

QUIET FLAME PRODUCTIONS

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# EASTBOUND TRAFFIC



# PROJECT INTENT

TOKYO NIGHTLIFE X ACTION X SOCIAL IMPACT

US-JAPAN ACTION CO-PRODUCTION

What factors pull people into the night life?

What kinds of ethnic minorities work in Tokyo's uniquely gorgeous, but dangerous night world?

Though the eyes of 4 different people, from 4 different backgrounds, Eastbound Traffic depicts the humanity, drama, and suspense interwoven between these different groups and what happens when they collide with each other.



# EXECUTIVE SUMMARY

**TITLE:** Eastbound Traffic

**CO-PRODUCTION:** Quiet Flame Films, LLC (USA), Tokyo Bay Films Entertainment, K.K (Japan)

**WRITER/DIRECTOR:** Chuck Johnson

**EXECUTIVE PRODUCER:** Chuck Johnson

**PRODUCER:** Patrick Cunningham

**GENRE:** Action / Thriller

**STYLE:** Live Action with graphic manga cut-ins

**TARGET BUDGET:** 39 Million Yen (\$270,000) => Currently raised 26.5 Million Yen (\$195,000)

**SHOOT:** October 2023

**RELEASE:** Autumn 2024



# UNIQUE SELLING POINTS

- **This story will be told by the real people who have survived the industry firsthand.**

3 of our main actors and one of our supporting actors all have actual experience working in Japan's sex industry, and the story integrates in real elements from the main characters true experiences with it. In addition to this, we also have the International Justice Mission onboard as script consultants to make sure that the project's portrayal of sex trafficking is as accurate as possible.

- **Integration of Manga imagery into the story via character flashbacks.**

As a story that takes place in Japan, we want to use the film to profile a Japanese storytelling medium and manga is our medium of choice. In contrast to animation which is considerably more expensive, we seek to use moving, layered manga imagery.

- **Integration of Japan-based ethnic minorities into the story-telling.**

When watching films from Japan, or films made about Japan abroad, it's rare to see a portrayal of the kind of ethnic minorities, ex-patriots, and otherwise foreign community that calls Japan home. In this film, we seek to change that by not just having ethnic minorities present in the film, but by telling their stories with it as well.

- **The integration of action cinema with social impact.**

Eastbound Traffic is set to be the flagship film for Quiet Flame Productions, a Tokyo-based production company that seeks to utilize action cinema as a vehicle to objectively address and raise awareness of the relevant social issues of our time.





# STORY



# LOGLINE

**After years of harboring guilt about her younger sisters disappearance, a young girl from Brazil comes to Tokyo in hopes of finding out what happened to her. Ultimately she gets pulled into the same underground world that consumed her sister, and is forced to not just find her way out, but to find her peace along the way.**



# TREATMENT

After her sister disappears, a young Brazilian woman, ADRIANA comes to Tokyo looking for answers. Due to a mix of circumstances and design, she quickly falls prey to a pick pocket, RYO, who takes all of her belongings. After an introduction from KEN, a kind-hearted Japanese man who witnessed it, she is recruited by a hostess club run by BARON, and over time she is pulled deeper and deeper into the dark world of the sex industry.

As the weeks and months wear on, she finds a friend in Ken, and a mentor in Angel, the transgender Mama-san of the club. Meanwhile, she consults with a private investigator on the whereabouts of her sister.

Eventually, things come to a head when loan sharks threaten Ryo's life and he kidnaps her out of desperation to get ransom money from Baron. This causes a bloody fight to the finish between Ryo and Baron, where the truth comes out that Adriana is working at the same club that her sister was at, that Ryo had murdered her sister out of jealousy, and that Baron, (who was Ryo's partner at the time) had actually helped to dump the body. Adriana escapes by her own wit while the two men destroy each other. In the end, Angel takes over the management of the club and turns it into a tasteful establishment, and Adriana returns to school part-time while finally starting her dream career as a singer.



# PRODUCTION SCHEDULE

2022 2023 2024

12 1 2 3 4 5 6 7 8 9 10 11 12 1 2 3 4 5 6 7 8 9 10 11 12

• STAFFING  
• CASTING  
• SCENARIO  
→ UNTIL MID-FEB

• PREPARING TO SHOOT  
• LOCATION HUNTING  
など  
→ UNTIL JUNE

4  
WEEK  
SHOOT

• POST-PRODUCTION  
→ UNTIL JUNE

2024  
JUNE -  
FIRST PREVIEW

2024  
AFTER NOVEMBER  
-  
THEATRICAL RELEASE

2023 UNTIL MID-FEBRUARY: 【LOCKING, CAST, STAFF & SCRIPT】  
UNTIL SEPTMEBER: SHOOTING PREP & LOCATION HUNTING  
OCTOBER (2 WEEK SHOOTING)

2024 UNTIL JUNE: POST PRODUCTION  
JUNE: FIRST PREVIEW

2024 FROM NOVEMBER 【US, JAPAN THEATRICAL RELEASE】



# CHARACTERS







PAULA WERBANGER

# “ADRIANA”

SET

## MID-TWENTIES, BRAZILIAN WOMAN

### PAST:

College-educated Brazilian. First person in her family to go to college abroad. The cost of this broke her family’s bank, causing her younger sister to fall prey to sex trafficking, and ultimately disappear.

