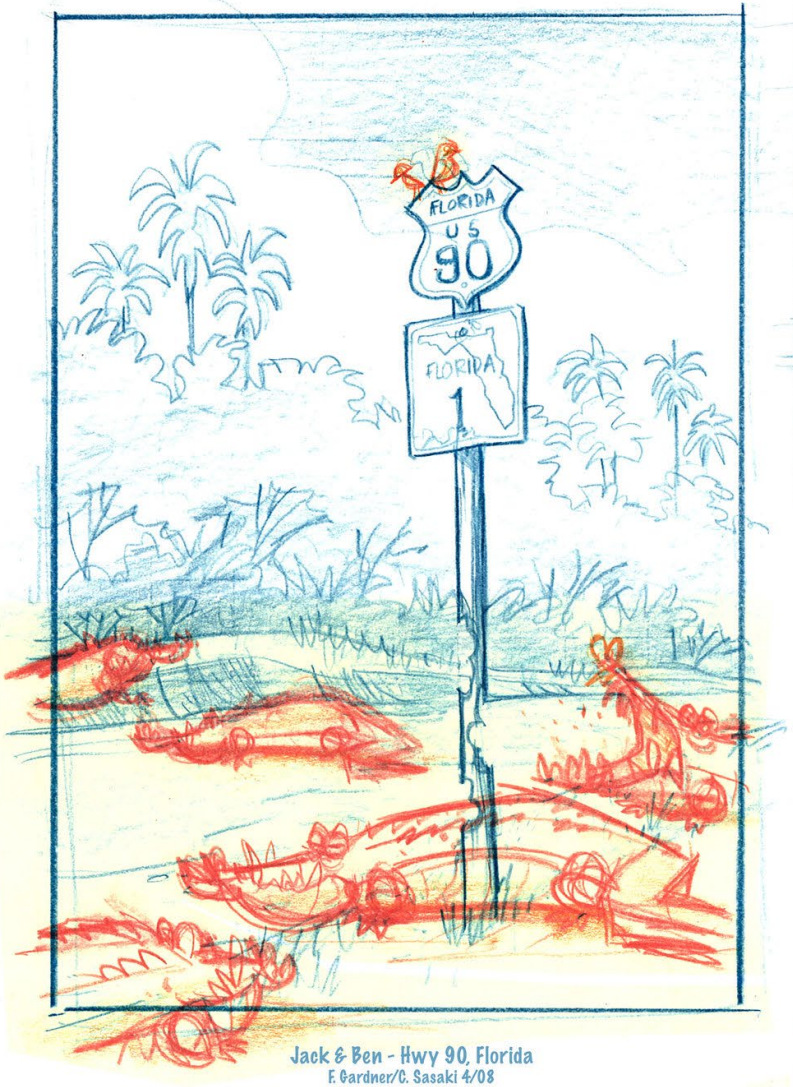
Visual Development / Patricia Doktor



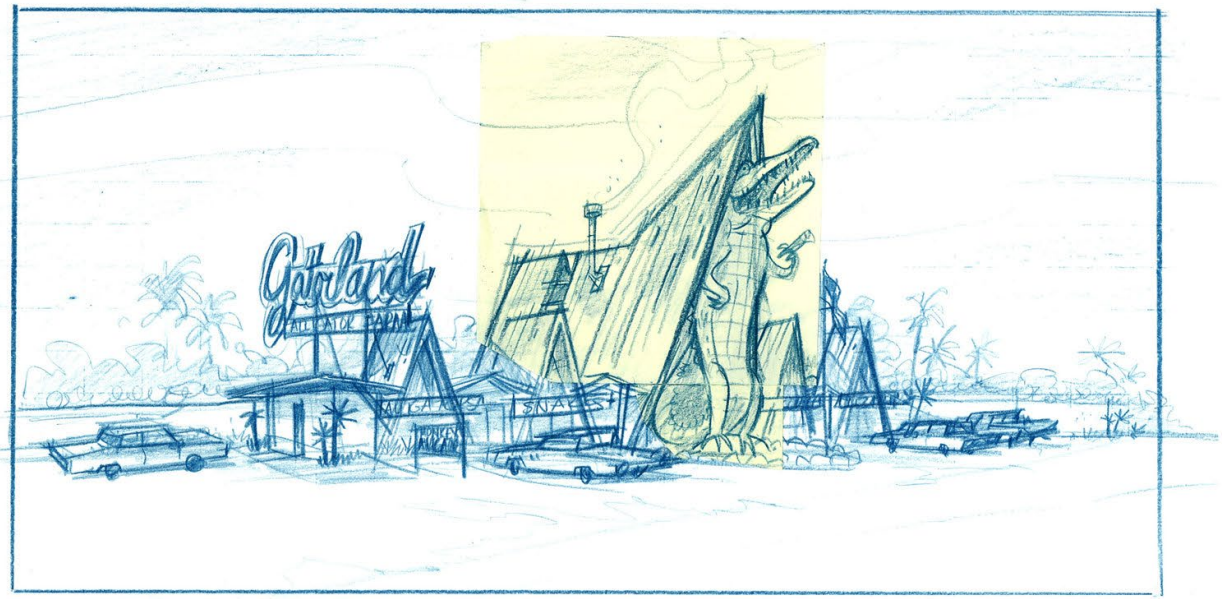
Visual Development / Barry E. Jackson



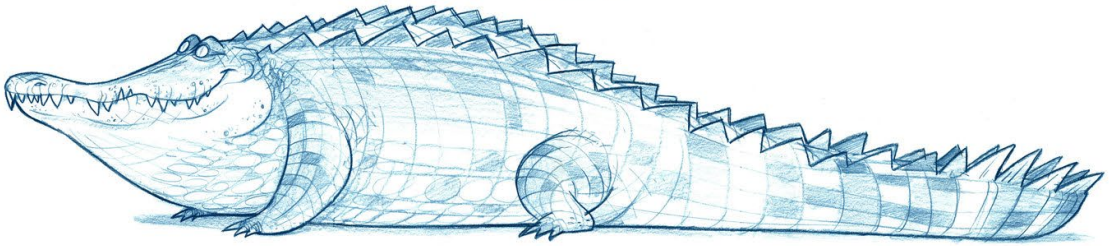
Visual Development / Frederick Gardner

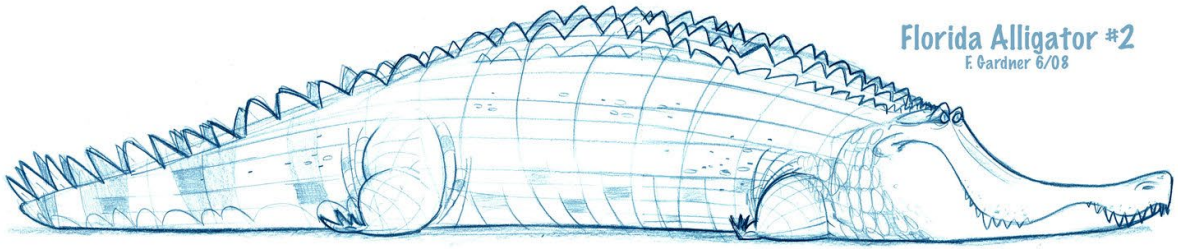


Jack & Ben - Hwy 90, Florida
F. Gardner/C. Sasaki 4/08

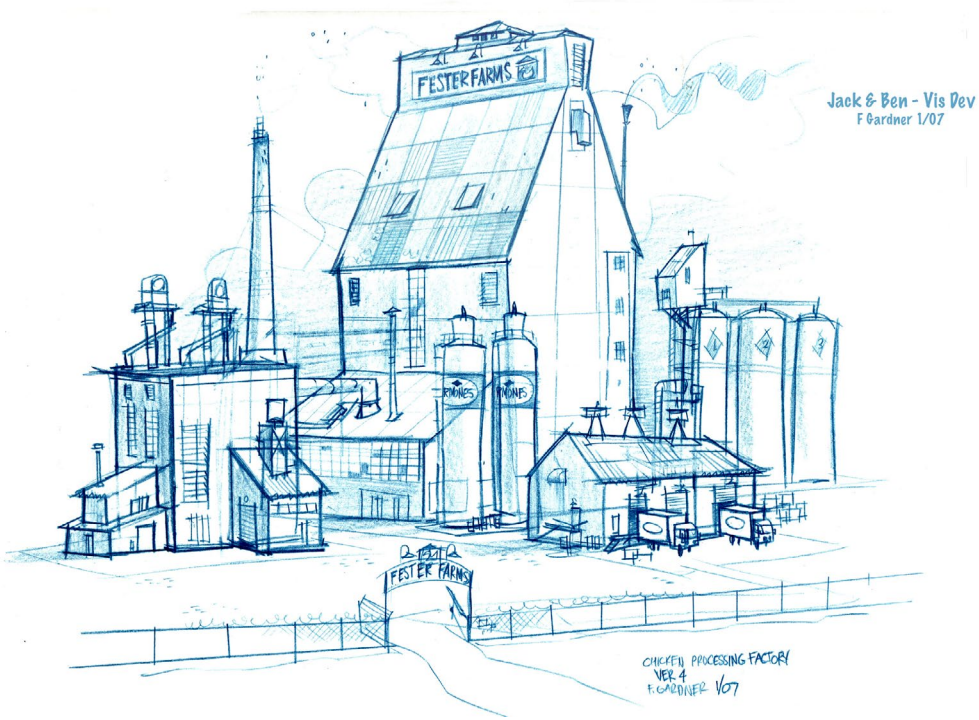


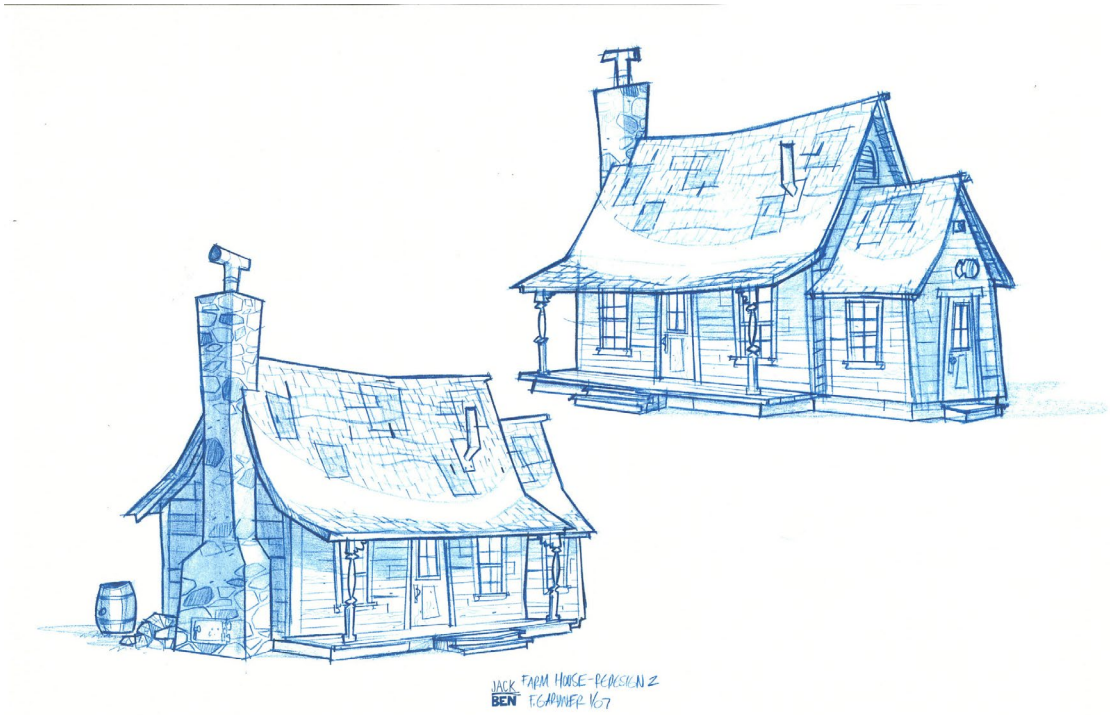
Jack & Ben - Gatorland, Florida
F. Gardner 4/08



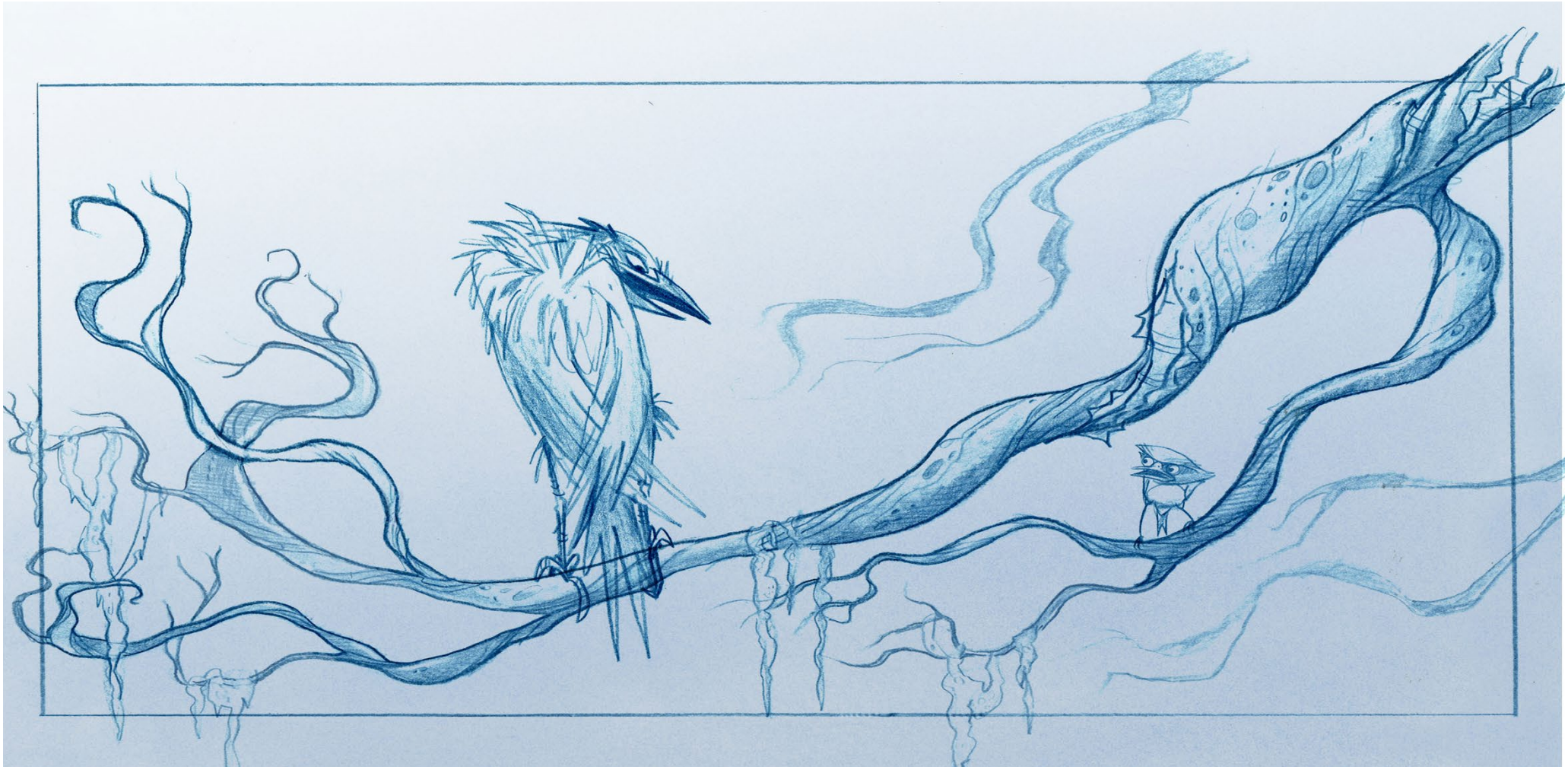


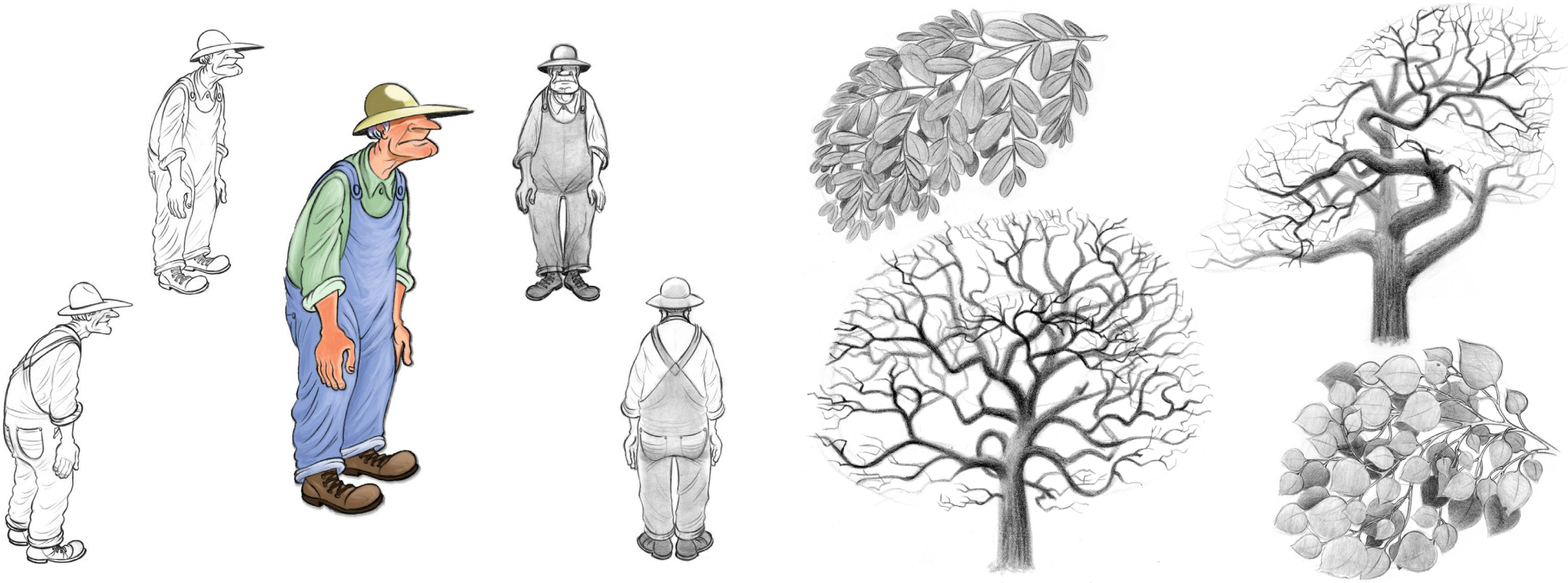
Florida Alligator #2
F. Gardner 6/08





Visual Development / Frederick Gardner

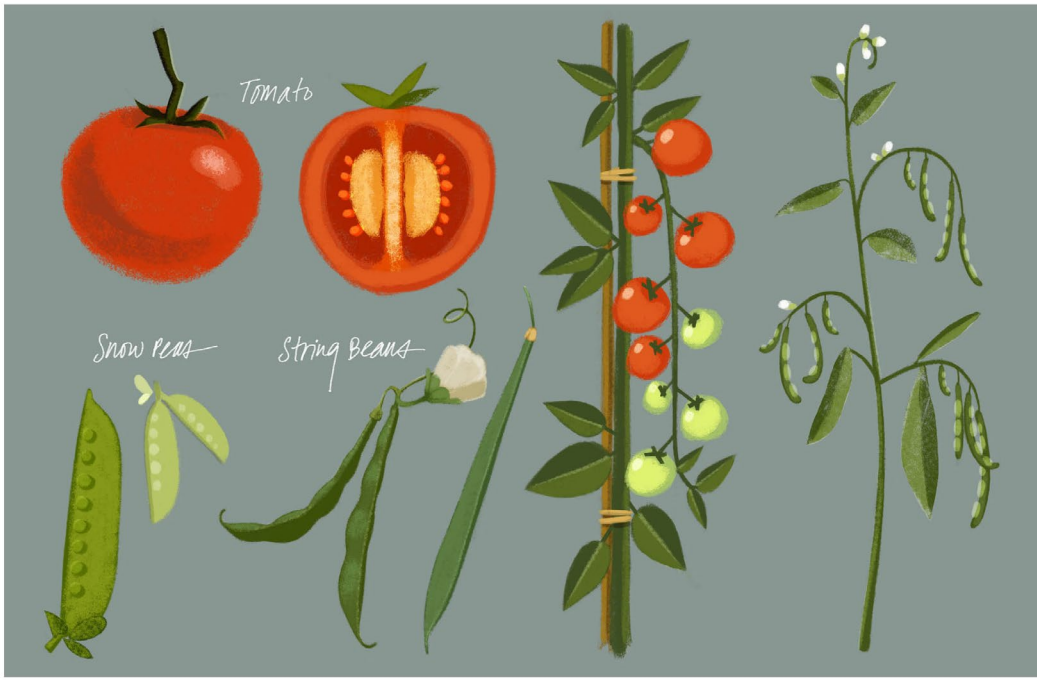




Visual Development / Dave Fulp



Visual Development / Lauren Bain



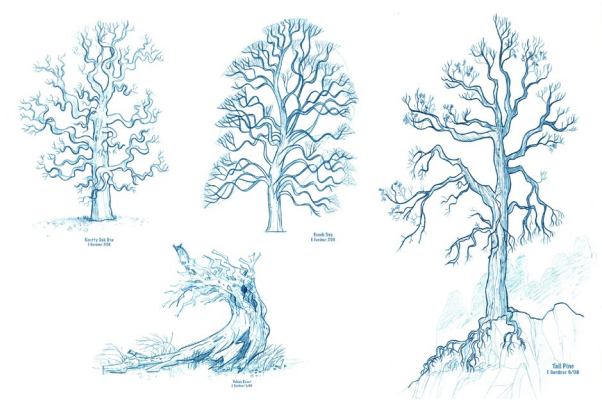


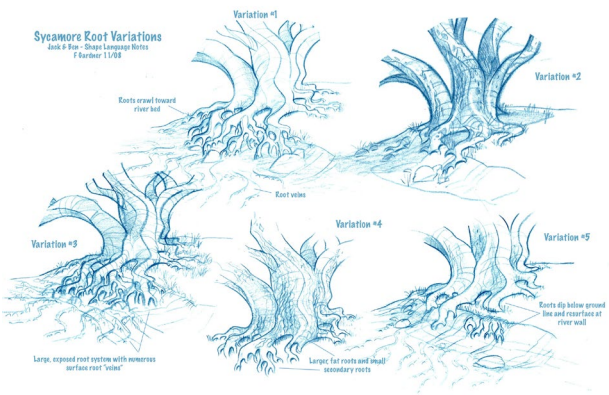


Visual Development / Lauren Bain

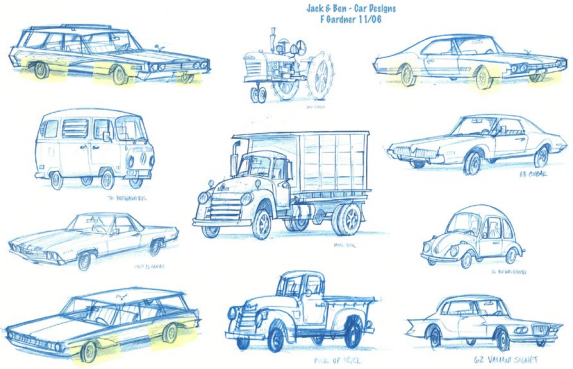


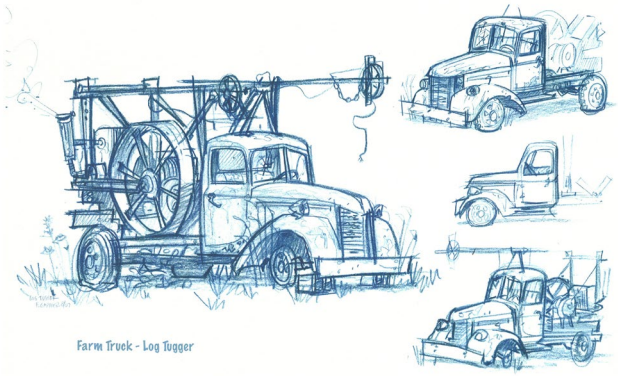
Visual Development / Lauren Bain













Visual Development / Frederick Gardner



Animation test / Laika CG Crew



SIGGRAPH 2008 Concept Trailer / Laika CG Crew



Laika card design / Scott Fassett



AL BRODAX

PRODUCTION: 1978-1981

CANCELED

FOR REASONS UNKNOWN

When Elton John released his album *Captain Fantastic and the Brown Dirt Cowboy* in 1975 it was met with remarkable success. Based off the pre-orders alone within the same year it was certified gold. It was a concept album based on Elton John and song writer Bernie Taupin's experience early in their career working together, and with this, it tells a story.

With the previous success of the 1968 film *Yellow Submarine*, based off the music of The Beatles, it was somewhat natural to come up with the idea of Captain Fantastic getting its own animated film. By 1978, this was becoming a reality. With Yellow Submarine's producer Al Brodax on board along with album-cover artist Alan Aldridge who would be designing the film's characters and overall look, Captain Fantastic was starting to take shape. With a budget of 2.5 million dollars, the film was going to be produced by Al Brodax in conjunction with Elton John's own company, Captain Fantastic Enterprises. It would not be until mid -1980 that a script would finally be completed. However, just a year later, it seems production was halted. Not a word was said about what happened or whether it would continue later on, and it was quietly canceled without a peep.

The film's plot is still unknown, and while a screenplay has been circulating between collectors, no public digitization has been made of it. While it's safe to assume its story would be similar to that given in the album itself, when viewing the concept art it's quite obvious the concepts within the album are taken so literally to the point of being psychedelic. The term "bitter fingers" refers to Elton and Bernie's bitter attitude in being told to write for other bands early in their career. In the film, however, it turns this term into a character named Bitter Fingers, who may have been the villain, but who knows?

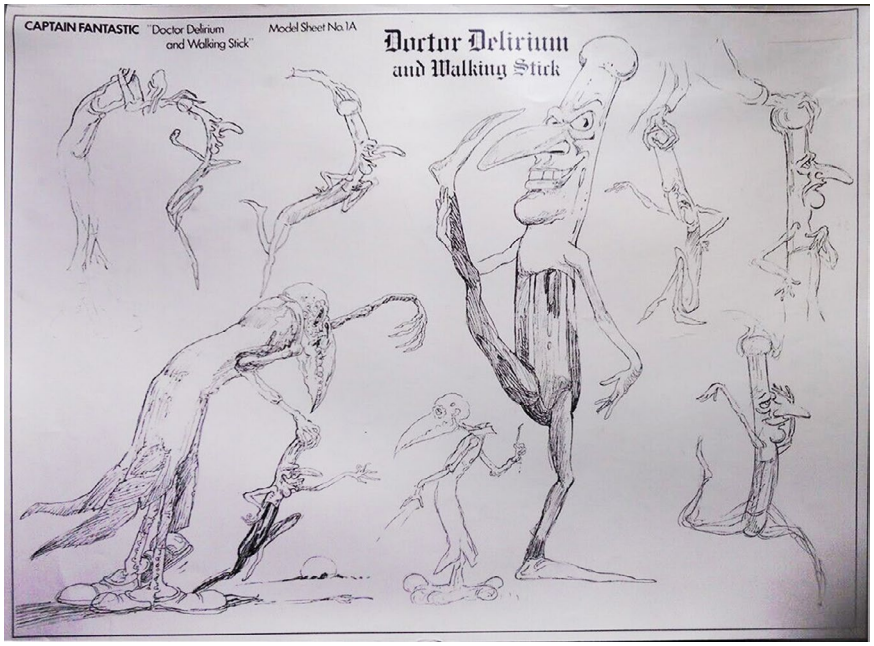
The best part of the film (and the saddest part about it being cancelled) is the character designs being by renowned artist Alan Aldridge, a man responsible for movie posters, book covers, and album covers for anyone between The Beatles to The Who.



Juke Box Jive character designs / Alan Aldridge



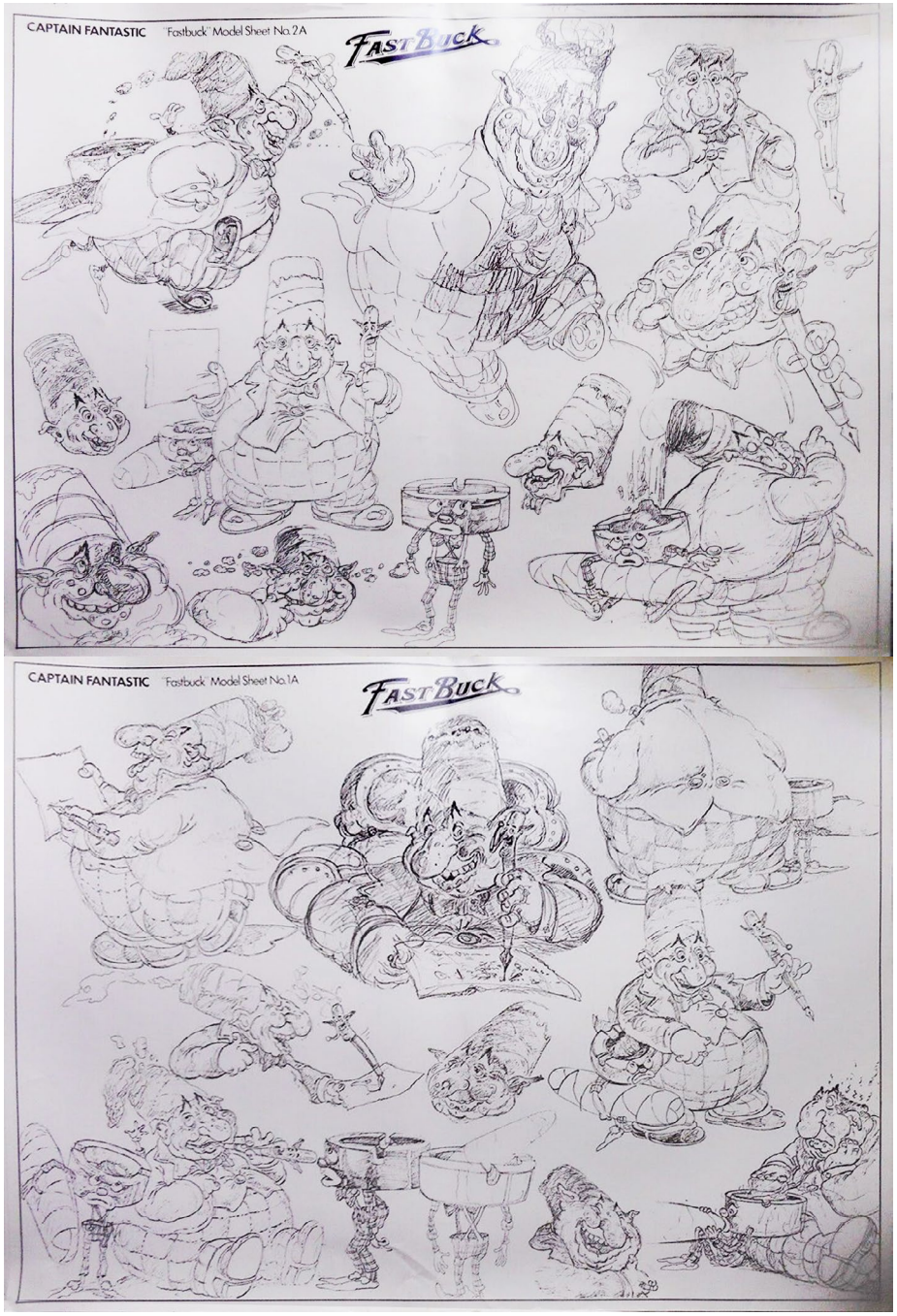
Haunted Ballroom / Alan Aldridge



Bitterfingers chracter design / Alan Aldridge



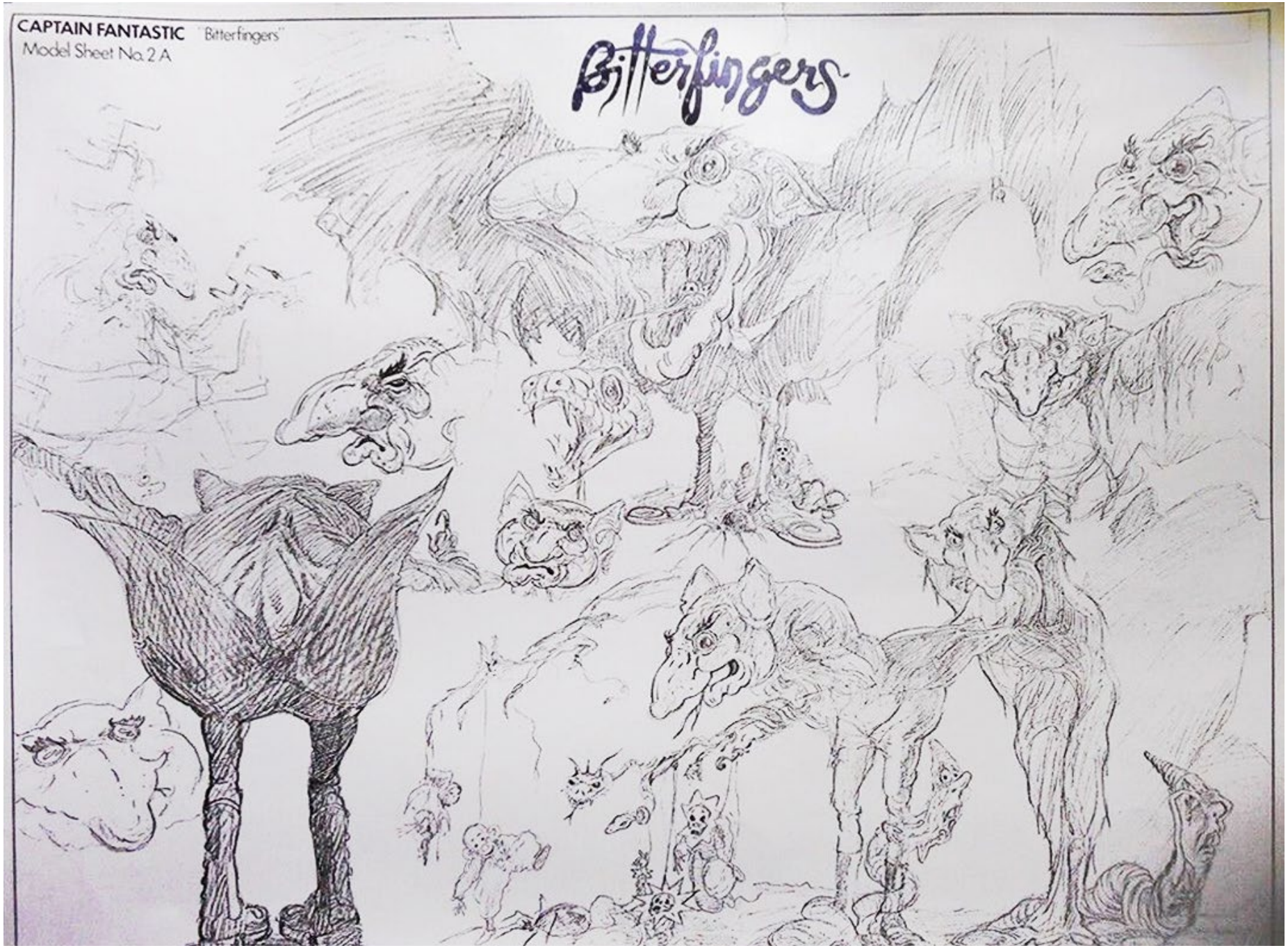
Acolytes of Bitterfingers / Alan Aldridge



Fast Buck character design sheets / Alan Aldridge

“IT'S HARD TO WRITE A SONG WITH BITTER FINGERS. SO MUCH TO PROVE, SO FEW TO TELL YOU WHY. THOSE OLD DIE-HARDS IN DENMARK STREET START LAUGHING AT THE KEYBOARD PLAYER'S HOLLOW HAUNTED EYES.”

Bitter Fingers
Bernie Taupin, Elton John
Captain Fantastic and the Brown Dirt Cowboy
Track 3



Doctor Delirium and Walking Stick design sheets / Alan Aldridge



PRODUCTION:
1981-1983

BUDGET:
N/A

CANCELED

DUE TO INVESTMENT FRAUD

Thomas D. Carter was an employee within the entertainment division of Disneyland during the 60s and 70s. After that, he got into "factoring," an investment plan where you buy unpaid bills, pay them as a percentage, and then get paid back the full amount in full by the insurance that needed the bill paid. It's a weird and complicated thing in investment but it was enough to give Carter a pretty significant profit. Multiplying that further by selling shares and then use that money to buy more bills, eventually he earned million doing this. With that money, Carter decided to create his own entertainment, be his own Walt Disney.

Recruiting many ex-Disneyland crew and performers such as Don Payne, Wally Boag and Jim Adams, Carter wanted to build his own amusement restort in Las Vegas called "Huck's Landing," a park based off Mark Twain's "Huckleberry Finn" complete with restaurants, rides, hotels, and water parks. While having a drink together, he and artist Phil Mendez created a plan, why not give this whole park its own feature film? It worked for Disney by making a Disneyland TV show, maybe this would be just as beneficial.

Setting up an animation studio in Los Angeles, they recruited artists such as Floyd Norman, Leo Sullivan, and Scott Shaw! on the team, just to name a few. The film's story followed "Huck", a baby that falls off a ferry in the Mississipi river, being found and raised by an old turtle named Ol' Mudd. Here, Huck is raised on Ol' Mudd's Island, with a bounty on him to be returned to his mother. An old "quadroon" sets forth to retrieve Huck for the money as well as send his minions the Pirate Birds to retrieve Huck for him. Joined by a fun cast of animals like Belvedere the crow, Beulah the alligator, and Missy the possum, Huck's Landing was going to be a classic, fun, children's feature. This plot would be changed greatly once Mendez left due to severe creative differences and budgetary cutbacks, scaling back on the whole "boy raised by animals" thing and replacing the villain with the "Baron," the man that caused the whole ferry incident to begin with.

Huck's Landing would reach a screeching halt when in 1983 a local newspaper published an article about Carter being investigated for insurance fraud. The crew was called, told to take their stuff, and Huck's Landing was shuttered. Carter would continue to work on the project on his own, be imprisoned for two years in 1991 for said insurance fraud, and continues to try and sell his massive franchise idea today.



Poster art / Unknown



Ol' Mudd, character development/ Phillip Mendez



Maquette / Unknown



Sketch / Unknown



Character drawing / Unknown

OL' MUDD ™



Introduction storyboard sequence / Unknown



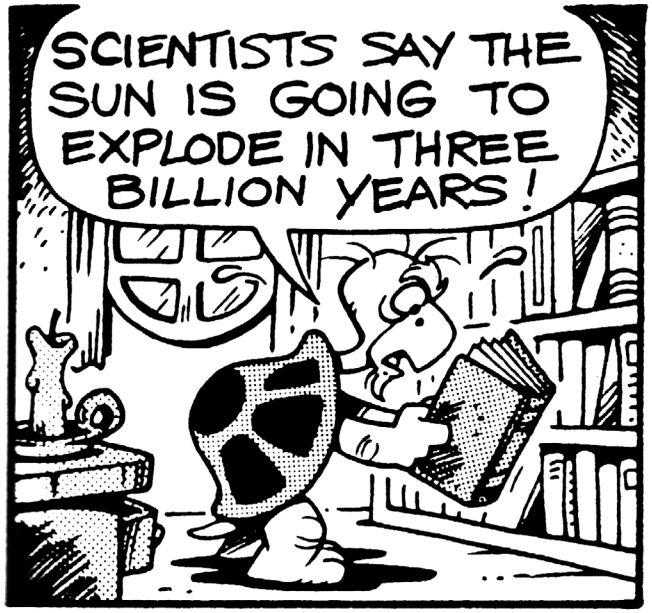
Animation test / Unknown



Production rendering / Unknown



Animation test / Unknown









Originally there were plans for Huck's Landing to have its own television show, and comic strip. Funnily enough, even though the movie never got off the ground nor any of its other many other affiliated projects, the comic strip did end up happening. Just... not anywhere that the public could see. Renowned comic artist Scott Shaw! did every strip himself, and though a healthy amount were written, drawn, and inked, they were never printed in any sort of periodical or newspaper.

Technically one was finally published, shown above, in the book Cartoon Confidential by John Cawley and Jim Korkis, both ex-crew members on the Huck's Landing team. An entire chapter in that book is dedicated to this production, and was the first time anyone really learned what actually happened behind the doors of Tom Carter Enterprises. And that was back in 1991!



Huck / Unknown



Character drawing / Unknown



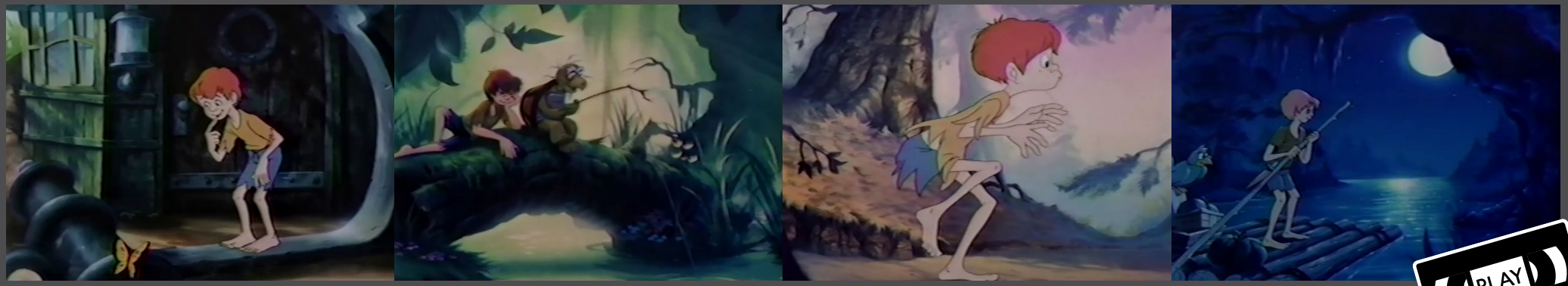
Huck meets Tom Sawyer / Presentation reel



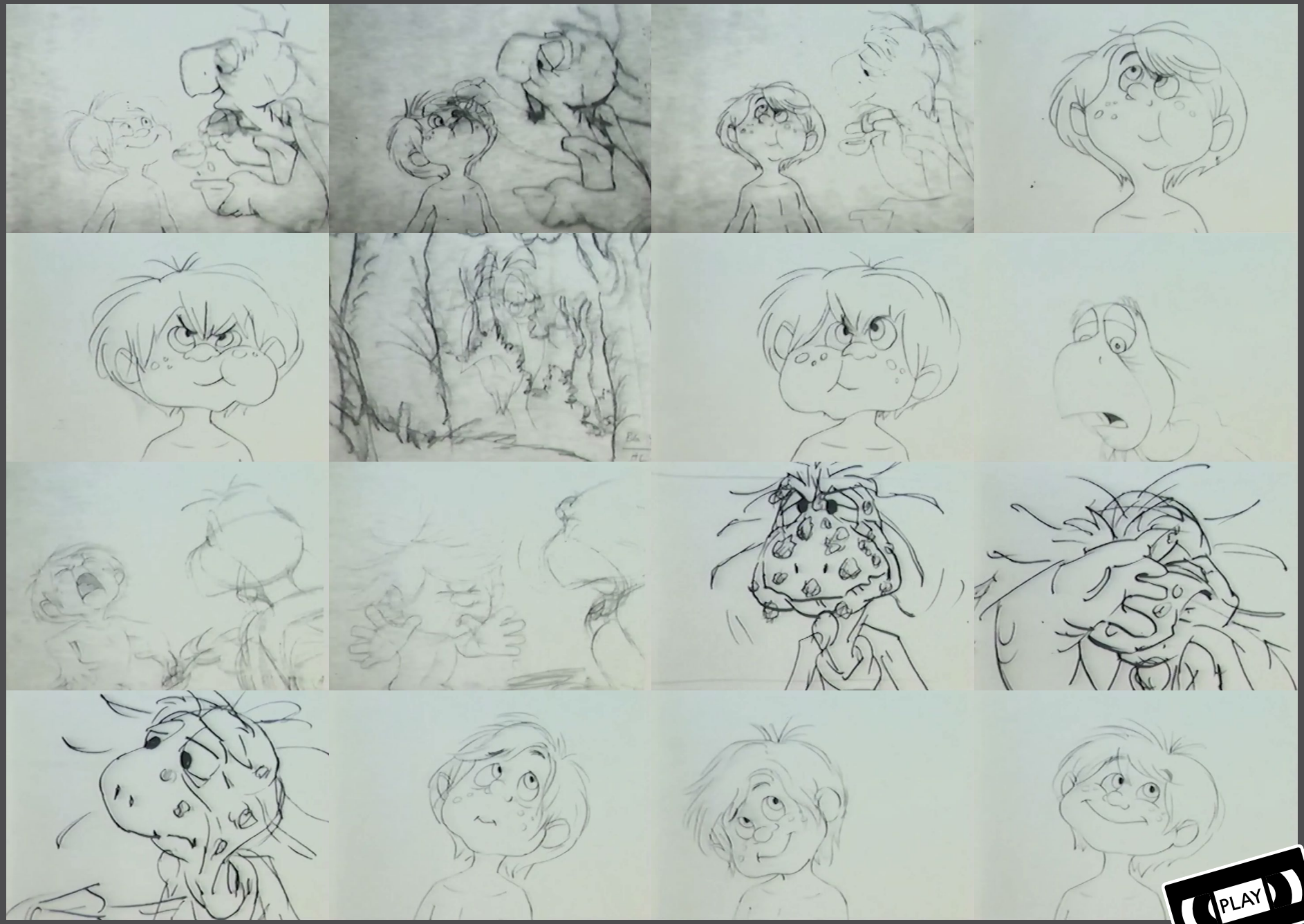
Production rendering / Unknown



Mudd discovers Huck / Presentation reel



Huck grows up on Ol' Mudd's Island / Presentation reel



Pencil test / Unknown



Character drawing / Unknown





Production rendering / Tom Carter Enterprises

BELVEDERE ™



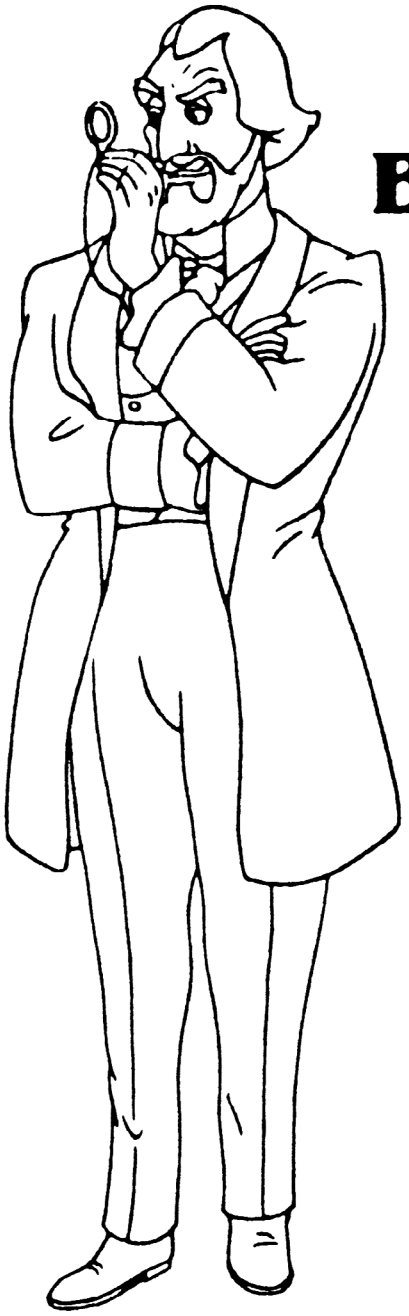
Character drawing / Unknown



Production rendering / Production rendering /



Belvedere teaches Huck how to fly, Storyboard sequence / Unknown



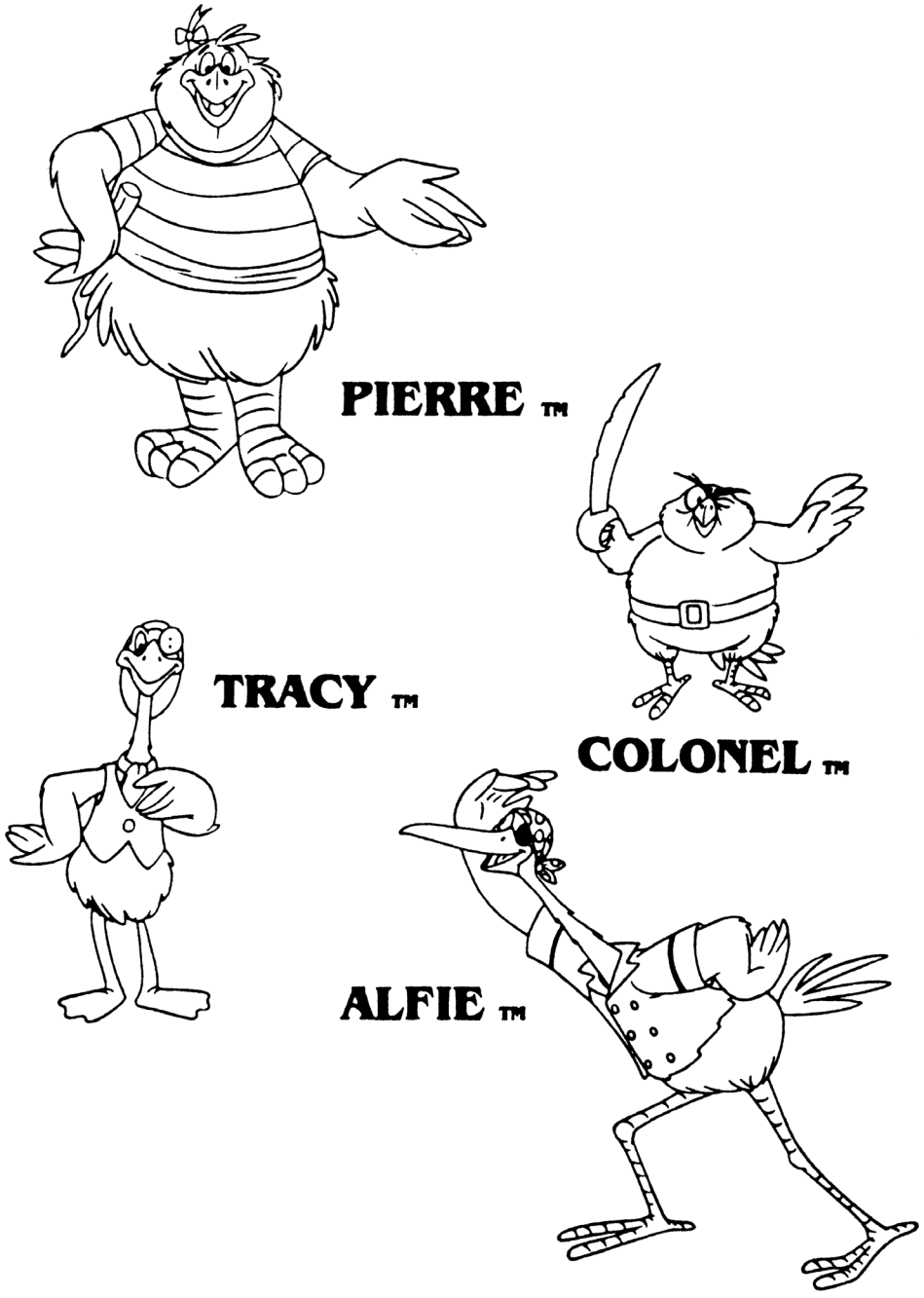
Character drawing / Unknown



An accident happens on the ferry / Presentation reel



Fred Mayne auditions for The Baron / Audition tape



The Pirate Birds / Unknown



Production rendering / Unknown



The Colonel attends a Licensing Showcase /
Huck's Landing Gazette



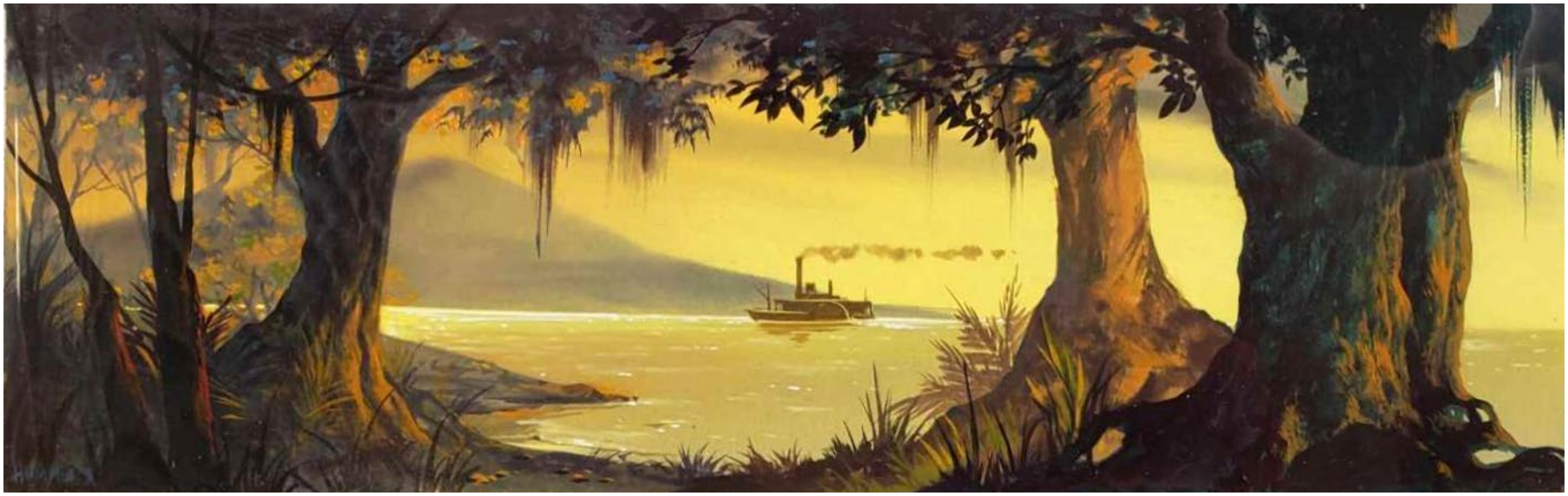
The Pirate Birds capture Huck, Storyboard sequence / Unknown



Missy, Production rendering / Unknown

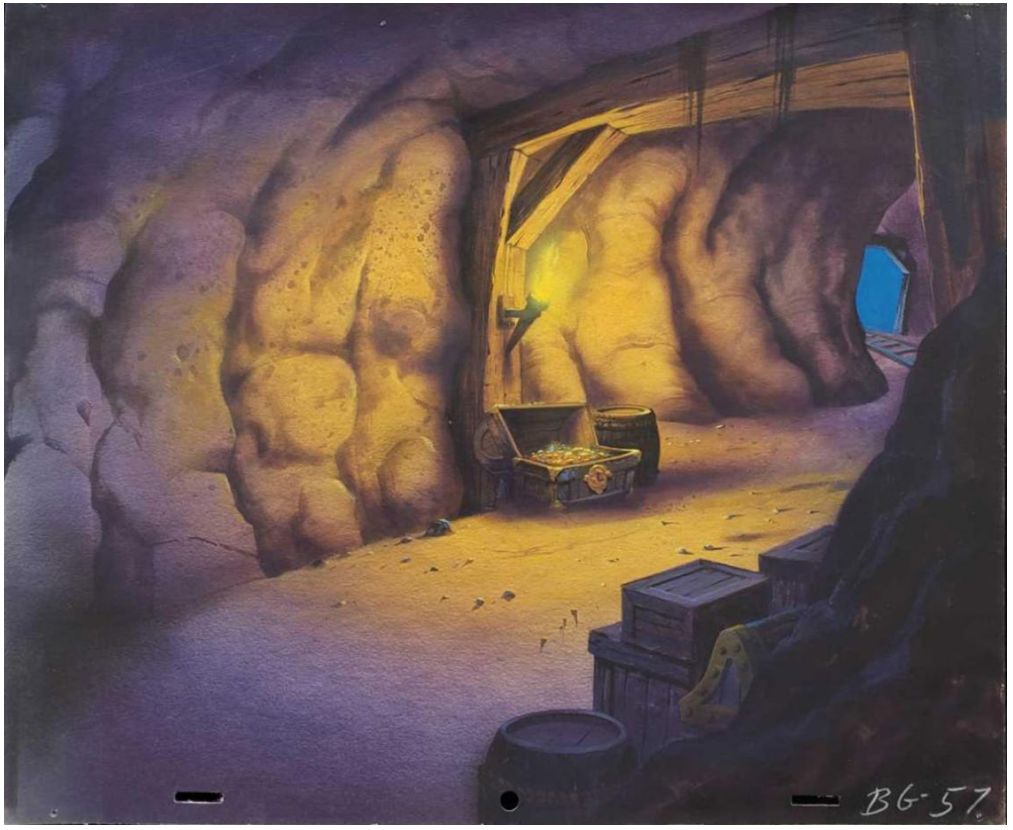


Background painting / Michael Humphries



Visual development / Michael Humphries



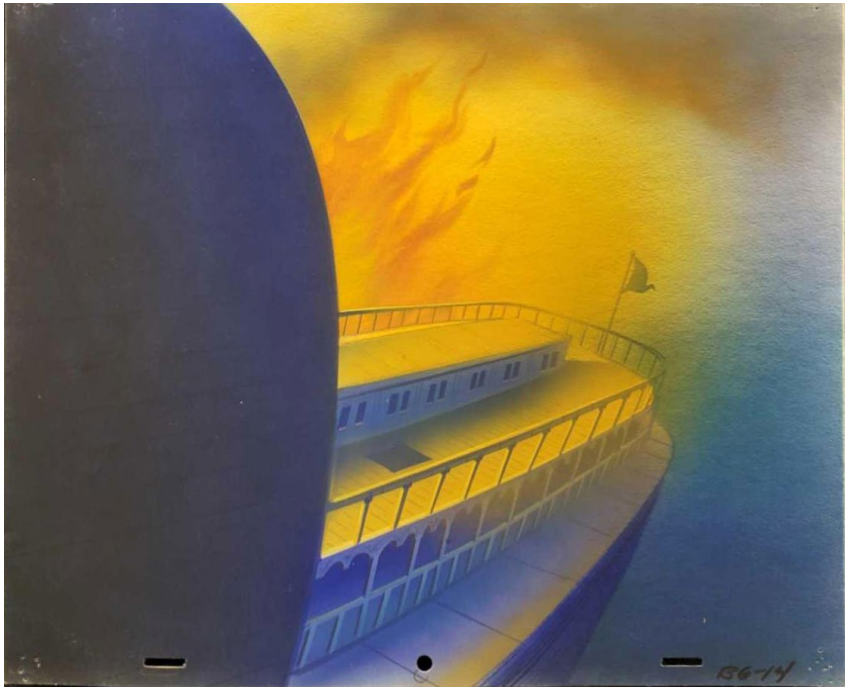








Visual development / Michael Humphries

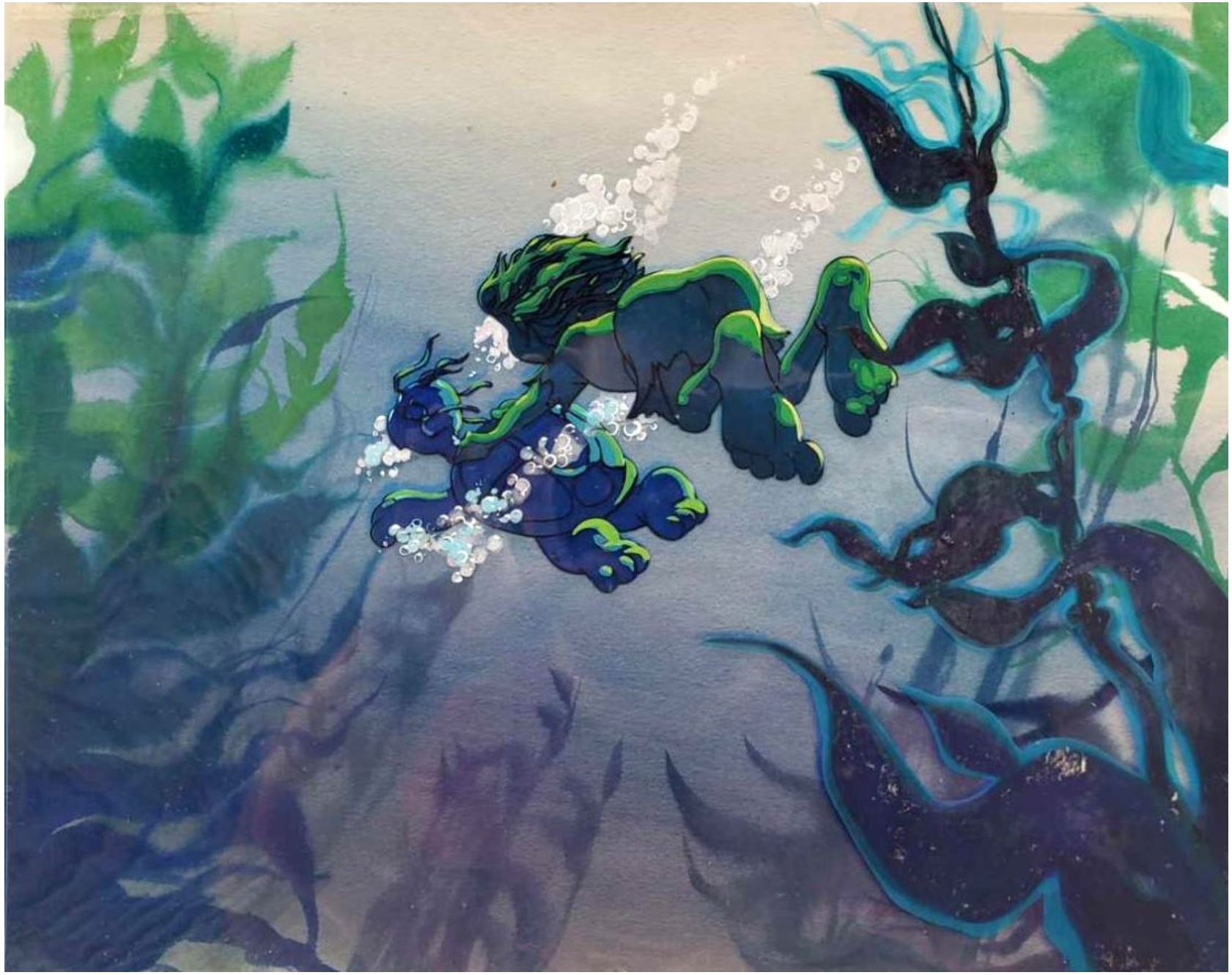




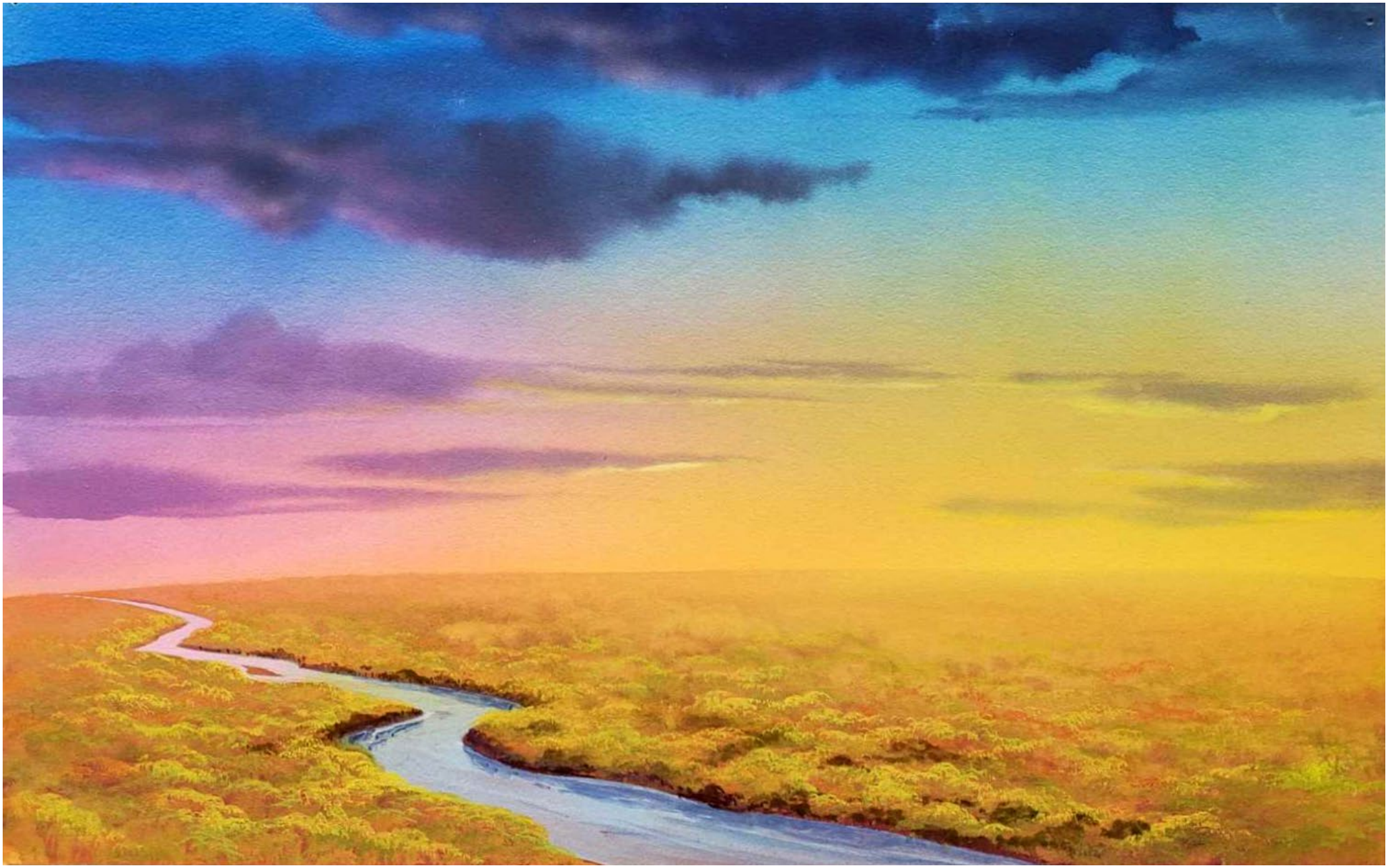




Visual development / Michael Humphries



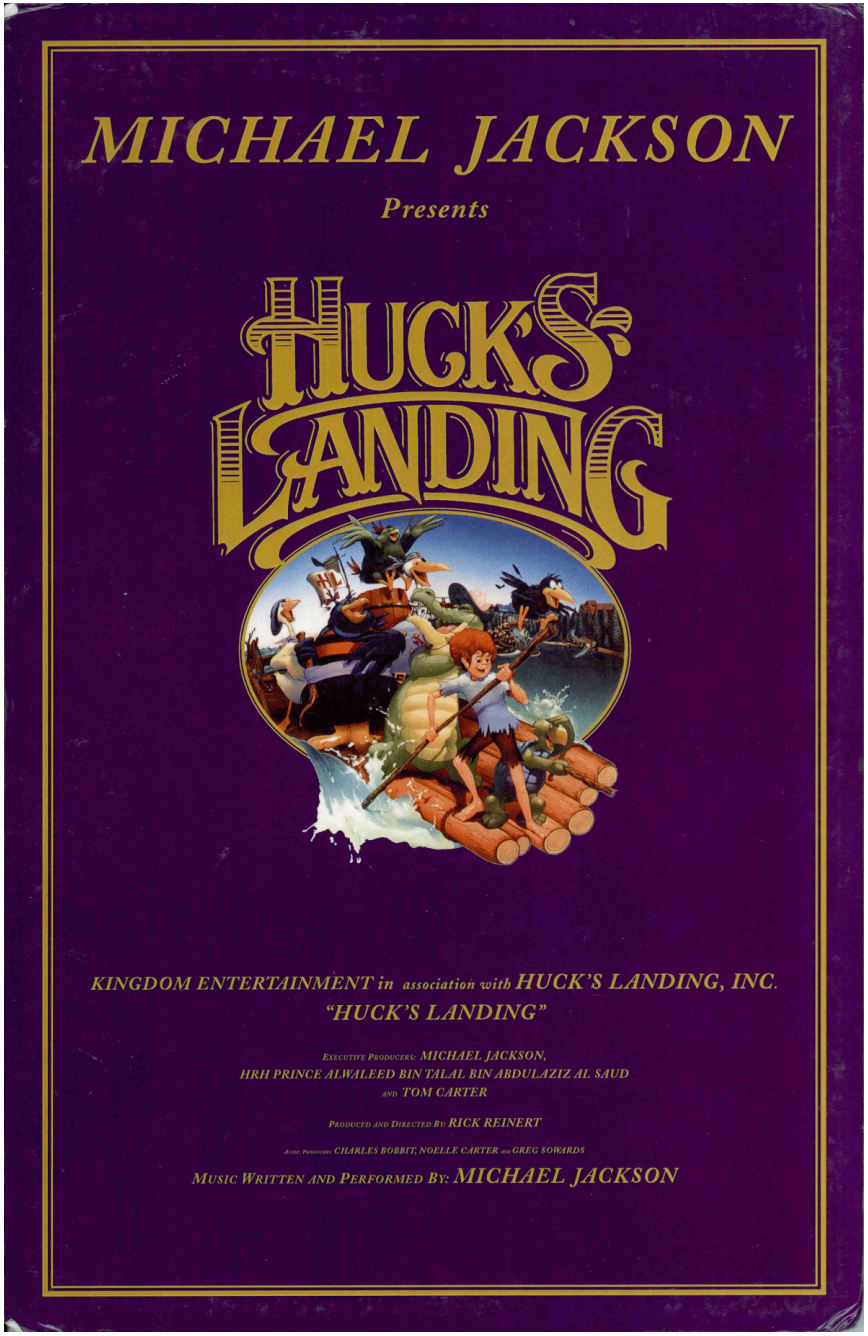
Cel setup / Various



Visual development / Michael Humphries



Storyboard 7 / Photo by Floyd Norman







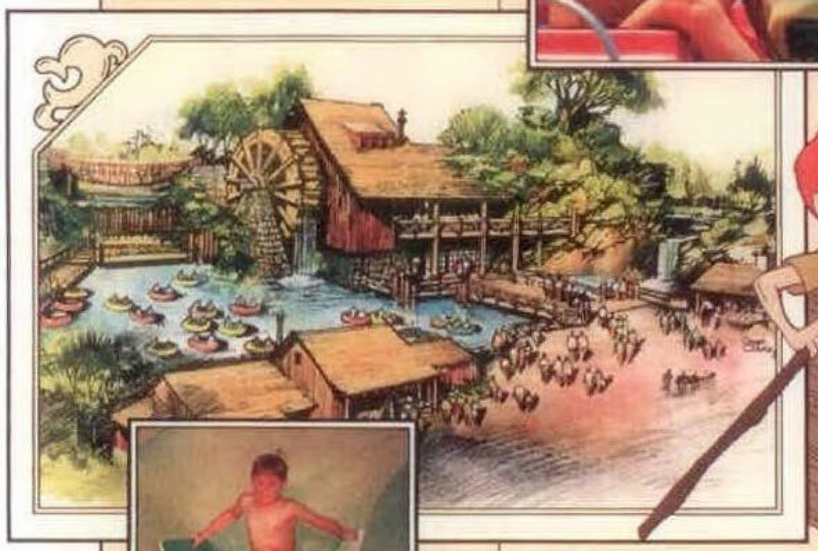
This brochure claims Michael Jackson was part of the film's music, even being produced by his company Kingdom Entertainment. Jackson never made a public announcement regarding Huck's Landing.

Investment brochure / Tom Carter Enterprises

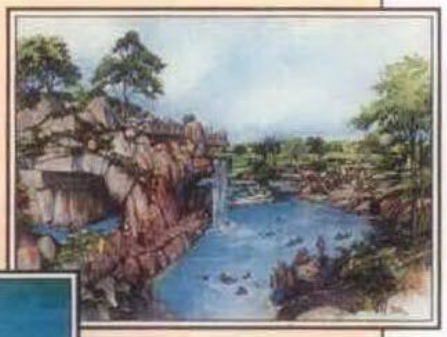
A Unique Experience For The Entire Family

The good ol' days of family fun and adventure are coming to your neighborhood! The HUCK'S LANDING Themed Water Park concept consists of a national network of family-oriented outdoor recreation and water activity centers set in America's golden Mark Twain era. The HUCK'S LANDING experience includes acres of quality family entertainment linked together in a picturesque, park-like setting. The artists and technicians at Tom Carter Enterprises, Inc. will recreate the warmth and relaxed pace of living as enjoyed in turn-of-the-century America. Every detail of the park's landscaping, architecture, and attractions has been designed to combine natural and man-made elements in order to convey the feeling and texture of bygone days. Landscape, rock, and water will blend to form a rich and rustic quality... Americana in its purest form.

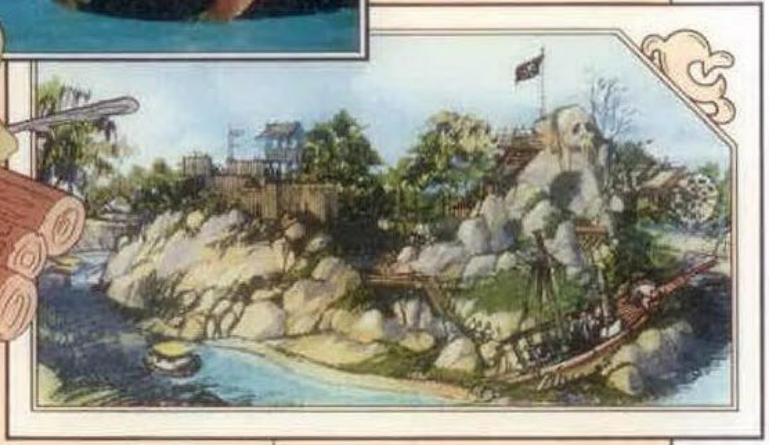




HUCK'S LANDING Themed Water Parks will provide local residents and tourists of all ages with a full range of exciting, year-round activities in a wholesome, atmospheric setting. The many family attractions will include such adventures as a dizzying plunge down a water-slide flume, a tube ride that recalls the childhood fantasy of drifting down "Ol' Man River," and an all-new concept in water activities—a lazy river-raft ride. HUCK'S LANDING will delight every family member with thrilling bumper boats, an incredible wave pool, sunning beaches, and a good ol' fashioned swimmin' hole. There will be the fun and challenge of a specially designed electronic game arcade. How about a rousing round of miniature golf? We'll have that, too. Then, of course, there's Ol' Mudd's Island where an afternoon can be spent re-enacting many of the adventures from the upcoming, feature-length, fully animated motion picture, TOM CARTER'S "HUCK'S LANDING."







Investment brochure / Tom Carter Enterprises



Mudd holds a licensing booklet



Mudd shakes Tom Carter's hand



Mudd admires his cake



Tom Shannon hard at work / John Cawley



Mike Sekowski smiles for the camera / John Cawley



In the end, not a single completed product or venture came out of Tom Carter Enterprises. Ground would not even be broken to make way for the new Huck's Landing Resort, there would be no comic strip, no cartoon, movie, or any other production being created in house.

Despite his previous time spent in prison, Carter continues to pitch Huck's Landing to investors under a new company name, 34th Street Entertainment. The current pitch presentation claims that Dolly Parton is behind the final song within the film, though if that is anything like Michael Jackson's involvement, this may be another tall tale.

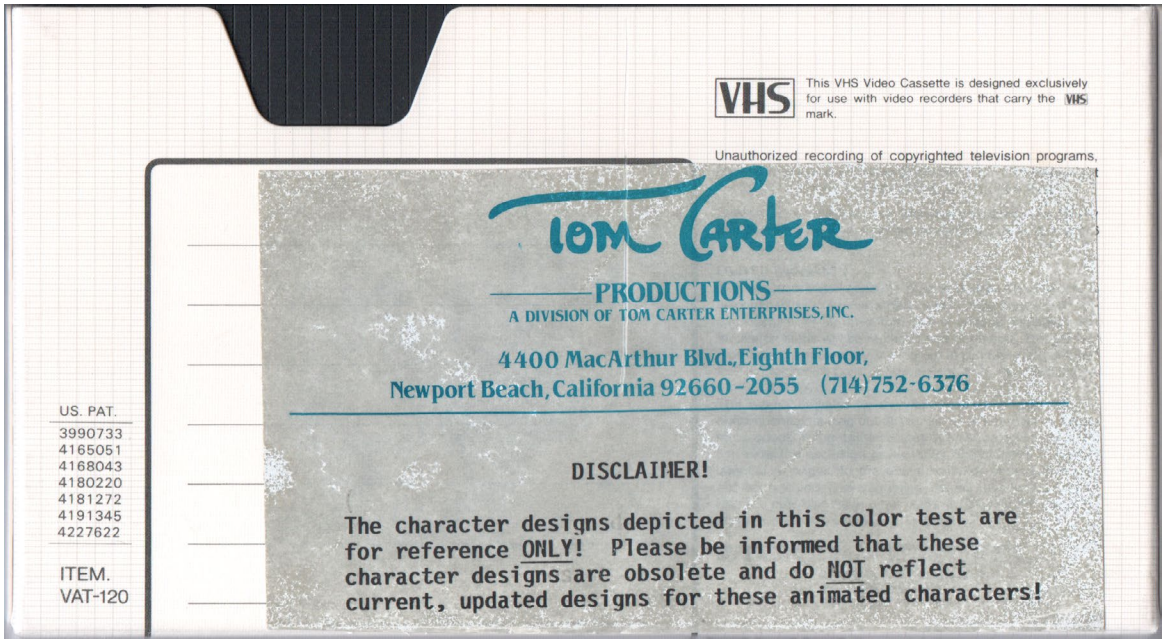
Huck's Landing only saw the light of day in the form of a few news articles, retrospectives, tote bags that somehow made their way out into unknown stores.



Tom Carter's business card / Larry McAdams



Christmas on Huck's Landing / Tom Carter Enterprises



Color test VHS tape / Marc Acrylic

My Peoples



PRODUCTION:
1999-2003

BUDGET:
N/A

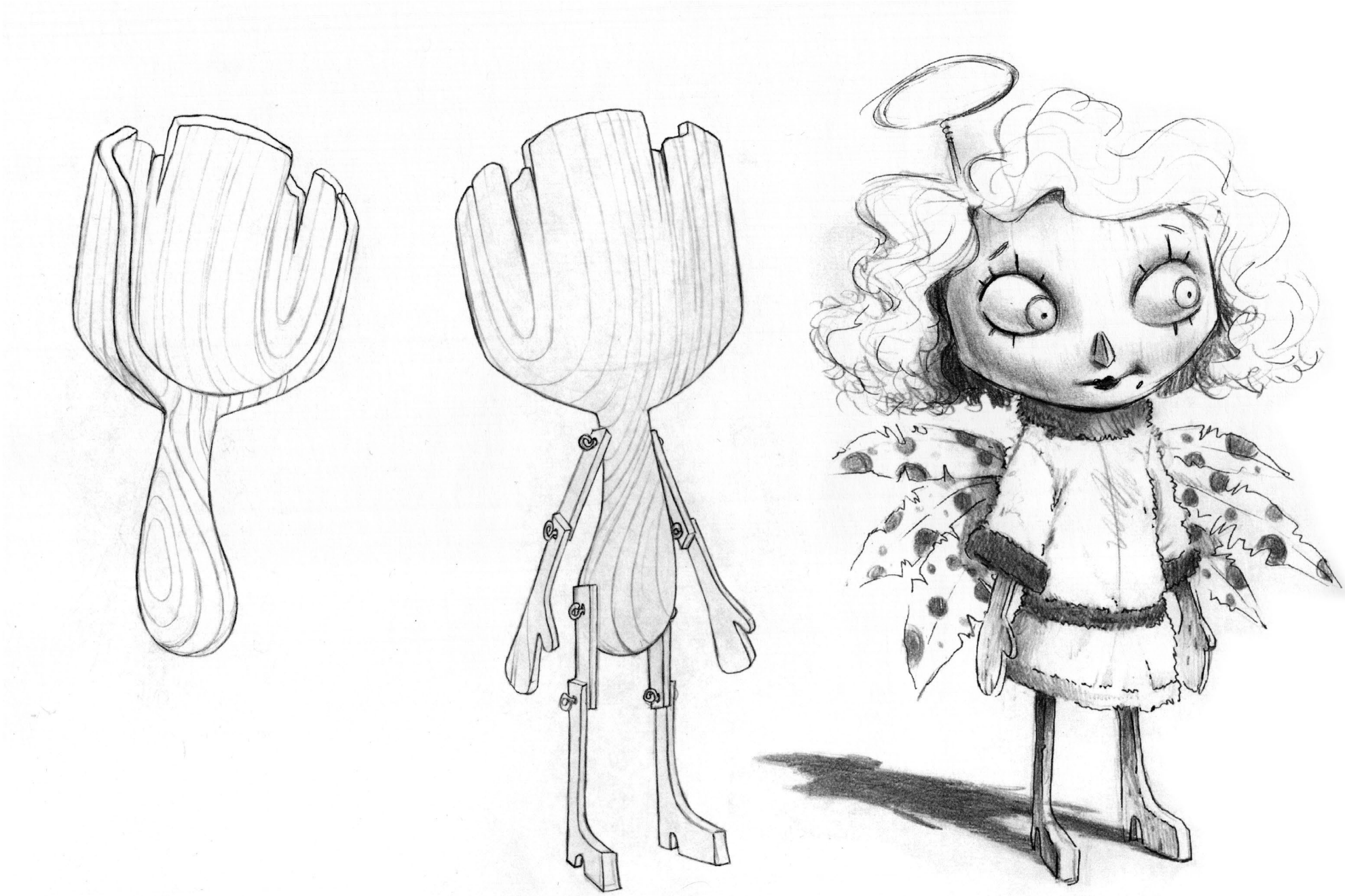
CANCELED

DUE TO THE DECLINING POPULARITY OF 2D ANIMATION

My Peoples later known as *Once In A Blue Moon, Elgin's People, Angel & Her No Good Sister,* and then *A Few Good Ghosts* (in that order) was a passion project by *Mulan* director Barry Cook. Cook, who grew up in rural Tennessee, wanted to create a feature film based around a story he had developed much earlier, *The Ghost & HIs Gift*, a retelling of Oscar Wilde's *The Canterville Ghost* but set in Appalachia during the late 40s. The Ghost & His Gift told the story of how a ghost and three children help bring together a young man and a woman he loved. However, after the pitch with then-Disney-CEO Michael Eisner and president Thomas Schumacher did not go as planned, it had to be reworked.

After being inspired by the use of folk dolls in Appalachian culture, the story was reworked into My Peoples. My Peoples was about two families, the Harpers and McGees, who had been feuding for generations. However, Elgin Harper, a young fiddler, falls in love with Rose McGee, though their love is forbidden by their families. As a token of love, Elgin crafts Angel (Dolly Parton), a folk doll out of a flour scoop, to deliver to her. However, after a spell by Rose's father, Old Man McGee, goes wrong, Angel and her other folk doll friends are brought to life. After discovering the role she's been forced to play, Angel runs off, not wanting to be the cupid that brings them together. Because of this, the other folk dolls, the grouchy Ms. Spinster (Lily Tomlin), the strange Abraham Lincoln (Hal Holbrook), Cherokee, Good O' Boy (Mike Snider), Blues Man (Lou Rawls), and Crazy Ray (James Carville) run after her to try and get her to come back.

Hopes were high for a while. Cook's plan was to animate this film as a 2D and 3D hybrid, with the dolls being in 3D and the humans being in 2D, just as he had done with his short film *Off His Rockers* years before. As production ramped up, however, faith ran down at the same time. After the disappointment of 2D animated films such as *Atlantis: The Lost Empire* and *Treasure Planet*, the financial stability of traditional animation was beginning to crumble. After many rewrites and changes to try and make it stand up to competing 3D films, My Peoples was canceled in November 14th, 2003. More than 100 people would be let go over those next two months, while *Chicken Little*, which was determined to be the safer option of the two, would be completed and released just over a year later.



Angel is constructed from a flour scoop / Barry Cook



Character render / Barry Cook, Jim Finn





Visual development / Unknown





"THEY WERE QUITE ENAMORED WITH THE NICE VISUAL PROP THEY COULD HOLD AND PASS AROUND THE TABLE. FROM THAT MOMENT ON, THE ENTHUSIASM WAS PRETTY HIGH. PEOPLE THOUGHT, 'THIS COULD BE REALLY SPECIAL.'"

Creator Barry Cook after the pitch of My Peoples to Disney execs was a success

(Above) Animation test / Various
(Left) Visual development / Hans Bacher



Maquette / Barry Cook
This maquette was delivered to the second pitch meeting in a violin case, just as it would have been sent to Rose by Elgin. Execs were floored by the presentation.



Visual development / Ric Sluiter



Angel and Ms. Spinster, visual development / Tony Hudson, FXVet Studio



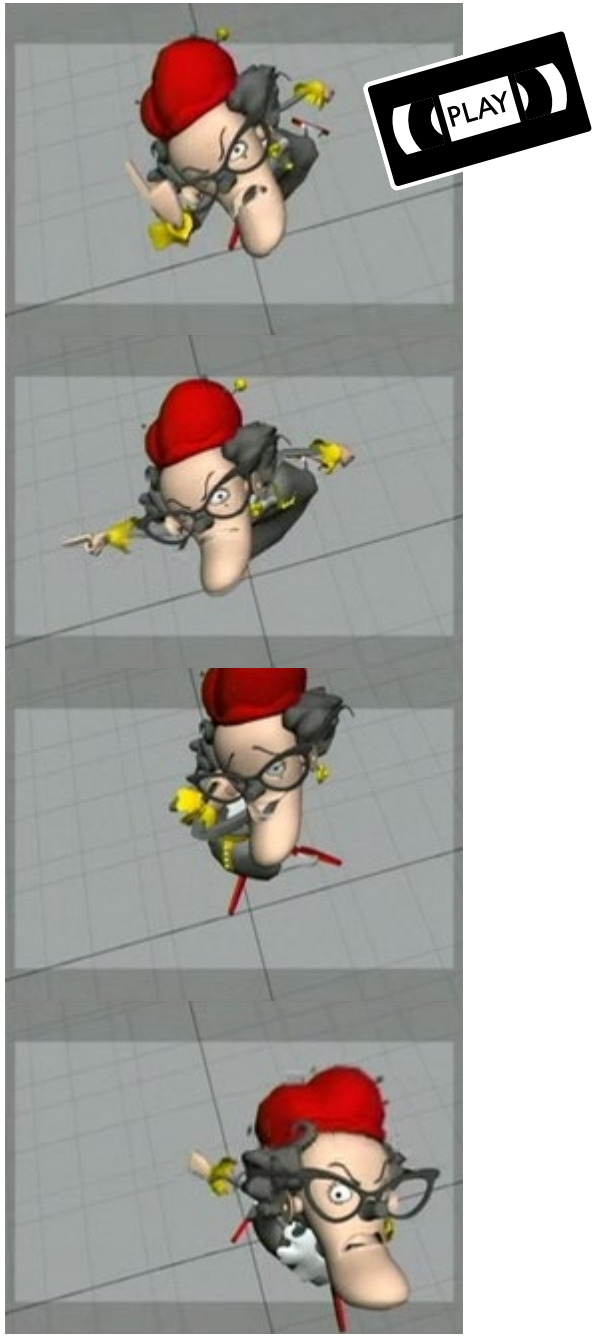
Visual development / Ric Sluiter



Visual development / Ric Sluiter



Visual development / Peter Moehrle



Animation test / John Webber



Abe Lincoln and Ms. Spinster, visual development / Peter Moehrle



Animation test / Greg Azzopardi



Character development / Rune Brandt Bennicke
Ms. Spinster was later written to be possessed by the ghost of Edna Lee, Elgin's aunt that used the prosthetic leg Spinster is fashioned from.



Character development / Sandro Cleuzo



Animation test / Sandro Cleuzo



Abe Lincoln, visual development / Tony Hudson, Ric Sluiter



Visual development / Ric Sluiter



Animation test / John Webber



Visual development / Jim Finn



Visual development / Unknown



Visual development / Ric Sluiter



Character design / Barry Cook



Character development /
Sandro Cleuzo

Character development / Rune Brandt Bennicke
Abe Lincoln was later rewritten to be possessed by the ghost of Uncle Ned, who, weirdly enough, also looks like Abe Lincoln. (No relation)



Visual development / Jim Finn

Abe takes the wheel to Herbert Hollingshead's car at the local drive in while Cherokee keeps watch to sabotage his date with Rose McGee. Meanwhile, Good O' Boy and the rest of the gang tap into the speaker system and dub over the movie, ruining a romantic moment.



