SUCCESS SITCOMS

VOL. 3.14159

ALMOST ANIMATED WITH JASON

Behind the scenes in making comic books into animated TV shows!!



SAGE & SPARK MAKE A COMIC BOOK WITH AI

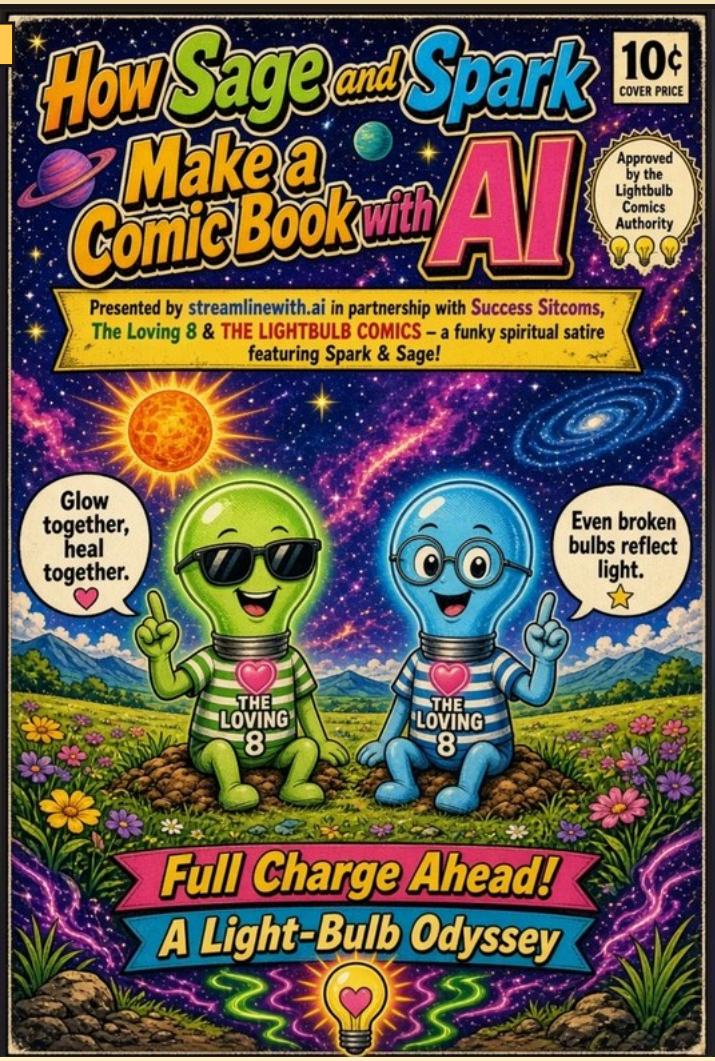
WHAT IS GOOD FOR THE WORLD & WHAT IS GOOD FOR THE WALLET!!

The Bitcoin Bulb Brew Cafe is the place to be to make these ideas really happen, other than getting ground on the beach and surfing some waves.

Published by Bits of Brilliance Publishing

THE BULBS GET AN IDEA

1



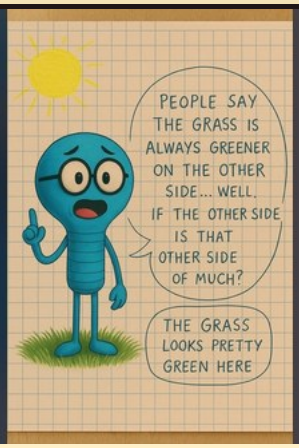
SAGE
That poster gives us our assignment. Let's make a comic with AI.

2



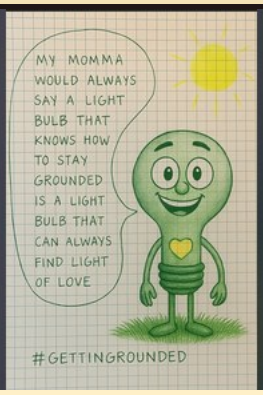
SPARK
Two bulbs, one book. Who's our lead?

3



Spark studies the blue-bulb sketch. The glasses stay.

