



FOLIMAGE PRESENTS

A film by ALAIN GAGNOL and JEAN-LOUP FELICIOLI

PHANTOM BOY



FEATURING

AUDREY TAUOU
JEAN-PIERRE MARIELLE
ÉDOUARD BAER



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PITCH

NEW YORK...



A **MYSTERIOUS**, DISFIGURED GANGSTER INJURES ALEX, A **POLICE** INSPECTOR WHO WAS ON HIS TAIL. HOSPITAL-BOUND, ALEX STRIKES UP A FRIENDSHIP WITH **LEO**, AN ELEVEN YEAR-OLD BOY WHO HAS THE ABILITY TO RISE UP OUT OF HIS PHYSICAL BODY.



LIKE A **GHOST** THAT NO ONE CAN SEE, HE CAN FLY AND EVEN PASS THROUGH **WALLS**...



THE MAN WITH THE **BROKEN FACE** HAS THREATENED THE CITY WITH A **DEADLY** COMPUTER VIRUS.



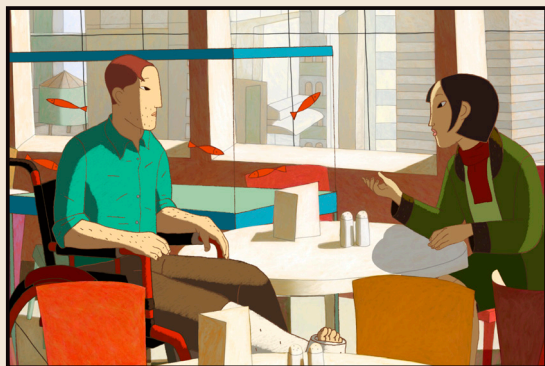
THANKS TO THE CHILD'S EXTRAORDINARY **POWERS**, ALEX CAN PICK UP HIS **INVESTIGATION** AGAIN.



Note of intent

A CAT IN PARIS WAS STEEPED IN A **FILM NOIR** AMBIANCE WITH THE DISTANT SOUND OF JAZZ COMING ACROSS THE ROOFTOPS OF PARIS. THIS LATEST FILM MOVES ON FROM **PARIS** TO **NEW YORK** AND THE **SKYSCRAPERS** OF THE MANHATTAN SKYLINE.

PHANTOM BOY IS A FANTASY **DETECTIVE MOVIE** AIMED AT YOUNG AUDIENCES. DETECTIVE AND FANTASY STORIES ARE RARELY COMBINED IN **ANIMATED FILMS**. BUT THE COMBINATION OF THESE TWO **GENRES** OFFERS A WEALTH OF POSSIBILITIES, BOTH IN TERMS OF THE **SCENARIO** AND THE SETTING.

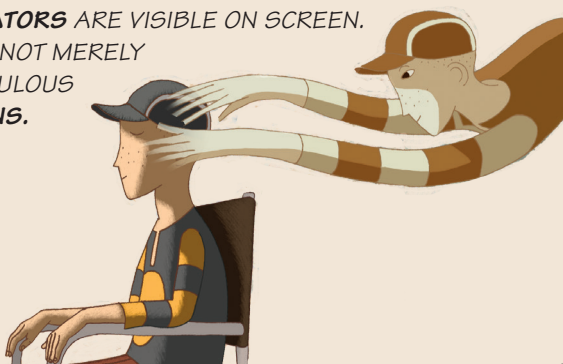


ADDED TO THIS UNUSUAL, VOLATILE MIX IS A **TOUCH OF SUPERHERO MAGIC**. THE TITLE IS A **VEILED REFERENCE** TO THE CHARACTERS' NICKNAMES.

LEO, THE **MAIN CHARACTER**, IS AN ELEVEN YEAR OLD BOY. HE FACES A **TWOFOLD CHALLENGE**: PREVAILING BOTH ON THE **INSIDE** AGAINST HIS ILLNESS, AND ON THE **OUTSIDE** AGAINST A DANGEROUS **GANGSTER**.