Cherokee, visual development / Tony Hudson, FXVet Studio



Visual development / Ric Sluiter



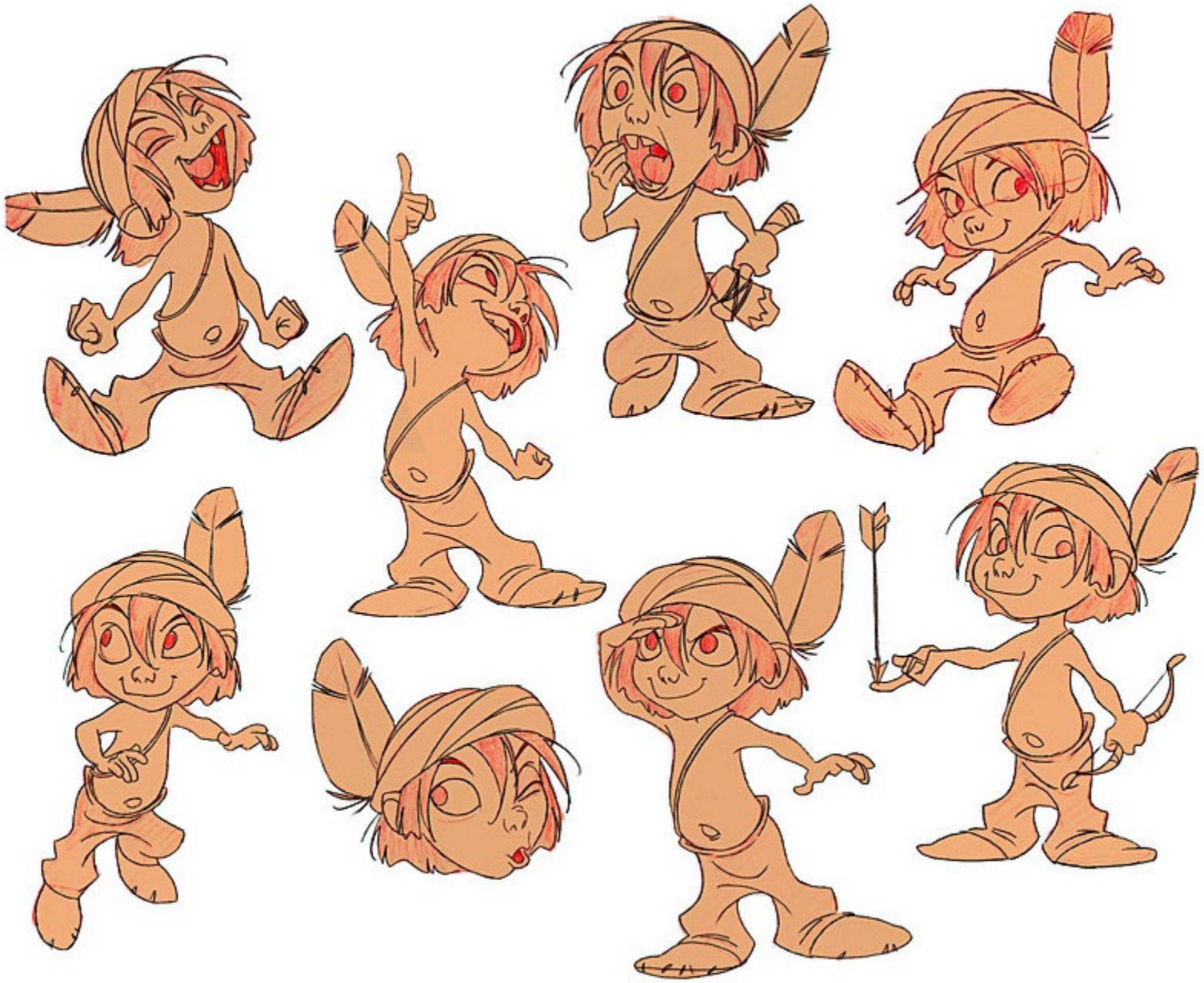
3D model / Roger Borelli



Visual development / Hans Bacher



Visual development / Ric Sluiter



Character development / Rune Brandt Bennicke
Cherokee was rewritten to be possessed by the ghost of a small Native American boy named Little Feather. His relation to Elgin is unknown.



Animation test / Rune Brandt Bennicke



Good O' Boy, visual development / Tony Hudson, FXVet Studio



Visual development / Rob Corley



Ric Sluiter / Good O' Boy and Blues Man



3D Model / Mick Todd



Visual development / K. Sean Sullivan



Hans Bacher / Visual development
The character behind Blues Man was named Preacher Man, who was cut early in development due to concerns that he may be an offensive southern stereotype.



Angel helps Crazy Ray break from his chains / Andry Karness, Peter Moehrle



Crazy Ray attempts to escape via freight train / Ric Sluiter



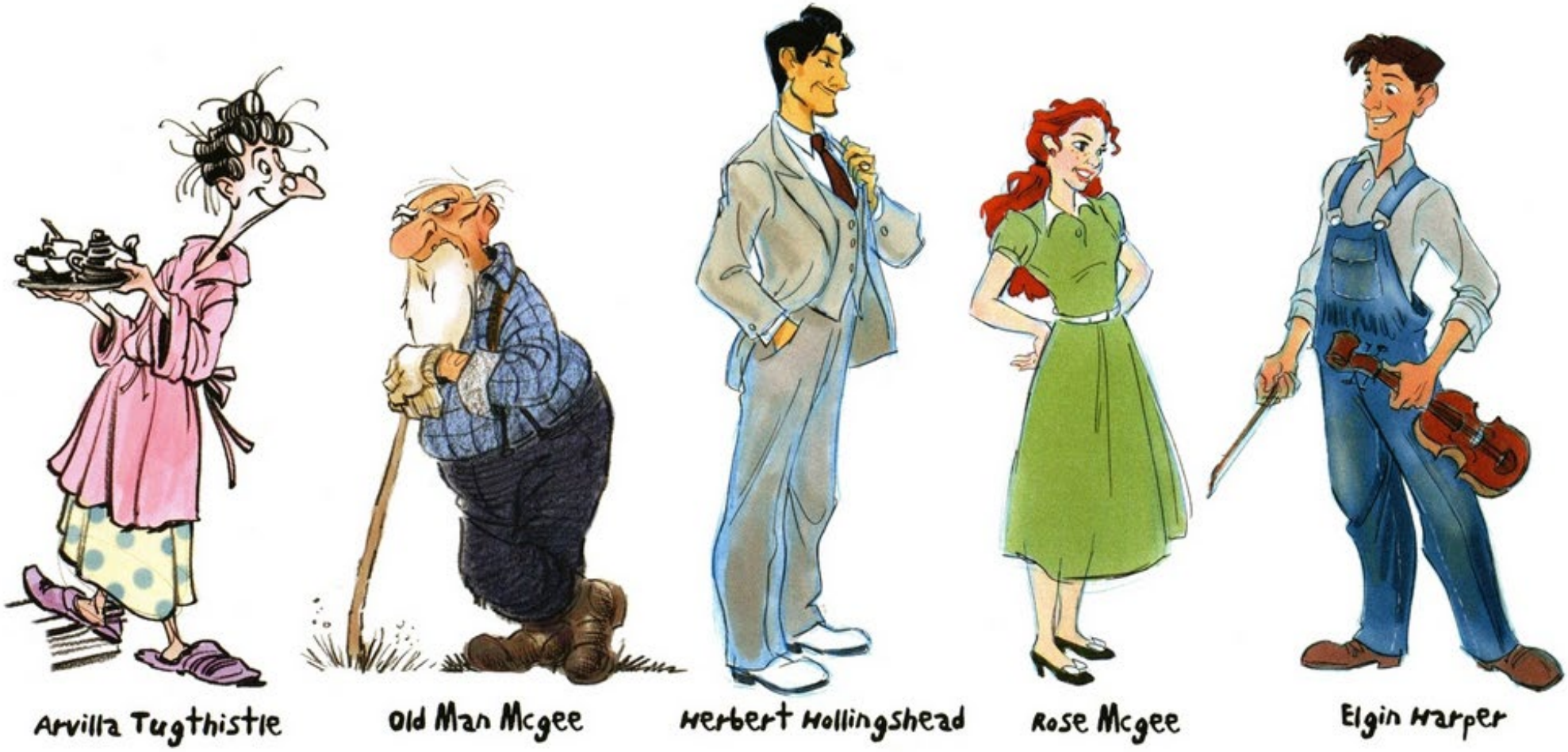
Angel's dog, Pupu / Jim Finn



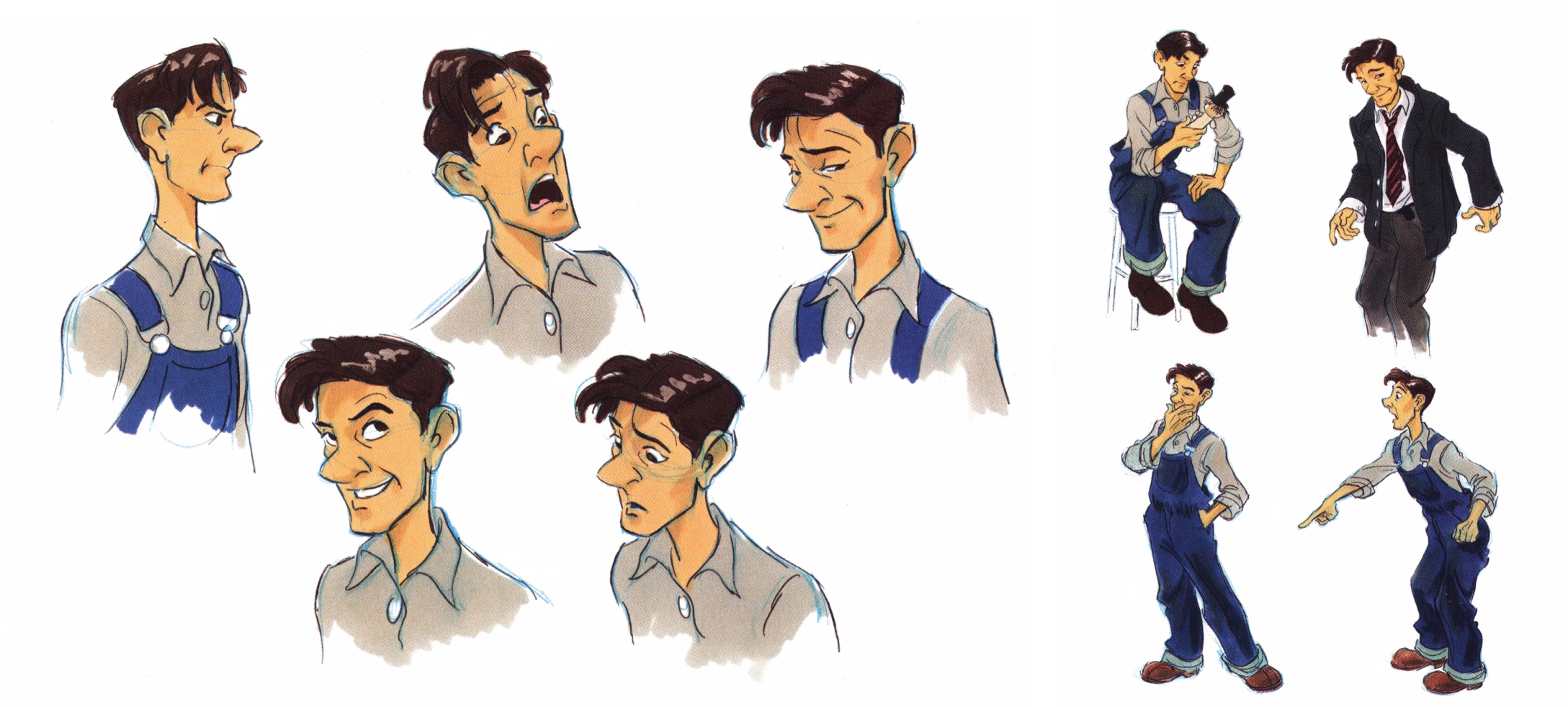
Animation test / John Webber



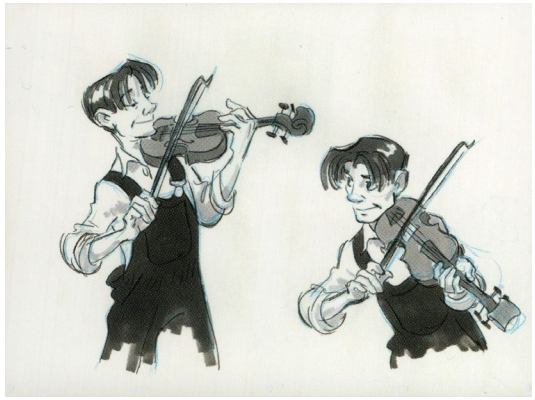
Pitch animation / Various



Arvilla Tugthistle and Old Man McGee / Rick Maki
Herbert, Rose, and Elgin / Andreas Deja

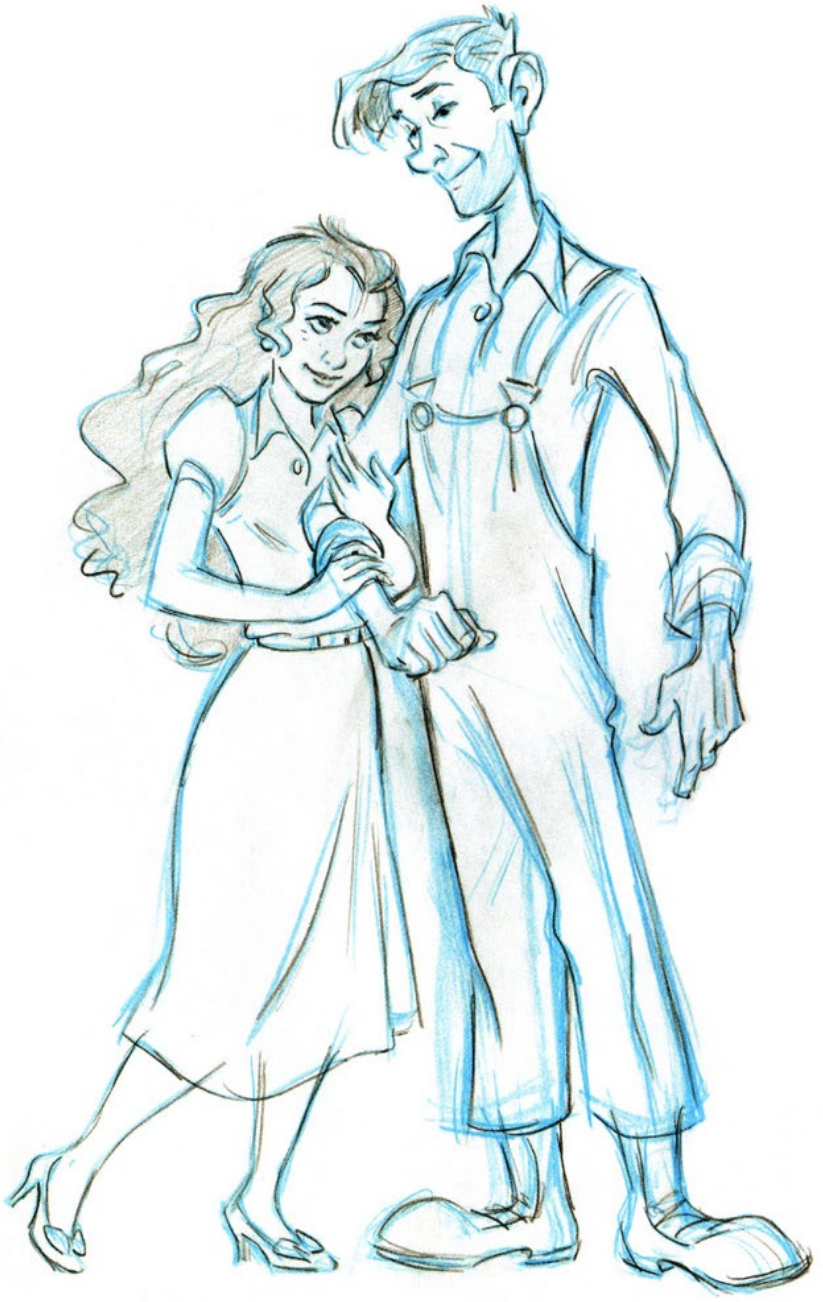


Character development / Andreas Deja





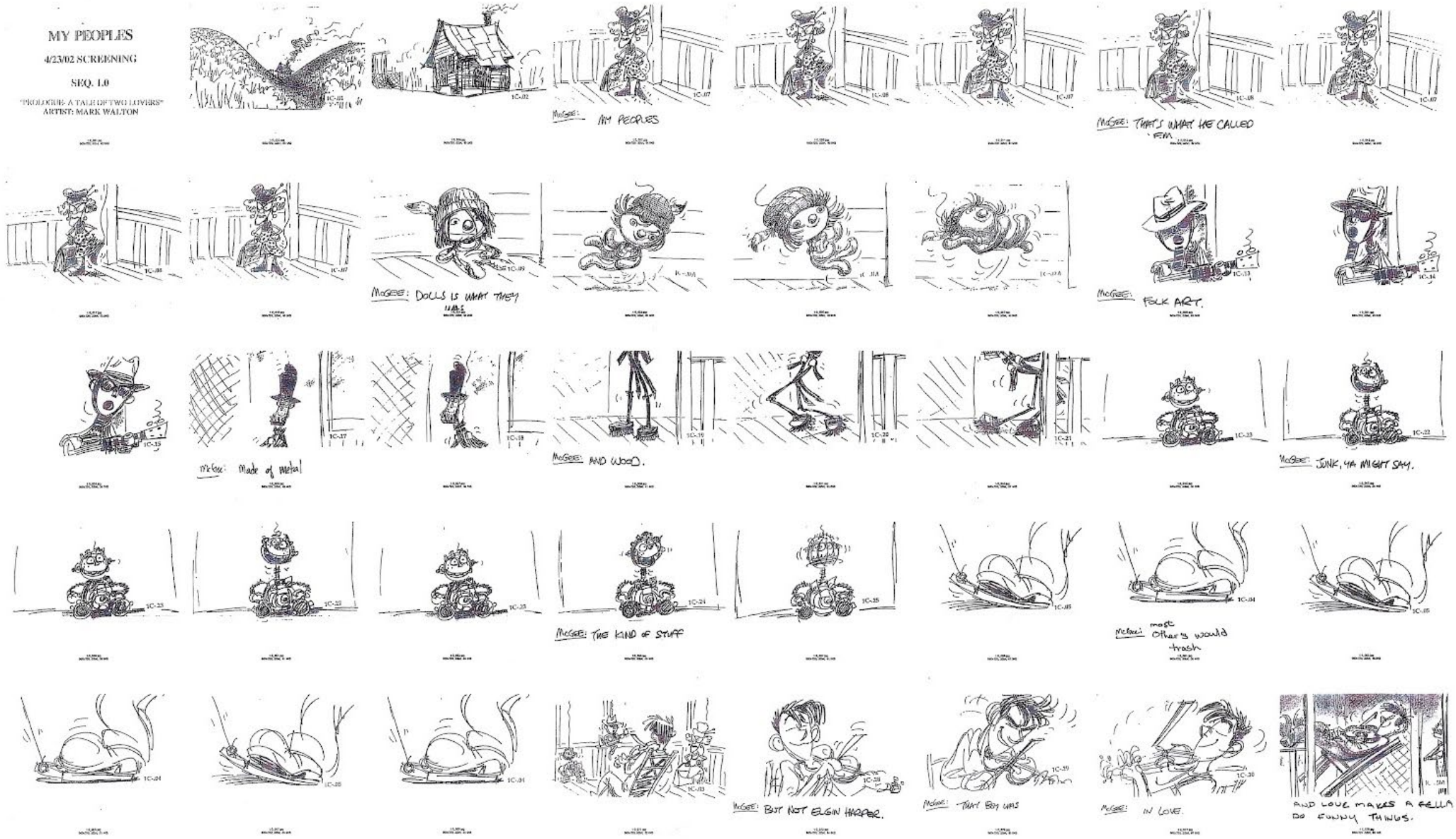




Character development / Andreas Deja



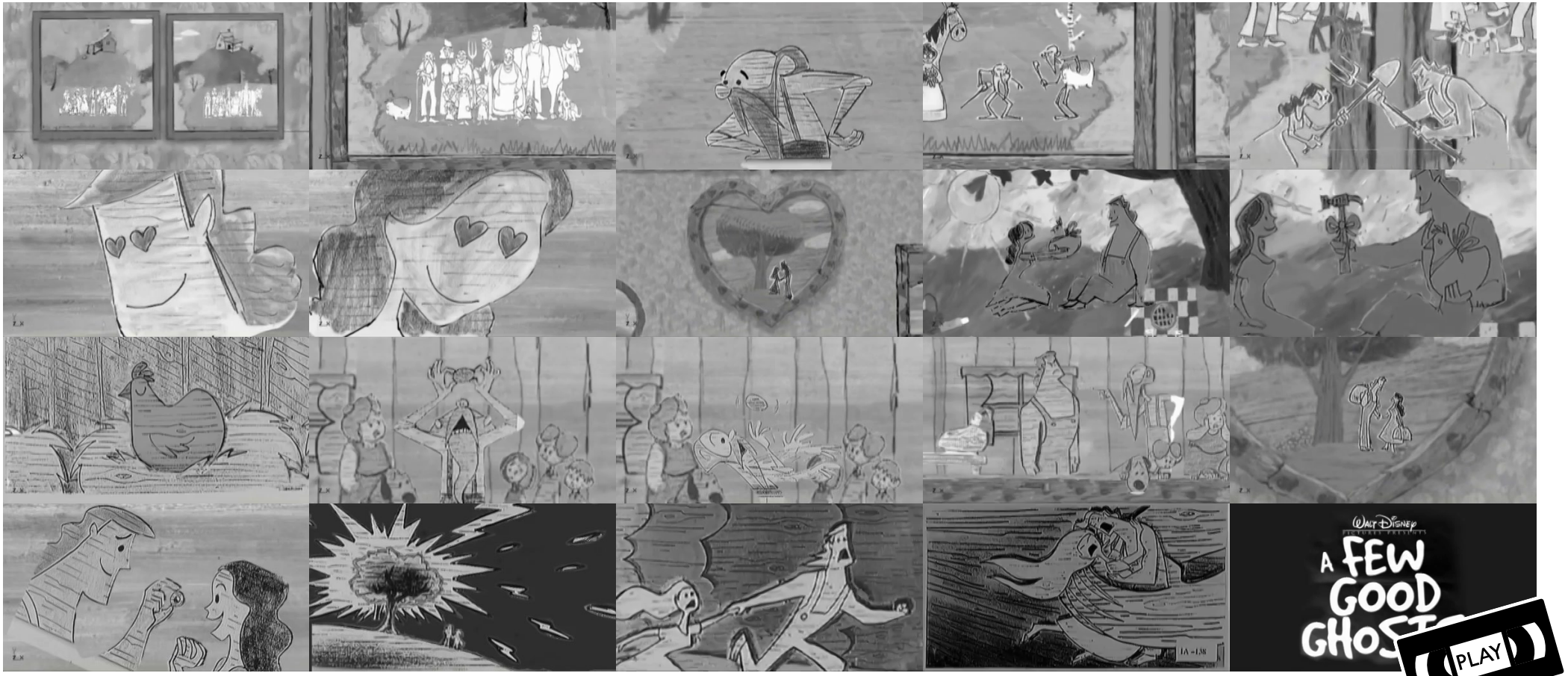
Character development / Andreas Deja



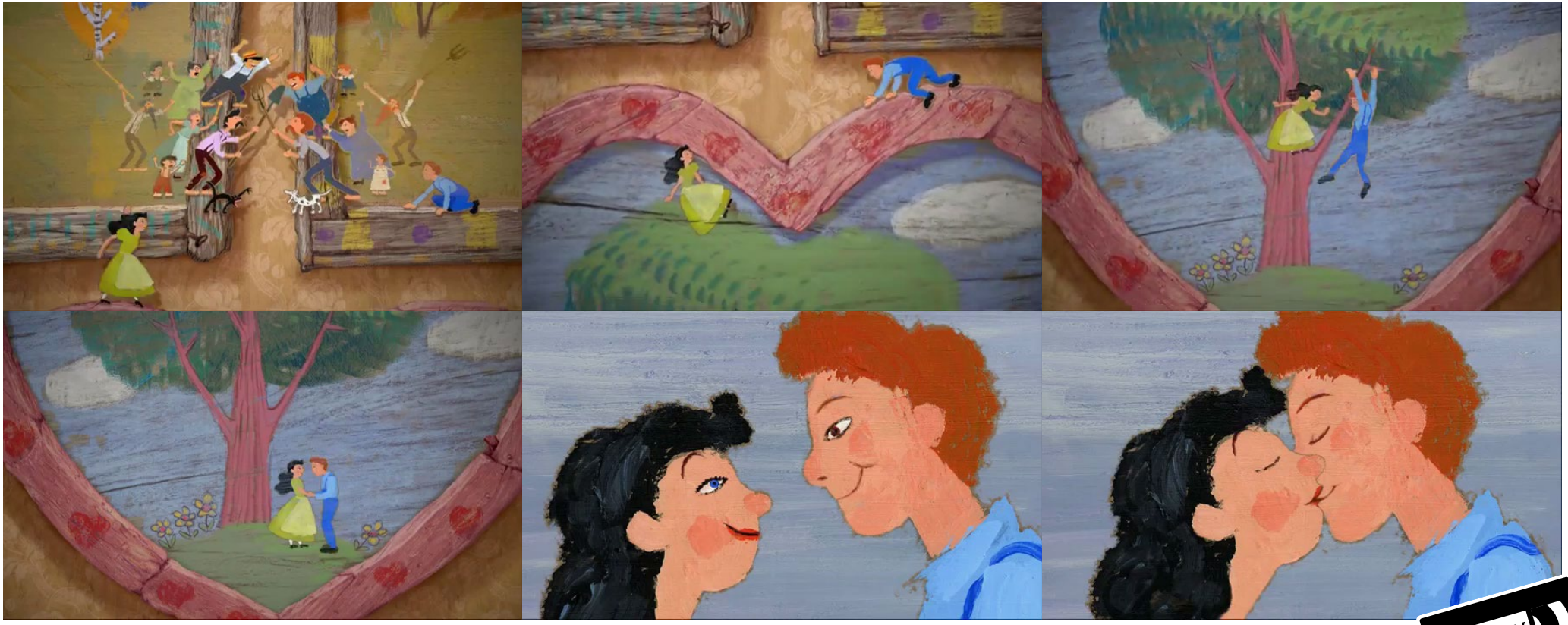
Prologue storyboard sequence / Mark Walton



Visual development / Peter Moehrle



Prologue animatic / Armand Serrano



Prologue test animation / Peter Moehrle





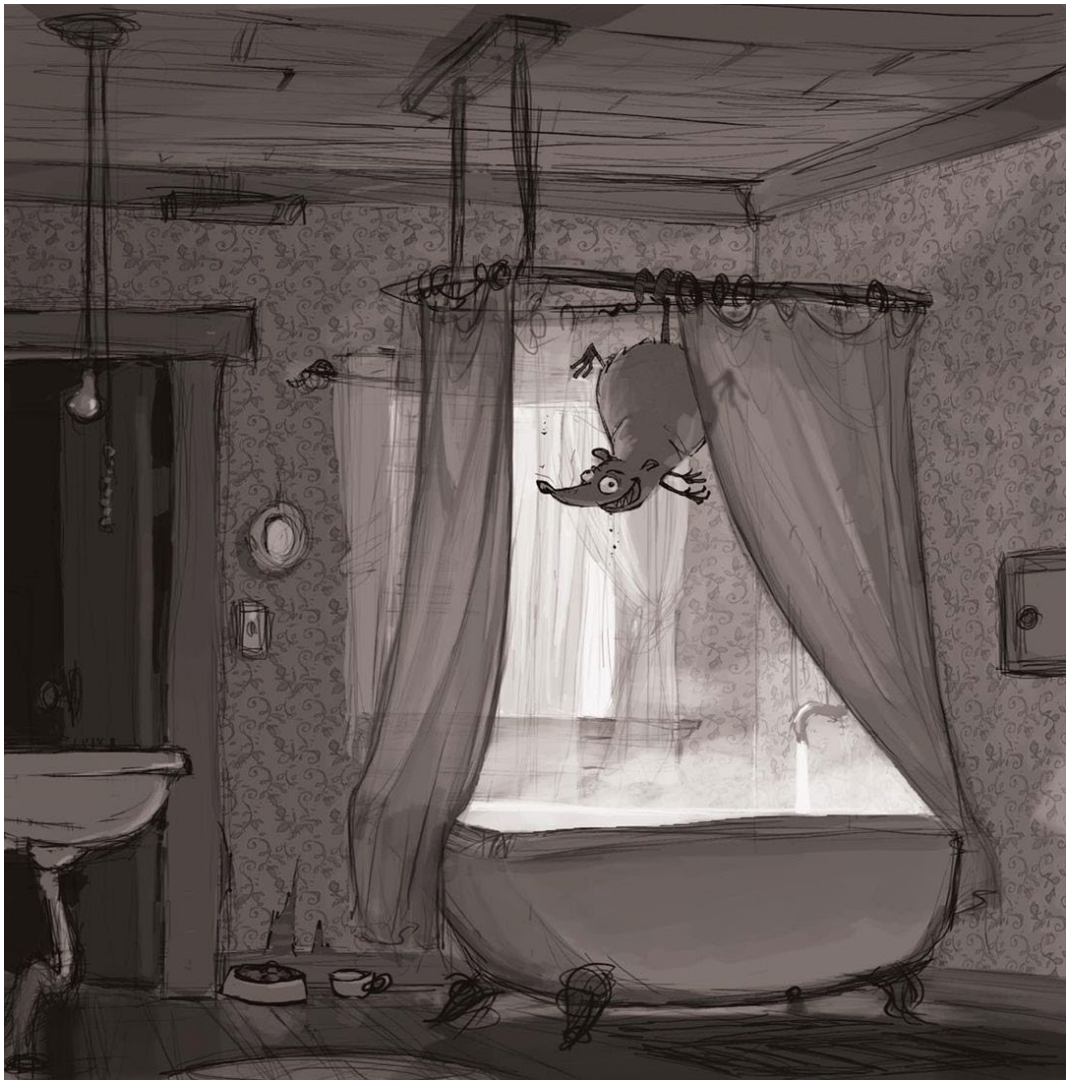
Visual development / Ric Sluiter



Character development / Andreas Deja







Ol' Man McGee's house / Andrew Harkness

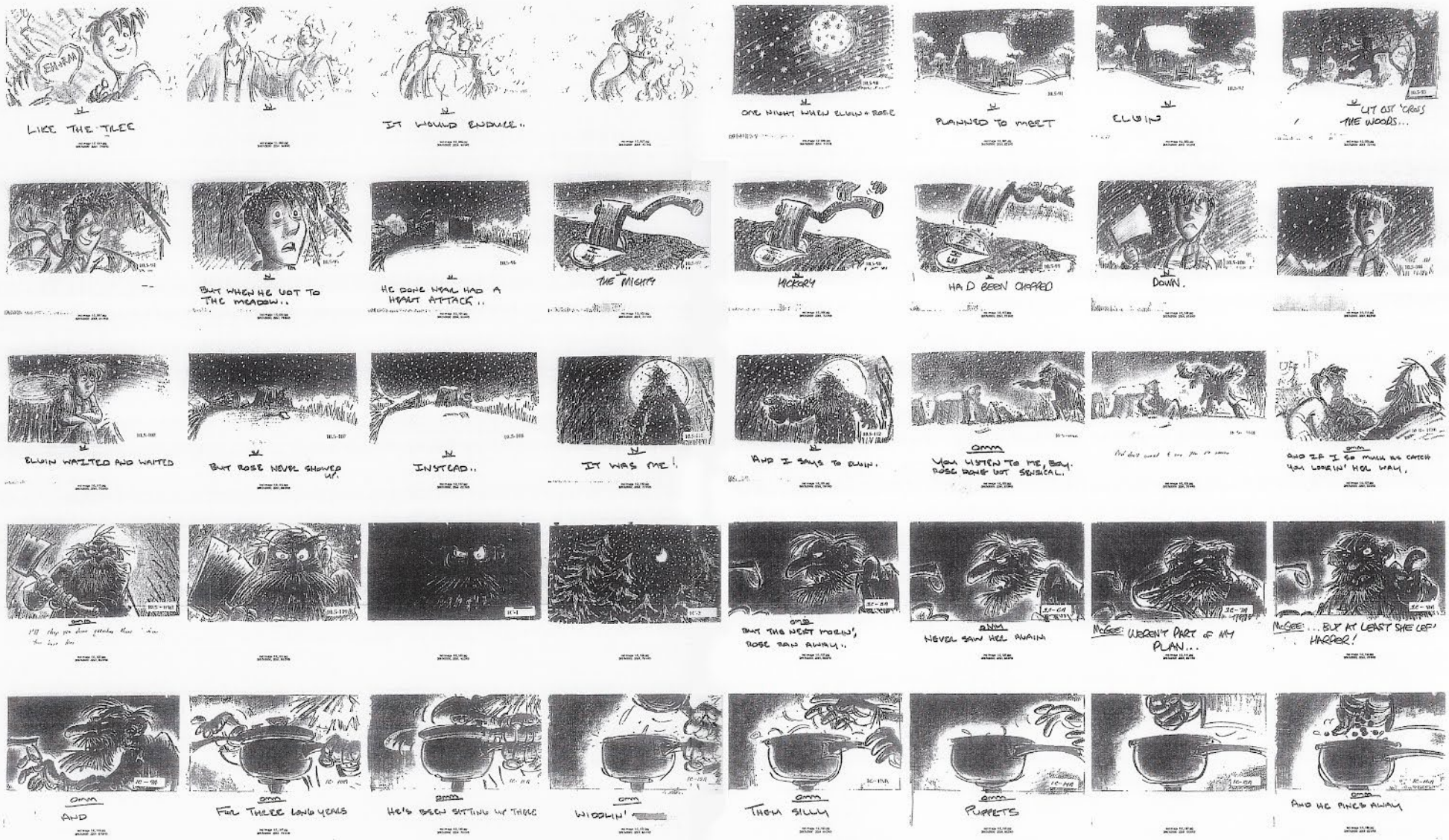


"My Peoples" 1/18/02 Screening Seq. 1.0 " Old Man McGee's Story " Artists: Mark Walton & Tamara Stocker

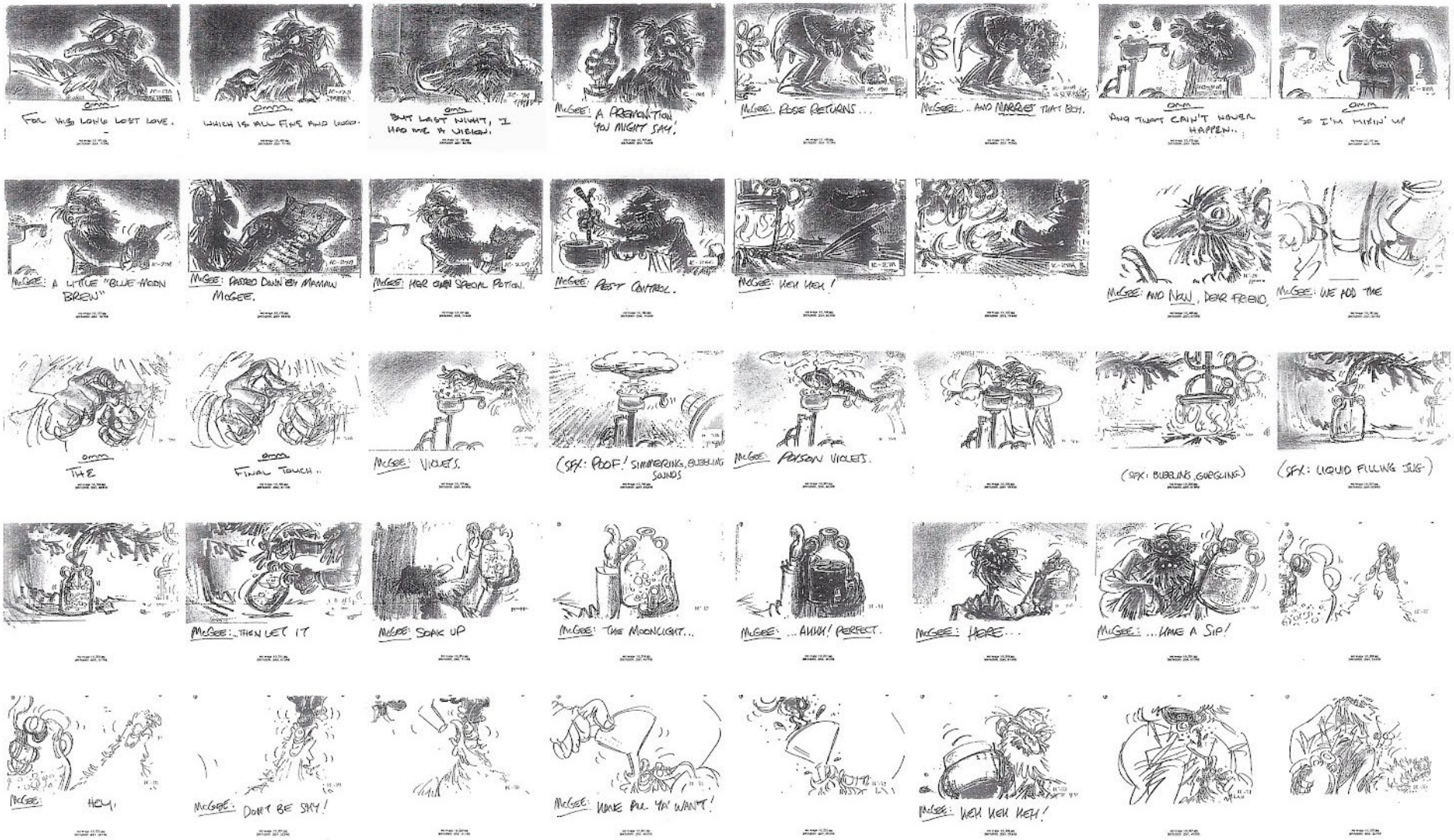


Storyboard sequence, "Old Man McGee's Story" / Mark Walton, Tamara Stocker

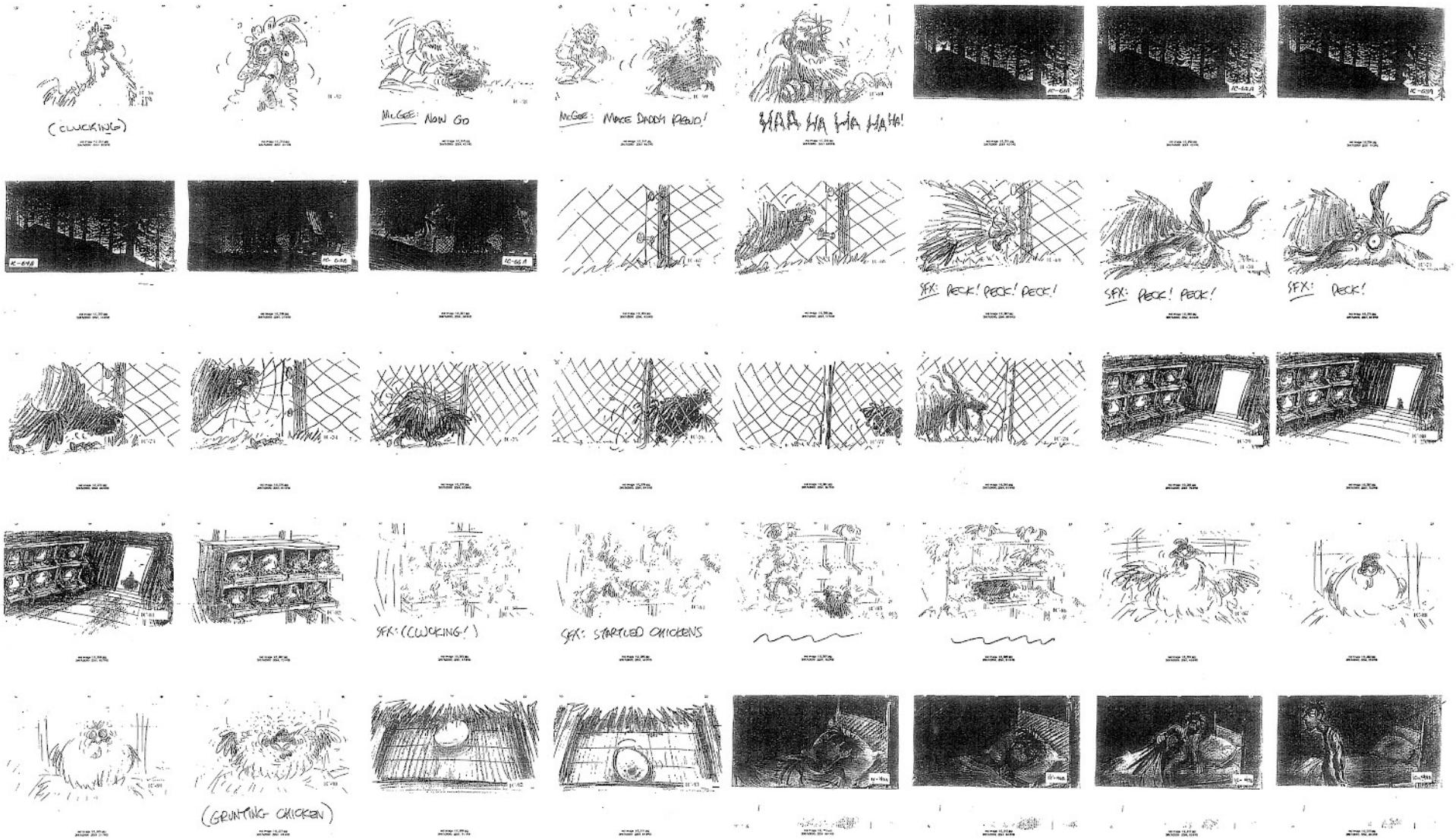
"My Peoples" 1/18/02 Screening Seq. 1.0 " Old Man McGee's Story " Artists: Mark Walton & Tamara Stocker



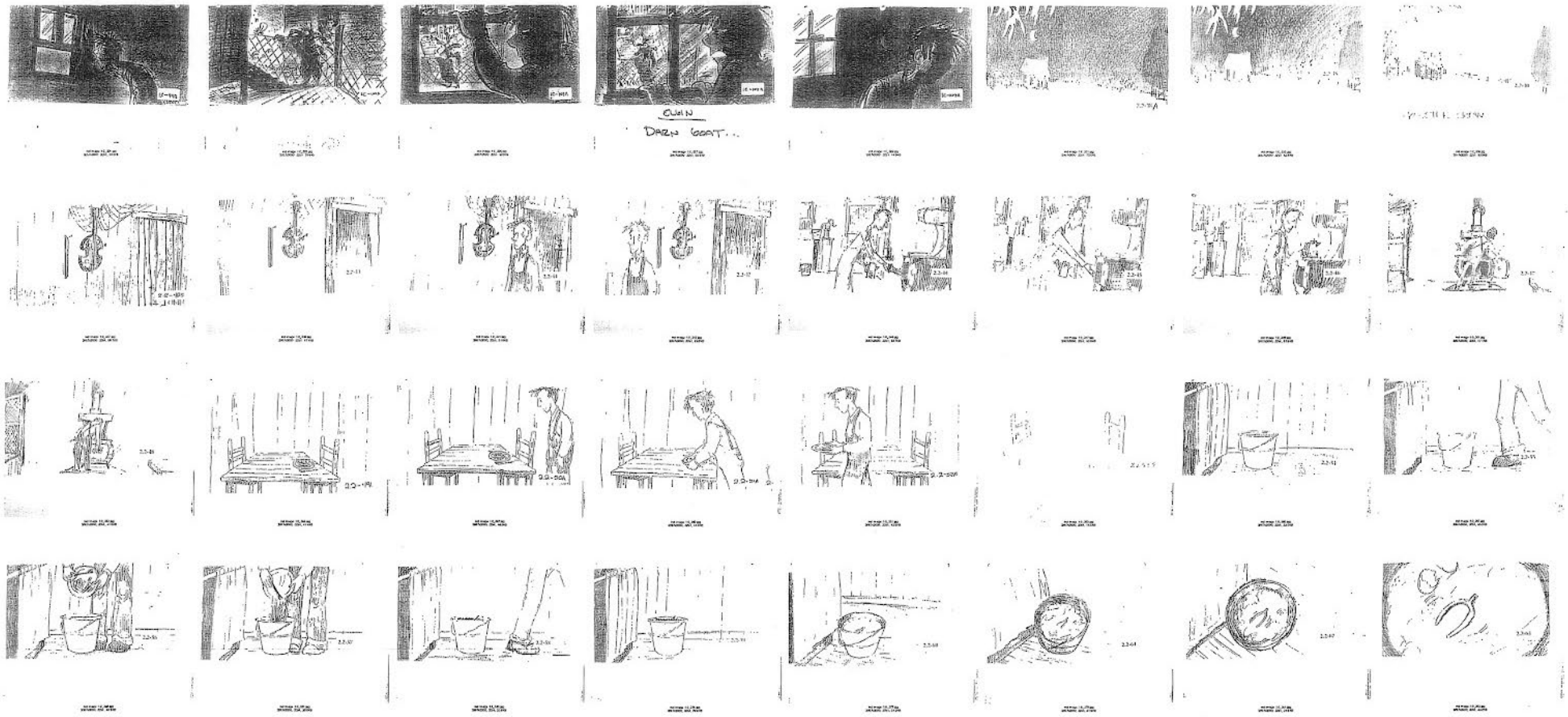
"My Peoples" 1/18/02 Screening · Seq. 1.0 " Old Man McGee's Story " Artists: Mark Walton & Tamara Stocker



"My Peoples" 1/18/02 Screening Seq. 1.0 " Old Man McGee's Story " Artists: Mark Walton & Tamara Stocker



"My Peoples" 1/18/02 Screening Seq. 1.0 " Old Man McGee's Story " Artists: Mark Walton & Tamara Stocker









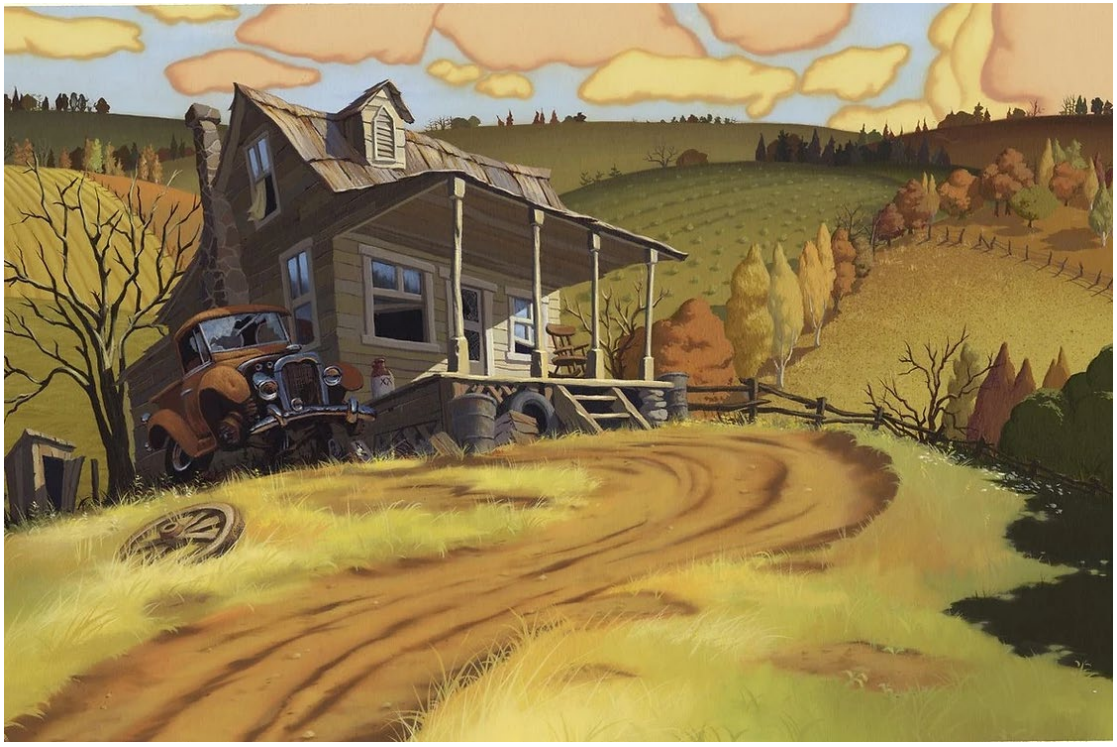






Visual development / Bob Stanton





Visual development / Jim Finn





Visual development / Andrew Hickson





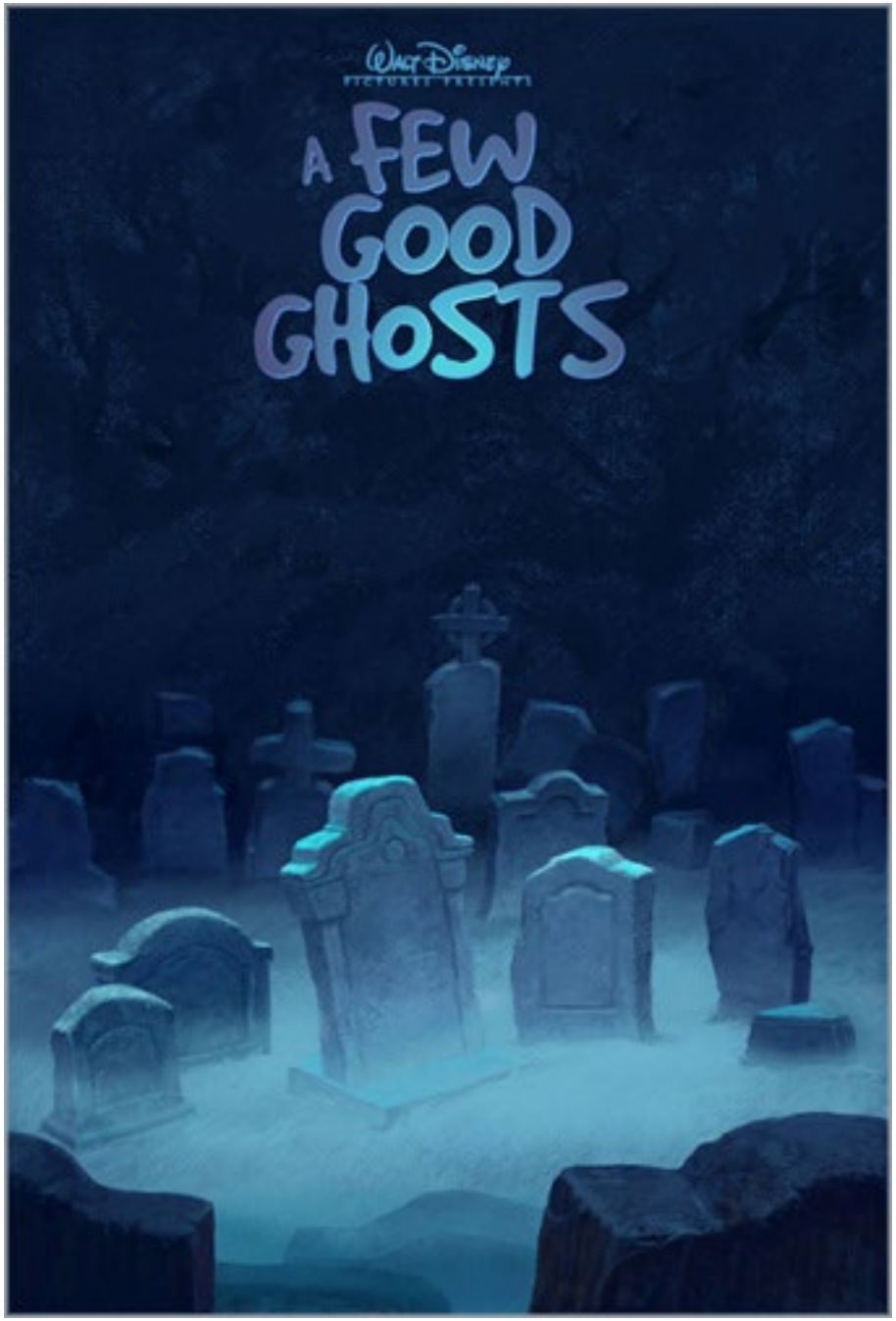




Visual development / Peter Moehrle



Concept poster / Ric Sluiter



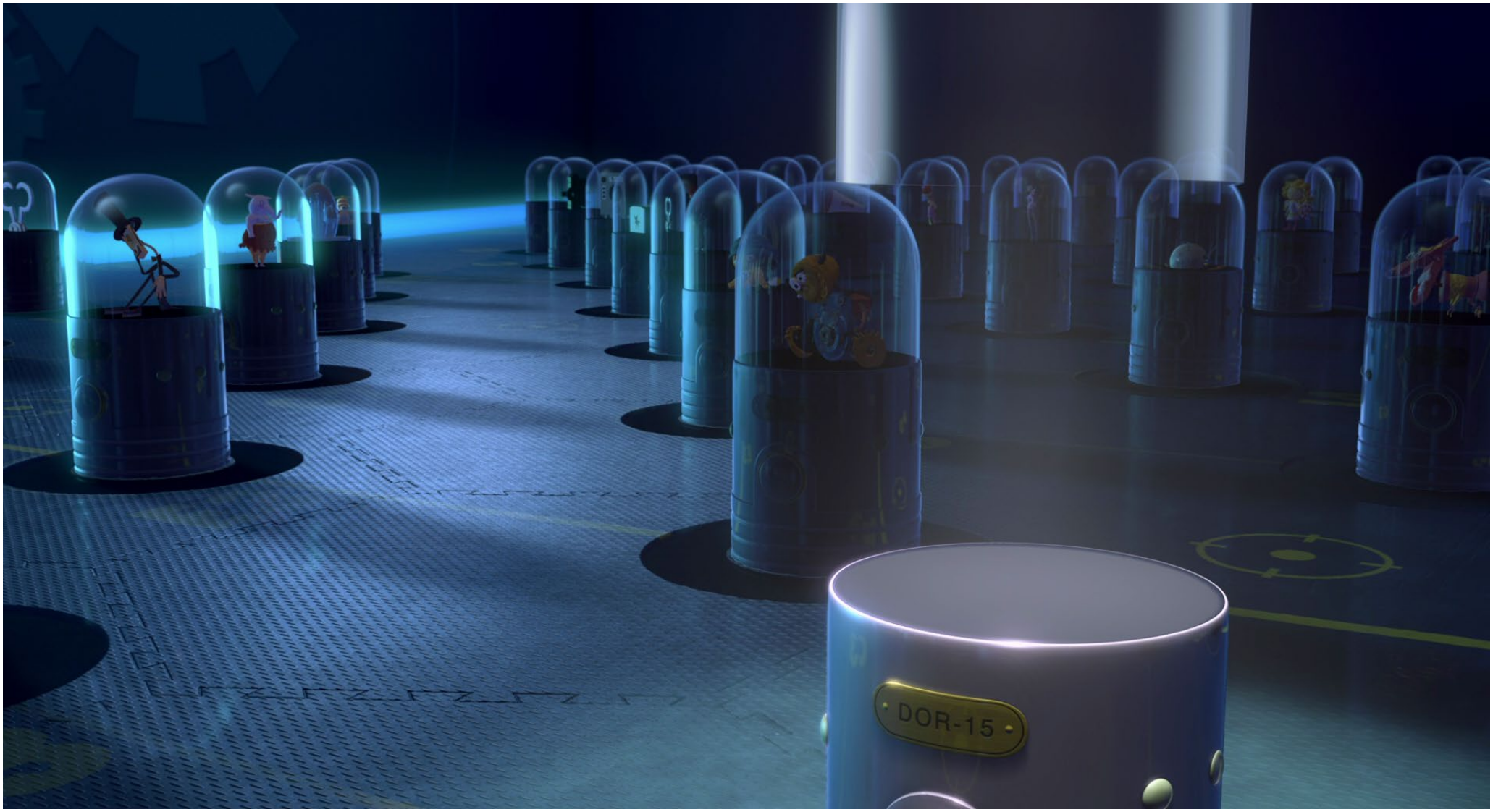
Concept poster / Sean Sullivan



Visual development / Unknown



Characters from My Peoples and Wild Life are seen in Cornelius Robinson's room of failed inventions, can you spot them all?


DOR-15

LARRIKINS

PRODUCTION:
2013-2017

BUDGET:
90M

CANCELED

DUE TO CREATIVE DIFFERENCES AND BY BEING USED AS A WRITE-OFF

In 2013 it was announced that *Matilda: The Musical* composer Tim Minchin would also be composing the music for an animated musical called *Larrikins*. Larrikins, named after the Australian term "larrikin" meaning outsider, rebel, or misfit, originated from writer Harry Cripps, who until that point had never written an animated film before.

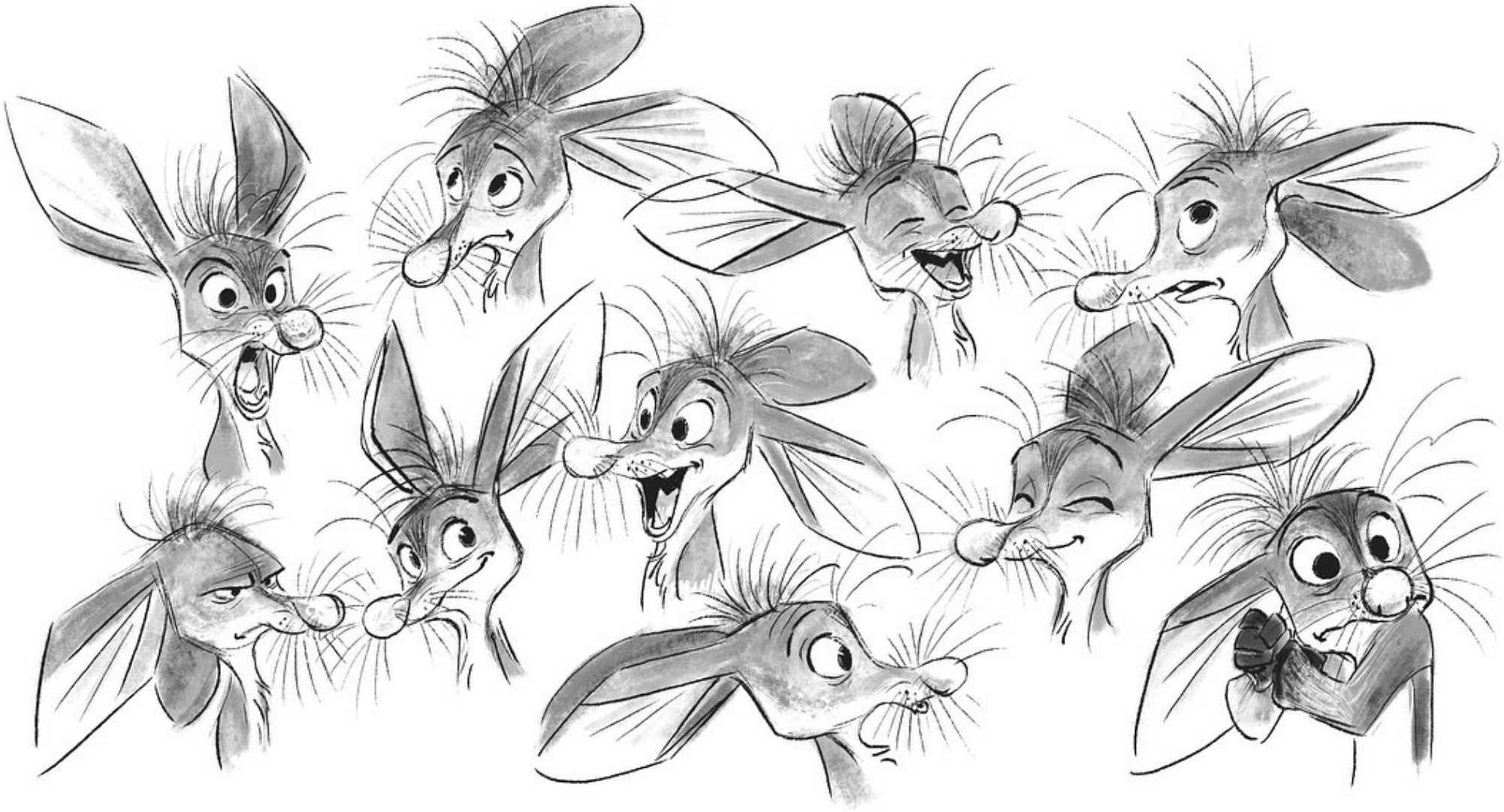
Being directed by both Minchin and Chris Miller by 2016, Larrikins was a story about an anxious, somewhat uptight bilby named Perry (Damon Herrman) who's kicked out of his family burrow. Meanwhile, the Royal Albatross', prestigious leaders of these animals, are guided away from their home by their advisor, an eagle named Hotspur (Ewen Leslie), to protect their egg. While Perry is trying to discover what life is like in the Outback, he witnesses Hotspur betray the royal family and wound them. When Hotspur and the other eagles leave, the wounded emperor tells Perry where the egg has been hidden, and to go to the ancient pelicans, the followers of the albatross, to tell them. Perry, now even more anxious, finds a bar and asks for the pelicans. Being laughed at, he meets Red the kangaroo (Hugh Jackman), a rather selfish one who after discovering Perry's knowledge, wants to help him because of some sort of possibility in being rewarded with a paradise. As they make their way through the outback together, they are steadily chased by rabbits (Jacki Weaver), dingos (Margot Robbie), and other beasts who either want them or want the egg. Through all of this, they meet Andrew (Tim Minchin), a cane toad with a tragic past of being a famous singer who failed, and he, too, joins their party. Saving the egg from the burrow of a snake and continuing to keep it away from those who are trying to steal it, the eagles end up winning regardless when they decide to wipe out the pelicans. After the Royal Albatross' have been overthrown, the animals rise up and attempt to fight the eagles themselves, likely ending in victory.*

Unfortunately, when NBCUniversal bought Dreamworks in 2016, Larrikins would be canceled less than a year later and used as a tax-write-off. Dreamworks had never made a musical before, and new executives decided that Larrikins wasn't worth the risk. The characters would live on in another form, in a short film titled *Bilby*, about Perry finding a chick and having to protect it. However, this is a far cry from what we would have seen in Larrikins, and only serves as a glimpse into what could have been.

**The plot summary stated above is an educated guess based off the storyboards and animated sequences available. It is missing many, many details.*



Perry, character design \ Peter De Seve



Character development \ Pierre Perifel





Pre-visualization / Avner Geller
Perry lives in a burrow with his family with a room dedicated to nuts and berries, piled into pyramids.



Perry is approached by his parents.



Shadow(Safe place) vs Light (Outback)



Walks into a pretty flower shrub that has thorns



Trips over the tiniest rock







Eroded rut instead of log. Maybe show the scorpion in the rut?



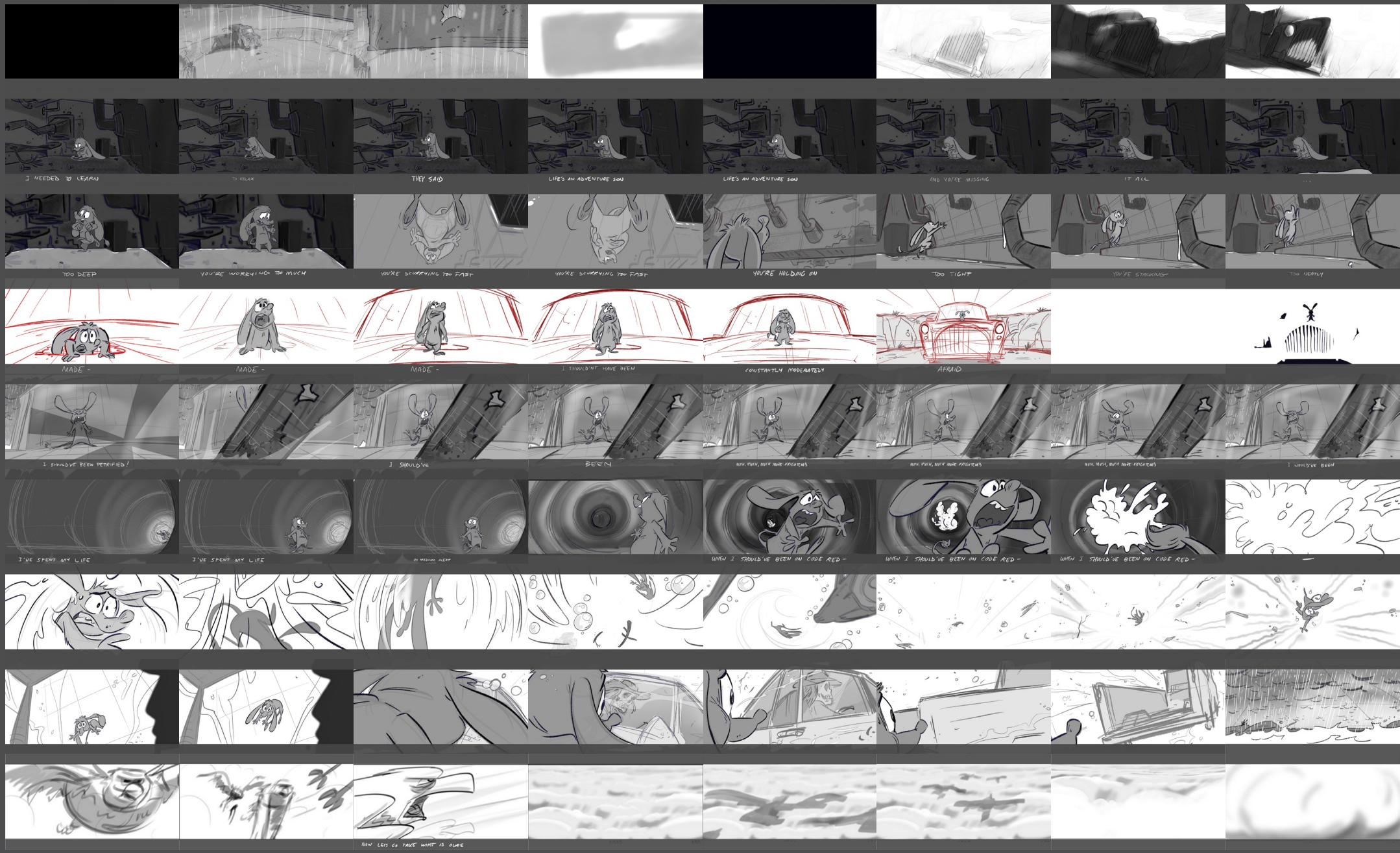




Wild Flower instead of broken branch

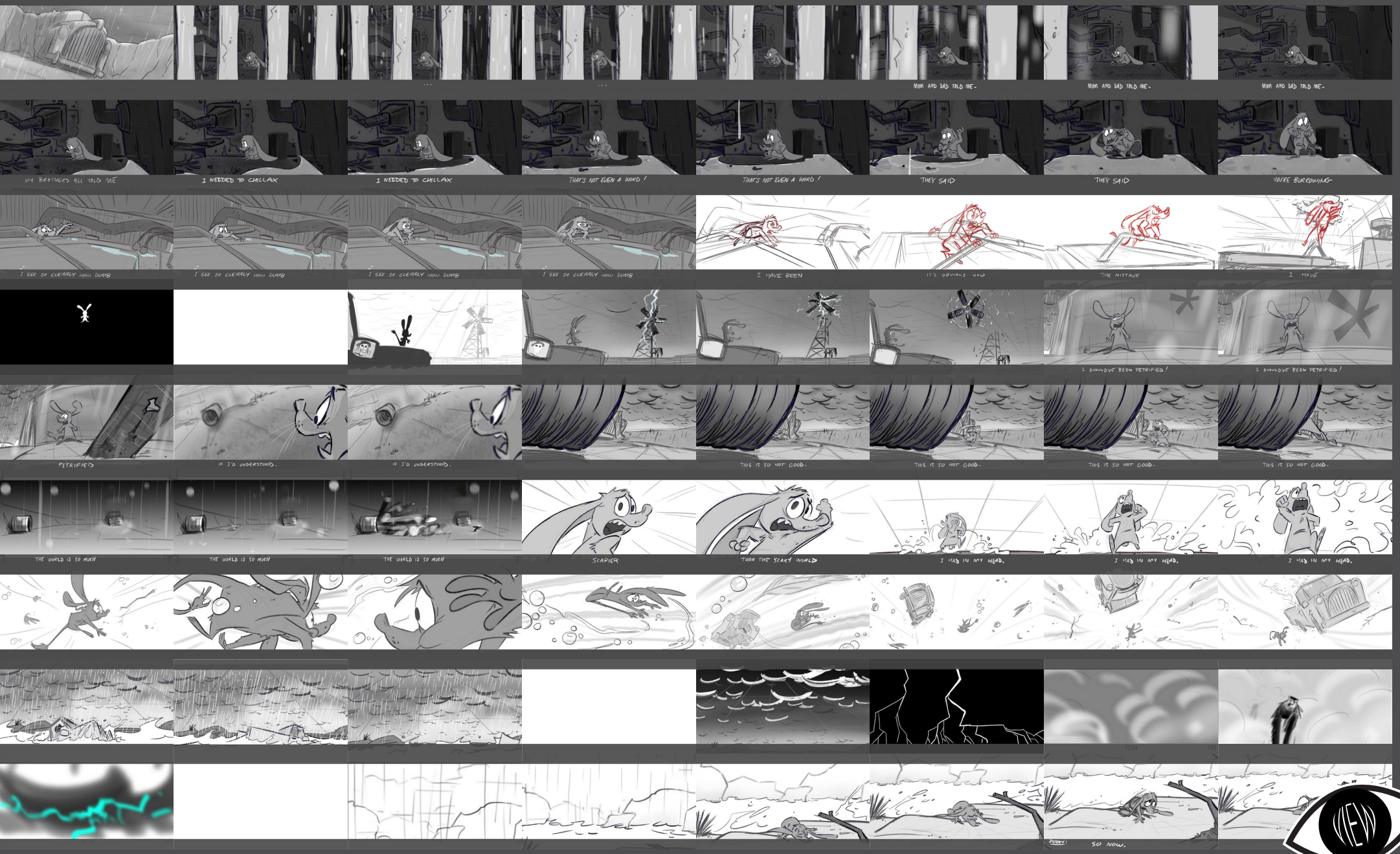
Visual development / Celine DeHyeu Kim





Storyboard sequence, excerpt / Various

In this musical scene, Perry discovers what the outside world is like.


...
...
MOM AND DAD TOLD ME.
MOM AND DAD TOLD ME.
MOM AND DAD TOLD ME.
MY BROTHERS ALL TOLD ME
I NEEDED TO CHILLAX
I NEEDED TO CHILLAX
THAT'S NOT EVEN A WORD!
THAT'S NOT EVEN A WORD!
THEY SAID
THEY SAID
YOU'RE BURROWING
I SEE SO CLEARLY HOW DUMB
I SEE SO CLEARLY HOW DUMB
I SEE SO CLEARLY HOW DUMB
I SEE SO CLEARLY HOW DUMB
I HAVE BEEN
IT'S OBVIOUS NOW
THE MISTAKE
I HAVE
I SHOULDVE BEEN PETRIFIED!
I SHOULDVE BEEN PETRIFIED!
PETRIFIED
IF I'D UNDERSTOOD.
IF I'D UNDERSTOOD.
THIS IS SO NOT GOOD.
THIS IS SO NOT GOOD.
THIS IS SO NOT GOOD.
THIS IS SO NOT GOOD.
THE WORLD IS SO MUCH
THE WORLD IS SO MUCH
THE WORLD IS SO MUCH
SCARIER
THAN THE SCARY WORLD
I HAD IN MY HEAD.
I HAD IN MY HEAD.
I HAD IN MY HEAD.
PEGGY!
SO NOW.

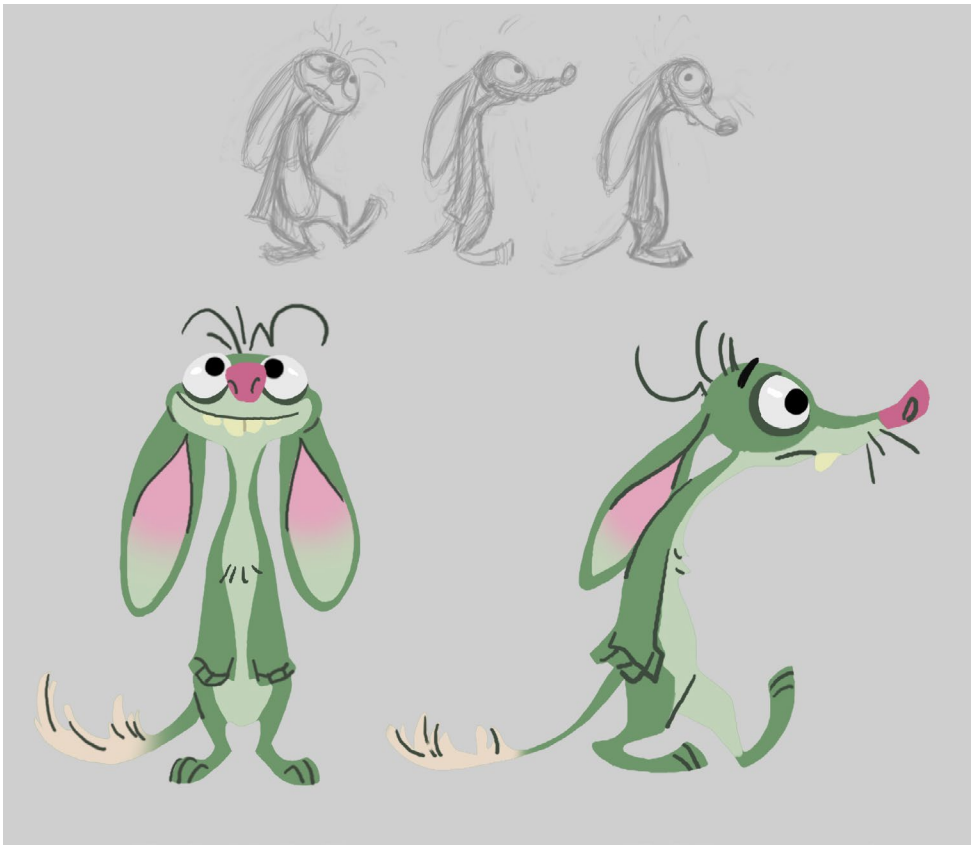


Visual development / Richard Daskas

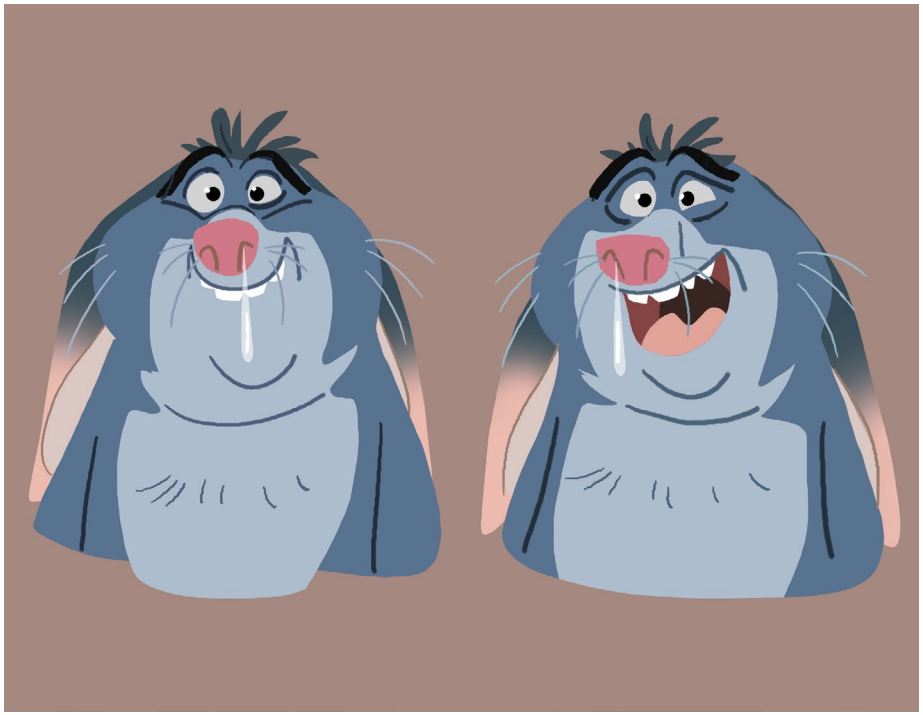


3D model / John Catalan

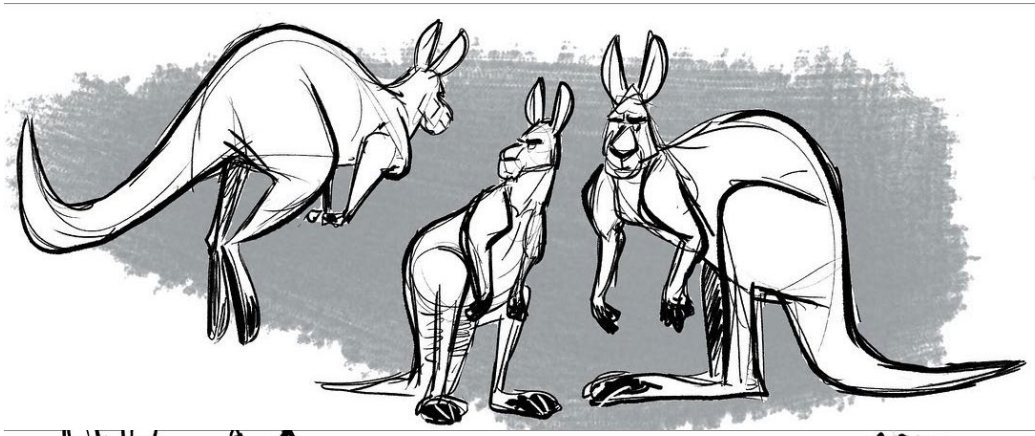


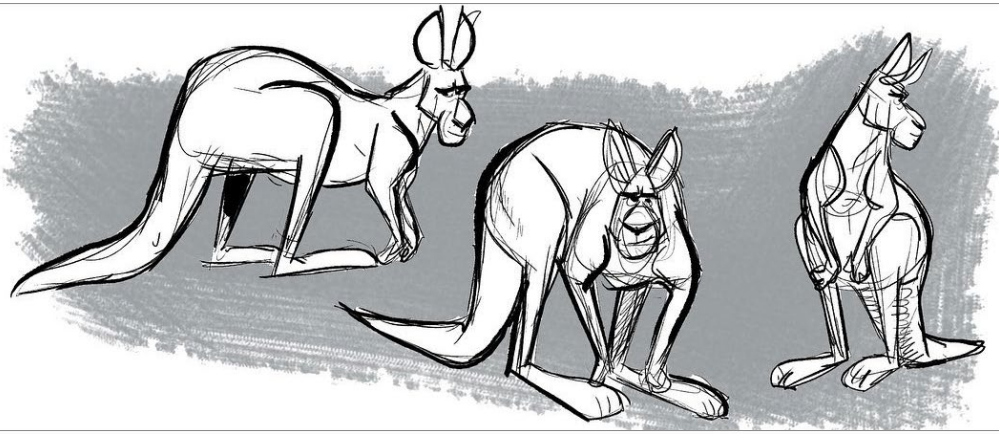


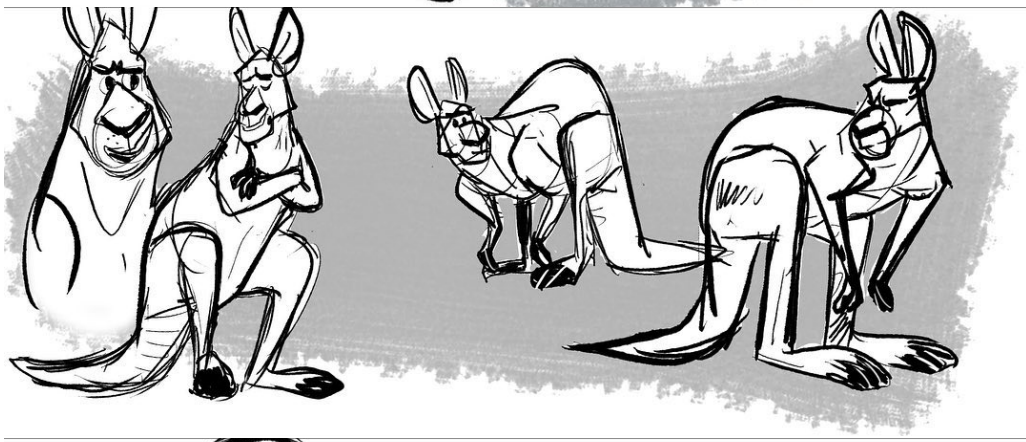
Perry's father, brothers, and mother, character development / Gabriele Pennacchioli



















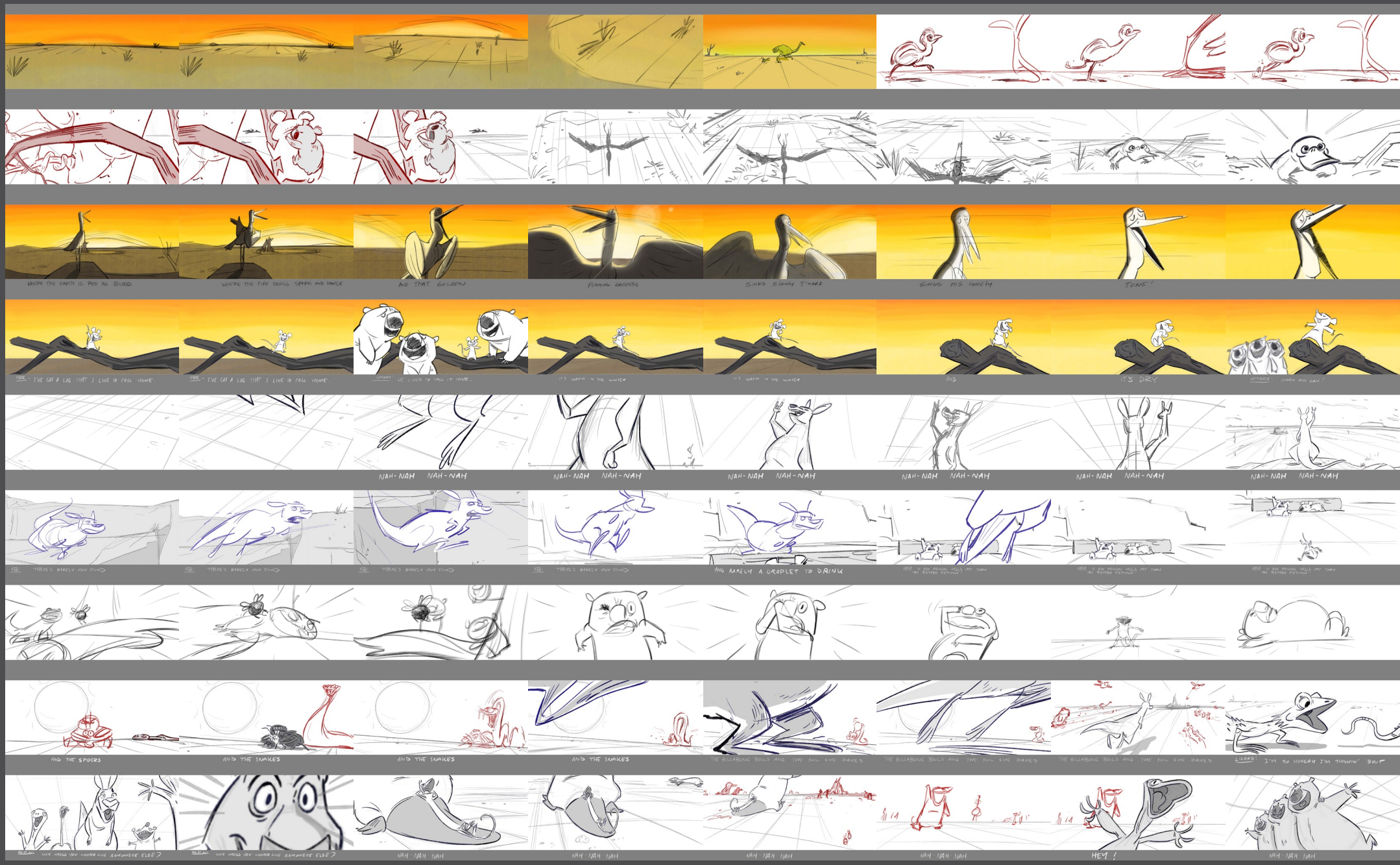




Visual development / Richard Daskas

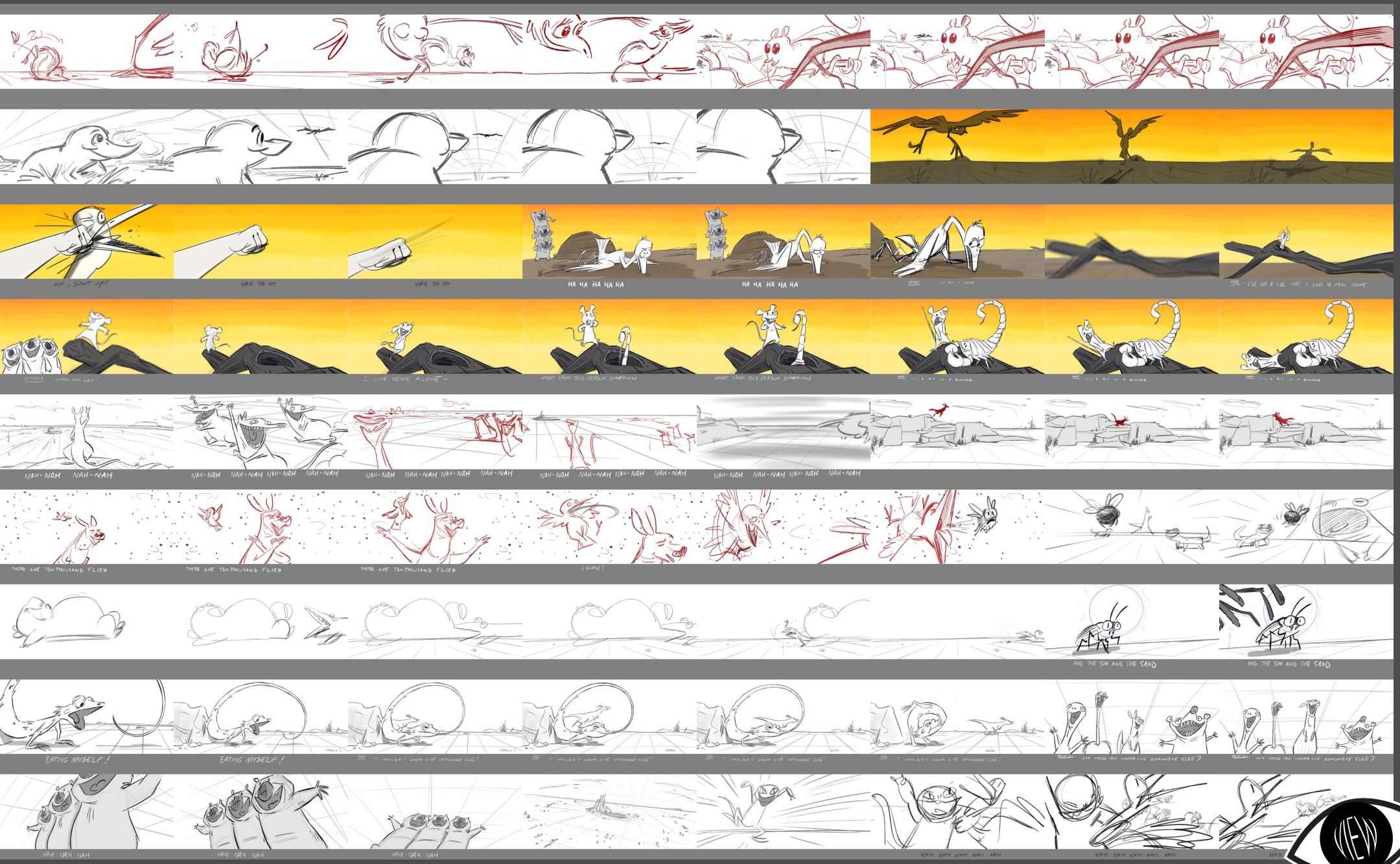


3D model / John Catalan



Storyboard sequence, excerpt / Various

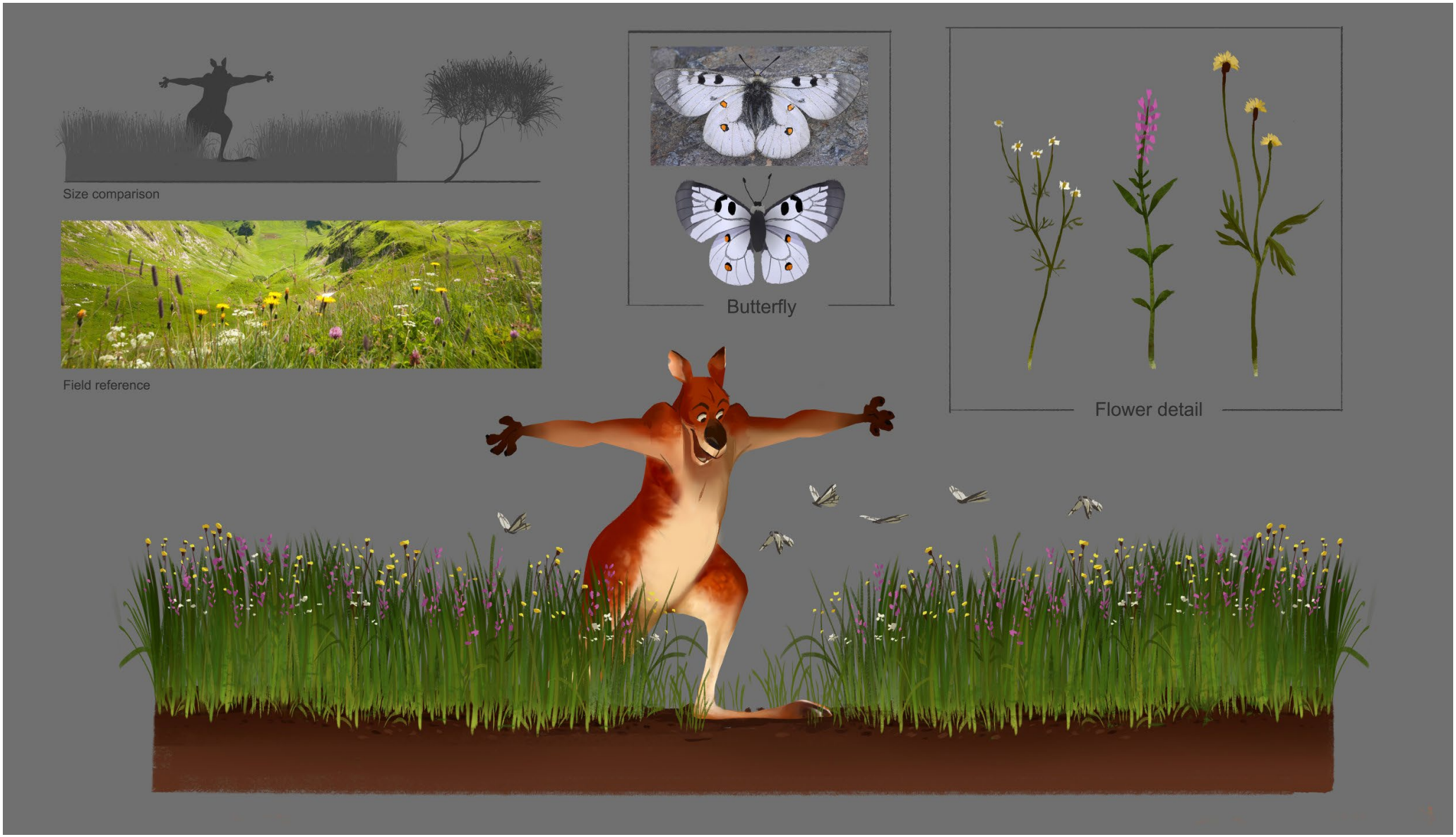
In this morbid tune, Red is introduced living the life in the ruthless outback.


