

ACTION FLICK CHICK

[Interview pt. 1: Shelf Life's Tara Platt & Yuri Lowenthal](#)

By [ElizabethAnn](#) July 13, 2012



While Action Flick Chick Katrina Hill covers San Diego Comic-Con, Elizabeth Ann steps in by interviewing [the webseries Shelf Life's Tara Platt and Yuri Lowenthal](#).

If you grew up anything like me, you wondered what your toys were thinking. Or more importantly- what they did when you weren't around. I know I often found them in places/positions that I didn't leave them. And I know my toys- *Toy Story* wasn't blue enough to accurately represent them. Well, now you're in luck! *Shelf Life, the series*, a web show created by Tara Platt, written by Yuri Lowenthal, and produced by the couple answers those questions.

Shelf Life shares the online adventures of four action figures stuck on a shelf; once their owner leaves the room, they can finally reveal that they are alive. Hero Man (Travis Willingham), Hero Lass (Platt), Bug Boy (Lowenthal), and their compatriot Samurai Snake (Bryan Enk and Dee Bradley Baker) have spent two seasons reacting to the horrors of their Hitler-esque (their descriptive), 10 year old owner. Now in its third season, *Shelf Life* has grown by leaps and bounds from its humble beginning as an off the cuff idea.

I sat down with Platt and Lowenthal to discuss the series from its inception to its future directions. With topics ranging from the original idea for the show to the perils of creating content for the web, Platt and Lowenthal provided their comments and insight.

What was the process for creating Shelf Life? The Inspiration?

Tara- It's kinda funny because in our household, definitely Yuri is the bonafide nerd of the house not me, – ya know, I grew up and I read comics but they were like Archie, Betty & Veronica, I wasn't reading Superman or things like that-

Yuri- Or collecting action figures.

T- Or collecting action figures. The irony is that I actually had the idea for the show- Yuri didn't, so he feels he lost a little geek cred on that one. We were in pre-production on a different web series... We were down in our studio one night and I was speaking sort of off the top of my head, "Oh my god, wouldn't it be so much easier to make a show that was all done green screen", rather than what we were building and working on at the time. "And yeah, it could be funny... could be like action figures and they're stuck on the shelf and they can't do anything cuz they're action figures and it's us as the characters", and Yuri was like "Oh my god, we have to do that!" And it kind of took off from there.

What was the casting process?

Y- As is the case with a lot of low budget stuff, you usually go to people that you know first. And if that doesn't work out then you can cast a wider net. We knew we wanted to play two of them, and we knew Travis Willingham was born to play Hero Man. There's literally no one else. He's both handsome and funny- which I don't think should be allowed, you can have one but you can't have both. And he's not afraid to make an ass of himself. For our silent character- what we call the Chewbacca of the series- well he's not so much silent but no one knows what he's saying.

T- Well, we know what he's saying but the audience, and Hero Man, doesn't. They sort of have to figure it out based on how we respond.

Y- We knew we'd need somebody that could physically carry that off without having a lot of dialogue. Luckily a friend, Bryan Enk had just moved to town and I said, "Bryan you have to join us on this epic adventure," and he jumped right in. And then Dee Bradley Baker, who you will know from anything and everything.

T- He's amazing.

Y- So we thought- we need some sort of crazy voice, like a snake creature voice and we immediately thought of Dee.

You've announced Aaron Douglas and Phil Morris as guests; can you talk a bit about who they'll be playing?

Y- Phil Morris- I don't want to give too much away on either side but Phil is basically playing our big bad in the season finale.

T- He was so much fun to work with.

Y- Such a giving guy. And... the only problem we had with Aaron was that he was so fucking funny that ya know, we just kept laughing the entire time we were shooting. How can we describe Aaron's character?

T- I don't want to give anything away! Um... Let's just say he's representative of where he's from.

Y- Let's just say we'll probably either pull a huge Canadian audience during his episode or we'll lose all of them. We're equal opportunity offenders.

T- Yes!

You're already into the third season of the series, what were some of the differences between the first and second season for you? Between the second and third? Did you find some aspects easier/harder?

