

RAISING HELL



Mike Paglia
Nicole Matthews
Christina Swanston
Winnifred West
Jessica Matson
Carlos Medina
Michelle Bult
Link Simon
Catt Oliver
Tina Feng

DEPARTING SOON... 2023

ABOUT RAISING HELL

“Can a sentimental film be changed into a dark comedy in less than two days? Well, for the Raising Hell crew, yes, it is possible! In reality, this is precisely how the short film came to be. Initially, I pitched Raising Hell as a sentimental story that followed a young demon pursuing to earn his horns – but minus the part where he kills people in the process. However, after re-pitching the concept to our capstone professor, he boldly suggested, “What if it was a dark comedy?” At the time, we knew our professor could see that Raising Hell had the potential to stand out and be a unique student short film; it just needed a shift in genre. The crew could have quickly declined the suggestion and moved forward on the sentimental story’s clear path, but did they? Hell no! In the following day and a half, my producer, Jessica, and I rewrote the entire film, weaving in comedy and death, and thus Raising Hell (2.0) was born.

With a team of four visual development artists and six 2D animators, Raising Hell’s production took off. Our primary style reference for the short film was inspired by many television series that the crew grew up watching, such as Courage The Cowardly Dog, Fosters Home for Imaginary Friends, and Powerpuff Girls. Production began with all our artists contributing to aspects of visual development, such as finalizing characters, environments, and storyboards. Once our animatic was complete, the team divided into layouts and animation, bringing Raising Hell to life with colorful, textured environments and cartoony, smear-frame animation.

Raising Hell’s humorous story and the crew’s high-spirited attitude made this collaborative experience one we will never forget. As we all part our separate ways, I am incredibly grateful to have been part of a crew with nine other talented artists who put so much hard work, humor, and heart into the making of Raising Hell.”

-Michelle Bult, Director of Raising Hell



Artwork by Tina Feng

LOGLINE

A small demon, Ziggy, must earn his horns by collecting the soul of a nursing home resident taking a mid-day nap, but can Ziggy complete the task at hand or will he reap more than he can sow?

SYNOPSIS

Raising Hell is an action-packed dark-comedy short film that follows a small demon named Ziggy who is in pursuit of earning his horns from the master of death himself, Grim Reaper. To achieve his official demon status, Ziggy must collect a soul, and where else would be a better place with easier pickings than a nursing home? It is up to Ziggy to reap the soul of a sleeping resident, Mort. But when a supposedly quick murder goes awry, Ziggy finds himself and the other nursing home residents in a heap of chaos.

Raising Hell was created and directed by Michelle Bult. It is a 2D animated short film stylistically inspired by the early 2000s Cartoon Network television series. Its cartoony visuals, fast-pacing, and upbeat musical score make Raising Hell a humorous and memorable short film for audiences that is sure to knock ‘em dead.



Artwork by Tina Feng

FILM STILLS



FILM STILLS





TRAILER

<https://raisinghellfilm.wixsite.com/raisinghellfilm/trailer>

FACT SHEET

Running Time: 3:00 minutes

Software: Adobe Photoshop, Adobe After Effects, Procreate, Toon Boom Storyboard Pro, Toon Boom Harmony

Screening Format: 2K MP4, FHD 1080p DCP

Aspect Ratio: 16:9

Sound: Stereo

Country of Production: Savannah, Georgia, United States

Year: May 2023

Language: English

Website: <https://raisinghellfilm.wixsite.com/raisinghellfilm>

Press / Business Contact: RaisingHellFilm@gmail.com

Instagram: https://www.instagram.com/raisinghell_film/

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Artwork by Tina Feng

MEET THE CREW



MICHELLE BULT

Michelle is the Director of Raising Hell. She has a major in animation with a concentration in story and concept development and a minor in business management and entrepreneurship. Throughout Raising Hell's production, she worked on several aspects of the film, including scripting, visual development, storyboarding, and 2D animation. Michelle's favorite part about working on the film was seeing how much it changed from its original concept in the fall of 2021 to its final production in the spring of 2023. Even though Raising Hell's original story was sentimental, she was excited to take on the challenge of changing it to a dark comedy to make the film more unique and give audiences a laugh! Michelle is extremely proud of the crew who have put all their effort and passion into bringing Raising Hell to life.