EVEN IF COMPUTER GRAPHICS WERE A KEY TOOL, HERE **THE ANIMATION** WAS CAREFULLY CRAFTED USING **HAND-DRAWN IMAGES ON PAPER**. THAT WAY, THE DRAWING WORK RETAINS ALL ITS DELICACY AND **SENSITIVITY**.

THE ACTUAL DRAWING STROKES BY THE **ANIMATORS** ARE VISIBLE ON SCREEN. THIS SERVES AS A REMINDER THAT **FILMS** ARE NOT MERELY CONSUMER PRODUCTS, BUT THE FRUIT OF METICULOUS WORK BY A **TEAM OF ARTISTS AND TECHNICIANS**.



POURQUOI
PHANTOM BOY?
fantôme Boy?
ET PAS



THE FRENCH WORD **FANTÔME** HAS SPOOKY CONNOTATIONS. FOR ALL THAT, THERE ARE NO **CEMETERIES** OR **LIVING DEAD** IN THIS STORY; THE CHARACTER IS **FULLY ALIVE**. EVEN IF IT MEANS **THE SAME THING**, THE WORD **PHANTOM** IS MORE SUBTLE THAN **GHOST**. THIS **POETIC** WORD WAS THUS RETAINED FOR THE FRENCH TITLE (RATHER THAN "FANTÔME").







PHANTOM BOY

LEO

HOSPITALISED BECAUSE OF AN ILLNESS, THIS **ELEVEN** YEAR OLD BOY HAS THE POWER TO RISE UP OUT OF HIS BODY. NEITHER SEEN NOR HEARD, HIS **PHANTOM DOUBLE** CAN PASS THROUGH WALLS AND FLY ABOVE **MANHATTAN** WITH ALL THE GRACE OF A GLIDING BIRD.

HIS PARENTS AND HIS **LITTLE SISTER TITI** SUPPORT HIM WITH HIS MEDICAL ORDEAL. THE BOND BETWEEN BROTHER AND SISTER IS VERY **STRONG**.

LEO,
HOW ON EARTH DO
YOU DO THAT?

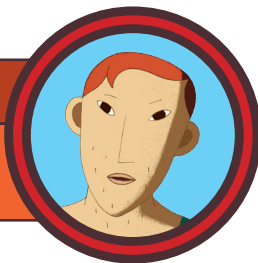
WITH HIS PASSION FOR **DETECTIVE NOVELS**, LEO IS THRILLED TO HAVE **MET** A REAL POLICE OFFICER, AND IS WILLING TO DO ALL HE CAN TO **HELP HIM**.

I CAN HELP YOU,
YOU'LL SEE!



THE POLICE OFFICER

ALEX



THIS **PUGNACIOUS POLICE OFFICER** INEVITABLY CAUSES MANY A RUCKUS. HAVING SUSTAINED A SERIOUS **INJURY** TO HIS LEG AT THE HANDS OF THE MAN WITH THE **BROKEN FACE**, ALEX IS PRESENTLY HOSPITAL-BOUND. FOR THIS MAN OF ACTION, IT IS A **DIFFICULT** SITUATION TO ENDURE.

THE FIRST TIME THEY MEET, LEO'S **ENTHUSIASM** MERELY ANNOYS ALEX, WHO HAS OTHER THINGS ON HIS MIND. BUT LITTLE BY LITTLE, A **FRIENDSHIP** DEVELOPS BETWEEN ADULT AND CHILD, BOTH CONFINED TO THE SAME **HOSPITAL**. LEO HELPS ALEX CONTINUE WITH HIS **INVESTIGATION** FROM HIS WHEELCHAIR.





THE BAD GUY

THE MAN WITH THE BROKEN FACE

ALWAYS SPORTING A HAT AND RAINCOAT, THIS IMPOSING MAN SPEAKS WITH DASH AND SELF-IMPORTANCE, AND ALWAYS ADDRESSES EVERYONE EXTREMELY POLITELY, EVEN HIS LITTLE DOG. A CRIMINAL HE MAY BE, BUT AT LEAST HE DOES IT WITH STYLE!

FROM
NOW ON, NEW
YORK IS MINE!



WE'RE
NOT GOING TO
GET SCARED BY JUST
ANOTHER NUTCASE.