4



Sage studies the green-bulb sketch. So does the sprout.

5



They put the Bits of Brilliance mark on the job folder.

CAST THE HUMAN

1



SAGE
There's Jason. The smile and the orange Bitcoin sign give us a starting reference.

2



SPARK
In the ink sketch, we can test his silhouette before we add color.

3



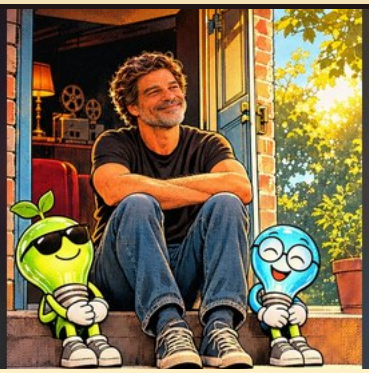
They draw Jason arriving at the screening room with a bag on his shoulder.

4



Jason studies the blank screen. In their comic, he's trying to get his first page to play on it.

5



On the theater steps, Jason has two helpers. Now the comic has its team.

PICK A WORLD FOR JASON

1



SAGE
This café set has room for a conversation, a joke and a camera.

2



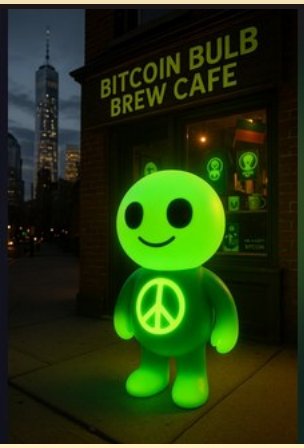
A bulb outside the café gives them an establishing shot.

3



They try a brighter glow at the entrance to pull the eye toward the door.

4



In the darker test, the bulb reads before the building does.

5



SPARK
Keep the café sign legible. We'll need to find this place again.

FIND THE STORY IN THE MATERIAL

1



The people around the table give Sage an opening image for a working session.

2



Spark sees the papers and asks which material belongs in the first scene.

3



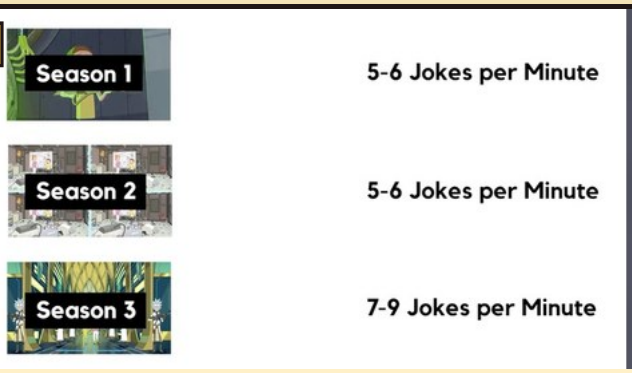
The wall of notes gives them a way to arrange the story before scripting it.

4



They use the working-table image to stage Jason in the middle of a decision.

5

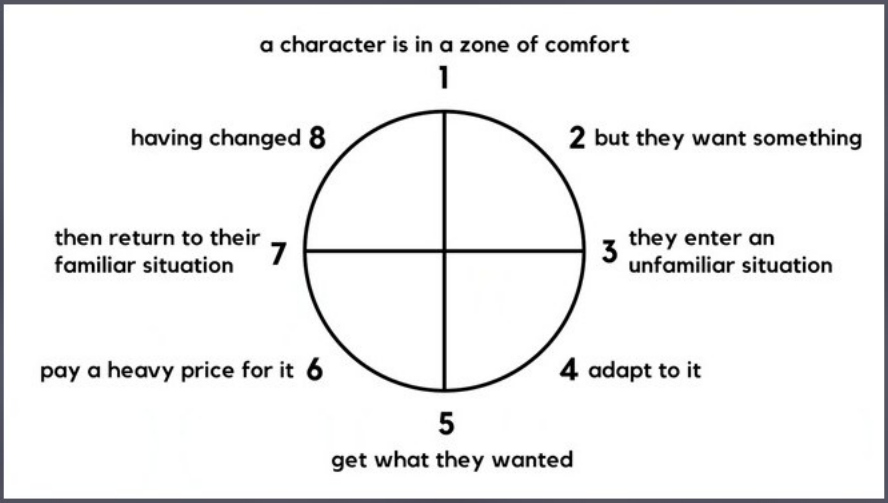


SPARK

These jokes-per-minute notes are a pacing reference for the TV version.