JESSICA MATSON

Jessica is the Producer of Raising Hell. Working alongside the director, she helped with scheduling meetings, due dates and fun crew outings. With a major in 2D animation she also helped with rough and clean up of some animated shots. Jessica's favorite part while working on this film was getting to know the people she worked with and seeing what everyone had to offer. She can see that everyone had personal growth on the film and is thrilled to see just how much people have improved over the past 3 quarters. Jessica is happy to have been a part of this amazing team.



WINNIFRED WEST

Winn is the Story Lead on Raising Hell! They major in Story and Concept for Animation, with a double minor in Storyboards and Drawing. At only 20, Winn is the youngest of the crew but they try their best to put forth the best work they can! Winn's favorite part of working with the crew was definitely the weekly meetings when everyone got the chance to work together, and maybe goof around a little, such as leaving random Ziggy's on the whiteboards across Monty.





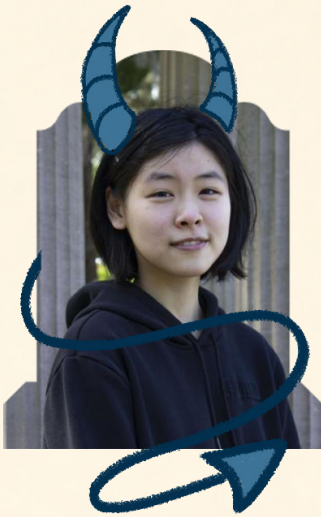
NICOLE MATTHEWS

Nicole is the Animation Lead on Raising Hell. Majoring in 2D animation, they critiqued each shot of the film and showed their crew mates how to make a super tight clean-up animation. Nicole's favorite part of the film process was watching as the animatic slowly became fully animated and they especially loved going on outings with the crew. They're super happy with the crew's chemistry and how much effort everyone has put in to make this film great.



TINA FENG

Tina is a concept and layout artist on Raising Hell. She majors in story and concept development, and worked on storyboards, character design, and concept art during preproduction. She continued to work on background layouts afterwards. Tina loved working with the crew and enjoyed the experience of creating a film together. She is proud of how much everyone grew and improved.



MIKE PAGLIA

Mike is one of the background / layout artists on Raising Hell. His major is animation with a concentration in story and concept development, with a minor in illustration. Mike's favorite part about working on Raising Hell was seeing how much everyone contributed to the film in their own way to make it come to life.



CARLOS MEDINA

Carlos is an animator and storyboard artist on Raising Hell! Though his major focus is 2D animation, he has a knack for problem solving almost every aspect in a given production. Carlos's favorite aspect of Raising Hell's production is getting together with the team on injecting a combined sense of humor into the film.





LINK SIMON

Link is an animator and clean-up artist on Raising Hell. They worked on some prop designs and concepts during the pre-production phase of the project, but most of their work came about through rough animation and cleaning up various shots of the film. Seeing as they are a 2D animation major, with a minor in sequential art, these tasks were right in their wheelhouse. Link's favorite part of working on this film was growing closer to their fellow crewmates and being able to work alongside such skilled and incredible people. They are so proud of their crew and look forward to everyone seeing their labor of love!



CHRISTINA SWANSTON

Christina is an animator and the compositing lead for Raising Hell. She is a 2D animation major with a minor in motion design. Her tasks throughout the making of the film mainly included rough/tie-down animation for characters, rough efx animation, compositing and guiding crew members on how to polish a shot for the final version of the film! Christina's favorite part of working on the film was getting to bring everything together and making some friends along the way. She learned something that she'll keep in mind for the future, a great crew makes the process worth it in the end!



CATT OLIVER

Catt Oliver is an animator and character designer on the Raising Hell team. Although pursuing a career in animation, she spearheaded Grim's design for this project in addition to her rough animation and cleanup work. Catt concedes that her art style lends itself more to this angular, scary character than the round and adorable Ziggy, and is glad that the film called for both. Catt's favorite part of working on this film was being part of a well organized and efficient team that got things done in order to see the animation through to the end.