THE MAN WITH THE BROKEN FACE HAS AT LEAST TWO ILLUSTRIOUS PREDECESSORS. THE INVISIBLE MAN IN THE CLASSIC FILM VERSION OF 1933, AND THE JOKER, BATMAN'S SWORN ENEMY.



THE JOURNALIST

MARY



MARY HAS A SHARP, MISCHIEVOUS MIND, BUT HER RECKLESSNESS OFTEN MEANS SHE TAKES UNNECESSARY RISKS.

SHE WIELDS HER FACETIOUS HUMOUR ON ALEX, WITH WHOM SHE IS SECRETLY IN LOVE, JUST AS READILY AS SHE DOES WITH DANGEROUS CRIMINALS. BUT IS IT REALLY REASONABLE TO TRY THE NERVES OF A PSYCHOPATH WHEN STARING DOWN THE BARREL OF HIS GUN?





THE INFORMER

THE MOLE

WHAT'S THE WORLD COMING TO WHEN THIEVES START TO STEAL FROM EACH OTHER?



THE MOLE IS THE NICKNAME GIVEN TO ALEX'S INFORMER. THIS **THIEF**, WHO HARBOURS A **PASSION** FOR SAFES, IS REALLY NOT A **BAD SORT**.

TO CONTINUE WITH HIS INVESTIGATION IN THE FIELD, **ALEX** BRINGS ABOUT AN ENCOUNTER BETWEEN **MARY** AND THE MOLE. THIS ENSUING COLLABORATION BETWEEN THE VIVACIOUS JOURNALIST AND THE **IMPASSIVE INFORMER** WILL POSE A FEW PROBLEMS.

TANGUY, I NEVER WANT TO HEAR FROM YOU AGAIN!



THE MOANER

THE SUPERINTENDENT



THIS **QUICK-TEMPERED** MAN HAS TAKEN A SUDDEN DISLIKE TO ALEX. IT HAS TO BE SAID THAT THE TRAIL OF DESTRUCTION LEFT BY HIS SUBORDINATE BRINGS HIM NO SHORTAGE OF **PROBLEMS**. HE WOULD DEARLY LIKE TO FIRE HIM FOR GOOD AND KICK HIS **BACKSIDE** RIGHT OUT OF THE POLICE FORCE.

WOULD YOU TELL ME A STORY, LEO?



LEO'S SISTER

TITI

LEO'S LITTLE SISTER IS VERY **CLOSE** TO HER BROTHER, WHO TELLS HER A **STORY** EACH EVENING BEFORE GOING TO SLEEP. SHE SHARES LEO'S **SECRET** WITH HIM: EVEN IF HER **OLDER BROTHER** SAYS THAT HE CAN BECOME A FLYING **PHANTOM**, SHE HAS NO REASON NOT TO BELIEVE HIM.





PARTNERS AND ACCOMPLICES

THE BIG GUY AND THE LITTLE NERVOUS GUY

THE TWO ACCOMPLICES OF THE MAN WITH THE BROKEN FACE ARE KNOWN ONLY BY THEIR NICKNAMES. THEY ARE THE OBLIGATORY HENCHMEN THAT ANY ASPIRING CRIMINAL MASTERMIND REQUIRES TO DO HIS MISDEEDS.

"YOU WANT US TO GET RID OF HIM, BOSS?"



THE MUTT

RUFUS

THE DIMINUTIVE RUFUS IS A NOISY, SNAPPY LITTLE DOG. IN A CAT IN PARIS, HE COULD ALREADY BE SEEN ON THE RECEIVING END OF A SLIPPER HURLED ANGRILY BY HIS MASTER. HERE HE IS AGAIN, THIS TIME IN THE COMPANY OF THE MAN WITH THE BROKEN FACE, WHOSE BAD TEMPER HE SHARES.

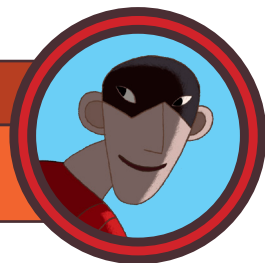


RRAFI
RRAFI



THE GUEST STAR

THE EXTERMINATOR



THIS EVIL, SNIGGERING CHARACTER IS THE BAD GUY IN LEO'S STORY WHICH HE TELLS TITI IN THE EVENING.