T- I would say some of the biggest differences are the quality of what we're creating is going up. Part of that is just a matter of it being a learning curve- I mean, we'd never done this before and then we started doing it and learned from our mistakes and then we did it better. The characters are getting to be a lot clearer. For season one we sort of had these archetypes in our head but we were still figuring out who those characters were, so they were a little more two-dimensional, just in the sense that we didn't know them as well, so when we moved to season two I think they got fleshed out a little more and now by season three we really know who those characters are so we're able to play with them on a different level. And another difference is that we have guest writers. So I hope, with each season, it just goes up a notch.

Y- That first season we were really just figuring out how to do what it is we wanted to do. And there's still- I love all the seasons like different children, and some of the episodes of the first season are still my favorite of the-

T- *Nuts*?

Y- The simplicity of an episode like *Nuts*. But yeah, you can definitely sort of see when you watch them; we really are upping the stakes a lot.

There was a question that came up in regards to how the configuration of action figures worked out? Were there different combinations, or was it just these four? Why is there only one woman?

T- I really don't know how to say this any better than, like, when I thought of the idea. I just saw four action figures and it was sort of just like the little vision that popped into my head and of course, because I wanted to play, I was one of them. And then I immediately saw it almost just like Superman-Wonder Woman so I needed there to be—if I was Hero Lass, which was the name that sort of came into my head, I wanted there to be a Hero Man, and then I sort of liked the idea of some sort of creature, 'cause I didn't want all the characters on the shelf to be from the same world. I wanted them, just like the action figures on my husband's shelf (Yuri laughs), I wanted it to be a mix of things. I was like, "well, if these two characters are from the same world, they're clearly superheroes, Hero Man and Hero Lass, what's another kind of creature? Oh, you know, sort of like one of those, like a Cobra Commander kind of character sort of thing so I thought of Samurai Snake who was a samurai, but he's half snake and so suddenly that creature came into being, and then because Yuri voices the character of Ben 10 on "*Ben 10 Alien Force*," I was tickled by the idea that you can have sort of what would be this action figure for a character but the character doesn't actually have any superpowers, because if you put the action figure of Ben 10 on the show, the character of Ben 10 doesn't have any superpowers, but—

Y- He's in the techno-jacket

T- He's in the techno-jacket but all the aliens that he transforms into, which would technically be other action figures, are the cool action figures, and so I sort of thought of this idea of this character of Bug Boy, which is this boy that rather than Ben 10 ('cause I didn't want to get in trouble with real IP information there), of the character that changes into all these bugs, but the bugs are the cool action figures and he's just, like, a weirdo in a suit... (Everyone laughs) ...with no real powers. So it kind of all happened at once in my head as far as how I saw the four main characters on that show, and it's not that there are no other action figures in the boy's room, it's just that those four are on the same shelf together.

Y- We knew we were going to try to keep it within the types of constraints we knew we'd be able to handle, both budgetarily and production-wise, we'd have to keep it kind of small to start, and then open it up later and start adding in other characters, which is where we're headed!

T- But I also thought that—and it wasn't that I wanted to be the only girl on the show (because I totally do) — because I felt like it was a young boy, I figured boys don't tend to have as many girl figures—

Y- Not at that age, but certainly when I got older I started collecting weird Japanese manga—

T- But that was because they have breasts.

So in season 2, Hero Man got a BEARD.

Y- It always comes back to the beard.

T- Let's just say Travis Willingham, who is a very talented actor, he's known, right? Got tapped for a project and had to grow the beard out and we were not able to push our shoot date, 'cause it would've been months and months and months for us to wait, and so we said, "You know what? You keep that beard and we will make it work." And so we came up with some clever, uh...

Y- That's the beauty of writing your own show, if something comes up like that, you just write a line that explains it. And we'll go from there. Plus, he's very handsome in a beard! I've had a lot of YouTube comments recently saying how they're loving third season but they miss Travis's beard.

I didn't really feel that it worked for a superhero, because, you know, when Superman tends to grow scruff, he's evil or he's really dark and depressed and broody.

