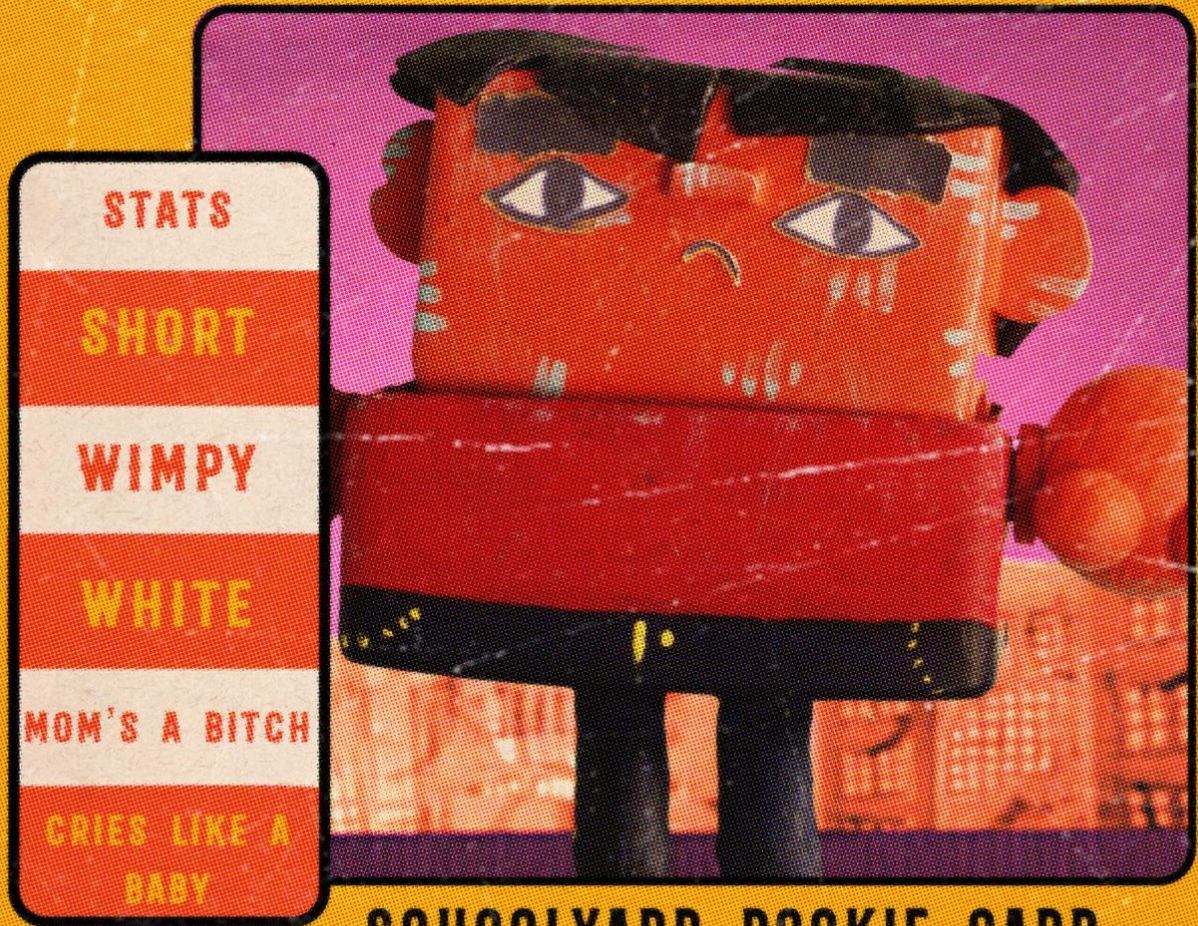


PHILLY CAN BE A TOUGH PLACE TO GROW UP.
ESPECIALLY IF YOU AINT TOUGH.