"YOU'LL NEVER CATCH ME! HA! HA! HA! HA!"





Features the voice of



ÉDOUARD
BAER

THANKS TO **ÉDOUARD BAER'S** NATURAL **HUMOUR** AND LAID-BACK ATTITUDE, THE PERSONALITY OF THE WHEELCHAIR-BOUND POLICE OFFICER COMES ACROSS TO **CHARMING** EFFECT.

WITH HIS CHARACTERISTIC ALOOFNESS AND REFINEMENT, THE PERFORMER'S UNDERSTATED ACTING GIVES THIS **COP CHARACTER** A UNIQUE VERVE THAT MAKES HIM RATHER **ENDEARING**.



JEAN-PIERRE MARIELLE'S DEEP VOICE AND INNATE **AUTHORITY** CONFER GREAT PRESENCE UPON THIS **DANGEROUS** CRIMINAL. THE TONE OF HIS VOICE GIVES THE CHARACTER THE IMMENSENESS OF AN **OGRE**.

WHEN THE MAN WITH THE BROKEN FACE INTIMIDATES SOMEONE WITH THE VOICE OF **JEAN-PIERRE MARIELLE**, IT IS A FORCE TO BE RECKONED WITH.

JEAN-
PIERRE
MARIELLE



AUDREY TAUTOU

THANKS TO HER EXACTNESS AND ENERGY, **AUDREY TAUTOU** BREATHES LOTS OF LIFE INTO THE INTERPRETATION OF HER CHARACTER'S DIALOGUES.

AS A RESULT, MARY'S LINES SPARKLE WITH **IMPISHNESS**. HER FAST AND PRECISE SPEECH PERFECTLY PORTRAYS THE **JOURNALIST** WHO NEVER FAILS TO GET HERSELF INTO A **FINE MESS**.

THIS SINGULAR HARMONY BETWEEN THE **ACTRESS'S** VOICE AND HER ANIMATED DOUBLE GIVES THE CHARACTER CONSIDERABLE DEPTH AND CREDIBILITY.

JACKIE BERROYER



JACKIE BERROYER IS ONE OF THOSE ACTORS WHOSE TONE OF **VOICE** IS INSTANTLY RECOGNISABLE.

HIS UNIQUE DELIVERY WITH ITS **HESITATIONS** AND VULNERABILITY IMMEDIATELY BRINGS THE CHARACTER TO LIFE.

EVEN IF THE MOLE IS AN **INCORRIGIBLE** THIEF, THE ACTOR MAKES THIS CHARACTER IMMEDIATELY LIKEABLE.







Influences

COMICS HAVE LOTS IN COMMON WITH THE DETECTIVE GENRE. BOTH ARE MAINLY SET IN AN **URBAN SETTING**. THE SHADOWS CAST BY THE SKYSCRAPERS ARE HOME TO SHARP-DRESSED CROOKS AS MUCH AS THEY ARE TO **COMIC BOOK SUPERVILLAINS**.

AT THE END OF THE DAY, IT ALWAYS BOILS DOWN TO A **CONFRONTATION BETWEEN GOOD AND EVIL**, WITH ALL THE SUBTLITIES, AMBIGUITIES AND ENIGMAS IMAGINABLE.

PHANTOM BOY IS NOT STRICTLY SPEAKING A FRENCH-STYLE **SUPERHERO**, BECAUSE IT IS **MANHATTAN** HE IS FLYING OVER, NOT THE CHAMPS-ÉLYSÉES. HIS DESIGN IS INSPIRED BY THE CHARACTERS CREATED BY **STAN LEE** IN THE **1960S** AND BROUGHT TO LIFE BY COUNTLESS TALENTED **CARTOONISTS**.

MARVEL'S MASTER STROKE WAS TO INVENT **HEROES WHO ARE FALLIBLE AND SIMILAR TO OURSELVES**. EVEN WHEN THEY HAVE **FANTASTIC POWERS**, IT IS ALWAYS THE **CHARACTER'S** HUMAN ASPECT THAT IS THE MOST INTERESTING.





