

KAPITÄN HU

an animated film by Basil Vogt

8Min. 37Sek., 35mm, 1:1,85, Dolby SRD, no dialogue, ch 2011
scratched on film material

Synopsis

After a violent storm Captain Hu is stranded with his ship in the Alps. A helpful farmer finds new uses for the deep-sea equipment. However, Captain Hu draws the line at that.

Author & Director **Basil Vogt**
Layout & Cut **Simon Eltz, Basil Vogt**
Animation **Simon Eltz, Jesús Péres, Basil Vogt, Ursula Ulmi, Dustin Rees**
Stage **Marc Gruber, Andrin Steuri, Andreas Lori**

Music / Composer **Hipp Mathis**
Cello & Violin **Désirée Senn**
Trombone **Lukas Briggen**
Sounddesign **Peter Bräker, Werner Haltinner**
Voices **Dieter Bucher (Hu), Siegfried Terpoorten (Senn), Philipp Stengele ('Yeti'), Barbara Terpoorten (Reporterin)**

Voicerecording **Roman Bergamin (Tonstudio Letzi)**
Soundmix **Florian Eidenbenz (Tonstudio Magnetix)**
Lab **Eglifilm AG**
Support **BAK (Eidgenössisches Departement des Innern, Bundesamt für Kultur) Schweizer Radio und Fernsehen, Zürcher Filmstiftung, Kanton Luzern Kulturförderung, Familien-Vontobel-Stiftung.**

Production **Trickbüro, Basil Vogt**
Co-production **Schweizer Radio und Fernsehen, Redaktion: Catherine Ann Berger**

TRICKBÜRO

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Information booklet about the animated film by Basil Vogt

The story

The amiable, somewhat naive Captain Hu falls on a mountain with his boat. Because he is perceiving the foreign surroundings wrong, he behaves awkwardly. He meets an alpine farmer and they can only communicate with gestures. He exchanges his deep-sea equipment for tools, which seems more useful. But there is also a Yeti appearing and frightening the captain. The farmer is indeed helpful, but he doesn't understand the problems and fears this stranger man.



Kapitän HU will den Hasen fangen. Der Hase rettet sich in sein Erdloch.



Neben dem Loch installiert der Kapitän eine Falle. Er spannt eine Schnur und sucht erfolglos nach einem möglichen Köder. Hu rennt zum Schifff...



...und bringt dem Alpler das Fischernetz.

Storyboard: Captain Hu wants to caught a hare, he is building a trap and exchanges his fishing net for a carrot.

Originally, the two main characters are actually similar. Both worked independently in their harsh living conditions. However, while the captain is helplessly exposed to an unknown creature, the mountain farmer takes every opportunity to improve his economic situation. As an innovative Craftsman, he is immediately modifying the exchanged items in to tourist attractions.

The story also alludes to the increasing commercialization of the mountain landscape in the era of artificial snowmaking.

Thematical connections

Mountains, life in the mountains, Alps, mountain agriculture, strangeness, opposites of water and land, fears, travel, winter sports, tourism, trade, commerce, Giant of the snow, environmental issues, changes in mountain landscape, lack of snow, snow gun, global warming, climate change, crafts, invention, friendship.

Technique

The reduction of the image to a simple line allows interpretations. The animation was designed on paper. Using a pantograph and a specially designed needle, we scratched ten times smaller into the 35mm footage. Also for special effects such as water, sea, snow or fumes, we had first to build the qualified tools: Made of thin steel bristles we tied small brush and soldered it into a tube with an outer diameter of 2mm. From a mini diamond drill or sandpaper with a grit of 400 or even 1200 resulted the foam on the waves as well the fibrillation in the dream of the Ocean.



Pantograph: A unit to to enlarge or reduce plans or maps.



For special effects, we produced special tools.

The animation is consistently in 12 pictures per second.

Size of the drawings 20.9x11.3cm,
size of the film image 20.9x11.3mm.

Production

We worked in little teams in the Trickbüro studio, Zurich. Based on the storyboard, the key images were drawn on paper, captured in a video editing program and placed on the timeline, combined with a still fragmentary sound design.



The ski circus scene until 'the dream of the ice sea' in the layout sheet.

This so-called Animatic allowed an overview of the film project and scenes could be changed before they were animated with amount of work. The constant incorporation of the music and noise was important, as the film also tells on the soundtrack and moreover the timing can be planned more precisely. All drawings were captured for motion testing. When the animation was convincing, a protocol of valid sequence was created, after which the images were scratched into the film.

Dates

2007 storyboard and dossier (58 pages) with sample DVD, 2008 may launch of the production, layout revised, animation 2009 construction of the scratching device with pantograph. Film laboratory tests. Animation and scratching. 2010 fine cut. Title. Foley artist, mixing, color matching. 2011 22. January, Festival premiere Solothurn Film Festival.

Effort

Storyboard 198 images, layout about 800 images, scratched film images about 6500. Realization of the images: Layout 314 hours, 1812 hours animation, scratching 926 hours, or animation: 3 seconds per person per day. Scrape: 6 seconds per person per day.