FULL CREDITS

Director

Michelle Bult

Producer

Jessica Matson

Visual Development

Michelle Bult, Tina Feng, Ciara Gougherty,
Jessica Matson, Nicole Matthews, Carlos
Medina, Catt Oliver, Mike Paglia, Link Simon,
Christina Swanston, Winnifred West

3D Modeler (Character Reference)

Elysium "ZOO" Anselme

Fall Poster Illustration

Arantza Valdivia

Story Lead

Winnifred West

Storyboarding

Michelle Bult, Tina Feng, Carlos Medina, Mike
Paglia, Winnifred West

Layout Artists

Michelle Bult, Tina Feng, Mike Paglia, Erica
Travia, Winnifred West

Animation Lead

Nicole Matthews

2D Character Animators

Michelle Bult, Alex Karavolos, Jessica Matson,
Nicole Matthews, Carlos Medina, Catt Oliver,
Link Simon, Christina Swanston

2D Effects Animators

Carlos Medina, Christina Swanston

Cleanup Animators

Michelle Bult, Brandon Leba, Jessica Matson,
Nicole Matthews, Carlos Medina, Clare Murphy,
Catt Oliver, Link Simon, Mary West, Winnifred
West

Color Animators

Michelle Bult, Brandon Leba, Jessica Matson,
Nicole Matthews, Carlos Medina, Catt Oliver, Link
Simon, Mary West, Winnifred West

Compositing Lead

Christina Swanston

Compositing

Kate Goram, Alex Karavolos, Christina Swanston,
Ashley Wadsworth, Winnifred West

Editing

Michelle Bult

Title Card/Motion Graphics

Christina Swanston

Music

Dyle Frettman

Sound Design

Steven "BIBO" Rigsby, Cas "CASUALRAD"
Rodriguez-Miranda

Mixer

Cas "CASUALRAD" Rodriguez-Miranda

Credit Layout and Typography

Michelle Bult

Credit Artwork

Tina Feng, Mike Paglia

Voice Actor

Steven "BIBO" Rigsby

Photographer

Rachel LeBlanc

SPECIAL THANKS TO:

Our Supervising Professor: Jonathan Standing

Brian Schindler | John Webber | Eric Shaw | John McIntyre | Minh Shin

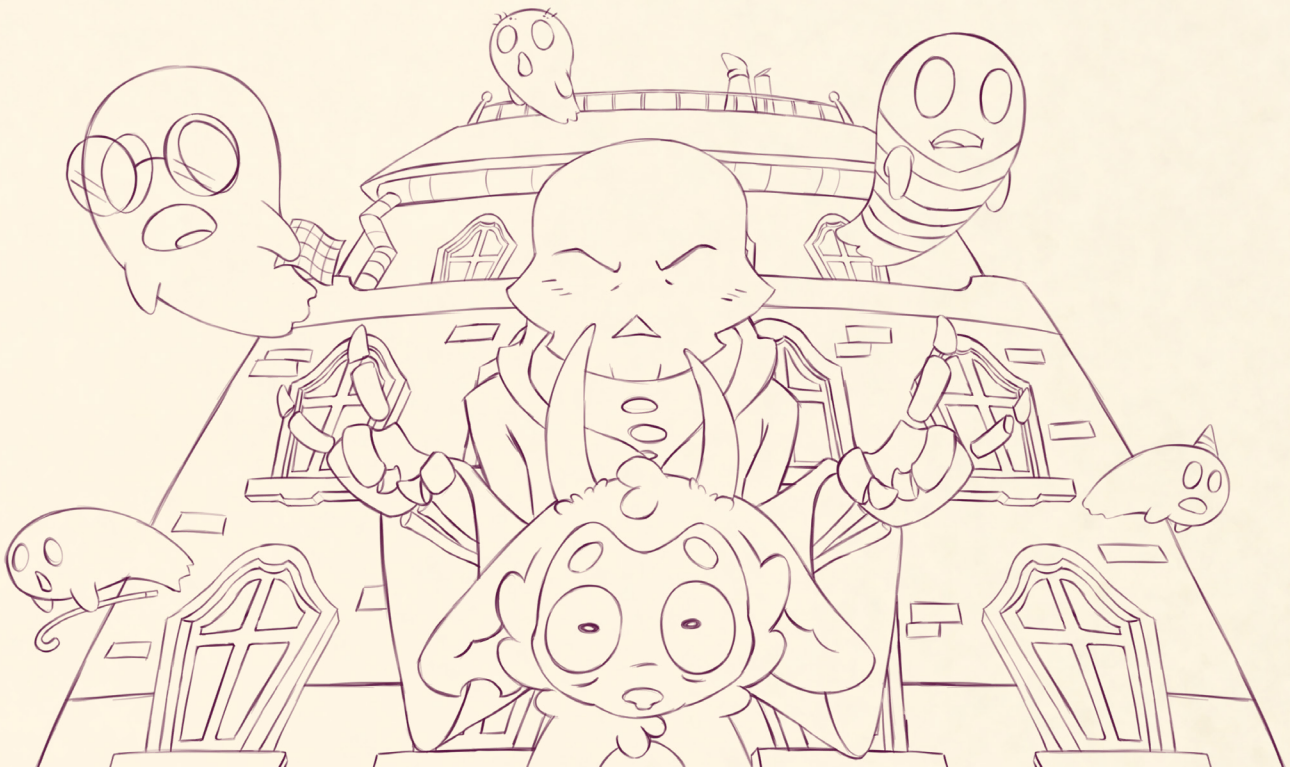
And to all our families, friends, and grandparents with a sense of dark humor.