YOU PLAY TOO MUCH



SCHOOLYARD ROOKIE CARD

LIL' ROB SHAW

A FILM BY ROB SHAW STARRING FRED ARMISEN RALPH DARDEN MOLLY HIERTY MONIQUE LIGONS TITLE DESIGN SYDNEY ANAST

COLORIST SYMPHONY ALLISON SOUND DESIGN & MIX LANCE LIMBOCKER & THIRD SOUND END CREDIT SONG "SEPTA YAMATO"

BY PUNY HUMANS MUSIC BY SIR ROB ROB WITH BEATS BY MADE BY HUMAN HANDS WRITTEN DIRECTED & ANIMATED BY ROB SHAW

YOU PLAY TOO MUCH

Running time13 min
Year2025
Language English
Country of Origin United States
Format.....Color, 24fps, 16:9, Stereo
Website.....<https://www.you-play-too-much.com>
Instagram.....www.instagram.com/youplaytoomuchanim
X.....x.com/YouPlayTM
Copyright.....#1-14936804031

TAG LINE

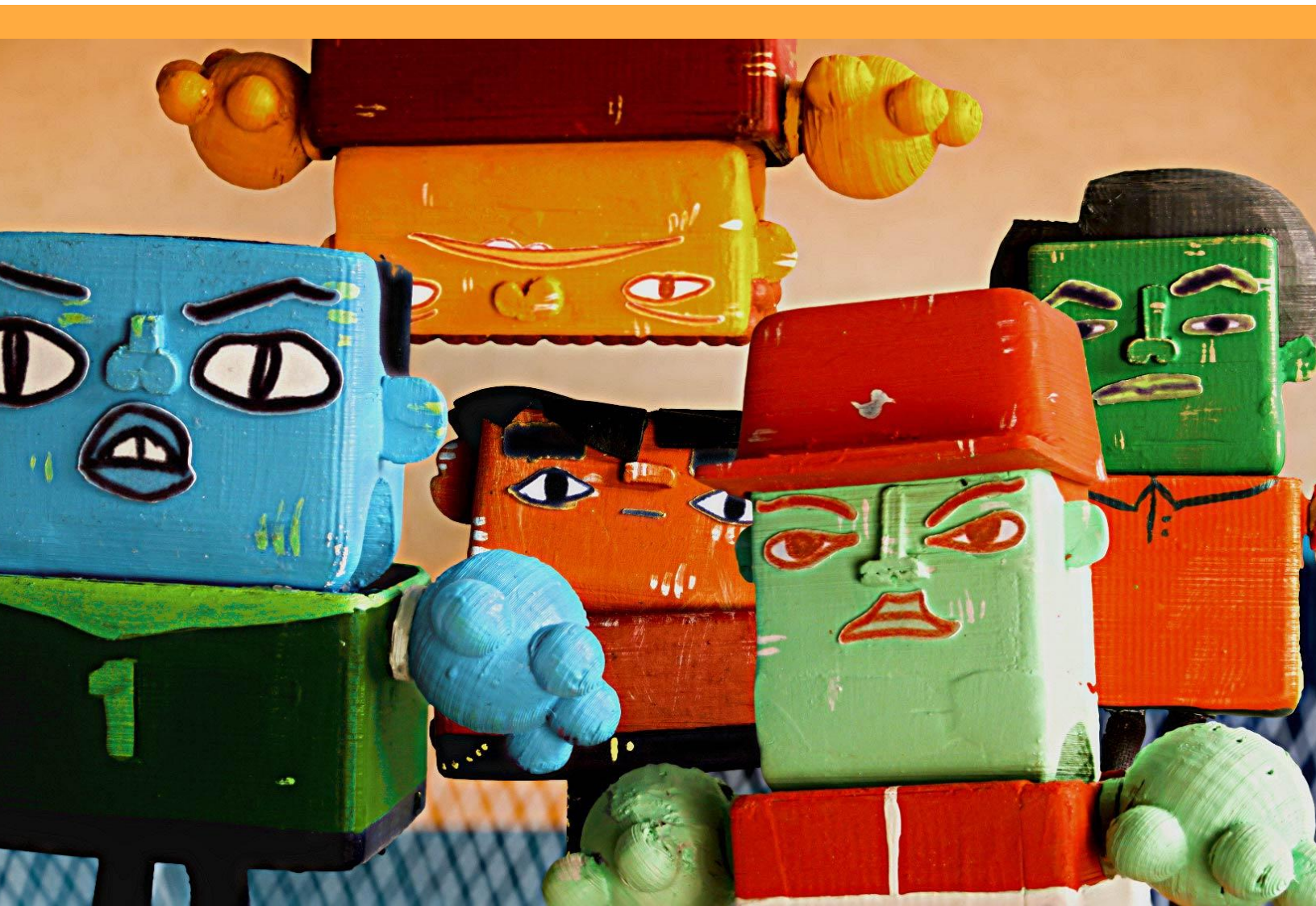
Philly can be a tough place to grow up, especially if you ain't tough.