OH, SHUT UP!
HAH HA HA
HAH HA HA
HA HA HA HA HA
HA HA HA HA HA
I'VE GOT A LOG THAT I LIKE TO CALL HOME.
I LIVE HERE ALONE –
APART FROM THIS DEADLY SCORPION
APART FROM THIS DEADLY SCORPION
NAH-NAH NAH-NAH
NAH-NAH NAH-NAH NAH-NAH NAH-NAH
NAH-NAH NAH-NAH NAH-NAH NAH-NAH
NAH-NAH NAH-NAH NAH-NAH NAH-NAH
NAH-NAH NAH-NAH NAH-NAH NAH-NAH
THERE ARE TEN THOUSAND FLIES
THERE ARE TEN THOUSAND FLIES
THERE ARE TEN THOUSAND FLIES
AND THE SUN AND THE SAND
AND THE SUN AND THE SAND
EATING MYSELF!
EATING MYSELF!
NAH-NAH-NAH
NAH-NAH-NAH
NAH-NAH-NAH



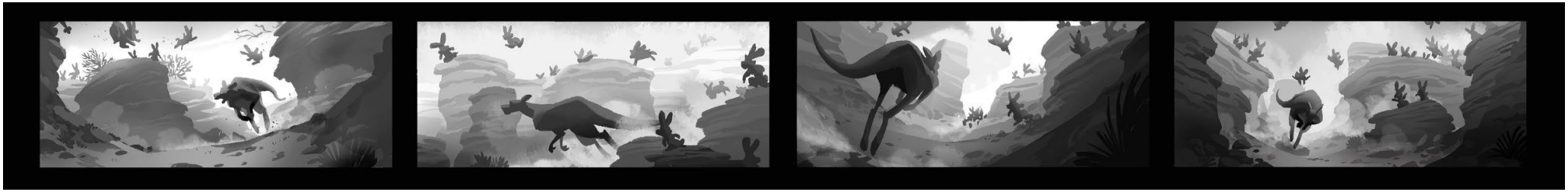
Pre-visualization / Celine DeHyeu Kim





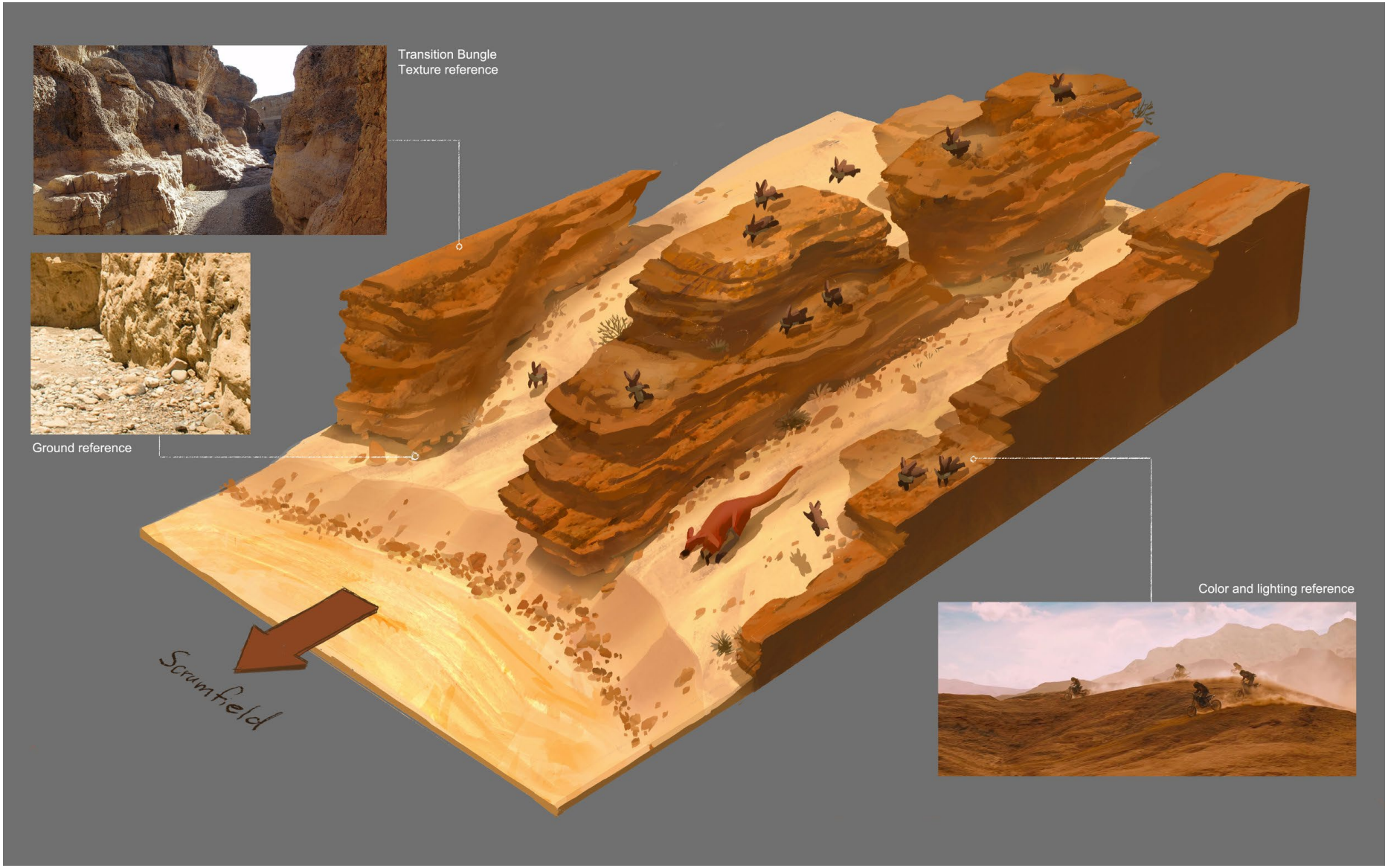
Pre-visualization / Celine DeHyeu Kim

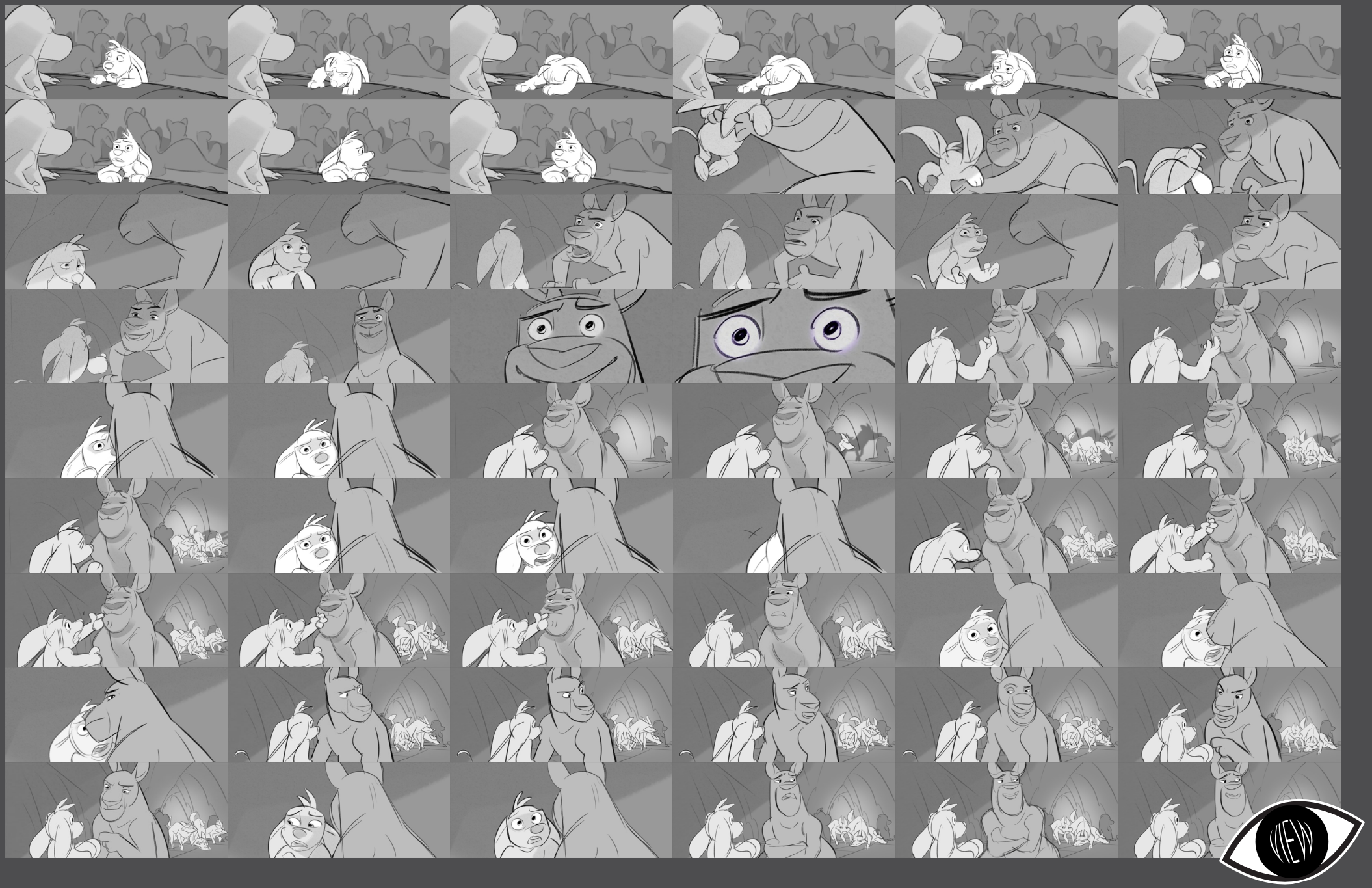






Pre-visualization / Celine DeHyeu Kim


Transition Bungle
Texture reference
Ground reference
Color and lighting reference
Scrumfield



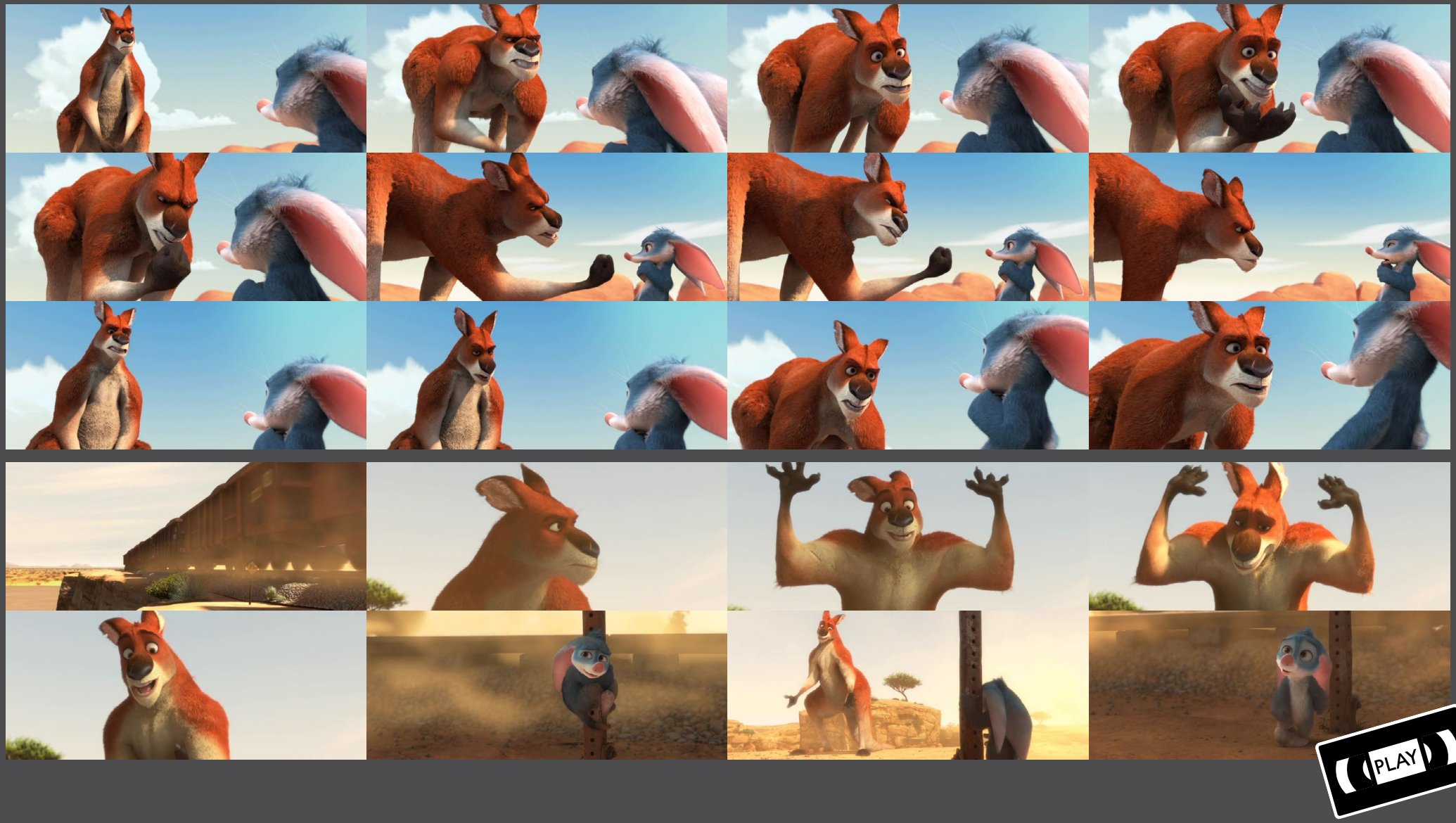
Meeting Red, storyboard excerpt / Ryan Savas



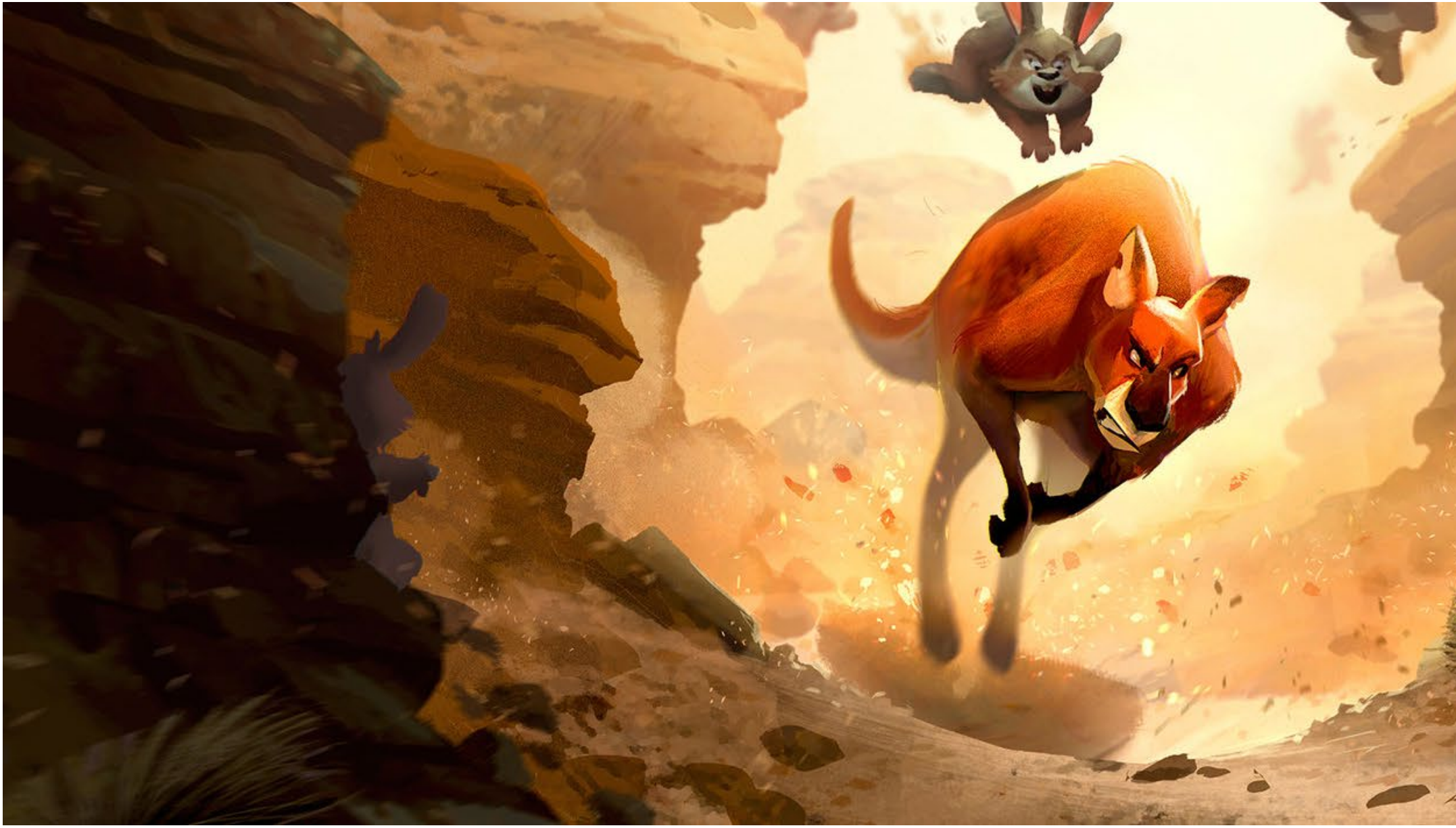
Pre-visualization / Avner Geller
Red and Perry meet in a secret bar in a boabab tree.



Pre-visualization / Nicolas Weis

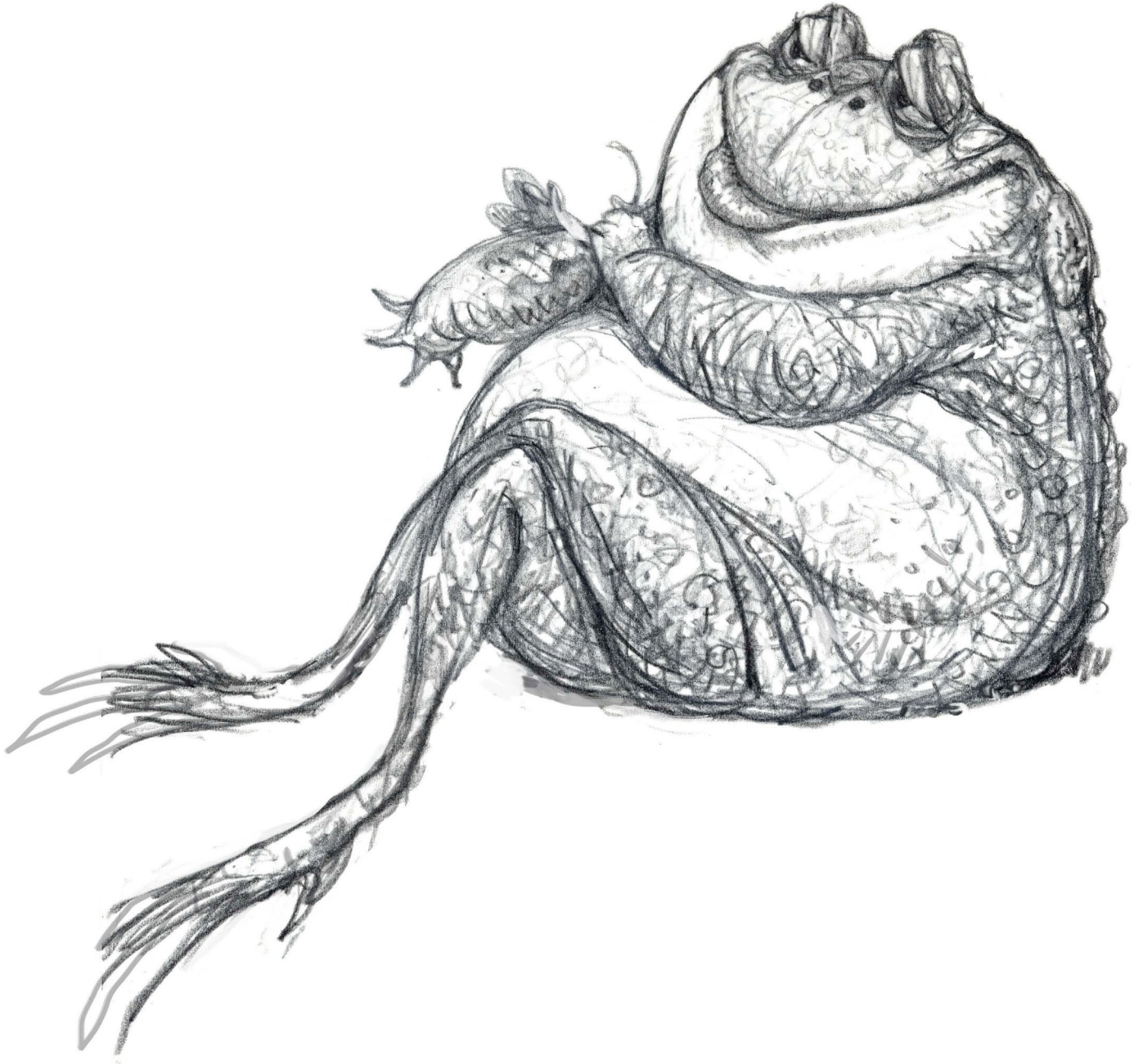


Animated sequences / Marco Regina



Pre-visualization / Celine DeHyeu Kim





Andrew, character design / Peter De Seve



Pre-visualization / Peter De Seve



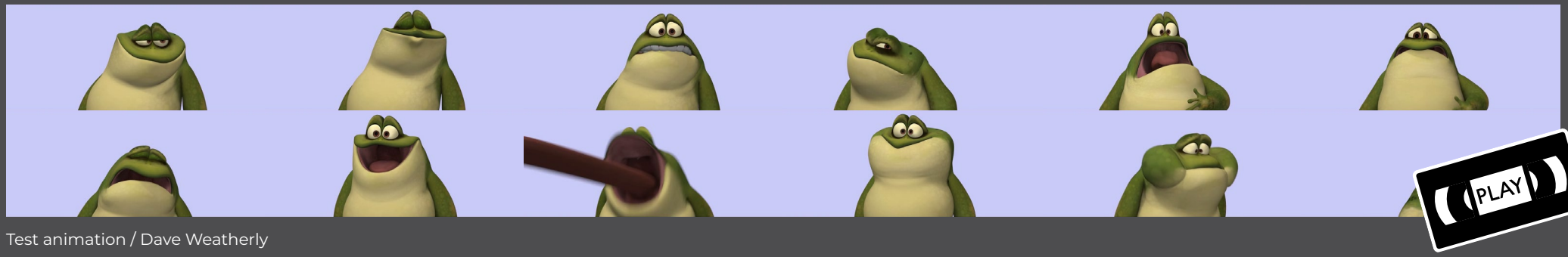
Animated sequence / Dave Weatherly



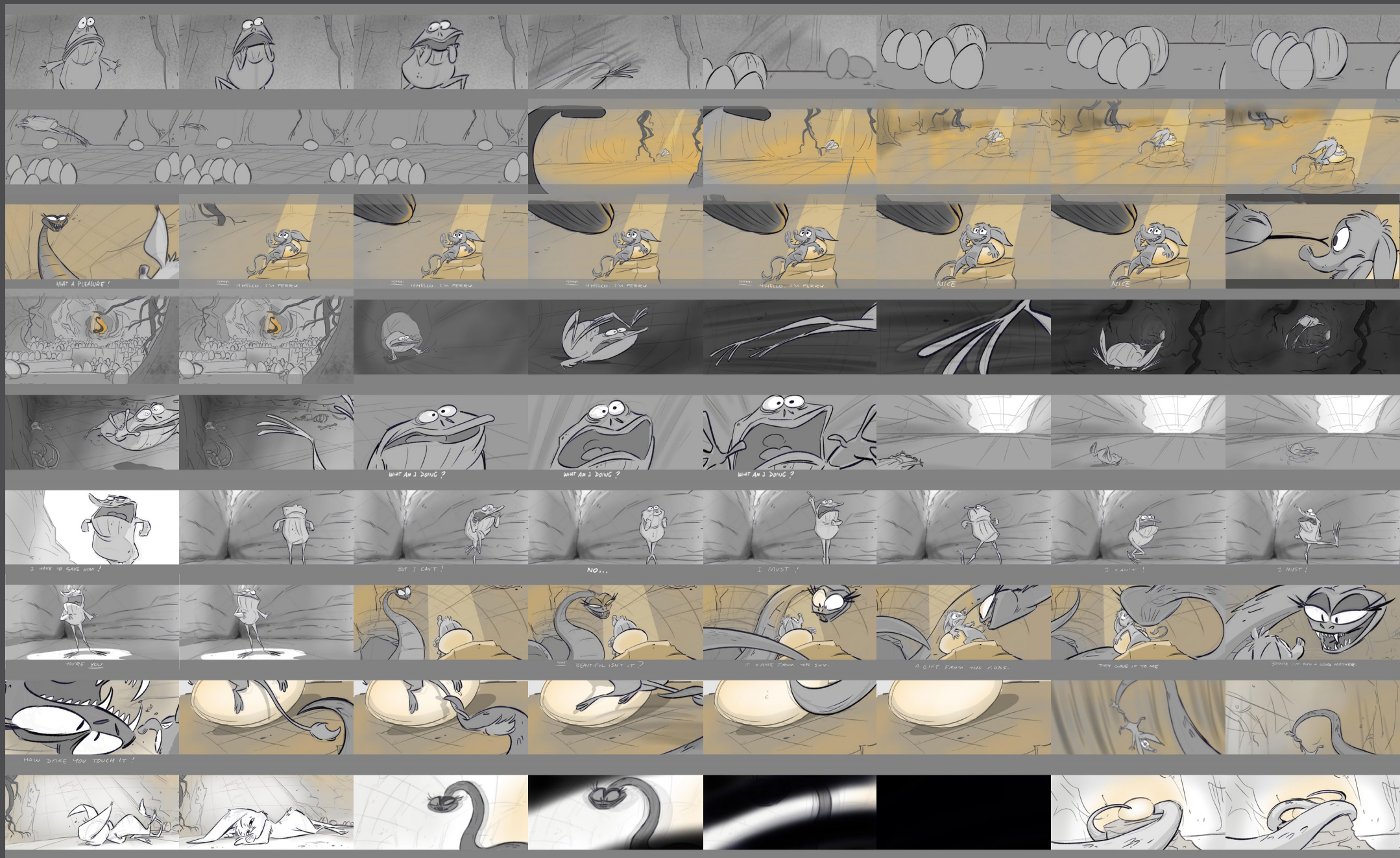
Animated sequence / Scott Lemmer



Animated sequence / Dave Weatherly

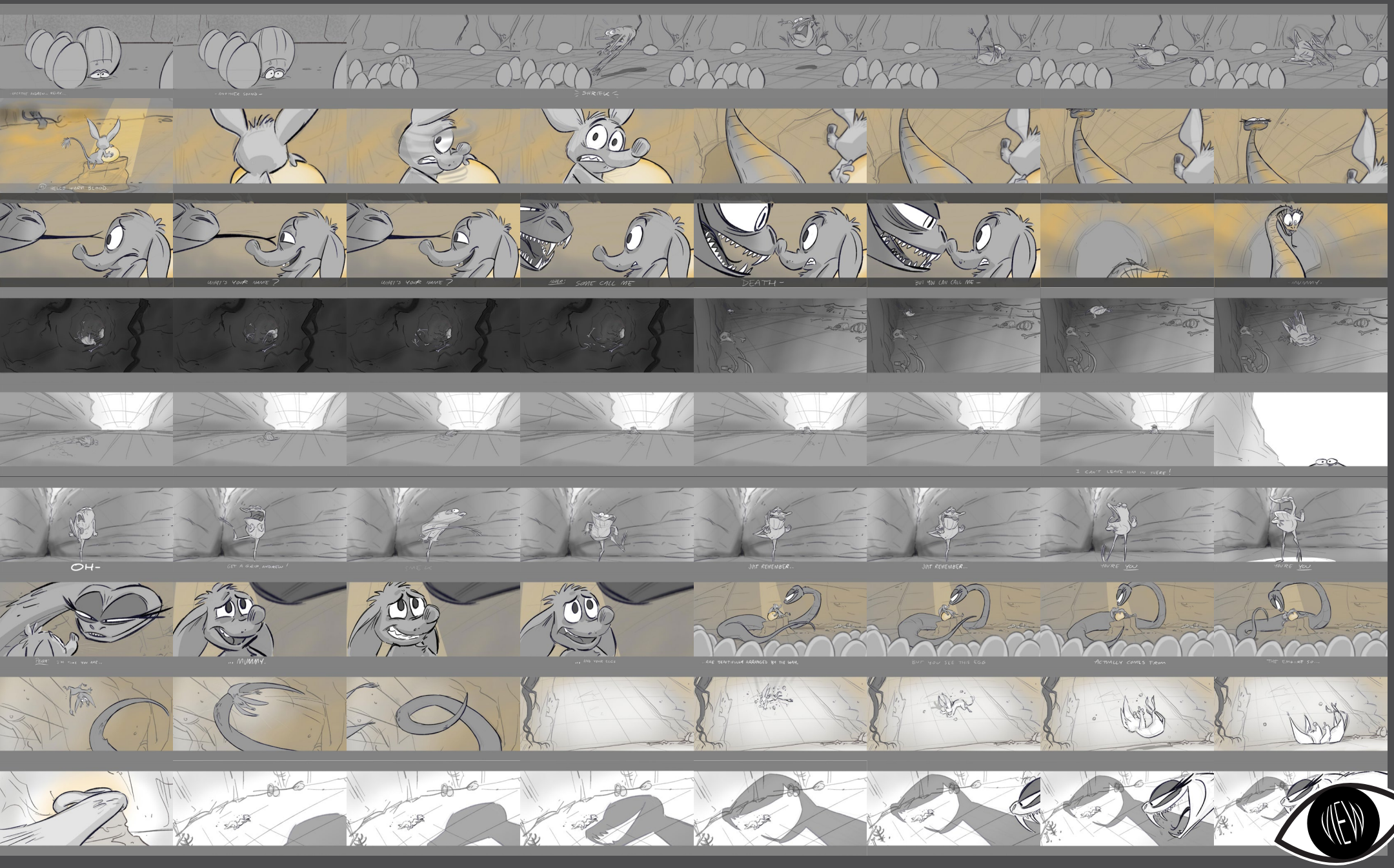


Test animation / Dave Weatherly

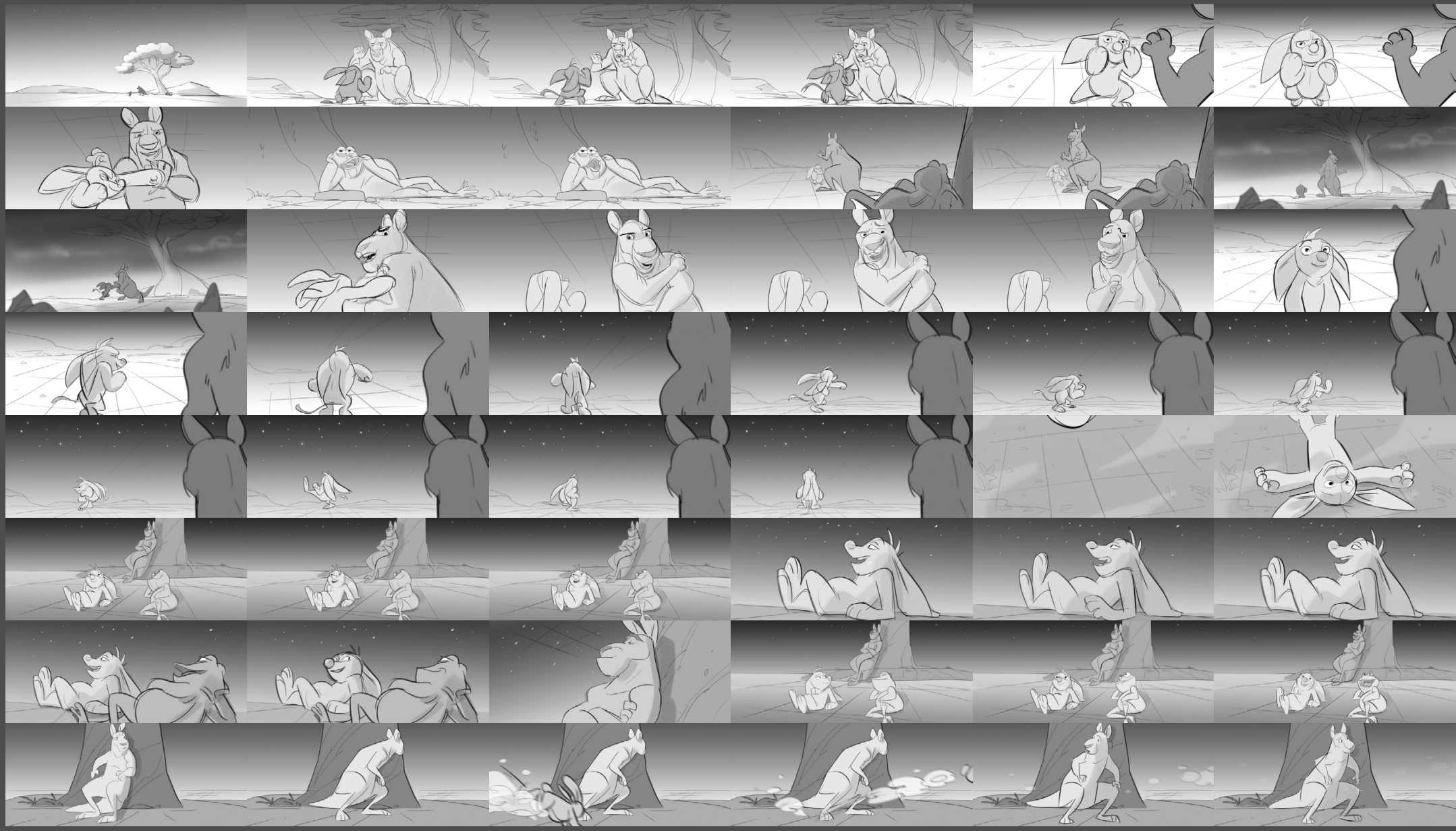


Storyboard sequence, excerpt / Various

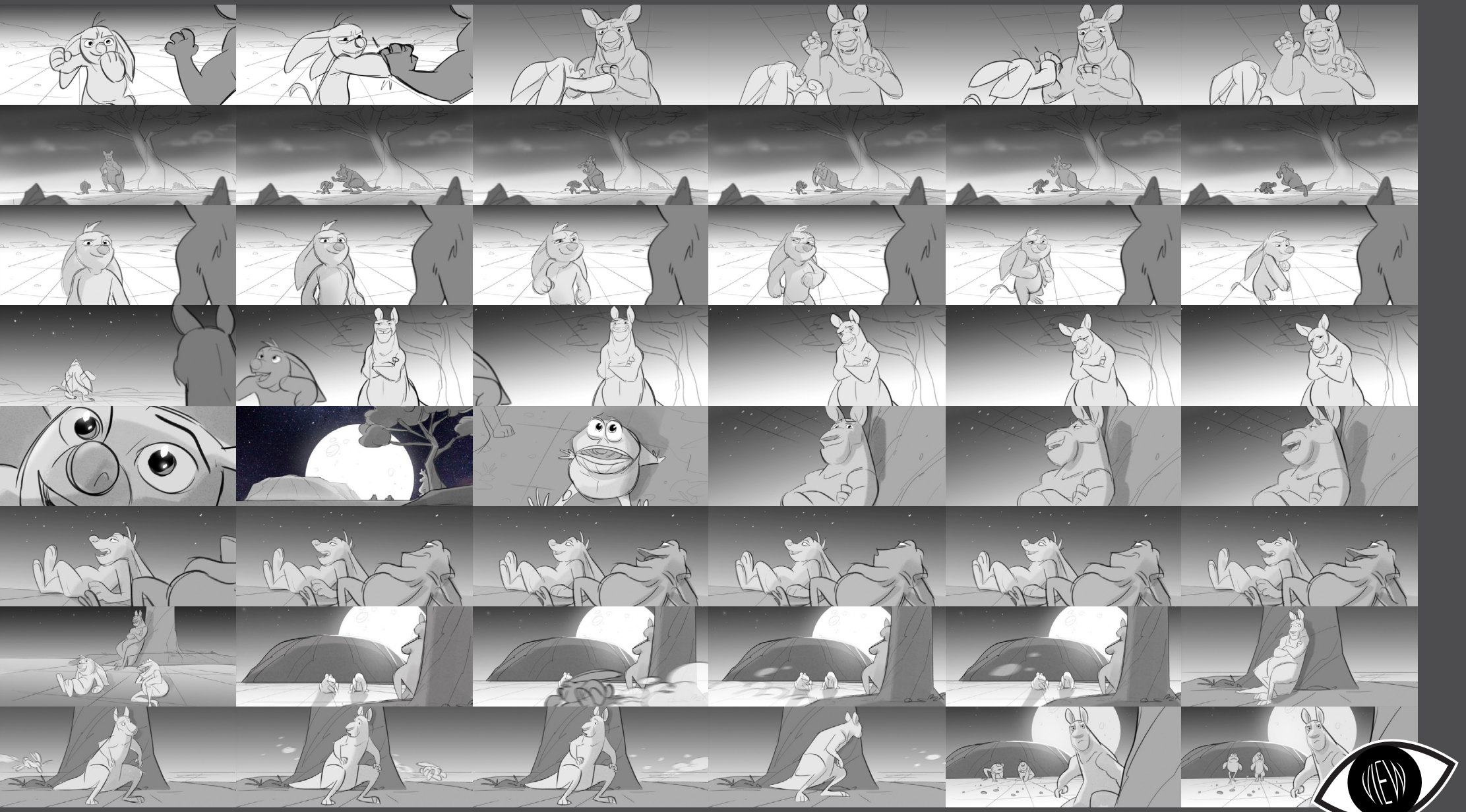
Perry and Andrew sneak into a viper's burrow to save the Royal Egg. When being caught, the viper (declaring herself as "Mummy") knocks Perry out, intending to kill him.

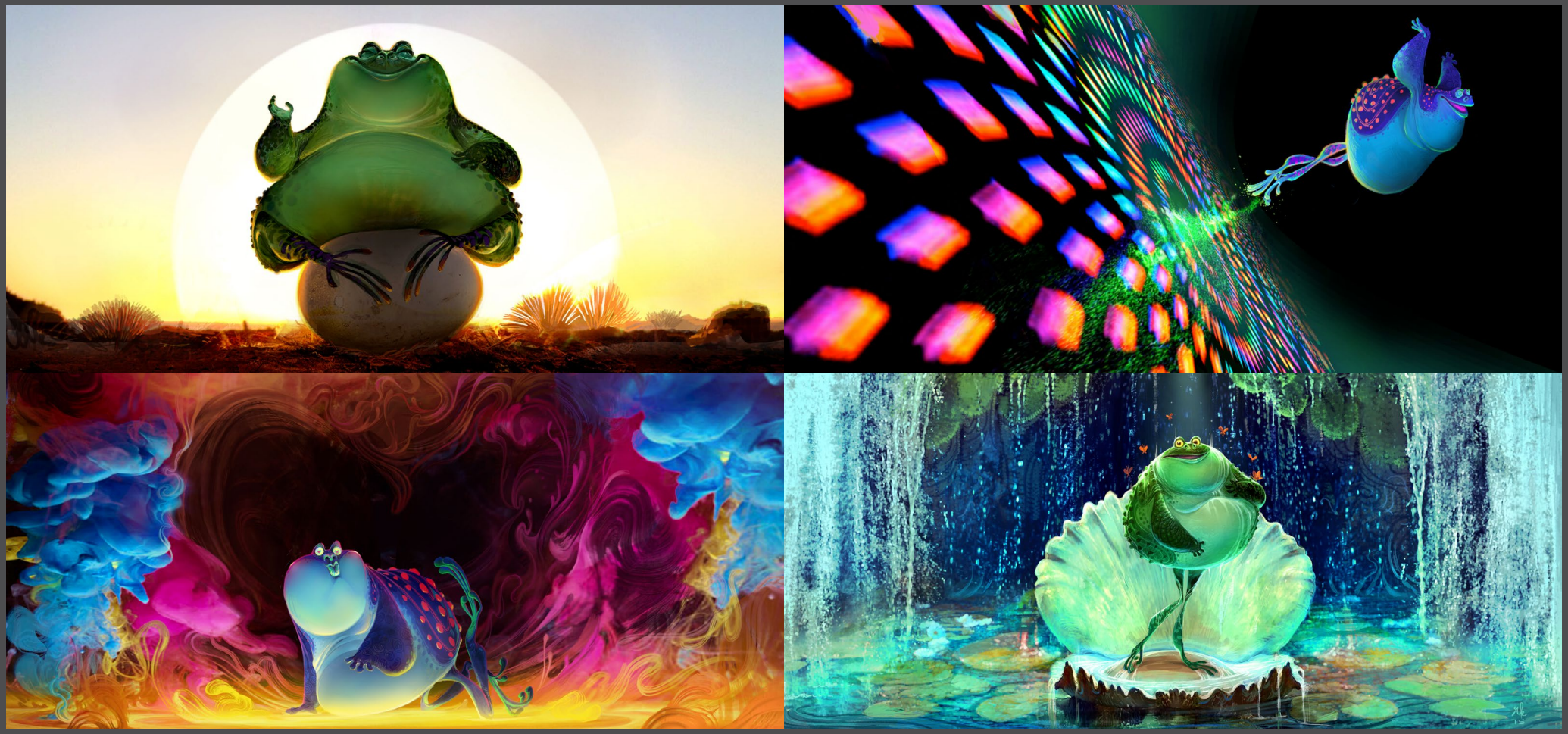


- ANOTHER SOUND -
SHRIEK
HELLO WARM BLOOD.
WHAT'S YOUR NAME?
WHAT'S YOUR NAME?
SOME CALL ME
DEATH -
BUT YOU CAN CALL ME -
MUMMY.
I CAN'T LEAVE HIM IN THERE!
OH-
GET A GRIP, ANDREW!
JUST REMEMBER...
JUST REMEMBER...
YOU'RE YOU
YOU'RE YOU
I'M TIME YOU ARE...
... MUMMY.
... AND YOUR EGGS
... ARE BEAUTIFULLY ARRANGED BY THE WAY.
BUT YOU SEE THIS EGG
ACTUALLY COMES FROM
THE EMBIRE SO...

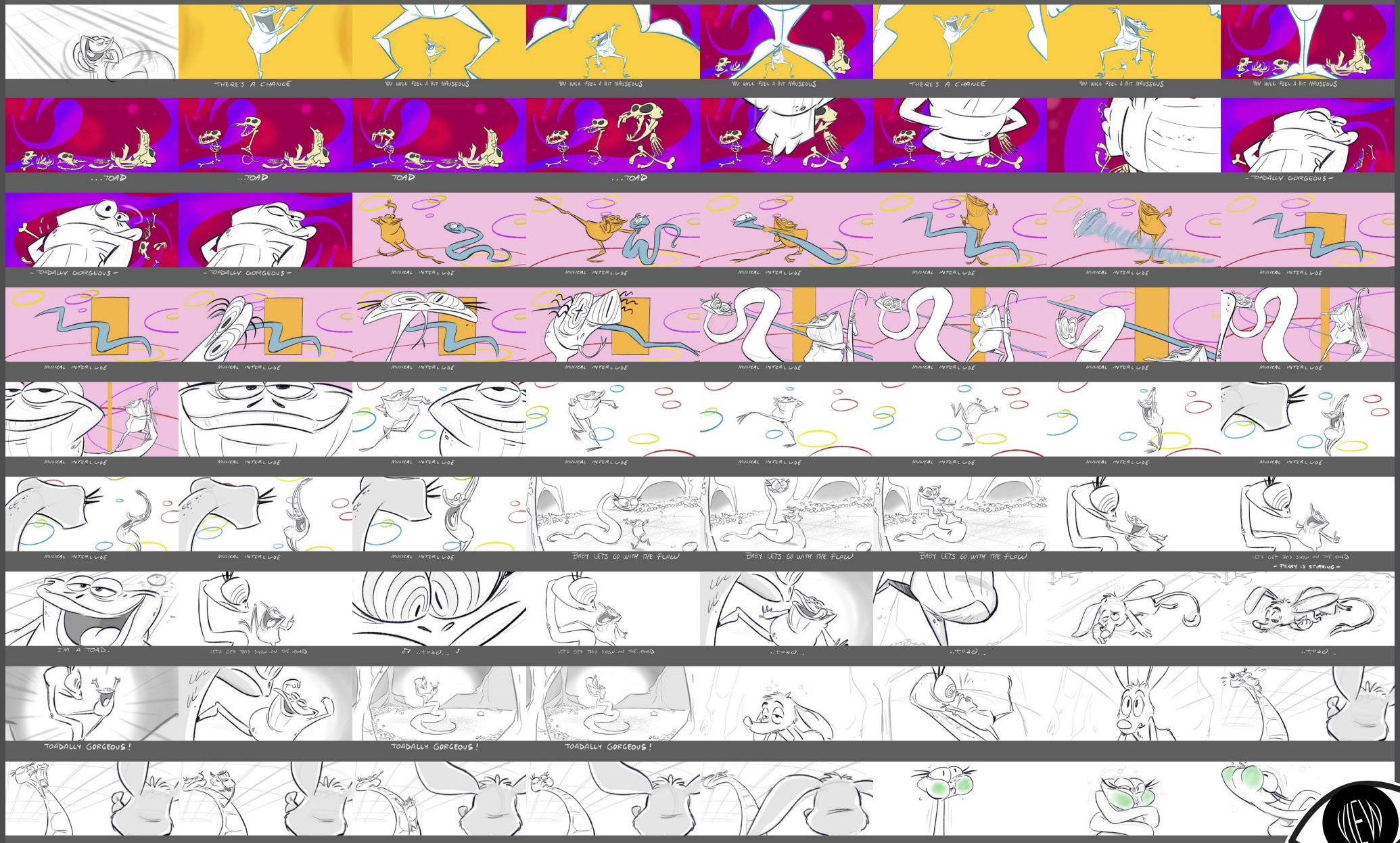


"Uluru," storyboard sequence / Ryan Savas



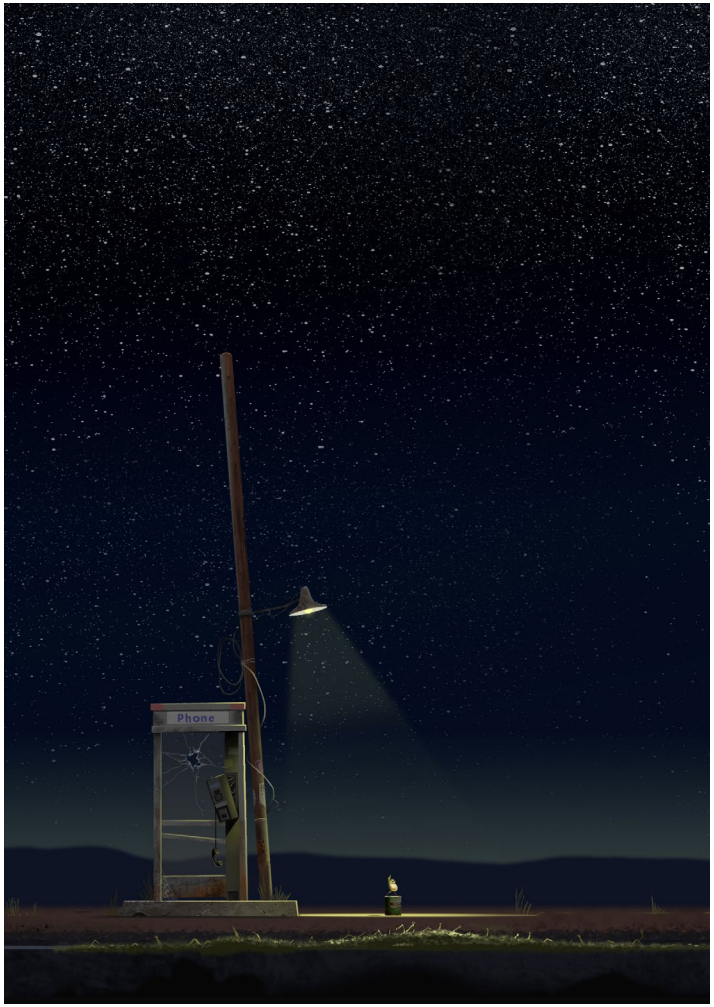


Pre-visualization / Ron Kurniawan



Storyboard sequence, excerpt / Scott Underwood

Andrew performs a psychedelic display in front of Mummy in order to save Perry, kissing her on the lips, using his toxins, and overall being his Andrew-self in order to make their get away with the egg.



Pre-visualization / Nicolas Weis



Pre-visualization / Michael Isaak


PEI95
E 5
C
95 BA 2



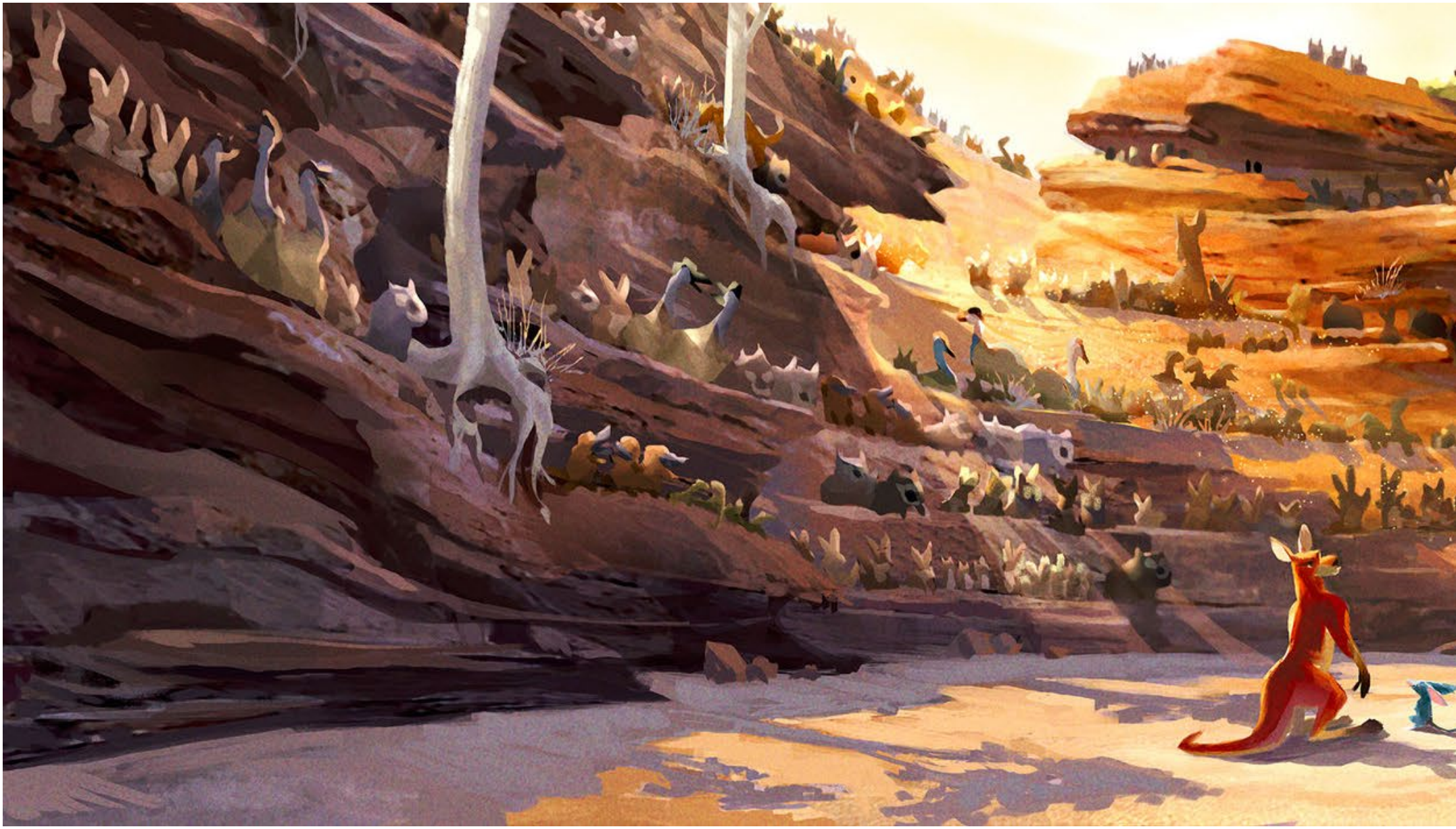
Pre-visualization / Celine DeHyeu Kim



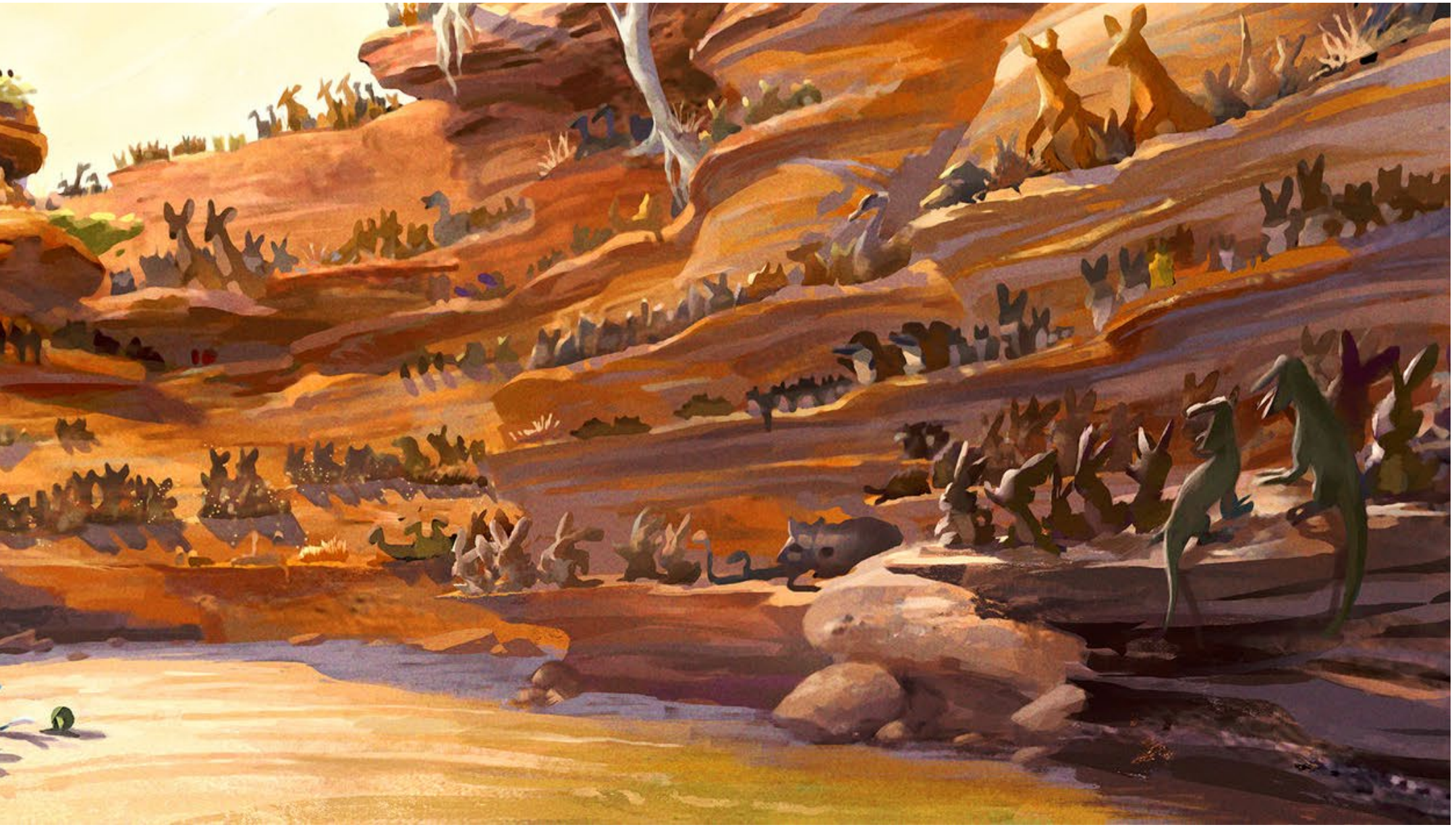


Pre-visualization / Celine DeHyeu Kim





Pre-visualization / Celine DeHyeu Kim

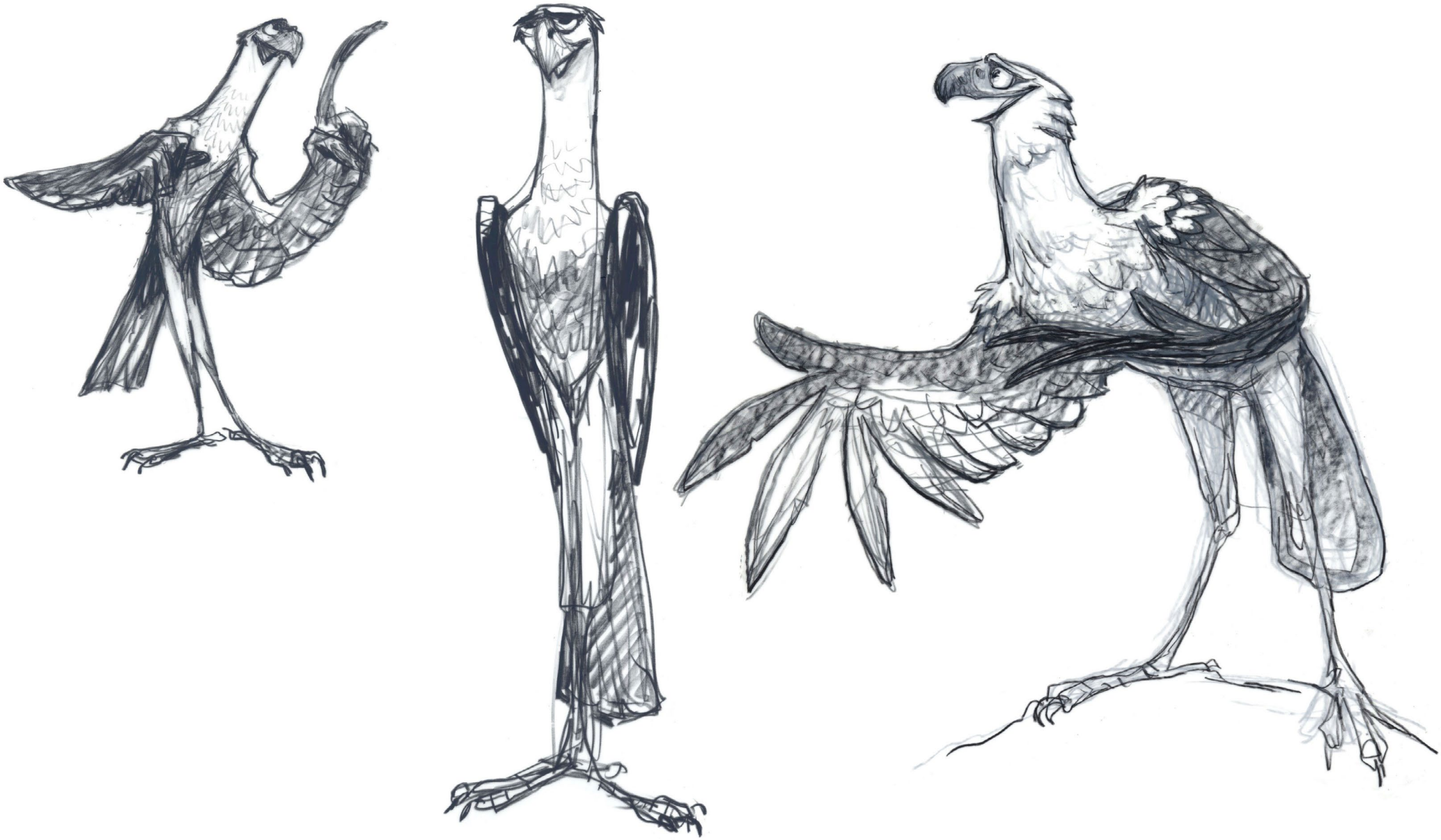




Hotspur, character design / Peter De Seve



Character development / Hyun Huh



Dorset, character design / Peter De Seve

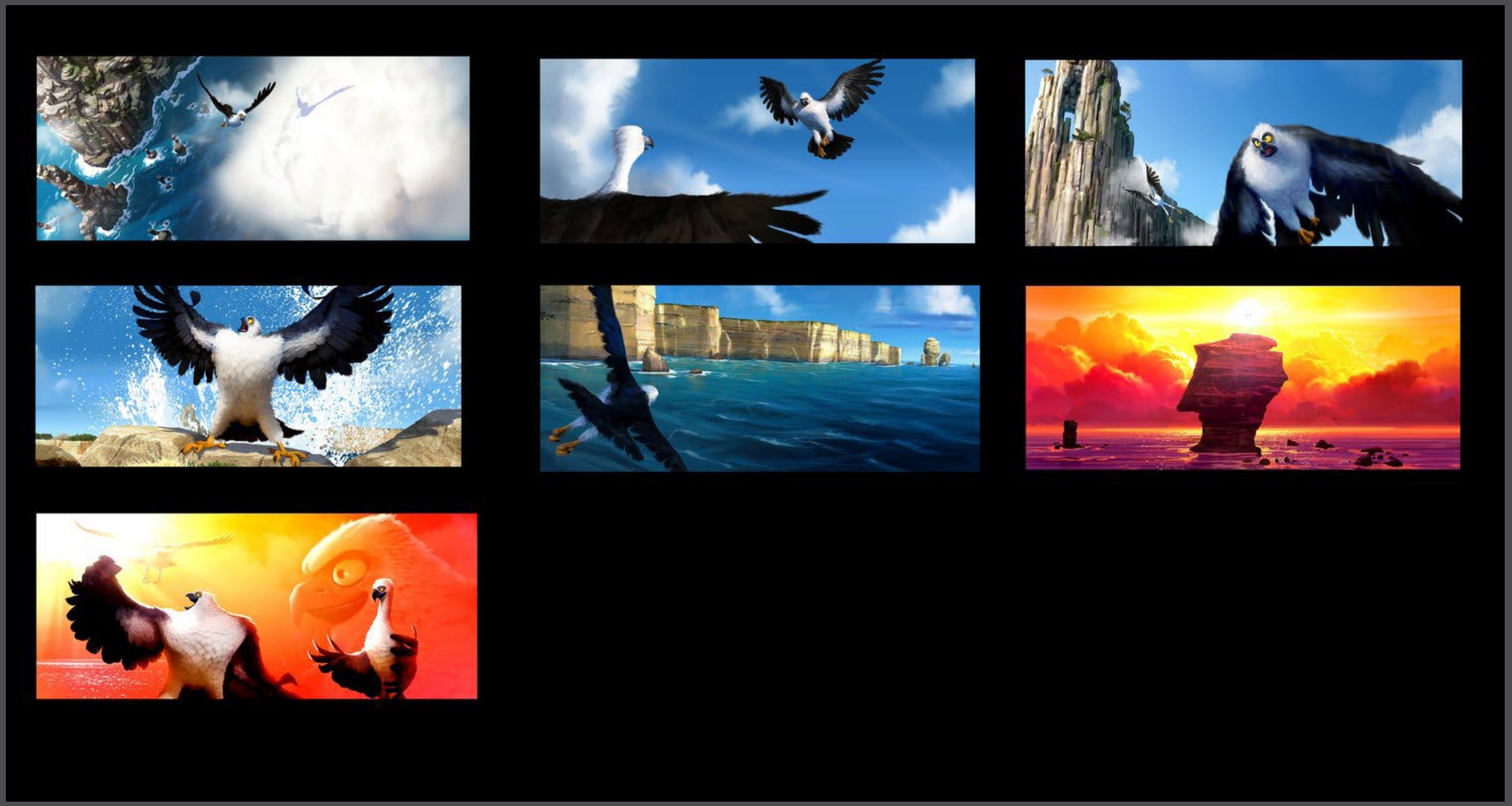


Pre-visualization / Nicolas Weis
Inside Hotspur's fortress.



Visual development / Ron Kurniawan





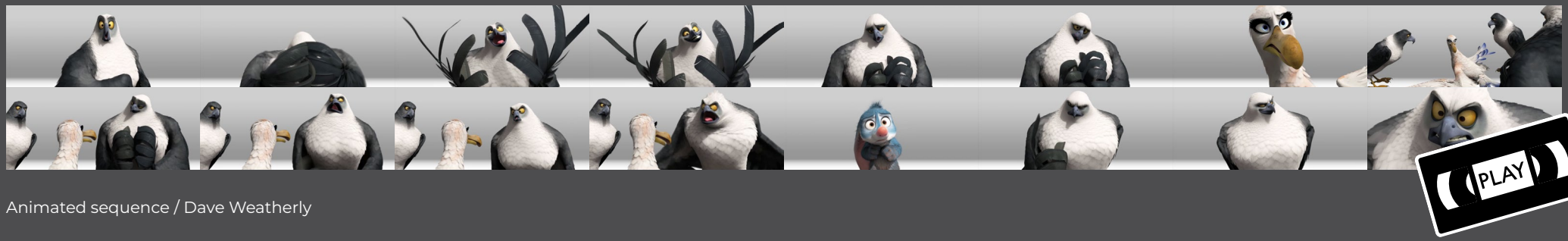
Pre-Visualization for "Rise Up" musical number / Richard Daskas



"Rise Up," animated sequence / Sebastien Wojda



Animated sequence / Alexis Wanneroy



Animated sequence / Dave Weatherly



Animated sequence (spline) / Scott Lemmer



Animated sequences (spline) / Sebastien Wojda



Animated sequences / Unknown, feather system by Jaryd Snover



Jake the hare, visual development / Richard Daskas
Jake is Hotspur's messenger and informant.



Animated sequence / Unknown, feather system by Jaryd Snover



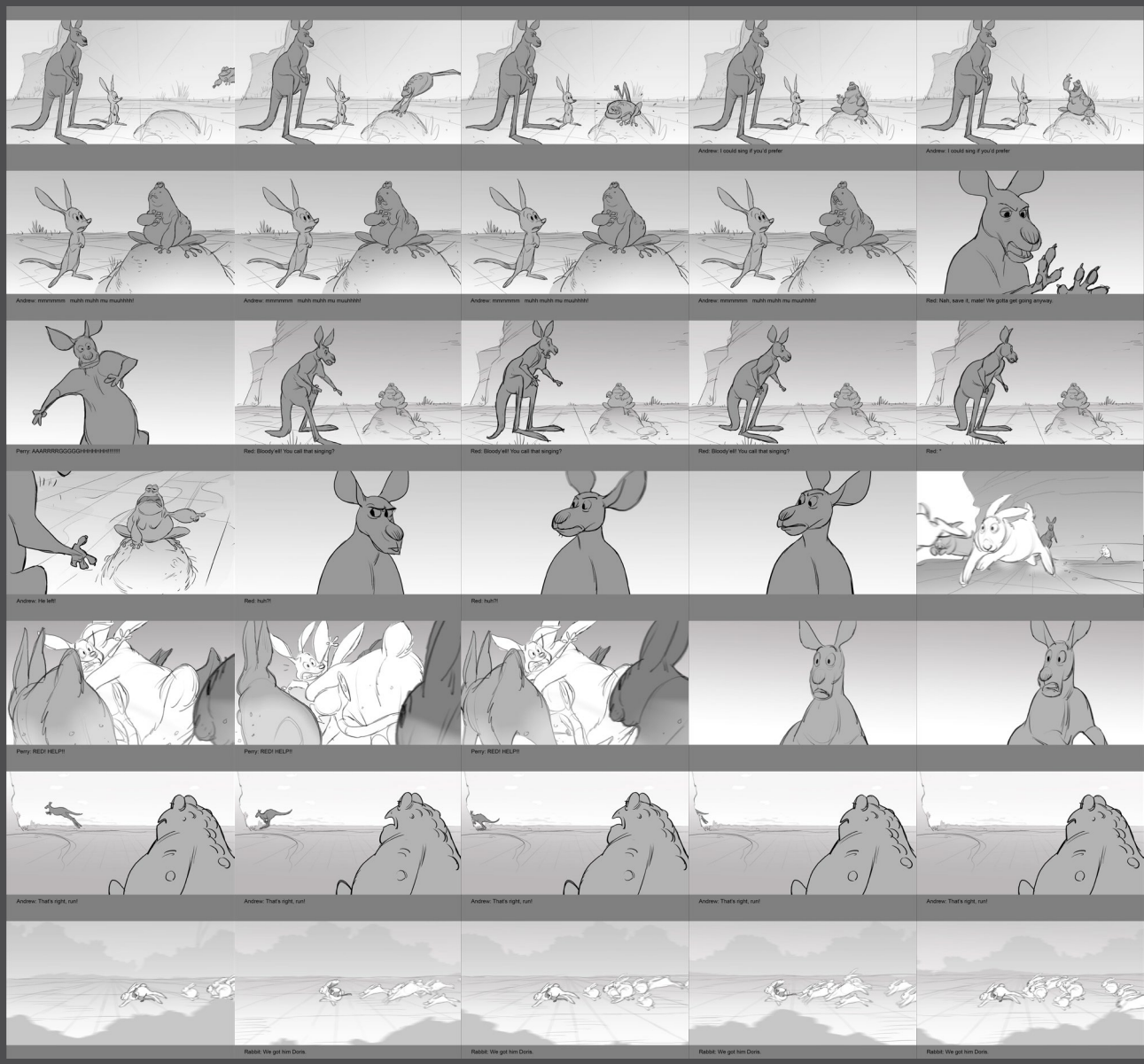
Animated sequence / Dave Weatherly



Animated sequence / Marco Regina
In this scene, Jake thumps the ground to make signals to Doris the rabbit, the leader of a rabbit pack, to capture and destroy the Royal Egg.

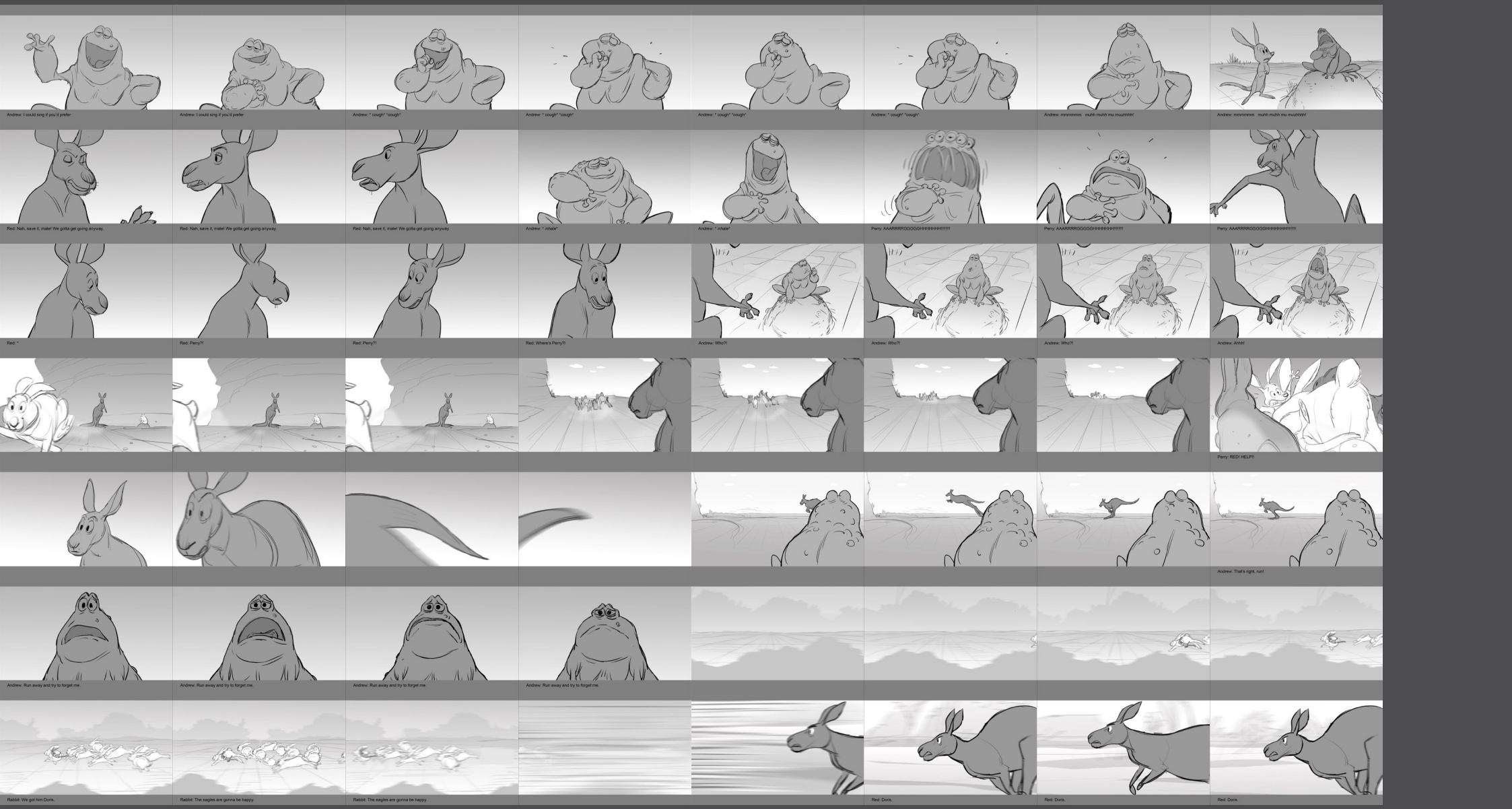


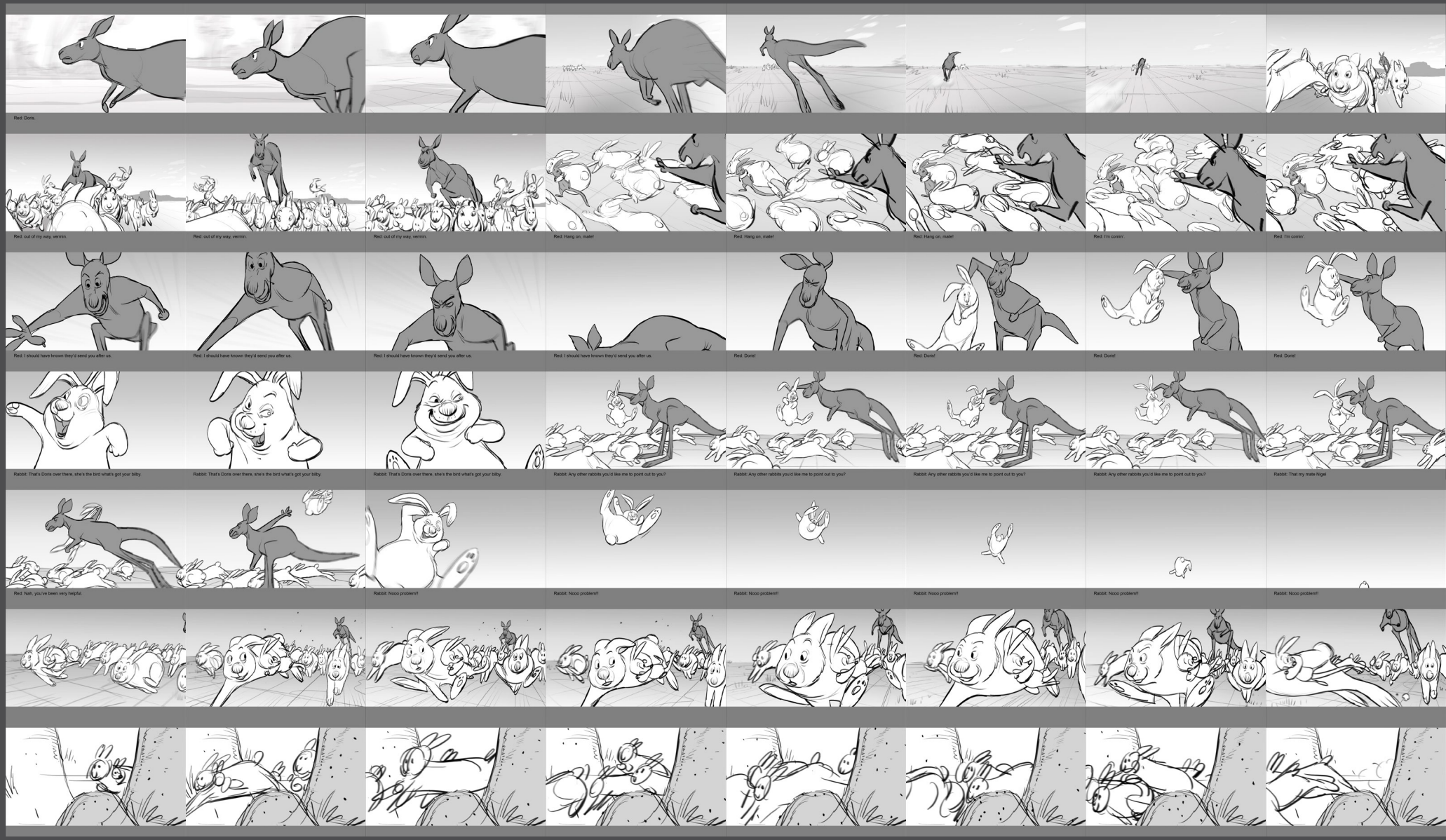
Doris, character design / Unknown



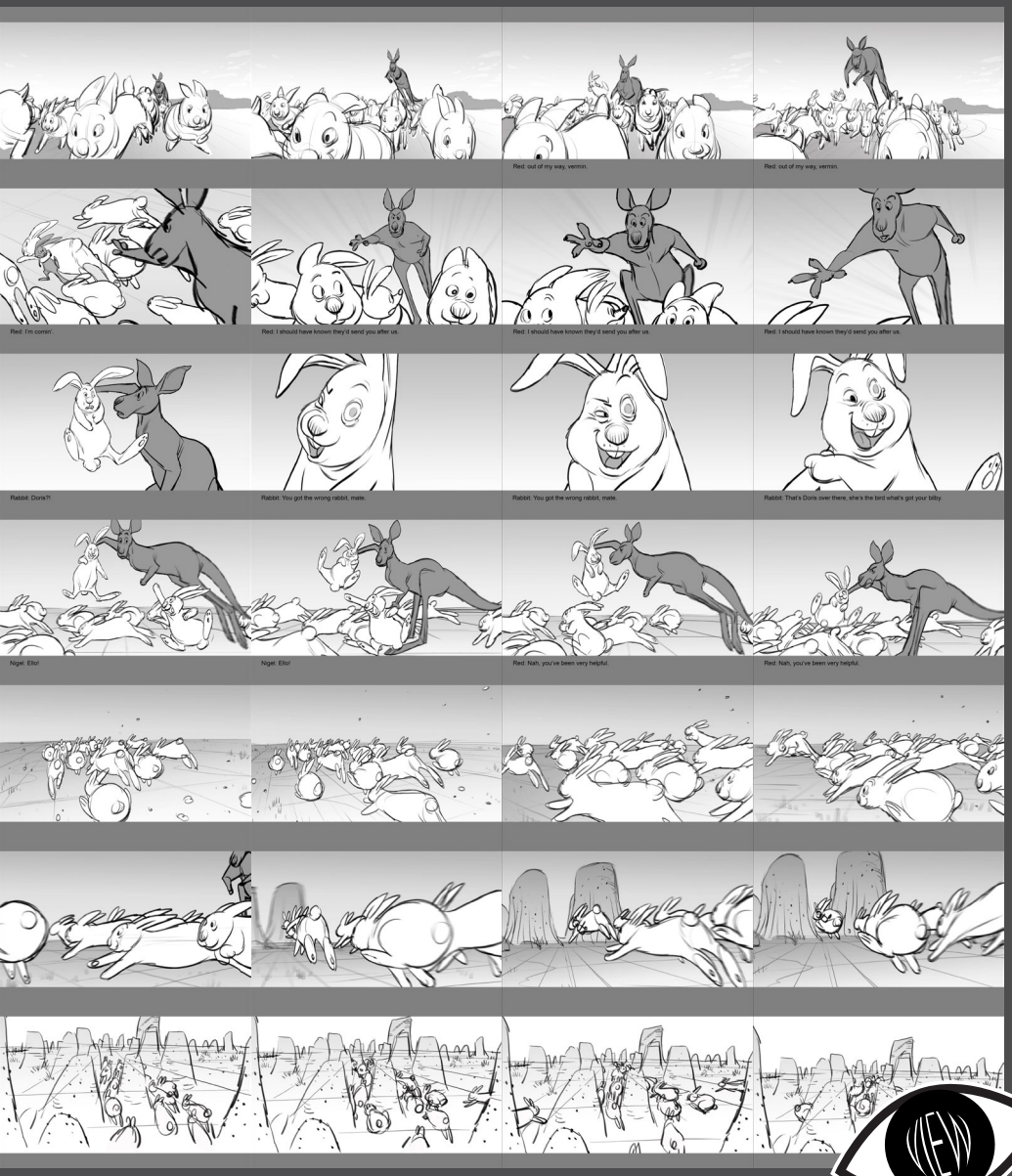
Storyboard sequence, excerpt / Rune Brandt Bennicke

In this sequence, Perry is kidnapped by Doris' rabbit clan to bring him to Hotspur. Hitching a ride on the top of a cargo train, Red, Perry and Andrew make their escape.


Andrew: I could sing if you'd prefer.
Andrew: I could sing if you'd prefer.
Andrew: * cough* *cough*
Andrew: * cough* *cough*
Andrew: * cough* *cough*
Andrew: * cough* *cough*
Andrew: mmmmmm muhh muhh mu muuhhhh!
Andrew: mmmmmm muhh muhh mu muuhhhh!
Red: Nah, save it, mate! We gotta get going anyway.
Red: Nah, save it, mate! We gotta get going anyway.
Red: Nah, save it, mate! We gotta get going anyway.
Andrew: * inhale*
Andrew: * inhale*
Perry: AAARRRRGGGGGHHHHHHHHH!!!!!
Perry: AAARRRRGGGGGHHHHHHHHH!!!!!
Perry: AAARRRRGGGGGHHHHHHHH!!!!!!
Red: *
Red: Perry?!
Red: Perry?!
Red: Where's Perry?!
Andrew: Who?!
Andrew: Who?!
Andrew: Who?!
Andrew: Ahhh!
Perry: RED! HELP!!
Andrew: That's right, run!
Andrew: Run away and try to forget me.
Andrew: Run away and try to forget me.
Andrew: Run away and try to forget me.
Andrew: Run away and try to forget me.
Rabbit: We got him Doris.
Rabbit: The eagles are gonna be happy.
Rabbit: The eagles are gonna be happy.
Red: Doris.
Red: Doris.
Red: Doris.



Storyboard sequence, excerpt (continued) / Rune Brandt Bennicke





Animated sequence / Dave Weatherly



3D model / Haengsook Oh



Pre-visualization / Richard Daskas



Pre-visualization / Celine DeHyeu Kim







Character development / Gabriele Pennacchioli



"Empire opening," storyboard sequence / Ryan Savas

In the beginning of the film, the Hotspur warns the Royal Albatross' about intruders in order to lure them away from their protection. Here, we are introduced to the royal egg.





3D model / Haengsook Oh



Pre-visualization / Ron Kurniawan
The Emperor Albatross is wounded after Hotspur's betrayal.



Kylie, visual development / Richard Daskas

Near the end of the film it's possible that the royal egg had hatched, outcame Kylie, the royal heir. Kylie and Perry's journey would later be told on its own in the short film Bilby.