Y- Yeah, the goatee version is always the evil version.

T- Yeah, that's why we tried to make a joke of it, about it being his Shadow Zone, or his five o'clock Shadow Zone look, because otherwise, we couldn't have shot with Travis and the show would not have been able to go on.

How did Bear and Brendan McCreary end up being involved with the music of the show?

Y- Right?!? I know! We've known Brendan and Bear for a long time. Bear and I met, working on a student film at USC, and have been friends ever since. When it came to the web series, I went to him to get in touch with Brendan to see if he'd be willing to make the theme and he said Brendan would love to. And then Brendan did. And he wrote this amazing theme, which we will make available in the IndieGoGo perks. Bear's always up for a challenge, ya know- as busy and as in demand as he is, he's always up for it- and when we presented him with the idea of this and asked if he knew anyone who might be interested, he got excited and was like, "why don't I try doing it, can I try this?", and we're like, "you're a genius, you can try anything you want", and they stuff he went with was exactly what we needed

T- And also, just having that level, that quality of a score, just up-levels the entire show, which is so nice.

Y- We're all BSG fans, ya know- it's a geek feather in our hat.

What's the shooting schedule for a show like this?

T- The way that we've been doing it is- we try to have all the episodes for a season written and passed out to the actors, so that we can do a rehearsal, and then we do the shoot over the course of a weekend, all ten episodes that are in one season.

Y- Recently, since the show's gotten a little more complicated we've had to add time onto that because we don't want to rush it too much. But generally we try to keep it to about 2 or 3 days. And then schedules may make things a little funny sometimes and we have to add a day here or there. We try to wrap it all into one- it keeps the cost of the show down, for sure, and the commitment.

How much improvisation is allowed on set?

Y- Well, as the writer, I think no improvisation happens.

T- We definitely have improv. I would say 95% of what you see is on the page. We do, as actors, I think we do stick to it, but we just have fun with it and usually what will happen is we'll do a number of takes as written and then if someone has a great idea- whether that's Stephen the director or Travis-

Y- It's usually Travis.

T- Ya know, if someone has a brilliant idea or starts to riff, we go with it.

Y- I think that as the show has gone on and people have gotten more comfortable and developed their characters more and more, more improv comes out of it.

T- It's easier to do when you know who you are.

Y- At the end of an episode, where it just ends naturally, just keep going and every now and then something genius comes out of it that'll make it into an episode, that wasn't scripted at all.

T- So we're starting to actually have like Easter Eggs at the end of an episode.

Y- Our Shawarma moment.

T- There's these little Easter Eggs at the end, after the credits, they're sort of this one little tag just because it was too funny to not put out there.

What were some of the biggest challenges you faced bringing the project to life?

Y- Peoples schedules would be one.

T- In addition- one of the biggest challenges is getting viewership and an audience. Because what's ultimately going to keep it afloat and on the air, in this case- the web-, is enough people tuning in that our numbers speak highly enough that we actually can bring in some money- whether it's from ad revenue or whatever product sales that we could go with. I'm very proud of the numbers that we have, but when you look at it in terms of what people are watching on the web- we're not even a blip on the radar. Unless someone's watching it, it really isn't successful- so I think that's the most challenging part- getting it out there and having people see it.

Y- I used to think that the hard part was going to be actually making the thing- I'm constantly learning and relearning that the hard part is actually, especially in the climate that we have with the web right now where there's so much content out there, is actually directing people to it. Because we've found that generally the people who would like this show- when they see the show, they love it! But finding new people who may also like the show and pulling them in the direction has been hard.

So who's your target audience?

T- That's kind of a tricky one! At first I thought it would be like guys in their twenties or thirties, but I've been really surprised to see who's actually tuning in to watch. Yes, there's a large demographic that is in that age bracket, just because if you look at Yuri and the target demographic, he's sort of in that age bracket, but I find that there's a lot of chicks who are tuning in as well, which I really like.

Y- Its hard to say exactly, but I'd say it's probably pretty close to even, which is exciting.