LOG LINE

In 1980's Philly, dangerous situations, crazy characters and dope beats create the backdrop for eight year old lil' Robbie as he navigates the rules of the schoolyard.

SYNOPSIS

Lil' Robbie, an elementary school kid growing up in 1980's Philadelphia has to navigate being a nerdy outsider in a tough environment. Sometimes funny, sometimes sad, *You Play Too Much* is a series of stop motion animated vignettes about friendship, bullies, and the rules of the schoolyard that felt like the law at the time. Fred Armisen narrates these coming of age stories based on the life of director Rob Shaw.



ABOUT THE FILMMAKER

Rob Shaw - Director

Rob Shaw is an Emmy and Anny award winning Portland-based animator and director renowned for his inventive storytelling and distinctive visual style. With a career spanning over two decades, Shaw has become a leading voice in stop-motion animation, blending technical mastery with a flair for dark humor and heartfelt narratives.

His deep passion for experimental animation and independent filmmaking has led him to direct a wide range of award-winning commercials and shorts for major brands such as Fruity Pebbles, Kellogg's, Converse, Verizon and Honda to name a few. Shaw is also celebrated for directing 22 episodes of the beloved Emmy winning stop-motion series The Tiny Chef Show for Shadow Machine as well as the Rats from the Emmy-winning series Portlandia, both of which highlight his ability to bring quirky and imaginative characters to life with meticulous craftsmanship and heart.

In addition to his commercial and series work, Shaw has directed music videos for acclaimed artists like They Might Be Giants, At The Drive In and Aesop Rock, pushing the boundaries of animation to create surreal and thought-provoking visuals. His short films, including the haunting fable The Machine, have been showcased at film festivals worldwide, further cementing his reputation as a versatile and visionary artist.

Shaw remains a cornerstone of Portland's vibrant animation scene, consistently delivering innovative work that challenges the limits of the medium. Whether directing beloved characters or crafting bold, boundary-pushing visuals, Rob Shaw continues to redefine the art of animation and inspire audiences worldwide.



DIRECTOR STATEMENT

Growing up in 1980's Philadelphia, I collected so many stories, At some point I realized if I didn't get them down somehow they'd get lost in time, so I started writing You Play Too Much. I wanted to create something that captured the humor, the sadness and the general feeling of that time and place.

Drawing from my perspectives as both an animator and a filmmaker, I crafted a vibrant, tactile world to serve as the setting for my mini-stories in which the bright cuteness is juxtaposed against the gritty, nostalgic backdrop.

This is my animated love letter to the world I came from. I hope it makes the other people from that world feel seen and people new to these experiences feel connected to them.



Q&A WITH WRITER//DIRECTOR ROB SHAW

You've said You Play Too Much is rooted in your memories of growing up in 1980s Philly. Why did you feel it was important to share these stories now, and in this animated format?

RS - If I was a writer, I'd write a biography or something, but as an animator, I wanted to find a way to tell my own stories. Part of the reason is I've been telling these stories for years and I felt like I needed to commit them to film before I started forgetting them. What I like about the films I watch is the personal, so it felt like telling my personal stories was necessary. I don't know what people will get from them, but I hope they connect with experiences that some viewers have had. The most valuable thing that a creative work can do is to make seen something that felt invisible, for someone. At least that's what the most important work to me has always done.

Fred Armisen voices the character Lil' Robbie and narrates most of the series. How did your collaboration with him come about, and what was the process like in bringing this character to life through his voice work?

RS - First off, anyone who has worked with Fred will tell you he is the most kind and giving actor. I used to see him stop on set to talk to people who walked by or to sign autographs or take selfies. His generous nature, combined with our relationship on Portlandia set the stage for him saying "Yes". Honestly, I'm still blown away that he actually said yes. I think his voice and style of acting are perfect. Fred has a way of saying things in a heartfelt but matter of fact manner that works perfectly for these stories. I wrote them to be told straightforwardly and Fred's performance amplifies that feeling.

The film employs a wonderful handmade cast of characters and environments to complement your personal stories and animation style. What influenced this artistic direction, and how do you feel it complements the storytelling and humor in the short?