Visual development / Pierre Perifel





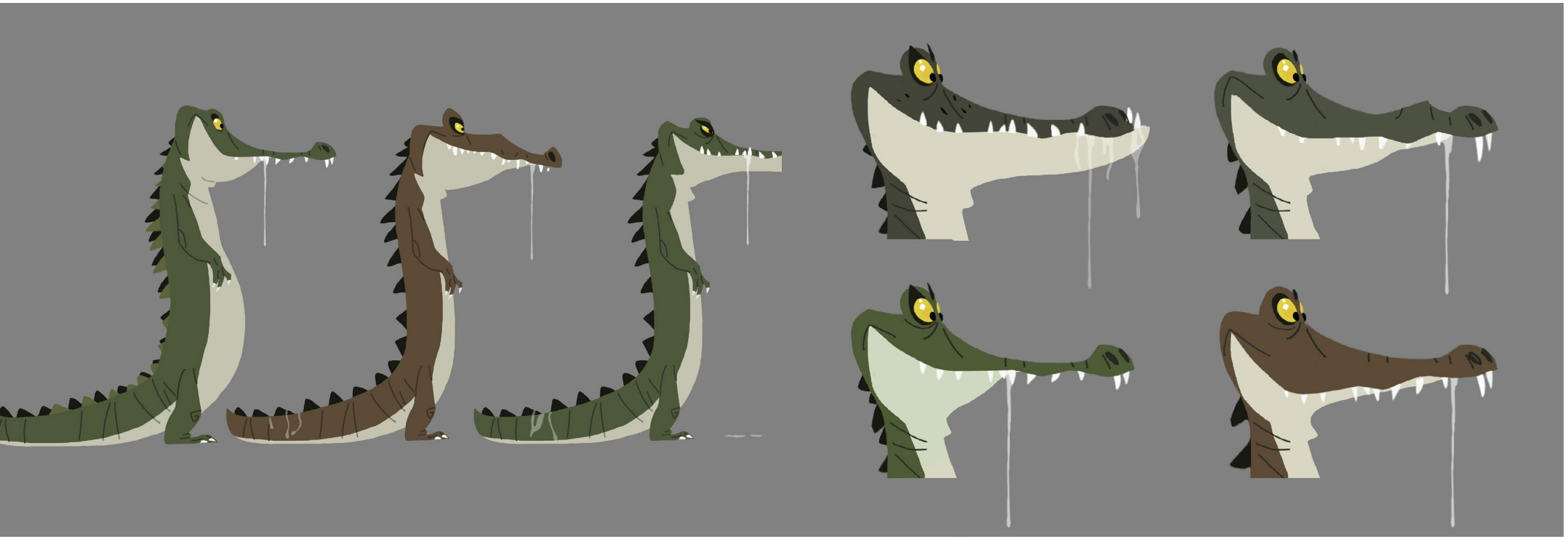
Ancient pelicans, character development / Hyun Huh



Visual development / Richard Daskas



Character development / Gabriele Pennacchioli

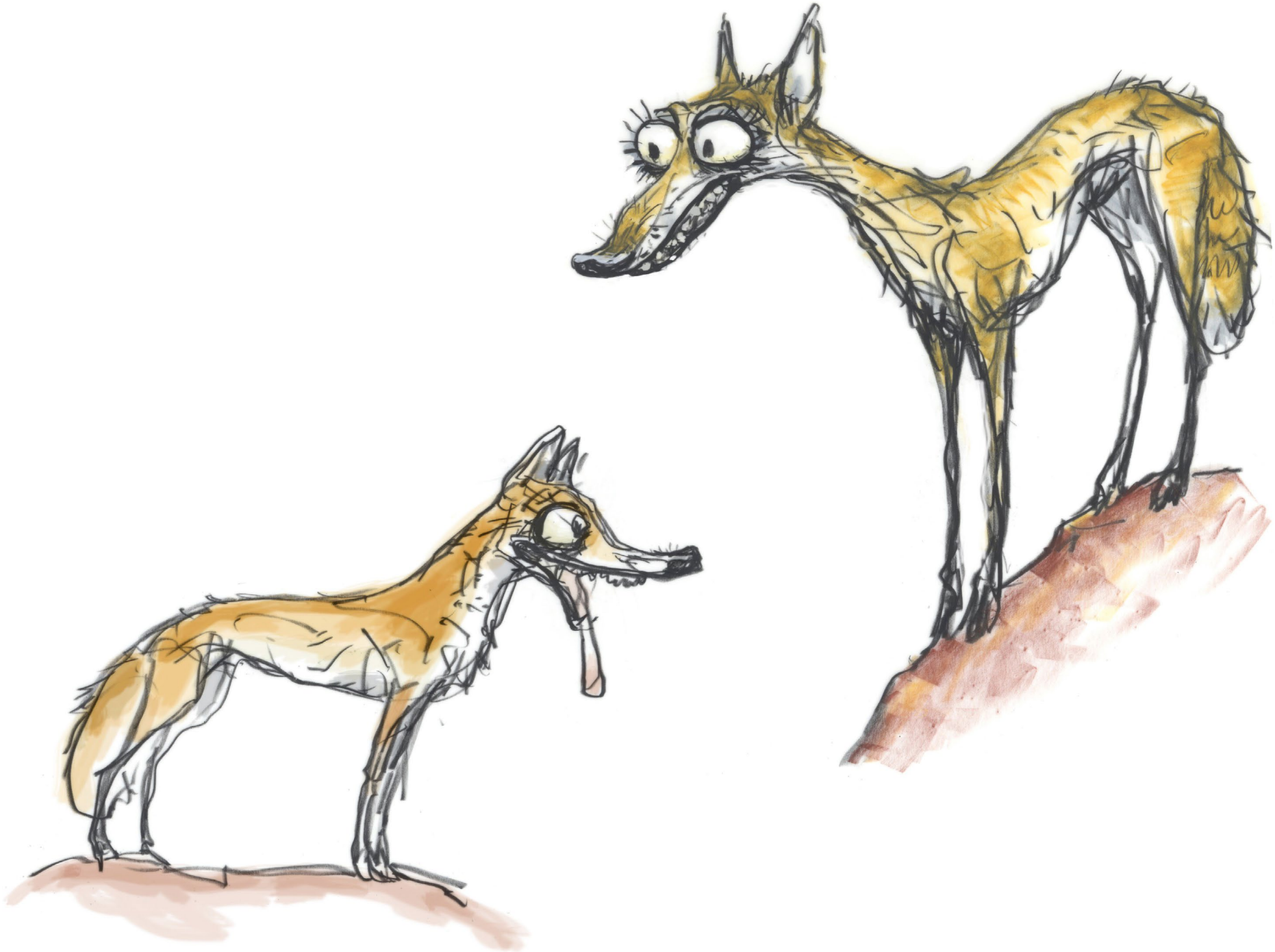




Howard, visual development / Richard Daskas



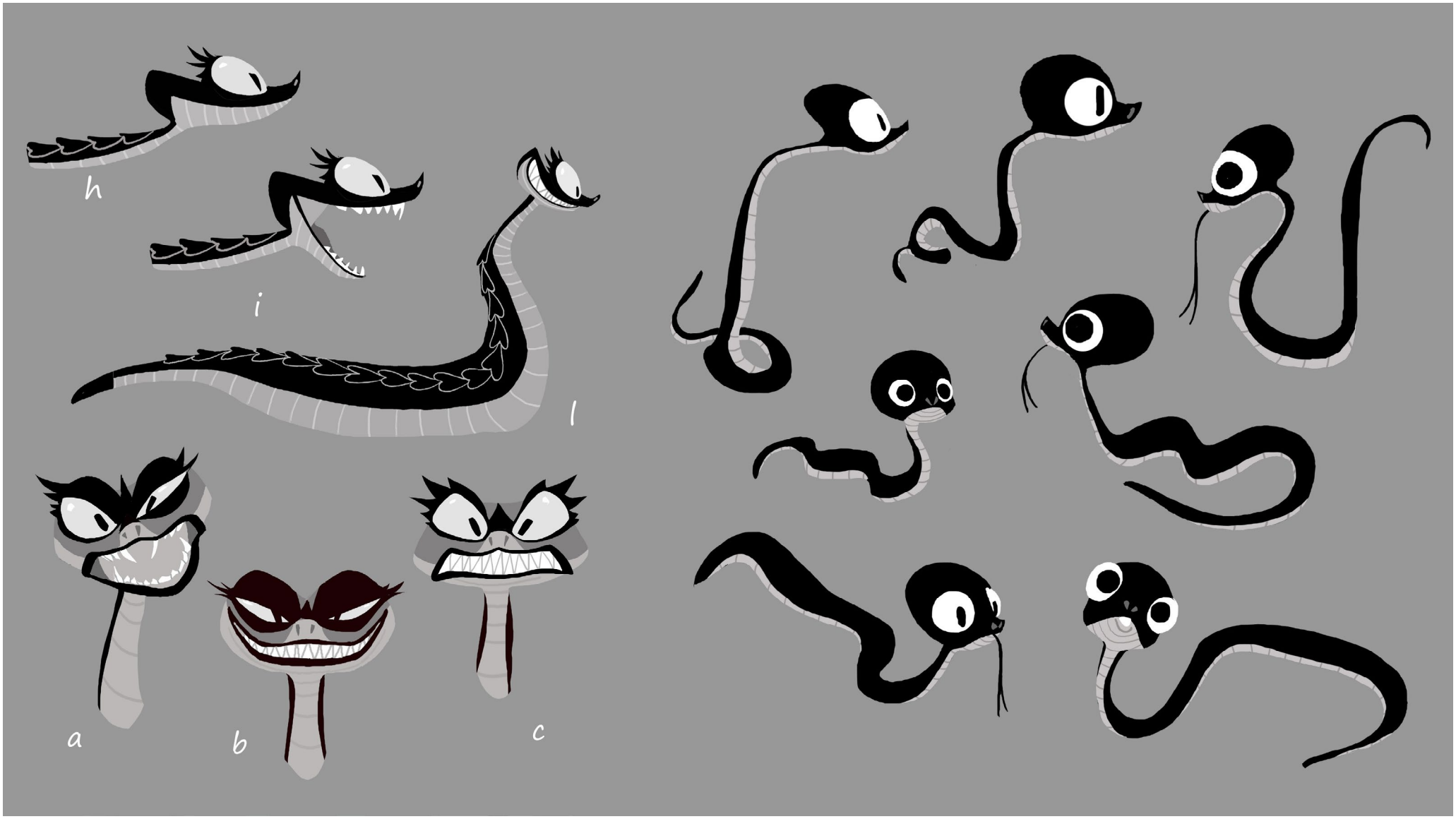
Howard, animated sequence / Alexis Wanneroy



Dingo(s), character design / Peter De Seve



Animation tests / Alexis Wanneroy



Mummy and baby snakes, character development / Gabriele Pennacchioli



Lizard Rock Band, character development / Gabriele Pennacchioli



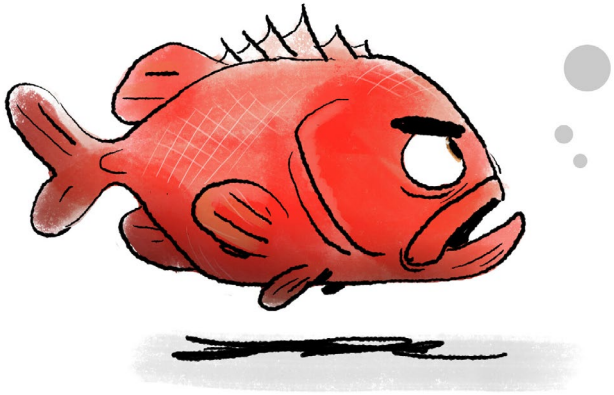
Visual development / Richard Daskas



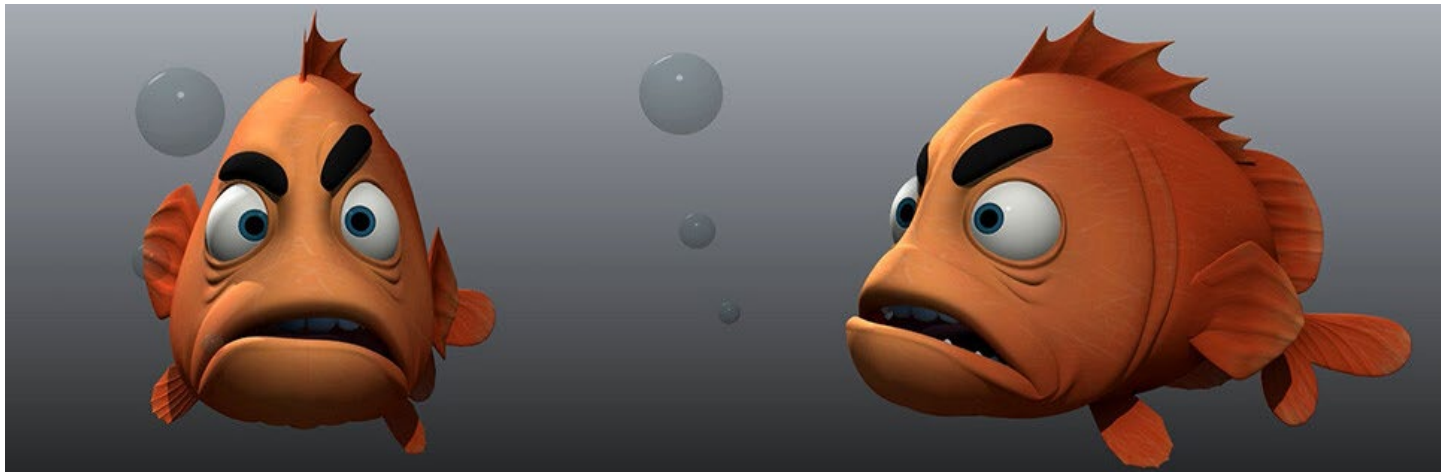
Character development / Michael Isaak



Auntie, character development / Hyun Huh



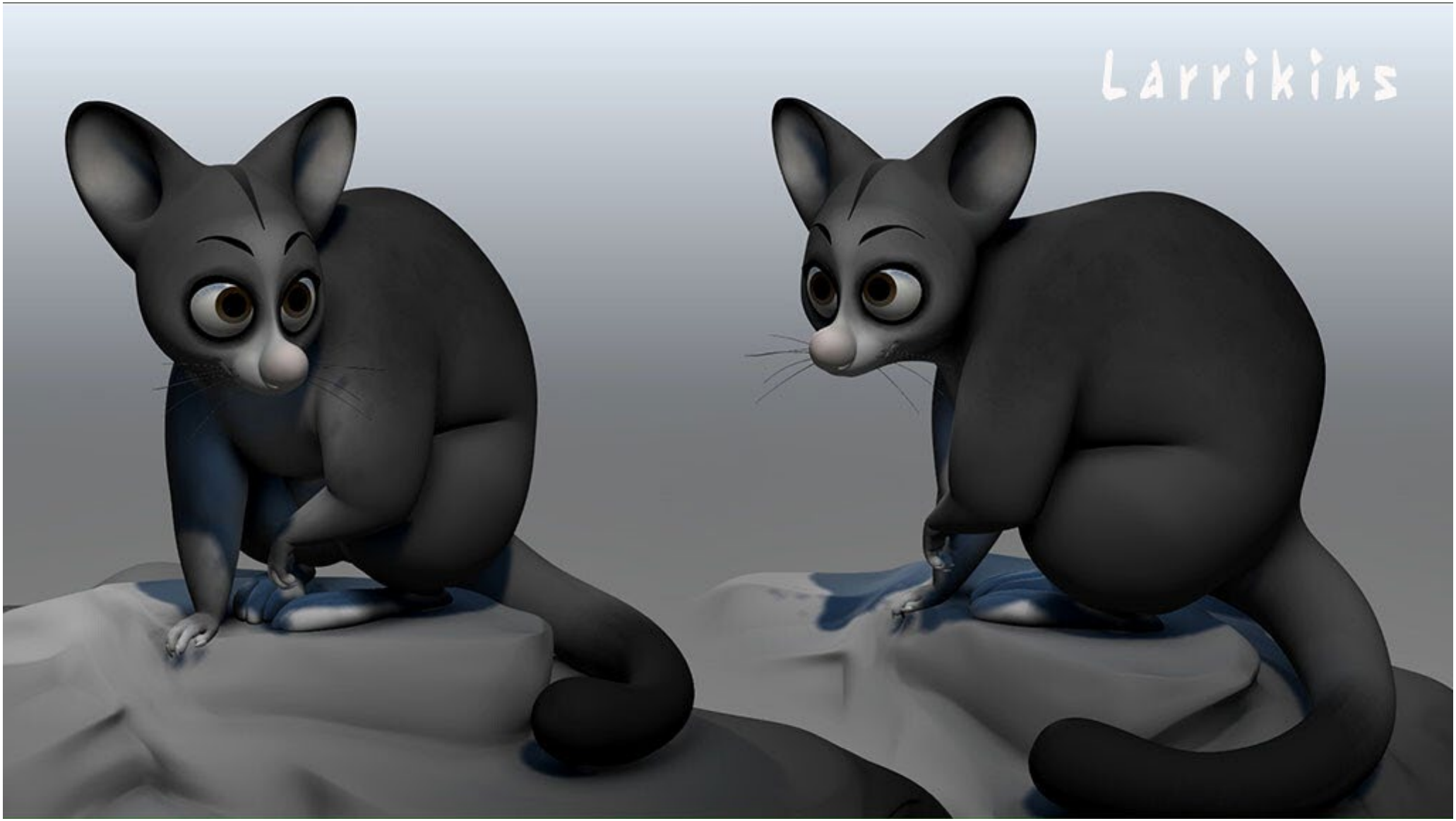
Character design / Unknown



3D model / Haengsook Oh



3D models / Haengsook Oh


Larrikins





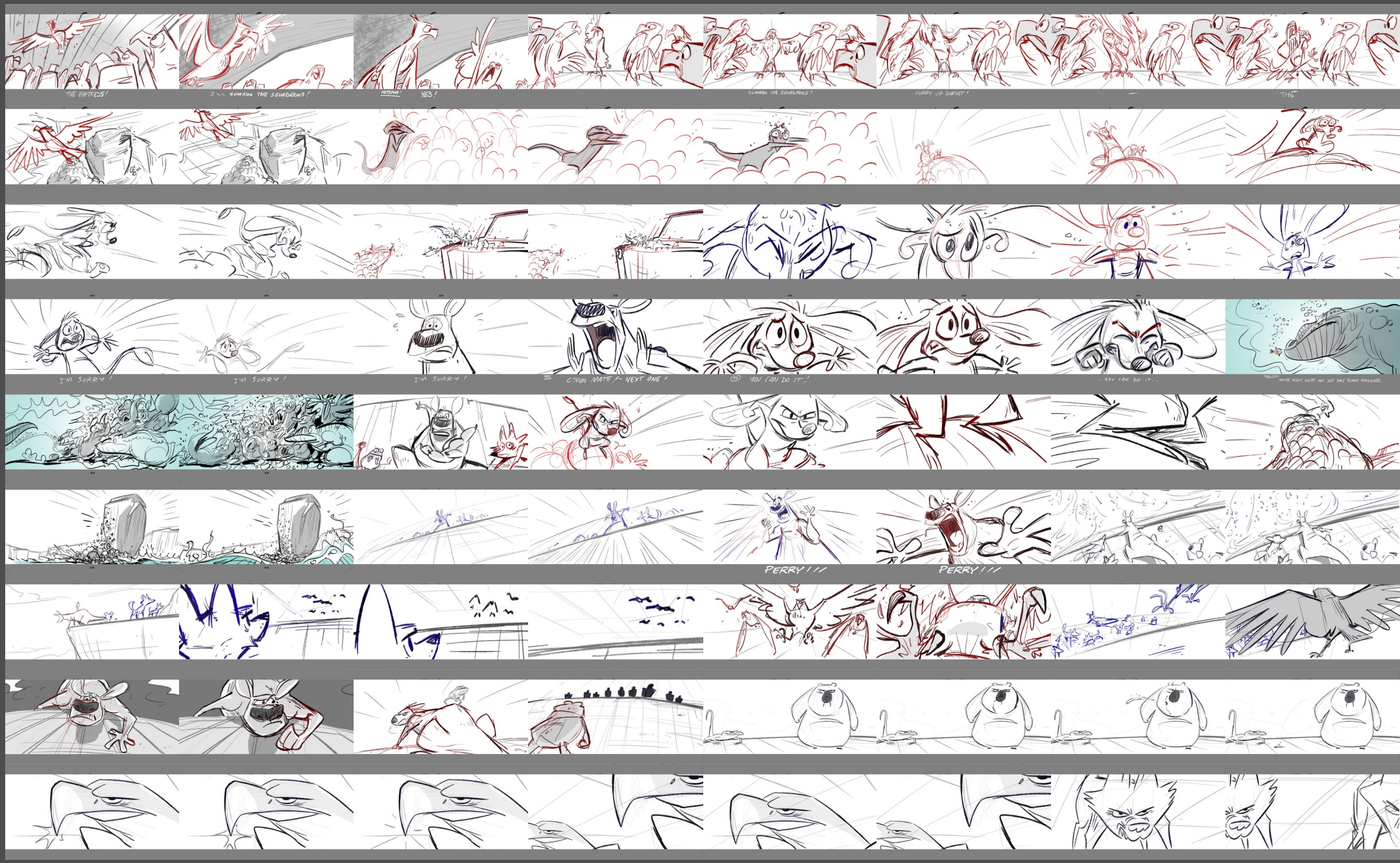






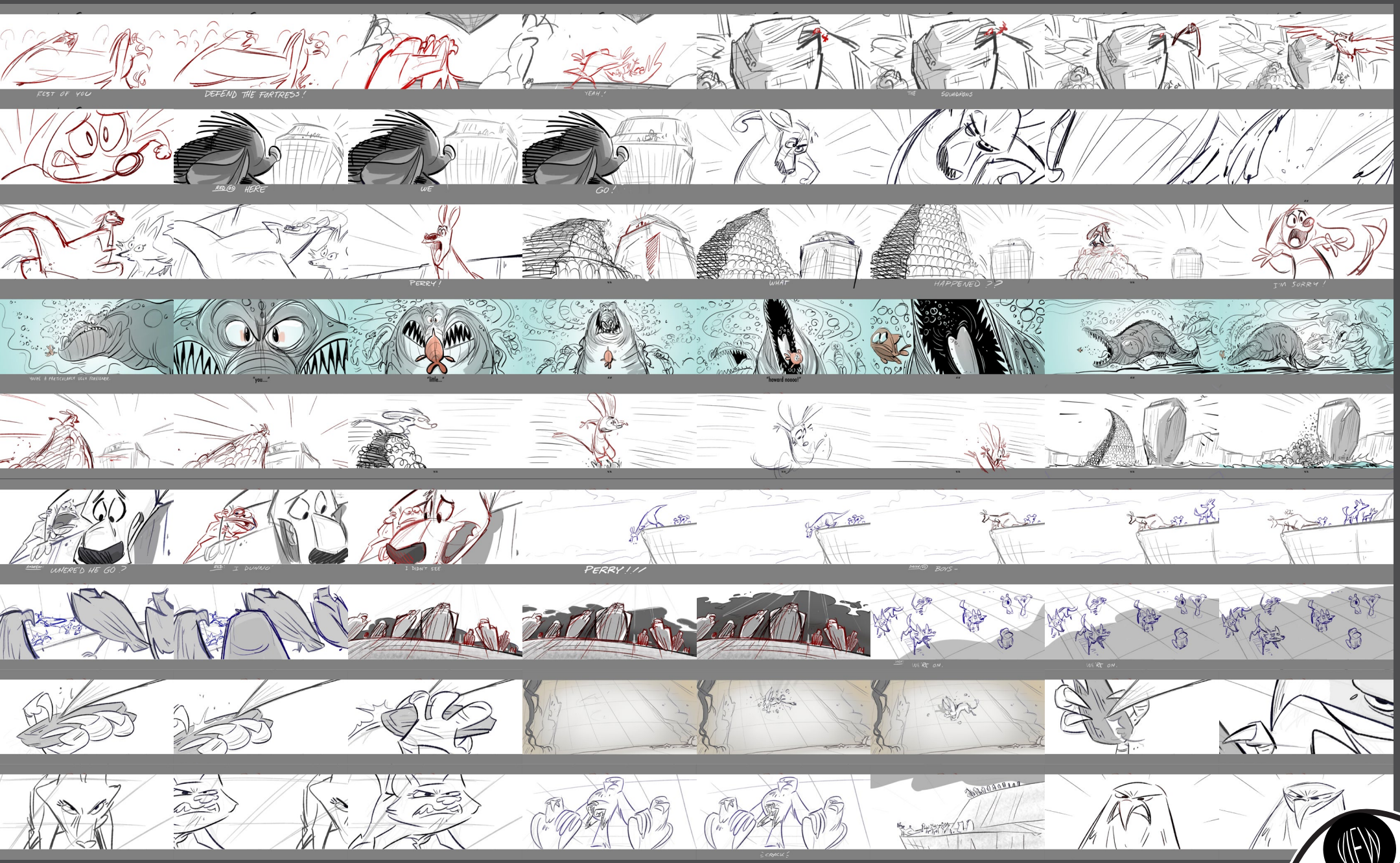
Character design / Unknown





Storyboard sequence, excerpt / Various

During the climax of the film, the animals of the outback climb atop of each other to reach the eagles atop of their peak to overthrow them.

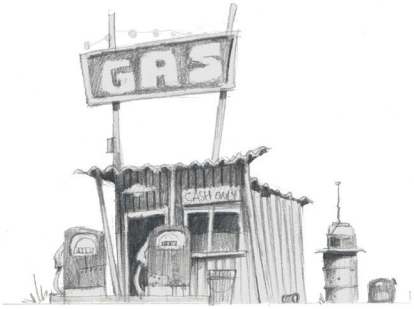

REST OF YOU
DEFEND THE FORTRESS!
YEAH!
THE SQUADRONS
HERE
WE
GO!
PERRY!
WHAT
HAPPENED??
I'M SORRY!
"you..."
"little..."
"howard nooo!"
WHERE'D HE GO?
I DUNNO
I DIDN'T SEE
PERRY!!!
BOYS-
WE'RE ON.
WE'RE ON.
CRACK



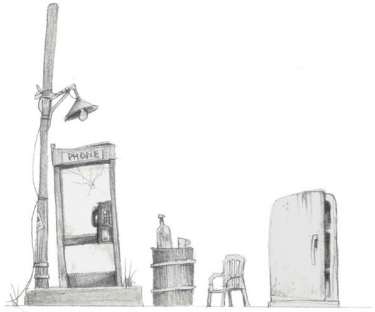
Visual development / Nicolas Weis


WALKABOUT MART

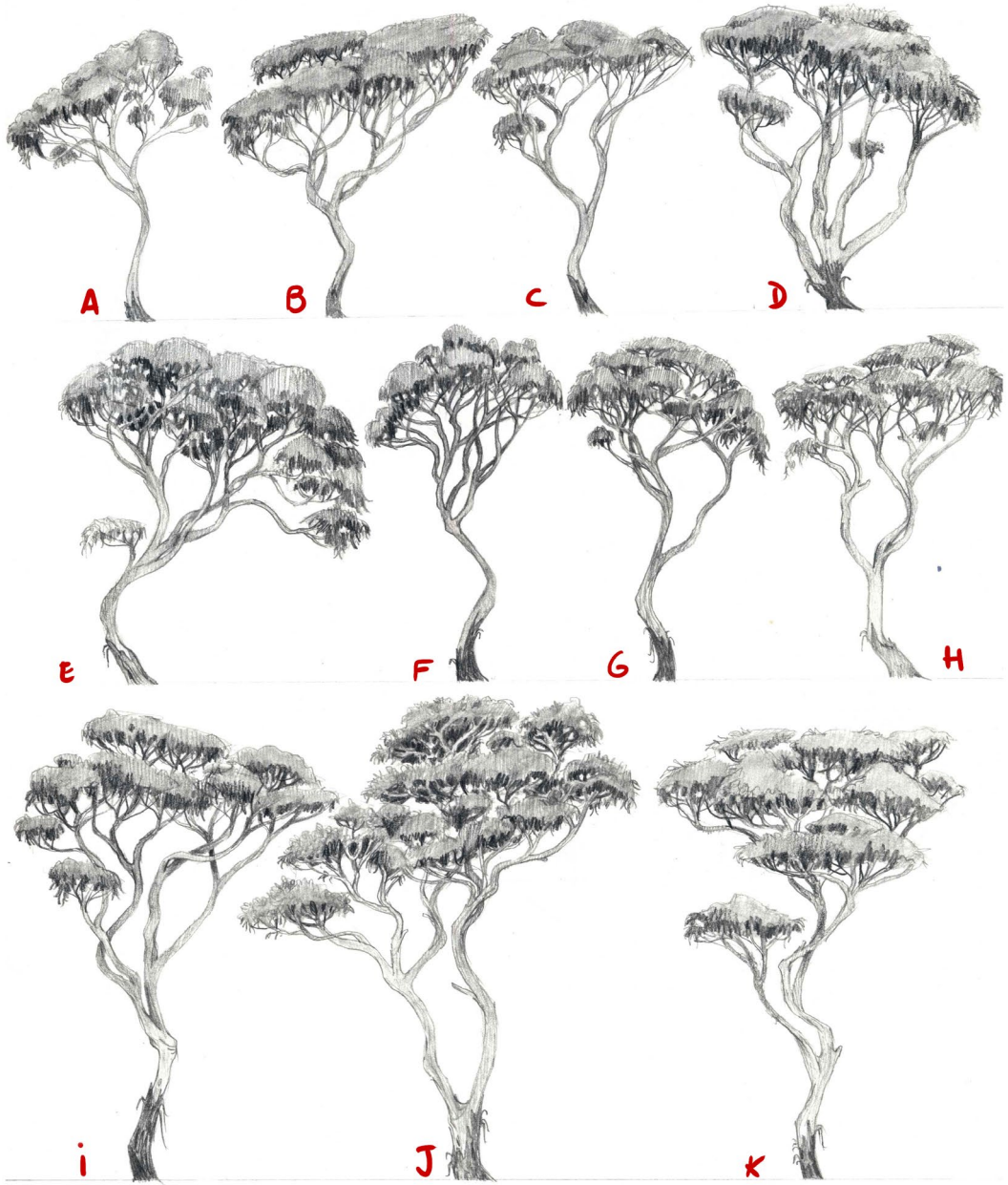

BOTTLE


GAS
CASH ONLY

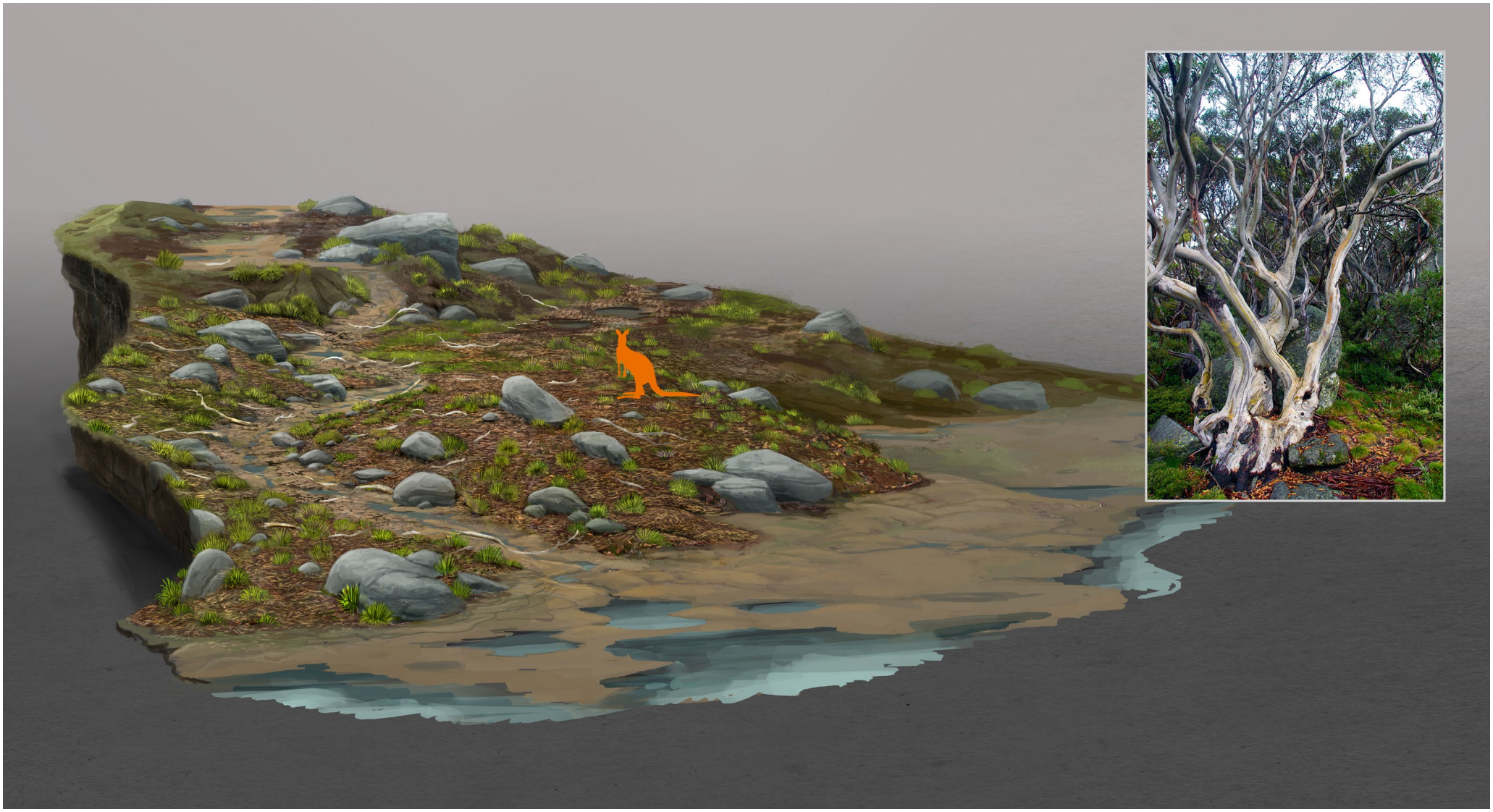



PHONE

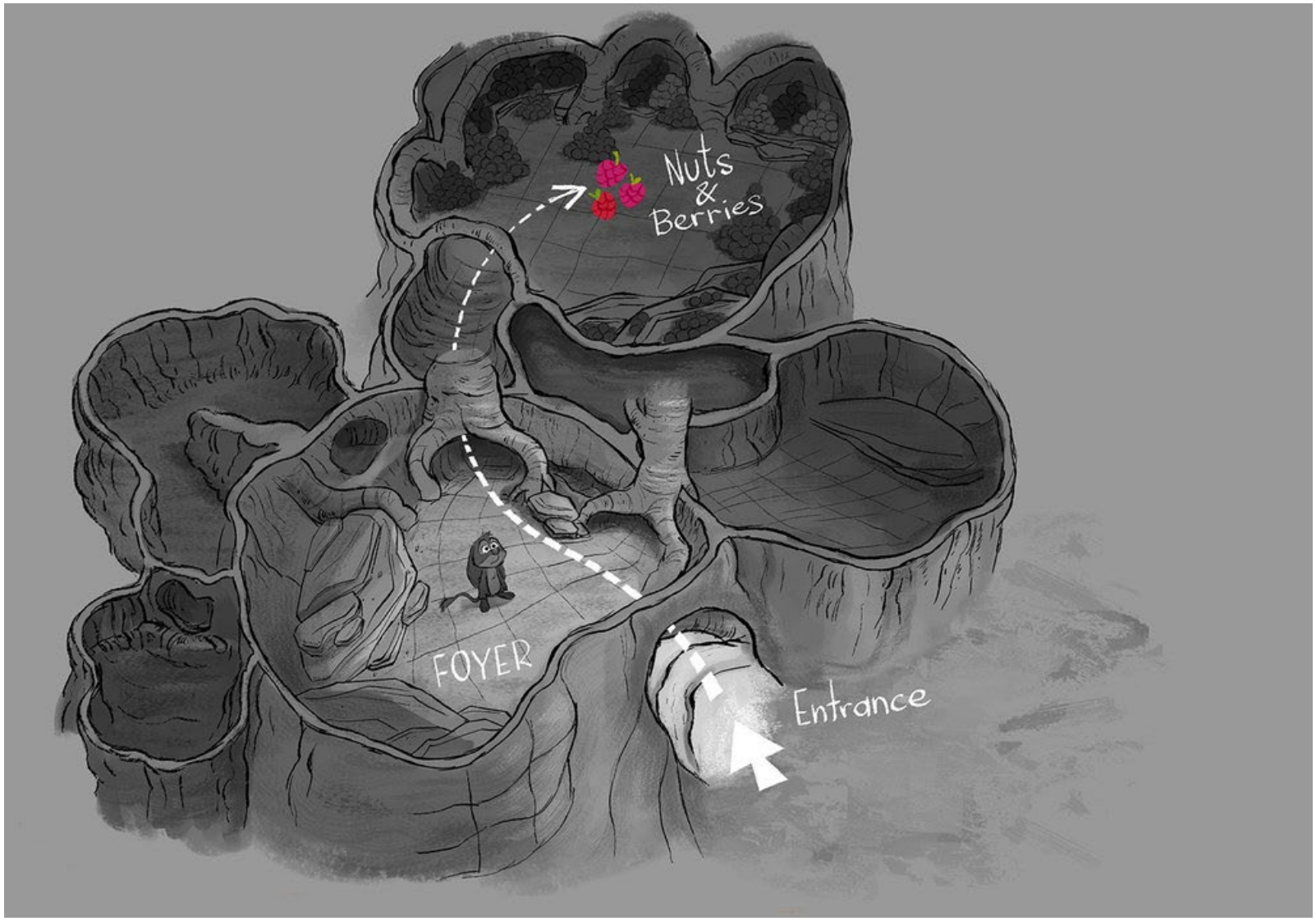

LAST BAR ON EARTH


A
B
C
D
E
F
G
H
I
J
K

Gum Trees



Eucalyptus forest, visual development / Nicolas Weis



Perry's burrow, visual development / Avner Geller



Baobab bar, visual development / Avner Geller



The eagle's peak, visual development / Celine DeHyeu Kim



Pre-visualization / Celine DeHyeu Kim

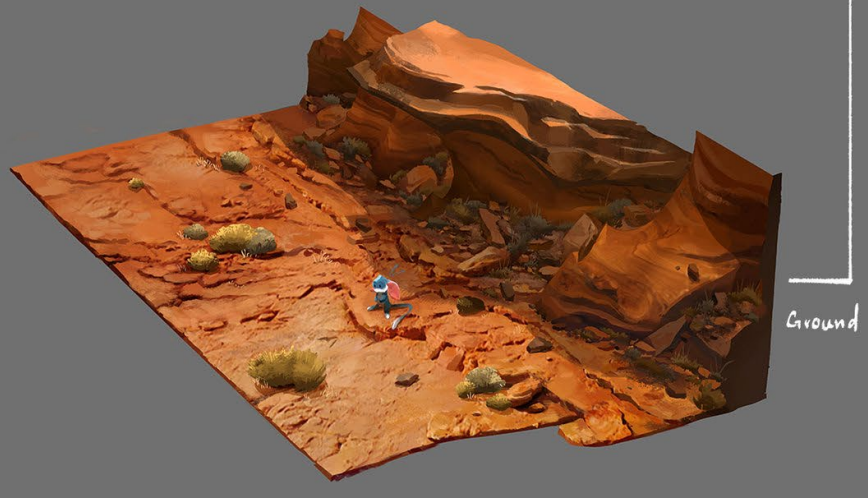



"Find my own Rock (re)"
Moss + Flower tip



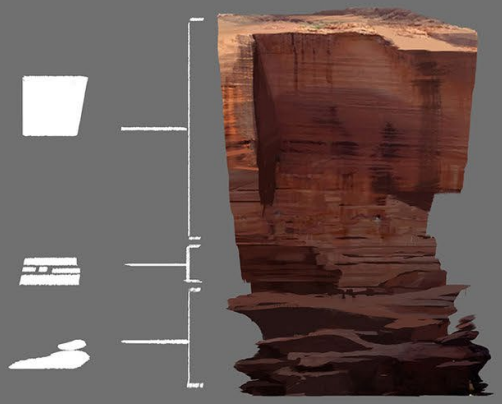
Visual development / Celine DeHyeu Kim





Shape
indication
of the
Canyon

Graphic
> Organic

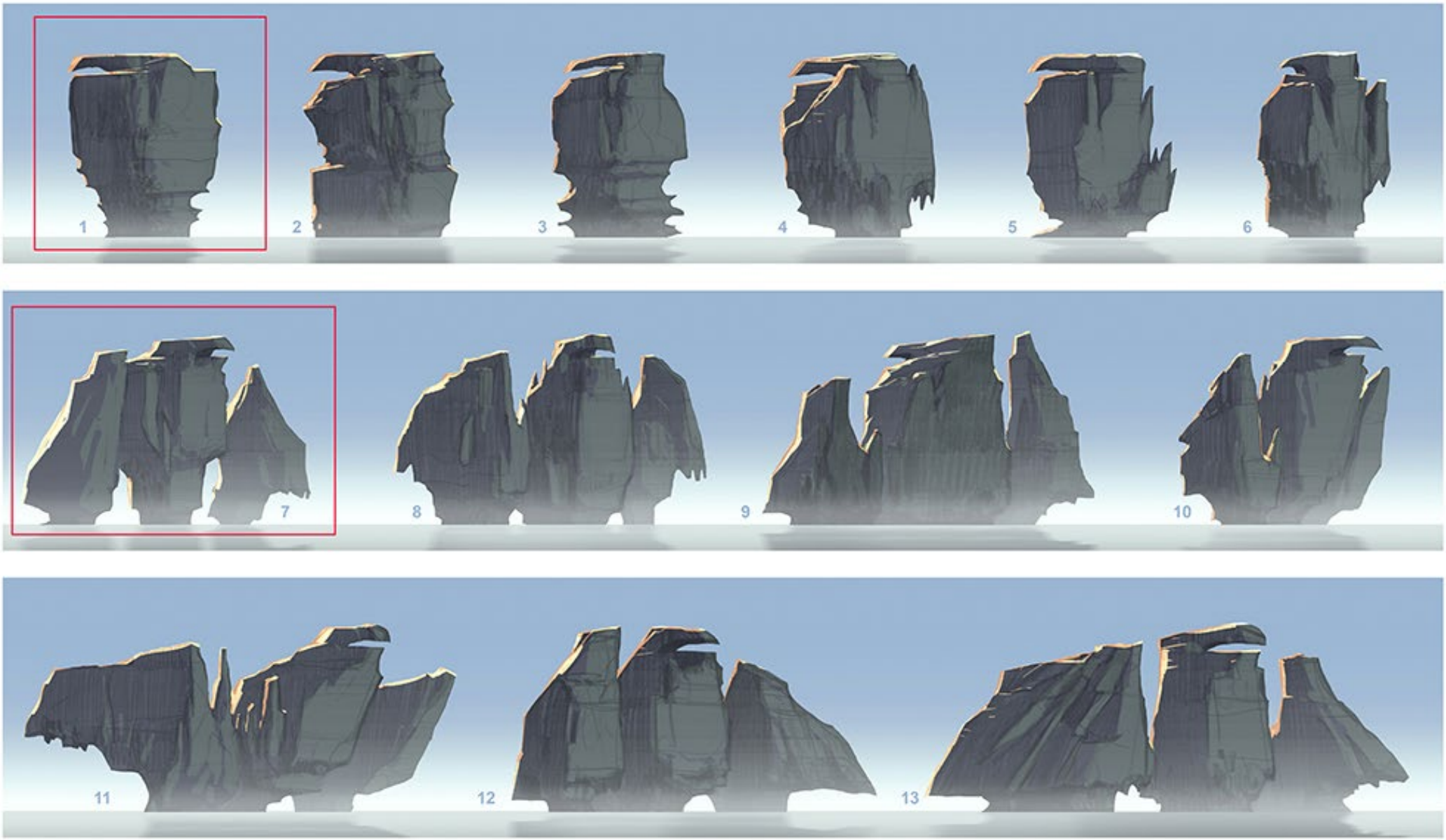




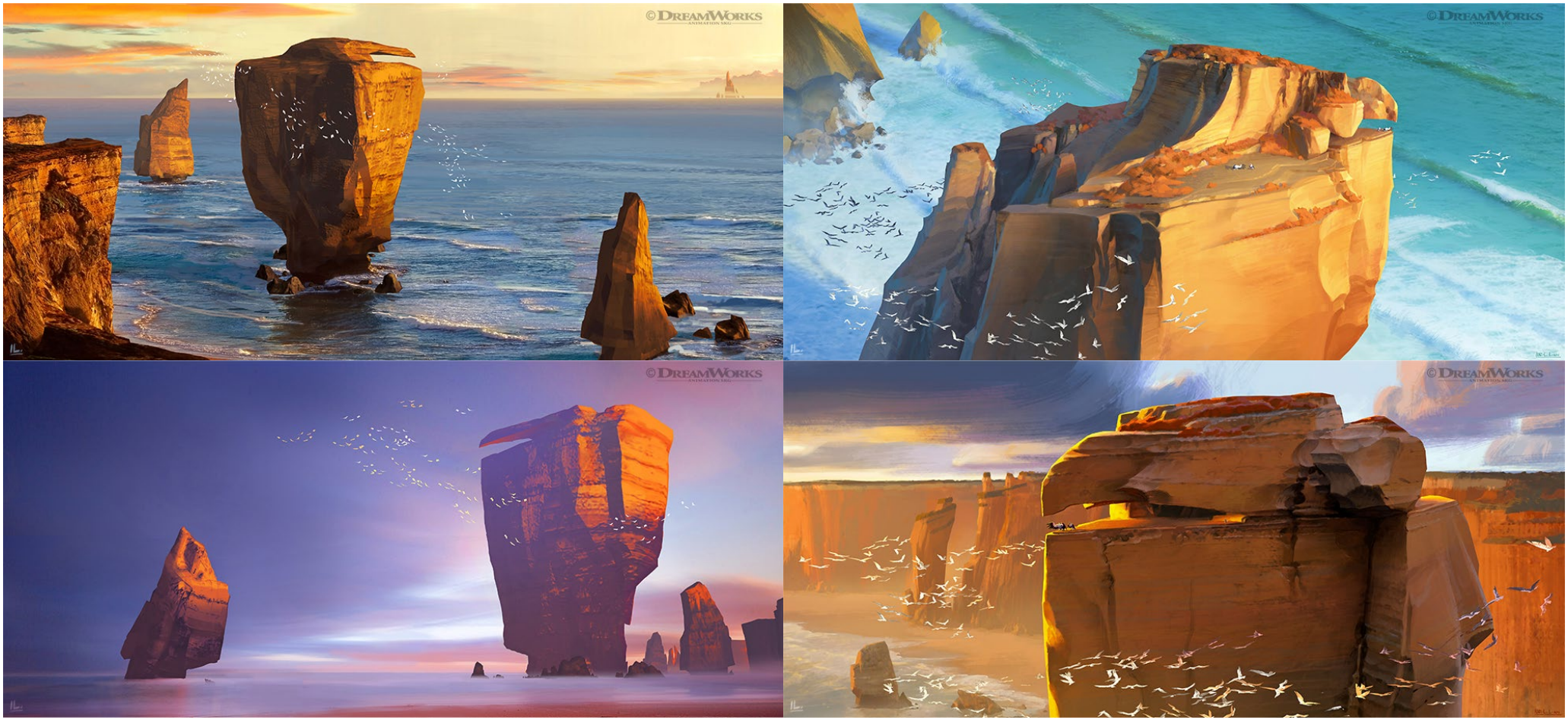
Visual development / Celine DeHyeu Kim



Hotspur's fortress, visual development / Iuri Lioi

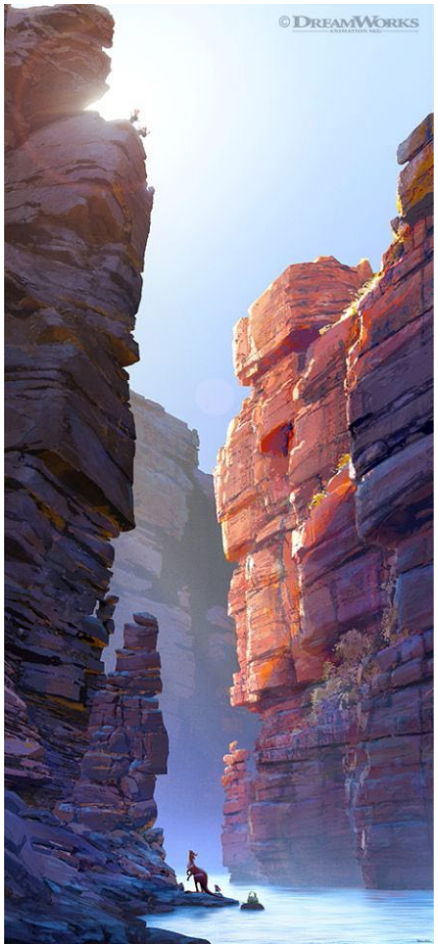


Visual development / Iuri Lioi


© DreamWorks



Visual development / Iuri Lioi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ANIMATION SKG



Pre-visualization / Celine DeHyeu Kim



The Shadow King

PRODUCTION:
2010-2012

CANCELED

DUE TO CREATIVE DISAGREEMENTS AND EXECUTIVE DECISIONS

Near the end of creating Coraline, director Henry Selick was approached by then-chief-creative-officer of Disney and Pixar, John Lasseter, who offered a deal to create a stop-motion film to be produced and distributed by The Walt Disney Company. Selick agreed, and after pitching a few ideas that he already had in mind, what really stuck was a project called Shademaker. Shademaker, which had a 75-page treatment and full screenplay, would later be retitled to The Shadow King.

Disney set up a separate studio, named Cinderbiter (which also happened to be one of the film's names), in a former chocolate factory in San Francisco. There, crew from Coraline along with a wide assortment of new animators were brought onto The Shadow King, where immense sets were built, intricate armatures were machined and storyboards came together. The Shadow King was about orphans Richard and Hap Dagger, who after losing their parents move into a large apartment complex called The Fargo. There, they live with one of the apartment's caretakers, Darce. Hap, who later is revealed to be hiding hands with extremely long fingers, meets a living shadow girl who just happens to be the shadow of a tenant at The Fargo. Over the period of the film the backstory of Hap's importance as a shadow master is uncovered, and soon his role as one becomes important to thwart a monster intent to destroy his brother and the entirety of New York.

Unfortunately, as production continued, the story and characters where subject to a series of rewrites and adjustments which Selick attributes to Pixar's brain trust creative system. As Lasseter attempted to make change after change to make it more similar to the Disney image, the budget was quickly ballooning. In late 2012, a little over a year before it's planned release date, The Shadow King was shut down due to not being on schedule with the increasing budget. Though nearly 40 minutes of the film was shot, puppets meticulously crafted and most of the story boarded, it was scrapped.

In 2013, Selick announced he got the rights back for the film and had plans to start production back up, however, no news came of this until 2024, when stating he may turn it into a graphic novel to drum up interest for an actual feature.



RICHARD

Richard, the older brother of Hap, is protective but teasing with his little brother. Richard's a huge horror movie fan and a bit of a drama nerd. Always happy to help his brother, but sometimes it seems his teasing can come across as a little mean rather than light hearted.



Sculptures / Damon Bard



Outfit designs / Katy Wu



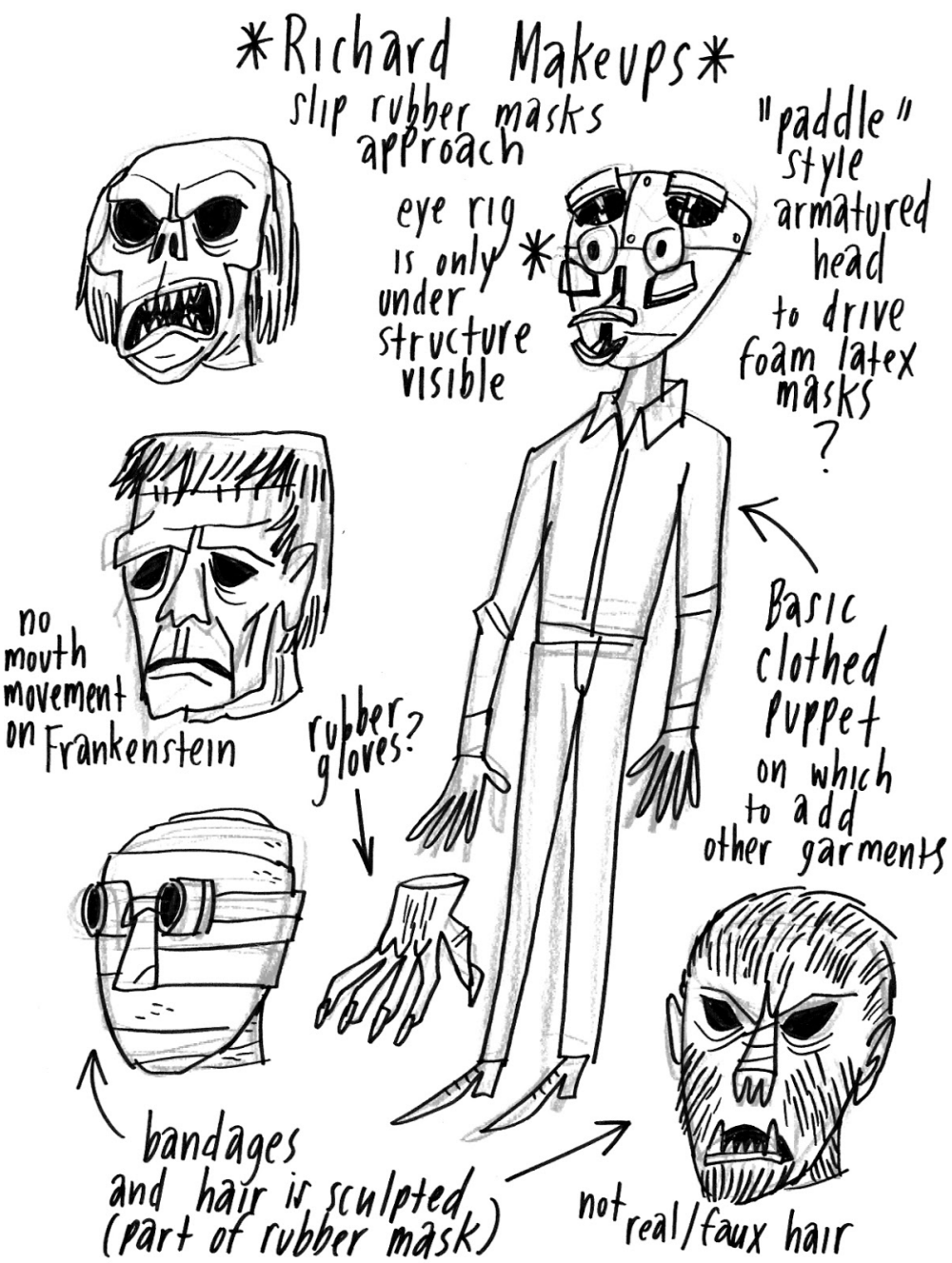
Visual development / Katy Wu



Visual development / Katy Wu



Visual development / Lou Romano



Visual development / Lou Romano



Photo courtesy of Jason Fitzgerald

HAP

Hap, Richard's little brother, covers his long fingers with the sleeves of his sweater in order not to cause a scene. Hap doesn't really seem to be as embarrassed of them as his brother is, and wants to learn how to use them properly in shadow making. His fingers have a striking resemblance to the Shadow Master's fingers in Bali, alluding that he is likely the next Shadow Master.



Photo courtesy of Jason Fitzgerald



Photo courtesy of Peter Sorg



Sculpture / Damon Bard





Visual development / Katy Wu





Visual development / Katy Wu



Visual development / Lou Romano



Visual development / Lou Romano



Visual development / Lou Romano



Photo courtesy of Christian Norris



Photo courtesy of Victoria Rose



Sculptures / Damon Bard



Photo courtesy of Peter Sorg





Photos courtesy of Peter Sorg





Visual development / Lou Romano



Visual development / Lou Romano





Visual development / Katy Wu



Visual development / Katy Wu


Firewood
$2.00



Visual development / Lou Romano





Visual development / Lou Romano





Visual development / Yoriko Ito



Pre-Visualization / Lou Romano



Visual development / Mingjue Helen Chen



Visual development / Yoriko Ito



Animated sequence / Cinderbiter team


HAND 017
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
454
07-19-12


HAND 021
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
562
07-19-12


HAND 027
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
658
07-19-12


HAND 027
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
809
07-19-12


HAND 050
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
12 18
07-19-12


HAND 070
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
1336
07-19-12


HAND 090
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
14 16
07-19-12


HAND 105
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
1469
07-19-12


HAND 130
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
1809
07-19-12


HAND 140
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
1876
07-19-12


HAND 150
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
1990
07-19-12


HAND 160
ALL DEPARTMENTS
HAND v241
MT333
Property of CinderBiter
2045
07-19-12


HAND 190
ALL DEPARTMENTS
HAND v241
MT333
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HAND 200
ALL DEPARTMENTS
HAND v241
MT333
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2436
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HAND 210
ALL DEPARTMENTS
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Property of Cinder
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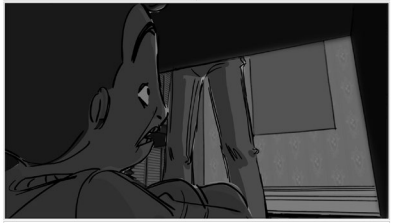
PLAY



Storyboard sequence, excerpt / Patrick Collins

Scene 9 | Panel 1



Scene 9 | Panel 2



Dialogue
Snake woman from the reptile!

Scene 9 | Panel 3



Dialogue
And that creepy

Scene 9 | Panel 1



Dialogue
scar on her hand!

Scene 9 | Panel 2



Dialogue
yeah, that was wierd

Scene 9 | Panel 3



Dialogue
reminds me..

Scene 9 | Panel 4



Dialogue
oh,

Scene 9 | Panel 5



Dialogue
here's a match!

Scene 9 | Panel 6



Dialogue
Jason's Mom from friday the 13th!

Scene 10 | Panel 1



Dialogue
Gasp! Fern's a real Monster

Scene 10 | Panel 2



Dialogue
... isn't she Richard?

Scene 11 | Panel 1



Scene 11 | Panel 2



Dialogue
Hahaha!

Scene 11 | Panel 3



Scene 12 | Panel 1



Scene 12 | Panel 2



Scene 13 | Panel 1



Dialogue
But she had all the

Scene 13 | Panel 2



Dialogue
Signs!

Scene 13 | Panel 3



Dialogue
She even Talked

Scene 13 | Panel 4



Dialogue
scary...

DARCE

Darce takes care of the Dagger brothers and lives in the basement of The Fargo as the building's caretaker. Unfortunately, not much is really known about his backstory.





Sculpture / Andrea Blasich





Young Darce / Andrea Blasich









Sculptures / Damon Bard



Animation test / Christian Norris



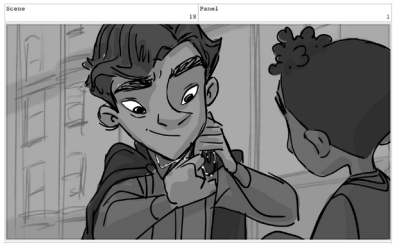
Photos courtesy of Victoria Rose



Hap and Richard try Darce's cooking / Photo courtesy of Unknown



























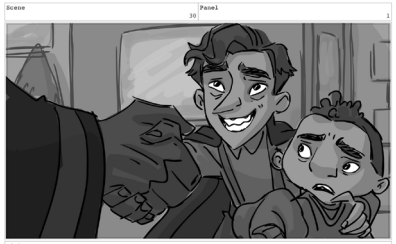














Storyboard sequence, excerpt / Patrick Collins

Scene 31 | Panel 2



Dialogue
BOORMAN!

Scene 32 | Panel 1



Dialogue
I'm waiting.

Scene 32 | Panel 2



Dialogue
I'm waiting.

Scene 33 | Panel 1



Dialogue
Gotta go... Just a sec!

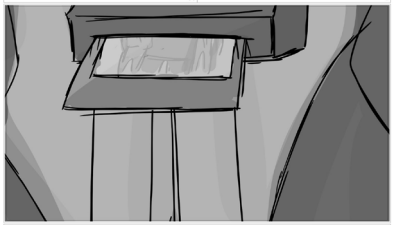
Scene 34 | Panel 1



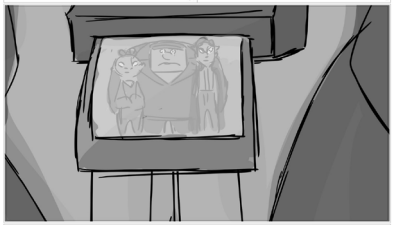
Scene 35 | Panel 1



Scene 36 | Panel 1



Scene 37 | Panel 1



Scene 38 | Panel 1



Dialogue
There- your new family

Scene 39 | Panel 1



Dialogue
Be good for Mr. Darce!

Scene 40 | Panel 1



Dialogue
Family? Children aren't allowed in the fargo;

Scene 41 | Panel 1



Dialogue
It's policy

Scene 42 | Panel 1



Dialogue
Umm, there's been a policy change Ms. LockJaw

Scene 43 | Panel 1



Dialogue
the board did not get to vote on that

Scene 43 | Panel 2



Dialogue
I'm a very busy woman- I have my speech for the Gala to write; the last thing I need is children...

Scene 44 | Panel 1



Dialogue
Don't you touch my baby you ANIMAL!

Scene 44 | Panel 2



Dialogue
He was Just....

Scene 44 | Panel 3



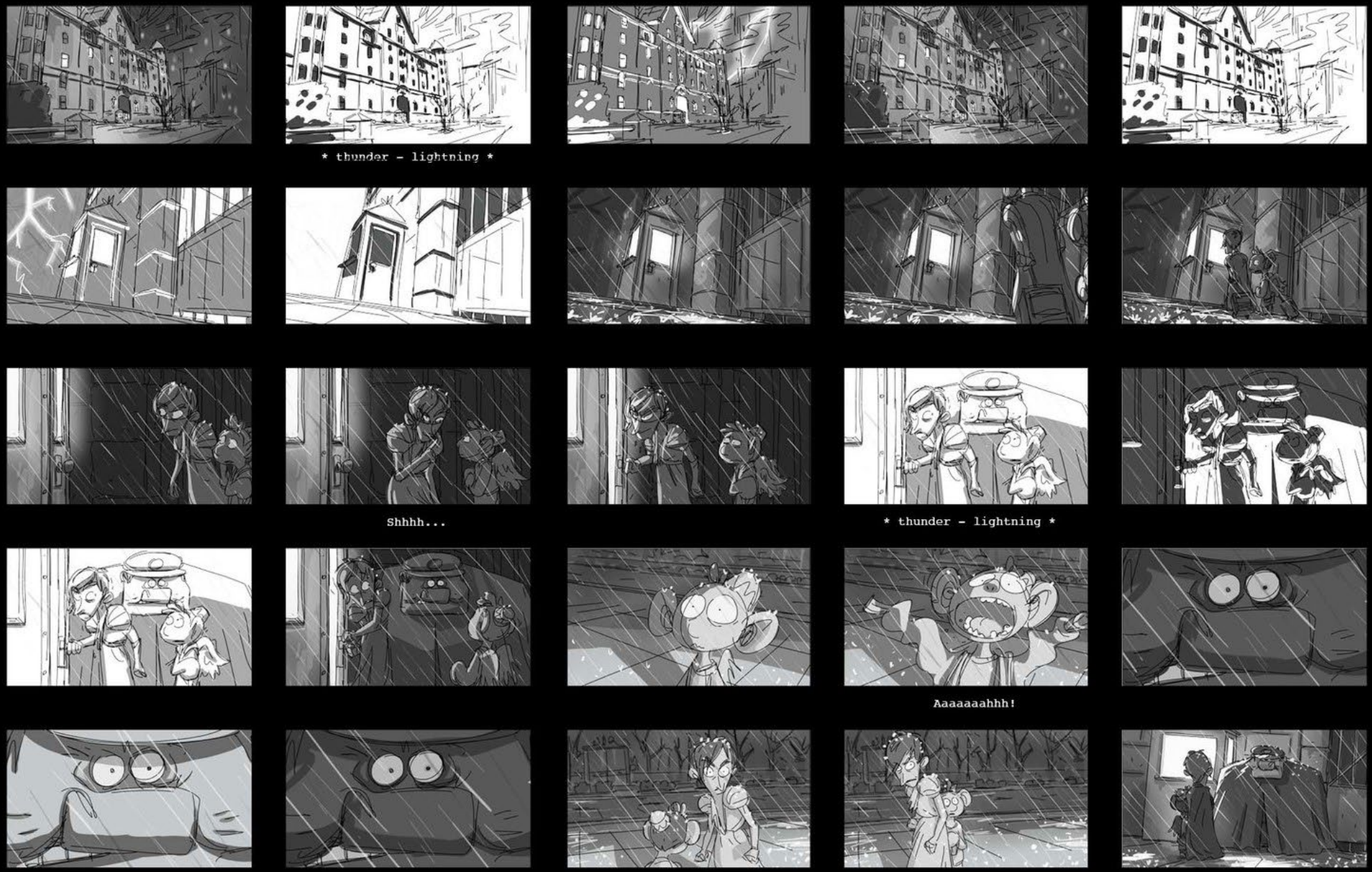
Dialogue
Sorry about that Ms. Lockjaw

Scene 45 | Panel 1



Scene 46 | Panel 1

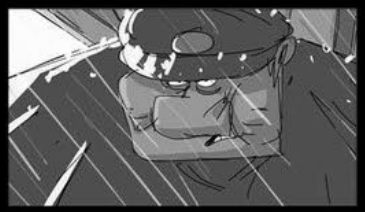




Storyboard sequence, excerpt / Vadim Bazhanov







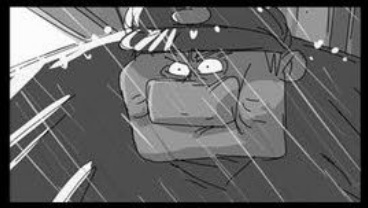
Enjoy yourselves...



Yeah,



actually we did!





Hhmm

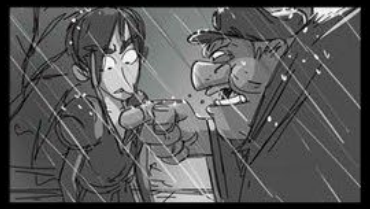








Was it worth,



loosing your locket?



Hey!





But, we couldn't help it.
These punk girls jumped us and -



Hap!







Girls!



They were girls with weapons.



Yeah, rollerskates.



You let some derby dolls take your treasure!



Thanks a lot...



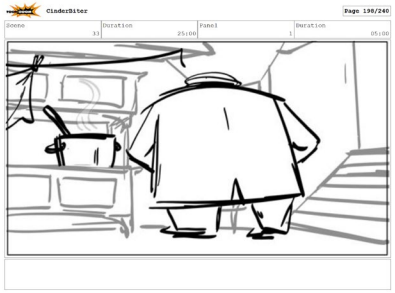




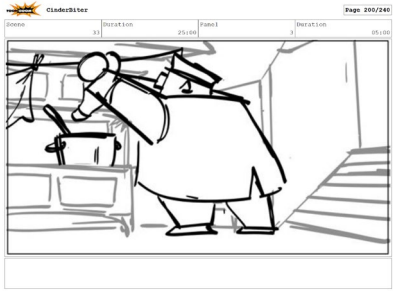








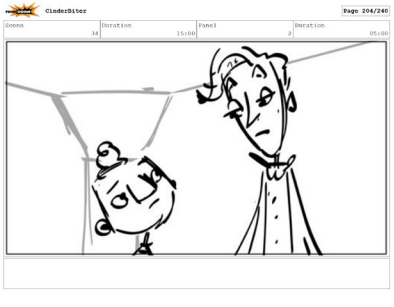


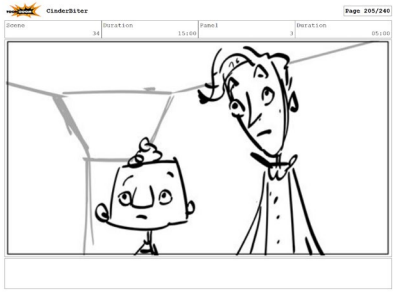




























Storyboard, excerpt / Fred Cline

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CinderBiter Page 216/240



CinderBiter Page 217/240



CinderBiter Page 218/240



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CinderBiter Page 227/240



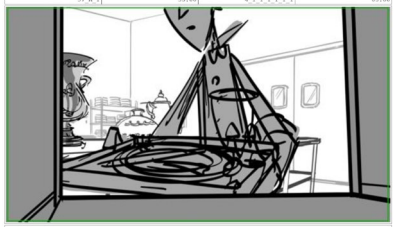
CinderBiter Page 228/240



CinderBiter Page 229/240



CinderBiter Page 230/240



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CinderBiter Page 232/240

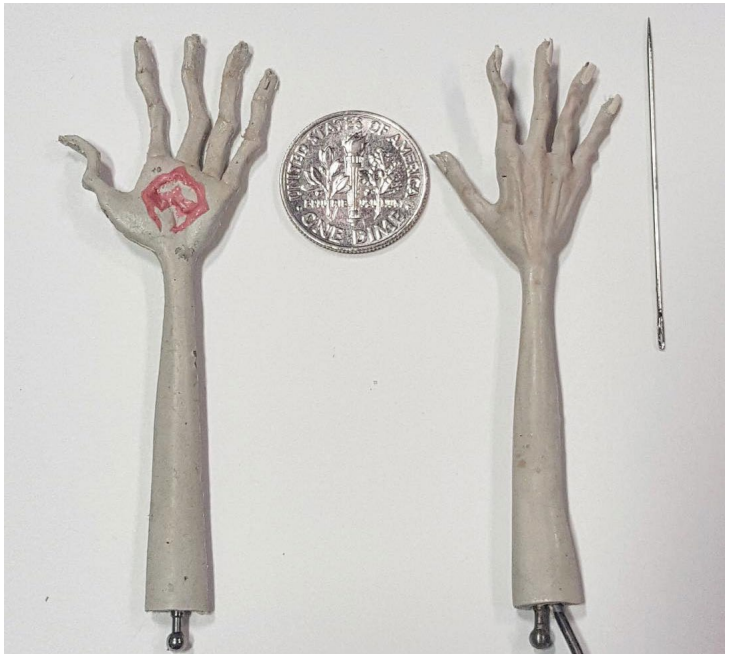


CinderBiter Page 233/240



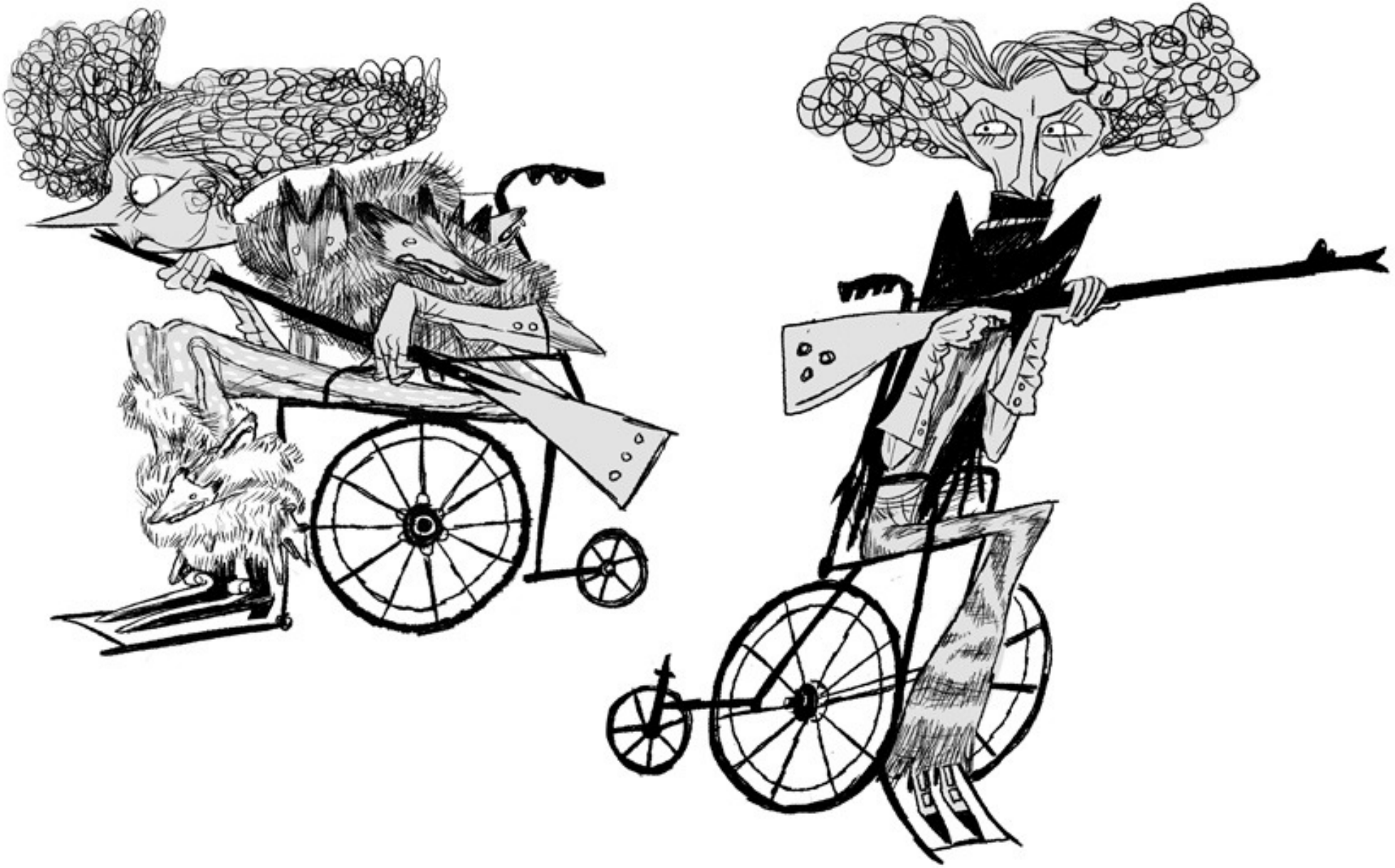
FERN

Fern, the old woman that's lived in the Fargo for decades, has a long history with shadow-kind. With a mysterious mark in her hand that has a connection to what is likely a shadow beast, her shadow, much like the original Shadow Master's, seems to exist on its own in the form of herself as a child. Fern is aware of a danger arising from the shadow world, knowing that only the Shadow Master can save them from the upcoming threat, who she later discovers to be Hap.

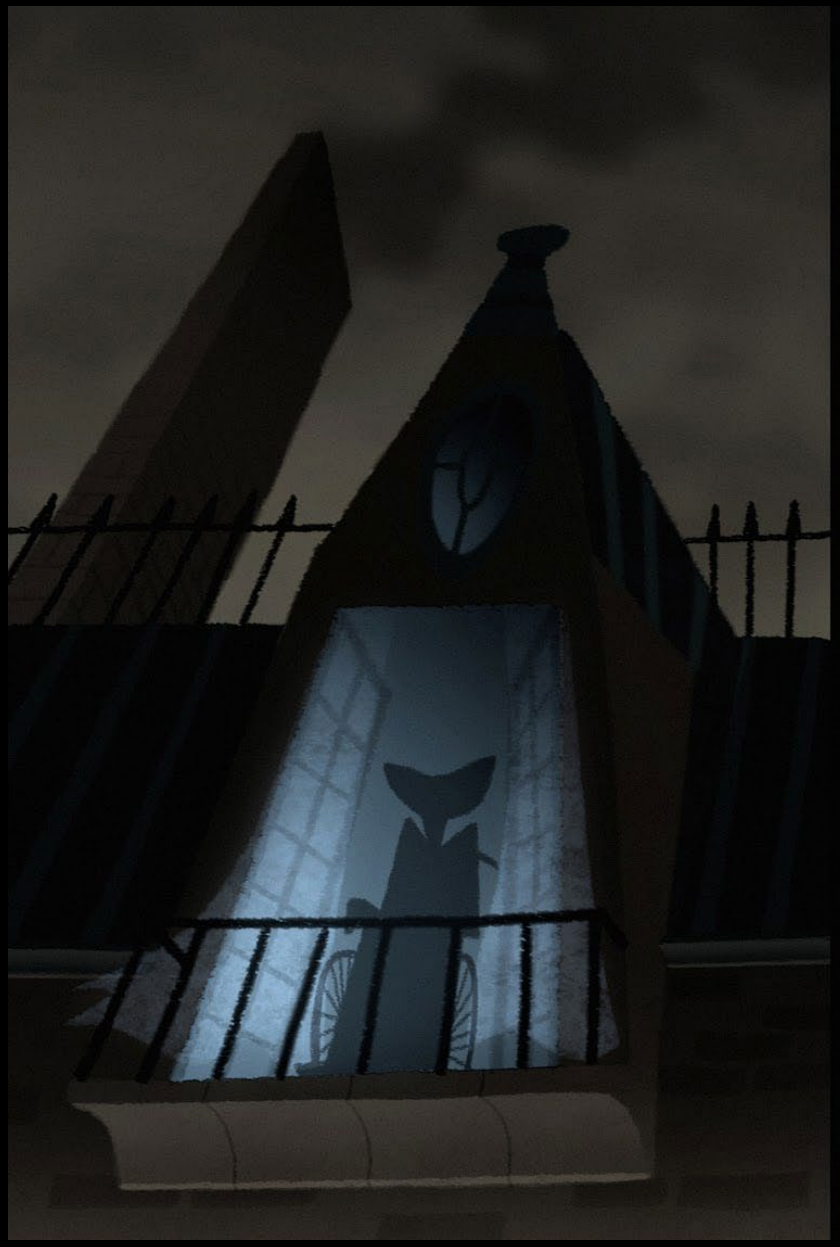




Photos courtesy of Victoria Rose



Character design / Katy Wu





Visual development / Lou Romano







Visual development / Katy Wu



Visual development / Lou Romano





An early Fern design / Courtesy of Victoria Rose



Visual development / Lou Romano







Sculptures of an early design / Damon Bard



Photo courtesy of Jeff T. Allen



Photo courtesy of Brett Foxwell

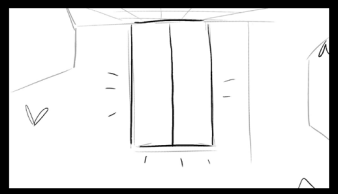


Storyboard sequence, excerpt, out of order / Matt Flynn

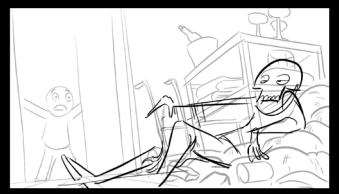

RICHARD: Phew.


did you

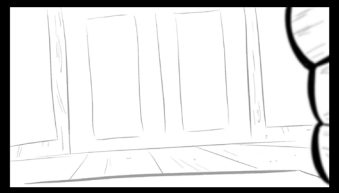


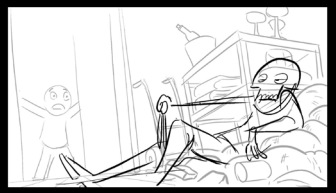



Why





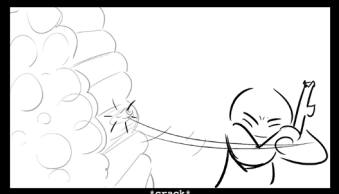


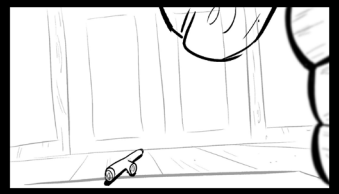


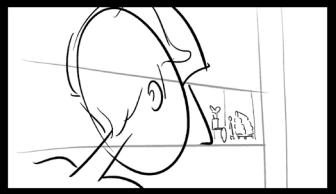

FERN: My friends say that...


BAM!!!


SPLAT


crack





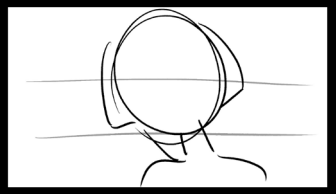



FERN: Ahhhhh.

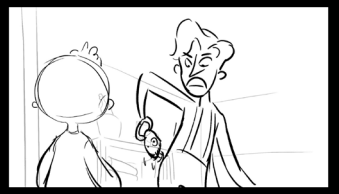

I freaked out.




MYSELF!

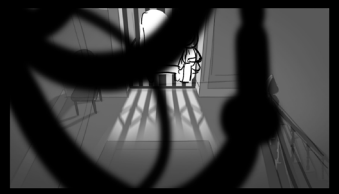






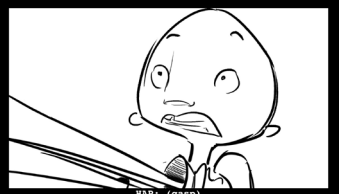


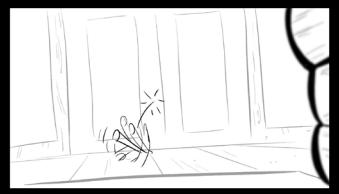




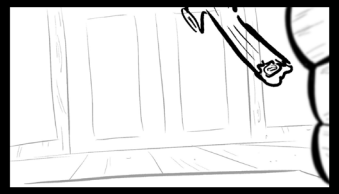


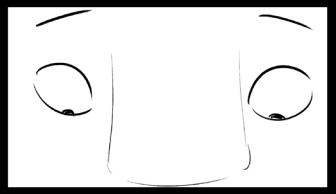


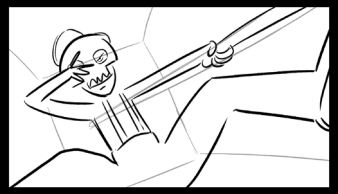

HAP: (gasp)




Whatduya want, boy?













Character designs / Katy Wu

Fern



How Fern's shadow managed to separate itself from it's own caster isn't known. Though, due to its extremely youthful appearance and identical nature to how Fern looked as a child, it must have been a long time ago. When Hap moves into the Fargo he meets her shadow and begins to play with her. This, however, seems to be a trap later on.





Visual development / Yoriko Ito









Sculptures / Damon Bard

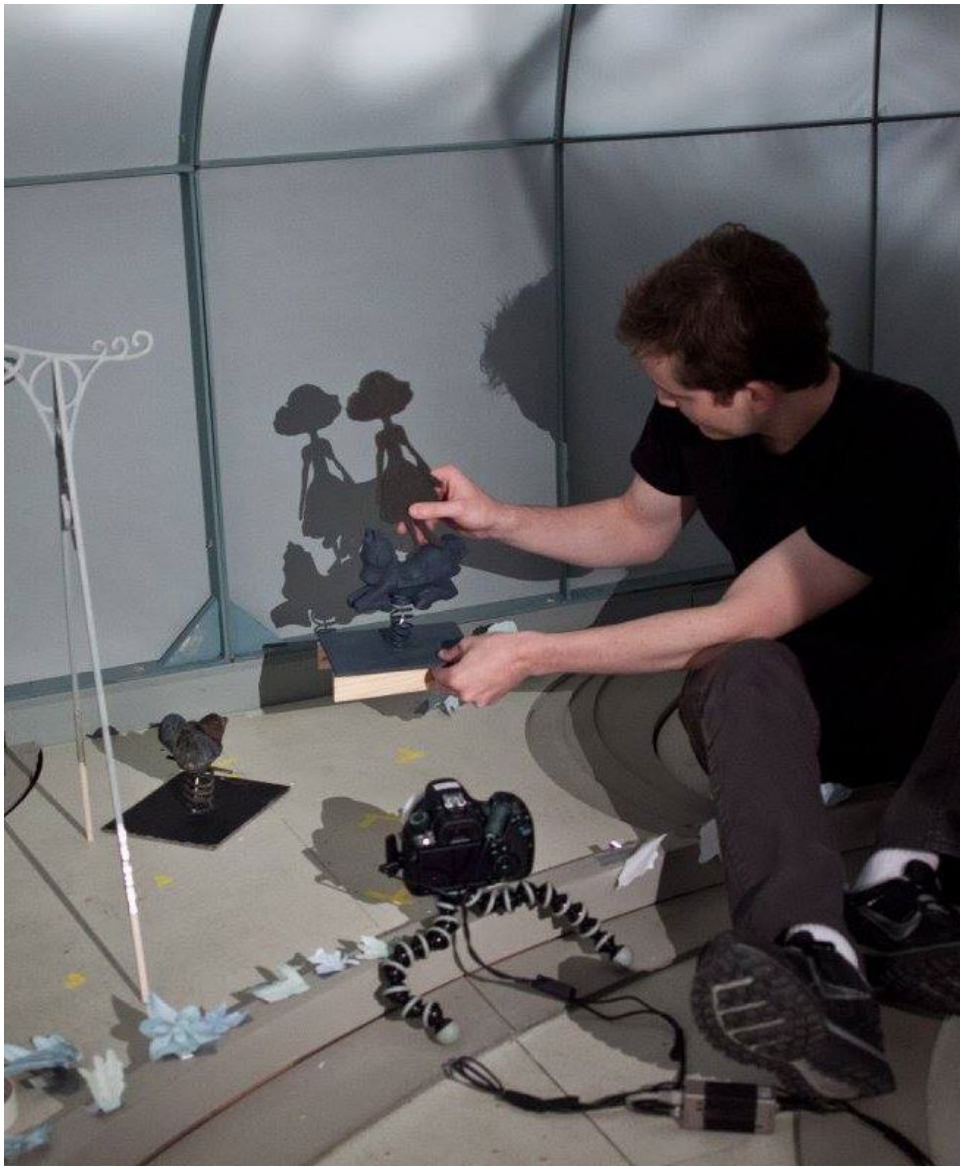


Photo courtesy of Jeff T. Allen





Photos courtesy of Peter Sorg



Photo courtesy of Jeff T. Allen



Photo courtesy of Peter Sorg



Visual development / Yoriko Ito


BONDS
LIQUOR STORE
OPEN
ONE WAY



Visual development / Yoriko Ito


Lou's
PAWN SHOP
FOR RENT
OPEN

CUZZIE BELL

Cuzzie Bell is a shadow performer at the ABZ Theater in New York. Little is known about Cuzzie's personality and role in the story, however he does posess the Shadow Lamp, a tool necessary for the Shadow Master to defeat rogue shadows. Likely because of Cuzzie, Hap is introduced to the world of shadow making.



Sculpture / Damon Bard



Sculpture / Andrea Blasich



Visual development / Lou Romano



Visual development / Katy Wu



Concept by Tony Fucile

©Cinderbiter-Pixar





Sculpture / Andrea Blasich


EXIT



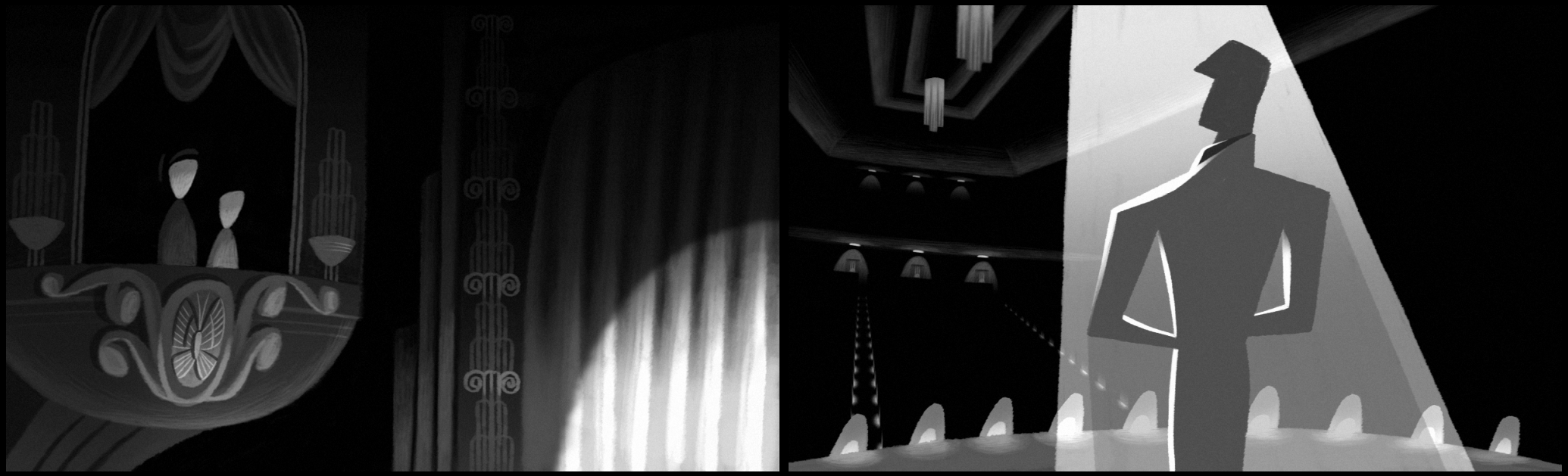
Animation test / Jamee Houk



Photo courtesy of Christian Norris
The framing for Cuzzie's hat wiring was cut by a CNC machine and embedded within the wide brim.



Pre-visualization / Lou Romano



VARIOUS CHARACTERS

A variety of characters populate this story, such as Ms. Lockjaw, the Fargo's owner, and her poodle. Along with Ms. Lockjaw there are a few girls who mug Hap and Richard in New York, Hap and Richard's parents, the Shadow Master of Bali, as well as the collossal shadow monster possibly known as Barong.



