

Two Lives: Animation and Development.

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Abstract

“Two Lives” is a story split into two versions, a comic and an animation adaptation. Digital art, hand drawing, traditional animation and rotoscope animation are all combined to make these pieces a reality.

“Two Lives” was produced by Pearlmoon Productions which was also founded during its production. The Author of this piece is co-founder of Pearlmoon Productions and oversees all creative direction, animation production, comic production, art, idea development, editing, visual presence, branding and many other roles within the group. The goal of “Two Lives” is to create a standalone story for the purpose of providing entertainment that can be enjoyed across many platforms. It was created using traditional and digital mediums and it is influenced heavily on eastern styled animation and comics. As part of that aim, Pearlmoon Productions serves a similar purpose, aiming to give multi-platform life to continuations, new project, and other forms of entertainment. “Two Lives” was reviewed well by peers and the production went smoothly. Future work derived from “Two Lives” will be a sequel comic book chronicling the continued stories of the main characters as they continue their lives.

1. Introduction

“Two Lives” is both a comic book and animation that aims to bring a story into several mediums to create a new perspective on the story itself. Pearlmoon Productions was the name given to the people who created both the design, animation and the visual elements and the music and sound creators.

In this paper we will discuss the processes of making “Two Lives” in both its forms, the inspirations and relevant works behind its development and further explore the possibilities for Pearlmoon Productions in the future. As previously stated, “Two Lives” is a story that was adapted into two different mediums. In section two we will discuss works that have influenced the development of “Two Lives” and its final outcome. In section three we will discuss how “Two lives” was produced and the techniques that were used. In section four we will evaluate the project and discuss the processes the story for “Two Lives” went through while it was adapted for animation to comic and the effect that each adaption had on its counterpart. In section five we will discuss related work and how “Two Lives” compares and contrasts with them. In section six we will discuss the possibilities that lie in future work and then conclude. Following the conclusion are sections on acknowledgments and references used.

2. Background and Related work

The two main influences for the style of “Two Lives” in its animated form both come from the area of film. The overall style is highly influenced by Studio Ghibli’s masterful works “The Cat Returns” (“Neko no Ongaeshi”, 2002), “Ponyo on the Cliff by the sea” (“Gake no Ue no Ponyo”, 2008), “The Secret World of Arrietty” (“Kari-gurashi no Arrietty”, 2010) and “Grave of the Fireflies” (“Hotaru no Haka”, 1988). It should also be noted here that “Nausicaa of the Valley of the Wind” (“Kaze no Tani no Naushika”, 1984) was also a huge influence on this animation, this animation was the corner stone for the founding of the now famous Studio Ghibli – its success resulting in “Nausicaa” director Hayao Miyazaki being offered the finance needed to found a new animation studio, provided that he

oversaw the studio. Miyazaki agreed to this under the condition that his long term friend and fellow director Isao Takahata would be appointed co-director also.

The second influence, though not as prominent, is the feature length “A Scanner Darkly” (2006) which is based on “A Scanner Darkly”, a novel by Philip K. Dick. Though in appearance, “A Scanner Darkly” and “Two Lives” are not similar however the quality of movement and expression shown in this feature film was a very large influence when developing an animating style. Another large influence on “Two Lives” was “The Secret of Kells” (2009) by Kilkenny’s Cartoon Salon. This feature length film was a huge inspiration for the flashback scenes and for the textured and weathered feeling to some of the sequences in “Two Lives”.

The comic adaptation had a vastly different set of influences. Like its animated counterpart, its direction and style was very much drawn in a style that was heavily influenced by styles found in Asia and Japan, however its artistic direction was inspired more by a western film called “The Singing Detective” (2003), which in turn was based on a film noir musical miniseries of the same name created by Dennis Potter and aired on the BBC in 1986. The feature length version of “The Singing Detective” is a live action film, its cinematography and narrative style influenced the comic adaption greatly.

Other works which influenced the art and style of the comic adaptation include primarily “Saiyuki” by Kazuya Minekura. Others include Naoki Urasawa’s “Pluto: Urasawa x Tezuka” (2004), the story of which is based on “Astro Boy” (“Tetsuwan Atom”) by Osamu Tezuka which was originally published between April 1952 and March 1968. Also influencing the style and detail in “Two Lives” are “Nausicaa of the Valley of the Wind”, the original comic that was later turned into a feature length film that was previously mentioned by Hayao Miyazaki. Further influences include “Trigun”, originally published between 1996 and 1999, “The Invincible Iron Man”, Volume 4, written by Matt Fraction and with art by Salvador Larroca and “Fullmetal Alchemist” by Hiromu Arakawa. These works have been highly influential in many ways during the pre-production and design stages. From providing influence to character personalities to even facial expressions and things as minor as page layout and tonal shading in places, these references have been invaluable.