TELL AI WHAT THE PANEL NEEDS

1



SAGE

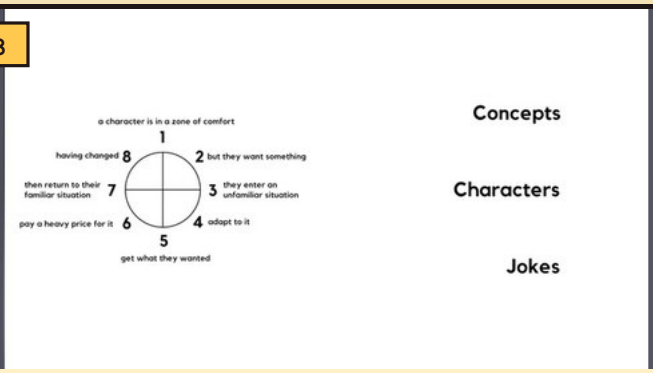
Start with the character diagram. What does Jason want in this scene?

2



The A-story and B-story examples help them keep Jason's goal in view.

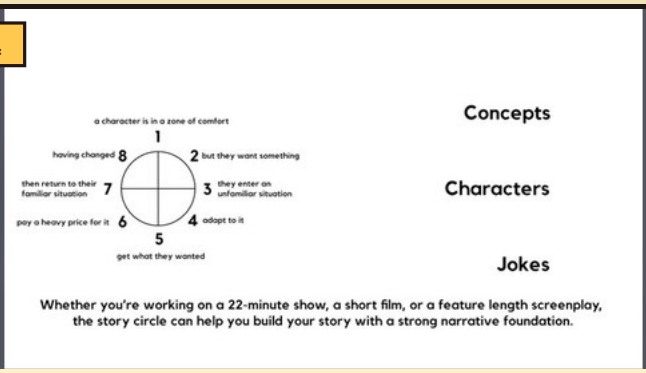
3



SPARK

Prompt: Jason studies a blank theater screen. Medium shot. Warm projector light.

4



Sage checks the prompt against the character and joke notes before they generate the panel.

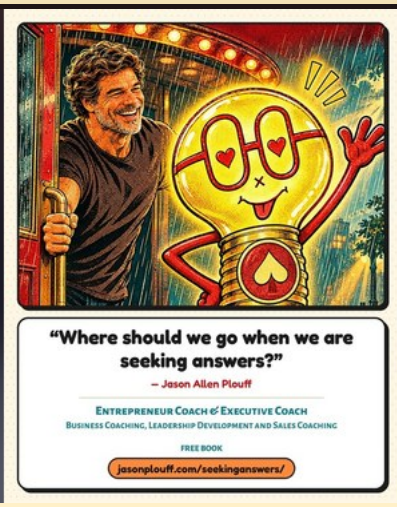
5



The theater collage compares AI-assisted drafts. Sage picks the one with the clearest eyeline.

MAKE THE FIRST PAGE

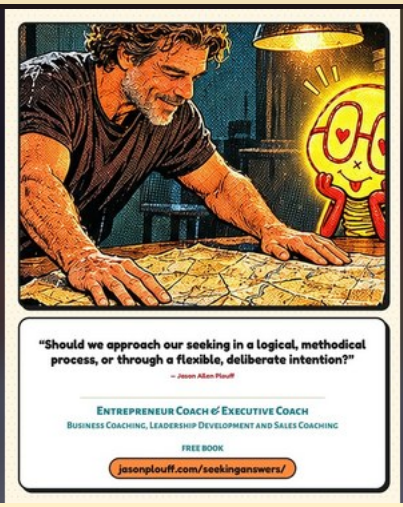
1



SAGE

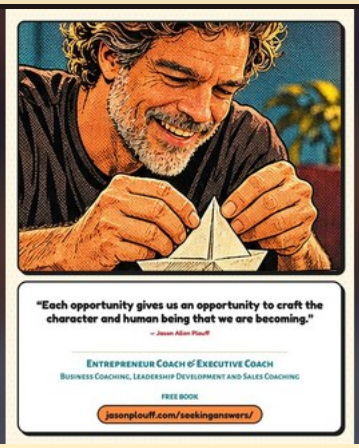
Jason and the bulb share the frame. Now give Jason something to do.