Unknown, sculpture / Damon Bard



Ms. Lockjaw's poodle, sculpture / Damon Bard



Ms. Lockjaw, sculpture / Damon Bard





Sculptures / Damon Bard



Fern’s peacock, sculpture / Damon Bard



A bully, sculpture / Andrea Blasich



Rowdy, sculpture / Andrea Blasich



Costume designs / Katy Wu
Rowdy is Hap and Richard's father.



Bali assistant, sculpture / Andrea Blasich



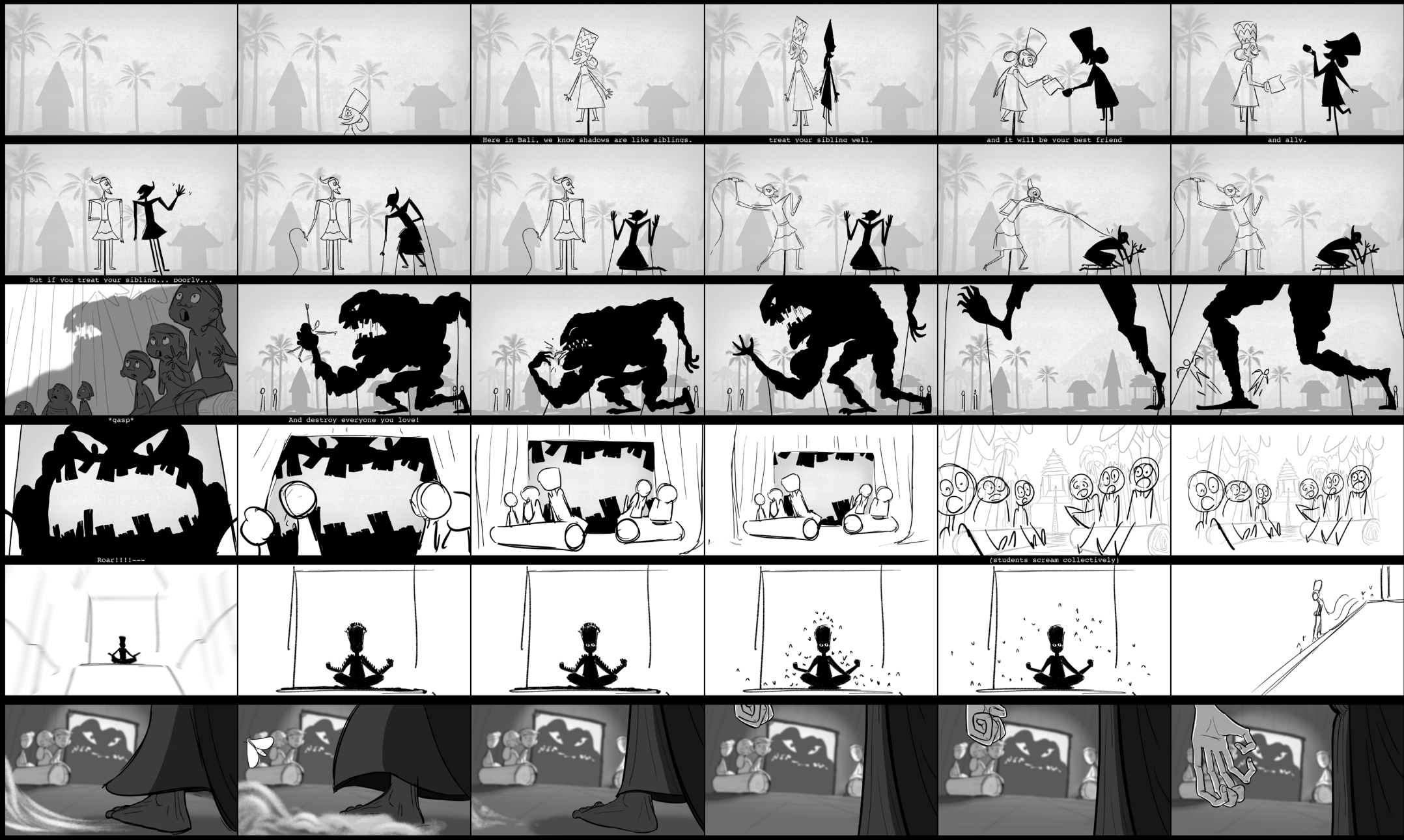
Shadow Master, sculpture / Andrea Blasich



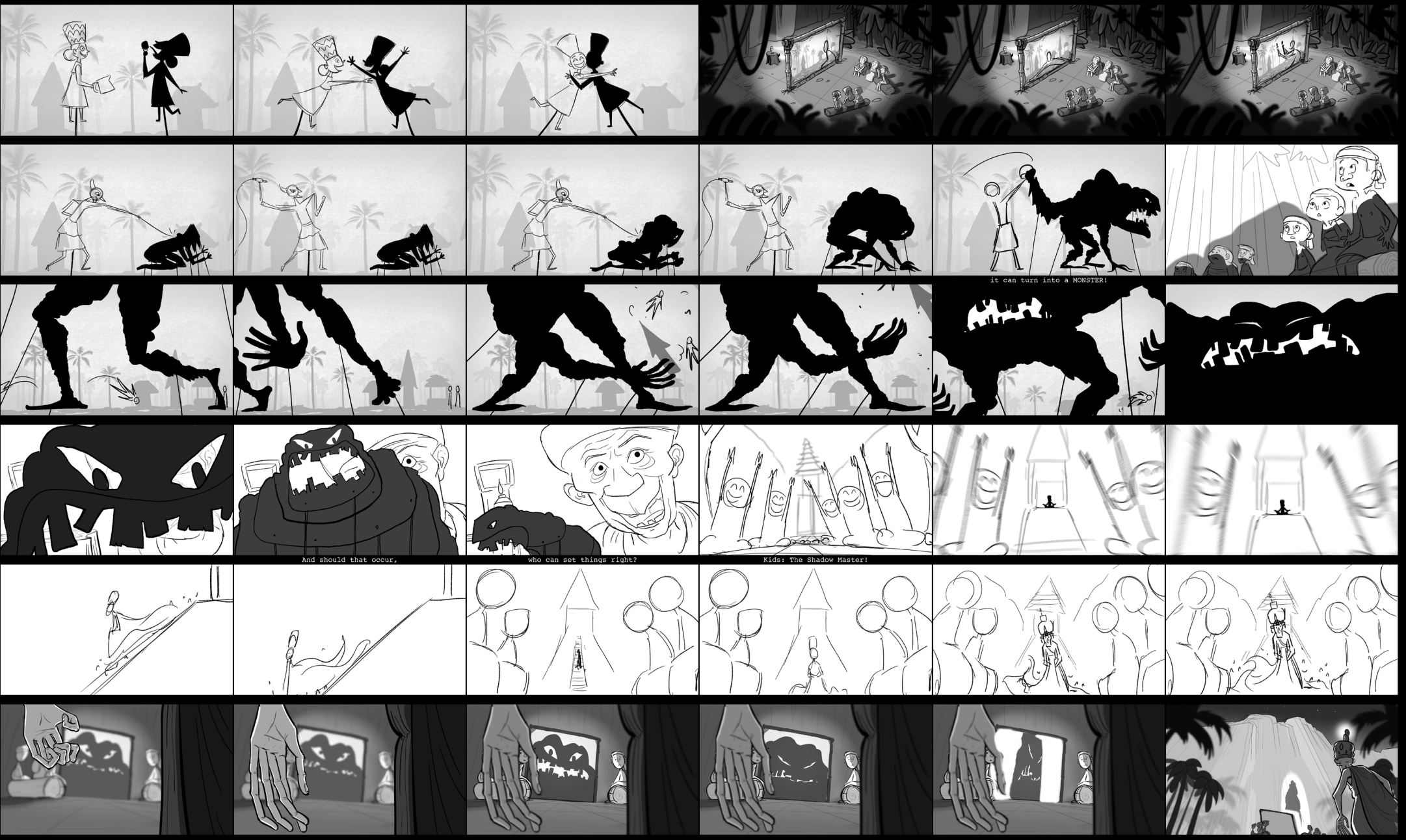
Barong(?) / Lou Romano



Photo courtesy of Jeff T. Allen



Storyboard sequence, excerpt, out of order / Matt Flynn


it can turn into a MONSTER!
And should that occur,
who can set things right?
Kids: The Shadow Master!



Character designs / Katy Wu



ENVIRONMENTS



Old Fern's room / Yoriko Ito





Darce's room / Yoriko Ito


OFFICE



New York City / Yoriko Ito






SONY
SONY
SONY
brother



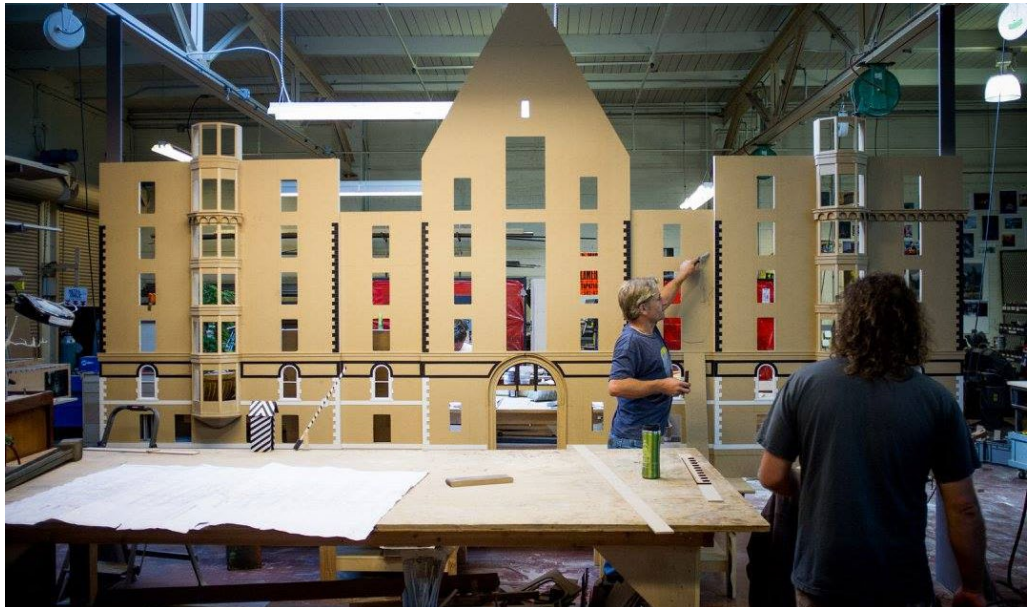
ABZ Theater / Yoriko Ito


IDEAL HOSIERY
LADIES & MEN'S 338
EAST VILLAGE

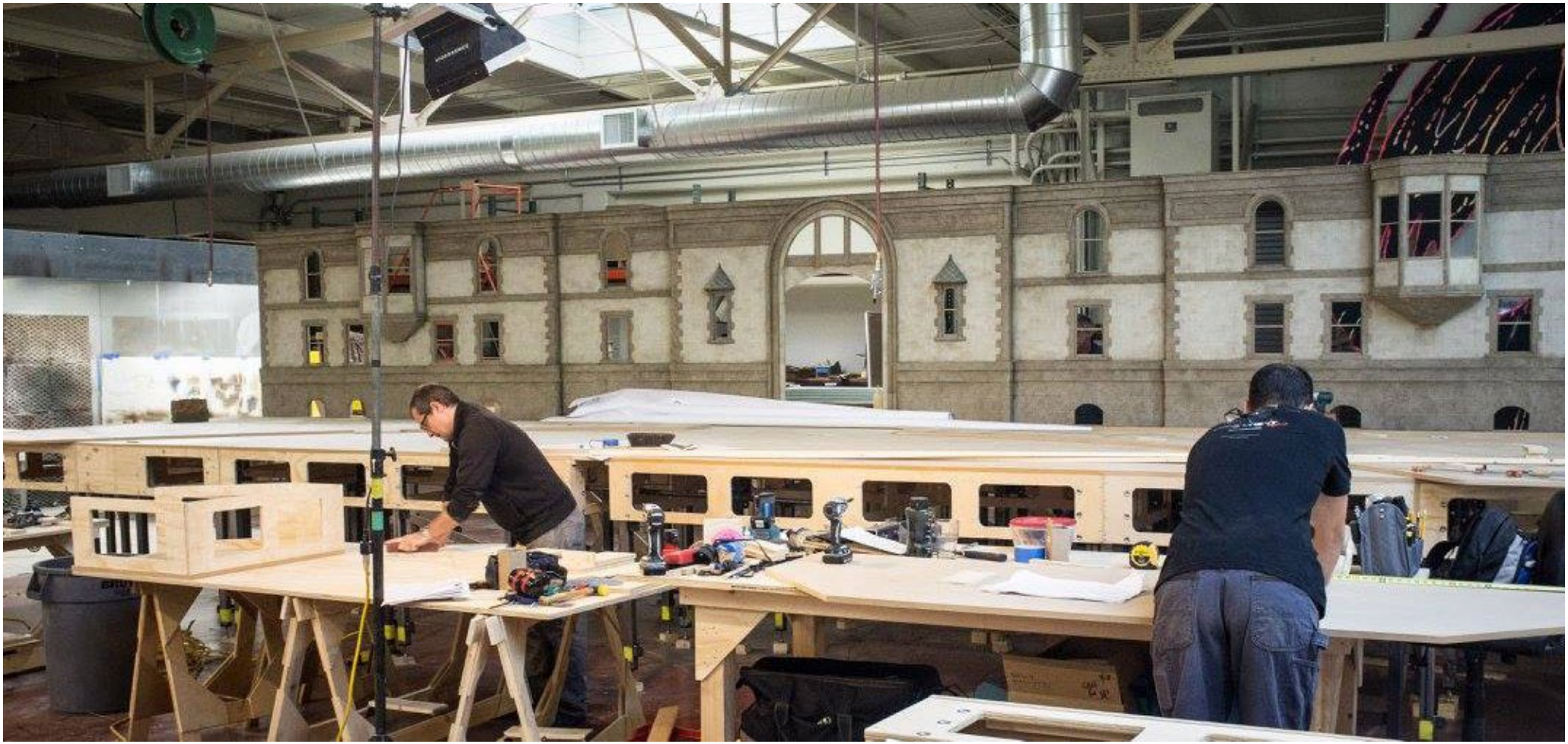




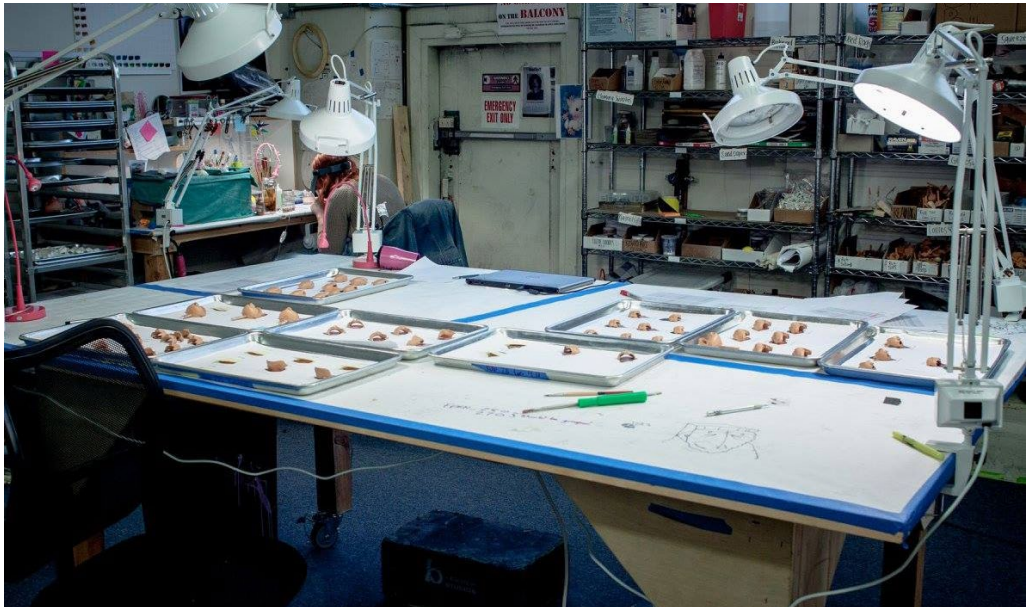




Photos courtesy of Jeff T. Allen



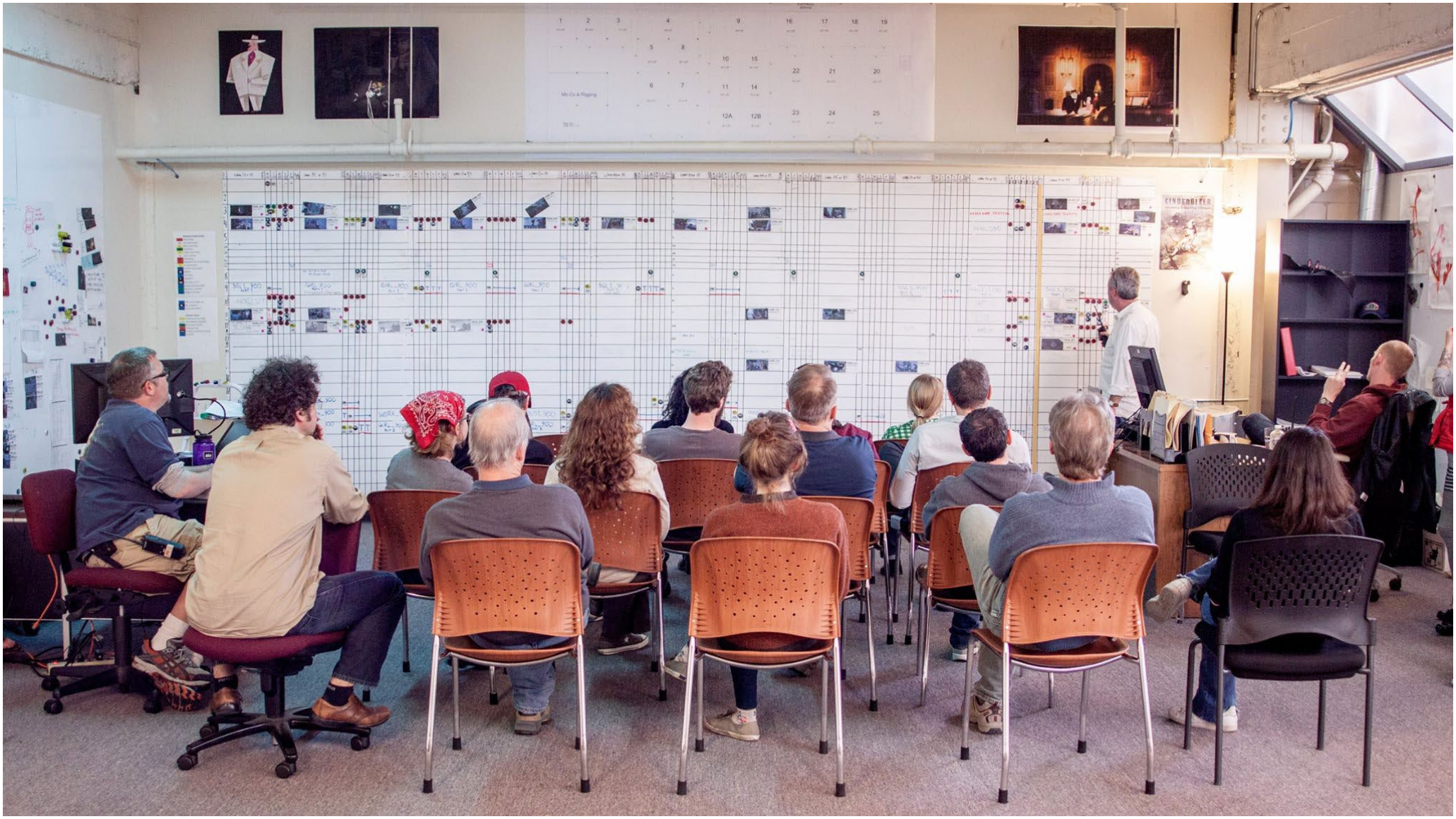








Photos courtesy of Jeff T. Allen







Wild Life

Walt Disney Animation Studios

PRODUCTION:
1997-2000

BUDGET:
N/A

CANCELED

DUE TO CREATIVE DIFFERENCES AND TECHNICAL RESTRAINTS

Wild Life was born from a short film created by Animation Director Howard E. Baker in his senior year of Cal Arts. The film was about an elephant celebrity in a world of humans who's exposed as an elephant in a magazine, even though it seemed so obvious. It served as an allegory for being true to yourself despite a public persona that defines you as something different.

The film, featuring the character Ella Font, was developed into a pitch with directing partner Roger Gould for Disney. In an effort to break away from the "Disney standard," the film was picked up and went in production in Disney's Secret Lab, their computer animation department. Wild Life took place in Big City, a modern, Andy Warholian New York City inspired metropolis. There, disco diva Kitty Glitter and DJ Red Pittstain, are thrown out of Club Wild Life after insulting Magda, the owner of the disco. To get back at her and discredit her fame and reputation, they steal a baby elephant from the city zoo, dress it up, and trick Magda into declaring it'll be the next big thing by staging an "underground" performance in the sewers beneath the city. Once Magda and the rest of Big City's glitterati come to see the newest superstar, they are stupefied to discover nothing but an elephant in a dress. However, it's electrocuted by the power of Big City and suddenly she's given the ability to sing, dance, and speak. Ella Font is the newest superstar, Magda is heralded for discovering her, and the rest of the story deals with Kitty and Red fighting with Magda over her. By being with the child-like Ella, Kitty and Red discover feelings for each other, compassion for Ella, who sees them as parental figures, and they ultimately walk away from Magda and the need for fame and live together as a loving family.

Wild Life was a very unique project for Disney. The computer animation proved to be challenging, directing duo Baker and Gould had difficulty keeping control on where they wanted their project to go, and eventually the production began to fall apart. After a story screening, Roy Disney expressed to producer Tom Schumacher that the film was "remarkably unlikeable." During the last two weeks of production there were creative differences as Disney brought new writers and artists in to help "refine" the film into a more suitable Disney production. The real problem was that Wild Life never was a movie that Disney felt comfortable putting on their brand. Because of that, and its unstable management, the film was shut down with the rest of the Secret Lab.

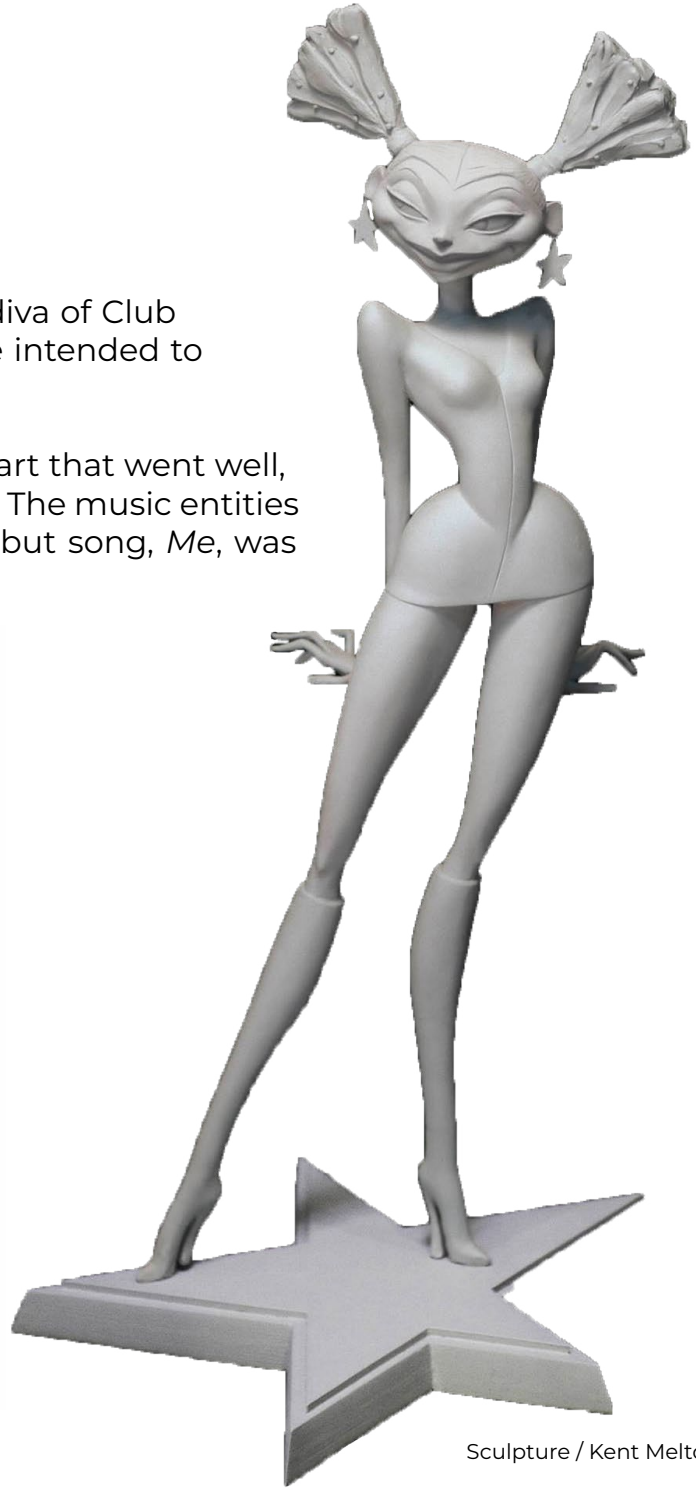
KITTY GLITTER

Kitty Glitter (Deborah Messing cast, but never recorded) is a vain, fabulous, disco diva of Club Wild Life. Kitty's personality was inspired greatly by Madonna and her outfits were intended to change nearly every scene.

Meetings were had between Madonna's team and Wild Life creatives to play the part that went well, but complicated by the executive's lack of confidence in Madonna's acting abilities. The music entities of Disney and Madona could not reach a deal to make music together. Kitty's debut song, *Me*, was written by Madonna song writers Rick Nowels and Billy Steinberg.



Character exploration / Howard Baker



Sculpture / Kent Melton

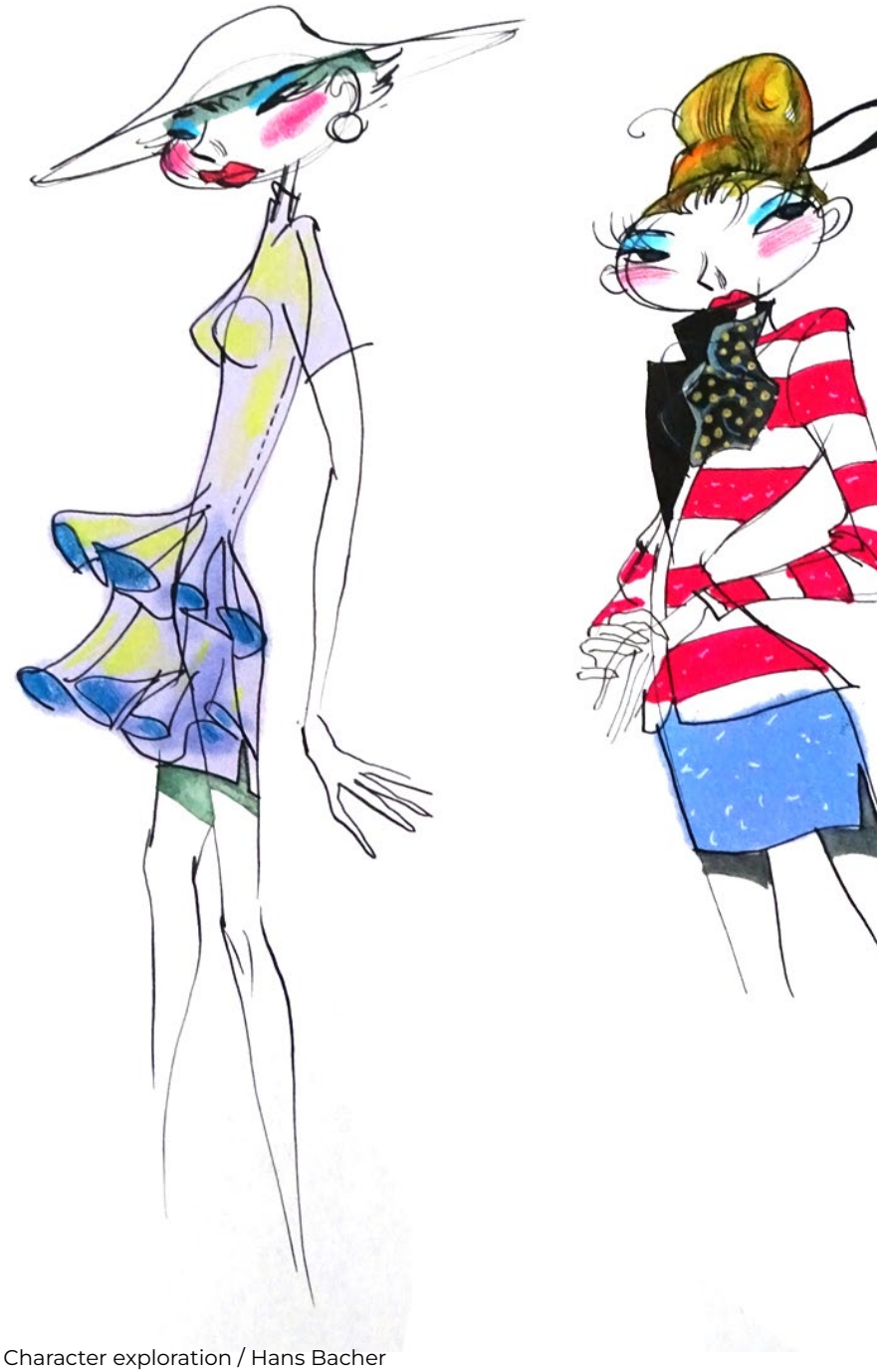


Character exploration / Howard Baker





Character exploration / Howard Baker

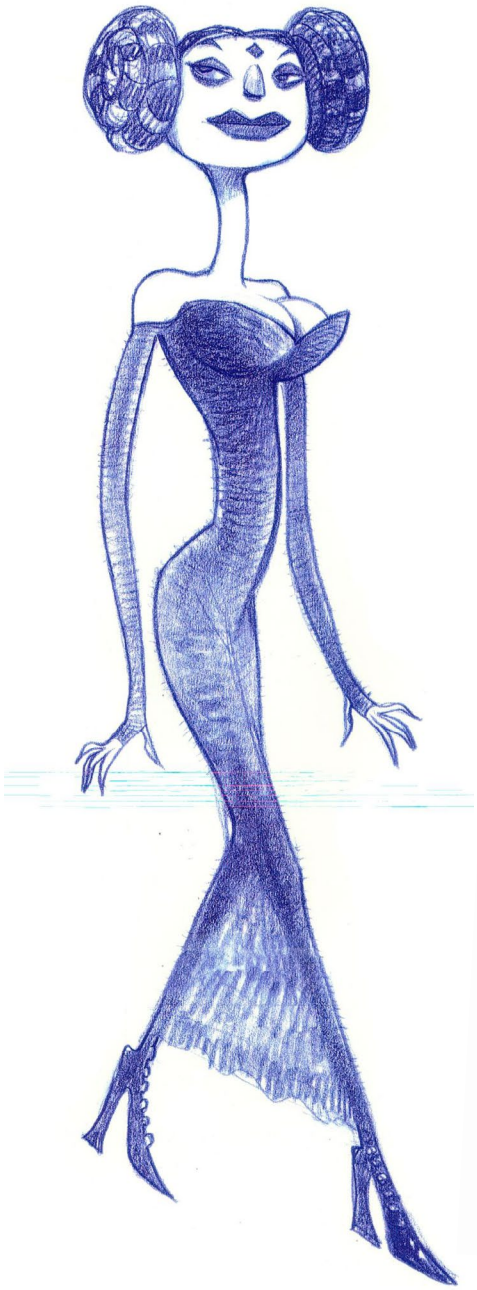


Character exploration / Hans Bacher





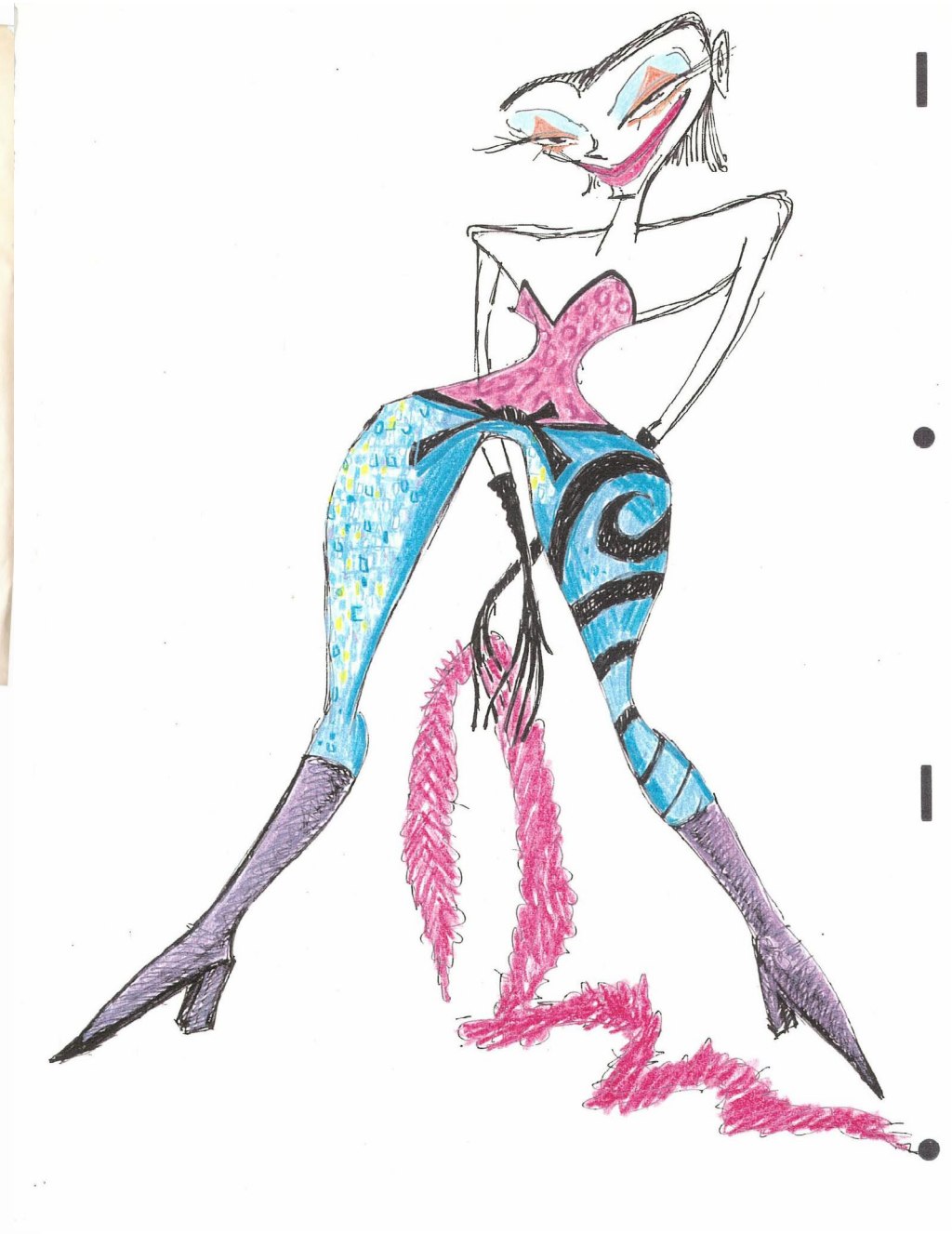






Character design / Buck Lewis

Character exploration / Howard Baker

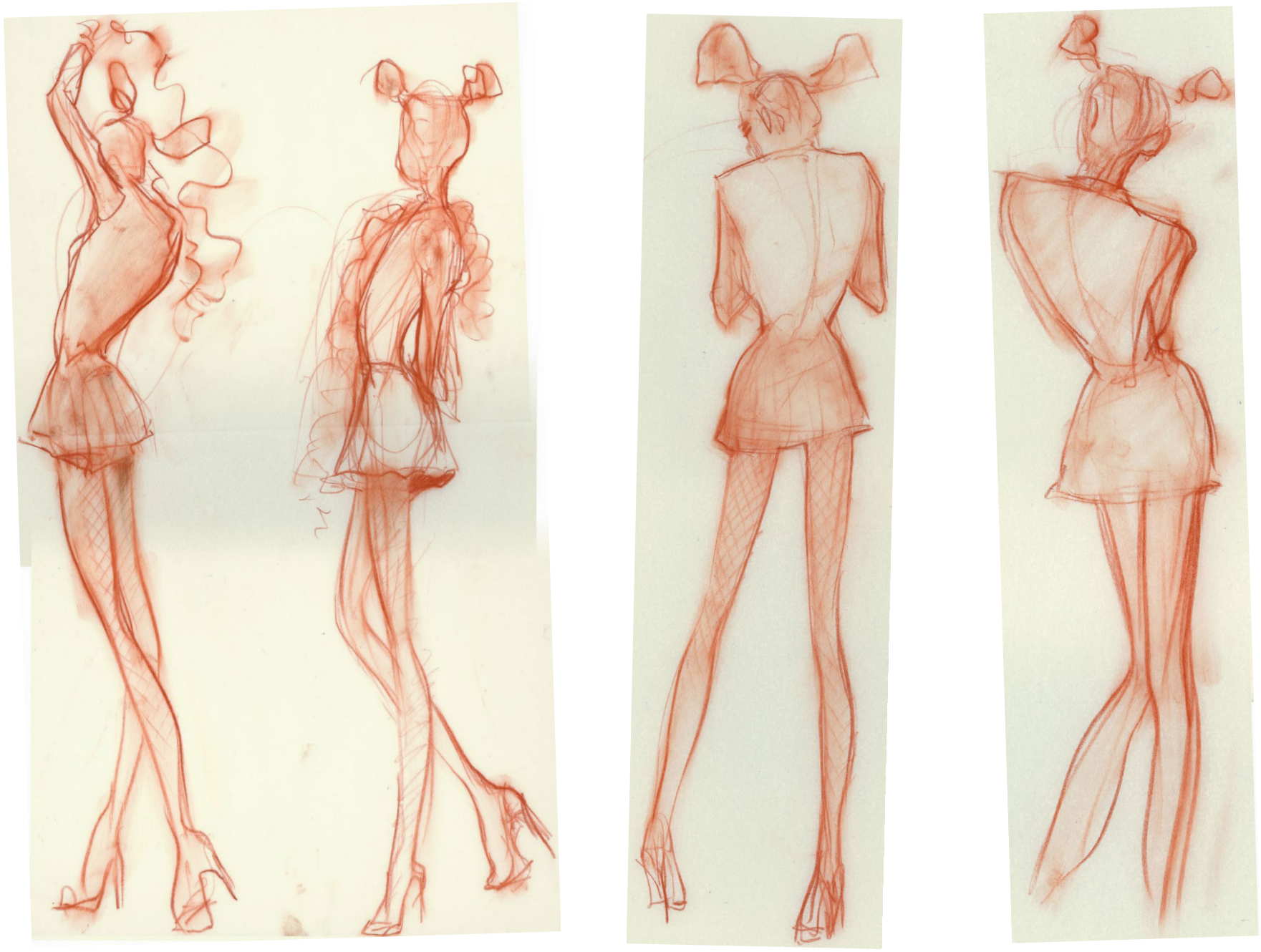




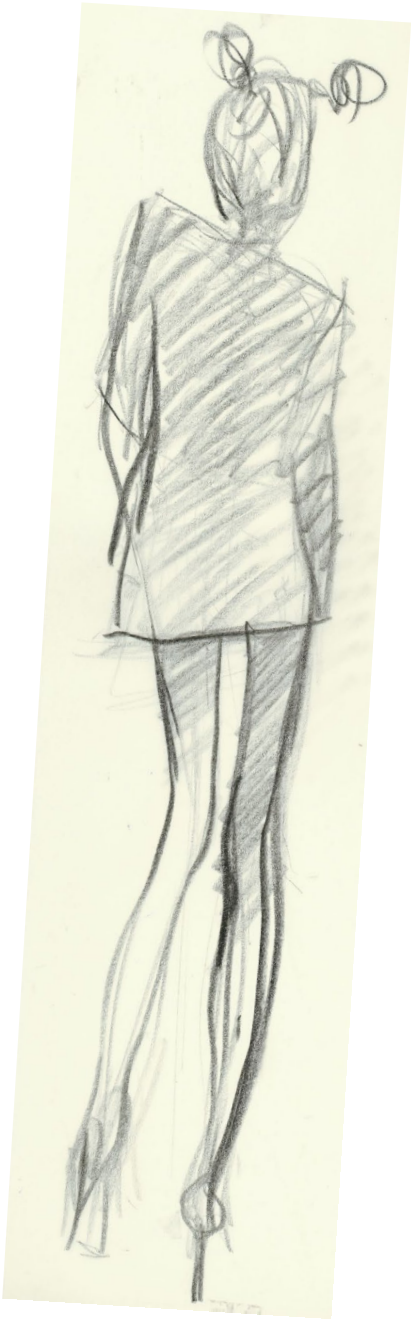




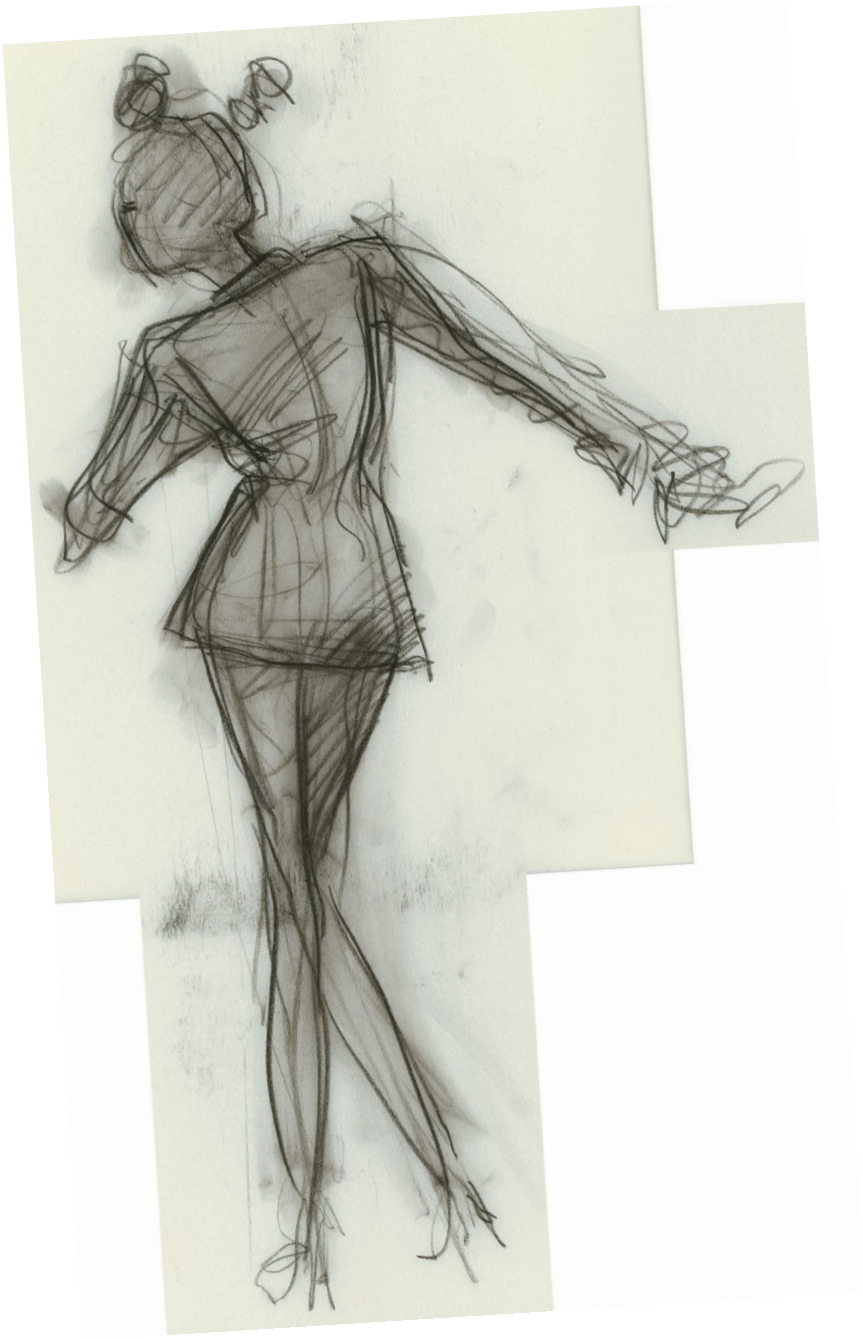
Due to concern for trademark infringement with a cat figurine artist named Kitty Glitter, Disney briefly pressured for Kitty to be renamed. One of these proposed names was "Supra Sonic."



Studies from life / Buck Lewis



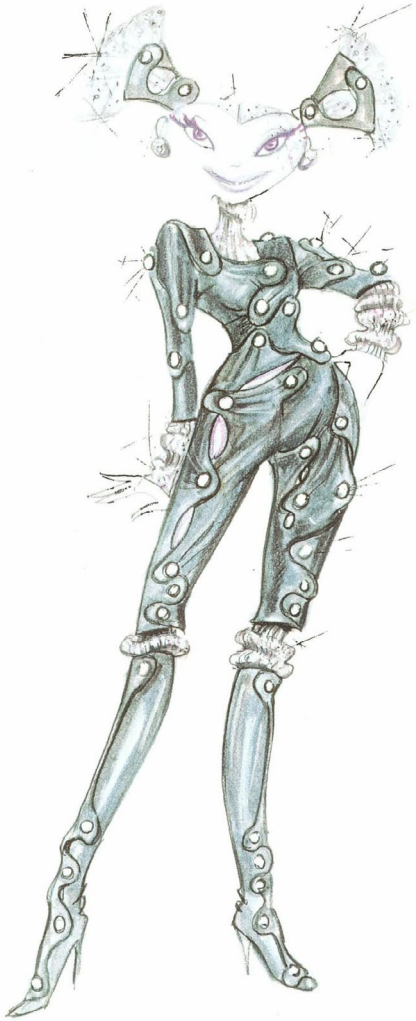






Costume design / Allen Haljevac











Character development / Peter Chung



Character exploration / Howard Baker



Visual development / Hans Bacher, James Finn



Sculpture / Kent Melton



3D model / Unknown

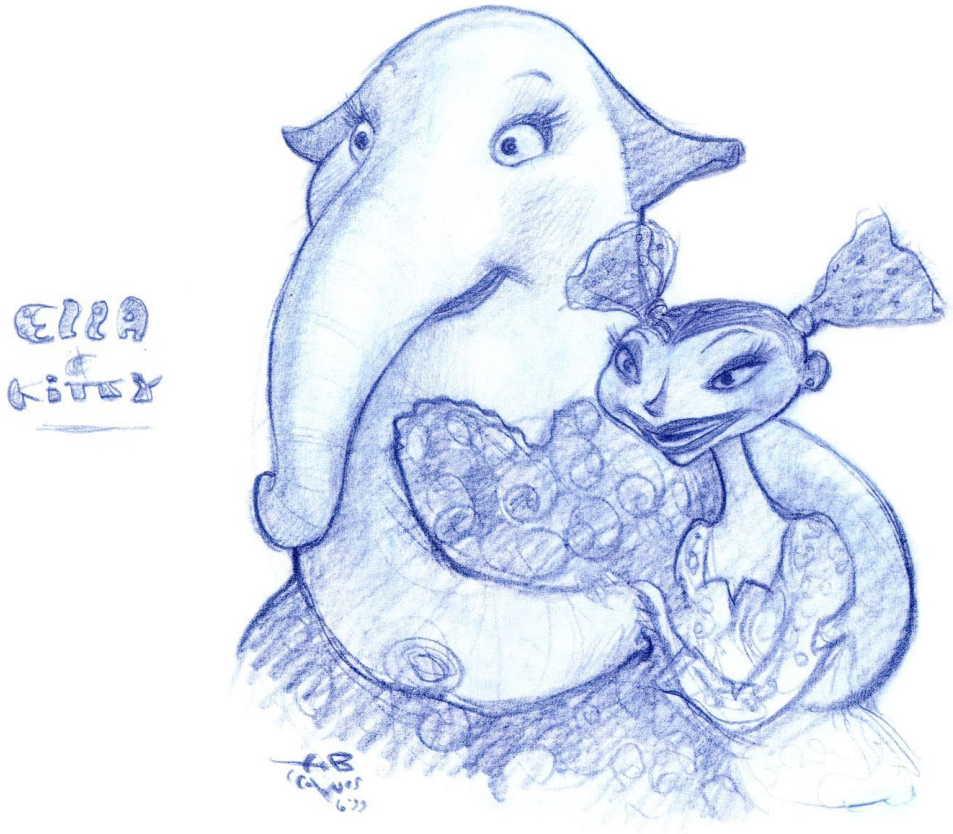


Animation test / Various

In this test, Kitty has a darker complexion. This was a very brief moment in her design.

ELLA FONT

Ella Font is a kind, extroverted elephant that loves life and loves people. Once Kitty steals her from the city zoo and she's electrocuted in Big City's sewers, Ella Font is an incredible singing ray of light. Deborah Cox sang demo songs for Ella Font.



Character design / Buck Lewis



Sculpture / Kent Melton







Character design / Buck Lewis



Costume design / Allen Haljevac

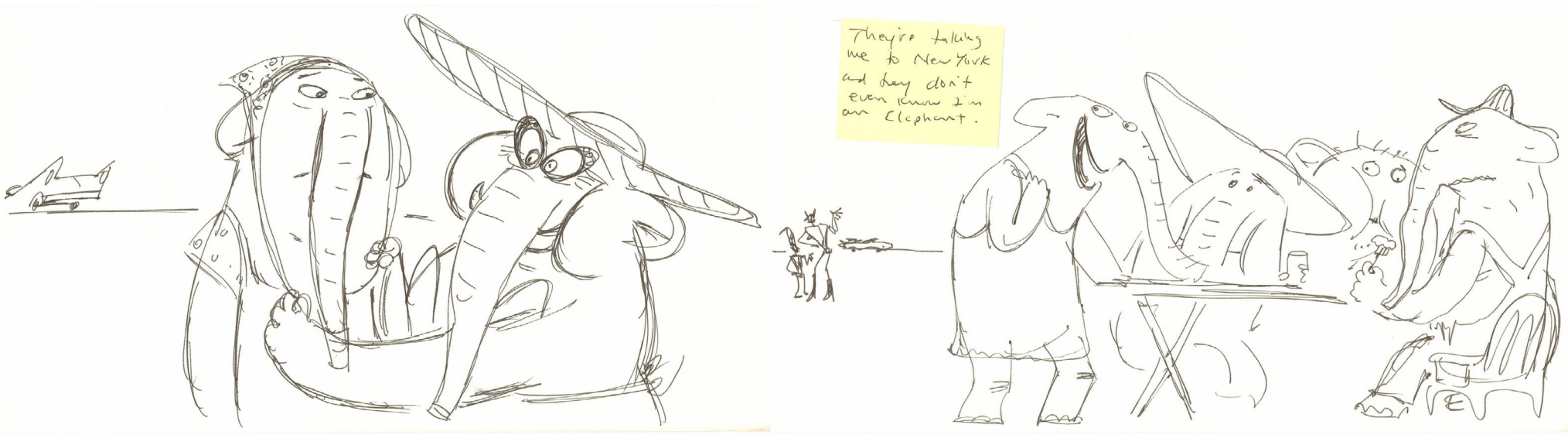




Visual development / Michael Humphries

Early in the film's development, Ella was an elephant living in Africa in a mobile home with her family. Kitty, desperate to be welcomed into the Club Wildlife, sets forth to find a victim to turn into a celebrity for her own gain. Kitty and the rest of humanity are oblivious that Ella is an elephant upon her arrival to New York City. It would only be "exposed" later to the public as some gigantic scandal, something Ella isn't really bothered by.

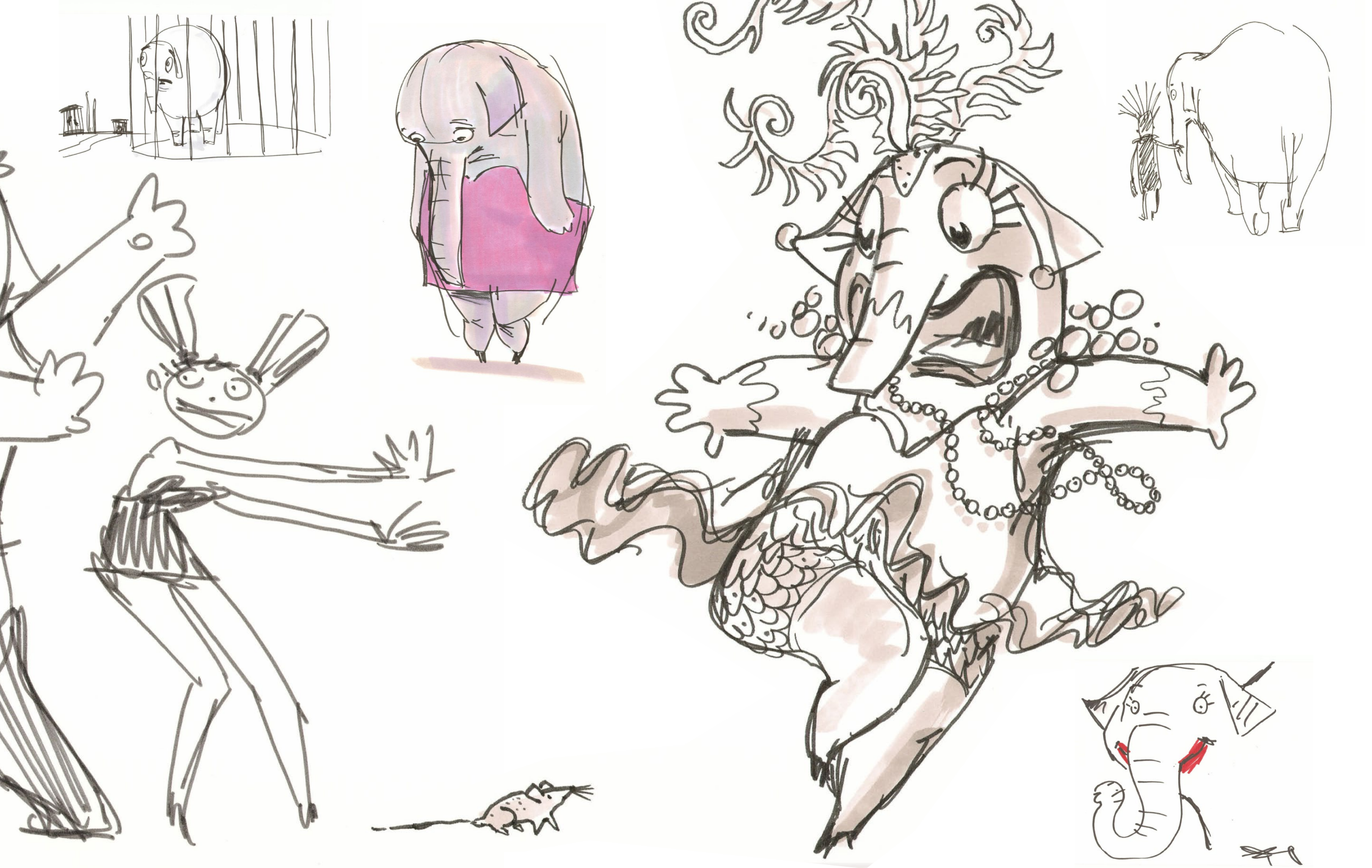


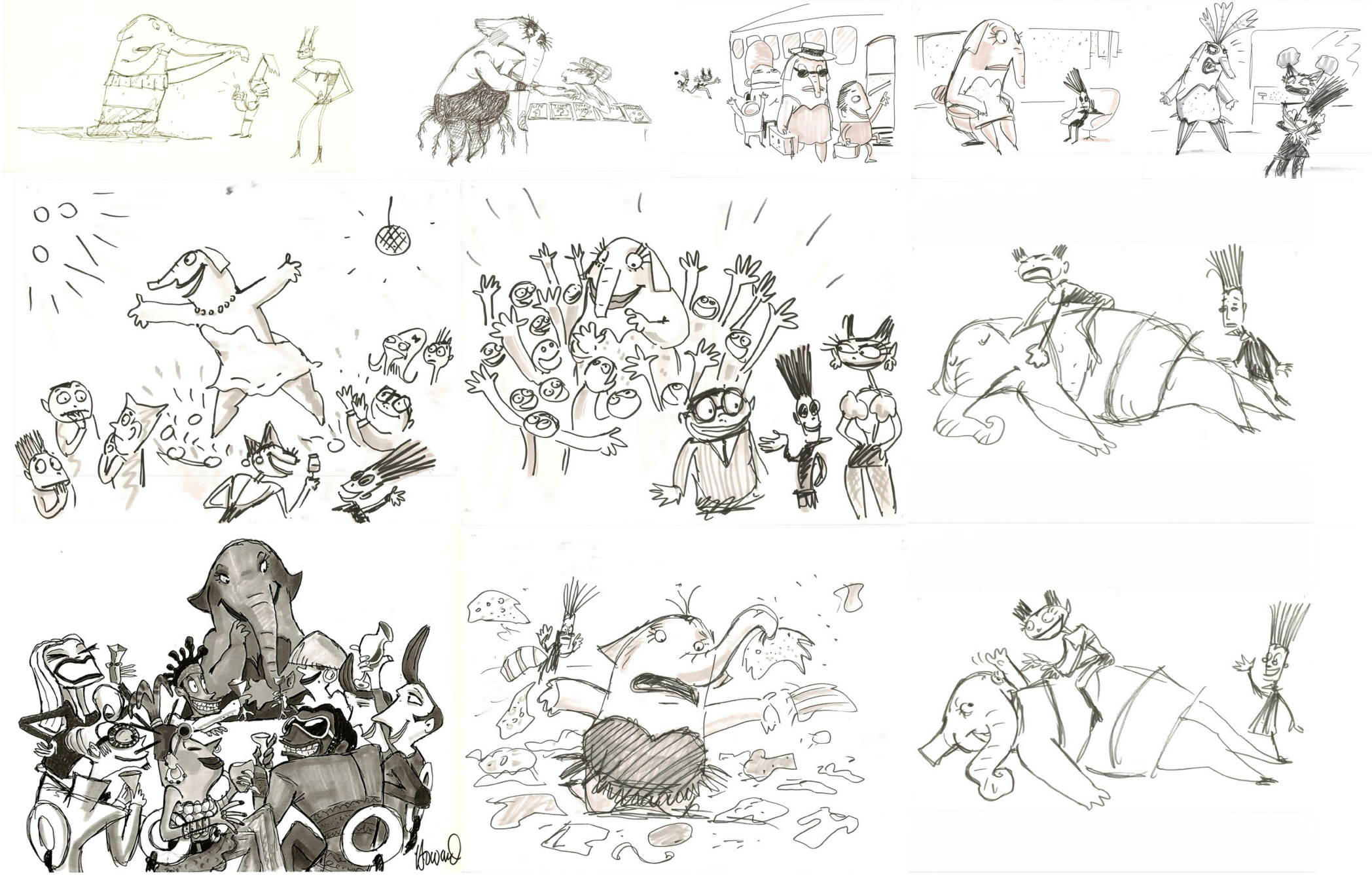


Story development / Howard Baker



Character development / Howard Baker





Story development / Howard Baker

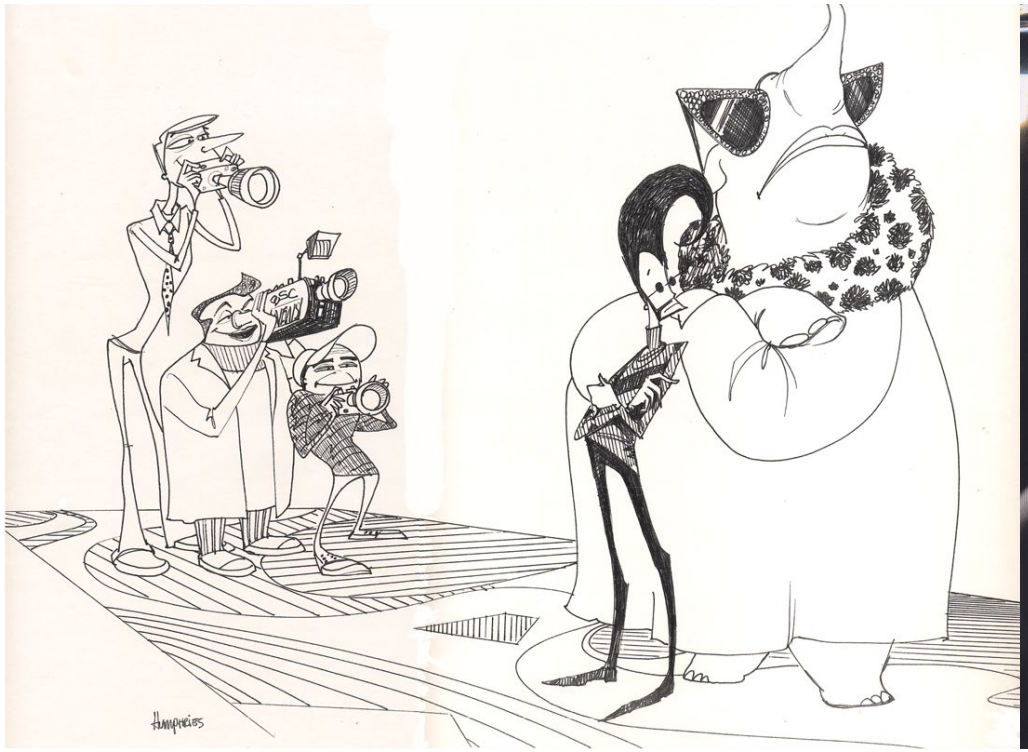

Valentine
Be mine



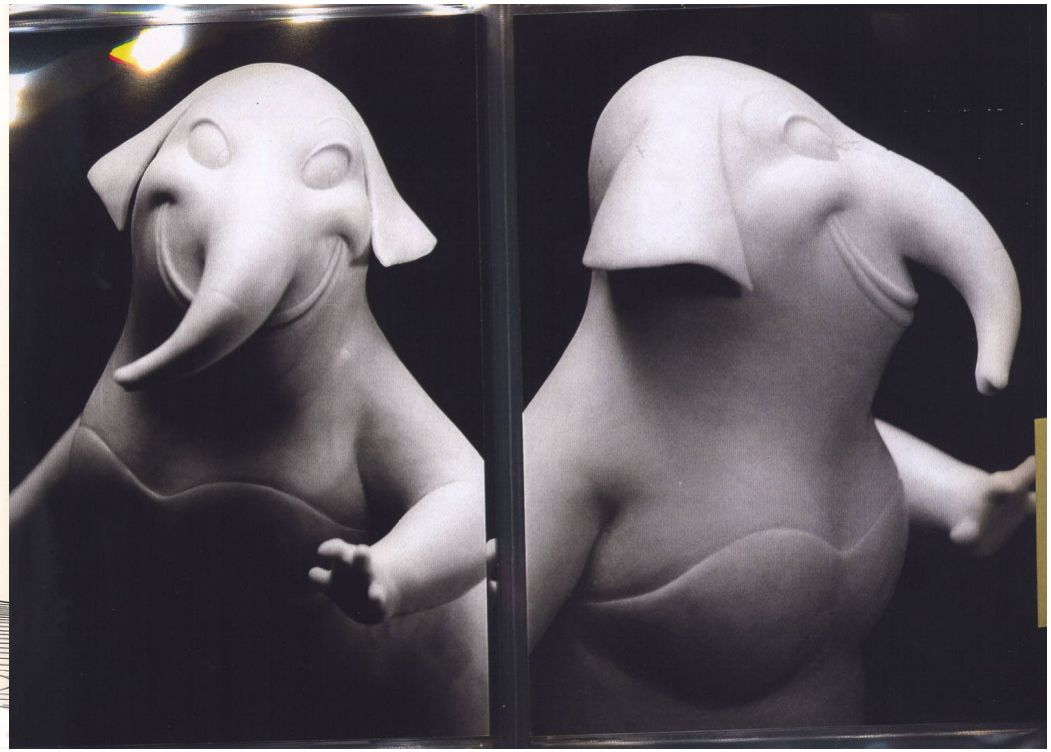
Visual development / Rik Maki



Storyboards / Darryl Kidder (above, middle), Howard Baker (bottom)



Visual development / Michael Humphries



Sculptures / Kent Melton

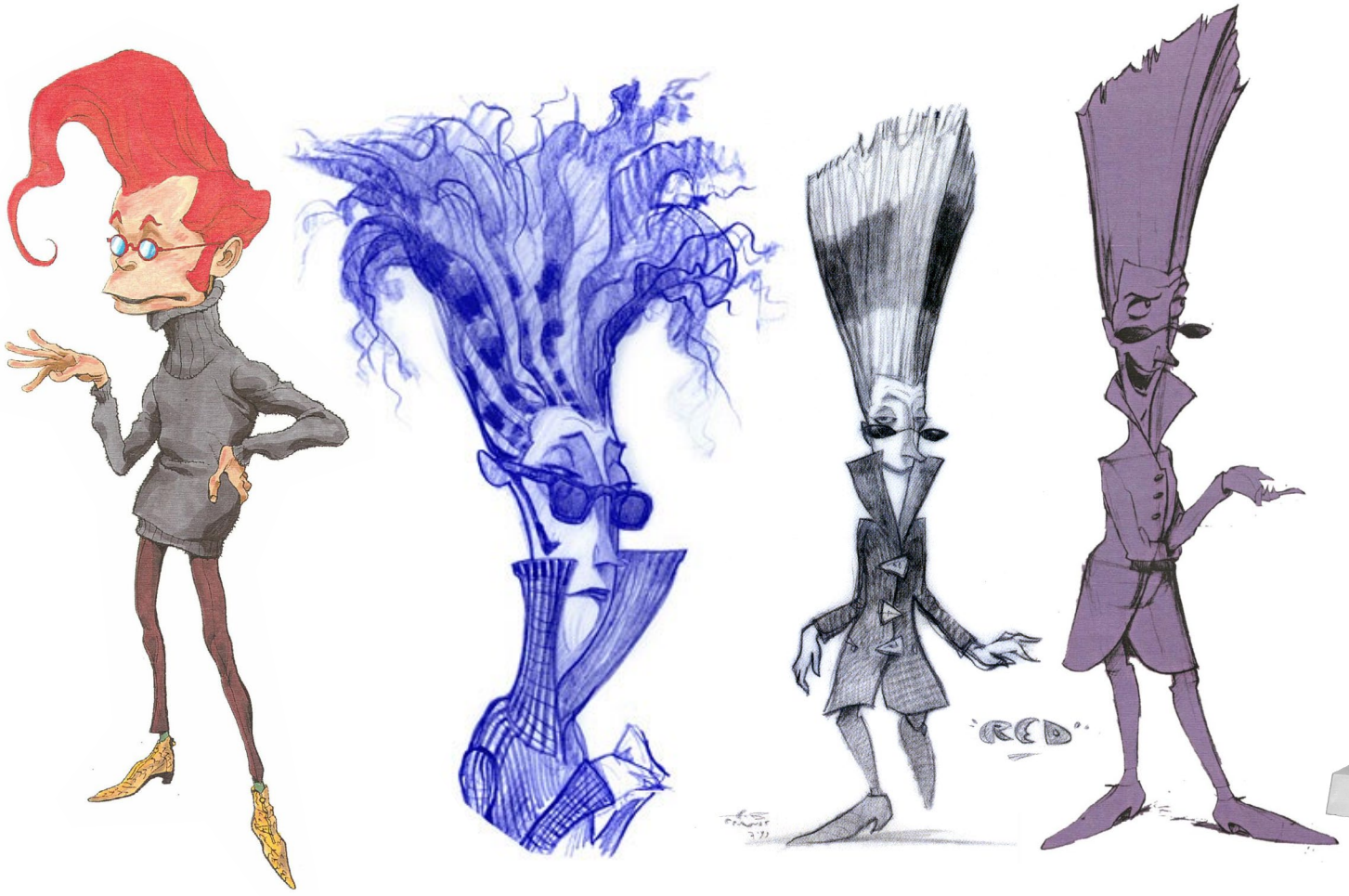


Animation test / Various


Magazine
SUPERSTARS
OLD & NEW
PLAY

RED PITTSTAIN

Red Pittstain (Alan Cumming) is a bit of an egotistical and confident person. First as a disc jockey and later acting as Kitty's publicist, the two act together to con Magda into letting them back into the Club Wild Life. Later on, however, they find feelings for each other and share a loft.



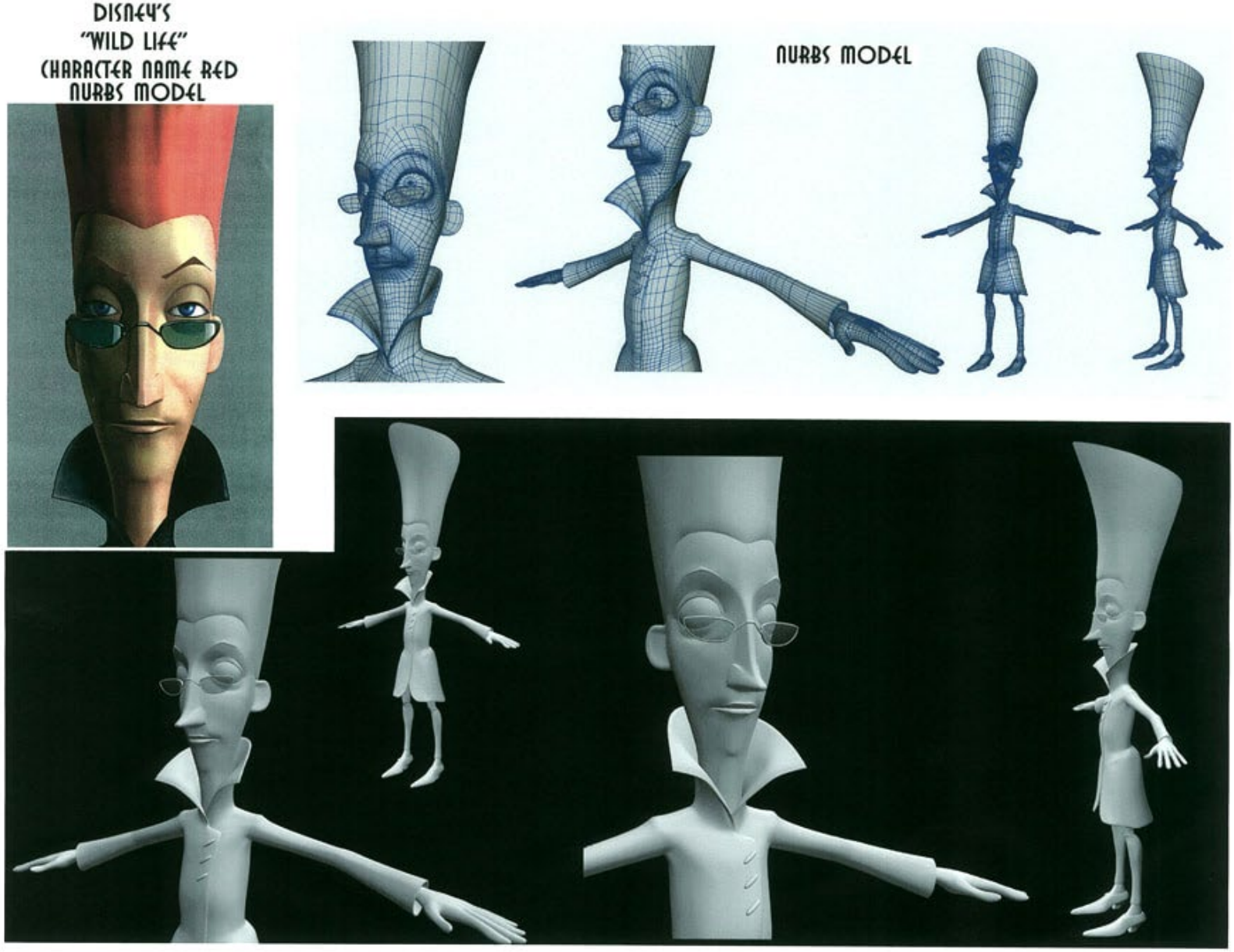
Character design / Peter Chung (first), Buck Lewis (last three)



Sculpture / Kent Melton



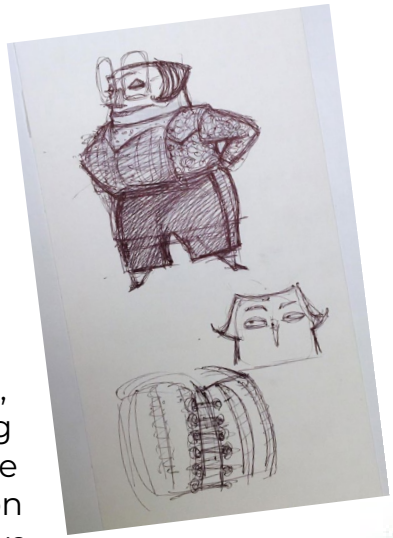
Story development / Howard Baker



3D model / James Stapp

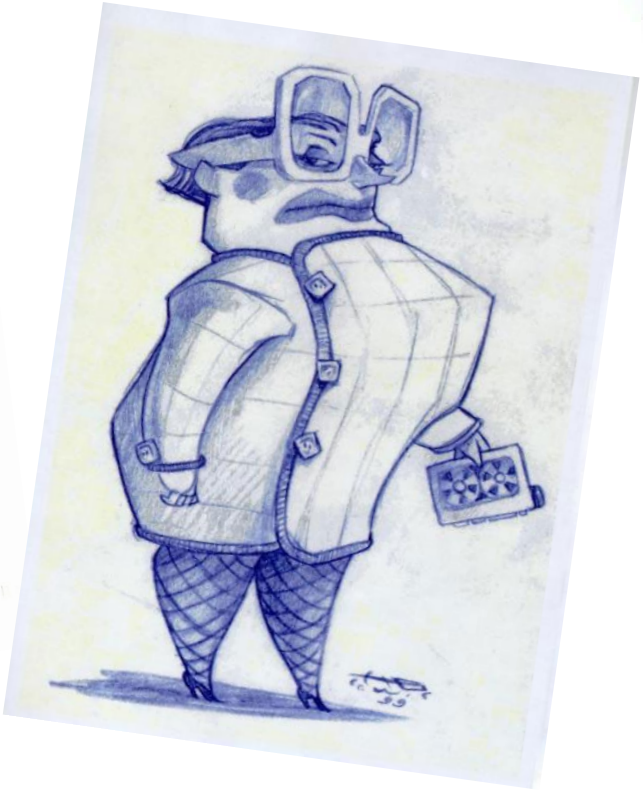
MAGDA

Magda (Kathy Bates) came a bit later in story development when Kitty and Red were switched from villains to being protagonists. Magda, originally, was a powerful business woman, running the Magazizi magazine and essentially the one person who could make your break your reputation in Big City. Later, she was developed as the Steve Rubel-esque owner of Club Wild Life.









Character design / Buck Lewis











Story development / Howard Baker





Character exploration / Hans Bacher



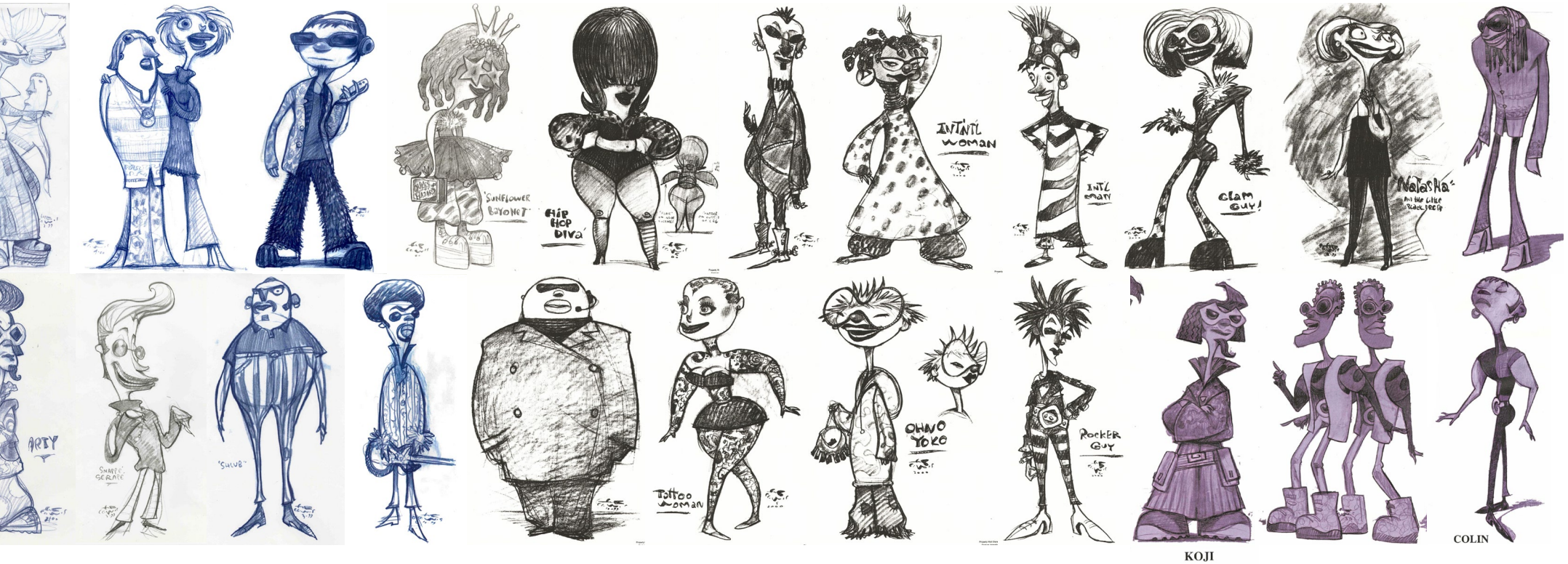
3D render / Various

EXTRAS

The characters of Big City were mostly designed by character designer Buck Lewis. There's a wide variety of characters inspired by a variety of celebrities such as Yoko Ono, Andy Warhol, and the many attendees that once frequented New York's Studio 54.



Character designs / Buck Lewis


'SUNFLOWER BAYONET'
HIP HOP DIVA
INT'NTL WOMAN
INT'L MAN
CLAM GUY!
NATASHA
ARTY
SNAPPE SCRAPE
'SHLUB'
TATTOO WOMAN
OHNO YOKO
ROCKER GUY
KOJI
COLIN



Darryl Kidder



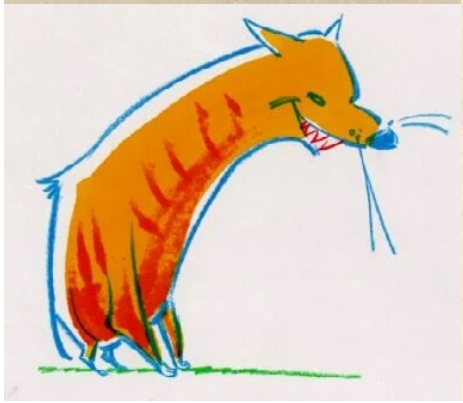


Buck Lewis



Character designs / Howard Baker

















Character designs / Rik Maki









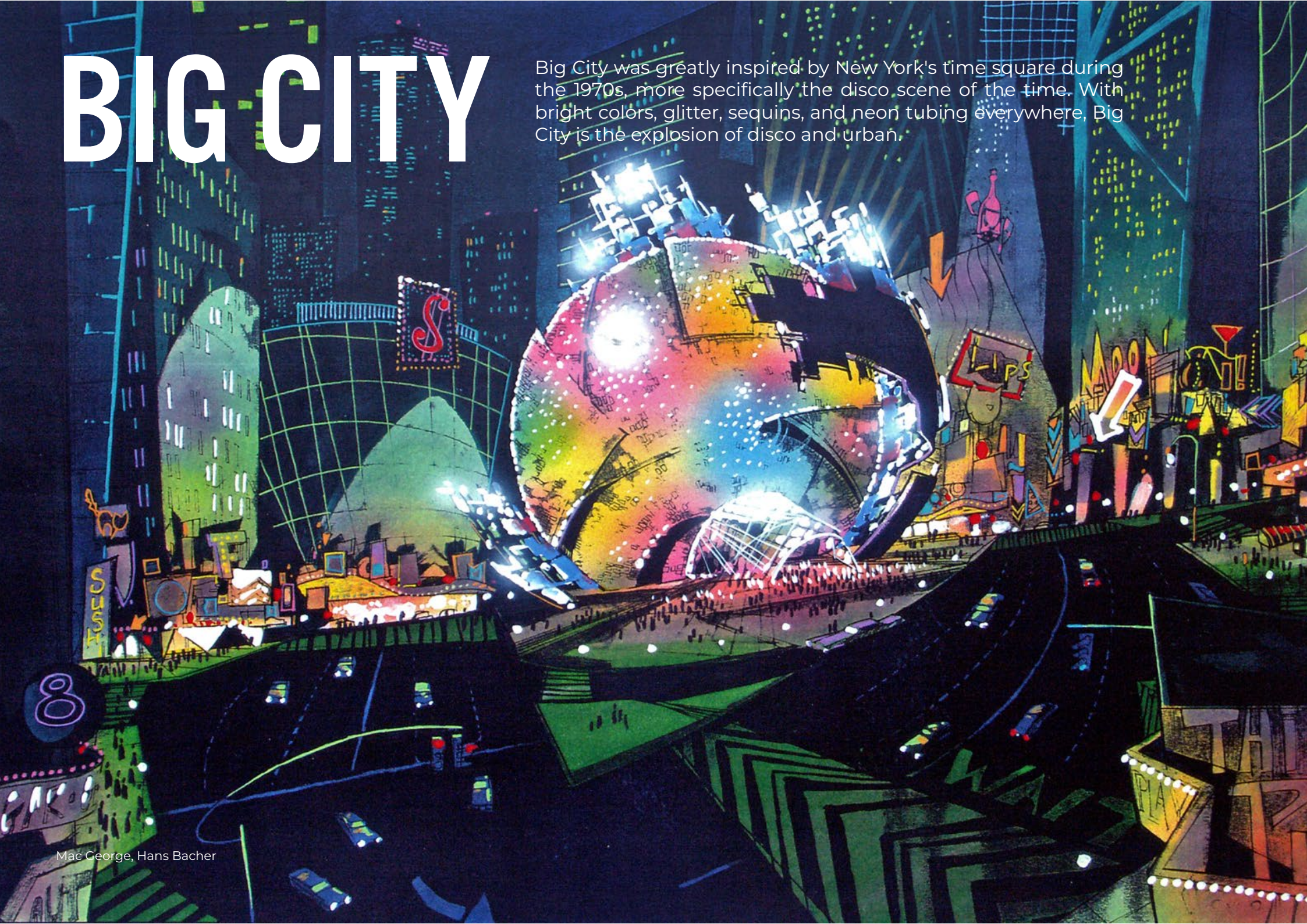




Peter Chung

BIG CITY

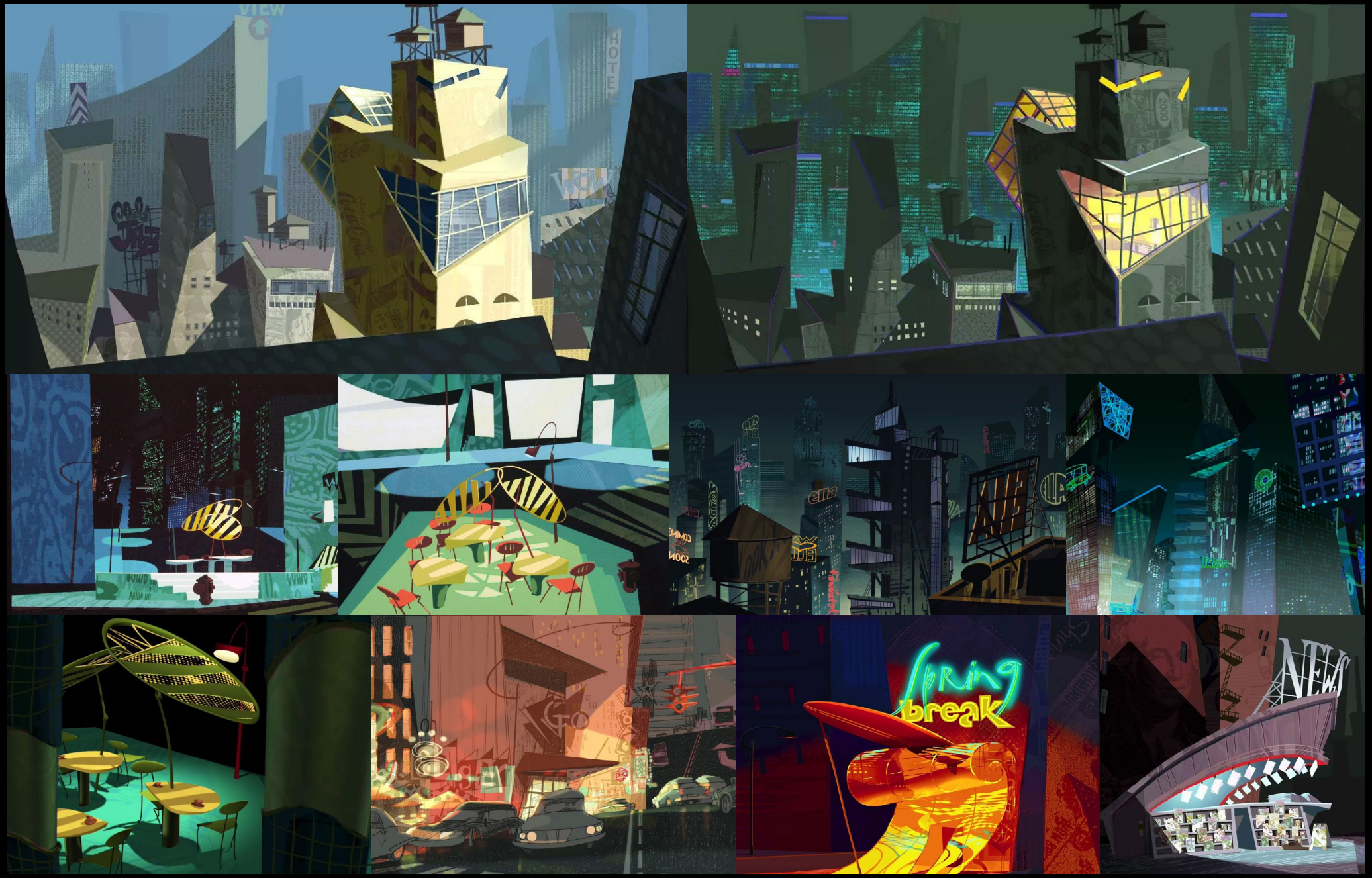
Big City was greatly inspired by New York's time square during the 1970s, more specifically the disco scene of the time. With bright colors, glitter, sequins, and neon tubing everywhere, Big City is the explosion of disco and urban.