3. Design and Implementation.

The design of “Two Lives”, as already mentioned is influenced heavily on the works mentioned in Section 2. The choices made in the design of the characters differ slightly however. In the animation and comic we see two versions of all of the characters. One version is the present version, what the characters look like in the present time. The second version that we see are the characters when they are in a flashback sequence that we have established as having happened two years previous to the events that are happening in the present timeline of the story. The main protagonist, Dow is the only character to have visual and obvious changes between the two times, as we can see in Figure 1. Obviously the previous two years have weighed very heavily on her. In contrast the other main protagonist, Haen only has



Figure 1

changed slightly and the villain, The Faceless Man has not changed at all. These were deliberate design decisions. The lack of change on The Faceless Man throws into question what sort of being he might actually be. Is he a real man or are his “faceless” features just a representation of something sinister. It could be questioned as to whether he is merely the caricature of the combination of guilt, anger and pain that Dow has felt in the aftermath of her and Haen’s injury and that the flashback we see is Dow’s clouded memory of events. This also explains why we only see snippets and fragments of it. Similarly, Dow’s design has changed significantly in two years as she has been dogged with these emotions and they have begun to take their toll on her. Haen’s design has remained relatively unchanged in the comic as in that adaption she is portrayed as a ghost. In the animation she is unchanged because she has fully recovered from the shooting and has not felt the same emotional damage as the older and more protective Dow had felt.

The production of “Two Lives” spanned from September of 2011 to August of 2012. The animation and its comic book counterpart were completed within this time. The backbone that drove it, even with the differences between the two versions, was the story. The plot is what holds the reader’s attention.

The storyboards were produced in a very rough version in November of 2011 and were finalized by January 2012; these consisted of hand drawn panels depicting the most defined movements of the characters as they would eventually be shown in screen format. The comic adaptation was then heavily based on these storyboards and using traditional media combined with using Adobe Photoshop and a Wacom graphics tablet, was completed in late April 2012 with pages at A5 size. The comic, due to its page length, was split into two parts for printing. The entire comic is forty-four pages in length. The comic was printed in two parts, the covers of which can be seen in Figure 2 and were put on sale at a convention in Queen’s University Belfast called Q-Con, which was held in late June 2012.



Figure 2

These comics and works derived from them, such as posters and merchandise were also sold at further events including another convention held in the Burlington Hotel, Dublin, called Nom-Con in late August 2012. At this event the founding members of Pearlmoon Productions also hosted a talk to attendees discussing idea development and creating comic and animation work. The animation began production in mid May 2012 and was completed by July of the same year. The methodology initially was simple – using a camera and an actor – the shots were taken in live action depicting the correct movement and then taken into Adobe Photoshop and traced, adjusted and coloured, as shown in Figure 3. However as the project progressed, it became

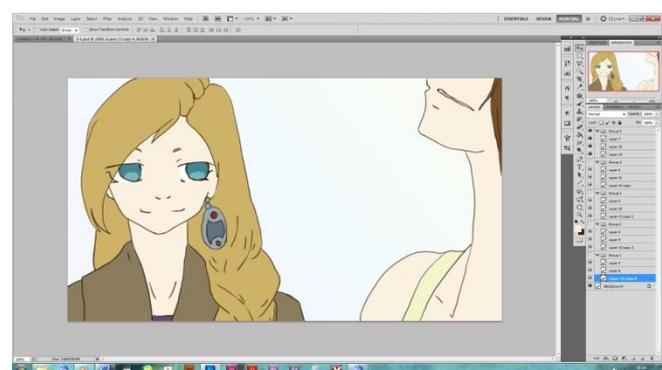


Figure 3

obvious that this method, called rotoscope, was not going to look appropriate for every sequence in the piece, a judgement that could not have been made until at least two sequences had been viewed in sequence together. So in the finished piece many of the scenes that were intended to be rotoscoped are now hand animated, as the effect was more pleasing to the eye. When all of the animated sequences were completed using Adobe Photoshop, they were edited for colour, size and some effects in Adobe After Effects, after which they were finally transferred to Adobe Premier Pro for some final minor edits and eventually final export. With the addition of the sound effects and final music score, “Two Lives” was ready for screening in late August 2012.

4. Evaluation

“Two Lives”, as we can see from Appendix A, has gone through many incarnations. Its story and even its eventual outcome and finished piece were nearly always in flux in this project’s attempt to be a multi-platform and entertaining narrative. The comic book adaptation and its animated counterpart were developed side by side and therefore, as can be seen in Appendix B, they bear striking resemblance to each other. Where they diverge is in the story and resolution of the narrative. In the comic format we see a more grizzly side in that the villain, the Faceless Man, shoots and kills Haen, one of the main protagonists and injures Dow, the other main protagonist, while in the animated format it is stated only that there was a shooting and indicated that it was only Dow that the Faceless Man shot and injured. It is intentionally not mentioned directly what injuries that the characters sustain (though Dow is seen with an injured leg still wrapped even though the shooting took place two years ago, indicating that it left her with a permanent injury). This is intentional as it further raises the question as to whether the whole situation is real or imagined.