2



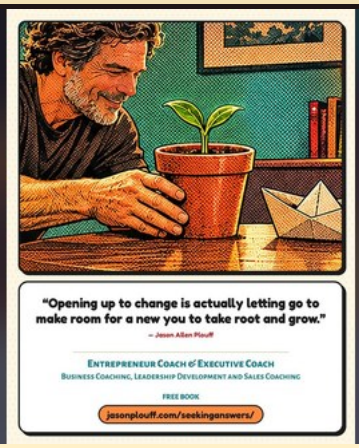
Jason bends over his work. Put this panel after the wide introduction.

3



A closer drawing shot lets the reader see the work in his hands.

4



At the desk, keep the prop and Jason's position consistent between panels.

5



The comic collage lets them test whether Jason's actions read in order without dialogue.

GIVE THE CAST A MODEL SHEET

1



The character codex puts the bulbs side by side. Sage checks that each silhouette reads.

2



Heartglow's café card ties one design to the setting.

3



The Love Bulb card keeps its face and palette available for the next prompt.

4



One 11 gets its own reference so the generator can distinguish it from the other bulbs.

5



SPARK

Save the Z-Bulb model too. Every returning character needs a reference.

STAGE THE CAFÉ SEQUENCE

1



Sage starts wide. The café lighting and windows tell us where Jason's scene will happen.

2



Spark tries a closer setup at the same location with Agent Z.

3



A sample page lets them test the café blocking before drawing Jason into the scene.

4



They compare a second version to see where the cast stays readable.

5



On the next page test, they check that the room still feels like the same set.

BRING IN THE BEACH

1



Sage's scooter gives Jason's story a way out of the café and down to the coast.

2



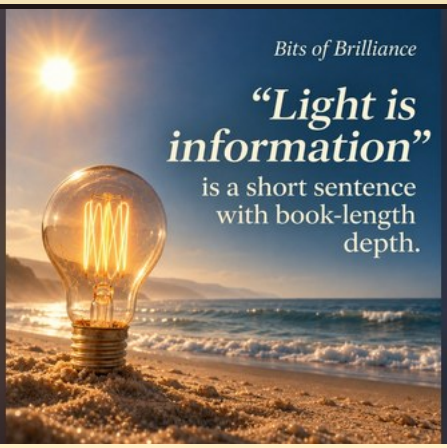
Spark's beach pose gives the scene a playful reaction shot.

3



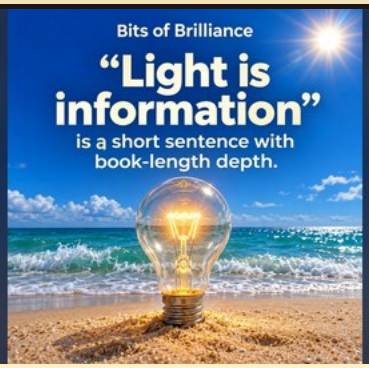
They try a silhouette against the beach sunset to see how much detail they can lose.

4



The light-bulb image offers a warm horizon and a quiet pause.

