

Mythteries (Shinpi)

Japan

TEZKA Macoto



Genre: **Mystery Fantasy**
Format: **35mm**
Estimated Running Time: **120 min.**

Budget:
US\$ 5,000,000 (HK\$ 39,000,000)
Funds Secured:
US\$ 1,500,000 (HK\$ 11,700,000)

Producer:
HIRASAWA Sho

Writing Credit:
TEZKA Macoto

Production Company:
PaxEterna Limited

HAF Goals:
Funds, Co-producers,
Sales agents

Contact:
PaxEterna Limited
(HIRASAWA Sho)

Address:
1-1-16-A607, Meguro, Meguro-ku,
Tokyo, 1530063, Japan

Tel: **+81-3-5436-2992**

Email: **sho.hirasawa@gmail.com**

INTRODUCTION

This is a fairy-tale for adults - a movie about a mystery that has been kept secret for millions of years. Its structure is based on *Alice in Wonderland* and the film is full of references to characters from Lewis CARROLL's book, using them to show the cultural differences between Japan and Europe, with Japan representing Wonderland itself. Shot in Japan, most of the crew is French and the resulting film will give the audience a foreigner's take on Tokyo. Marc CARO of *Delicatessen* and *The City of Lost Children* and British musician John FOXX (front man of the band Ultravox!) will both participate, with CARO's visual style and FOXX's music pushing this film into the realm of the truly expressionistic.

SYNOPSIS

French director Lee FATALE has not shot a film in years after losing her daughter, Marie. But one day she dreams of her dead daughter alive somewhere in Japan and so she decides to shoot a new film there in hope of achieving some kind of closure. She decides to film in West Shinjuku, the most mysterious spot in Tokyo, historically built on a delta to accommodate dense traffic. Now it's a neighborhood of underground labyrinths where there are numerous sudden deaths and inexplicable disappearances and where psychological problems and hallucinations run rampant. It's a dark, urban forest where insanity rules and people suddenly become mentally unstable as if they'd been enchanted by fairies.

Emi is Lee's young assistant and Japanese interpreter. She is overwhelmed by her work, but as she gets to know Lee she becomes fascinated by her beauty and confidence. Emi's feelings curdle into jealousy when Lee becomes attracted to a Japanese man. A special bond between these two women from two different countries develops - is it friendship, respect, or love?

But the film is in trouble. Interview requests are all refused and a cult or a criminal gang of some kind seems to be involved. Lee and Emi escape from a series of insane deathtraps and find themselves in an underground world beneath West Shinjuku: a high tech facility full of relics from various ages of Japan's history, stored there as well are a mysterious circle of stones.

It appears that there was an ancient global culture covering the Earth and Japan was the location of one of its advanced bases. Through a religious ceremony, this mysterious race could manipulate space and time. Lee and Emi's presence were planned thousands of years before because the energy emitting from Lee's body was necessary to operate these ancient machines. The ceremony from ancient times takes place once more and we see a vision that takes us five thousand years into the future.

DIRECTOR'S STATEMENT

This is an art house film told as a fairy tale and directed with a visually stylized approach. I want to give life to a singular cinematic vision that will stand shoulder to shoulder with timeless works by Alain RESNAIS and Stanley KUBRICK. The story is set in an imaginary Tokyo that has been specially constructed for this film. I don't want to set it in actual Japan because of the vast scale of the story, taking place over millions of years.

One of the ideas for the film is that there were advanced civilizations in existence in prehistoric times around the world, and one of their bases was in Japan. I want to experiment and create a classic Japanese style (sense of simplicity, minimalism/conceptualism, metaphor and tradition) blended with elements of modernism and an authentic artistic sensibility.

This film will see fantastic locations integrated with real locations and the story will be about a city that has existed for a million years. The fantasy world will be digitally composed and, in particular, the huge underground relics appearing in the climactic scenes will be the iconic images of the film. I will use CGI to heighten the audiences' immersion in the reality of the movie but still leave space for their imagination. In my movie *Hakuchi* (1999), which won major praise for its special effects, I only employed a minimal amount of CGI technology, less than 4% of the entire movie. Nowadays, the cost of CGI is a small fraction of what it was and technology has dramatically improved so we can deliver real magic to the screen, making it richer and more appealing, while keeping down the costs of post-production.

DIRECTOR

TEZKA Macoto shot his first 8mm film in high school and it won several awards. He went on to produce videos and television for MTV while still a university student. In 1985, he made his first feature film and has since produced many short and experimental films. His 1999 film *Hakuchi: the Innocent* was an official selection of the Venice International Film Festival. He also directs and produces concerts, CDs, comic books, animated films and gives many lectures all over Japan. He is currently CEO of Neontetra and on the Board of Directors of Tezuka Production.

PRODUCER

HIRASAWA Sho is the first Japanese producer to join ACE (Ateliers du Cinéma Européen). He has more than 20 years of experience gained from his extensive global career in film and television based in Tokyo, Hong Kong and London including his time as an integral member of the pioneering team that launched STAR TV, a News Corp company (NYSE: NWS) where he successfully established STAR TV's presence in Japan during the early days of satellite broadcasting in Asia.

PRODUCTION COMPANY

PaxEterna Limited is an independent film and television production company established in 2004 by Japanese producer, HIRASAWA Sho. The company has been developing various projects and productions including *Room of Dreams*, a sci-fi picture directed by SONO Sion, which was awarded Cineclick Asia Award at the Pusan Promotion Plan 2007 and selected for CINEMART 2008, and *FOUJITA*, a biopic of the world-famous French-Japanese painter, with Arsam International in France, AsmicAce Entertainment and Sedic International in Japan, which was selected for Paris Project 2008. The company is also producing English language television programs, developing documentary projects and providing consultation services for global TV stations such as NHK and Bloomberg Television.