Mac George, Hans Bacher

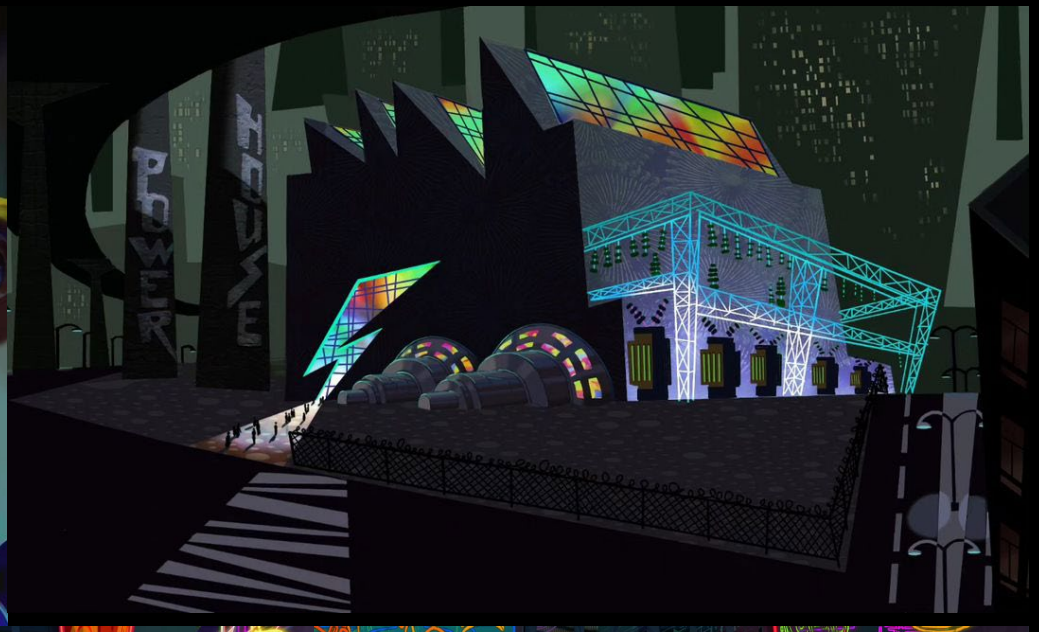


Hans Bacher



Hans Bacher

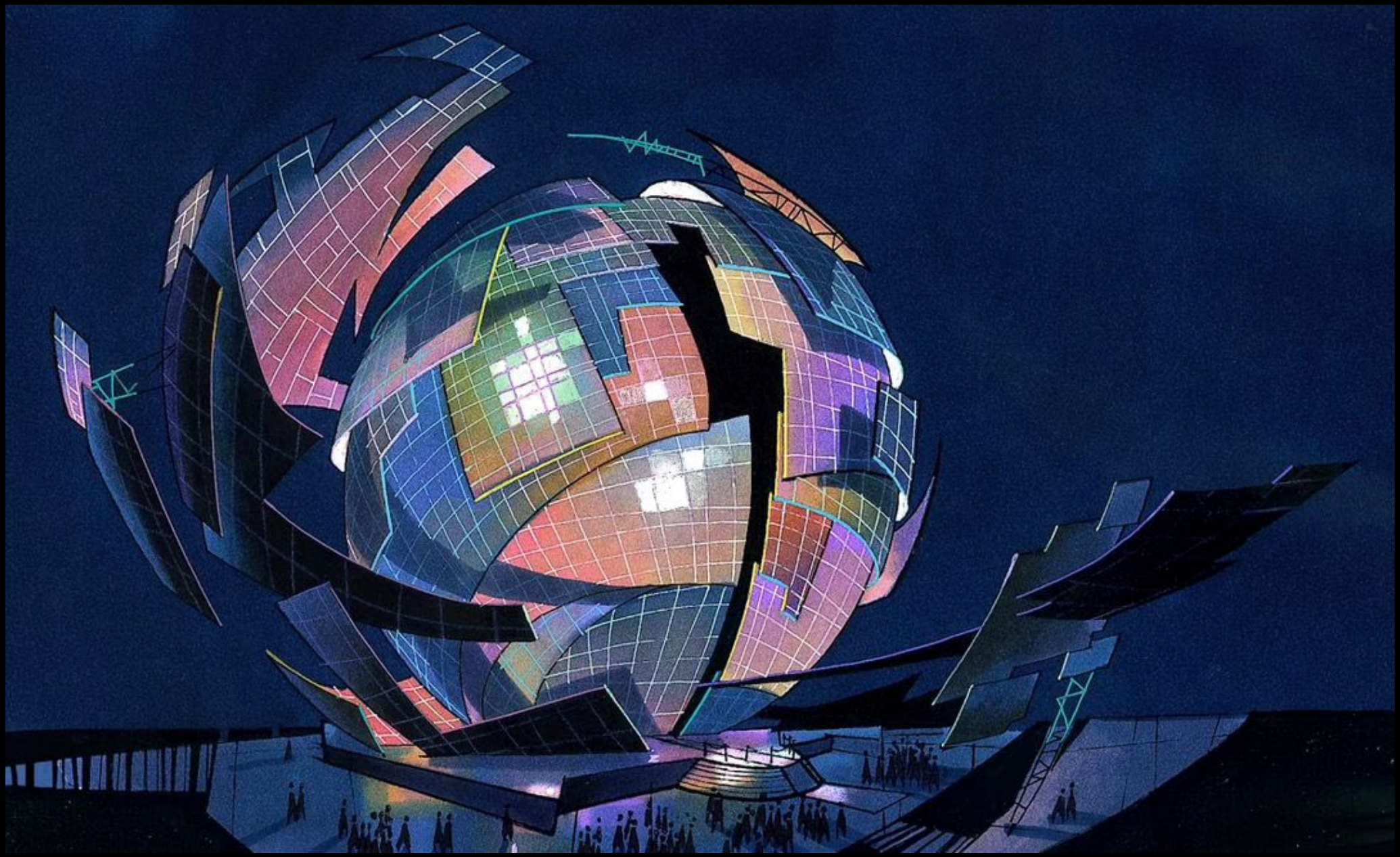



POWER
POWER


la CHIC
EATERÉ


ARRIVe
El bimbo


El bimbo

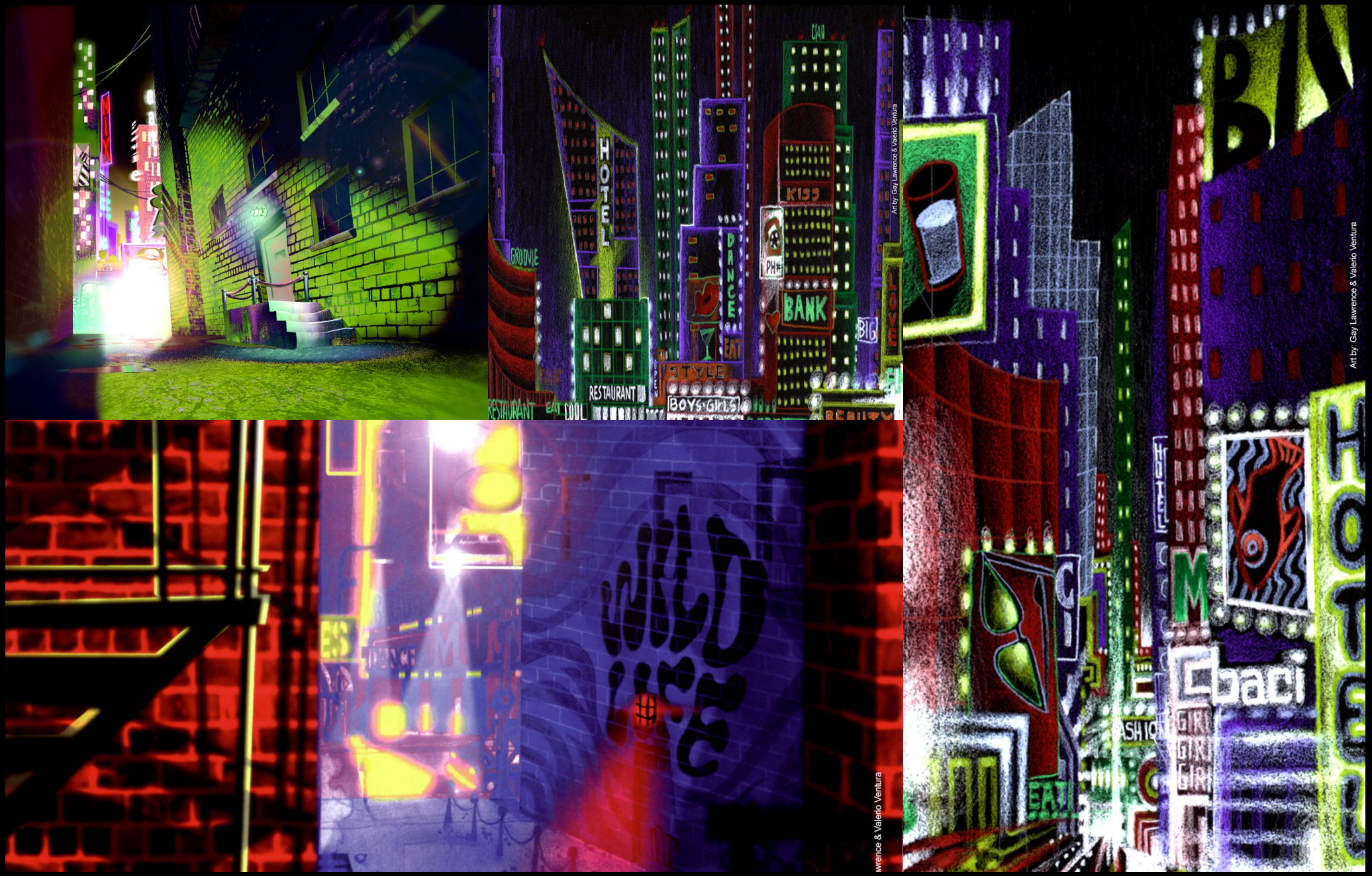


Visualization for Club Wild Life / Hans Bacher







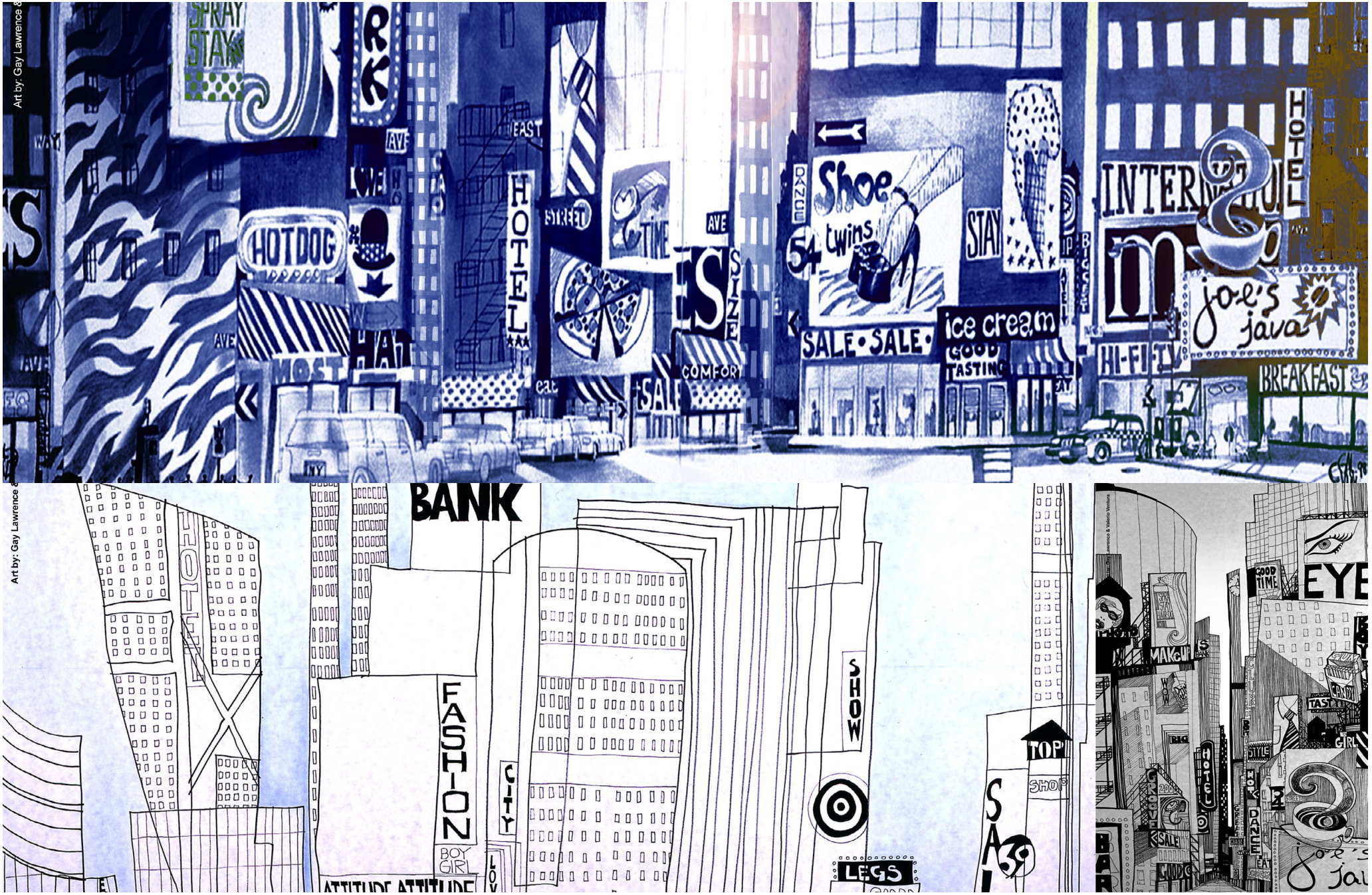


Visualization for Big City / Valerio Ventura

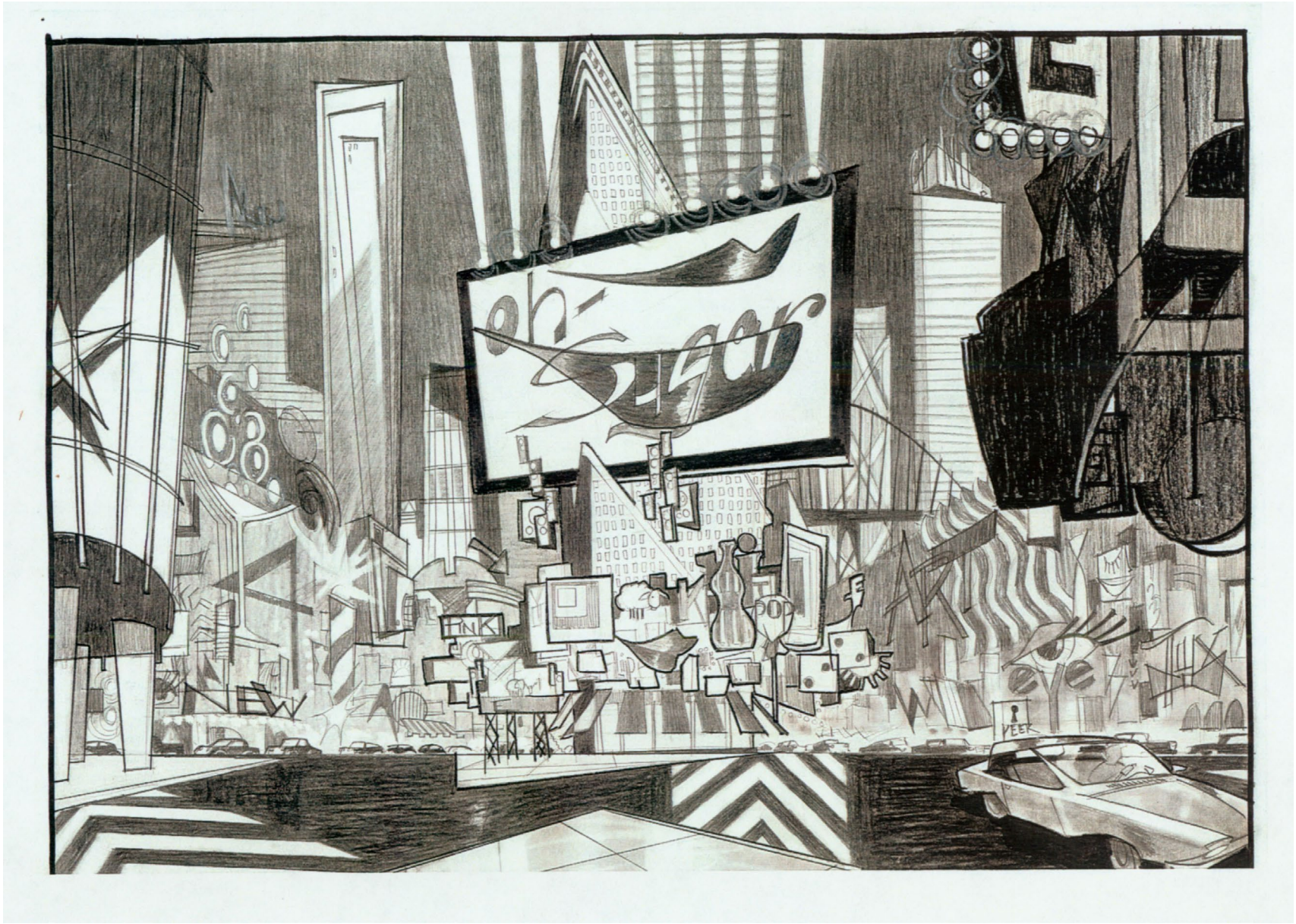

PARTY
CIAO
SPRAY
STAY
BIG CITY
EXTRAORDINARY
HOTEL
HOT HOT HOT
ciao
eat
Dance Kiss
SUGAR
CAFE
Hair
WOW
EXIT
NEW
Shoe
twins
ice cream
HOTDOG
HOTEL
BELLO



Dennis Greco



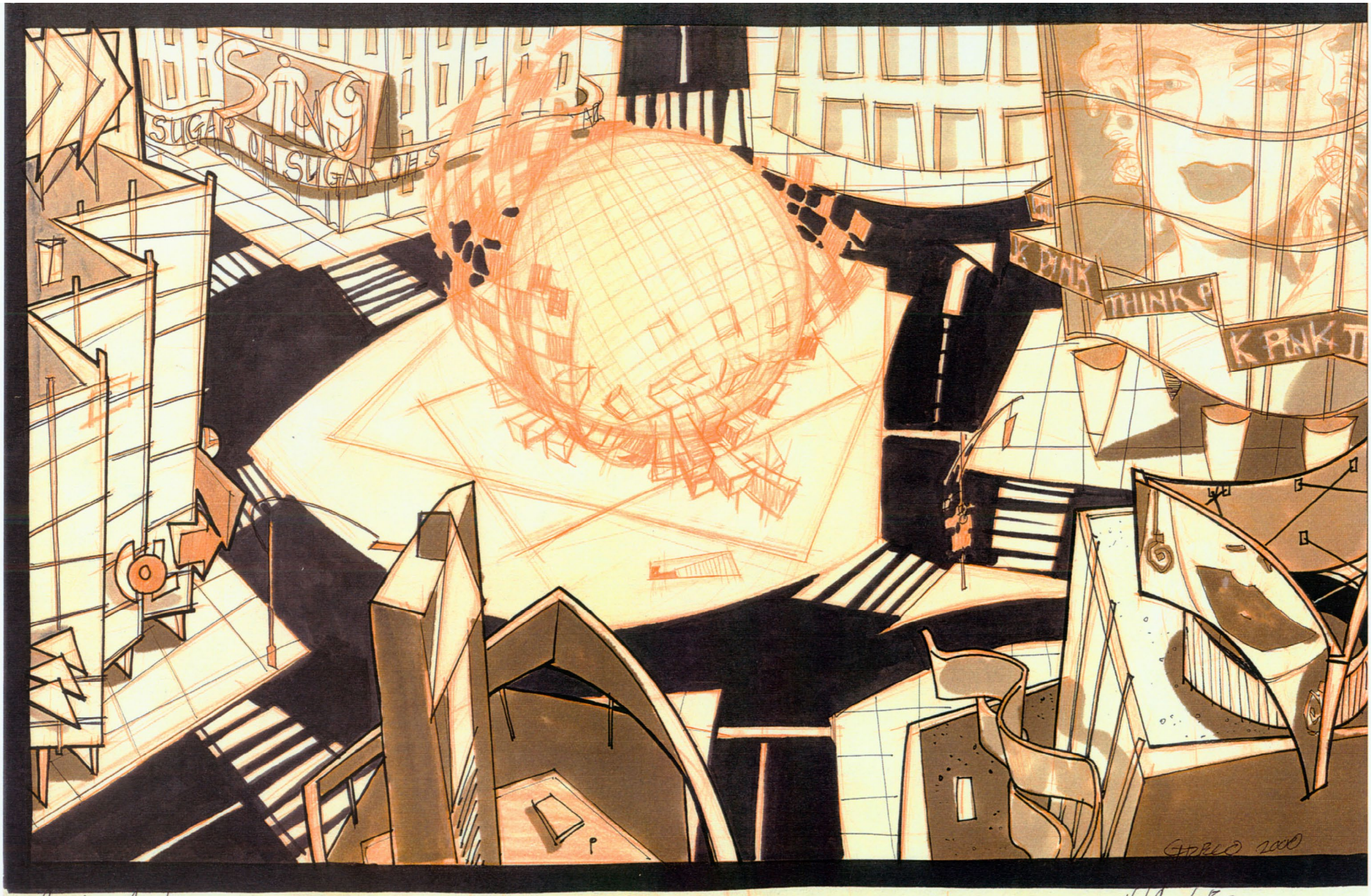
Valerio Ventura



Dennis Greco



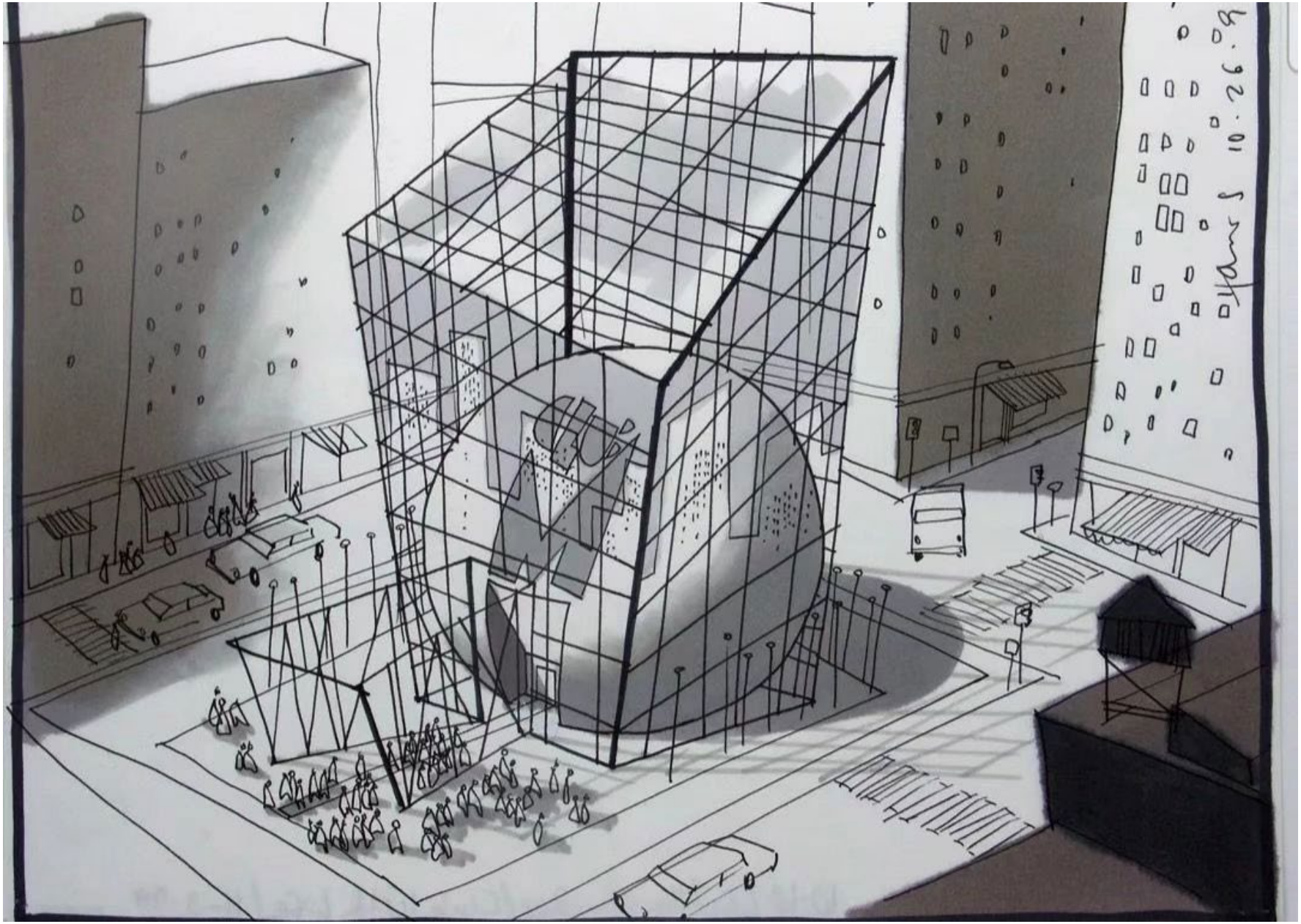
City Center



Circle Center



CITY CHASE



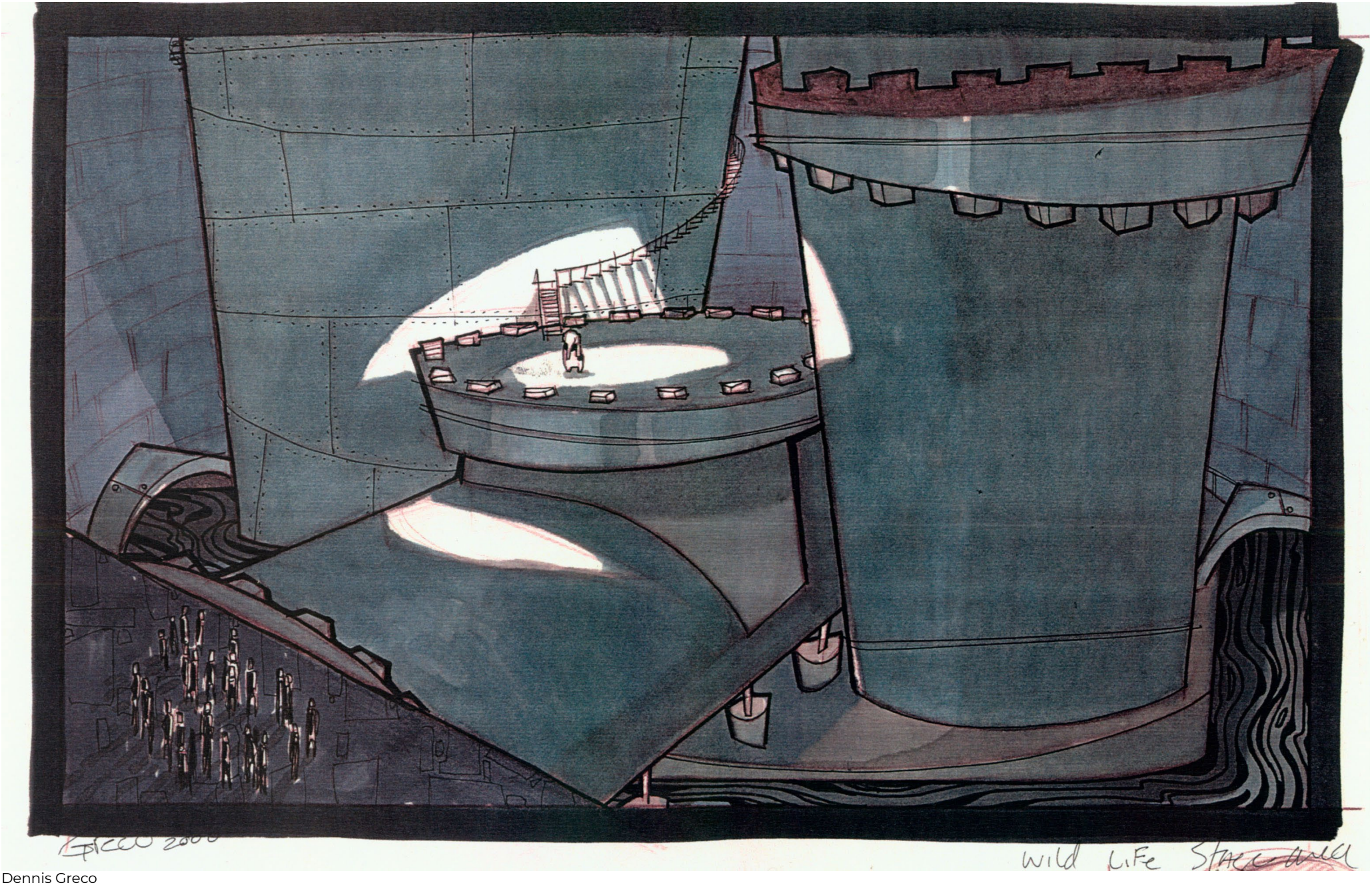
Hans Bacher



wild life



Visualization for the Sewer / Mac George



Dennis Greco



Hans Bacher

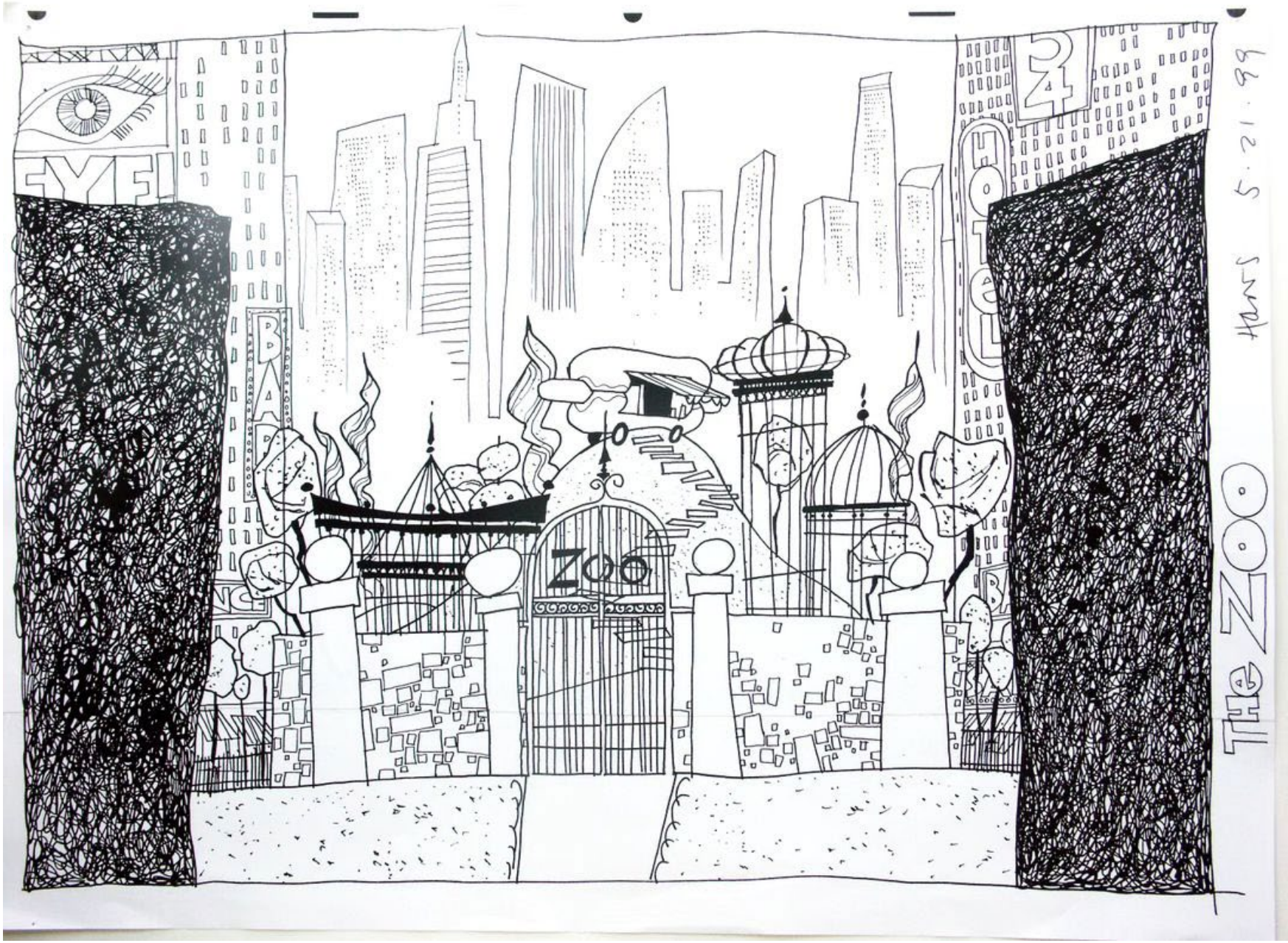

CLUB



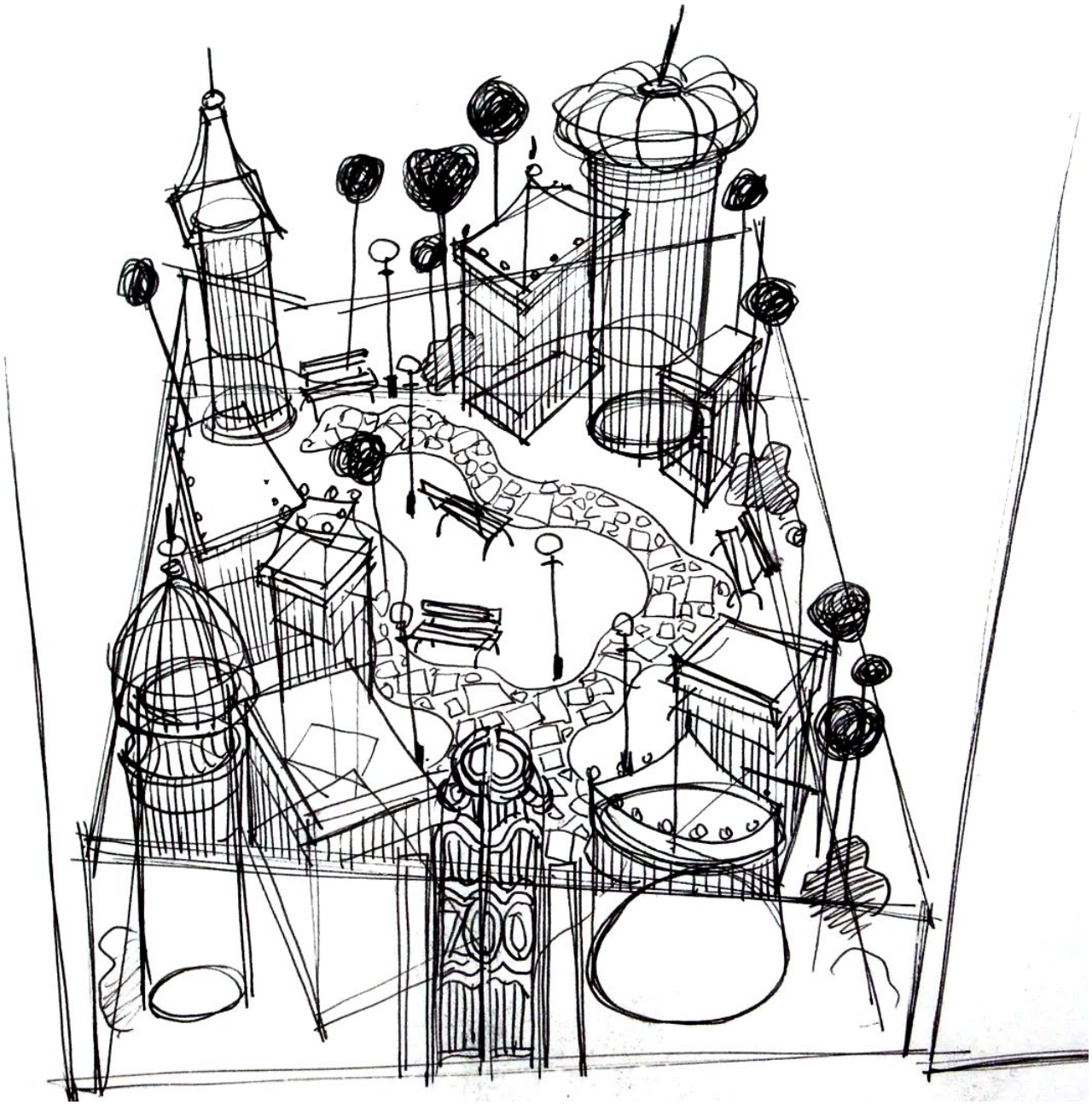








Visualization for Big City Zoo / Hans Bacher




LUB
UH SUGAR
GREEN ISLAND — FRAMED BY TALL BUILDINGS
PRODUCTION DESIGN


ZOO


EL

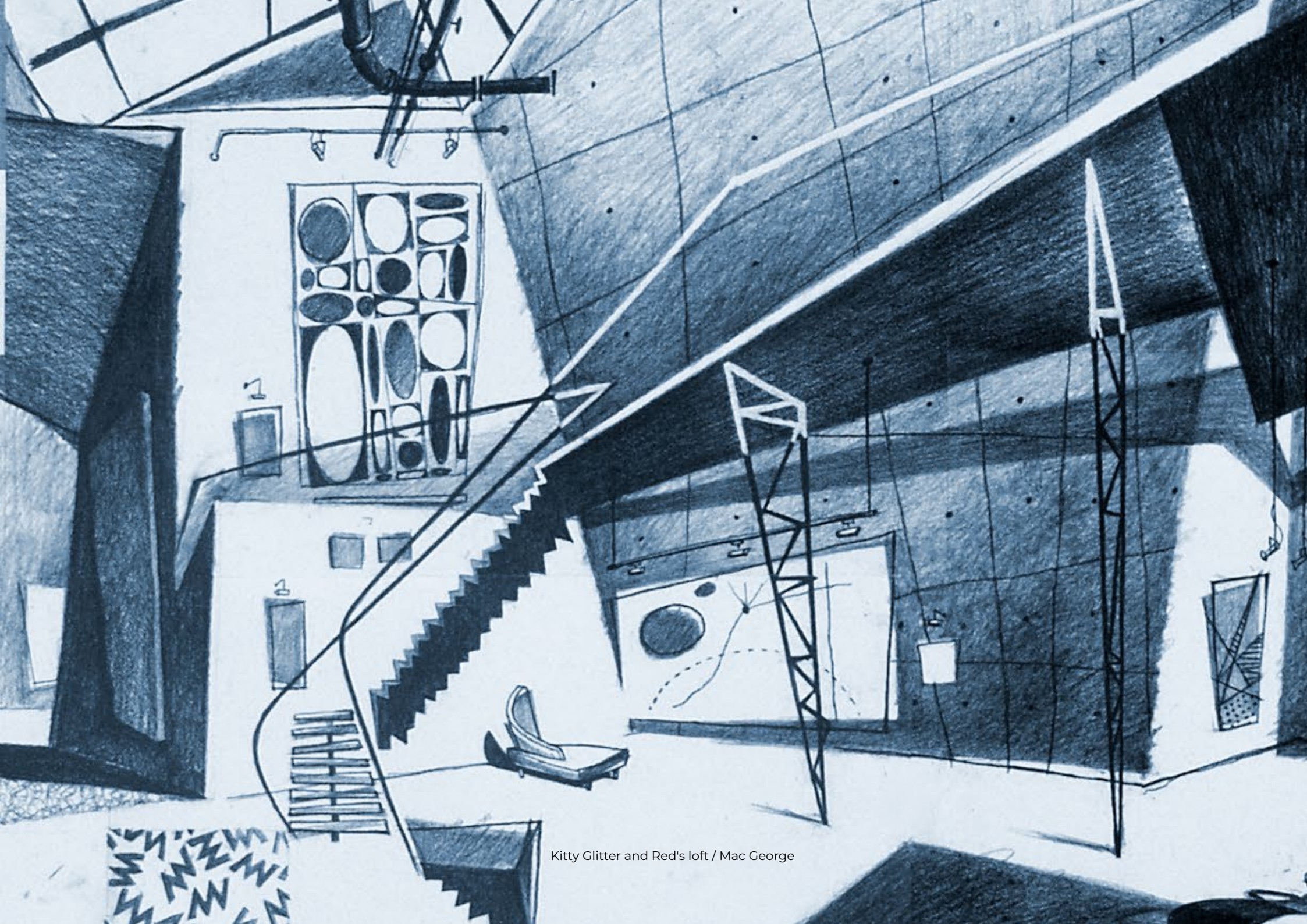




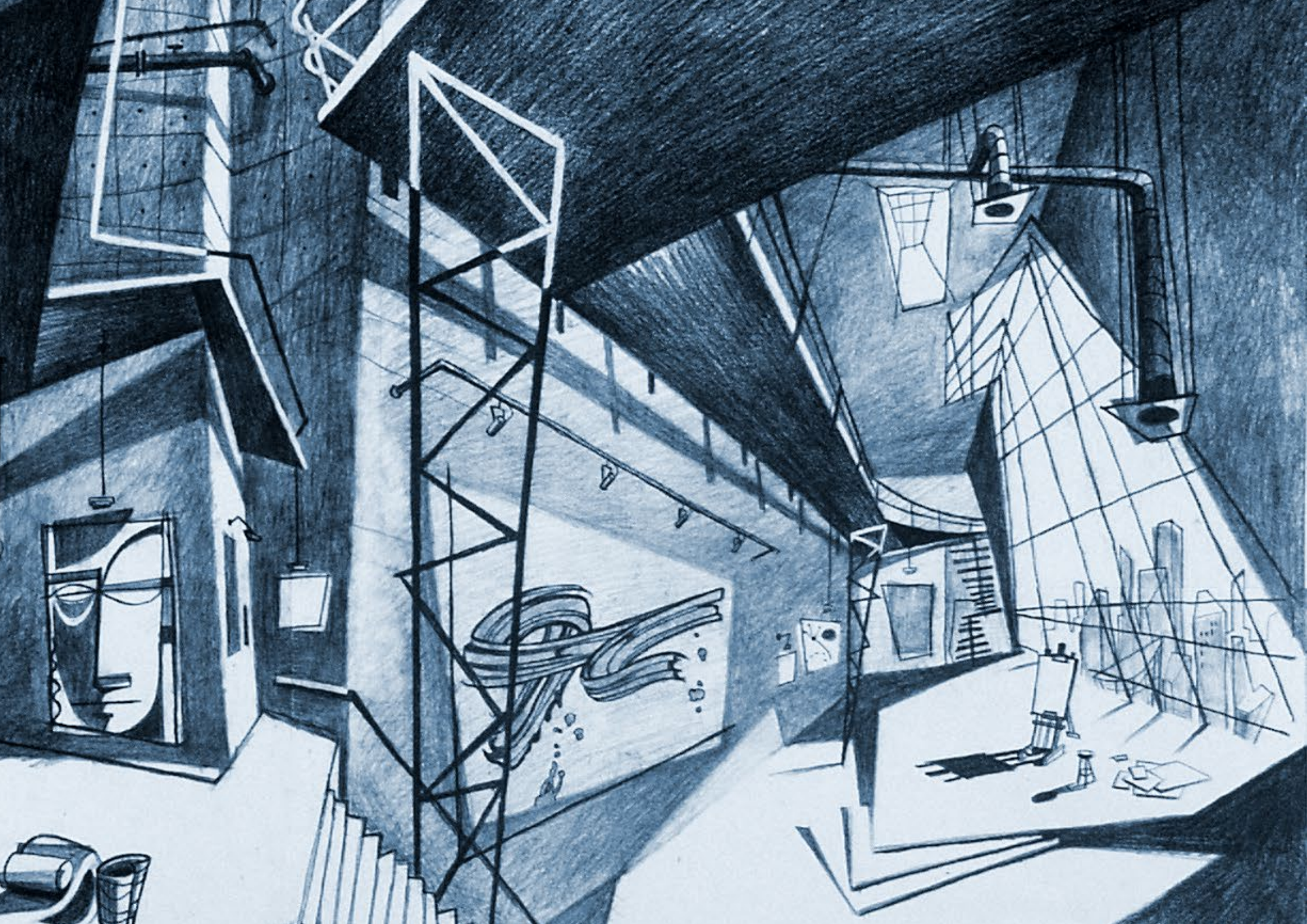


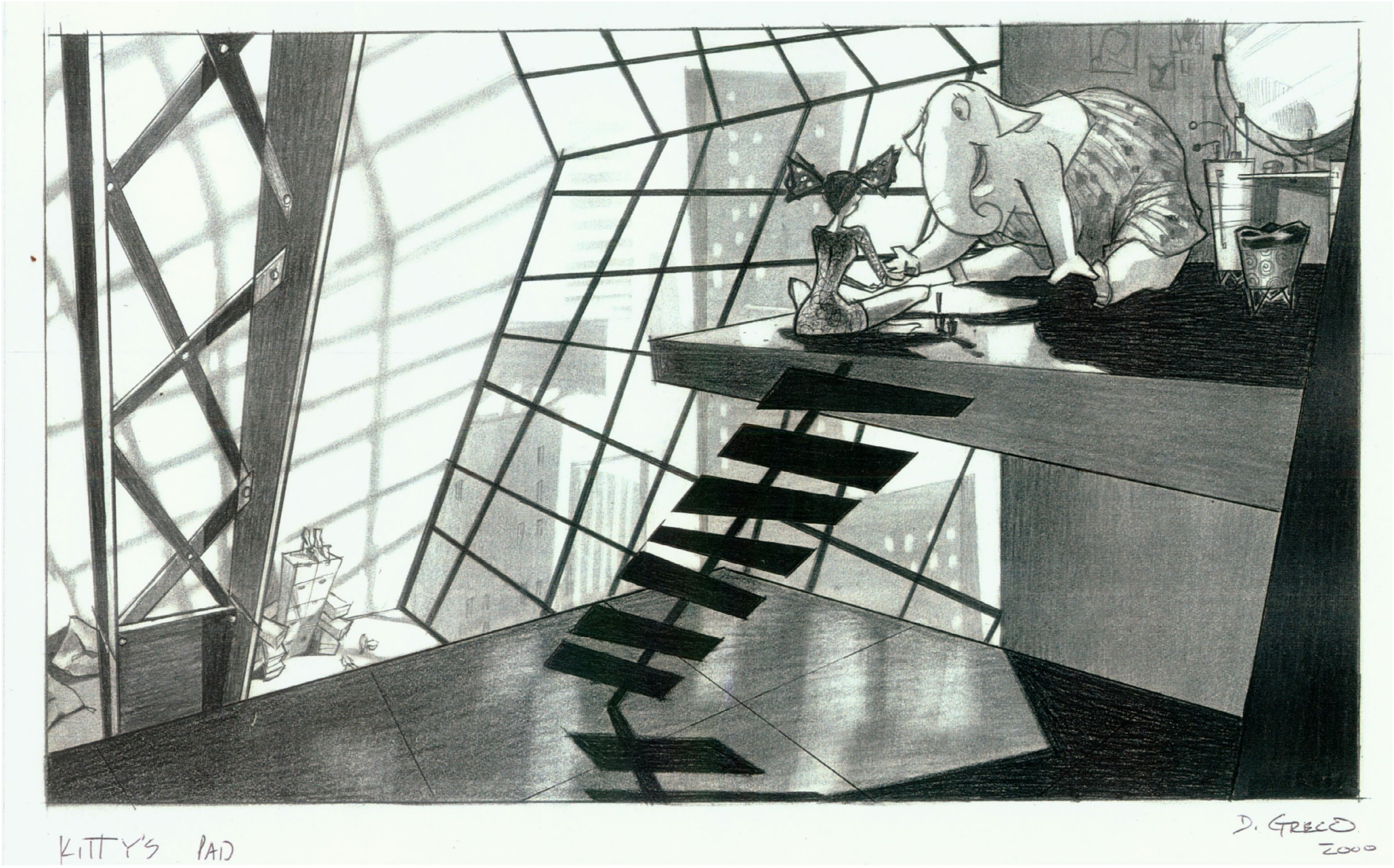
Gay Lawrence and Valerio Ventura

Art by: Gay Lawrence & Valerio Ventura

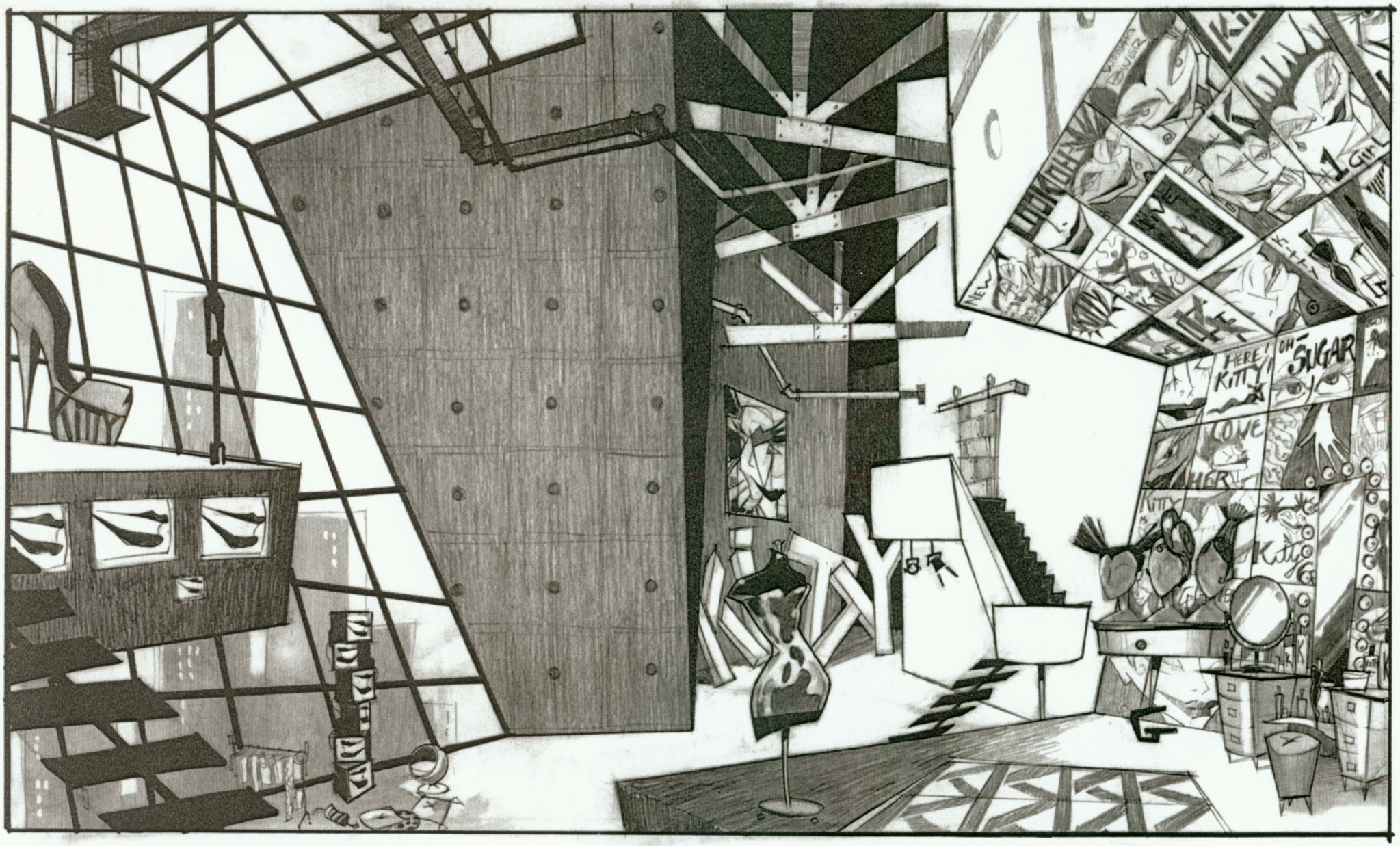


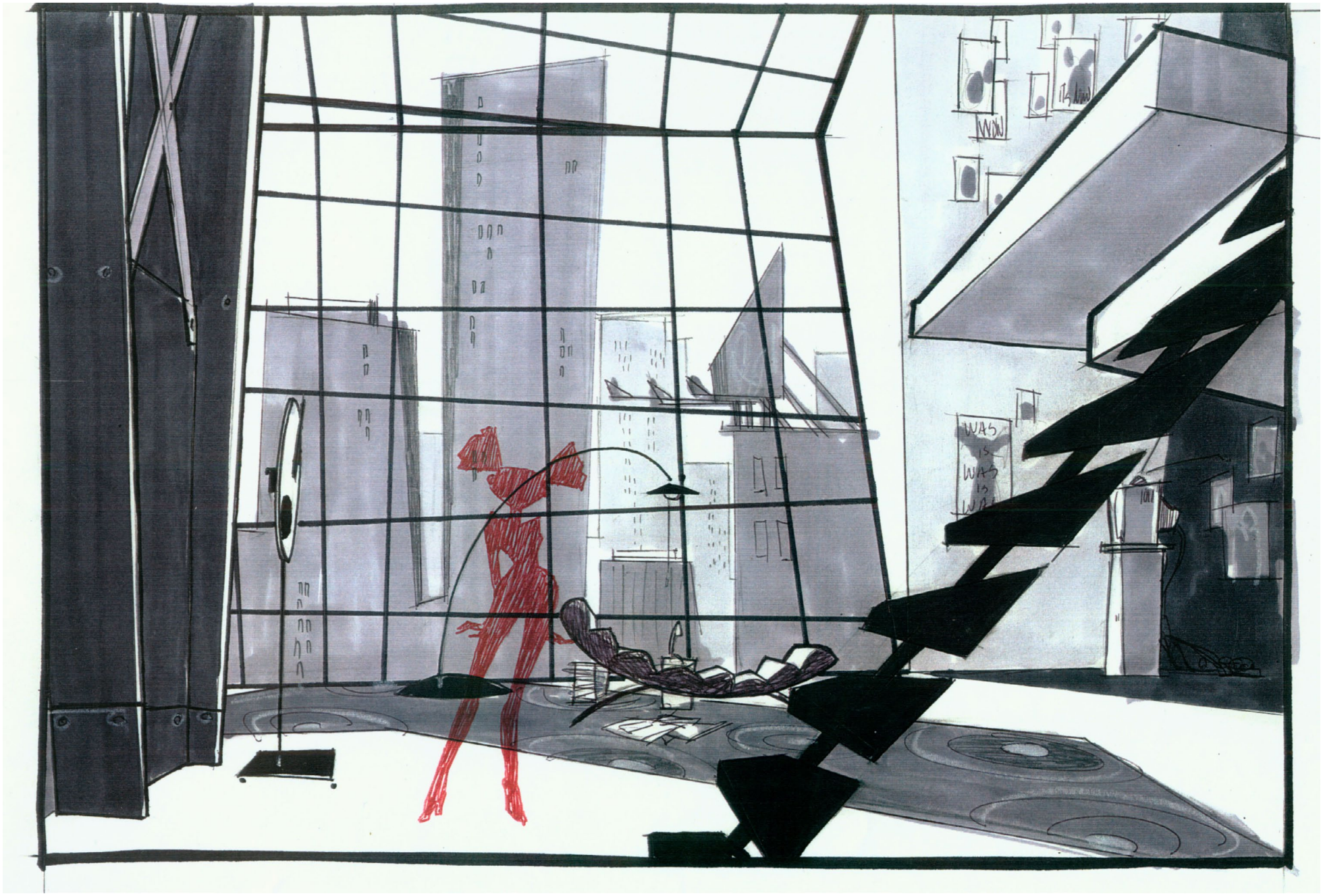
Kitty Glitter and Red's loft / Mac George





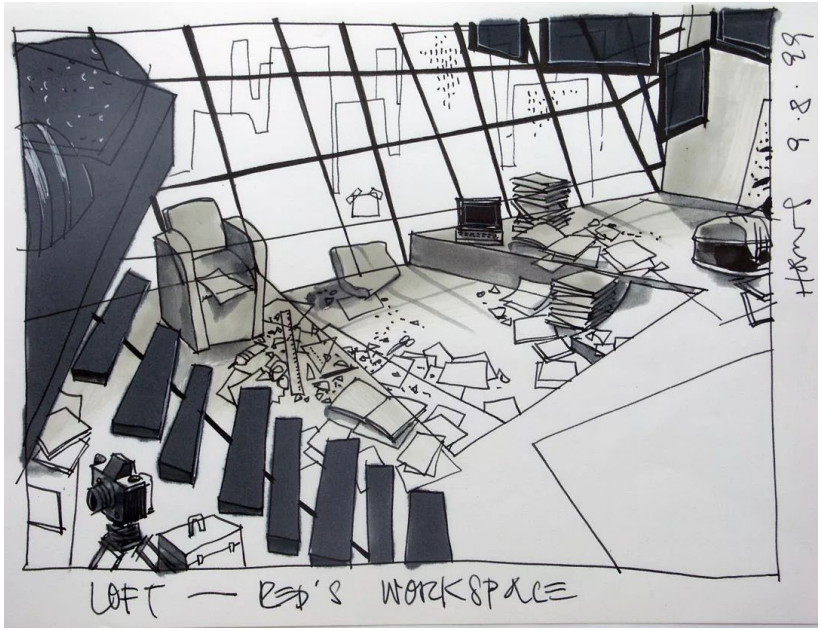
Dennis Grecco


HERE KITTY!
OH SUGAR
COME
HER
Kitty





LOFT - KITTY'S SHOE

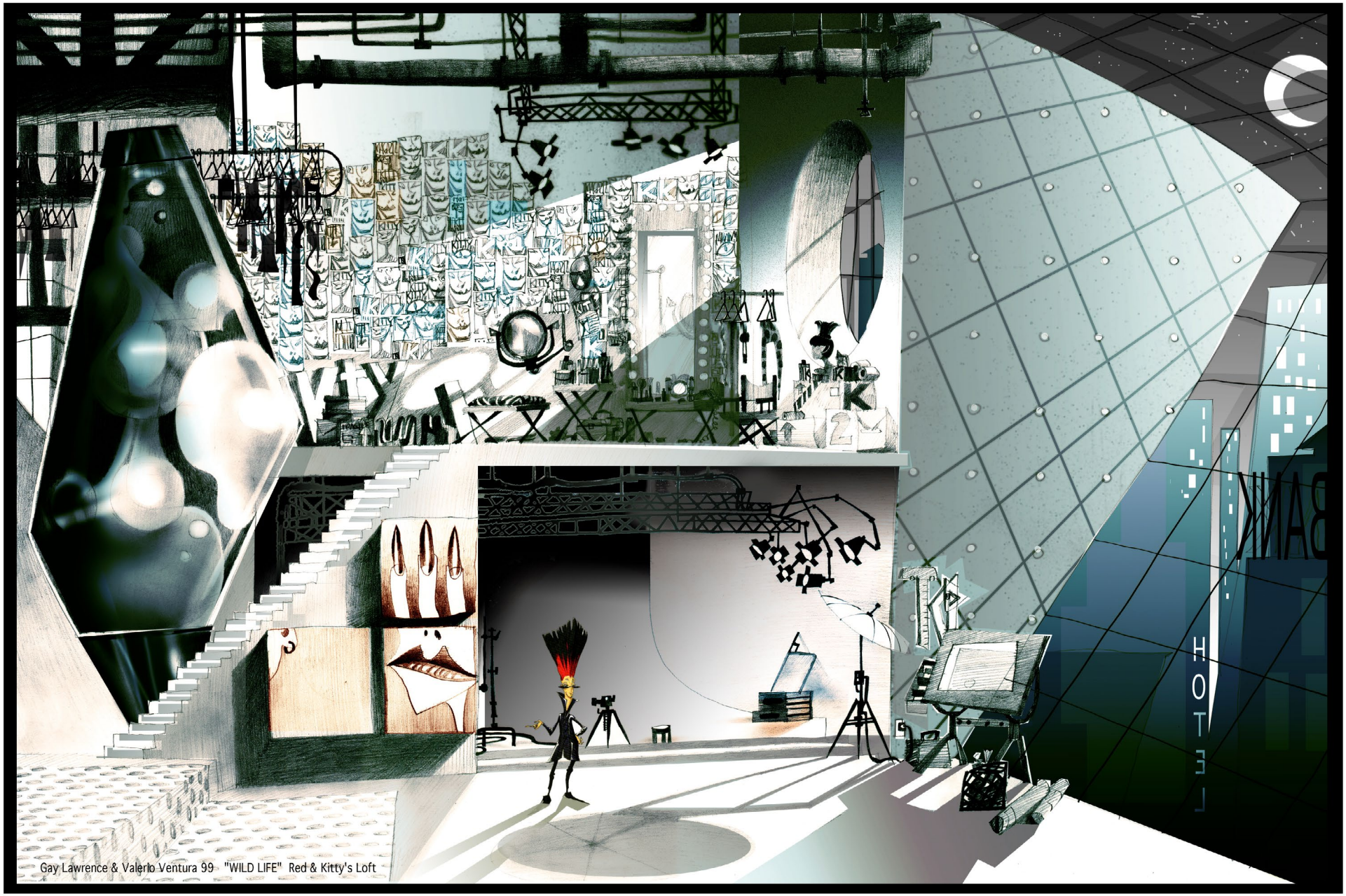


LOFT — ED'S WORKSPACE



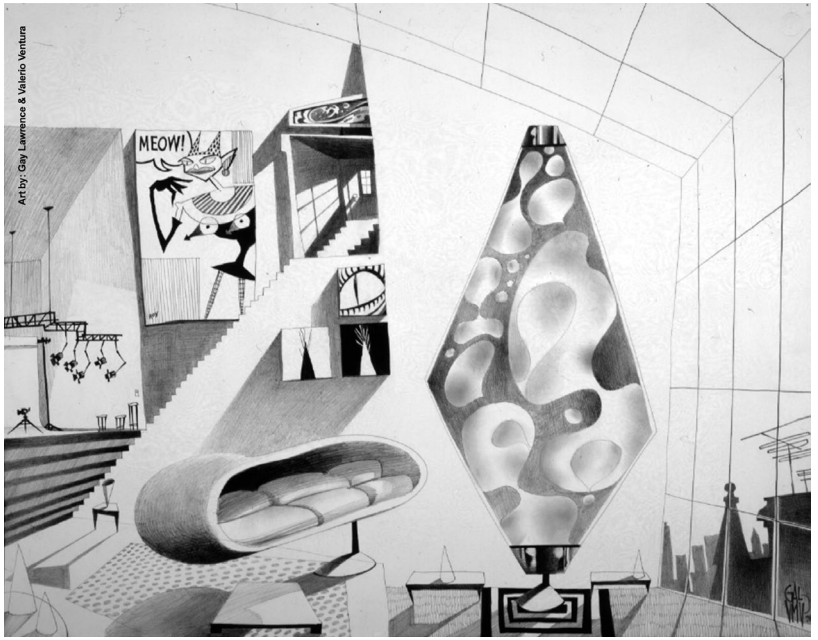
KITTY'S MAKE-UP CORNER

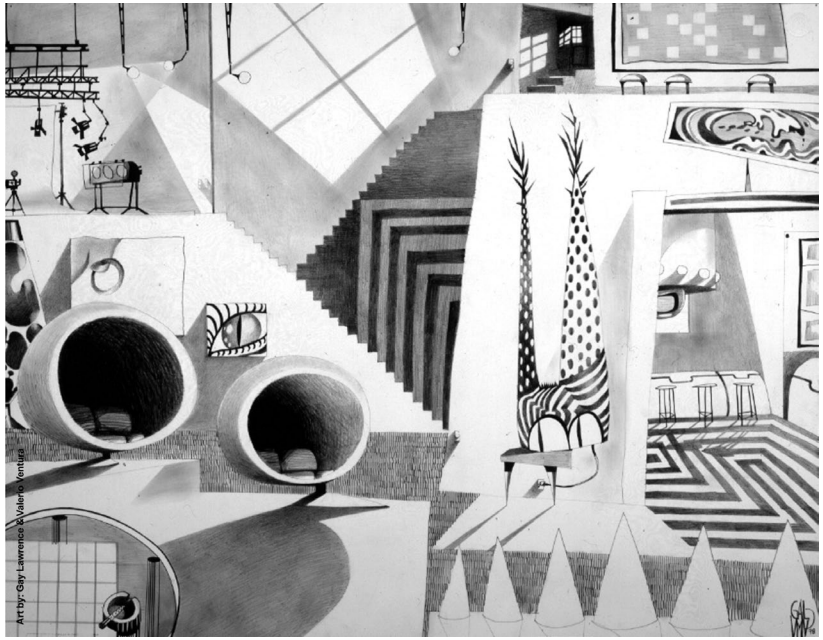




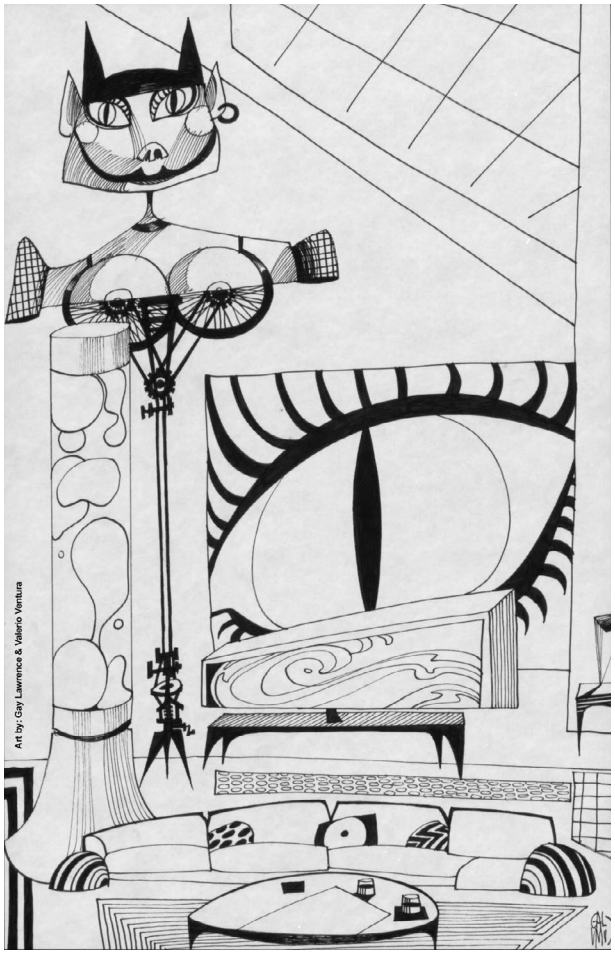
Gay Lawrence and Valerio Ventura

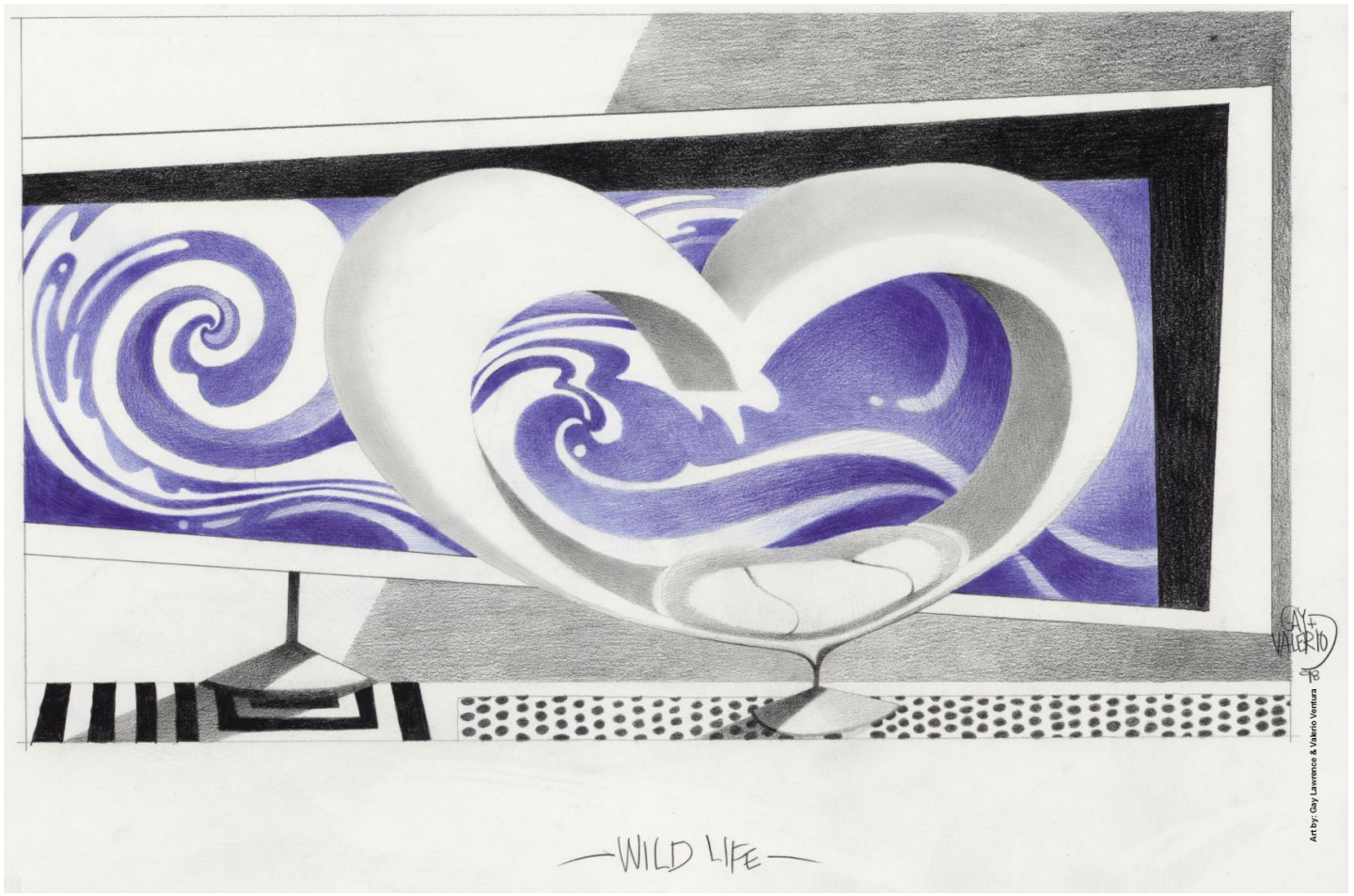

KITTY
Art by: Gay Lawrence & Valerio Ventura

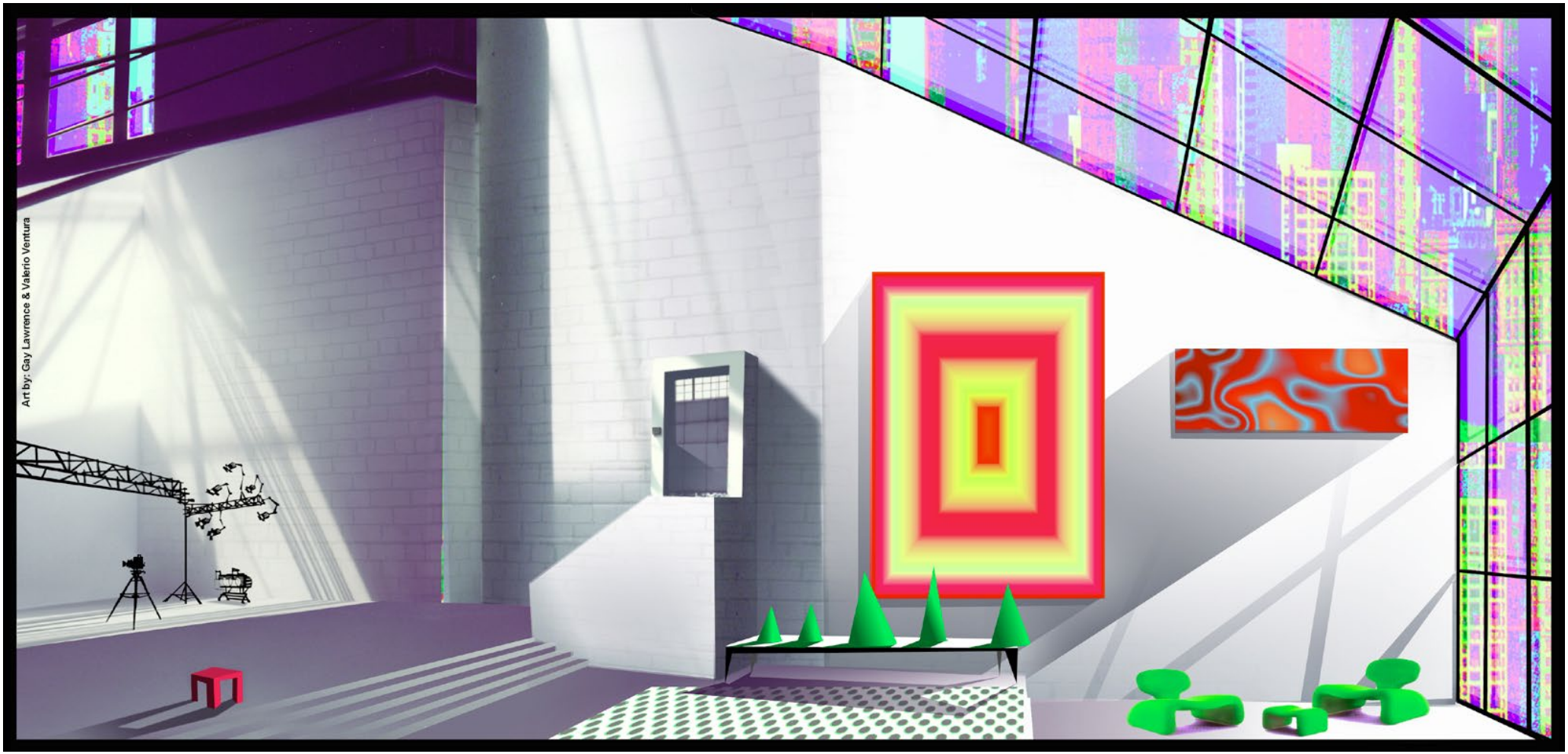

MEOW!
Art by: Gay Lawrence & Valerio Ventura

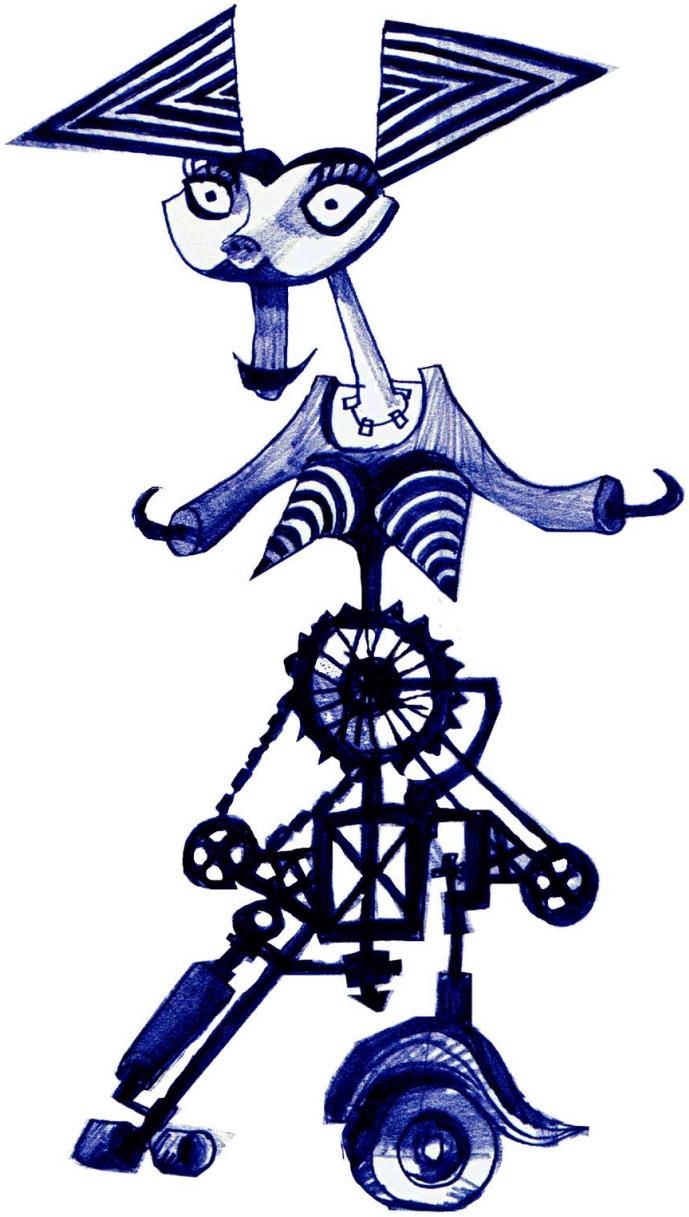

Art by: Gay Lawrence & Valerio Ventura


Art by: Gay Lawrence & Valerio Ventura


Art by: Gay Lawrence & Valerio Ventura


—WILD LIFE—
GAY + VALERIO
'78
Art by: Gay Lawrence & Valerio Ventura


Art by: Gay Lawrence & Valerio Ventura



Art by: Gay Lawrence & Valerio Ventura

Kitty loft sculpture / Gay Lawrence and Valerio Ventura



Visual development / Hans Bacher



Howard Baker

AMERICAN dog



WALT DISNEY ANIMATION STUDIOS

PRODUCTION:
2003-2006

BUDGET:
N/A

REWORKED

DUE TO CREATIVE DIFFERENCES

Written by Springy, edited by Ziggy

American Dog was a project by Chris Sanders, creator of Lilo and Stitch. Henry (John Travolta), a dog playing the lead role in a popular spy television series called American Dog and trained to follow every command, manages to get himself lost and on a train heading to Nevada. There, he enters a radioactive gas station where a cat named Spig (Mario Cantone) and a rabbit named Mr. Buttons (Thomas Haden Church) Realizing that Henry is a celebrity, the duo take Henry on a road trip back to the studio for the reward money, during which they come across a variety of other characters such as Vegas waitress Jo Knight and a former carnival trapeze artist called The Lady in Black. American Dog would have revolved around Henry discovering his dog-self and eventually becoming a true hero during the film's climax when he saves lives during a tornado.

The production of the movie was seemingly doomed from the start as Eisner did not like the script and American Dog allegedly went through 2 years of "fussing" by then-president David Sainton. After Iger's takeover of Disney and the Pixar buyout, John Lasseter looked over the film and gave suggestions, when Sanders didn't take them, he was fired from the project leading to Sanders leaving for Dreamworks and American Dog being reworked into Bolt. However, in a move that shocked many within Disney, Lasseter allowed Sanders to keep the character designs he created for American Dog, leading to the cat character being reused for Sanders' webcomic, Kiskaloo. Allegedly, this movie had one of the most divisive plots for the crew at Disney. Ed Catmull described the character of Ruthie as a piece of contention, Lasseter disliked how the animal characters did not act like the animals they were based off of and could not rationalize their actions (for example, Henry both knowing and not knowing how to drive), as well as other alleged insiders disliking the plot with one commentator describing it as something out of Spike TV. However, others such as Mark Anthony Austin, Daniel Chong, and John Stanford defended the film, looking back on the unique plot fondly.

HENRY

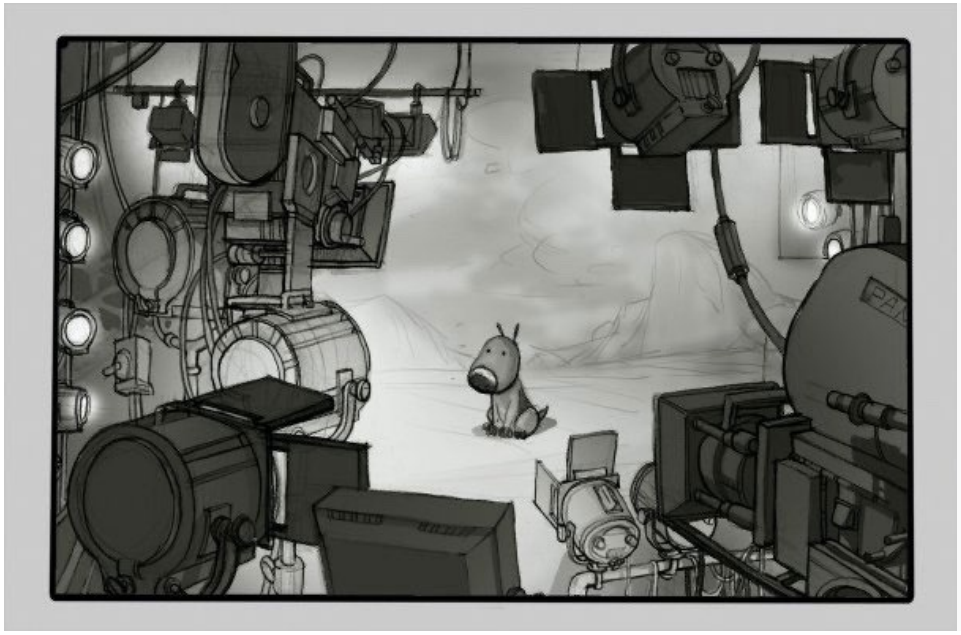


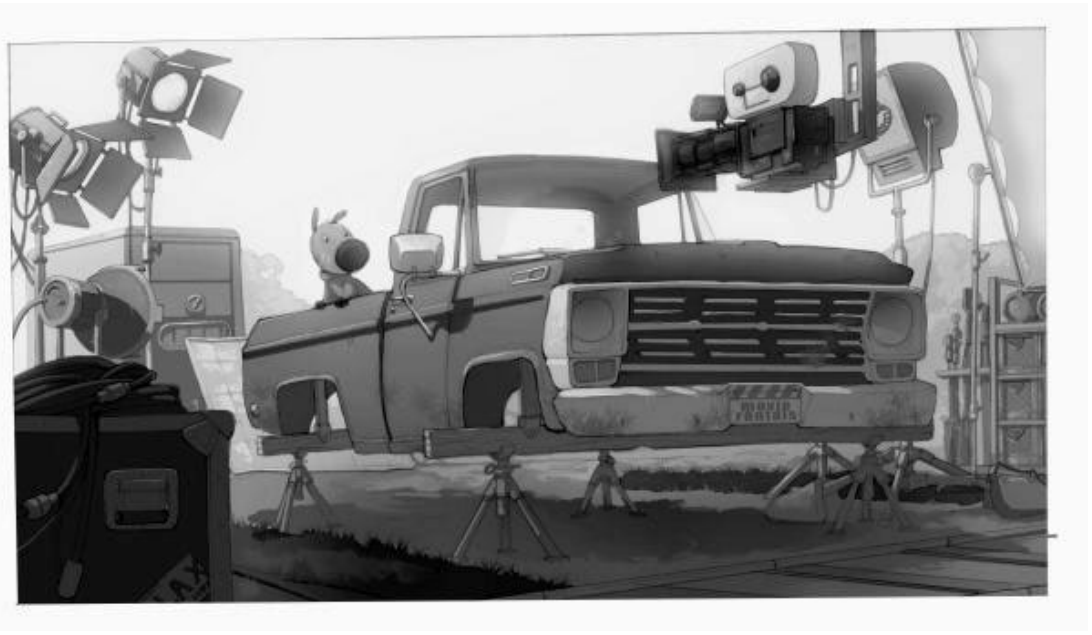
Character design / Chris Sanders





Visual development / Paul Felix





Visual development / Brian Kesinger



Pre-visualization / Gregorio Miller





Visual development / Unknown (left), Ric Sluiter (right)





Pre-visualization / Mike Gabriel











Animation test / Walt Disney Studios

PLAY





3D model / Hal Lewis



Visual development / Ric Sluiter



Pre-visualization / Ric Sluiter



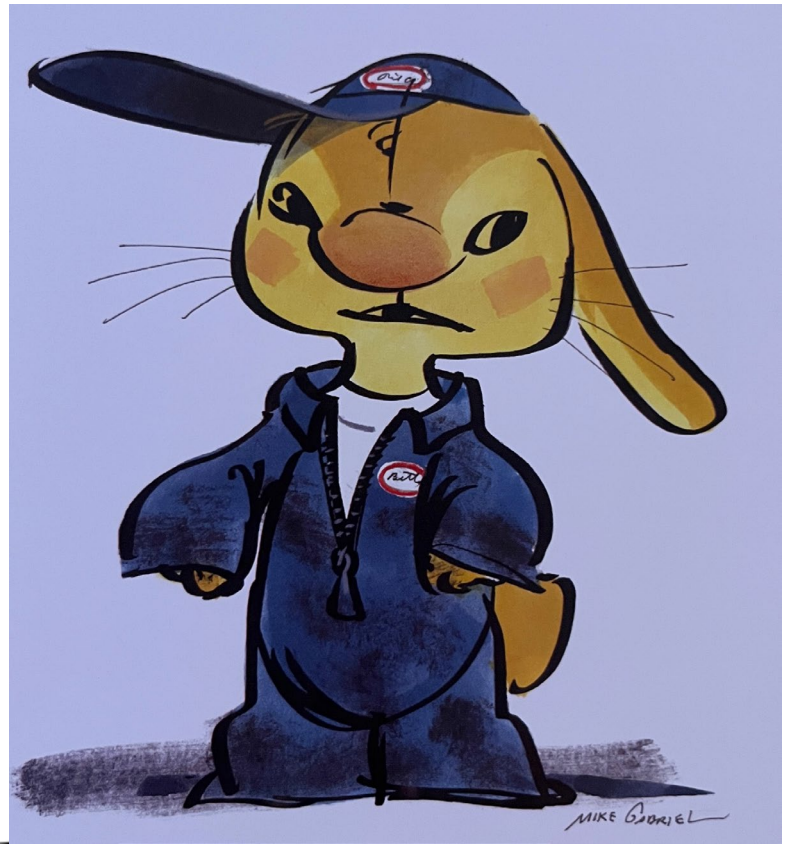
SPIG & MR. BUTTONS

Spig and Mr. Buttons live in an decripit, radioactive gas station near something similar to Area 51. There, they save money in the dinosaur that decorates the awning in hopes of starting a new life. The two earn money by sand on their body as a disguise to make it look like they have facial hair, go out, pump gas, and sell it to any tourists passing through.

Due to the radioactivity, they have the ability to talk and, initially, Mr. Buttons was ten times his original size. Spig struggles to trust anyone, while Mr. Buttons has a much more compassionate personality. Ironically, Henry perfers the company of Spig due to his need to be commanded and have a place, which Spig has no problem telling him where to go or what to do.



Character design / Chris Sanders



Character exploration / Mike Gabriel



Pre-visualization / Ric Sluiter



Character exploration / Gregio Miller



Pre-visualization / Ric Sluiter



Pre-visualization / Gregorio Miller





Pre-visualization / Unknown



Originally, Mr. Buttons was a incredibly large rabbit due to a exposure to radioactivity. Not a ot is known about this version of the story,.



Pre-visualization / Sean Eckols



Pre-visualization / Brian Kesinger

RUTHIE

Exposed to radiation for decades, Ruthie, while appearing as a 4 year old girl scout, is actually a 60 year old zombie. Coming out every night she goes to sell her rotting decades old cookies. The cookies, however, are a ploy to get her inside and wreck havoc on whoever decides to let her in.

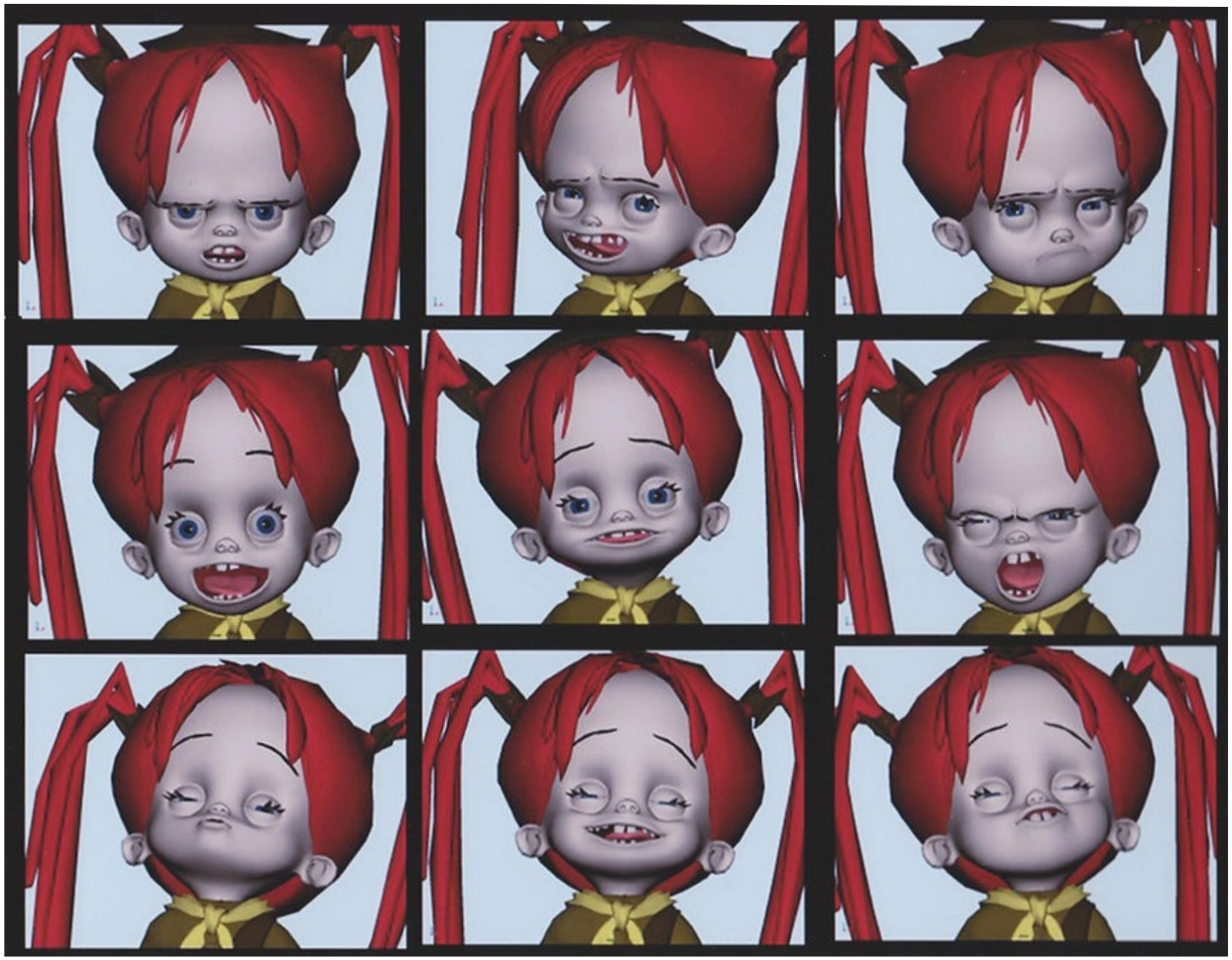
Having inhabited the area where Spig and Mr. Buttons have lived for years, they've grown used to having to hide from her. However when she attempts to come in when Henry is staying, Henry lets her in immediately after she only asks to. Chaos ensues, the gas station is destroyed and their savings are incinerated. The group flee in a car from the station and, after discovering there's a large reward for anyone who returns Henry, they decide to make their way to return him. Ruthie's presence in the story seems to end here.