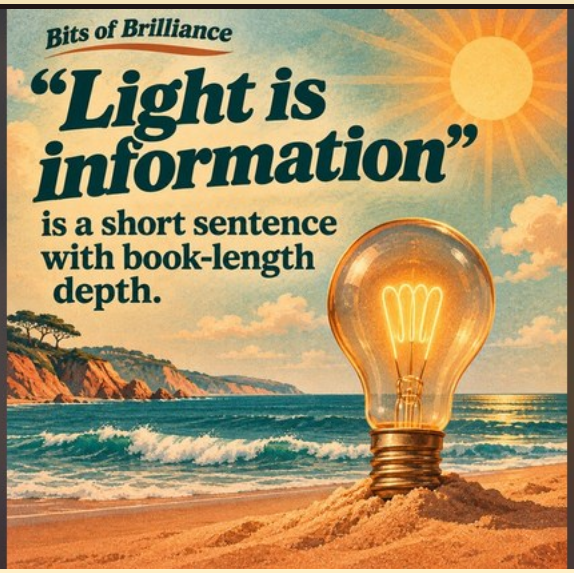
5



The blue beach version gives them a brighter option for the same story beat.

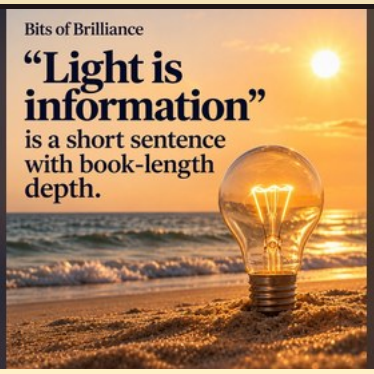
MAKE A STYLE CHOICE

1



SAGE
Here the bulb, the sun and the surf all read at a glance.

2



Spark compares the other warm version and flags how much the text competes with the picture.

3



The green and blue bulbs pop against a dark interior in this cover study.

4



The café-style lighting gives the pair a warm rim without burying their faces.

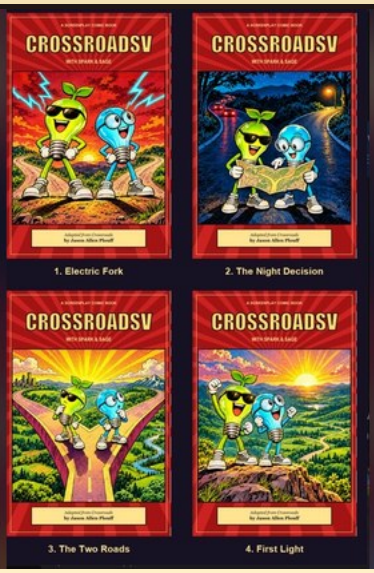
5



Sage checks that the figures stay distinct when the golden glow gets stronger.

ADD DIALOGUE AND TEST THE PAGE

1



Sage lays out the cover studies to check that the book has a recognizable front door.

2



On the first sample page, they check where each bubble sends the eye.

3



The next comic page shows why a crowded exchange needs breathing room.

4



Color and panel order guide the reader across this page before the next turn.

5



SPARK

This single-image study works as a punch line because the reaction is visible.

BUILD THE COMIC PAGES INTO SHOTS

1



To put Jason's comic on screen, Sage breaks the action into shots using this rough board as a model.

2



A finished comic page shows several moments the reader can take in at once.

3



Sage selects the panel that establishes the group before the scene tightens.

4



Spark separates the reaction panels into individual shot cards.

5



They put the wide and close views into a sequence that could play on screen.

CUT A FIRST ANIMATIC

1



A wide café frame sets the table and the group before anyone reacts.

2



The cut moves closer so the three bulb faces are easier to read.

3



Sage checks the left-to-right positions when the angle changes.

4



Spark flags the pose worth holding for an extra beat.

5



The next frame changes the grouping. Now they can test the cut between them.

LISTEN FOR THE BEAT

1



Coffee and a notebook suggest sounds for Jason's café scene. Spark starts with the room itself.

2



The first handwritten reference goes beside the temp dialogue.

3



Spark compares the next notes before timing the exchange.

4



The shorter note helps them look for the moment where the scene can breathe.

5



They return to the coffee image. A room tone under the pauses can hold the space.

LET THE PICTURES DO MORE

1



This full-group frame tells us who is sharing the room.

2



Sage picks a closer view so the audience knows whose reaction matters.

3



Spark checks how the figures sit against the lit background.

4



A neighboring frame gives them a different distribution of movement.