NEW YORK

FILM ENTHUSIASTS FROM AROUND THE WORLD FEEL AS IF THEY KNOW **NEW YORK** LIKE THE BACK OF THEIR HAND. WHETHER IT BE **KING KONG** SWATTING PLANES ATOP THE **EMPIRE STATE BUILDING** OR **ROBERT DE NIRO** DRIVING THROUGH THE CITY'S UNDERWORLD AT THE WHEEL OF HIS **TAXI**, THIS **CITY** IS PROBABLY THE MOST DEPICTED PLACE IN **MOVIE-MAKING**.



AFTER **PARIS** REINVENTED FOR **A CAT IN PARIS**, **PHANTOM BOY** OFFERS A NEW GRAPHIC **VISION** OF **NEW YORK**. THE FILM'S SETTINGS WERE DRAWN FROM PHOTOS, THEN **RECOMPOSED**, SOMETIMES BY MOVING A **BUILDING** OR BY CHANGING A PERSPECTIVE.





*DRAWN IN **WAX CRAYONS** ON **PAPER**, THE BACKGROUNDS WERE REWORKED ON A COMPUTER. THE PENCIL AND CRAYON STROKES ARE DELIBERATELY VISIBLE ON SCREEN. THIS OFFERS A MUCH MORE PERSONAL VISION OF THIS **CAMERA-FRIENDLY CITY**.*









© PATRICK ZANI

CREATORS

ALAIN GAGNOL WAS BORN IN 1967 IN ROANNE, FRANCE. HE STUDIED ANIMATION, ILLUSTRATION AND STRIP CARTOONS AT THE **ÉCOLE ÉMILE COHL** IN LYON, BEFORE WORKING AS AN ANIMATOR FOR FRENCH ANIMATION STUDIO **FOLIMAGE**. HE ALSO WRITES DETECTIVE STORIES PUBLISHED BY **GALLIMARD**, **CHERCHE MIDI** AND **LE PASSEUR**.

JEAN-LOUP FELICOLI WAS BORN IN 1960 IN ALBERTVILLE, FRANCE. AFTER STUDYING AT THE **SCHOOLS OF FINE ARTS** IN ANNECY, STRASBOURG, PERPIGNAN AND VALENCE, HE WAS HIRED BY THE **FOLIMAGE** ANIMATION STUDIO AS AN **ANIMATOR**.

STARTING IN 1996, ALAIN AND JEAN-LOUP BEGAN TO PRODUCE **SHORT FILMS**, INCLUDING "**LES TRAGÉDIES MINUSCULES**" (**TINY TRAGEDIES**), A 10-EPISEODE SERIES FOR FRENCH TV CHANNELS **CANAL+** AND **ARTE**.

A CAT IN PARIS, THEIR FIRST FEATURE-LENGTH FILM, WAS RELEASED IN 2010. THE FILM WOULD BE SELECTED AT THE **BERLIN** FILM FESTIVAL BEFORE MOVING UPWARDS AND ONWARDS TO **HOLLYWOOD** WHERE IT WOULD BE NOMINATED AT THE **OSCARS** IN 2012.





MUSIC

WITH HIS **ABILITIES** FOR ADAPTATION AND HIS PRECISE KNOWLEDGE OF THE CONSTRAINTS INHERENT IN ANIMATION, COMPOSER **SERGE BESSET** MANAGES TO SET THE RIGHT TONE FOR EACH **FILM**.

IN *A CAT IN PARIS*, HIS **MUSIC** HAD **ECHOES** OF JAZZ TO DESCRIBE PARIS AT **NIGHT**.