It should also be noted that at approximately half way through the animation, the camera view breaks the characters established positions on the screen and reverses them, switching which side of the screen that Dow (the character holding the weapon) and the Faceless Man both dominate. This is illustrated in Figure 4. Haen is established as dominating the space between these two and so as a central placed figure, her position never changes. This is a deliberate directorial choice to depict the change in the lead characters attitude to the situation that she is in. At the beginning of the animation Dow is fully intent on killing the Faceless Man in revenge for her physical injuries and for the mental trauma of the breakup of her relationship with Haen. As the piece progresses, she realizes slowly that she can rebuild what she lost and there is no need to take such a rash action as committing murder would be. This is mirrored by the Faceless Man initially showing fear towards her, then mocking her for her decision not to kill him and then returning to being afraid of her and fleeing at the end of the story. As these two characters begin to



Figure 4

show changes in their attitude this is reflected by their changing of positions on the screen. The position of Haen as having taken position in the middle of the screen reflects her position in the scene as a mediator of sorts. She is there to try and prevent Dow from committing murder and making a mistake that would dictate the rest of her life and possibly cost her the freedom she was initially seeking by killing The Faceless Man and attempting to ease her pain that way. She takes the middle ground to symbolize that, however we she and Dow pictured together in shots, as seen in Appendix D, while The Faceless Man is always shown alone in his shots. This is to symbolize that Haen is in the scene to support Dow in rebuilding her life and making the right decision in the context of the story, but opposed to Dow committing a crime.

4.1 Feedback and reception of “Two Lives”

On June 8th Irish Comic News, a website dedicated to giving news, reviews and previews of upcoming Irish comics and local independent releases, wrote a review for the comic adaption of “Two Lives”, a copy of which can be found in Appendix C. The review praised the comic highly for its depth of story and art quality.

On June 12th The Comic Cast, an Irish podcast that reviews larger release comics but also has an interest in independent Irish releases also reviewed the comic of “Two Lives”. A link to the audio file which is available for download at the time of writing this is included in Appendix C. The review praised the art highly but was less positive about the story content and lack of character development, however it recommended readers to look into a purchase of the comic based on the art quality alone and stated that it looked forward to other releases that featured the same art if the stories contained were longer and held more substance.

5. Related work

In terms of works that are similar to “Two Lives”, there are many including a lot of the works mentioned in Section 2. Adapting comics into screen based media is not a new thing; some of the many examples include comic books that were adapted into live action films such as “Iron Man” (2008), “Batman Begins” (2005) and “The Amazing Spiderman” (2012). All of these stories were adapted by huge studios into feature length films. These stories, much like “Two Lives” were based on comics that bore the same name, but none of them is a full story taken directly from the pages of any one individual comic. The story in each is changed slightly and adapted for screen. The superhero style comics have had many adaptations as is evidenced above but comics of other themes have been a popular choice for screen adaption too. Such examples include “Cowboys & Aliens” (2011), “Alien Vs. Predator” (2004), “Men in Black” (1997) and “RED” (2010).

Though similar, these movies are live action features and “Two Lives” is an animated short. Turning to animation then, we see that there have been many feature length animations based on comics, much the same as with the live action features. Some of the franchises mentioned above have had feature films and even various animated television series based on their comics. These features include “The Invincible Iron Man” (2007), “Batman: Mask of the Phantasm” (1993), “Batman & Mr. Freeze: SubZero” (1998), “Batman Beyond: Return of the Joker” (2000), “Batman: Mystery of the Batwoman” (2003), “Chase me” (2003), “Batman Vs. Dracula” (2005), “Batman: Gotham Knight” (2008), “Superman / Batman: Public Enemies” (2009), “Batman: Under the Red Hood” (2010), “Superman / Batman: Apocalypse” (2010), “Batman: Year One” (2011). As mentioned

also in Section 2, Hayao Miyazaki's "Nausicaa" was first developed as a comic and later developed into a feature length animation.

6. Conclusion and Future Work.

In conclusion, "Two Lives" was developed from an initial story and narrative idea and expanded into a screen format and a comic book format. It is the author's feeling that this project, given more time to work on it and if it had more resources available to it, could have been developed further in the attempt to be a wider multi-platform piece. It is the intention of the author to continue from the story of "Two Lives" and using all three main characters, to develop their stories further. This will create a continuation story which delves further into their world and their lives. This project, which is as of this date still untitled, will be developed in much the same way as the comic book adaptation of "Two Lives", with the possibility to develop the story further as a game or other interactive piece as opposed to an animation, as was the case with "Two Lives". This decision is due to the continuation's initial proposed length, being many times longer than "Two Lives". In order to cover the entire story in one animation, it will at least need to be a feature length film, if not two feature length films and while this possibility might become more realistic in time, for the foreseeable future, it is not.

As was the intention with "Two Lives" from its initial inception at the beginning of this project – the animation will be entered into animation and film festivals all around the world with the hope of gaining recognition or even winning a prize. Also it is the hope of the author to get the piece screened when or wherever possible. As for the comic book adaptations; there are many copies of the comic printed already and copies will be sold at conventions or fairs or at any other available upcoming opportunity. They will also be used as promotional material for Pearlmoon Productions.

In finishing, the author feels that this project was a success, with room for improvement. This project, "Two Lives" had fulfilled the aims that were set out at its beginning and the experience of creating "Two Lives" has been enlightening and beneficial to all those involved.

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Appendices

Appendix A

Early production and Story development.

Two characters who used to be friends, the contrast exists there- they are of conflicting opinions. Both are retired? Decommissioned due to psych issues – injury? Mercenaries? They were best friends until something happened and they grew apart. Character focus if on Two – the injured party – the injury happened to her. She should have a physical injury as well as a mental one. Her family was killed? Lover? Mother? Father? Sibling? Perhaps someone non-consequential – a random person – a child? Someone alone – who had no one to account for them so Two took on the task? Anyway – she witnessed an injustice that made her lose faith in the system she worked for. This turned her cynical and rouge against the people she once held as friends.