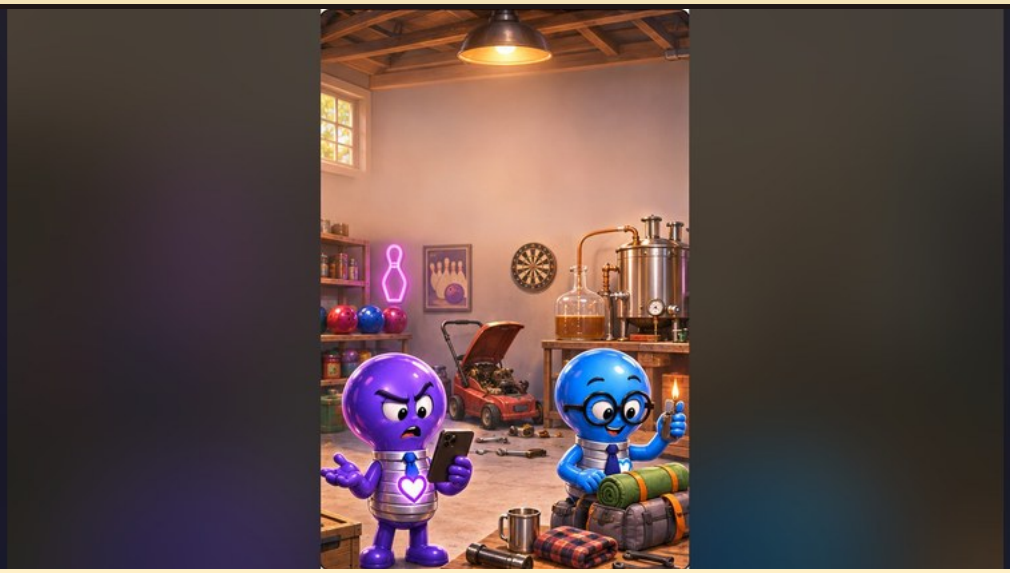
5



They hold on the cast with the clearest faces and see how it plays.

ANIMATE THE IMPORTANT MOVE

1



This sample shot helps Spark plan the movement pass for Jason's comic.

2



They try a new pose while keeping the room and light steady.

3



Sage checks whether the purple bulb's action reads against the blue bulb.

4



Spark compares the next grouping before spending time on the shot.

5



The cast reshuffles. They pick the cleanest position for the edit.

USE LIGHT AS A CUE

1



The two figures and the glowing stump show where the audience should look.

2



In the daytime group image, color separates the bulbs even with little glow.

3



The doorway image uses a brighter entrance to announce the group's arrival.

4



One red bulb against darkness shows how strong a single color cue can be.

5



Spark saves the darker ensemble look for a scene that needs the same contrast.

SCREEN THE ROUGH CUT

1



The bulbs screen a sample cut. Sage checks whose eyes lead the shot before reviewing Jason's scene.

2



A change in framing lets them see whether the red bulb is drawing too much attention.

3



Spark tries a later pose as a way to make the reaction clearer.

4



The nearby frame tests whether they can hold the exchange one beat longer.

5



An outdoor single gives the edit a way out of the room.

SAVE THE PARTS THEY CAN REUSE

1



The cast contact sheet helps Sage keep all the approved designs visible.

2



The cream layout goes into the archive as a page template.

3



Spark saves the gold variation as a second option for another issue.

4



The Love Bulb reference gets filed with the other reusable characters.