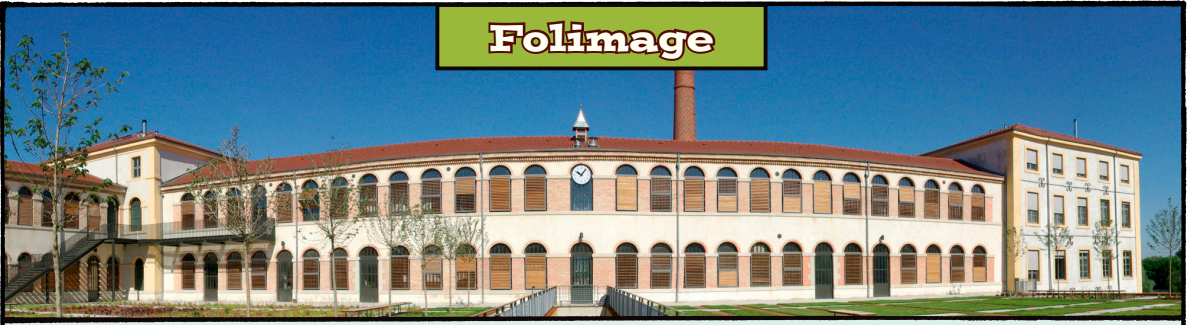
WHILE GIVING WEIGHT TO **SYMPHONIC MUSIC** TO CARRY THE AUDIENCE, THE SCORE FOR *PHANTOM BOY* EXPLORES ANOTHER PATH.

HERE, THE STORY'S **MYSTERIOUS** AND FANTASTIC TRAITS ARE ILLUSTRATED BY **CHILDREN'S CHOIRS**. THEIR VOICES ACCOMPANY THE *PHANTOM*'S FLOATING MOVEMENTS AND REFLECT HIS INVISIBLE **PRESENCE** AMIDST THE BUSTLING NEW YORK CROWDS.









A STUDIO LIKE NO OTHER

FOLLOWING A **STRING** OF FEATURE-LENGTH FILMS, **PHANTOM BOY** SAW THE LIGHT OF DAY AT THE **FOLIMAGE** STUDIO, IN SOUTH EAST FRANCE, A LAND OF **BLAZING SUN AND MISTRAL WINDS**. A PRODUCTION UNIT LIKE NO OTHER. THE FOLIMAGE STUDIO BENEFITS FROM HIGHLY **ORIGINAL** EXPERTISE, A CATALOGUE OF MUST-SEE CLASSICS, AND A HISTORY SPANNING 34 YEARS. THE STUDIO WORKS **RELENTLESSLY** TO FLY THE FLAG OF WHAT FRANCE SEES AS **AN EXTENSION OF THE SEVENTH ART**. WITH ITS LOYAL PHILOSOPHY BACKED BY A HUNDRED OR SO UNTIRING **ARTISTS** AND **TECHNICIANS**, FOLIMAGE IS A VERITABLE FACTORY FULL OF DARING IDEAS AND ONOMATOPOEIAS, **NARRATIONS** AND **WORKSTATIONS**, PASTELS AND GREY CELLS, DIGITAL PLATFORMS AND BRAINSTORMS. ALWAYS WALKING ON THE BRINK OF THE **FAIRYTALE**, BUT NEVER FALLING INTO THE UGLINESS OF THE **GRIMM TALE**, FOLIMAGE IS AN OLD-STYLE WORKSHOP, FIRMLY ANCHORED IN THE **PRESENT**, BUT WITH AN EYE FIXED ON EXCITING **TIMES AHEAD!**

AFTER **A CAT IN PARIS** (NOMINATED AT THE BERLIN INTERNATIONAL FILM FESTIVAL IN 2011, AND AT THE OSCARS IN 2012), FOLIMAGE IS PROUD TO HAVE PRODUCED **PHANTOM BOY**, THE SECOND FILM FROM ALAIN GAGNOL AND JEAN-LOUP FELICOLI.