One is the character who relies on justice. She is the one who would peruse the wrong doer of Two's injustice though the legal means. She is the "good cop" in this equation. She would not turn away from what she believed in when Two did because she would not abandon an oath? A pledge? She had another responsibility that she could not make herself turn away from? - she had a justified and "lawful good" reason for not following Two – but at the same time never held her to blame for turning.

The climax of the story comes when Two finds the perpetrator of the injustice she suffered and is about to kill him? She is about to allow him to be killed? She has led him to his death – or something bad? She is about to have her revenge anyway and One comes and stops her.

The entire story could be told by Two up until the point that One steps in and stops her at the end. One and Two's relationship could be told through Two's memories? Though voice overs? Though written means appearing on screen? There could be a memory of them starting off together – when they met – of them having a good time together? Working together? Being friends? Then memories of the injustice – of Two's recovery after and then her turn away from her beliefs? And then Two and One's eventual turn away from each other.

SHOTS IMAGINED?

Two is pointing a gun at the wrong doer – they are after fighting? After talking or something? Two is after remembering the conflict between her and One? She also blames the wrong doer for that? It is a vast and open wasteland, nothing but some distant mountains and the horizon. The sun in her face and her eyes are shadowed because of a hat? Scarf? Some reason? The sun is setting? There needs to be an allowance for a change in light. Two is about to kill or send the wrong doer to their death and One appears. She threatens to shoot Two if she does not stop? One does this because she still believes in the way of justice. She talks to Two and says something that makes Two realize something profound. The portrayal of this happens as light passes over her and all the metallic things on her clothes light up and gives her the appearance of glowing.

The resolution is in that Two kills the wrong doer or doesn't. Viewer needs to want one or the other conclusion, or at least needs to have formed enough attachment at this point to have an opinion on the matter.

DURATION: 4minutes.

Ideas of how things start.

In the first draft of the story I had planned for a person to come calling on Two to deliver orders to her or to tell her something that she did not want to hear. I need to set aside previously worked on characters that were the reference for One and Two – such as Kairia and Sparrow (though One still remains pretty true to Kairia’s character, I’ll explore her change later) Most importantly, Sparrow’s back story is too complicated and too in-depth to portray in a short animation. Perhaps I’ll make a comic about her later in the year or something but Two and Sparrow are not the same character. As a point of reference, Sparrow came first. And Kairia was the first character I finalized a coherent story for. They are different from One and Two. Need to remember that when creating these characters.

So a catalyst comes to Two in the first moments of the film – Perhaps it has already come to her and we- as the viewer are looking at the aftermath on her residence of her receiving this catalyst – be it a person delivering news, or a newspaper paring a headline – or a letter from an informant(I’m liking the letter or newspaper idea, it can create a nice pan over some elements of destruction, like hurried packing or shattered photograph of One and Two things like that and then the reveal of what the text said. Though from working on “Some Tae” I have realized that this text should be catching and large and very easy to read. I am thinking that it could start on something peaceful. Like the seconds before anything else appears on screen, it will start with a very peaceful scene, like very simply painted, mostly sky with little movement, or leaves falling from a tree and two people in frame, or two silhouettes. Soundtrack should be birds singing or something – its dawn or dusk – a time that is relaxing. Then it cuts to the pan over, with still the peaceful noises playing in the background and then a cut back to the peaceful scene, revealing a bit more of the scenery – perhaps there are no people in it, just things like grass seed blowing in the wind, or dust or something, the sound is that of the wind blowing – not birds singing- do the sounds change? Or is only more revealed about them as we hear them to warrant us to change our opinion of where the scene is taking place? As the camera pans over the destruction we see a letter or newspaper- crumpled, like the words had made some one angry, we cut back to the peaceful scene again – this time we add more sort of unpleasant things to it – like a shot of twitching feet, or steady hands or something that does not reveal the nature of the scene totally but hints at it slightly – cuts back to the panning scene and this time we get to read the words on the paper – beside that is a open note book or diary or something, with a picture of One and Two, a crude drawing of another person, drawings of violence, death, something to indicate that the drawn person was the one who caused violence or upset the writer of the diary – cut back to the not so peaceful scene and reveal more unpleasant things about it – like blood spatter – a discarded weapon – blood falling from a wound and splashing on the ground – a close up of something like an eye or the side of a face, a drop of blood falls and the camera follows it- the b/g fades away and the blood changes to something else and the scene transitions away from all this to something else – a memory of One and Two.

I think this is how I might open the animation. The peaceful scene is of course, when Two catches up to the wrong doer from her past and is about to kill him (before or after One steps in? Probably before – I can establish One in the memories told between the opening and when we revisit this scene – but I’ll leave that decision until I have worked out the rest of the story.) It starts as a

peaceful scene because that is how Two sees it – a peaceful moment when she has either realized that she was wrong and shouldn't have been chasing this person for revenge, and that she has been reunited with One – Has had her revenge and killed the guy and now finds peace knowing that the memories of what happened can now be laid to rest (Both of these after One has had her say) – Or if it is the moment before One steps in – the moment where she believes that she is going to have her revenge. It is seen as a moment of tranquillity for her. The pan across the mess she left at her house is serving to explain the story and the scene change to bring us into the rest of the story. So basically I want to put the very end or near enough the very end at the beginning and tell the story from that point. This way I think I can grab a viewer's attention better and make them more interested in the story and the characters.

