



"ARMOUR FOR A BOY"

A short film by Corey Lee and Micheal Welchman

'ARMOUR FOR A BOY'

In 16th century feudal Japan, a Ronin goes to see his Sensei after many lonely years as a warrior. Returning the Samurai armour he was given many years before, the Ronin is blinded by his desire for retribution, until the Sensei's final lesson presents the Ronin with the opportunity for the life he has longed for.

-- A manga inspired animated folktale --



Directed & Produced by **Corey Lee & Micheal Welchman**

Animation & Editing by **Micheal Welchman**

Written by **Corey Lee**

Original Score by **Alec Harrison**

Costumes Designed by **Colleen Bryant**

Additional Inking by

Stefanie Wong, Ben Craig & Corey Lee

Featuring the voice talents of

Noboru Yamamoto & Shinji Matsura

Genre: Animated Narrative Short

RT: 5:11 min

Format: HD 1080

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Corey Lee

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Produced with a grant awarded by CTV's Bravo!FACT (Foundation to Assist Canadian Talent)

and support from EMMEDIA Gallery & Production Society

On the Warring States Period of Feudal Japan

The story of **Armour for a Boy** is meant to take place during the Warring States period, Sengoku Jidai AD 1467 - 1573, a time when Japan was under constant upheaval due to warring factions. This placed a great worth on samurai skills and much effort was spent amongst clans on perfecting the training of samurai and the forging of samurai steel. This period in Japan's history was marked by the 'loosening' of samurai culture, with people born into lower social strata sometimes making names for themselves as warriors and thus becoming de facto samurai.

Inspiration

In late 2007, I was perusing the CBC website's week in pictures, when I discovered an image that captivated me. It was a close up photograph of a small suit of armour from the Meiji Period in Japan, which was called a warabe no-o-yoroi or **armour for a boy**. The armour was being displayed at Bonhams auctioneers in London prior to a sale of fine Japanese art.

I tucked the image away in a folder on my computer, but it stayed with me and about a year later, I had a dream which formed the basis for the script. I remember the dream being very much like an comic book, the stark elegance of pen and ink, akin to the manga produced in the 1970's, such as Kazuo Koike and Goseki Kojima's classic "Lone Wolf and Cub."

I was fortunate to meet filmmaker and animator, Micheal Welchman, through the Quickdraw Animation Society in early 2009. After being blown away by his amazing drawings and design work, I sent the script to him and threw out the idea of us partnering to create this moody, animated, graphic novel-esque samurai film. I can recall thinking as I pitched it, "There is no way he's going to think this is a good idea." To my surprise, Mike said, "I might be crazy, but let's do it." And after a one day studio shoot, nearly a couple thousand drawings and several hundred hours in front of the computer... here we are. And, truth be told, it's pretty damn close to that dream I had two years ago.

-Corey Lee

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About the Film

What on earth were we thinking?! A stark manga inspired pen and ink animation as a narrative short film. Sounded simple enough. Then the math started to make itself obvious to both of us. After much deliberation and brow furrowing, it was agreed upon that it was going to be necessary for Mike to create a lot of drawings. More like a ton of drawings. One thousand, nine hundred and thirty four. Drawings. At last count. Like I said, seemed like a good idea at the time.

Our conscious choice of making this film with a very streamlined, old school (pencil, pen and ink) meets new school (photoshop and after effects) approach, forced us to rely heavily upon each other's skill set. As we watch the film now, after the many hours poured into it, our individual experience set aside, we agree upon the fact that the film appears tranquil and almost effortless.

We are both big believers that drawing and animation, even more so than live action filmmaking, is a process of evolution. There is a certain honesty with pen and ink that is unavoidable. And whereas happy accidents in the filmmaking process are always welcome, be it in the writing, production or editing phases, **Armour for a Boy** exists as a film that led us down this road to help it become what it had always intended for itself to be.

-Corey Lee & Mike Welchman

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Corey Lee

Director/Producer/Writer

Corey has worked in many facets of the motion picture business since the mid 1990's. He has written, directed, produced and co-edited the feature film, **Defining Edward**, which premiered in Toronto at the 2003 ReelWorld Film Festival, was an official selection of the 2003 Calgary International Film Festival and licensed by Corus Entertainment's Movie Central.

In addition, Corey has crafted several music videos and short films, including the **kilter trilogy**, adapted from the 2003 Giller prize short-listed collection, *kilter: 55 fictions*, by John Gould. The trilogy contains the three films: **The Perfection of the Moment**, **What You're Ready For**, and **In Translation**, which have garnered nine awards and 18 nominations. His recent work also includes the shorts, **ClimaXXX: a love story** and **Reality Testing**.

The majority of Corey's films are archived in the National Collection at Library and Archives Canada and he is a regular instructor of screenwriting, directing and the filmmaking process at the Calgary Society of Independent Filmmakers. He is based in Calgary with his wife and two children, and has a variety of projects in development, among them, the National Film Board co-produced feature documentary **Warrior Legend**.

Micheal Welchman

Director/Producer/Animator/Editor

Micheal Welchman is a Calgary-based artist and filmmaker working predominately in drawing and video. He was born and raised on the Canadian prairies, an influence that can often be seen in his images of stark landscapes and strong horizontal compositions.

Micheal has created two short films through EMMEDIA Production Access, **Untitled**, 2008 and **Witch**, 2009. Both films feature hand drawn animation, live action and innovative use of type. His recent illustration and visual art works, some with video installation components, include, **We Won't Talk about the Weather**, at the Arts Habitat Association, curated by Robert Harpin, and **Sans Comic Sans** at the Untitled Art Society.

Besides developing his own projects, Micheal has also worked in various capacities on a large number of independent films within the Calgary filmmaking community and is an active member of Calgary's artist run video and animation centres, regularly contributing as a mentor and instructor.

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Credits

Directed by

Corey Lee & Micheal Welchman

Produced by

Corey Lee & Micheal Welchman

Animation & Editing by

Micheal Welchman

Written by

Corey Lee

Original Score by

Alec Harrison

Costumes Designed by

Colleen Bryant

Additional inking by

**Stefanie Wong
Ben Craig
Corey Lee**

Featuring Voice Talent

Noboru Yamamoto & Shinji Matsura

Photo Models

**Adam Laporte
William Brown
Sam Duke
Linda Cho**

Camera Operator

Kelly Strong

Still Photography

Aran Wilkinson- Blanc

Assistant Director & Wardrobe Dresser

Kaitlyn Hillier

Re-recording Mixer

John Iaquina

Sound Supervisor

Dan McManus

Dialogue Editor, Sound Design & Foley Record

Jordano Wiberg

Voice Record

Jonas Hurtig

Foley Artist

Jeff Sinclair

Thanks

**Carol Hillier
Alexandra Lee
George Smith
EMMEDIA
William F. White Calgary**

**produced with a grant
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enriquePoe Moving Pictures





I DID
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THESE ARE
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