Photography by Rachel LeBlanc



Photography by Rachel LeBlanc



Artwork by Tina Feng & Mike Paglia



F.A.Q.

How did Raising Hell evolve from its original concept?

Raising Hell underwent multiple story changes since its first concept in the fall of 2021. However, the Raising Hell seen on screen was originally pitched as a sentimental story about the grim reaper adopting a demon, Ziggy, with the hopes of raising him on the path of evil; however, no matter how much he tried to get Ziggy to cause chaos and destruction, the small demon could only do good. The story was relatively simple and revolved around the common theme of parent and child relationships - hence the title “Raising Hell.” Although our professor’s request to change the genre from sentimental to dark comedy was unexpected, it was what the story needed in order to create a student film that stood out and was memorable to audiences.

What was a challenge of creating this film?

Besides changing Raising Hell’s genre, another challenge of the film was executing 2 1/2 -D. Even though Raising Hell is a 2-D production, we wanted to include two shots in the short where a camera tracks through a 2-D hand-drawn environment, immersing the audience within the space. Artists first assembled the 2 1/2-D shots with simple, color-blocked 2-D assets in Adobe Photoshop to test if our vision was feasible. Then, we imported the assets into Adobe After Effects, changed them to 3D layers, and manipulated them to build a pseudo-3D space. Finally, we added a camera to the environment and keyframed its movement. Once the shot received approval, layout artists rendered the assets, which, upon completion, were placed back into the scene.

What was the process for the making of Raising Hell?

With a ten-person crew, it took a whole year to bring Raising Hell to life. The original sentimental concept was pitched and greenlit in the spring of 2022, and the film’s shift in genre occurred in September when pre-production began. After the story was re-assembled, visual development artists and animators contributed to character design, environment design, and storyboarding. By November, the crew had wrapped up pre-production and shifted into animation. The production phase, including rough, clean, and color animation and rendered layouts, for Raising Hell lasted from December through April. Compositing overlapped with production as artists finished layouts and animation. The film reached completion on May 12th, 2023.

What was your film’s goal?

The ultimate goal of the film has always been to make Raising Hell a successful production we would be proud of and have fun making. As Raising Hell evolved into a dark comedy, we also wanted to make people laugh, including our classmates, professor, and audience. Part of what made us reach our goal was maintaining a healthy crew work environment in which everyone’s voices were heard. Keeping morale high was also an essential component. The “hell crew” took many opportunities for team building outside of working on the film, such as grabbing ice cream, eating dinners, or even roasting smores together!