The cut scene will be something to establish the relationship between One and Two – will I then cut back to the end scene and introduce One? Or will that make her seem more like a bad guy – will that complicate the story? Or will it make the ending that much more of a reveal? I think the need for a voice over will occur here, if I do need one – I think at this point I can tell the whole story without one – the story I have in my head, but I don't know for certain if I can establish to the viewer that One and Two used to be friends in the past or how One tries to talk Two out of killing the guy at the end without voices. Without voices, I realize that there will be much more animation involved. I'll probably have to establish very strongly that One and Two were partners – if I do reveal One the second time I cut back to the ending scene, I should have another memory after that showing how good friends they were – showing visually that One was the one the follow the rules and that Two was the one to act impulsively – to further explain how they ended up in this situation. I know I can tell this story in under 4 minutes. I think I might even write a narrative or publish a comic to go with it – perhaps the comic could follow One and Two's adventures before they went their separate ways, back when they were partners – or after they resolve this conflict. If this project becomes too much, I may leave that part out – though I am very interested in making comics at the moment. Maybe it will help me envision something when I am doing storyboarding. But basically I don't know if I can portray these two as the Ban Midou and the Ginji Amano of their time without a voice over. Well that is inaccurate – I know I can – I don't know if I'll have the time to make this animation that way. With this animation I actually want to surpass what I achieved with "Some Tae" – I thought it was a rather limited sort of story –though I get what Lee said about it connecting because it was a simple concept. This is less simple but at the same time it's easier for me – and its less abstract and I hope to get fewer "I don't get it" opinions with this one. So I guess in a way – although I want to try new things in the animation of this project- I also want to challenge my storytelling skills. Though in that regard, I tend to make things too complicated. As evidenced by my other work – I tend to write things and then expand the hell out of them – which is why I could not use a story I had already written and was happy with for this animation – which would have been much easier in terms of scripting. But I am happy with the way this is going- I've never really written an impactful short story before aside from that one time during the Leaving Cert. but I never got that manuscript back and I can barely remember what it was about. It was very sad though, I remember that bit.

In creating a character I need to know more about them than will ever be needed. This will make my portrayal of them believable.

First Draft of script

ACT: I: Opening

The screen starts off dark with no visuals only sound is a gentle sound of a breeze blowing. It sounds peaceful and calm.

[SETTING- EXTERIOR – DESERT / BARREN LANDSCAPE]

The screen will light up and there will be some colour and very little movement. It will be a clear sky with little tiny wisps of cloud in the sky and the sound of grasshoppers faintly in along with the gentle sound of the breeze. A few grass seed blow over the camera.

[SETTING – INTERIOR – DARKENED SHELTERED ROOM]

The scene will then cut to a panning shot of a dark room. The camera will pan along the floor where there can be seen a huge mess. Plates cracked and dust everywhere.

[SETTING- EXTERIOR – DESERT / BARREN LANDSCAPE]

The camera will cut back to the first scene, revealing a little more about what is happening in it. There is dust blowing in the wind. The sound of the grasshoppers is a little more pronounced. We see more subtle hints at the people who are there, the end of a woman's hair blowing in the wind, a scarf or a torn piece of clothing.

[SETTING – INTERIOR – DARKENED SHELTERED ROOM]

This scene will continue to pan over the room floor. It will show discarded clothes in an effort to hastily pack essentials for a journey, it will continue to pan until a newspaper is shown, crumpled and discarded, as if someone was angry with it. There will be a headline on the newspaper that indicates that a wanted person has been found or sighted .

[SETTING- EXTERIOR – DESERT / BARREN LANDSCAPE]

We are shown more of the scene that is taking place here, but this time more hints are added to make the viewer believe that this is not as peaceful a scene as the previously thought. A steady clenched fist held at someone's side, feet trying to twitch away from something in front of them – perhaps there can be some subtle musical cue here to make the viewer a little on edge – but it must be very, very subtle.

[SETTING – INTERIOR – DARKENED SHELTERED ROOM]

The camera cuts back to the newspaper – it holds on the same article again about the wanted man and then it pans down to show a picture of a woman with text beside it telling that she was the mercenary that was leading the hunt for the wanted person. The camera pans past this, to an open diary – there is a drawing of a man on the notepaper and beside that a photograph of the woman from the newspaper with another woman – the two appear to be dressed as fighters – law keepers and they appear to be very good friends.

[SETTING- EXTERIOR – DESERT / BARREN LANDSCAPE]

This is obviously not the peaceful scene the viewer was led to believe it was. More things are revealed now to convince them of this. There is blood spatter on the dusty ground, a shot of a weapon that was discarded, blood splashing on the ground that fell from a wound. There is an extreme close up of a face, so that only a quarter of it is seen – cheekbone and eye – a woman. There is a scrape on her cheek and a drop of blood falls from it. The camera follows in in a pan down

The camera follows the drop of blood and the background starts to fade away and the blood changes to something else – rainwater. The scene transitions into a memory.

Story overview.

Piece 1 – Intro, written.

Piece 2 – Establish One and Two as friends. Flash back Past time (PT) – walking down a street – One points at something off screen and Two takes out the earrings and gives them to One. They are talking and laughing and having a good time. It is very obvious that they are friends.

