

行こう魚太郎

GO FISHBOY



Directed by

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ピッチ PITCH

A respected chef from a lineage of sushi makers attempts to connect with his son through the shared knowledge of the family trade. Tensions arise as he begins to notice a strange pattern of behavior in the young boy.



概要 SYNOPSIS

The story is about the relationship between a father and his son and the struggle of acceptance and self-identity.

Throughout the story we follow Takeshi Asami and his 13 year old son through their daily life as sushi makers in the city of Tokyo. Takeshi, is a very well known and respected sushiman coming from a traditional family of talented sushi-makers. His son, Uotaro, is expected to continue the legacy, but he's met with internal struggles about his identity and his life choices.

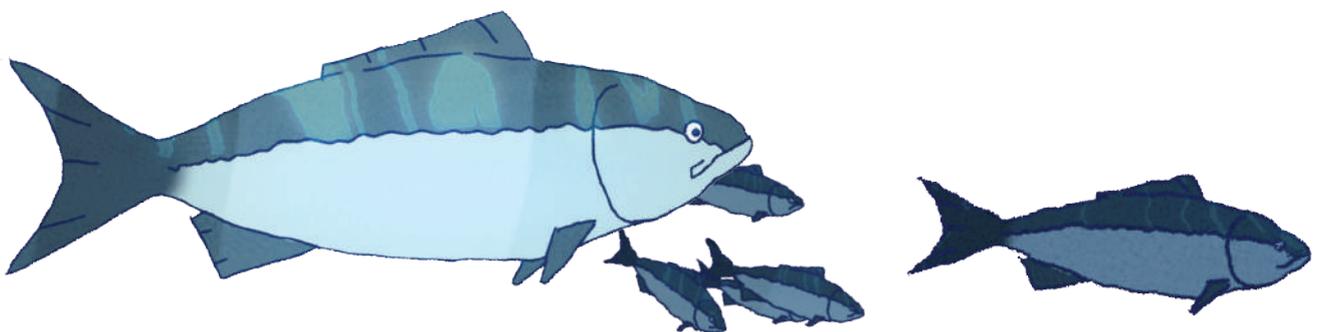
Uotaro is a silent boy, with peculiar attitudes. We experience his inner process by seeing him in absurd situations and adopting “fishy” behaviors.

By the end after finally communicating with his father, we see how they both have come to a point of no return and we realize that it was not only Uotaro who has been going through a change, but also his father.

監督について ABOUT THE DIRECTORS



Coming from 5 different countries and 6 very different backgrounds, we got together to develop this story. The seed came up from a writing game through 2 of our team members, and after lots of brainstorming, we all decided that one idea had the power to become bigger than us. We wrote and discussed and shared life experiences and very deep personal stories. We were eager to create something fresh, absurd, but touching and universal. We brainstormed more, had lunch and dinner together, did movie nights and sleep overs. We were transparent with each other and we all wanted to nurture our story. This is how 'Go Fishboy' was born.



Q&A FREQUENTLY ASKED QUESTIONS

Where does the story come from ?

The seed for the story came from writing games we did at school, and two of our team members, Sebastian and Zhen, came up with the idea of a boy who is a fish and whose dad is a sushi chef. We brought many other ideas to the table, but this particular one we all loved and found that could become a great story. We did a lot of brainstorming and talked about our personal experiences and feelings. This moment in pre-production was crucial for both the story and the team dynamics. It brought us closer to each other and helped us build a very strong bond that got stronger with each passing month. From the beginning we knew our story would need to happen in the real world, and more specifically Japan, given the sushi aspect and the importance of family traditions and legacy. For this reason, and given that none of us is Japanese, we did a lot of research and consulting to be sure to be respectful with Japanese culture. However, we also wanted to create a story that would be universal even more given the fact that we are all from completely different countries and cultures. Then the story came out from elements we're all interested in, and somehow everything matched well.

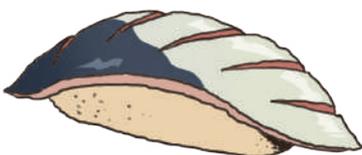
What was the story building process like?

We were eager to create an absurd world and take the viewer into it, surprising it with unexpected and what could seem at first ridiculous story beats.