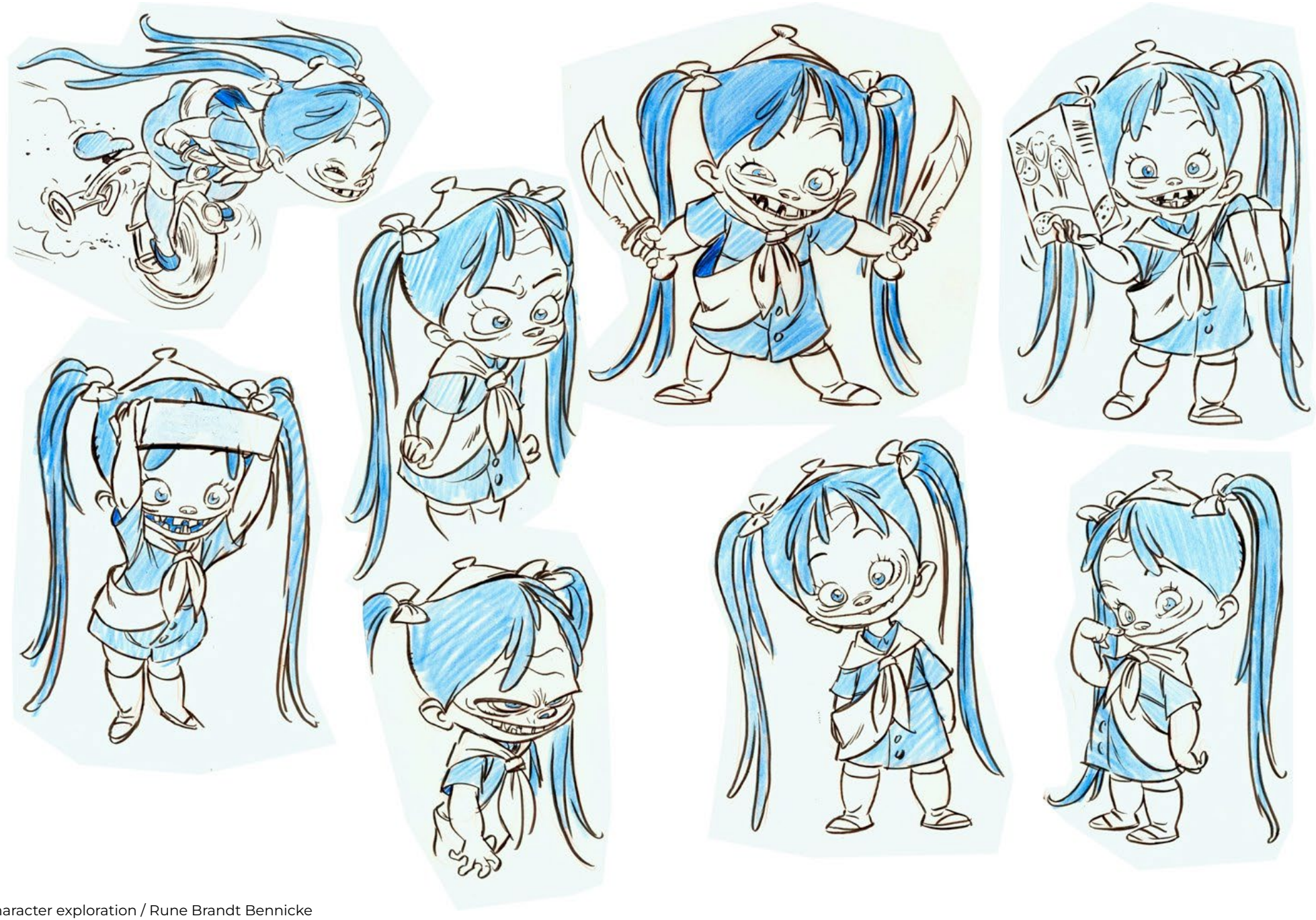
Character exploration / Mark Austin



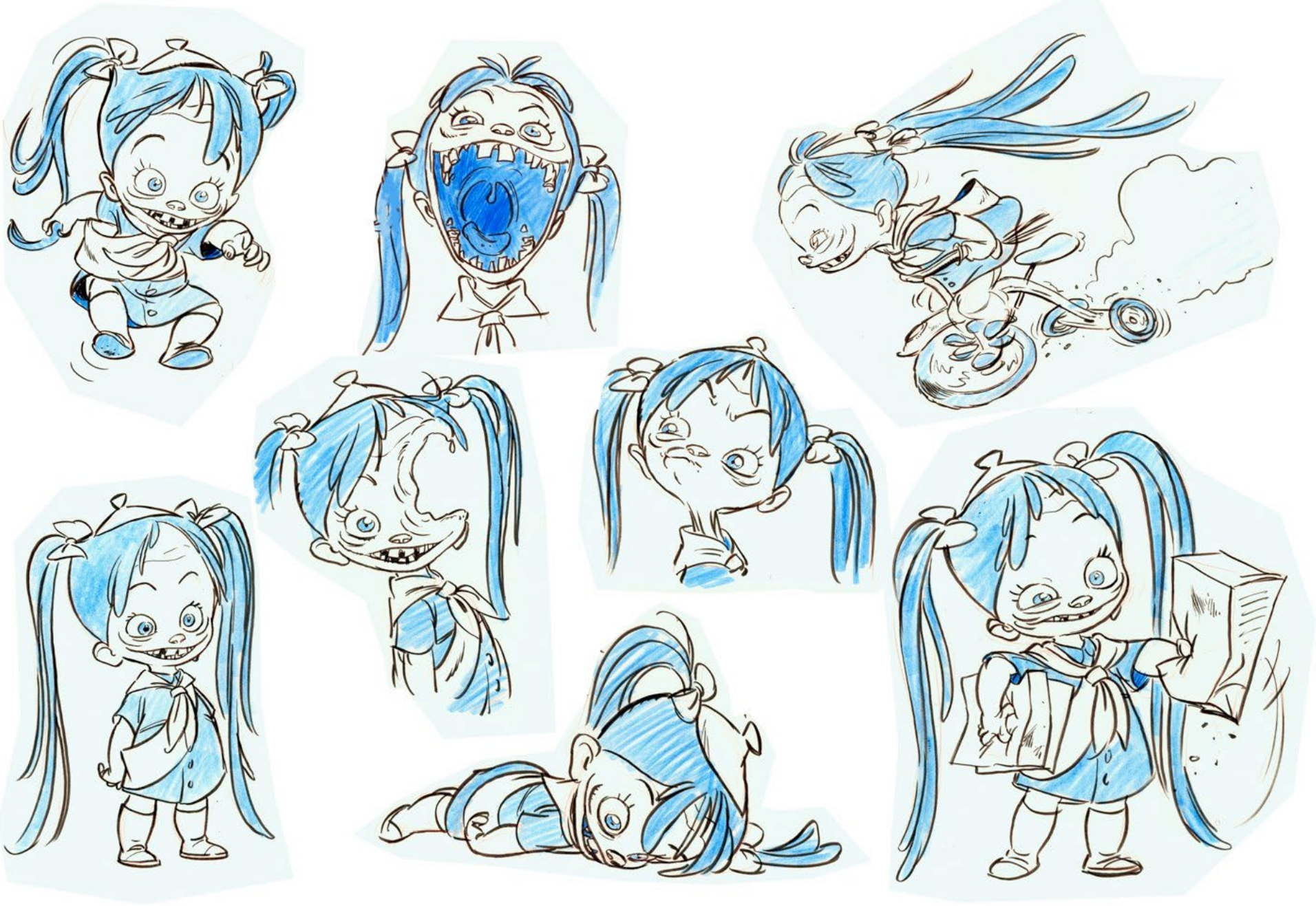
3D model / Raffaello Vecchione



Animation test / Mark Austin



Character exploration / Rune Brandt Bennicke



JO NIGHT

A waitress at the Safari Inn at Las Vegas, Henry, Spig and Mr. Buttons run into her and she joins them in their road trip. An independent secret agent, Jo's car becomes an important tool (and weapon) on the groups journey while she goes off on her own.







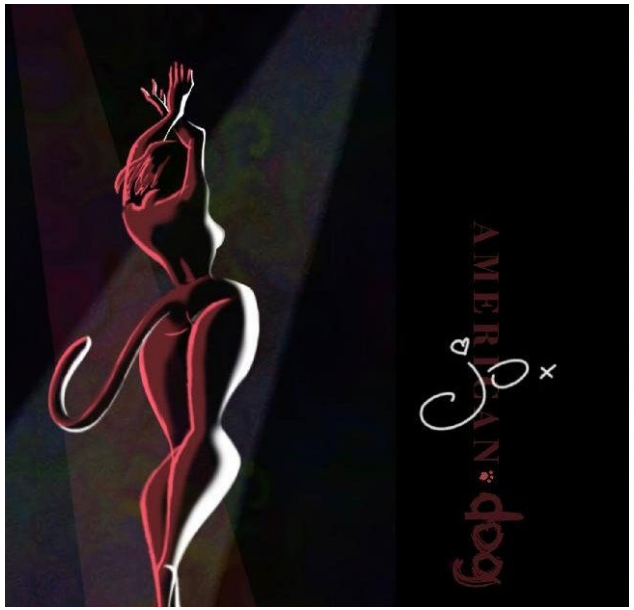
Character exploration / Mark Austin



Character exploration / Rune Brandt Bennicke







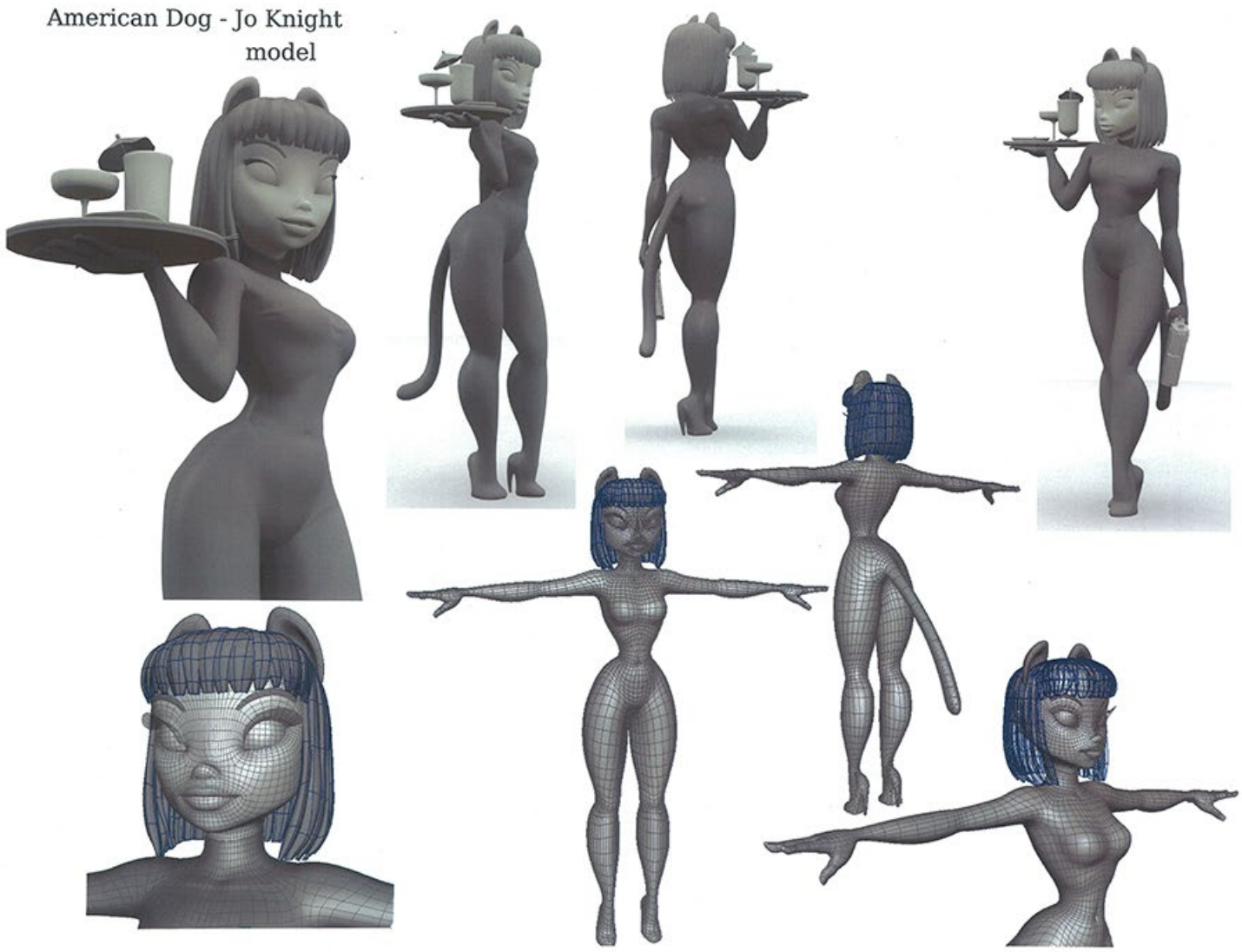




Character exploration / Mark Austin



Character exploration / Sean Eckols



3D model / James Stapp

OTHER CHARACTERS







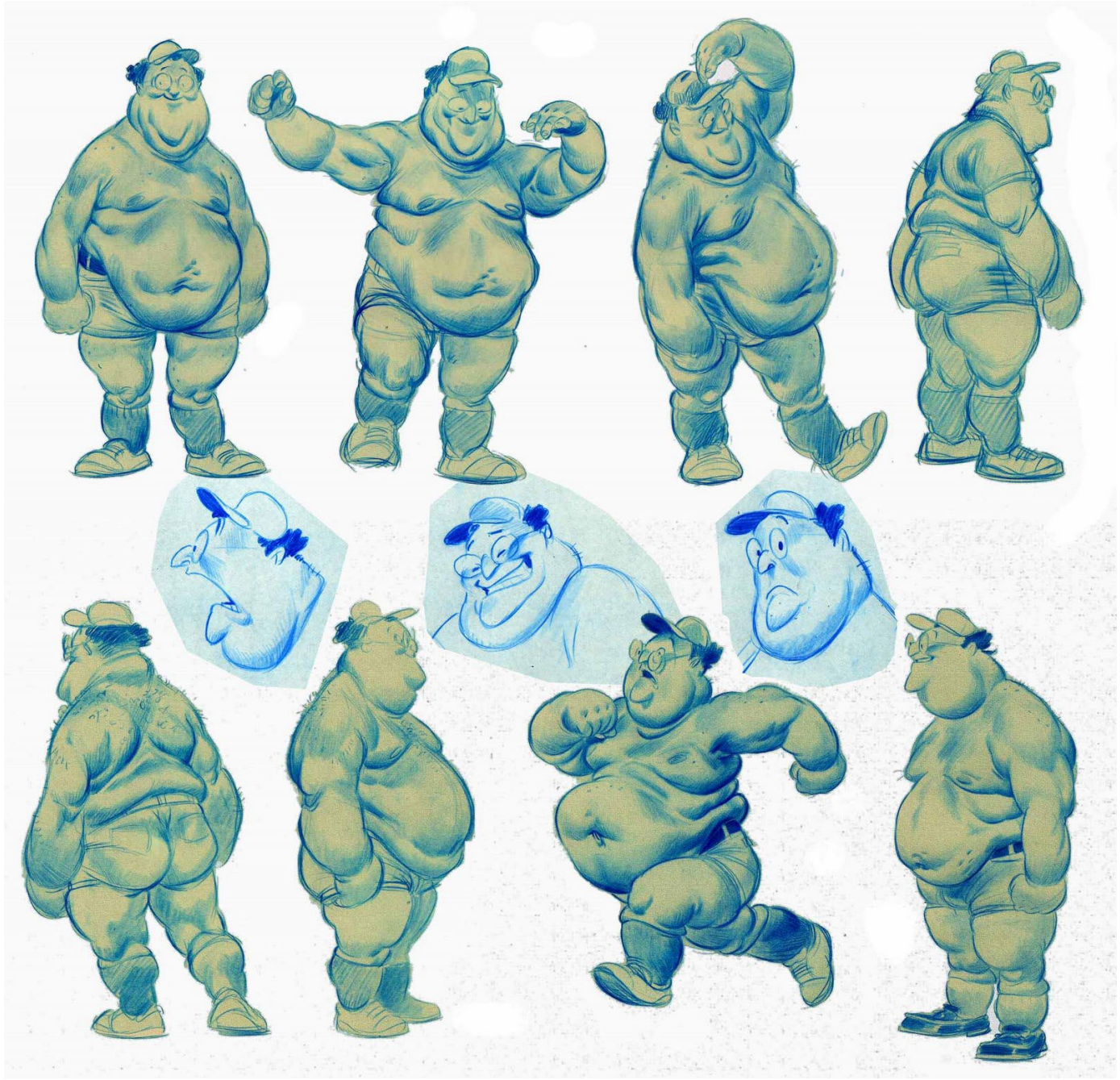
Todd (left), The Lady in Black (right)
Character exploration / Sean Eckols

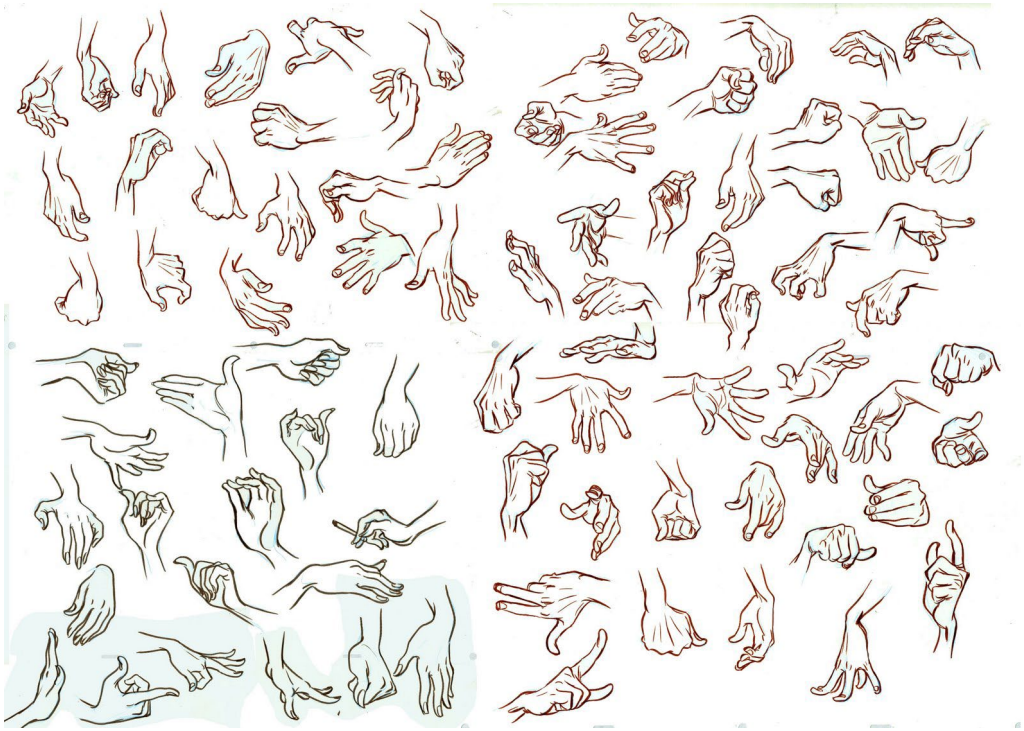


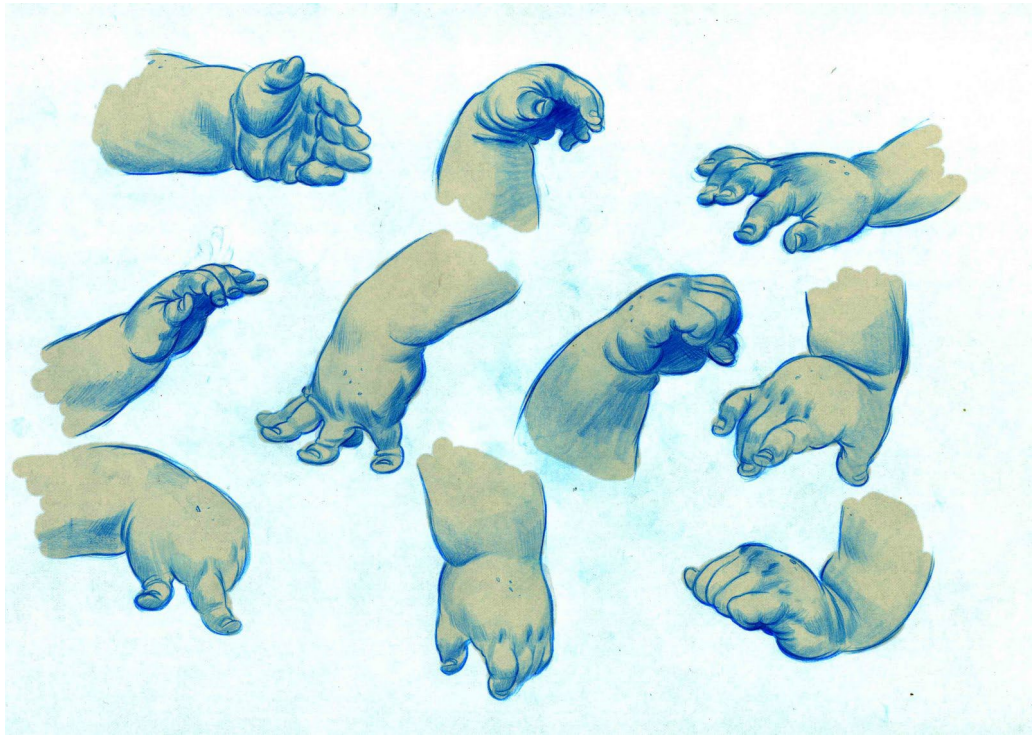
Pre-visualization / Unknown



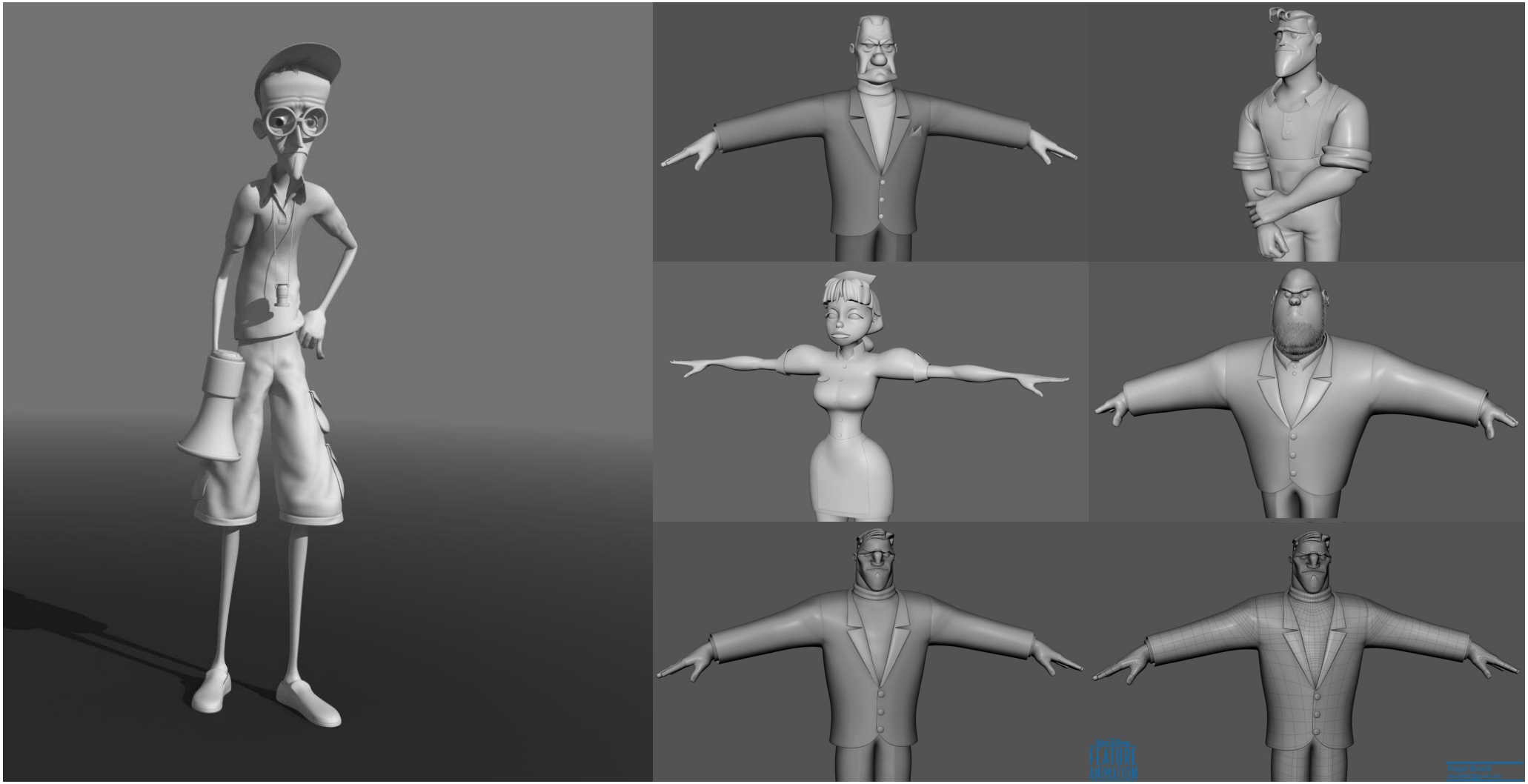
Character exploration / Rune Brandt Bennicke







Hand exploration / Rune Brandt Bennicke

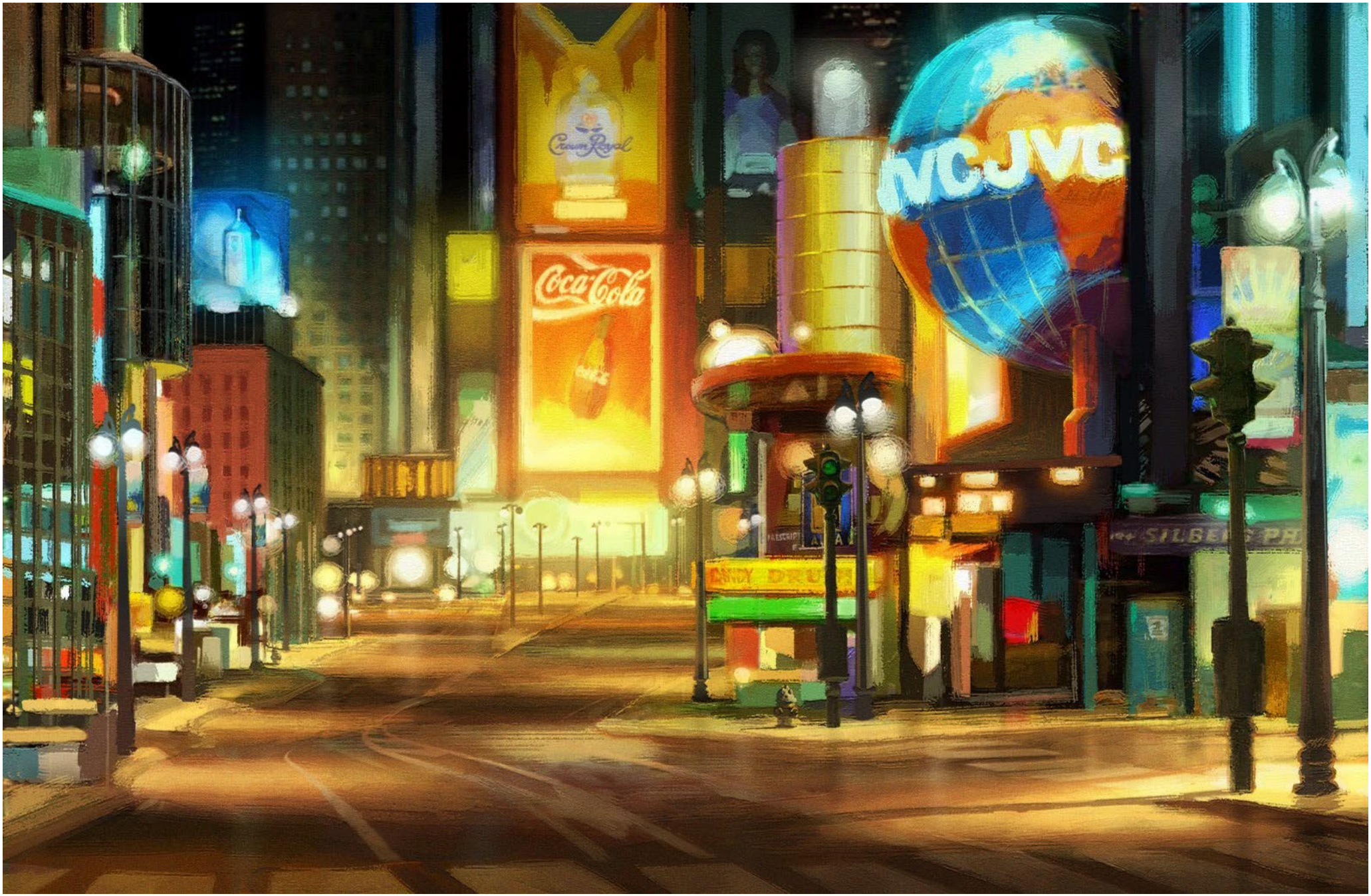


3D models / Phil Zucco (left), Roger Borelli (right)

ENVIRONMENT & PROPS



Visual development / Ric Sluiter


Crown Royal
Coca-Cola
JVC



Painterly tests / R&D Development Team



Early in development, art Director Paul Felix had the idea for American Dog to revitalize an animation tradition in having backgrounds painted. Though instead of having them done by hand and as still mattes, they would be done digitally and interactive with the animation itself.

Inspired by American paintings of rural areas, tests were conducted in how matte paintings and CG animation could be combined. Using a short test of train cars, the patio, barrel, and background were a digital matte painting while the cars were CG composited on top. This test was expanded for a more in depth with the CG itself having the effect of brush stokes. To give a sense of depth of field, brush strokes would become less detailed and thicker the farther an object is. Edges of buildings became much less clean and clear in CG and more similar to a painting where strokes can be seen past the edges.

While this effect was integrated into *Bolt*, it is much stronger in the initial few tests for American Dog.

** A more in depth description of this experiment is in The Art of Bolt.*



Visual development / Sai Ping Lok



Visual development / Laurent Bin-Mimoun



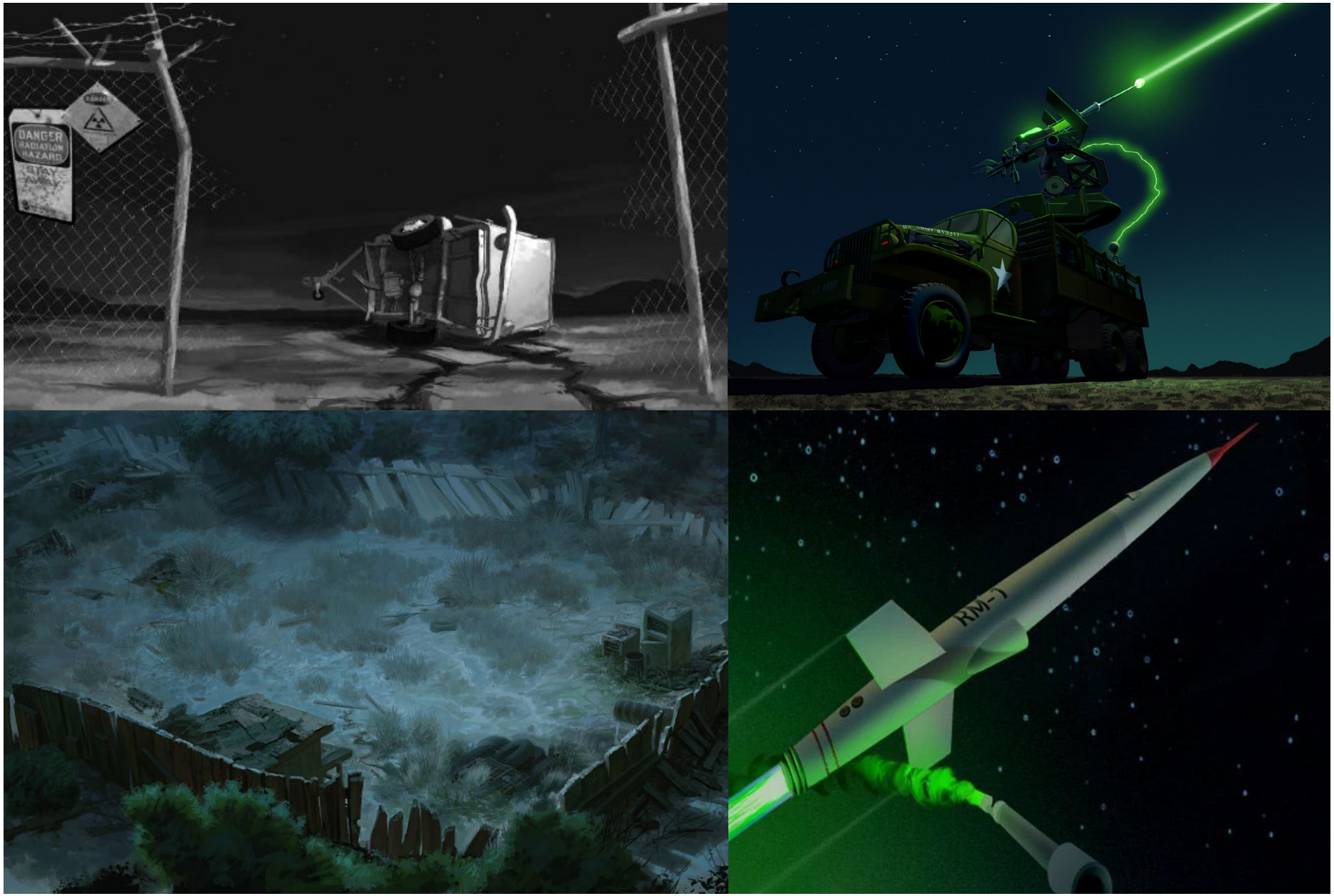


Visual development / Laurent Bin-Mimoun





Visual development / Gregorio Miller



Visual development / Brain Kesinger (top, left), Gregio Miller (top, bottom, right), Ric Sluiter (bottom, left)



Visual development / Gregorio Miller



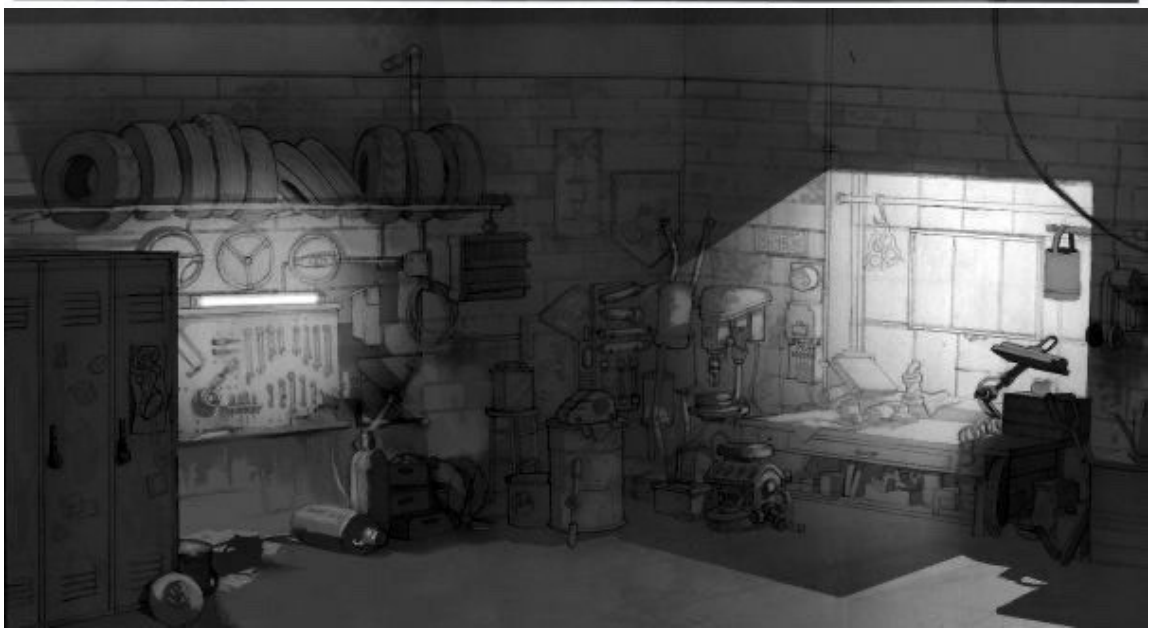


3D model / Hal Lewis

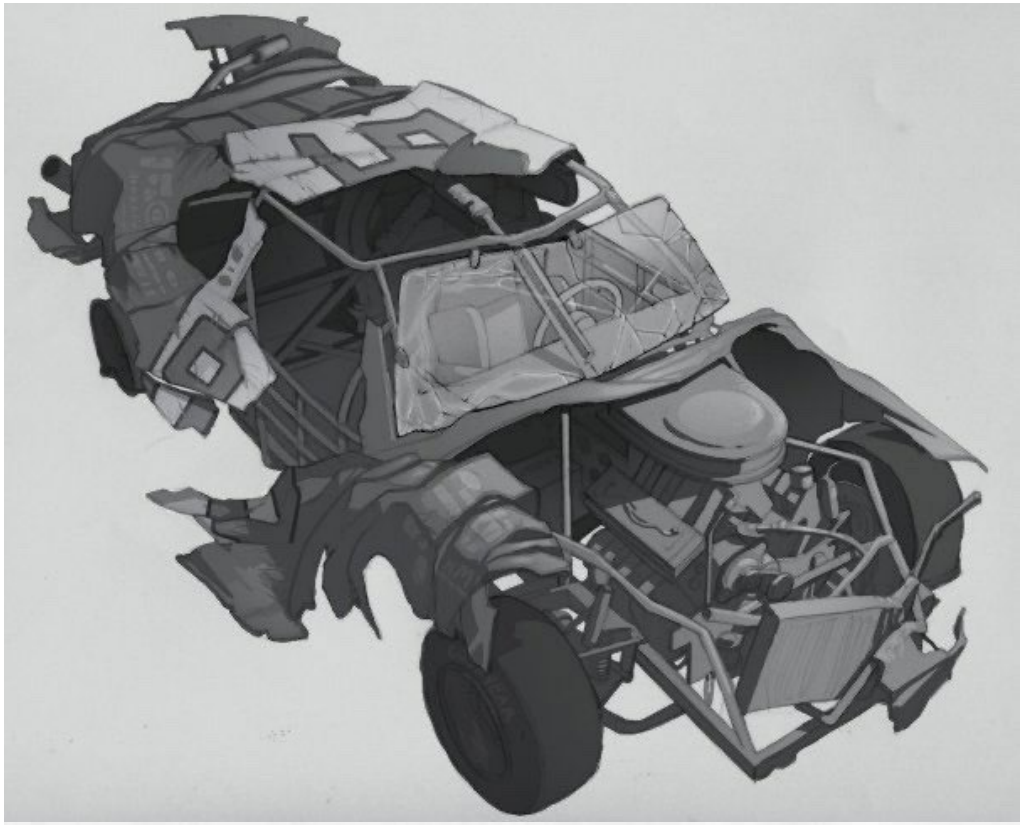


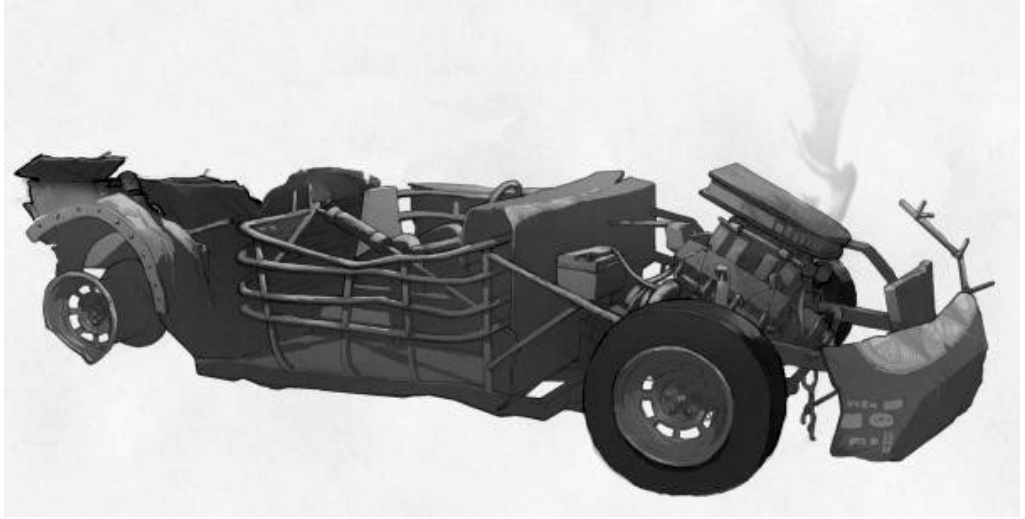
Pre-visualization / Sai Ping Lok

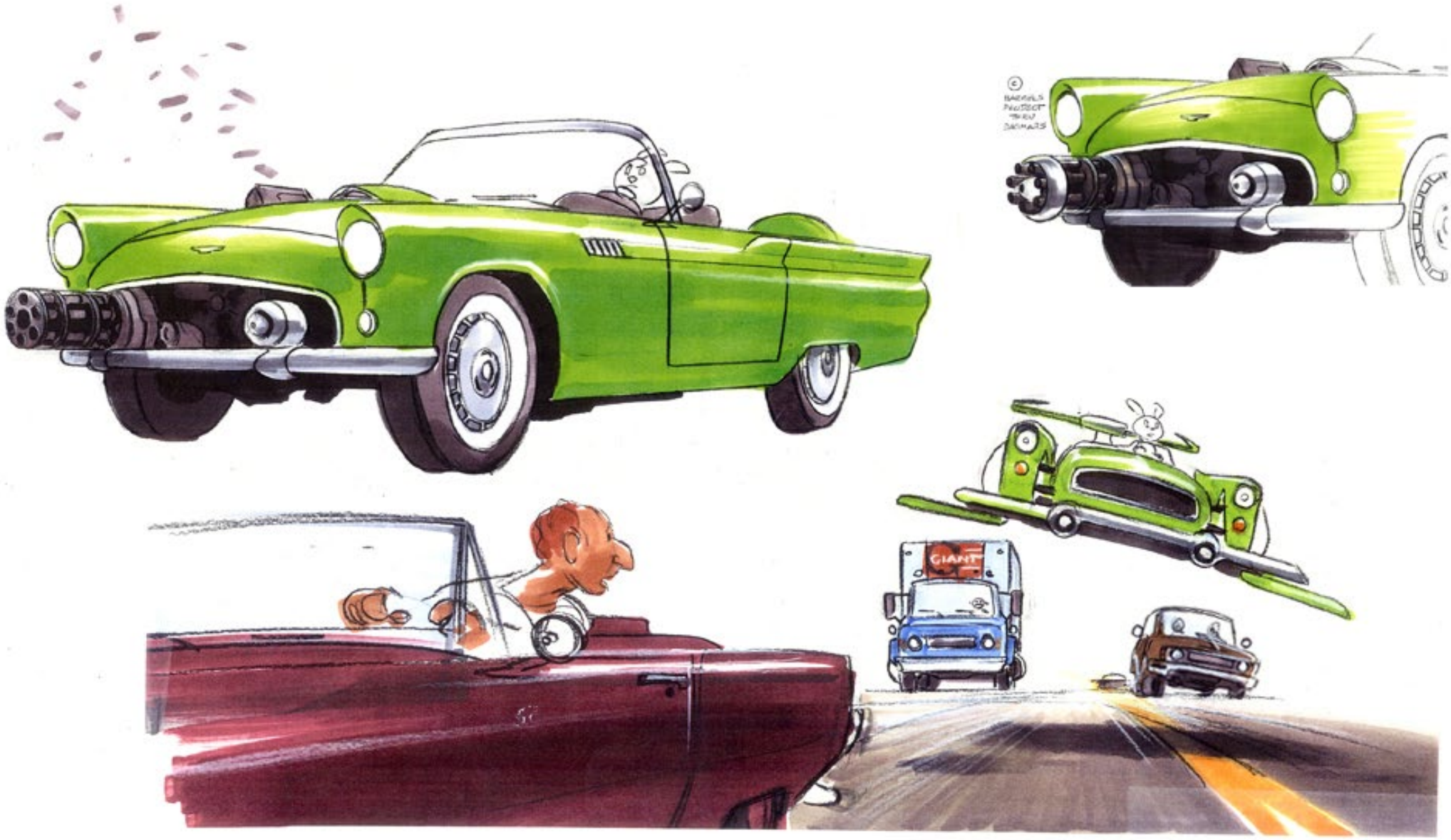




Visual development / Brian Kesenger







Visual development / Kevin Nelson



3D models / Dan Platt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SAFARI
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7


42









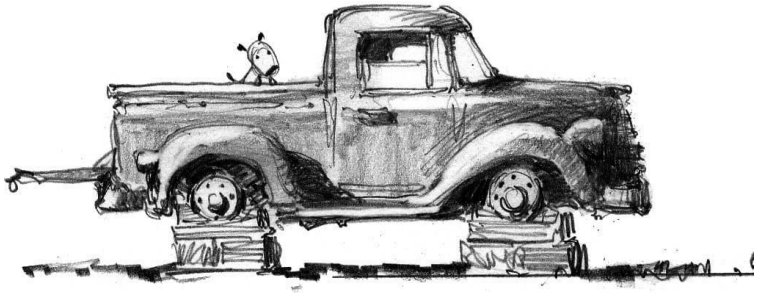

FIREPROOF MILLIE



Visual development / Mike Gabriel



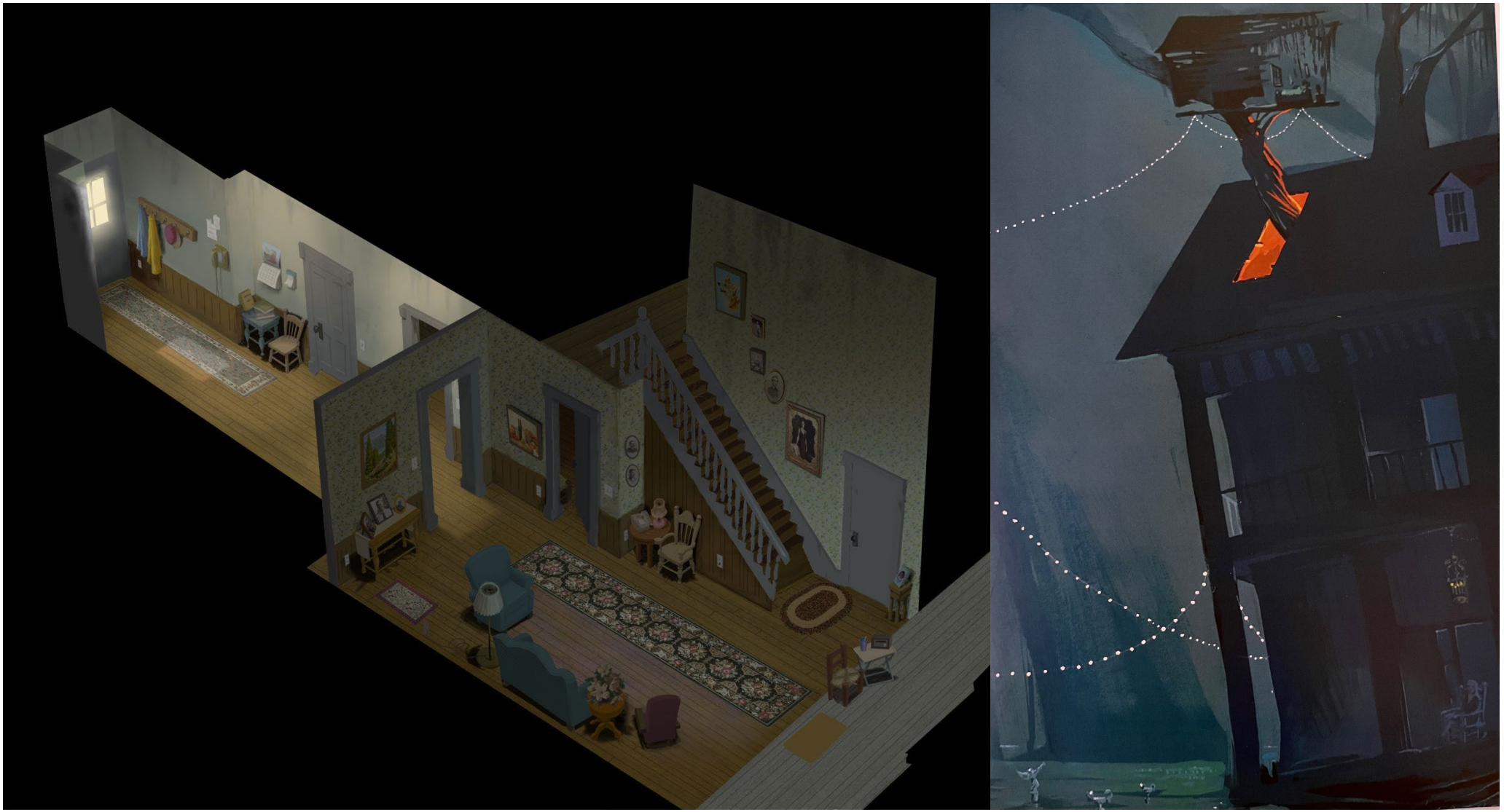
Farmhouse-Set 3





4

Visual development / Bill Perkins, Sai Ping Lok (bottom, right)



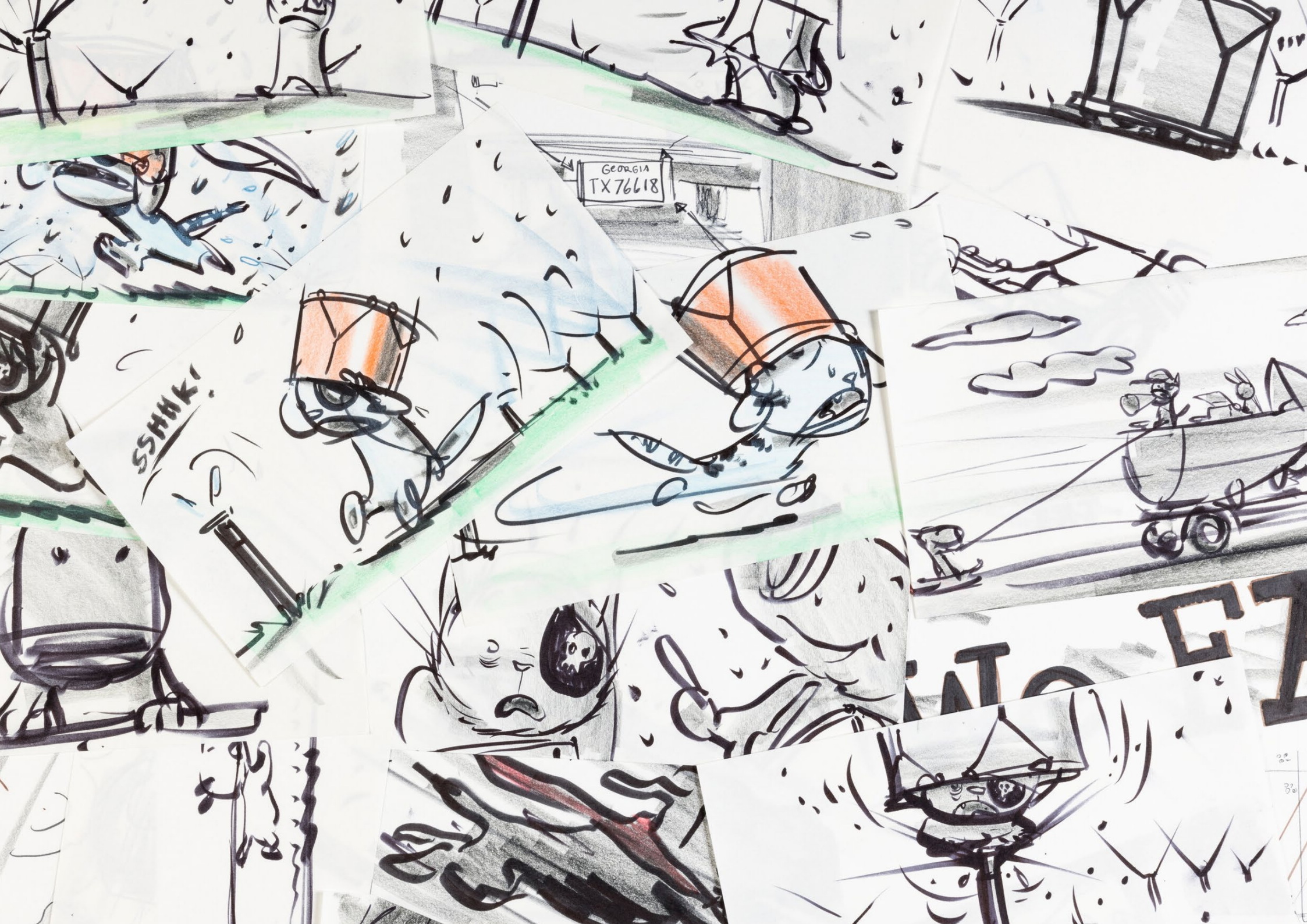
Visual development / Sai Ping Lok (left), Mike Gabriel (right)



Visual development / Kevin Nelson



Story boards / Chris Sanders


GEORGIA
TX76618
SSHHK!


STAY OUT
STAY OUT


GONE
W/ THE
WIND
BURNING
OF





IMAGI STUDIOS

PRODUCTION:
2004-2010

BUDGET:
N/A

CANCELED?

DUE TO STUDIO BANKRUPTCY

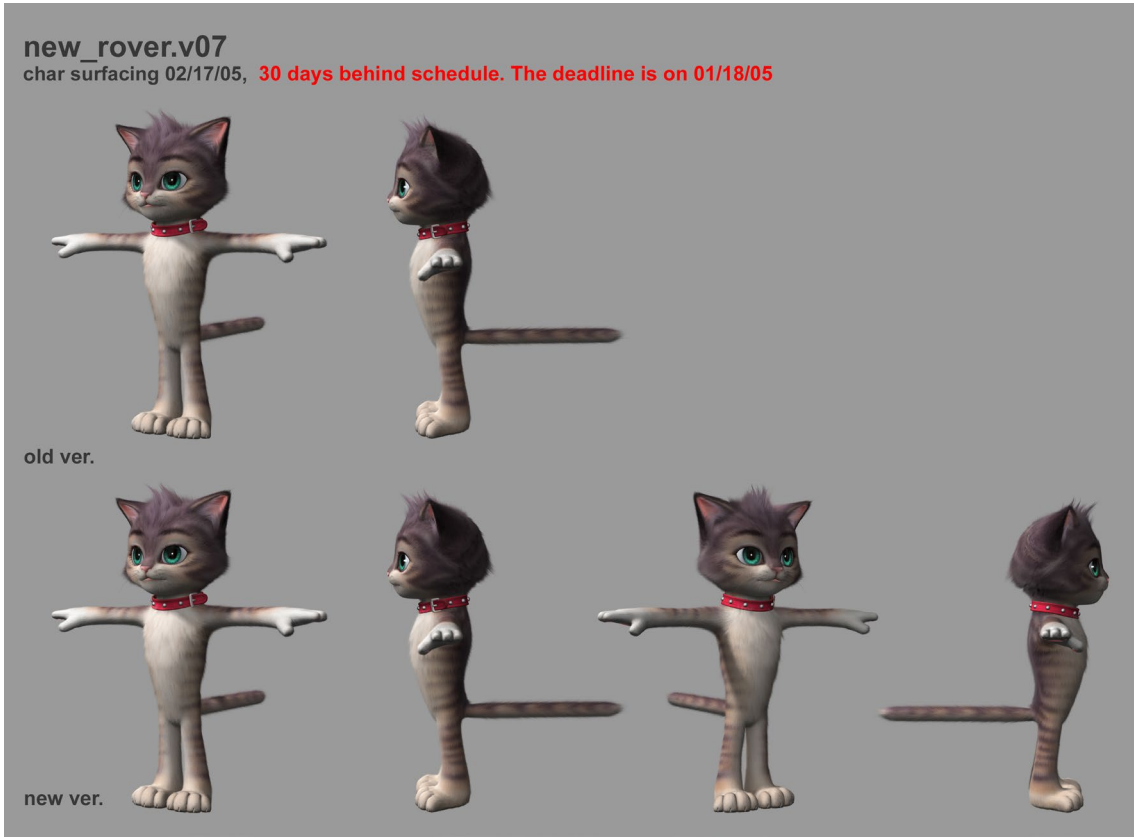
Intended to be Hong Kong-based animation studio Imagi's first original feature film, Cat Tale started development in 2004 with a pretty simple concept. Rover (Sean Astin) is mistakenly delivered in a box of puppies to a couple (Catherine O'Hara and Fred Willard) in Dogtown, a city exclusive to dogs. There, struggling to accept his differences, he is raised as one of their own. Rover's friend Newton (Alan Cumming), a fellow cat, brings him to Catopolis to help understand who he is. There, he meets Cleo (Elisha Cuthbert), Rover's love interest and the daughter of a wealthy kitty litter baron. Simon (Stanley Tucci) is the antagonist in this story, fighting against Rover for Cleo's hand.

With a slated release of 2006, Cat Tale suffered production issues again and again during its time at Imagi likely due to the studio's consistent financial issues. In early 2007, director Kevin Munroe stated that Cat Tale, though already several million dollars into production at the time, was completely scrapped. This wouldn't be the end of Cat Tale, however, with a trailer made in 2007 the film was shopped around and found a new start with director and animator Will Finn. With a brand new 12-page treatment, Cat Tale was completely reworked with new designs and a new script. A minute long teaser was produced in India at Big Animation as a test with new angle on the story, but by 2009 Imagi discovered that they didn't have the funds to complete Cat Tale, let alone their other project, Gatchaman. Shelved for the time-being, Imagi would continue to struggle until the financial failure of Astro Boy threw the studio into bankruptcy. On February 5th of 2010, Imagi shut down and their studio was liquidated.

Currently, the studio (or rather its name and logo) function as a fnancial service for other computer animation studios. Cat Tale is still listed on their website, leaving some to believe its still on the table (but likely only there just for show.)



Theatrical poster / IMAGI Studios



3D model / Unknown

Characters Lineup 051905



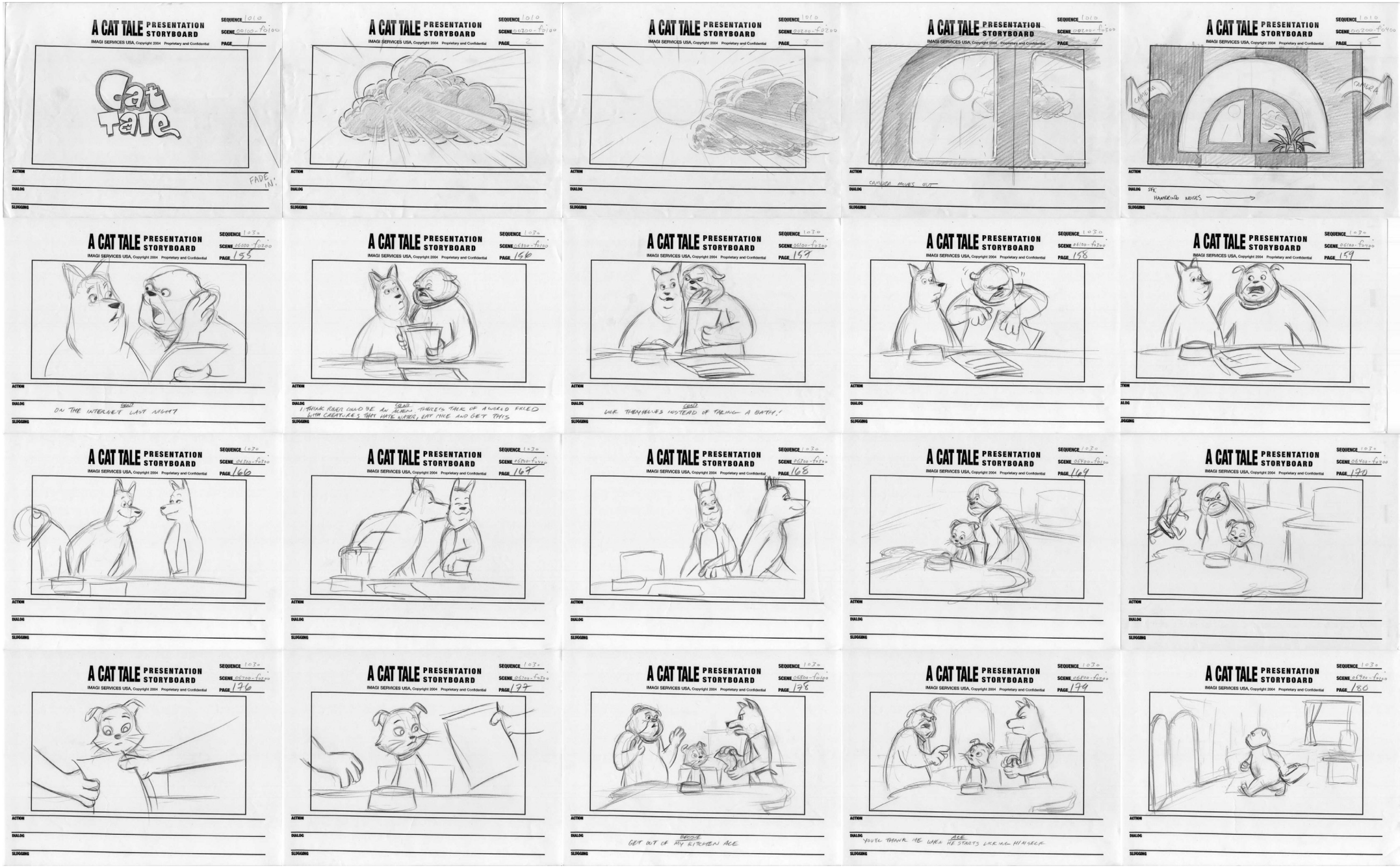
Character designs / Unknown


Sampson the FatCat
Moose
stork
generic pigeon
pigeon gangster
pigeon head
pigeon mail

Characters Lineup 051905




Ace
Bessie
Blue
Tracker
Lady
french sculptor
Mouse



Storyboard sequence / Unknown

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1010 SCENE 00200-fo500 PAGE 6



ACTION

CAMERA MOVES

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1010 SCENE 00500-fo600 PAGE 7



ACTION

CAMERA MOVES

CAMERA MOVES

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1010 SCENE 00600-fo700 PAGE 8



ACTION

CAMERA

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1010 SCENE 00700-fo800 PAGE 9



ACTION

CAMERA MOVE ENDS HERE

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1010 SCENE 00800-fo900 PAGE 154



ACTION

DIALOG

BUBE, I WAS DOING SOME RESEARCH

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06200-fo300 PAGE 160



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06200-fo300 PAGE 161



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06200-fo300 PAGE 163



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06300-fo400 PAGE 164



ACTION

DIALOG

AW, WE HAVE MORE OF THAT TALK IN MY HOUSE! ESPECIALLY IN FRONT OF THE CHILDREN

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06300-fo400 PAGE 165



ACTION

DIALOG

SORRY BESSIE

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06400-fo500 PAGE 171



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06500-fo600 PAGE 172



ACTION

AHHA...

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06500-fo600 PAGE 173



ACTION

WHATCHA THINK

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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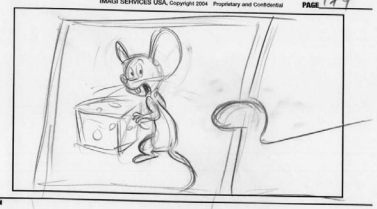
SEQUENCE 1030 SCENE 06600-fo700 PAGE 174



ACTION

OF COURSE

ABOUT THAT!

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06700-fo800 PAGE 175



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 06800-fo900 PAGE 181



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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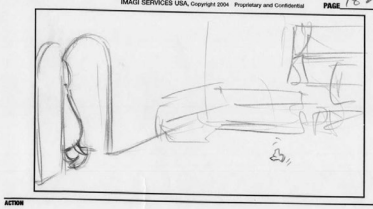
SEQUENCE 1030 SCENE 06900-fo000 PAGE 182



ACTION

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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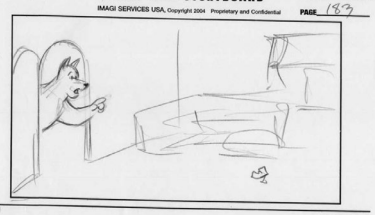
SEQUENCE 1030 SCENE 06900-fo000 PAGE 183



ACTION

AND DON'T FORGET TODAY IS FRIDAY, BOYS. I WANT THEM FINISHED BY THE TIME I GET HOME

DIALOG

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 07000-fo100 PAGE 184



ACTION

DIALOG

AWWW...

SLUGGING

A CAT TALE PRESENTATION STORYBOARD

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SEQUENCE 1030 SCENE 07000-fo100 PAGE 185



ACTION

DIALOG

RALPH?

DAD.!

SLUGGING









Pitch trailer / IMAGI Studios









PLAY



key-art
080504

"Dogville"

Visual development / Unknown



Rover's home
keyart

copyright 2004 © Imagi all rights reserved. IMAGI



Rover's house
keyart

copyright 2004 © Imagi all rights reserved. IMAGI



Prison kennel

keyart

copyright 2004 © Imagi all rights reserved.



Central Park

“Rover and Cleo walk under the moon”

keyart



keyart

Catopolis



keyart

Catopolis



Pitch teaser / Big Animation



Character designs / Will Finn





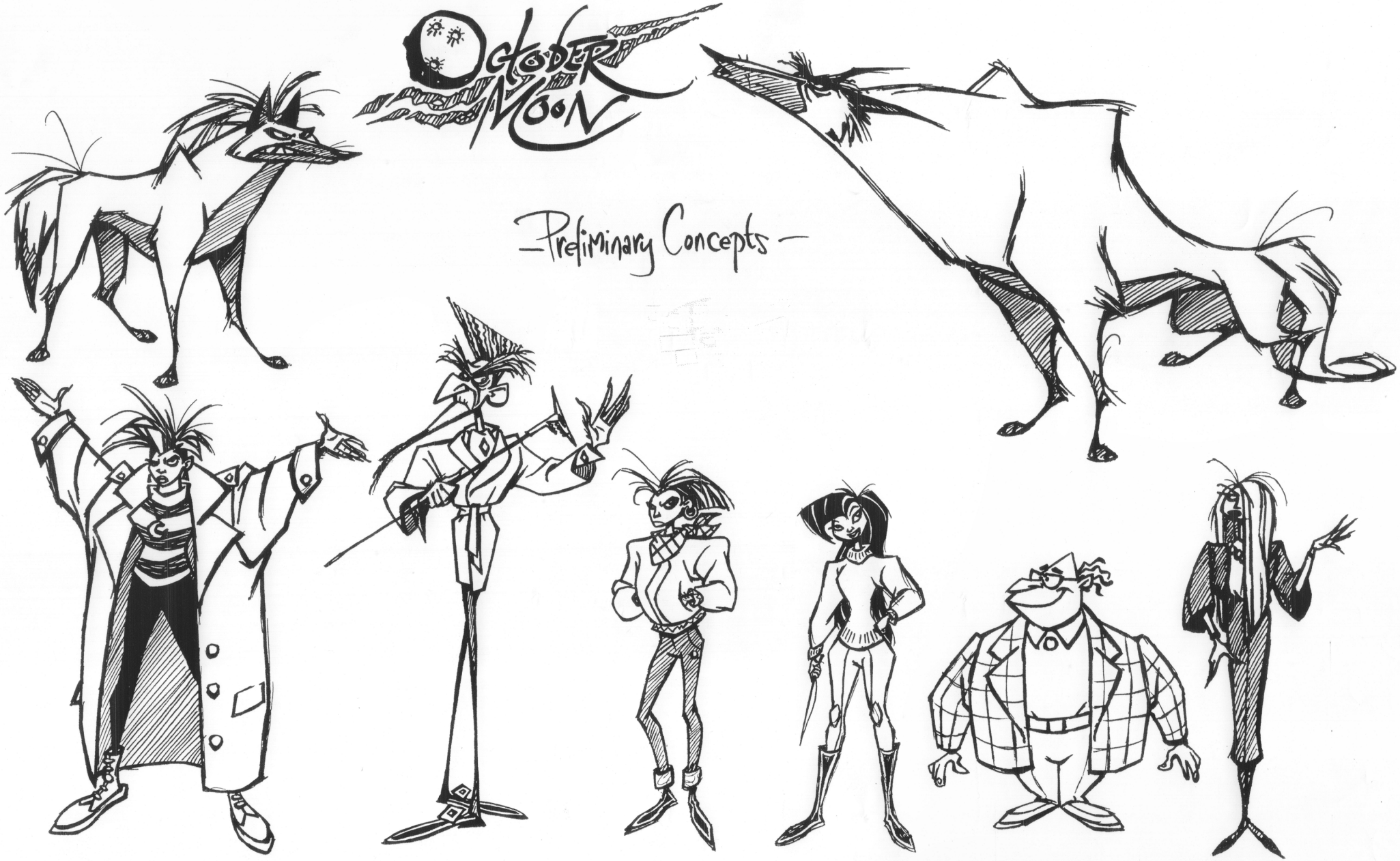
PRODUCTION:
1994-1995

CANCELED

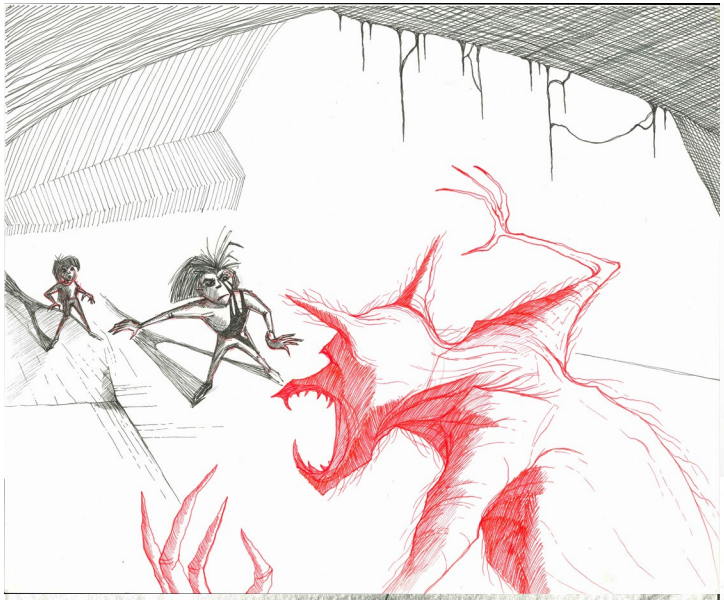
DUE TO EXECUTIVE DECISION

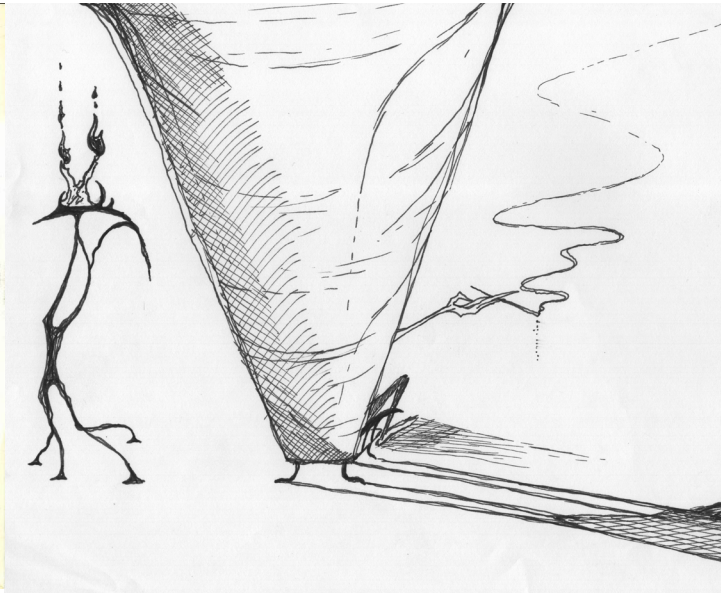
October Moon was in development for only 6 months at Turner Feature Animation. Based on the novel of the same name by Irish author Michael Scott, the original story featured Rachel Stone, daughter of wealthy horse breeders who have recently just purchased a stable and vacation home in Ireland. Throughout the story, Rachel slowly uncovers the plot of an ancient clan of werewolves, known as the Natalis, who are planning to pass their curse to her family so that they may be free. Stone struggles against the clan to keep herself and her family safe, eventually befriending a boy named Maddoc who saves her from the climactic inferno that greatly wounds the Natalis clan. Unfortunately, Rachel discovers a month later that the bite she received from Maddoc when being pulled from the burning house had actually transferred the curse to her as she transforms into a werewolf on an October Moon.

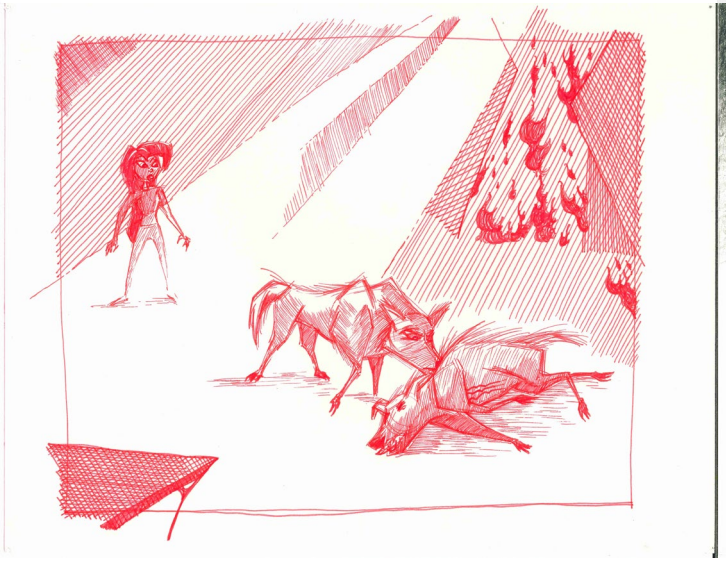
This story was adapted by Jeff Elison before being further modified by Rand Ravich and Stephen Berger into a more conventional teenage werewolf thriller turned love story. With Doc Marten wearing werewolf teens, werewolf fights, rock music and German-Expressionist inspired production design, October Moon was going down the path to become one of the most gothic and grungy animated features of the 90s alongside the little-known French film Carnivale. October Moon's promises of being a cult classic among all moody teens were shattered when Turner Feature Animation decided to move a different direction. In the end, the studio would only put out two films: The Pagemaster (1994) and Cats Don't Dance (1997.) Both of which were considered financial failures.