Piece 3 – Tragedy! Tragedy comes to them. Leads on directly from the first part of the flash back – there is no scene change - they hear a noise and see a “drunk” faceless man in the street ahead of them – he wanders into their path, One still has the earrings in her hand – Two grabs on to One as they pass the man – very tense – Two and the faceless man pass each other in slow motion – there is a long shot echoing – a shot of blood droplets flying – A shot of the smoking gun. The earrings are on the ground but only one of them – One still has the other in her hand – the bag guy grabs one of them and runs off (out of shot, you see the shadow fleeing out of shot) Two is leaning against One and is motioning to her to go after him, One stays with Two. The scene ends from Two’s POV on One – vision blurring and then fading to black.

Piece 4 – One in Real Time (RT) – One appears, (no real flashyness- she just appears) She points a gun at Two – she indicates to the man Two is trying to kill (the faceless man) There are a lot of looks and Two sees the one earring that One still had after the robbery – it glints in the sunlight – very ghibli esque – see Howl’s room of shiny things in Howl’s moving Castle – Piece 4 ends on an incredibly tense note – Two’s finger twitches on the trigger, her expression is anger / despair. The piece ends on a loud gunshot – screen goes black.

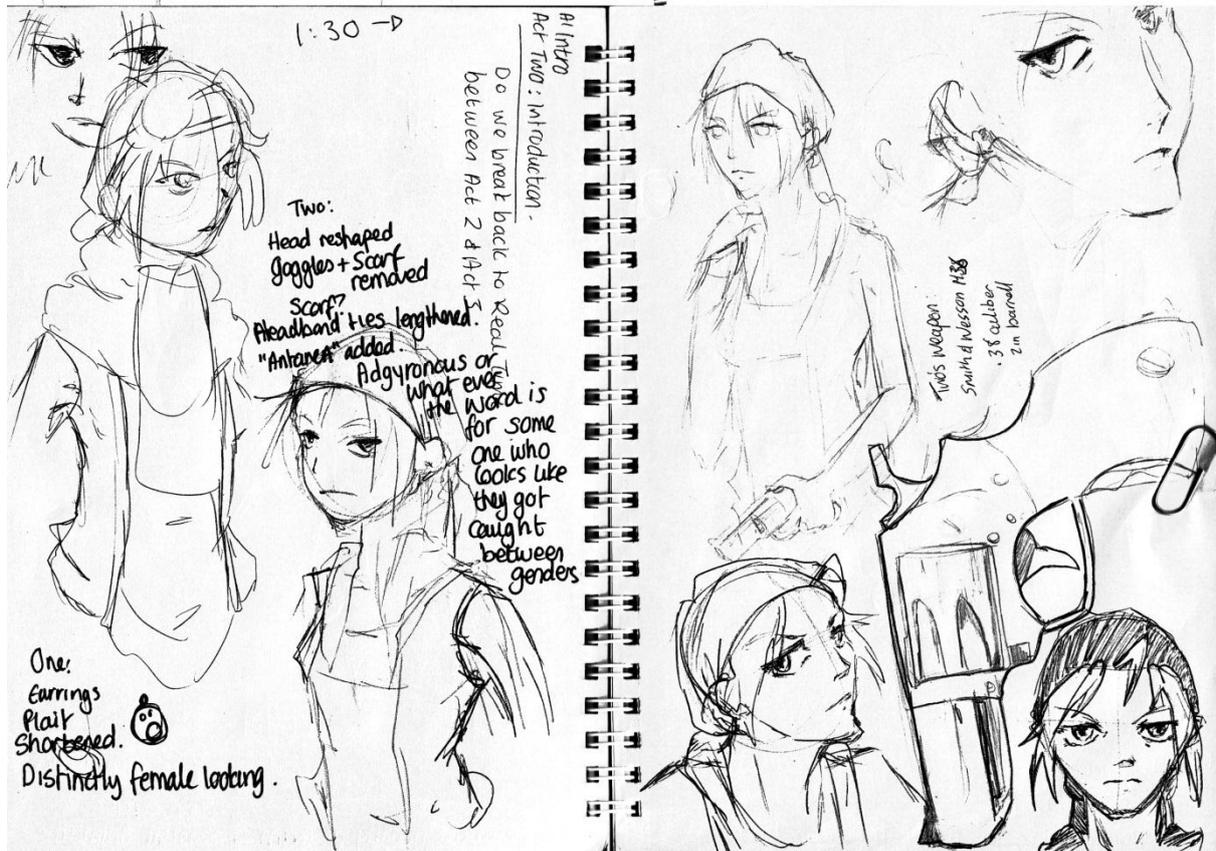
Piece 5 – Fade in on the smoking revolver (Two’s gun) She has fired it into the air (stance – very Sanzo-esque from Reload Vol 6) Stance indicates tired and exhaustion – Two lowers the gun, eyes in shadow – One lowers hers too, the faceless man shifts about on the ground – UNSURE OF WHAT HAPPENS HERE – One might scare him off – One herself, might shoot him – Or it may turn out that he was never real in the first place and fade away – Either way, Two does not shoot him and One and two leave together and the screen fades to black as they walk away together.