T- Yeah.

Y- I think people who like nerdy and naughty at the same time. I think, whether fortunate or unfortunate, we get a lot of viewers who might be too young for the show.

T- Yeah, it's not really for kids!

Y- Yeah, but I'm not going to fight them on that. Yeah, I think people who love comic-booky type stuff, or action figures, or who always wished *Toy Story* were a little dirtier (laughs), and who once again, don't necessarily want to tune into a twenty-two minute show, or who only have a few minutes here and there, because I think the attention span is still quite short on the web. It's changing, slowly, but I think in general, even for myself, like on a video that says seven minutes, I'm like "yeah, I don't know if I have seven minutes," even if I do. But if it says like, a minute and a half or three minutes, I say "yeah, I'll give it a shot."

How has the fan reaction been to the series? It sounds like it's been very positive, but anything to say on that?

T- It has been very positive, which is really great. Occasionally we'll get negative comments, but it's kind of funny because we don't tend to respond to the negative comments, but it's actually kind of nice because the fans will stand up for us, and we'll be like, "Yeah, you tell 'em!" (laughter) But yeah, it has been really nice. There have been a couple of people who have said to me that they want to cosplay as Hero Lass, and I'm like, "That is the coolest thing ever!"

Y- When that happens, that will be a landmark day, when we show up at a convention and somebody is cosplaying one of our characters, I will probably kiss that person, much to everyone's...but yeah, just back to your last question, it's the Comic-Con crowd, I hope, because those are my people and I love them.

T- And we will be there in a week and a half!

Y- We will be there in a week and a half. We've been really excited, back to before, we wish we had a bigger audience, but the people who are watching it love it. They want to know, they're like, "I can't wait till next week; I wish this was a TV show; why haven't I seen this before?"

T- One of the reasons we came up with the perks that we got for the IndieGoGo campaign is the feedback from people saying "I want an action figure of these characters," so we've actually got action figures made up of the

action figures, or people wanting the theme song or people wanting DVDs, we're trying to be responsive to the people that are our viewers and our audience.

Y- They're the ones, when you're not making a million dollars an episode, working on a show, its fan reaction that's going to keep you going.

Y- So we have them to thank for that.

T- Absolutely.

Y- Also we put together a promotional comic book for San Diego, and it's been amazing to see, because we went out to all our artist and writer friends to contribute to it, and basically they had to do their artwork and their writing based on what they've been getting out of the show and what they love about the show, and it's been amazing to see the response from these artists as to how they view it and what they think is fun about the show. We'll have issues of the comic at SDCC, but we'll probably put the comic up on the website eventually because it's too beautiful.

To be continued tomorrow...

Interview pt. 2: Shelf Life's Yuri Lowenthal and Tara Platt

By [ElizabethAnn July 14, 2012](#)



While Action Flick Chick Katrina Hill conquers San Diego Comic-Con, Elizabeth Ann steps in by interviewing [the webseries' Shelf Life's Tara Platt and Yuri Lowenthal](#).

Continued from [part one](#).

What would you say are some of the biggest challenges in creating a web series?

Y- Part of what Tara said the viewership question. How do you get it out there? As far as the creation part, is overcoming the fear that (which is usually paralyzing) that it's not going to be good enough, that people won't like it, that it's won't come out exactly the way you want it.

T- That you won't know what you're doing.

Y- That you won't know what you're doing, you don't have enough money. I think that stops a lot of people from creating in general, but for the web definitely. I think overcoming that and saying "Well, we wanna make something and we'll make it as well as we can with what we have, and we'll see what happens. People will like it or they won't but we made it." I think that, and then keeping the momentum going, too, when you're not pulling a big salary or you don't have a million hits per episode, or whatever, just keeping the momentum. We've also seen this and I think you mentioned this earlier, a lot of web series, they peter out pretty quickly, or they have two, three great episodes and that's all they did, because they were hoping that it would be this huge thing, and even if people do love it at that point, then they've gotta go back, and then there's this huge time lag between those first three amazing episodes and then coming back, and you lose—the internet moves so quickly, and you lose your viewership. So for us I know maintaining momentum has been huge, and staying consistent. We're airing a season- we have to come out every Tuesday. We can't not come out Tuesday and say "oh, it wasn't ready yet, we're going to do it on Thursday this week" because then people won't know when to tune in. Every little thing you do to make it harder for somebody to watch your show, you lose people. Those are some of the biggies. You've seen a lot of the shows out there—anybody can create for the web.