At first, we worked on the story thinking our main character would be the boy. However, after developing the characters' psychology and arcs we realized that it would make more sense for the story to be told through the boy's actions but having the father as the main character.

We intend to give the audience the possibility of multiple interpretations regarding the depiction of the conflict between our two characters. However, there are some main themes that will be clear throughout the story: acceptance, identity, family tradition and the conflict between a parent and their child.

The audience will have the choice of either entertaining themselves with a bizarre story, or to dig deeper, read between the lines of absurdity and be able to reflect about these topics from a different perspective.



How did you organize the work load and pipeline ?

The whole process was very collaborative, we would all participate in the different aspects of the pipeline during the first few months throughout the pre production process and first part of production. Afterwards, we shared our interests in concentrating on specific tasks so we distributed them accordingly. However, we would still go back and forth between us, receiving and giving feedback.

Lan dedicated most of her time to color script and animation, Chia-Yu was the lead for Layout backgrounds and coloring, Zhen did the final version for the character designs and concentrated in animation, Sebastian would be the lead for sound design, communicating also with our composer, and doing animation, Andrey would be the lead for compositing, lead in 3D animation and working also in 2D animation, Denise would be handling production since the beginning, animating and giving support to the different leads.

Which was the most difficult part of the project?

The most difficult part was actually deciding how to represent the ending. We knew we wanted to have an ending which would be open to interpretation, but we did not want most of the audience to believe the boy had committed suicide. We tried multiple options, and discussed a lot about it. It was not till the very last part of production that we found the balance we needed to have a satisfying ending for us all. It was really hard to get the right amount of emotion throughout the movie but mostly in the last sequence.

Another difficult decision was how to depict the father's inner process given that we had storyboarded numerous ideas but we wanted to avoid cliches. We finally decided to have 3 major moments of realization to help the arc of the father be more relatable and realistic. The first one would be the scene after Uotaro says he is a fish, the second would be in the car after the kid has put himself on the cutting board, and the third one would be when the father sees the dead tuna being stabbed by the hook and realizes his son has gone missing. This way we would be able to follow both arcs, given that while the dad is increasingly becoming aware, the son is manifesting more and more till he takes the final decision.

What was the best part?

The best part was working together and developing a story we poured our hearts into. We really loved making this movie and felt from the beginning that every decision should be in favor of it, always discussing why this or that decision would fit the message best, and how we could push it further.

Our motto was always to say NO to just "because it's pretty or it looks good", for us, it **had** to mean something...and be pretty as well!

Thanks to our team dynamics we had a great experience and we enjoyed co-producing a film between the six of us.

技術シート TECHNICAL SHEET

TITLE
Go Fishboy

LANGUAGE
Japanese

YEAR OF PRODUCTION
2021 - 2022

SUBTITLES
English

GENRE
Drama / Comedy

TECHNIQUE
2D and 3D computer animation

DURATION
6:22 mins

FORMAT
16:9



クレジット CREDIT

DIRECTORS

Denise CIRONE, Sebastian DORINGER, Andrey KOLESOV, Chiayu LIU, Zhen TIAN, Lan ZHOU

VOICES

Kazuki TERAMOTO (Takeshi), Yu-Jan HSIUNG (Uotaro), Yume NANBU (Crowd), Yumi NARITA (Crowd), Yugo YAMADA (Crowd)

ORIGINNAL MUSIC

Jürgen Branz

SOUND DESIGN

Mathieu TIGER

FOLEY

Christophe BURDET

SOUND ENGINEER

Nadège FEYRIT
Clément NALINE

MIX

Mathieu TIGER

ADDITIONAL FISHIES

Marion DECELLAS, Xuesong DENG, Philipp DORINGER, Finn FALK, Elena GIL SALAZAR, Lila GINGUENE, Aijie HE, Yu-Jan HSIUNG, Simeon JACOB, Hannah JUDD, Alp KURDOGLU, Alissende MASSON, Hugo MICHALET, Nicholas OLIVIERI, Mia POPOVIC-BEAUME, Yichen QI, Elisa SOUCANH, Xinrou ZHOU, Yu ZHU