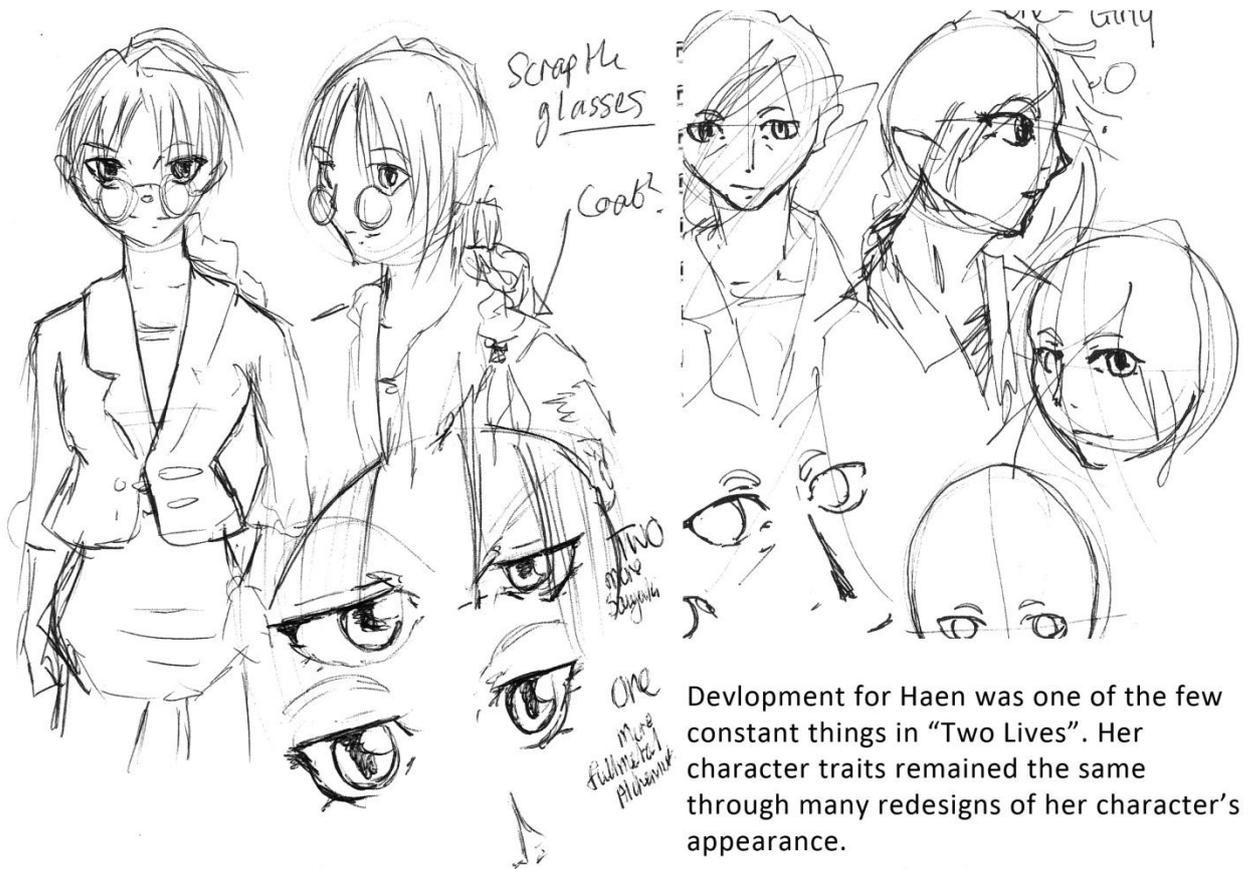
Production images

how she'll never use a weapon only to fight injustice or some cliched BS like that.

