

François Grumelin-Sohn  
PROPOSAL



#### WHAT:

The final output will be a movie, a poster, a making of and also a galerie of artwork. The plot is about an old hitman. One morning, he receives a visit, one of his victims came back to him as a ghost to announce him that it is the last day for him to live. He will have up to 5PM to do whatever he needs to before dying. The new duo will go for killing, indeed, the killer has a list of victims. Once this list finished, around 5PM, an unexpected rain of falling objects will attempt to the killer's life, he will avoid them with an incredible agility. Once the rain has passed, he takes his breath, and laugh, thinking he has cheated death. And then, a very small candy fall right into his mouth while he's laughing. He struggles, and die. The movie ends when the two ghosts leave together. The story will take place in New York and more or less late subburbs. There will be cars sequences, walks, runs, dialogs. I will use CG animation.

#### HOW:

I made a preproduction schedule, so that the production time will be optimised. Here is a sum up of it.

- Story writting.
- Elaborating story, correction of style, rescript.
- Re-elaborate the whole text, adding details, ambiances, annotations, camera indications, STAGING...
- Transfer it into a storyboard
- Once the storyboard is approved, transform it into an animatic, so that I can already have informations about the length of the scenes, dialogs...

In parallel, I am collecting materials for documentation concerning architecture, fashion, design.. I am also working on the character developpement. Once the preprod schedule is respected, I will go on for the production. About the technic used, it will be a combination of CG animation, CG drawings. I will be using the adobe creative suite. However, all the rough will be made traditionnaly, handmade.

#### WHY:

I'm not hiding the fact that this film still is an exercice to me. I am evolving in the animation world, step by step, taking my time, making mistakes, and I don't fear working a lot. So, to me the main reason of that movie is to improve my skills in as much as domains as I can. To be even more concrete, I want to improve my narrative and editing skills, but mainly my character animation ones. To me, they represent the real challenge for this movie. I chose New York because I wanted to work on architecture, and urban environnement. Throw my previous movies, here is how I acted. The first one, I had no reference at all, giving a very strange aspect to it, a dense vision of all what I had could seen in my whole life. Then, I worked a bit on the documentation, but still, it was very vague and insequente. Then, I constitute one, but this was concerning nature environnement so that is why I now want to eplore the city environnement.

#### Relationship to previous work:

Animation is the main lead and link with previous work. Also, the work on backgrounds and ambiances. Also I really consider typography and graphic design as a really important part of my process and movies.

#### Influences :

VOLAF GULBRANSSON  
Pierre Adolphe Valette  
Hiroshi Yoshida  
Augustin Lesage  
[http://commons.wikimedia.org/wiki/Category:1896\\_paintings](http://commons.wikimedia.org/wiki/Category:1896_paintings)  
LeConte Stewart  
Paul Madonna  
Dean Cornwell  
Joaquin Mir  
Carter Goodrich  
J.C. Leyendecker  
Alphonse Mucha  
Robh Ruppel  
Olga Dugina & Andrej Dugin  
Nate Greco  
James McNeill

## Self evaluation

Of course, I expect from this movie to be better than the last one, and the next one to be better than this one. But, I also want to improve methodology and skills in animation and designs.

## BIBLIOGRAPHY :

Charles Bukowski, *Journal d'un vieux dégueulasse*  
Jack Kerouac, *Big Sur*  
Fritz the cat, Robert Crumb  
Lynd Ward  
Francis Bacon and Walt Disney  
WeeGee gangster photography

## FILMOGRAPHY:

Scoop, Woody Allen, 2000  
Fritz the cat, Ralph Bakshi, 1971  
American Pop, Ralph Bakshi, 1981  
Buffet froid, Bertrand Blier, 1979  
La Cage aux Folles, Édouard Molinaro, 1978  
No Country for Old Men, Coen Brothers, 2007  
Un Homme est mort, Jacques Deray, 1972  
Fargo, Coen Brothers, 1996  
Hair High, B. Plympton  
The Tune, B. Plympton  
Amer Beton  
Le Samouraï, Jean-Pierre Melville, 1967  
Ghost Dog, Jim Jarmusch, 1999  
The Apartment, Billy Wilder, 1960  
Reservoir Dogs, Quentin Tarantino, 1992  
The Fog, John Carpenter, 1980  
Ghost, Jerry Zucker, 1990  
West Side Story, Robert Wise et Jerome Robbins, 1961  
Bons baisers de Bruges, Martin McDonagh, 2008  
The Whole Nine Yards 1/2, Jonathan Lynn, 1999, 2003