RS - Part of what I hoped to capture was something of that 1980's childhood. Toys, colors and style got put into the blender to find something that felt true to the feeling of the time for me. I am very into art toys and I wanted characters that felt of that world. So simple, colorful, but with something sketchy. Stop motion is my greatest love in animation and working on these in my basement feels DIY and true to the stories themselves. Simple and handmade is what You Play Too Much is all about.

While the film is clearly shaped by your personal experiences, music also plays a huge role—not just in the sound design, but in the storytelling itself. The narrative is housed inside a boombox, and each chapter is introduced like a mixtape. Why was it important for you to weave music so deeply into the structure of the short?

RS - Music was so much a part of growing up for me. In the boombox era, there was music playing everywhere. The stoop, the bus, the park. Literally everywhere. That and my love of the interplay between image and sound, I can't imagine the animation without the music. I love working in this chapter format because there's so much opportunity to bring in music bombastically to intro a story or to punch up an ending. Hip Hop was the soundtrack of life during these stories, so making an 80's synth version with analog drums from one of my best friends and collaborators, Ralph Darden (Made BY Human Hands), seemed like a no-brainer.

Q&A WITH WRITER//DIRECTOR ROB SHAW contd.

You've described You Play Too Much as a 'daily animated comic'—a format that's both ambitious and unusual to see. What inspired you to tell the story in these bite-sized, daily episodes? What were some of the biggest creative or production challenges in pulling that off consistently?

RS - The biggest challenge of creating independent animation will always be financial. It takes a long time, and because I am doing it alone, it is limited by my skill set. That said, I think for this type of work, those limitations are the generators of the most personal details. The real challenge is working all day and then going into the basement and animating You Play Too Much instead of relaxing on the couch. Some day, I would love for this work to be financed so that I am doing it as my day job. That said, I feel incredibly fortunate to live in a time where it's possible for me to fabricate and animate on my own.

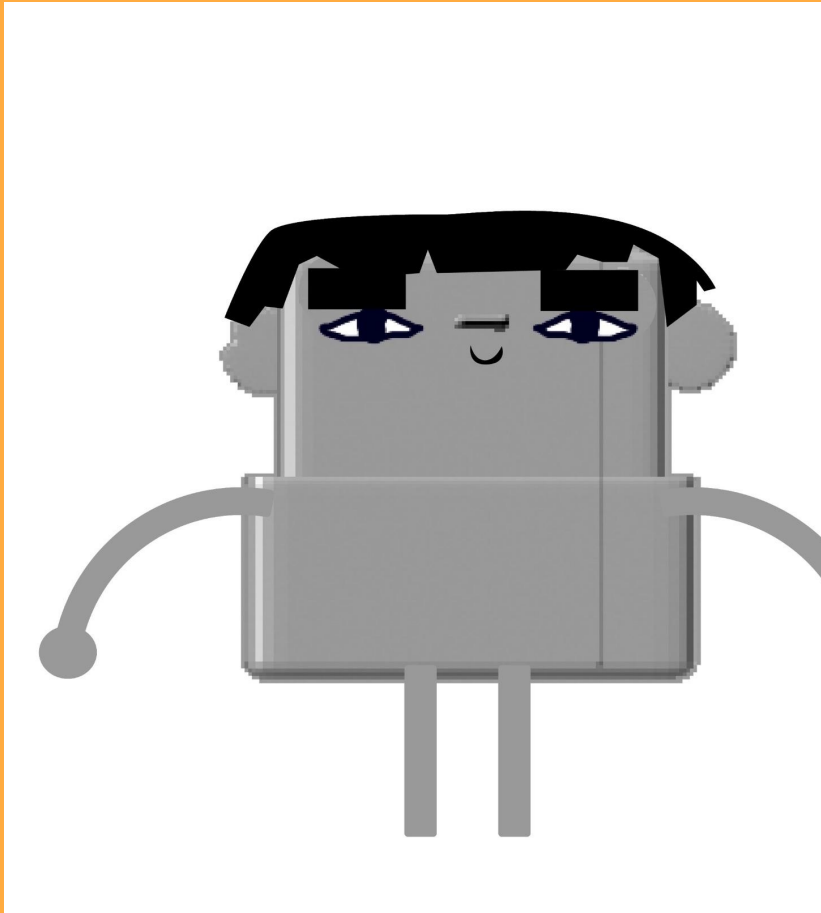
The final chapter delivers a powerful emotional turn that hits hard, especially after spending the first five chapters settling into the warmth of nostalgia. How did you decide that this story needed to be told as part of the season? And how important is it, in your view, for storytelling—especially in animation—to create space for processing difficult truths through artistic expression?