JACQUES-RÉMY GIRERD
PRODUCER

LATEST ANIMATED WORKS PRODUCED FOR THE CINEMA

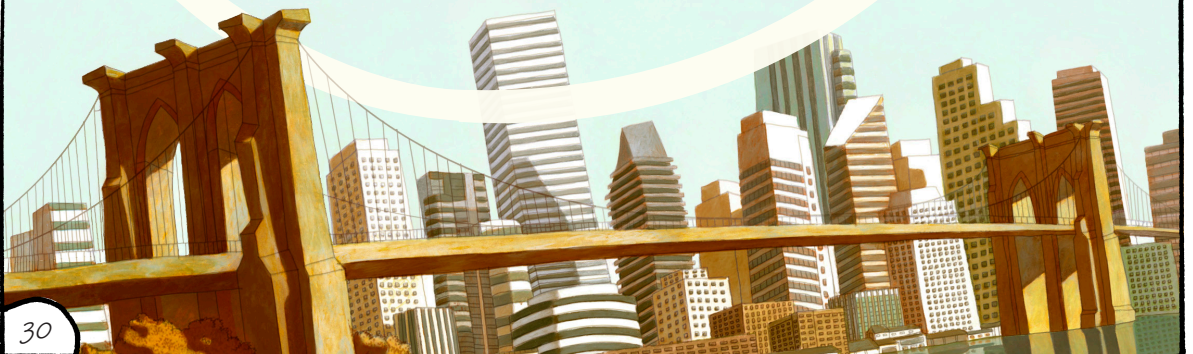
2003 - **RAINING CATS AND FROGS**

2008 - **MIA AND THE MIGOO**

2010 - **A CAT IN PARIS**

2013 - **AUNT HILDA!**

2015 - **PHANTOM BOY**



TECHNICAL AND ARTISTIC DESCRIPTION

DIRECTORS

ALAIN GAGNOL
JEAN-LOUP FELICOLI

SCENARIO

ALAIN GAGNOL

GRAPHIC DESIGN AND ART DIRECTOR

JEAN-LOUP FELICOLI

CHIEF TECHNICIAN

PATRICK TALLARON

DIRECTOR OF IMAGES

IZU TROIN

EDITOR

HERVÉ GUICHARD

SOUND SUPERVISOR

LOÏC BURKHARDT

MIXER

JEAN-PAUL HURIER

ANIMATORS BELGIAN TEAM

PASCAL VERMEERSCH (CHEF ANIM)
NANCY BENS / CAMIEL HERMANS /
DAVID BOLS / SARAH MENHEERE /
PIETER SAMYN / ARJAN WILSCHUT

MUSIC

SERGE BESSET

CONDUCTOR

STÉPHANE CORTIAL

SET DESIGNERS

ZOÏA TROFIMOVA

ÉMILIE MERCIER / CHRISTEL GUIBERT

SET GRAPHICS DESIGNER

JEAN BOUTHORS

COLOUR MODELS

MARYSE TUZI

ANIMATORS

FRENCH TEAM

XAVIER CRUZ / ALAIN GAGNOL
TOBY JACKMAN / SIERGIEJ GIZILA
ANTOINE LANCIAUX /
SYLVIE LÉONARD ELENA POMARES /
LAURENT REPITON MORTEN RIISBERG
HANSEN MARC ROBINET

PRODUCTION STUDIOS

FOLIMAGE
(LA CARTOUCHERIE) /
LUNANIME

CO-PRODUCTION

FOLIMAGE / LUNANIME /
FRANCE 3 CINÉMA / RHÔNE-ALPES CINÉMA

PRODUCER

JACQUES-RÉMY GIRERD

DEPUTY PRODUCER BELGIUM

ANNEMIE DEGRYSE

PRODUCTION MANAGER

CATHERINE BLANC-MAURIZI



PHANTOM BOY

A film by ALAIN GAGNOL and
JEAN-LOUP FELICOLI

✓ WITH PARTICIPATION BY: FRANCE TÉLÉVISIONS / CANAL+ / CINÉ+ / CENTRE NATIONAL
DU CINÉMA ET DE L'IMAGE ANIMÉE / MEDIA / FONDS AUDIOVISUEL DE FLANDRE / SCREEN
FLANDERS / L'AGENCE FLAMANDE DE L'ENTREPRISE ET FLANDRE EN ACTION / LE TAX
SHELTER DU GOUVERNEMENT FÉDÉRAL BELGE / GÉNIUS / BTECH / BUSINVEST / BUSINESS
& SYSTEMS INTEGRATION / CROSSWISE / RÉGION RHÔNE-ALPES / CICLIC / DÉPARTEMENT DE
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