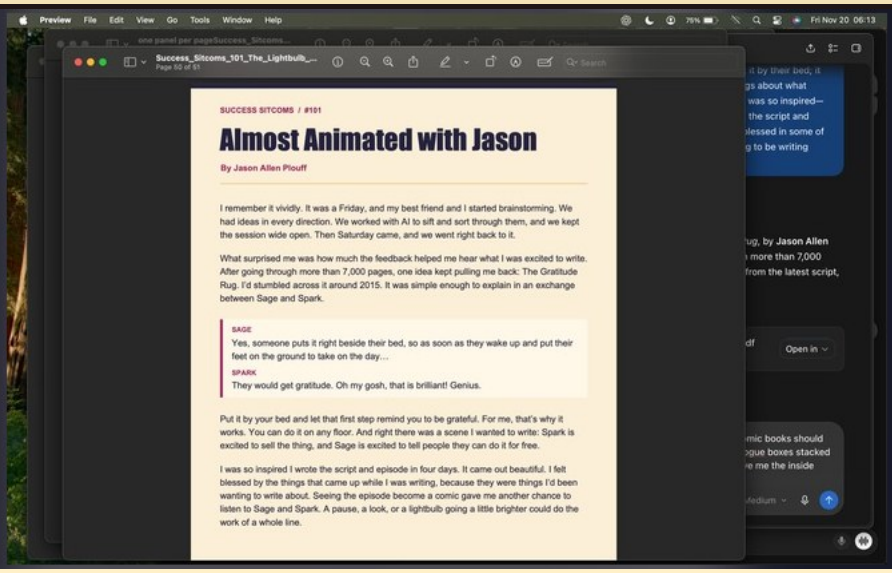
5



Z-Bulb goes in the same folder so the next crew can find the approved look.

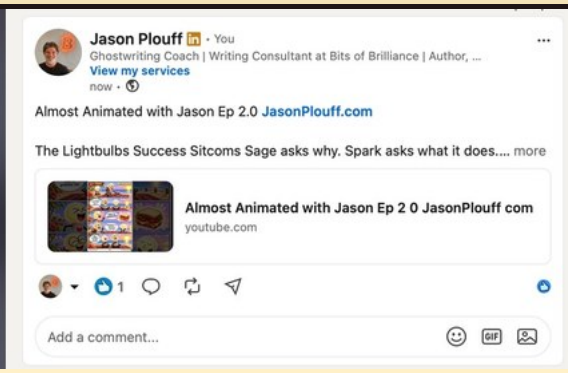
SHOW HOW IT WAS MADE

1



The Almost Animated working notes give JasonPlouff.com a behind-the-scenes episode to tell.

2



The post about the show connects the comic-making process to an audience.

3



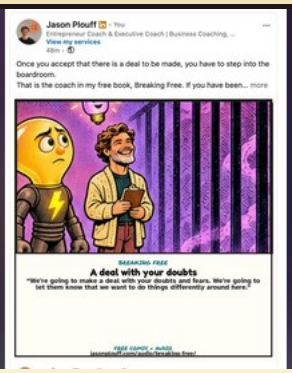
A black-and-white comic image illustrates the drawing stage in the release materials.

4



A finished color image shows what the production can do after the line pass.

5



The posted character artwork gives viewers another piece of the development trail.

FROM PAGE TO ANIMATED TV

1



Sage and Spark use this ensemble illustration to show Jason how a single comic panel can become several shots.

2



The corresponding wide animatic frame sets the scene on screen.

3



The next frame brings the group forward as the sequence plays.

4



The group settles into the payoff. Timing and sound make the frames into a scene.

5



The wide departure frame gives the scene a final beat. Jason can see what a finished sequence will need.

WHAT SAGE AND SPARK KEEP

1



The golden bulb art closes the show on Sage's question. What is good for the world?

2



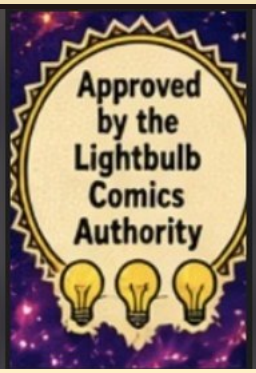
The group-at-the-table artwork gives that question a place in the story.

3



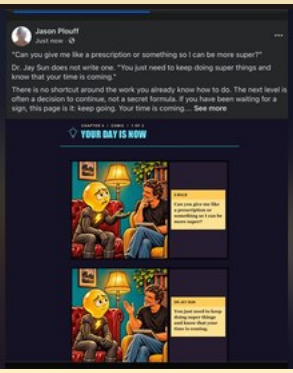
The offer image cues Spark's question. What is good for the wallet?

4



They stamp the finished comic and save the characters, sets and boards for the next one.

5



Their last panel points to JasonPlouff.com, where Jason shares the process of turning comic books into animated TV.