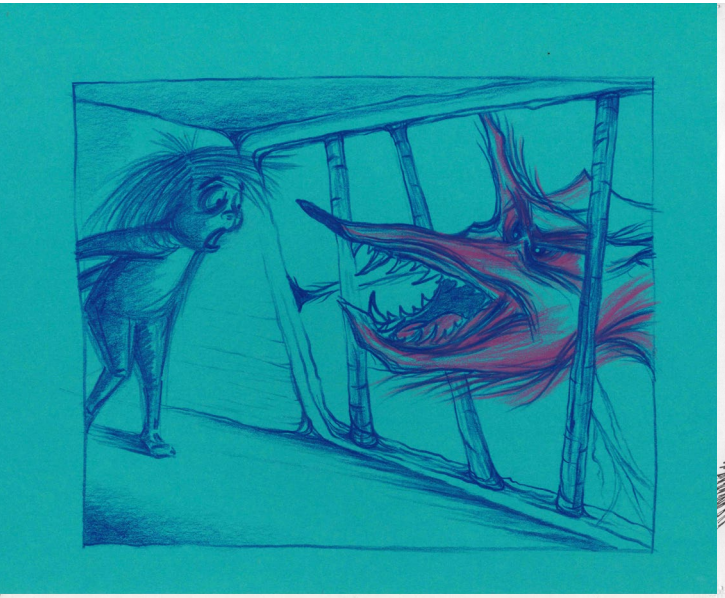
Character Designs / Unknown

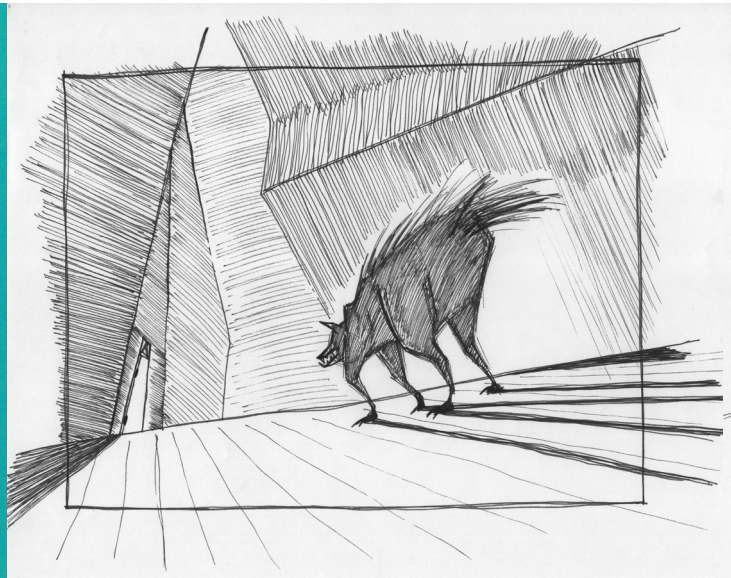




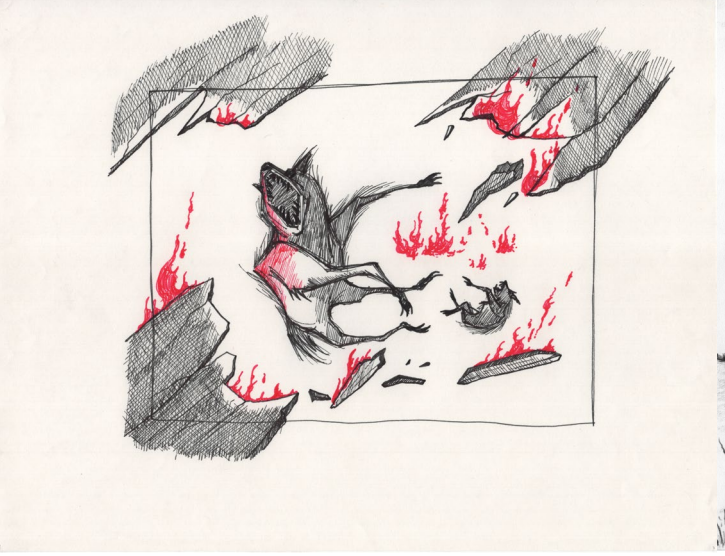


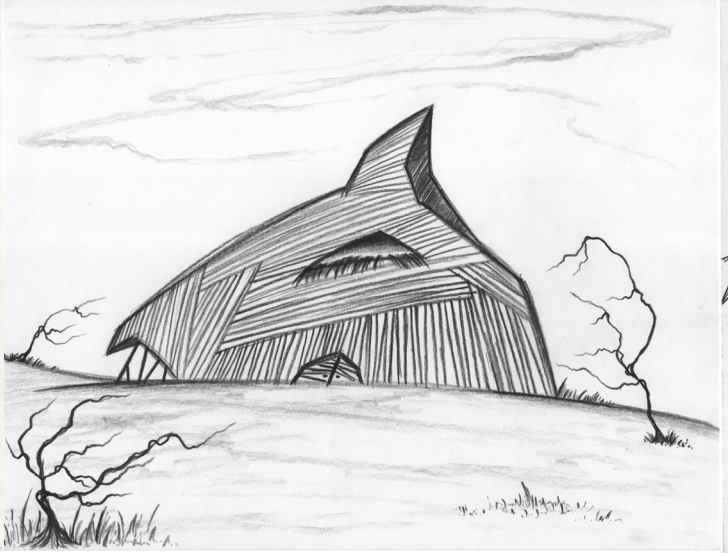

Story Sketches / Glenn Chaika

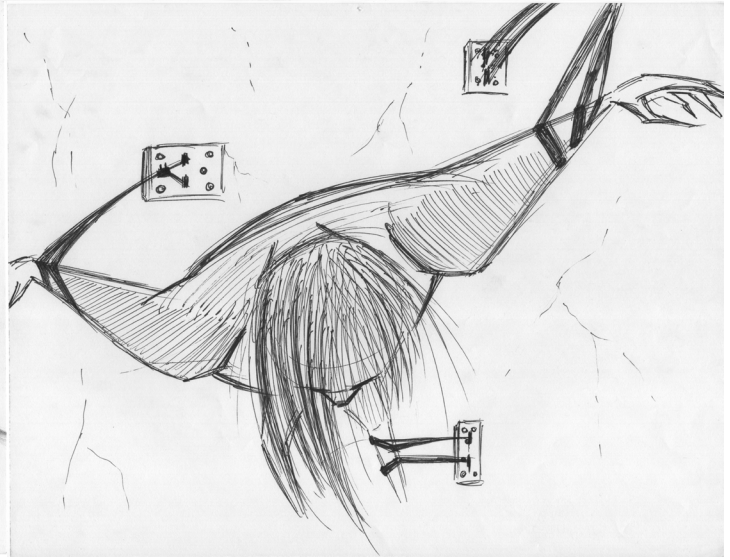










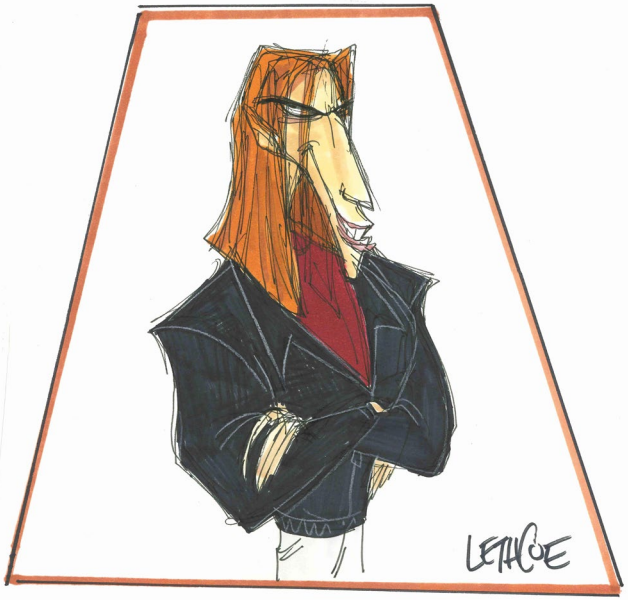




Character Designs / Jason Lethcoe




LETHCOE

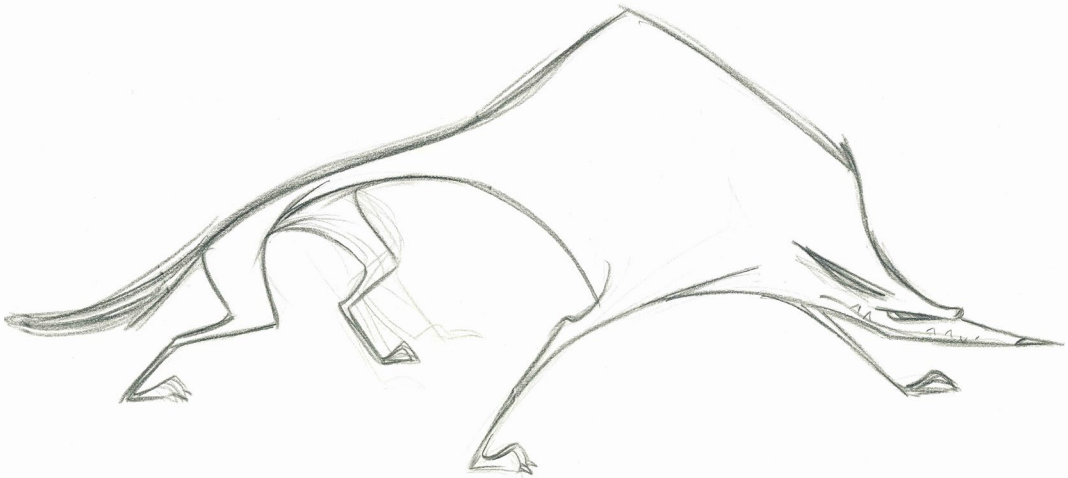

LETHCOE

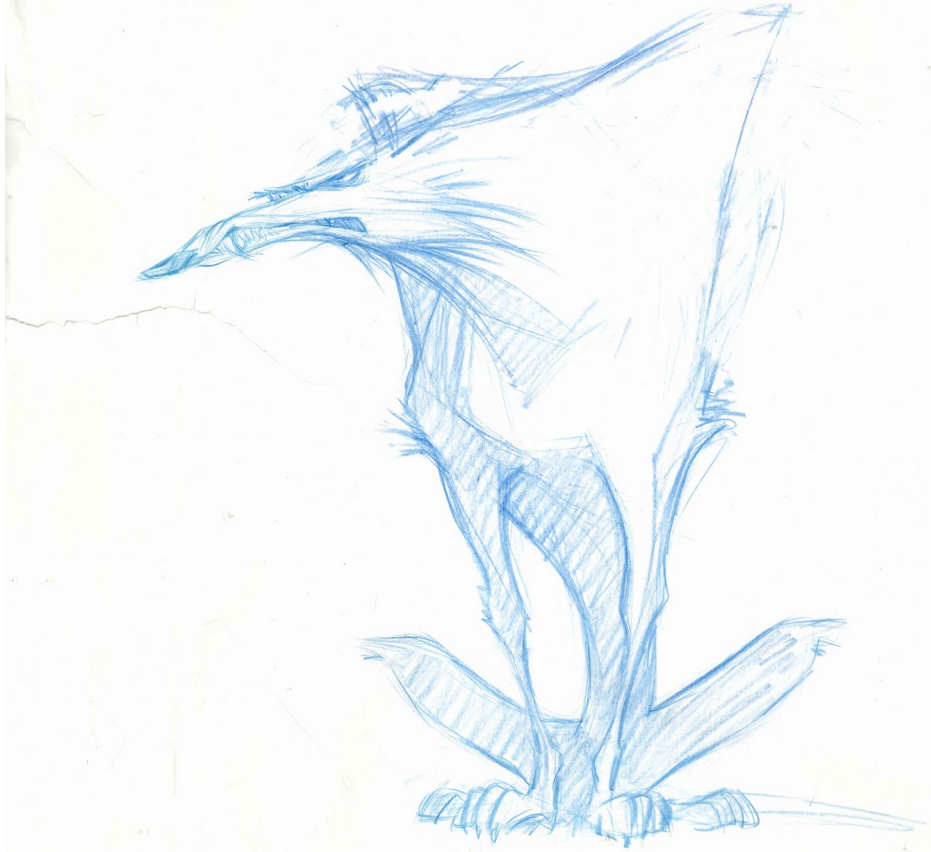

LETHCOE

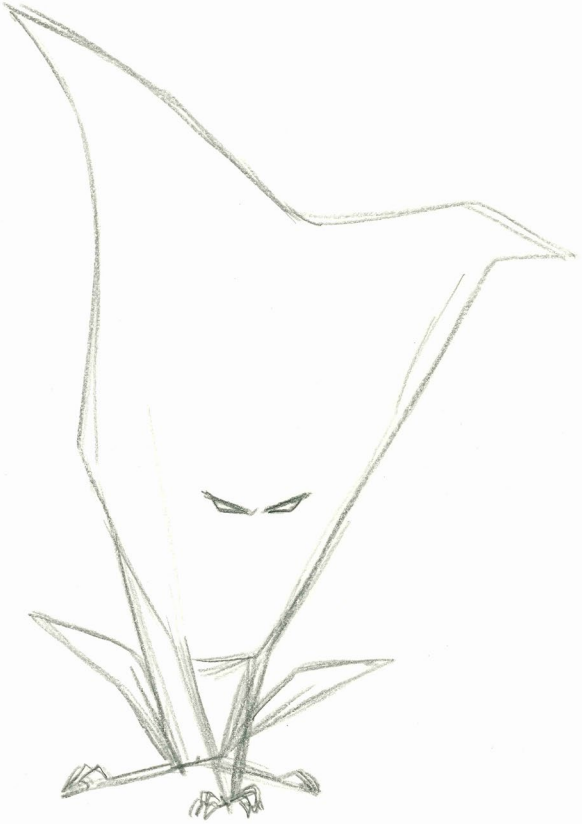



LethCe









Character Designs / Unknown



Character Designs / C.S. Morse

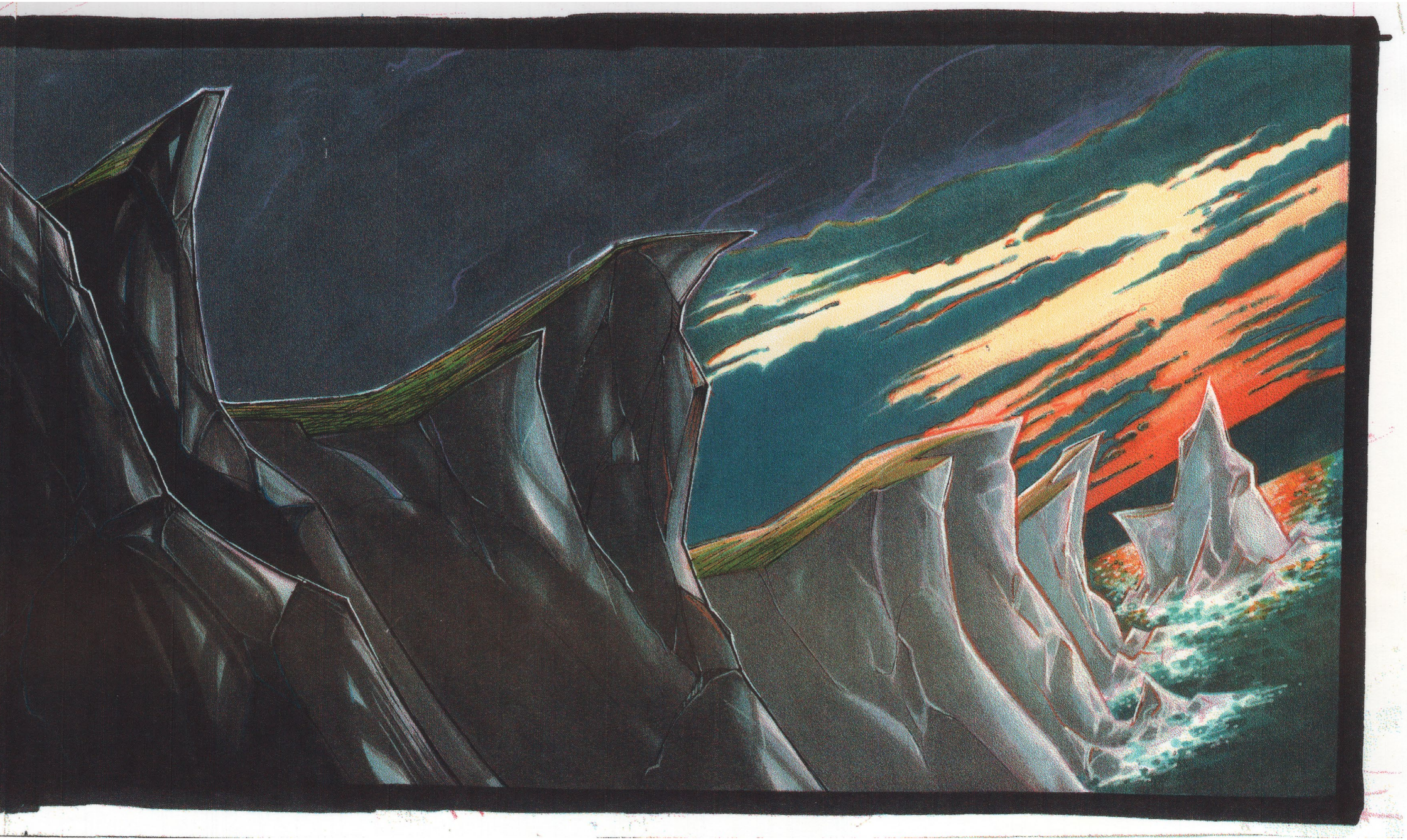


Visual Development / Anthony Christov





Visual Development / Marco Cinello













Visual Development / Unknown



Visual Development / Ron Brown



Visual Development / Unknown

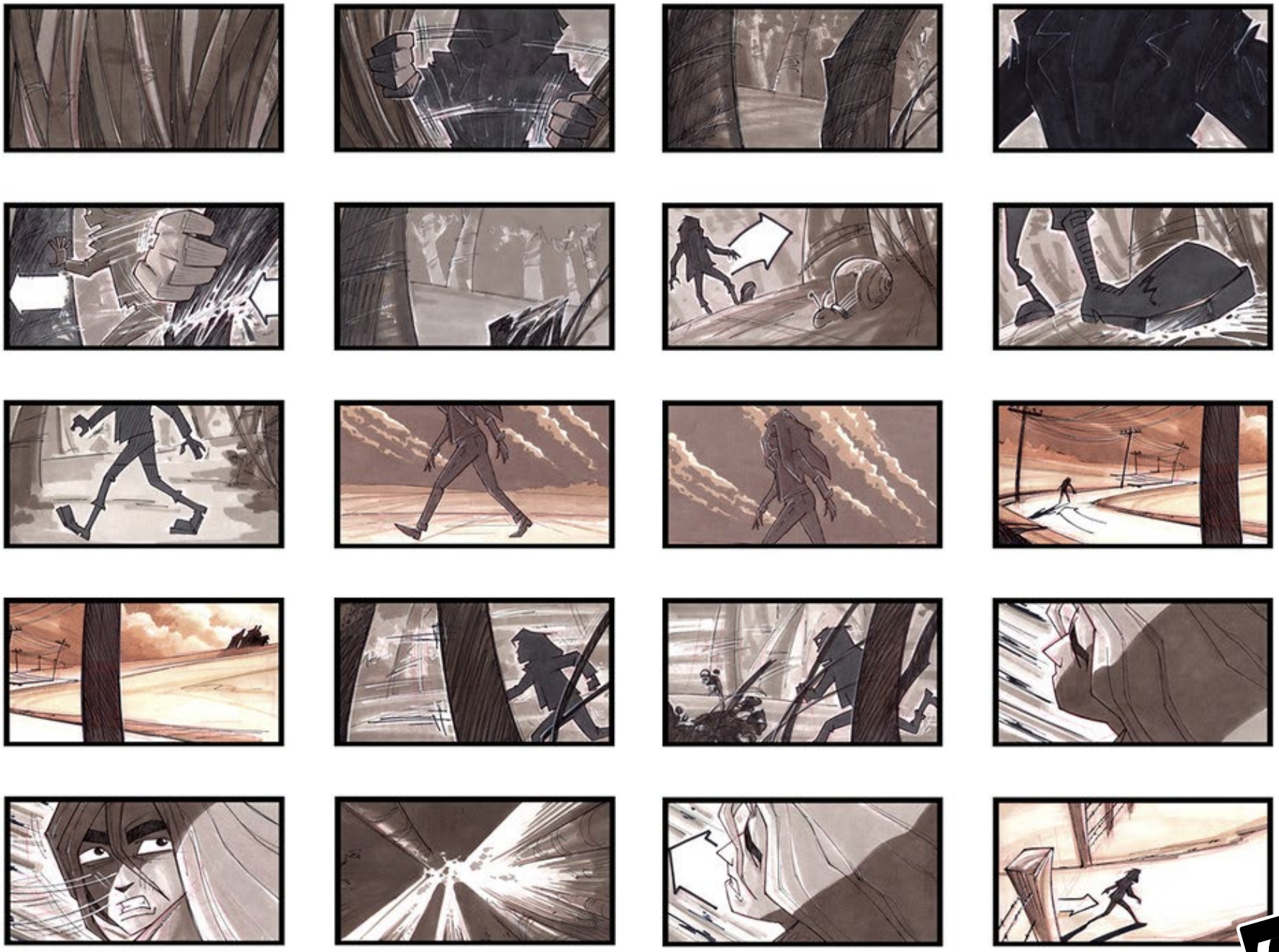


Visual Development / Unknown





Visual Development / Marco Cinello

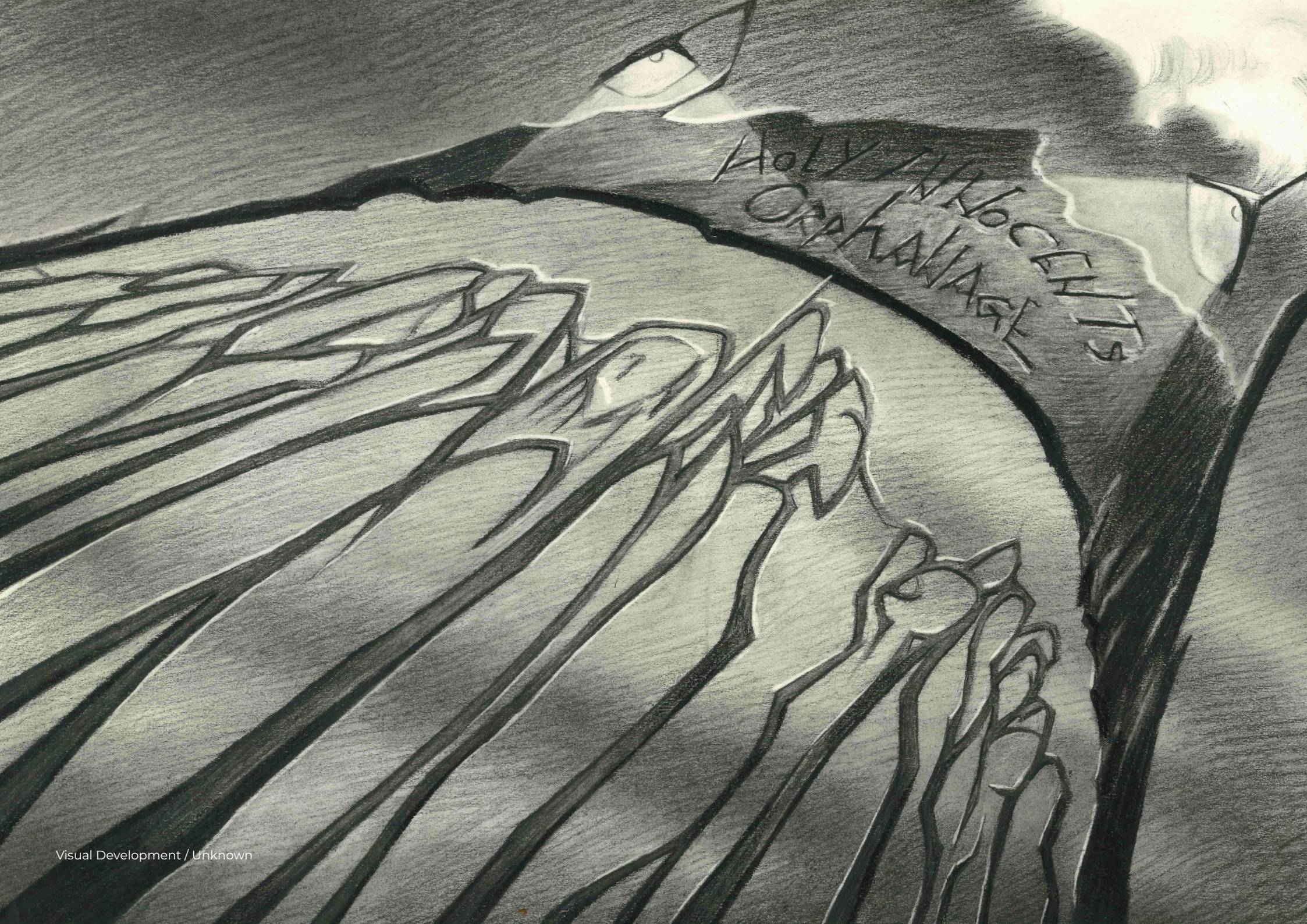


Storyboards / Marco Cinello



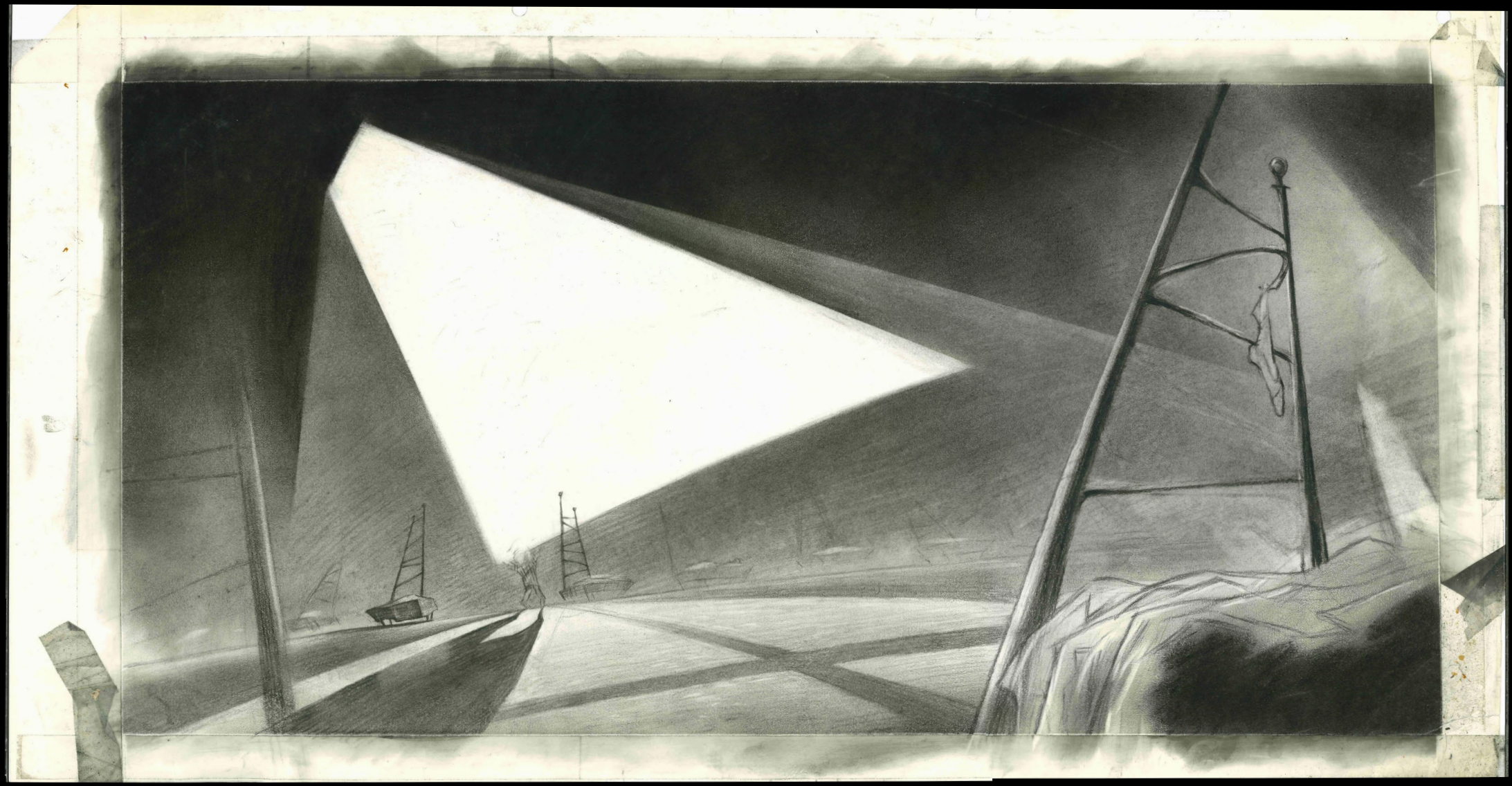
Animation Test / Jason Lethcoe

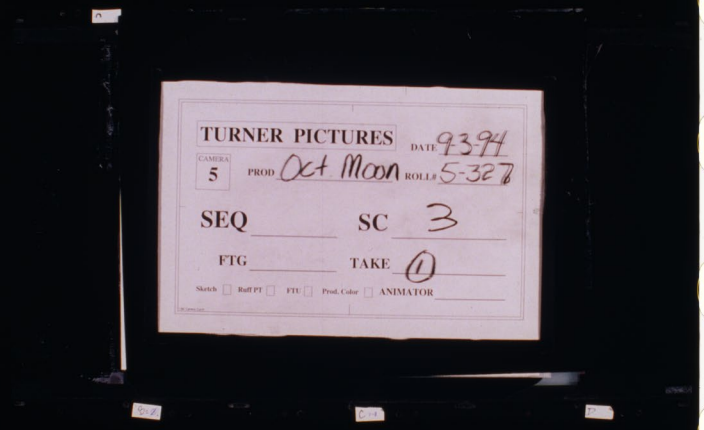




Visual Development / Unknown





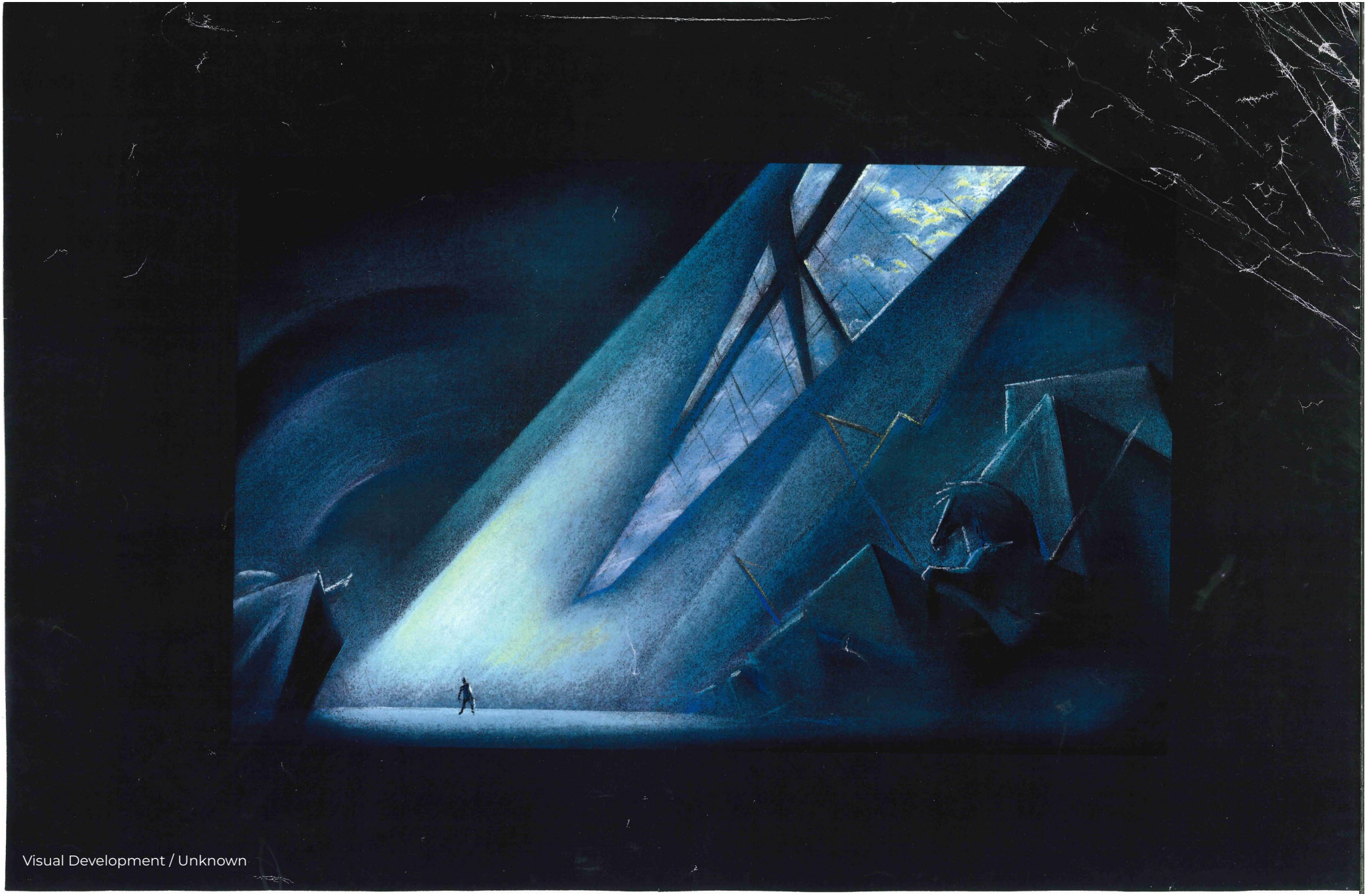




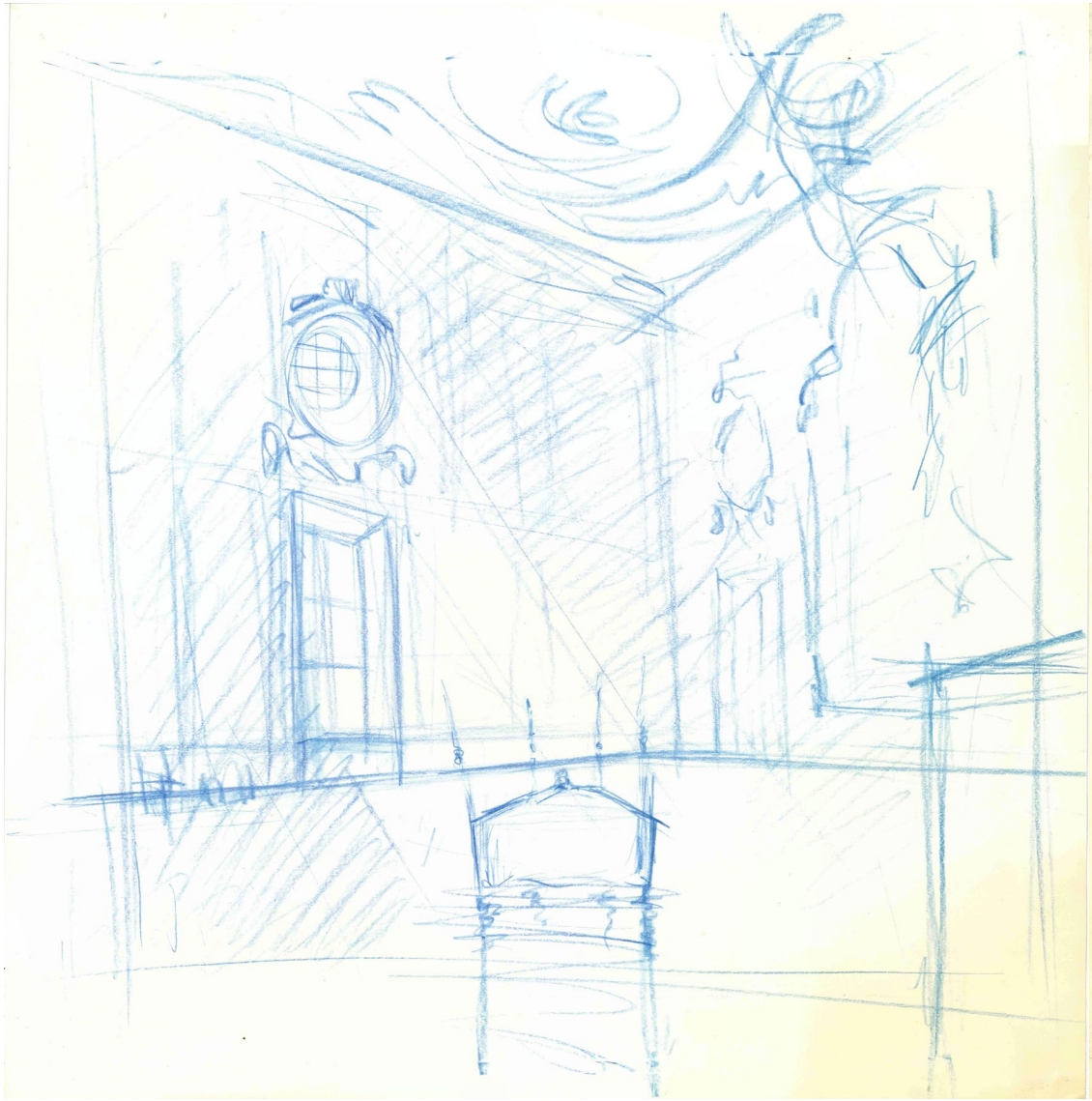


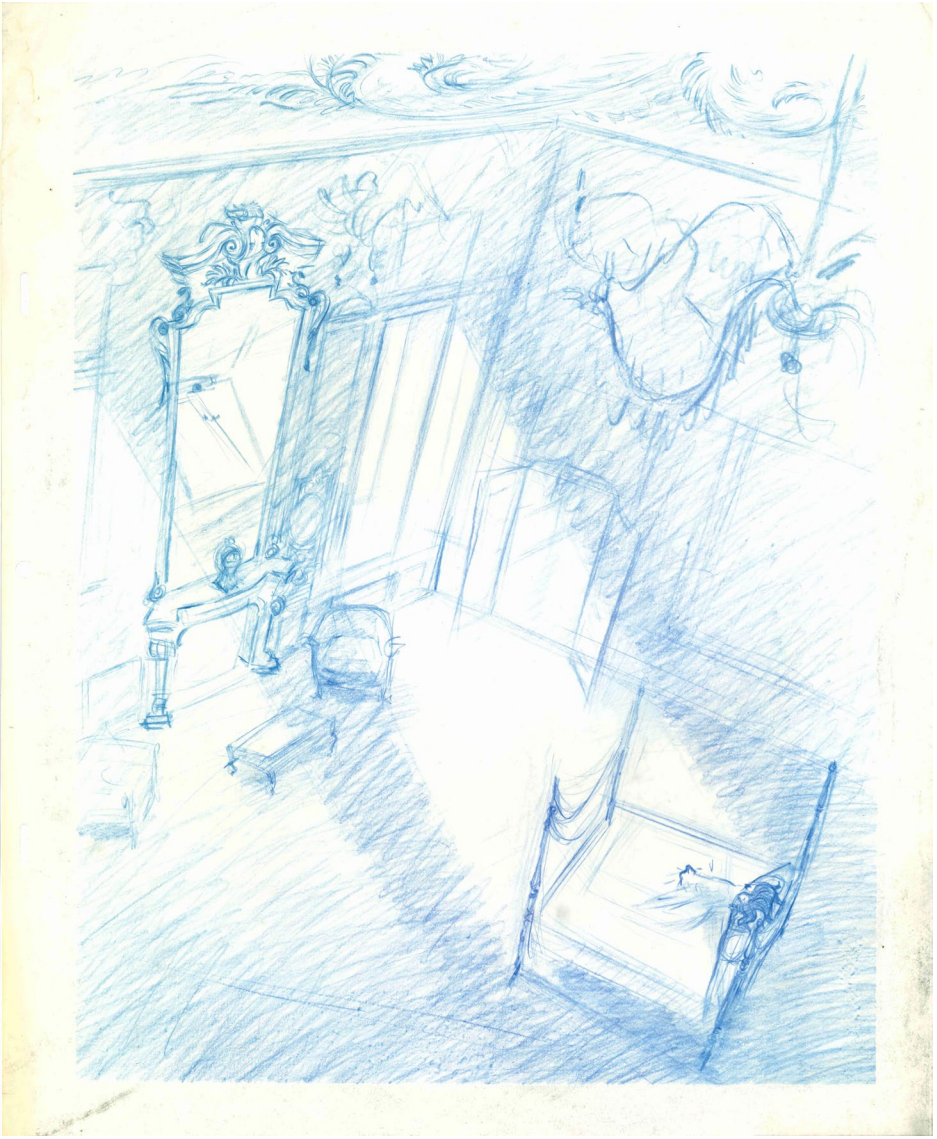


Visual Development / Unknown



Visual Development / Unknown





TURNER FEATURE ANIMATION

DEVELOPMENT NOTES -- *OCTOBER MOON*

BEAT SHEET -- RAVICH AND BERGER -- 12/20/94

From this beat sheet, it's easy to tell the story is really beginning to take shape, providing elements that should appeal to a hip, teen audience. The structure is clear, for the most part, and simple. It seems as though sexual tension is really going to permeate the story. And the ending is fantastic and riveting.

The following notes are issues to keep in mind as you write the script.

I. THEME

Naturally, it is not the purpose of a beat sheet to articulate the theme of the movie. However, we still want to make sure everyone is on track with this. It seems that the theme has something to do with humanity versus inhumanity. What makes Maddoc so human -- though he is a beast -- is that he is willing to make a huge sacrifice for another person. He is willing to give up a chance at physical humanity to have emotional humanity, to be able to feel for someone else. Maeve, on the other hand, desires to be physically human. But her selfish desires will cause the suffering of others. Thus, in her desire to gain humanity, she actually emerges as a very inhuman figure.

I. CHARACTER NOTES:

Rachel

Though most of this will undoubtedly come across in the actual script pages, we want to ensure that Rachel is a strong enough character. Various scenes have her lying in bed, passed out in the horses' stall (page 2), recovering in bed (page 2) running away from danger (page 3), and throwing herself on her bed (page 3). Rachel, it would seem, spends too much time reclined in her bed without doing much.

True, she does rebel against her parents and hooks up with an "undesirable" crowd. But then what? What is she like? What does she do while in Ireland? One place where Rachel can be a little more active is when Maddoc sets the barn on fire. Rachel could spot the flames and realizing her prize horse is trapped inside, braves the fire to rescue him. Smoke gets to her, however, and she collapses. At that point, Maddoc finds her passed out.

Maddoc

We need to clarify Maddoc's motivation early on for terrorizing the Stones' house. On the third beat (page 1), it's not clear who vandalized the barn with graffiti (not that we have to reveal this to the audience, but rather for our own knowledge). If it is Maddoc, why is he doing this now? Does he already feel something for Rachel and wants to protect her? Let's clarify at what point Maddoc decides to scare away the Stones so that they won't receive the curse. The same could be said about Rachel's room being vandalized and her bed torn to shreds and Maddoc setting the fire.

OCTOBER MOON - beat sheet (working)

ACT I.

- Family arrives; we meet mom and dad, see that Rachel is not happy about being moved around so much. She has no friends.

- Rachel's first encounter with the group of "kids". Maddoc is stand-offish. Maeve is very friendly. The group is tightly knit and this quality of belonging is attractive to Rachel.

why ?

- The first act of vandalism. Graffiti scratched on the wooden barn door. The graffiti starts as recognizable words then becomes less and less intelligible, finally ending in a series of claw marks as if the person writing had somehow violently transformed.

- Rachel is out riding her favorite horse; she encounters Maddoc. Maddoc is still stand-offish, Rachel precocious and charming. It's their first serious conversation, but just as it gets intense, Maddoc abruptly turns and melts into the forest.

?

- Back at home, Rachel's room is entered and vandalized while Rachel is in the bathroom. She comes out to discover her bed has been clawed to shreds.

- The next day, Rachel's father installs an electric fence to keep out whoever is the author of these attacks.

- The local kids take Rachel out to their favorite club. They hear the local folk/rock band, everyone getting into the music. As Maddoc watches from the corner, the girls and the other, "trickster" boy dance with Rachel. The music and dancing becomes so intense that the kids actually start "howling" to it, Rachel joins in.

Across the club, TOWNSPEOPLE whisper cryptically among themselves; something is wrong in the forest. Should they tell the newcomers? Now we PAN ACROSS the room, see that Maeve, though a distance away, has heard everything.

Finally, Rachel pulls Maddoc onto the dance floor for a slow dance. As they're about to kiss...Maeve cuts in, "time to go home, little brother."

- On the way home, we cross-cut between Rachel and Maddoc. As Rachel walks to her room, prepares for bed...

Maddoc TRANSFORMS into a wolf...

We CONTINUE CROSS-CUTTING as Rachel tosses and turns in her sleep...

TURNER FEATURE ANIMATION

DEVELOPMENT NOTES - 2/2/95

***OCTOBER MOON* -- RAND RAVICH & STEPHEN BERGER -- 1/21/95 DRAFT**

It is certainly impressive just how streamlined and tight this first draft is. So much is packed into just 73 pages, conveying a solid storyline that is well on its way to becoming a compelling, animated horror film. We love the way suspense builds and that we don't know that Maddoc is responsible for the acts of terror until page 45. Rachel's feelings of betrayal by the clique ring so true to adolescent angst. She comes across as a much more active and sympathetic character -- sneaking out at night, racing Maddoc on the motorcycle -- and a lot more inquisitive. The script is visually intense and emotionally smart. We are crazy about the black and white flashback scene both in its literary and visual content. This is an outstanding idea. On the whole, a very good effort.

While the number of scenes works well, we now need to focus on the nature of the scenes, ensuring that they execute effectively character development, tone and most importantly suspense. All the characters are appealing and intriguing but need to be pushed. Though this is primarily Rachel's story, more investment needs to be placed in Maddoc and his struggle for emotional humanity. Also, the humor should be pushed, coming out of character where it is appropriate and relieving tension.

I. THE THEME:

The theme which naturally emerges is that being human does not necessarily imply that one has humanity. We hint at this theme in various scenes in which Lara comments about the meaningless of life and more significantly when Rachel tells Maddoc to change back into his human form, to struggle to be human despite his overpowering beastly inclinations. Let's clarify this theme further, however, especially as it relates to Maeve and Maddoc's characters. Maeve talks about the importance of being human -- but at what price? So that she can rob others of their humanity? Maddoc, on the other hand, chooses to remain a beast so that another



DEVELOPMENT NOTES - 2/23/95

***OCTOBER MOON* -- RAND RAVICH & STEPHEN BERGER -- 1/21/95 DRAFT**

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OCTOBER MOON

Screenplay By
Stephen Berger & Rand Ravich

From The Book By
Michael Scott

Draft: St. Patrick's Day 1995

Property of Hanna-Barbara

Rachel and... the one bloody wolf.

She holds the gun at the ready as the badly beaten wolf takes a step toward her.

RACHEL
Maeve...

The wolf takes a step closer. She SEES its eyes.

RACHEL
Maddoc.

She lowers the gun as... over the HORIZON, the first rays of dawn CREEP into the sky.

ON MADDOC - as the light hits him, he begins to change and... once more he transforms back into the human Maddoc.

She drops the gun and runs to him. Kneeling beside him, she touches his face, wipes the dirt from his cheek.

He takes her hand.

MADDOC
Rachel...

The two look at each other, lean in and... kiss. Long and tender as...

The SUN comes completely over the horizon. Rachel steps back as Maddoc is bathed in light and his body begins to change once more.

In a moment it is over, Maddoc is now a wolf. Not the beast he once was, but a true wolf, the last vestiges of human-ness gone... a real wolf.

The animal and the girl look into each other's eyes as...

The BARREL OF A SHOTGUN appears over Rachel's shoulder, aimed at the wolf.

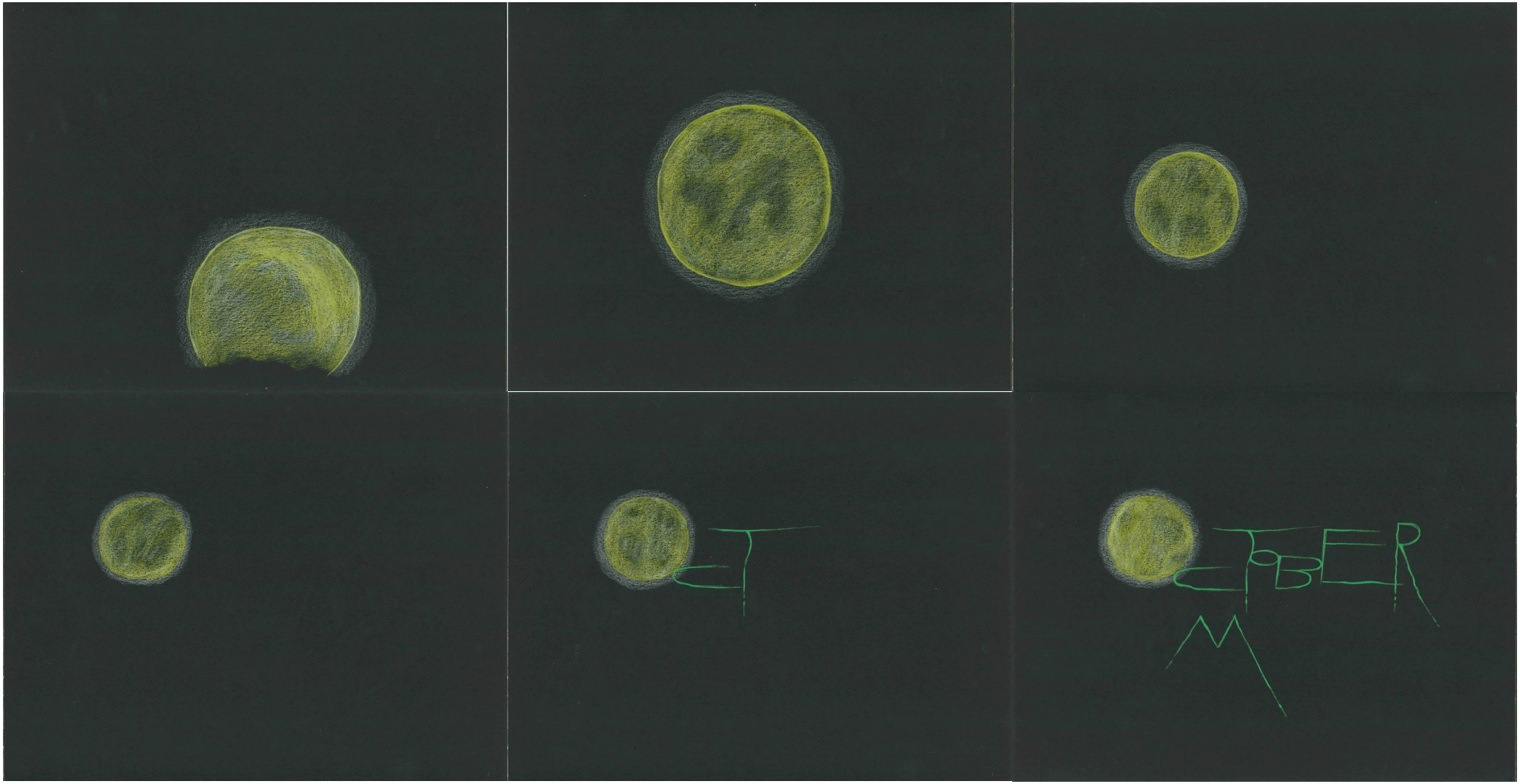
She turns, her father behind her, aiming, finger on the trigger. He squeezes it as...

RACHEL
NO...

She pushes the gun up, it DISCHARGES into the air. When she looks down, the wolf is sprinting toward the treeline.

It stops, looks once over its shoulder at Rachel, then turns and runs off.





Title Treatment / Glenn Chaika (?)



Poster Design Thumbnails / Unknown



October Moon 2011 Demo Reel / Various



FIRST EDITION

WEATHER

Sunday: Storms likely. High 79, low 63.

Monday: Morning showers. High 79, low 62.

Complete weather report, F12.

Our beauties

Here they are: The South can't get enough of its pageant queens.

DIXIE, M1

Steaming

They're angry on the highways. Columnist Doug Monroe begins a four-part series on metro Atlanta motorists who let off steam.

LOCAL NEWS, F9

Right mix

Subtle checks and plaids weave the "in" look for neckties.

STYLE, L1

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Editorials	P4	Job Guide	P11
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Leaders	M5	Real Estate, Sec	
TV highlights	F2	Homefinder	

TO SUBSCRIBE, PHONE 522-4141

COMING MONDAY

As zoo and aquarium professionals come to Atlanta for an annual meeting, we review the zoo of the '90s.

The Atlanta Journal
THE ATLANTA CONSTITUTION
Sunday

SEPTEMBER 18, 1994 • $1.75

SUMMER OLYMPICS

Update '94

With less than two years to go, many Georgia and Southern communities are beginning to feel like they'll be part of the Olympics.

16-PAGE SECTION, G1

- COMMUNITIES: The excitement builds
- ORGANIZATION: ACOG's expanding network
- CULTURAL OLYMPIAD: Search for Southern soul

Moon Bites Biggest Box Office

The first release from a new Hanna-Barbera animated feature film division, PG October Moon was the box office winner over the weekend beating out all live-action entries and kicking the legs out from under Disney's still-hot summer release. Hanna-Barbera's smart, edgy werewolf tale is proving the marketeers right - PG animation plays - and pays. And it deserves every...

Please see **BITES**, A8

INSIDE: A USER'S GUIDE TO THE CD INTERACTIVE MOVIE

CONCOURSE E READIES FOR TAKEOFF

City's new beacon to world

DAVID TULIS / Staff

Last-minute work: Electrician Tommy Blackmon checks lights for Concourse E's opening.

Second stage set for international growth at airport

By Scott Thurston
STAFF WRITER

Atlanta's front door to the world is about to open wider — much wider.

Hartsfield Airport's immense new international gate complex, Concourse E, is scheduled to handle its first flight Wednesday, when a Delta Air Lines widebody departs for Hamburg, Germany, at 5:15 p.m.

The opening date is intentionally symbolic — 14 years to the day since Hartsfield's main terminal and four domestic concourses opened for business in 1980.

That event propelled Atlanta and the surrounding region into a decade of economic growth. This one marks both a comeback of sorts for Hartsfield, which has weathered airline industry turbulence and local political storms in the 1990s, and the start of a new era.

"We're now in a second stage of development at the airport as the metro region grows and thrives," said Angela Gittens, aviation general manager for the city of Atlanta, which built, owns and manages Hartsfield.

"Underneath all the controversy and strife, this airport continues to work well, serve the region and evolve in a logical way."

The second stage cited by Gittens includes a raft of smaller projects, such as a new main terminal atrium, remodeled domestic concourses, more parking and a fifth runway for commuter flights by the end of the decade.

But the biggest element is Concourse E, a gargantuan $305 million showpiece designed to impress 1996 Olympics visitors and accommodate international passenger growth for decades to come.

Unlike the rest of Hartsfield, often praised for functionality but panned for its warehouse-like atmosphere, Concourse E is built to be both practical and stylish. It is an eye-pleasing blend of cool hues, natural light and subtle architectural flourishes.

Why does Hartsfield, already

Please see **AIRPORT**, C9 ▸

INSIDE: A USER'S GUIDE TO THE TERMINAL/C8-C9

OJTV: Keep it brief, advertisers urging networks

By Jeffry Scott
TV WRITER

The O.J. Simpson trial may be the hottest ticket on the fall television schedule, but for the Big Three networks — ABC, CBS and NBC — the big question is: How do they cash in?

As hordes of news teams swarm to Los Angeles to cover the Simpson pretrial hearing Monday and the trial itself beginning Sept. 26 — with what probably will be at least four weeks of non-televised jury selection — they go knowing OJTV is at best a dicey proposition.

At what point, they wonder, will viewers finally burn out on a story that for four months has been nothing short of a media obsession? Even more urgently, they ask themselves: How can we feed the frenzy and still turn a decent buck?

If they had their way, the networks would do to the Simpson trial what they did years ago to the World Series: Move it from daytime to prime time. And they'd air it in seamless blocks of magazine shows.

As it is, they stand to lose millions. Advertisers spend an estimated $4 million to $5 million a day on network daytime programming, most of it soap operas. And each time they cut away, it hurts.

ABC, CBS and NBC plan to run commercials during their lengthy chunks of coverage of the trial, as they did during the six days of preliminary hearings.

The problem: Spots on OJTV are a tougher sell to daytime advertisers such as Procter & Gamble, who might not want to sponsor a real-life murder trial — and there are fewer of them.

Associated Press

O.J. Simpson and defense lawyer Robert Shapiro (left) will return Monday as the saga continues on TV.

Advertisers, as a result, are pressuring the nets to keep O.J. brief.

"We favor the networks not going wall to wall," says Jerry Dominus, director of national advertising and programming for New York advertising giant J. Walter Thompson.

"We'd like to see them provide updates regularly and not interrupt the regular flow of programming," Dominus said, "or go to a rotation," with the networks taking turns covering the trial.

The networks are meeting in the next few weeks to discuss a rotation, but in either scenario, CBS figures to be the biggest loser. It's the top-rated daytime network, and its viewership dropped during coverage of the Simpson preliminary hearing. The daytime ratings for ABC, the No. 2 network, and NBC, No. 3, improved — if only slightly.

If there's good news, it's for CNN. The Big Three networks' losses look to be CNN's gain. In the first two weeks of July, when CNN carried the Simpson preliminary hearing gavel to gavel, CNN's overall ratings shot up 120 percent.

News Headline Mock-up / Unknown

'FRANKENSTEIN'

PRODUCTION:
c. 1995

WALT DISNEY
ANIMATION STUDIOS

CANCELED

DUE TO EXECUTIVE DECISION

After teenage werewolf thriller “October Moon” was shelved at Turner Feature Animation, director Glenn Chaika later pitched Frankenstein to Disney sometime in 1995. After being given the go-ahead to continue developing the idea, Chaika brought over a few artists from the previous October Moon project to help further develop the film. Frankenstein was going to be Disney Television Animation (Disney Toon)’s first fully original animated feature.

In Chaika’s original pitch, Frankenstein takes place years after the doctor’s death. The Monster, living alone in his creator’s castle all that time, finally decides to venture out into the real world. Of course, this causes hysteria among the townspeople and shame is brought to Victor’s teenage son Boris and his wife. In order to restore honor, Boris goes out to search for The Monster in the forest. But after capturing it, Boris and The Monster reach and understanding. Meanwhile, however, Gunov and Mishka, similarly aged antagonists, wish to kill The Monster. Eventually Mishka realizes her heart belongs to Boris, who brings the monster back to the village and manages to convince the townspeople that it only brings peace. Even after this revelation, Gunov kills The Monster. Though, after Boris brings it back to his father’s castle and reanimates it, they end up having a happily ever after and Gunov is thrown in prison.

The story would be changed soon in development, bringing Boris down to a kid and Mishka as a fellow orphan. Similar escapes occur though less serious, Gunov was changed to a large brooding adult and The Monster was given a much more unique design more similar to the book than his Universal counterpart. After only a few months, Frankenstein was shelved by Disney to focus on other projects.



Character Designs / Jason Lethcoe





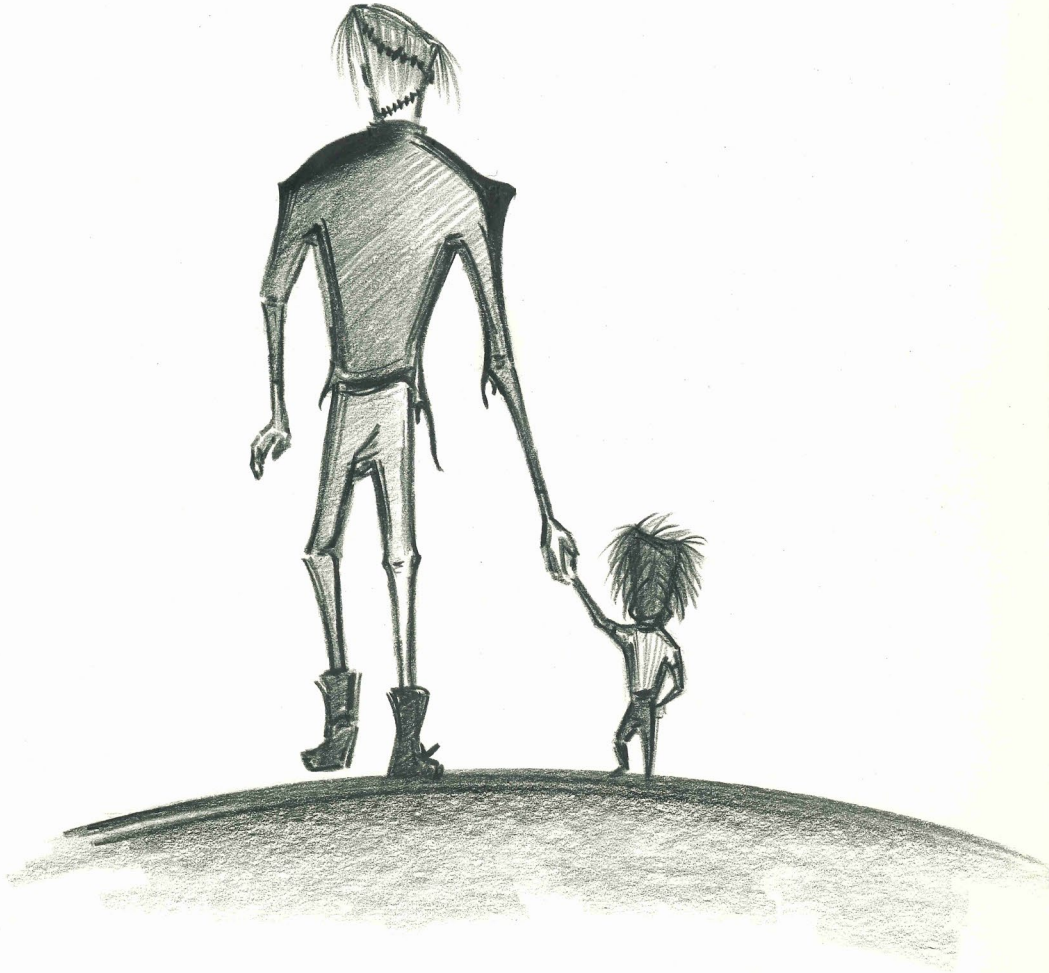
Character Exploration / Glenn Chaika







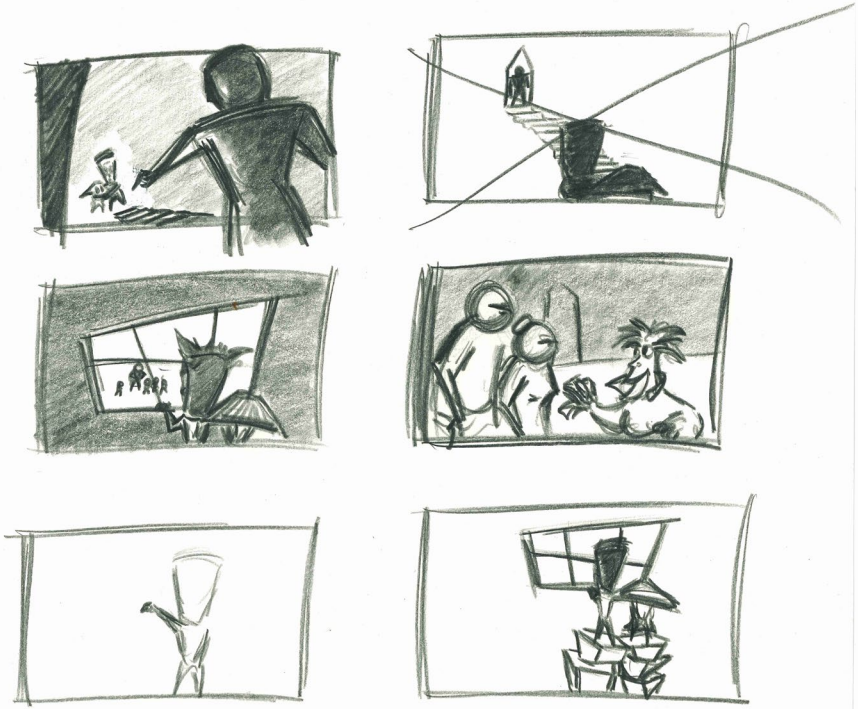


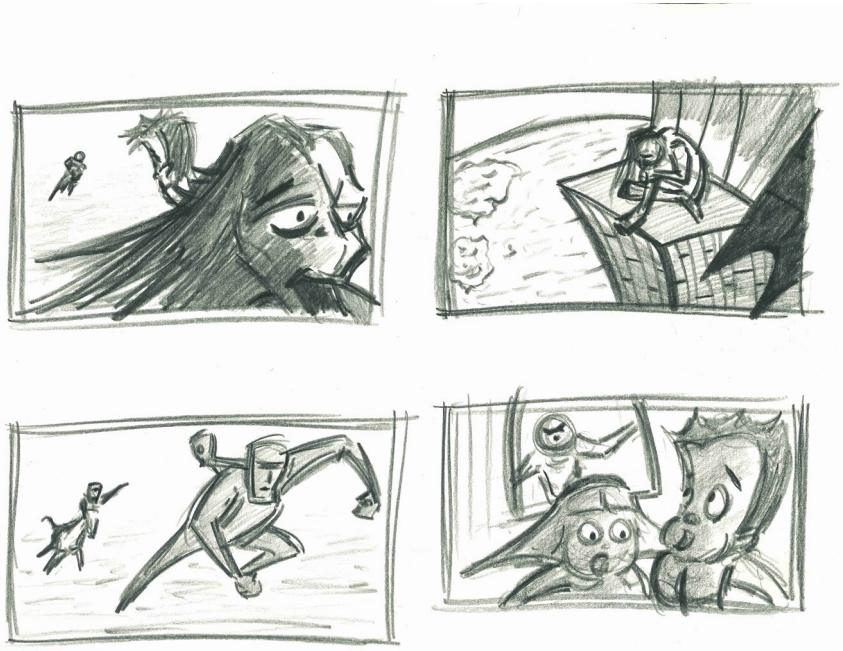


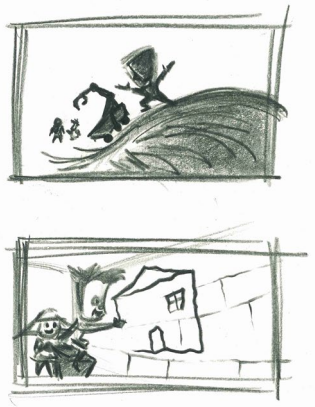
Character and Story Exploration / Glenn Chaika





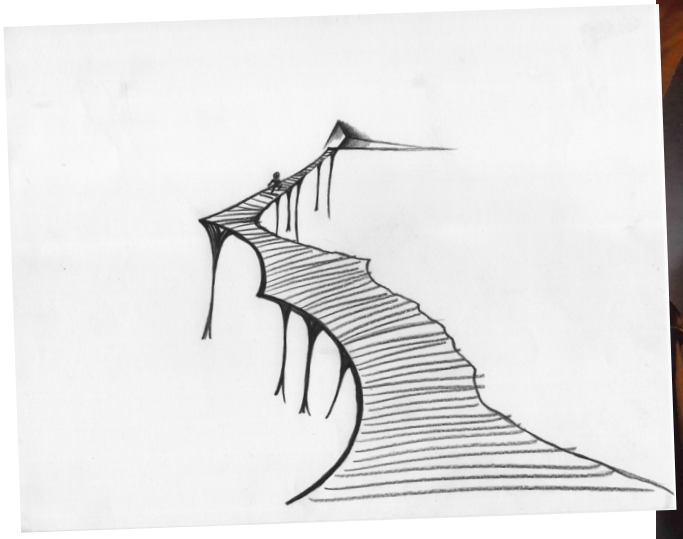








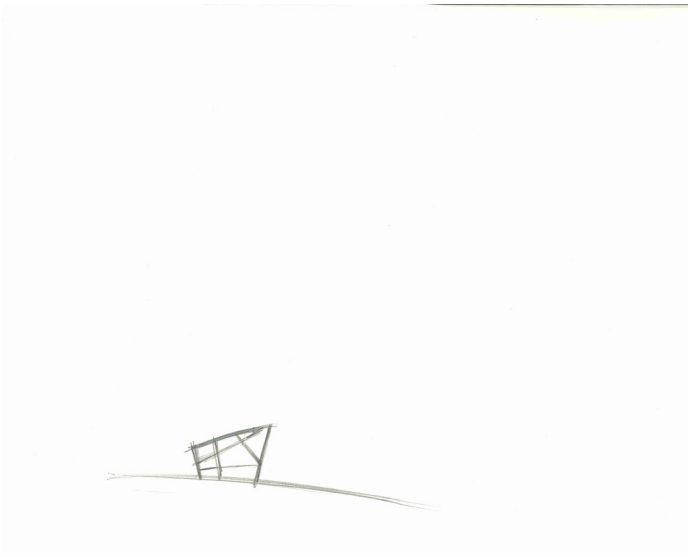


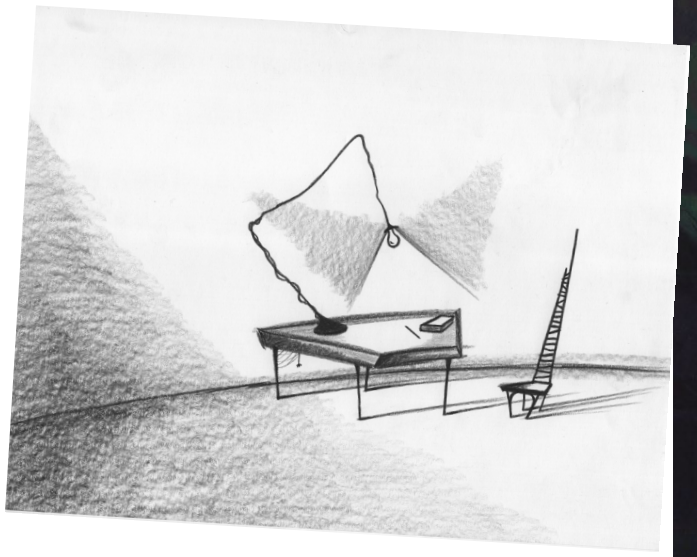




Character Exploration and Visual Development / Various





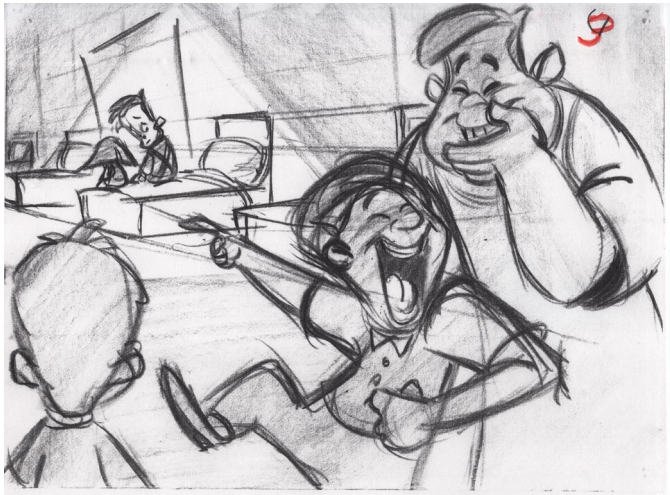






Visual Development / Unknown





ESTABLISH BORIS AND MISHKA AS OUTCASTS



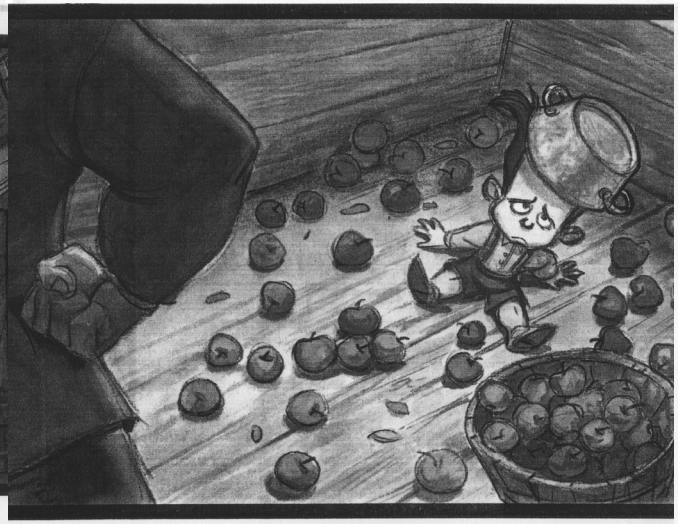
BORIS MAKES INVENTION w/ MISHKA LOOKING ON...



GUNOU GETS TANGLED UP IN APPLE PICKER...



MONSTER'S REJECTION FROM TOWN



BORIS FAILS AT CHORES

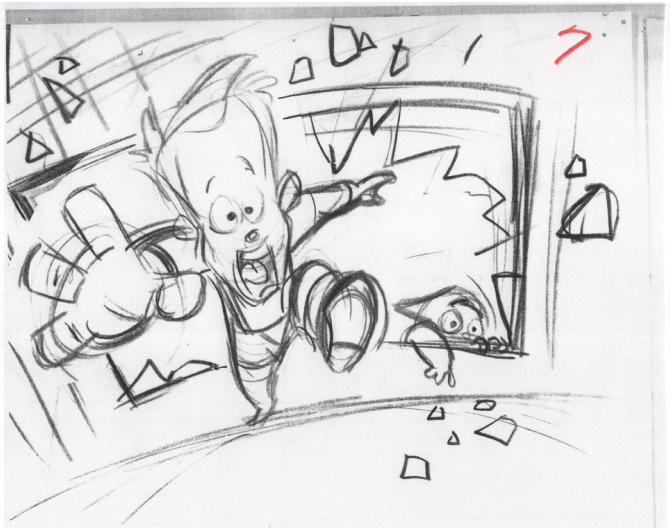


MISHKA FAILS AT HER CHORE

Pitch Storyboards / Alex Mann



BORIS & MISHKA FANTASIZE ABOUT FAMILY



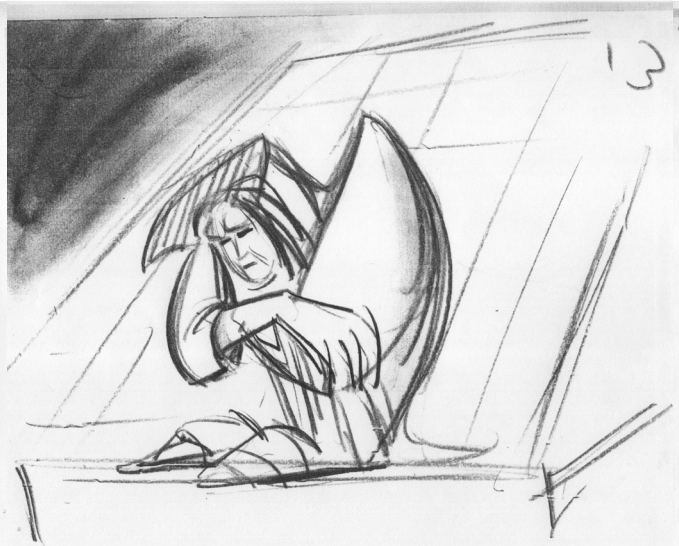
BORIS BREAKS OUT OF BASEMENT...



BORIS & MISHKA ON WAGON



THE ANSWER TO OUR PROBLEMS IS RIGHT UNDER OUR NOSE...



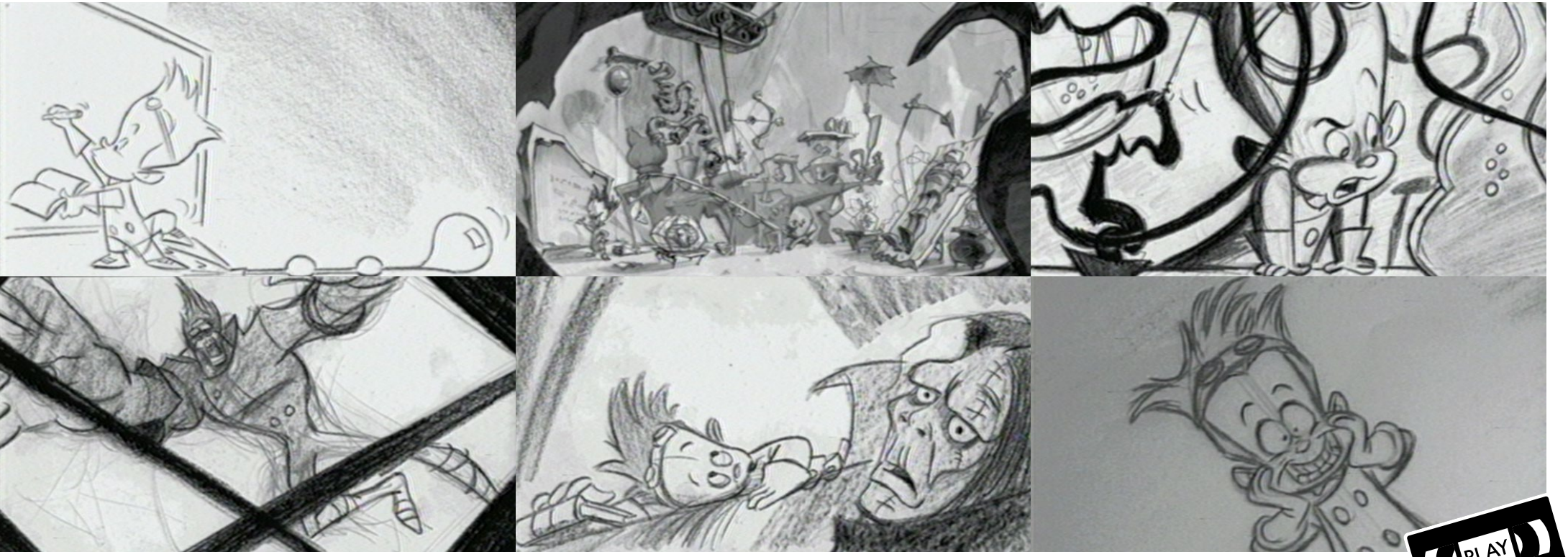
MONSTER CURLED UP ON WINDMILL



BORIS AND MISHKA AT LAB TABLE INVENTING MONSTER...



Leica Reel / Alex Mann, Jason Lethcoe, Various


PLAY



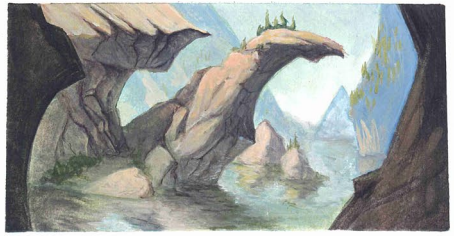
Visual Development / Unknown



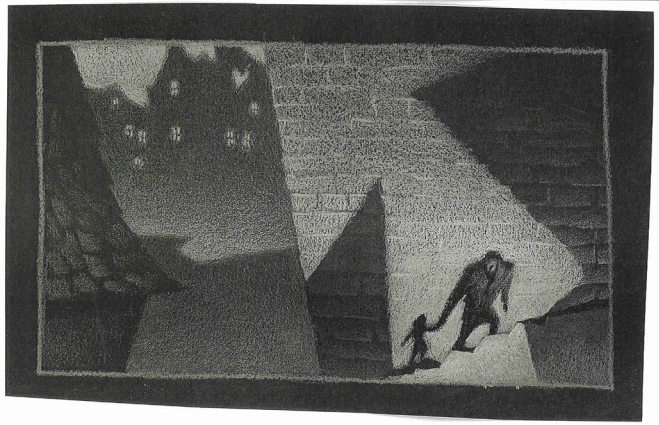


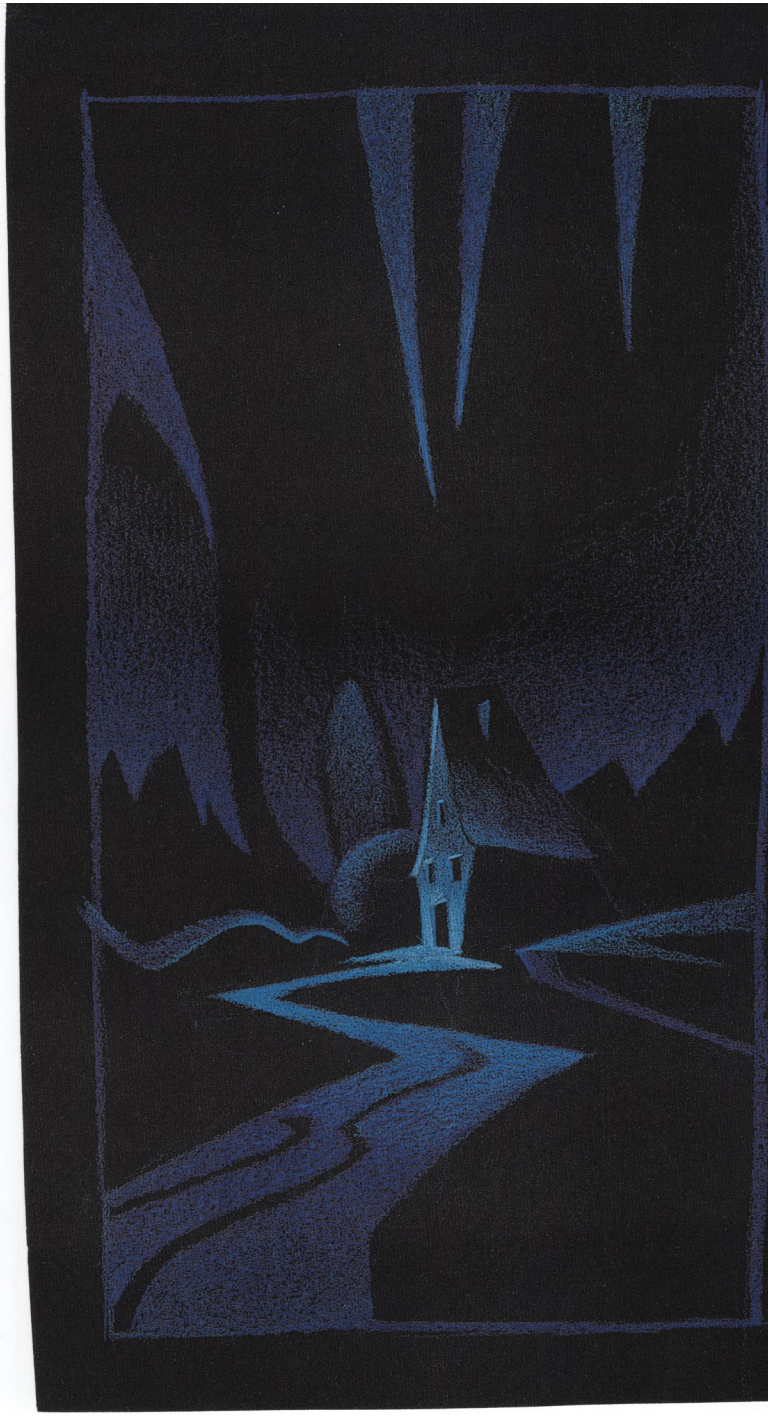






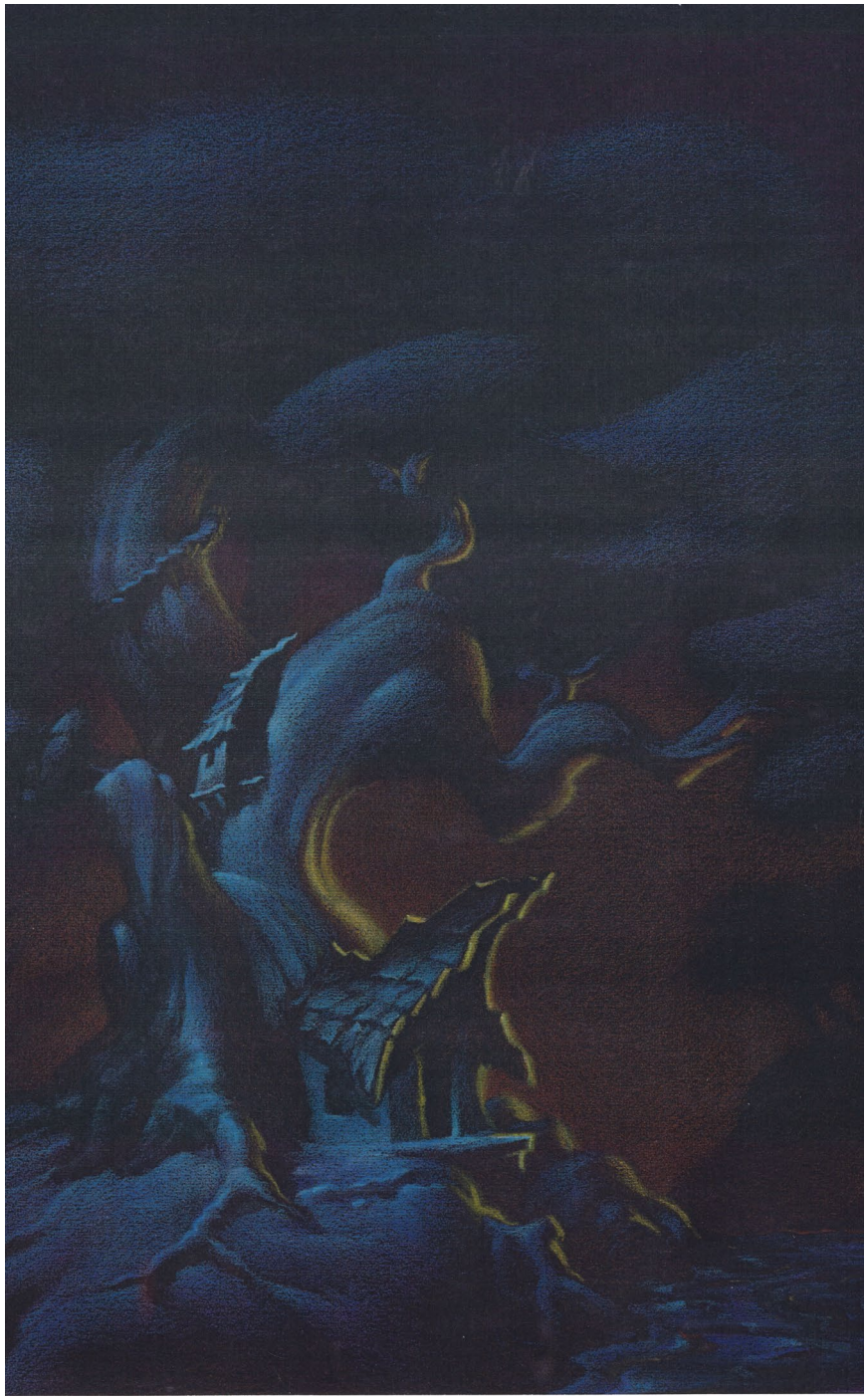


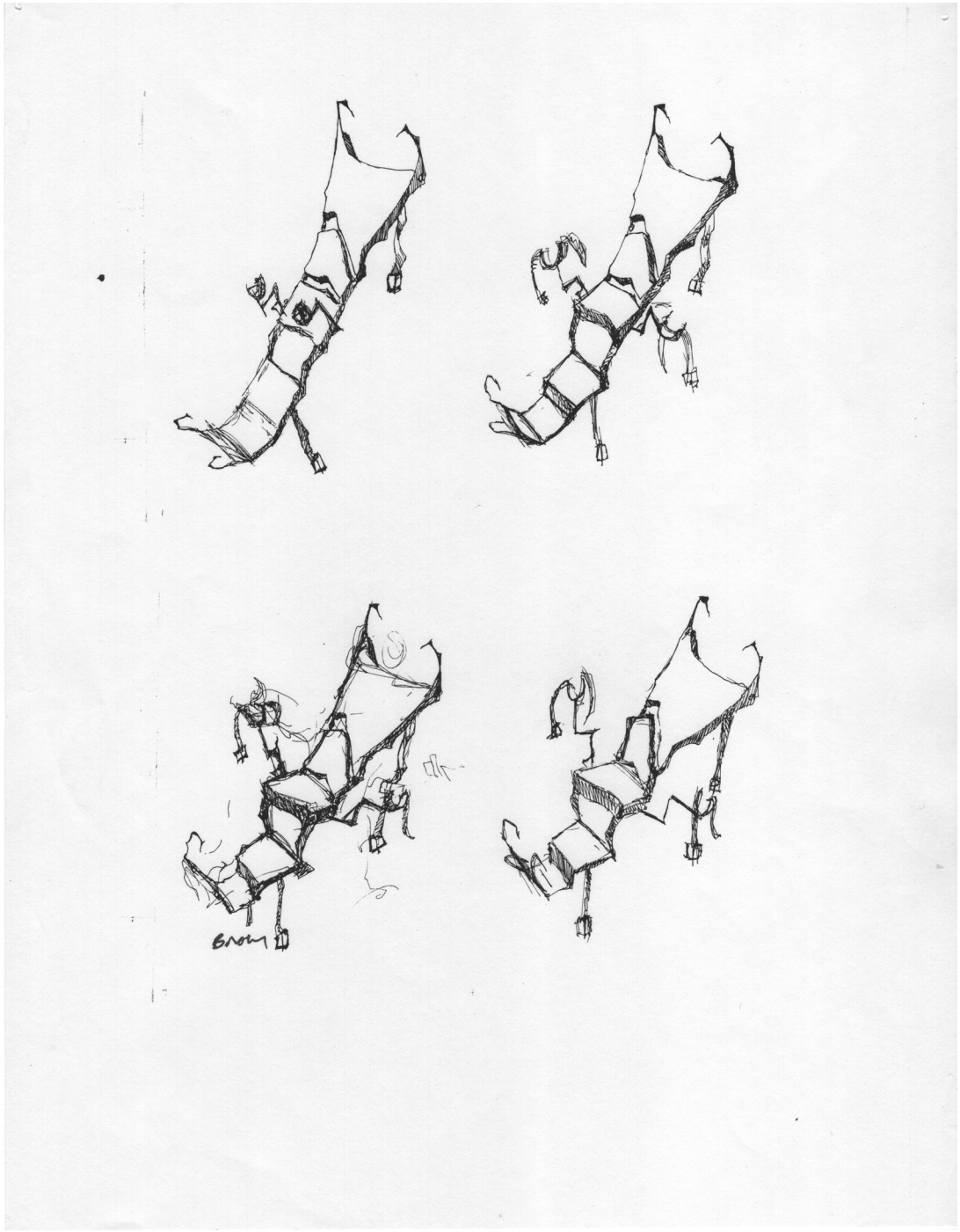




Visual Development / Various












EVAN

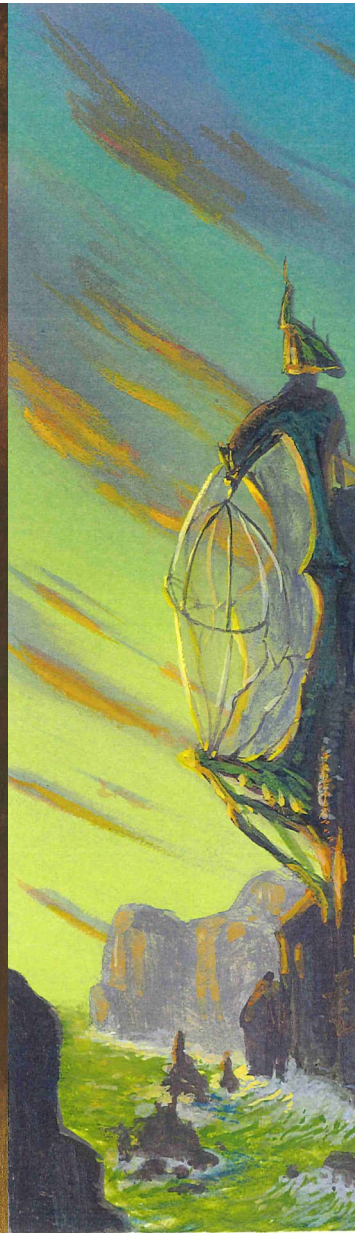


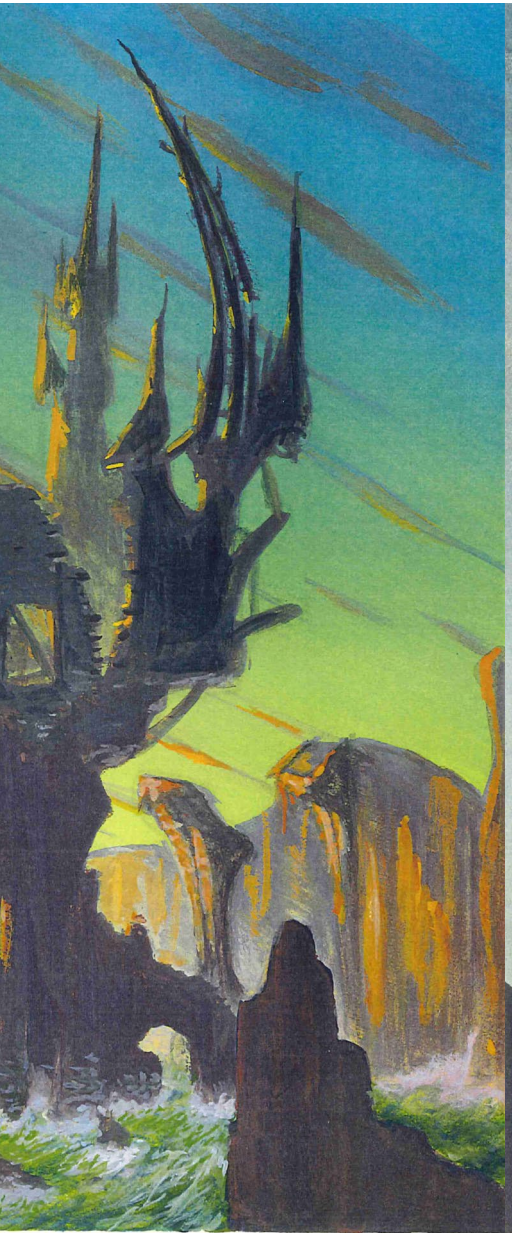








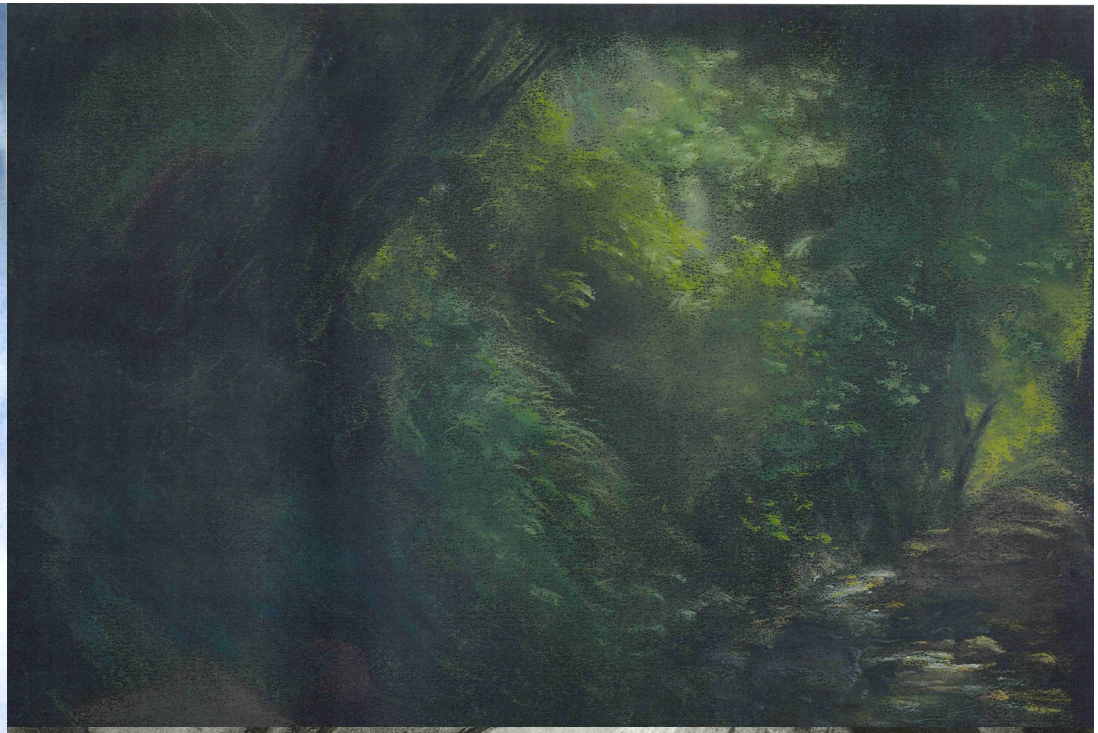









EVANS













FRANKENSTEIN

STORY SUGGESTION

"It is only with the heart that one can see rightly
what is essential is invisible to the eye."
-Antoine De Saint-Exupery

THEME: Love is measured by the responsibility that accompanies it.

Many years after Victor Frankenstein's death, the creature ventures out of 'Castle Frankenstein', making contact with humanity. His appearance is met with fear and loathing. Forsaken, he returns to the castle and shuts out the world forever.

The sighting triggers hysteria which is targeted at Boris Frankenstein, Victor's teenage son, and his mother. They have tried to forget their past, and now they can't escape it. Disgrace and terror falls upon their home, intensified by Gunov, a local teen and Boris's nemesis and Mishka a girl from the town.

Refusing to live with the disgrace any longer he decides he must journey to Victor's castle and kill the monster... putting an end to the madness his father unleashed on the world.

Arriving at the castle he unearths Victor's early experiments, a strange menagerie of talking animals but no monster. Defeated he leaves, when suddenly the monster confronts him. Horrified Boris slips off a beam in his attempt to kill the creature and gets injured... However the creature helps Boris, rather than hurt him. Relentless Boris captures the monster, deciding instead to return him to town alive for all to witness the monster's demise.

On the course of their journey home Boris discovers the monster's compassion and humanity. Forcing him to re-evaluate his reasons for incarcerating him, soon the two become friends...

Suddenly Gunov and Mishka arrive accompanied by a posse of locals.Gunov determined to impress Mishka humiliates Boris by reminding him he is just as 'mad' as Victor. They attempt to take the creature but Boris and the monster escape. On the run Boris has a chance meeting with Mishka and we learn her loyalty is with Gunov, but her heart is with Boris.

Boris decides to let the monster go to find sanctuary in the mountains to the north. The monster refuses to go. He demands Boris deal with him and not abandon him like Victor did. Hearing the posse close in Boris yells for the Monster to run. The creature resists Boris's demands until the posse is nearly upon them. Then he turns and runs for the mountains, slipping into the night forever...

At the village he brags to everyone that he killed the beast... until Gunov arrives with the creature in tow. Boris is mortified. The locals turn on Boris and his mother, telling them that they are no longer welcome in the town. As they leave they pass the gallows that are being built for the monster's execution in the morning.

Later that night, having found shelter his mother tells him that his father's crime was not in creating life, but in not taking responsibility for the life he created. Knowing what he must do he sneaks back into town and solicits Mishka's help.

She and Boris free the monster. As they are leaving they see the villagers, hysteria breaks out.... However a calm falls over the crowd when Mishka reassures them.. Boris delivers a powerful speech convincing the crowd that the monster is not to be feared. The emotion in the crowd grows until a little girl reaches out and touches the creatures hand... trust is born.

Suddenly Gunov breaks through the crowd and in cold blood kills the creature. All eyes fall on Gunov who is bewildered by their hostility. Soon *he* is the one behind bars.

Boris realizes that the only way he can truly free himself of the family shame,is to go beyond what is father started; by being responsible.

At 'Castle Frankenstein', Boris accompanied by Mishka re-animates the creature.

Boris, his mother, Mishka, and the monster accompanied by their unusual ensemble of animal friends return to the village where they are accepted with open arms.


34"
"THE FRANKENSTEINS" 34"

glossary.

Write-off (taxes)
Eliminating an asset and declaring it a financial loss in order to be deducted from taxable income.

Spline (3D animation)
The smoother animation before final rendering and tweaks, usually done as a pre-render without textures or lightning.

Blocking (3D animation)
The stage in animation where keyframes and extreme emotions have been placed.

Pre-visualization
The development in how certain scenes will look.

Visual development
Figuring out how a film will look visually in all aspects.

Character development
Developing how certain characters will look, react, and behave.

Animation test
Testing anything between how a character speaks to how water comes out a pipe.

Storyboard

A series of panels drawn in order to visualize how a story is told in its composition and overall execution.

Key art

Artwork that is repeatedly used in marketing specifically for the show.

Pencil test

An animated sequence in the form of a sketch before being cleaned, inked, and colored. These often miss certain in-between frames (tweens) or are in need of refinement before finalizing.