T- I think we both always say, "Just do it. Just do it. If there's something you want to do, do it." I mean, like, figure out what you think your obstacles are, and then work around them.

Y- Or use them to your advantage.

T- Yeah, use your obstacles, because your problem is your solution, which my dear friend Alice always says. I get to a point where I'm like "I don't know what to do" and then I look and the problem is the solution. So I have no money, okay, I have no money is the solution! So what do I do with no money? This is what you do. So I just turn it around.

Y- You justify a really cheap-looking show and there are ways to do that, and as long as the love and good writing...I always believe that that's not necessarily essential to getting millions of hits on YouTube, but if you want to maintain, and you want people to enjoy it there has to be something there, the story or characters-

T- The other thing, and I sometimes forget this, even for myself, is you don't have to do it alone. There's lots of people out there that want to create something, and they may be really good at something you're not good at and vice versa, and so you're really not alone. Now that we live in such a global community by being on the web, if there's something that you can't do, there's probably somebody out there who can that's looking for somebody to do what you do, and so you can really easily build communities and groups and teams and make things happen.

Y- Yeah, we work with people we love working with and do it over and over again because we love doing it and we work well together, and those people are out there.

What do you think the web series landscape will look like in five years, and how do you think it will evolve from where it is right now?

T- That's really hard to say because it's changing so rapidly. Right now we've gotten to almost a breaking point of too much content, if there is such a thing, because what's happening is people are so inundated with so much material all the time that people are not knowing where or how to tune in. I think the face of entertainment is changing. There's all new acts and new studios and networks that are trying to focus on the web specifically, and I think there's going to be a change—I don't know if it'll be within the next five years—how people tune into entertainment, whether it's now that there's lots of YouTube channels that they host other information on them, whether it's a matter of it being channels that you go to for this type of comedy or this type of drama or this type of information, or whether it's providers that you get the app of their provider and you get all the content that they host or whatever. I just think that things are changing really rapidly, and so part of the fun of being in that content creation is living in the Wild West of it, so I don't know that I would be able to stay...

Y- I think you touched on it, you said aggregators, coming up with networks and channels, which is happening now with all the YouTube channels that are being sponsored, like Geek and Sundry, or Young MS, channels that are coming up like mad, when people know "oh, this is where I go to see that stuff that I like" as opposed to "I'm just going to get what somebody sent me in a link somebody sent me in an email, oh that's funny, where do I go to find more of that? Oh, who knows?" Right now it's just a big...you can come up with a metaphor together.

T- It's almost like too many channels, like too many racetracks, and somebody has to decide where you're going to put your attention.

Y- It's like, even to a certain extent, "Oh, I'm hungry, there's every kind of food. I know I can go to a Mexican restaurant and get that kind of food, or I can go to a sushi restaurant and get that kind of food." I think the internet will have to start breaking down into channels like that, which I'm sure TV networks are terrified that that's where it's headed and probably don't believe that it's going to happen that way. I think that's the only way.

T- It's the diversity of content, that there's almost too much, and people are getting really overwhelmed, and an overwhelmed or confused mind tends to say no, and you don't want that if you're an advertiser, which is part of why content is created, so that advertisements can then be put out there. The whole face of entertainment is changing because now you can make a show and NOT have advertisements and put it out there and get your fans to like it and there's just different ways of getting that content disseminated, so I agree with Yuri about aggregators.