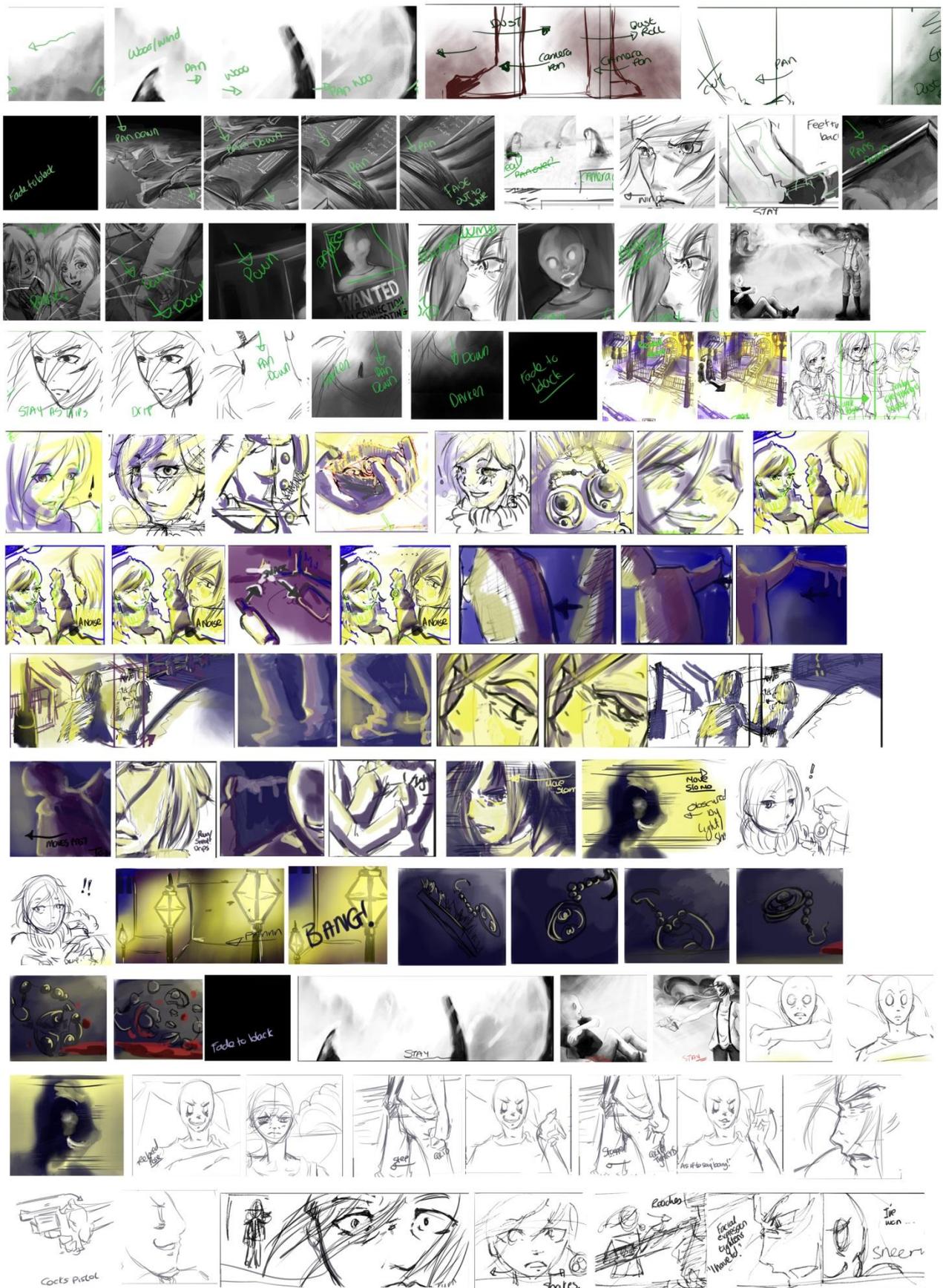


Character development for Dow. In the beginning she was developed as a Captain of a pirate flying ship. She initially was modelled in the Steampunk style.





First Draft Storyboards



Appendix B

Comic Layout page-

This is the page of reference that I used when working on the comic adaption of Two Lives.



This is the finalized storyboards that the rotoscope shooting schedule was developed from.



I'm going to use a sort of flicker cut here - it will just be in the transitions and not really reflect on the scene before or after very much. It will be used to describe cuts to the past - the animation that is in the past will have a slightly grainier feeling to it and it may flicker very ~~very~~ very subtly between light and dark, like it's being watched through an old film reel.

Appendix C

Reviews.

Comic Cast Podcast Review of “Two Lives”, audio format. Parts relating to “Two Lives” are from timestamp 19:18 to 22:06.

Available to download (audio file) from:

<http://thecomicast.com/2012/06/12/prometheus-the-comic-cast-says-yes/http://www.irishcomicnews.com/2012/06/review-pearlmoon-productionstwo-lives-parts-1-2/>

Irish Comic news Review of Pearlmoon Productions’ “Two Lives” comic. From: <http://www.irishcomicnews.com/2012/06/review-pearlmoon-productionstwo-lives-parts-1-2/>

Story by: John Connor & Una Gallagher

Art by: Una Gallagher

Two Lives is the new title from Pearlmoon Productions, a new Northern Irish based comics company. Embracing the digital forum, Two Lives is a digital first publication with a print edition to be made available in June. This review cover parts one and two which are available now.

Two Lives tells a very interesting tale as it raises a question of whether this is a story of revenge or a story of justice. It asks just how far you could go to seek retribution for a devastating wrong committed against one you love. It is a great play on human emotion in a deftly crafted narrative that I found wholly embracing and above all else an intelligently written emotive piece told through flashback informative scenes told in tangent with a taut drama. I don’t want to reveal any plot details because after reading these two issues I want others to discover the books on the own and discover how strong an idea it is and how good it was pulled off.

Una Gallgher’s haunting art is a credit to the book. The manga influence of the art is presented in an almost grey wash effect and is dark in places. Yet the detailed manner worked in perfect tandem with the narrative to relay the tone of the story. Gallagher has a great grasp of emotion that was apparent in the facial expressions throughout the two parter. This is something oft overlooked in many stories and as a result you don’t get the full emotive spectrum of a story which was an important aspect of this book to get right considering the subject matter and she hit it right on the head.

Both issues come with a couple of extras. In issue one you get some character sketches and designs and with issue two there is a two pager called ‘The Adventures of Me.’

It’s obvious that a lot of thought went into the books execution prior to publication and it comes across as a complete story. You feel a ton of empathy for the male lead and you could just have easily seen his final actions take a very different turn if you were in his shoes. In that manner it makes you ask questions of yourself if you ever found yourself in his shoes. This thought provoking tale is a great advertisement for this fledgling company and should be checked out by all. Highly recommended.

Appendix D

Screen shots







Cast-

Haen - Catherine O'Kane

Dow - Catherine O'Kane

Una Gallagher

The Faceless Man - Catherine O'Kane