RS - I think taking negative experiences and using them for creative acts is the most positive action I can possibly take. Initially, I ended with this story because I felt like I wanted to give the whole thing more realism and depth. I wanted to make myself uncomfortable and share something that I never talk about. I think it's important to share these things that we are embarrassed about, but that we really shouldn't be. It would be so hard for abuses like this to happen if there was no shame involved and hopefully, putting it into a film helps other people holding onto these secrets to be less ashamed. It's also made me think more about it and deal with some of my own feelings which I have buried pretty well over the years.

Now that you've captured our hearts with Lil' Robbie and his unforgettable friends, can we look forward to a part two?

RS - I would love to keep going with You Play Too Much and I'm leaving myself open to doing more if the opportunity arises.

BEHIND THE SCENES PHOTOS

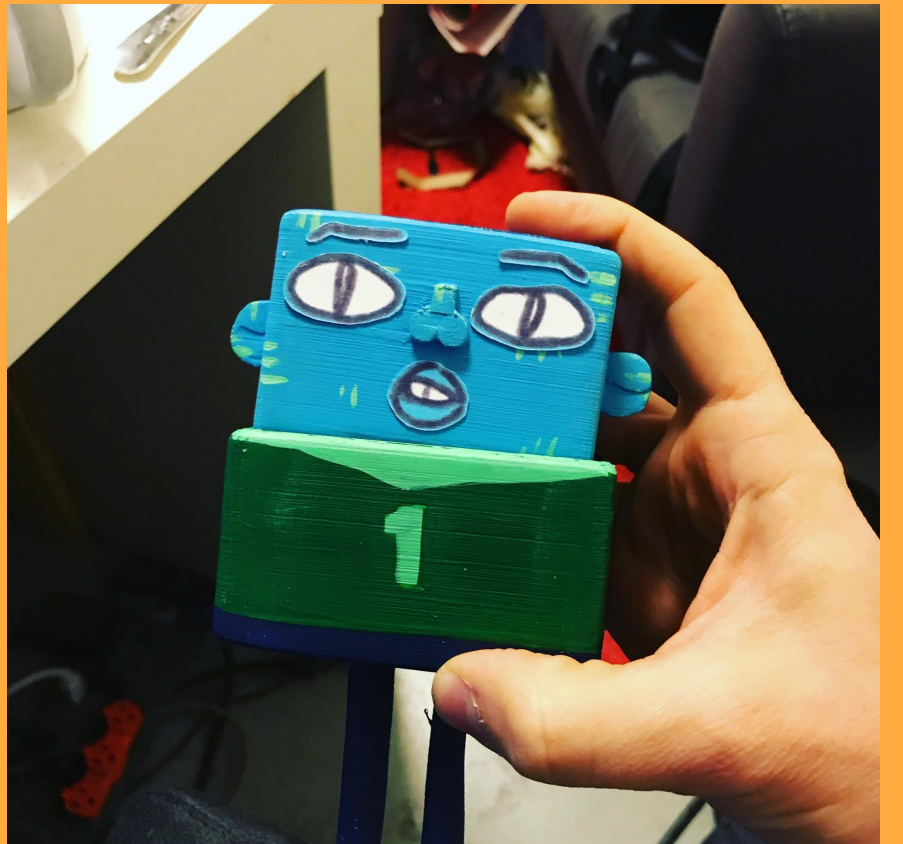


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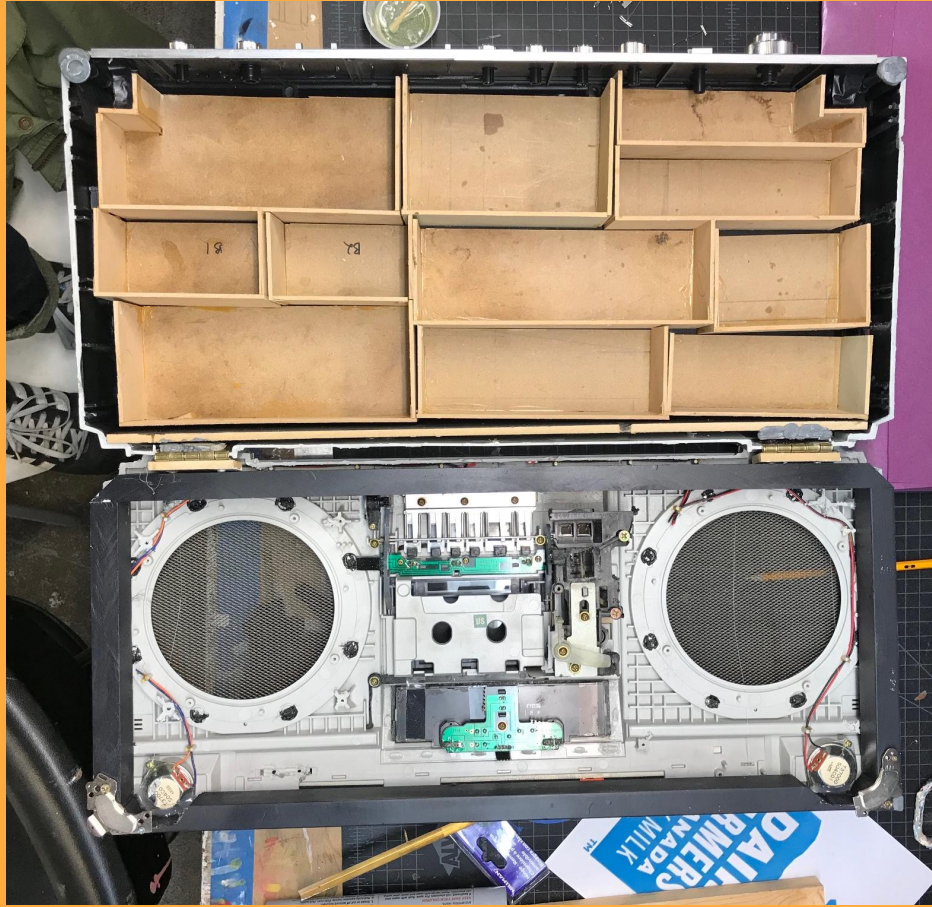
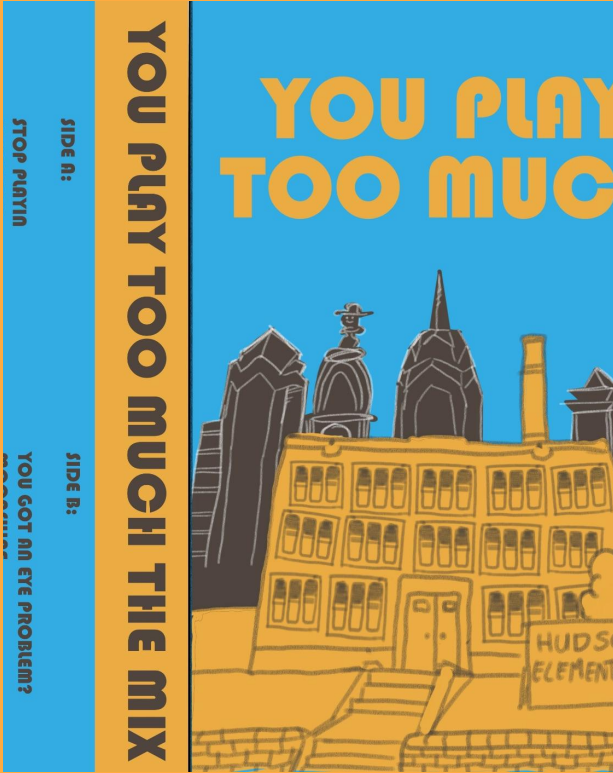


YOU PLAY TOO MUCH EPK

BEHIND THE SCENES PHOTOS



BEHIND THE SCENES PHOTOS



CREDITS

Lil' Robbie – Fred Armisen

Donald, Jermaine, Chris and additional voices - Ralph Darden

Cindy and Older Sister - Molly Hierty

Additional Voices – Monique Ligons

Title Design - Sydney Anast

CG Artist – Stef Kofman

Colorist – Symphony Allison

Sound Design & Mix – Lance Limbocker and Th3rd Sound

End Credit Song - “Septa Yamato” by Puny Humans

Music by – Sir Rob Rob with beats by Made By Human Hands

Special Thanks:

Carol, Liam, Zoe and Mom

Jim Birkett

Robert D'Esposito

Kristen Kingsbury & Pippin Beard

STILLS

[LINK TO STILLS](#)