Returning to the question about the target audience, Yuri mentioned that they might get quite a few viewers that are too young for the show. While the overall storylines of each episode are probably watchable by anyone, there are obvious elements that should be limited to mature audiences. Obviously the language used... there are F-bombs all over the place. The sexual content and political commentary should hopefully go over any child's head but as they are the baseline comedy of many episodes, why risk it? Keep your kids off YouTube, ladies and gentlemen. It does beg the question of why, when you are portraying characters that are likely to interest kids, use the bawdy humor.

So let's touch on the slightly blue color of the humor; why use the bawdy humor and do you think it may alienate some of your audience?

T- I am a little worried that it does alienate some of the audience, but because we're trying to push the envelope and feel like there's no topic that's taboo or off limits, we did sort of make the decision early on that right next to an episode that might be the boys punching each other in the nuts, there'd be an episode talking about politics and then, so we do try to balance it that we will have blue, potty humor, but we will also have racial commentary or political commentary or sexual commentary. We try to balance out the type of humor from episode to episode, and even within the same episode.

Y- I think for the most part, every now and then, farting is funny, to me, anyway, and getting punched in the nuts as long as it's not happening to me in real life, but it's it always funny to me, but besides the occasional times we venture into that purely for that, even when we're going blue, it's based in something else. It's not gratuitous. It's either based in the character, or the story or what's going on.

T- Or a comedy trope that's just sort of a natural thing that you will find repeated in every comedy theme that's out there.

Y- I would actually get bored writing the show and making the show if it were just that, and I may be justifying my own proclivities, but I think it's based on a lot more than just that.

Right.

Y- I'm hoping that...I might even go...you know, Tara's parents- (Tara laughs) They were worried about that in the beginning too, and now they're diehard fans who write us an email every time a new episode airs and tell us exactly what they loved about it.

T- But it's not usually the blue potty humor that they love.

Y- They see past that and see the funny for the funny.

T- I just love that Yuri's mom loves Samurai Snake.

Y- That's not fair! I should be my mom's favorite character! Bug Boy should be my mom's favorite character! She's like "Nope, I like Samurai Snake best," and I'm like, "Mommm!"

(Laughing) **Oh, parents.**

Outside of getting your project or series seen, something that was just touched on as a difficulty in creating is money. Essentially, the first three seasons of *Shelf Life* were funded completely by Yuri and Tara and their credit cards. Imagine getting that monthly bill? With the upcoming season four, they've decided to pursue external funding through the fans. Their plan is very ambitious and springs into action right after San Diego Comic-Con 2012 (which is right around the corner- they'll be signing autographs, doing a panel, and chatting with fans all weekend); they shared the low down and some hints of perks backers can expect- by the way, if you're like me and dying to figure out the lyrics to the theme, that's one of the perks.

Let's talk about this season 4 campaign – you're using IndieGoGo? What's the plan?

T- We're trying to be very ambitious; we're trying to raise \$30,000 in 30 days for our next season. We're going to be posting a bit of content every single day for 30 days. And some of the content is we're actually going to have scripts, so people will actually be able to read the scripts.

Y- And some of the content will be outtakes. And little behind the scenes interviews

T- But because you've specifically asked about the script, I was gonna say, that's actually going to be some of the content we're posting, so people can see, ya know, what does it look like on the page versus what does it look like when you watch it.

T- YES. It's going to be starting on July 18th, and actually, the week after Comic-Con because we're going to be crazy the week of Comic-Con.

(laughs) **Right, aren't we all?**

T- Yeah, in order to launch it, what we've decided to do, is we're hosting a live webcast party that we're calling Shelf Live instead of *Shelf Life*, and Shelf Live is going to help us launch our IndieGoGo campaign, and it's going to start on 8PM PST on TheStream.TV/live and what we'll be doing is the cast and the crew of Shelf Life, as well as special guests are going to be there, and we're going to be doing live Q&A with anyone that tunes in, and we've got giveaways and prizes and really special announcements that people that are tuned in will get to participate in a really fun way, and so that's how we're going to mark the launch of our IndieGoGo campaign; actually doing the Shelf Live event.

Okay, other than season 4 and the IndieGoGo campaign, do you have any future projects that you'd like to talk about, or that you're able to talk about?

T- Sure! Well, besides the two of us always working in voiceover and various TV and film projects, we actually have our mockumentary, our feature film that we shot two years ago?

Y- Yeah, over the course of a year, all the conventions that we went to, we shot a mockumentary, but it's about half documentary, actually.

T- It's a mocku-docu.

Y- It's called "Con Artists," about the convention circuit, and two people, two voice actors on the convention circuit. We always thought it was really funny, the kind of fame that voice actors enjoy—it's kind of fame in a bubble, because outside of a convention hall like Comic-Con or any of the anime cons or the pop culture conventions that we attend, nobody knows who you are, nobody knows what you look like, nobody knows what your name is, nobody cares. It's not fame as fame is perceived. When you go in there, in a convention hall, you're famous. As soon as you walk out the door, you're nobody. We always thought that was a really interesting dynamic, and we thought, ripe for comedy.

T- Yeah, so what we did, over the course of the year, a friend of ours is a documentary filmmaker and actor in his own right, traveled with us to all the conventions—there was like, ten, or eleven, in the year, and we shot footage in each of those conventions, as well as just regular footage of the convention to introduce people who have never been to a con, or to show the fans that are at the con the things that are there, but we also did silly little vignettes of us playing versions of ourselves, in a comedy way that we had sketched out ideas of what was going to happen for the rise and fall of our characters. So we did that and it should be coming out in a couple months. We're just putting the finishing touches on post-production and we're very excited about that.

Now, will that be coming out on DVD or hitting the festival circuits? How will that be available for viewing?

Y and T- A combination thereof.

Y- We don't have any distribution prospects right now, but at the very least, like with our last film, we did another feature, a psychological thriller called "Tumbling After," after trying to get classical distribution for it and failing, we distributed it ourselves, and it's available on iTunes and DVD now, and so we'll see how things turn out at the festivals, we'll see if people are interested in it and if we can't get a classic scenario of distribution, we'll work on getting it out ourselves. Besides that, we're making video games and movies and we've got a couple other projects in development, and a book—

T- Yeah, your book's coming out this year!

Y- that I wrote a long time ago with a friend, we finally just decided to publish ourselves, so I'll be doing an e-version of that to start, maybe a print on demand, so we're always...

T- Always working.

Y- We're rarely bored, let's put it that way.

And there you have it, the low down on Shelf Life, its future (and how you can be a part of it), the difficulties and fun of creating a web series, and a little insight into the thoughts of your action figures. I maintain that all of mine have potty-mouths, so they'd fit in just fine on the shelf. Catch the rest of the Shelf Life season three as it airs- every Tuesday on the website and on YouTube.

Of course, we can't let these two go without hearing one more thing.

All right, so here's a personal question: what is the worst thing you ever did to one of your toys?

Y- Oh my god.

T- I'm gonna be sad because I didn't really have toys.

Y- Yeah, you weren't really an action figure person.

T- I did have a doll that I chopped all her hair off, but I don't think that really counts.

Y- I think to a girl that might be harrowing, but you're right, hair grows back. Oh, the lengths I went to to destroy my toys. Sometimes I think I would build models just so that I could blow them up.

T- Pyrotechnology was a lot easier to access when you were a kid.

Y- Yeah, I'm surprised that I can still see out of both my eyes and have all my fingers because I used to...it's funny, because I treated my "Star Wars" action figures like they were made of, ya know, gold, and yet I would have no problem setting other toys on fire with homemade napalm (The girls crack up) Here's a little tip for the kids at home—you can dissolve Styrofoam into gasoline and—

T- Oh, 'cause that's a good idea!

Y- And it makes a sticky, jelly-like substance that is essentially napalm.

(Laughter)

T- And now we're on, like, a terrorist wanted list for saying that.

Y- I know- every watch list. Yeah, burning and blowing up. M80s were always the right size firecracker to insert in various crevices of action figures to blow them apart. Yeah, that is a really personal question when you get right down to it.

(Laughter)

And I thought I was bad for just, like, taking off their feet and saying oh, they were just hurt in a battle, oh, my god!

T- So much for decapitation!

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