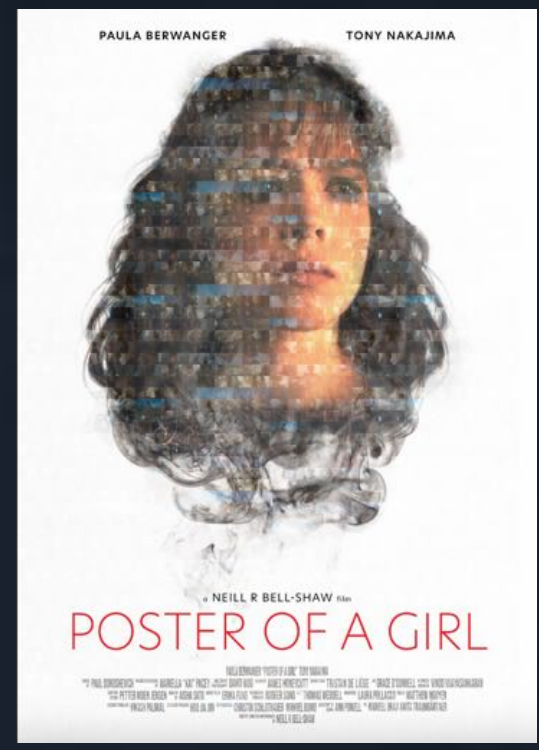
### PRESENT:

Harbors deep guilt and blames herself for her sister`s disappearance. Comes to Tokyo in an effort to find her or at least find some kind of answers, but after losing her belongings ends up working in a night club.

TOKYO BASED BRAZILIAN ACTRESS

### RECENT WORK:

- 2022- FILM 「THE INVESTOR」 - “ASYA OLIVERIA” (SUB-MAIN)
- 2021- FILM 「POSTER OF A GIRL」 - “AMY WILLIAMS” (MAIN)
- 2019- TV SERIES 「SHERLOCK」 - “NANCY” (ONE EPISODE)
- 2018- TV SERIES 「OMOTENASHI NO KISO EIGO」 - “JULIA” (9 EPISODES)
- 2015- TV SERIES (BRAZIL) 「AMOR VERISSIMO」 - CORO GREGO (ONE EPISODE)





# “BARON”

SET

## PAST:

Raised by an abusive military father in Okinawa. Kills him with a kitchen knife while trying to defend his mother, and fled to Tokyo on his own in his teens.

## PRESENT:

40s. Owner of a successful girls club in Tokyo. Seeks safety by dominating and controlling everything (and everyone) in his environment. Trusts no one; but finds peace in traditional Japanese martial arts, wisdom and philosophy.

AFRICAN AMERICAN ACTION ACTOR, AND DIRECTOR FROM DETROIT, MI, USA

## RECENT WORK

2022- VIDEO GAME 「DRAGON'S DOGMA 2」 "BERUNT"

2022- TV SERIES 「GOOD MORNING SLEEPING LION」 - GANG BOSS

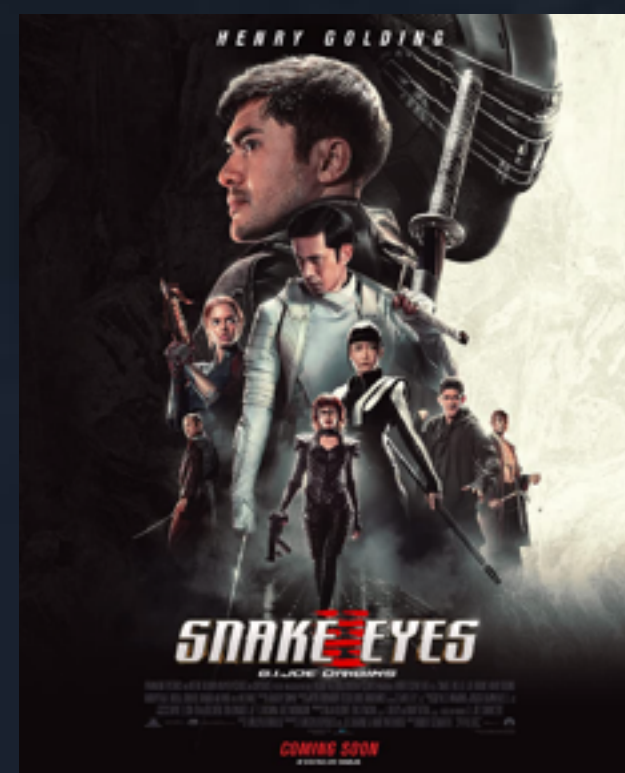
2021- FILM 「GI JOE: ORIGIN OF SNAKE EYES」 - STUNT PERFORMER

2020- FILM 「WIFE OF A SPY」 "BOB"

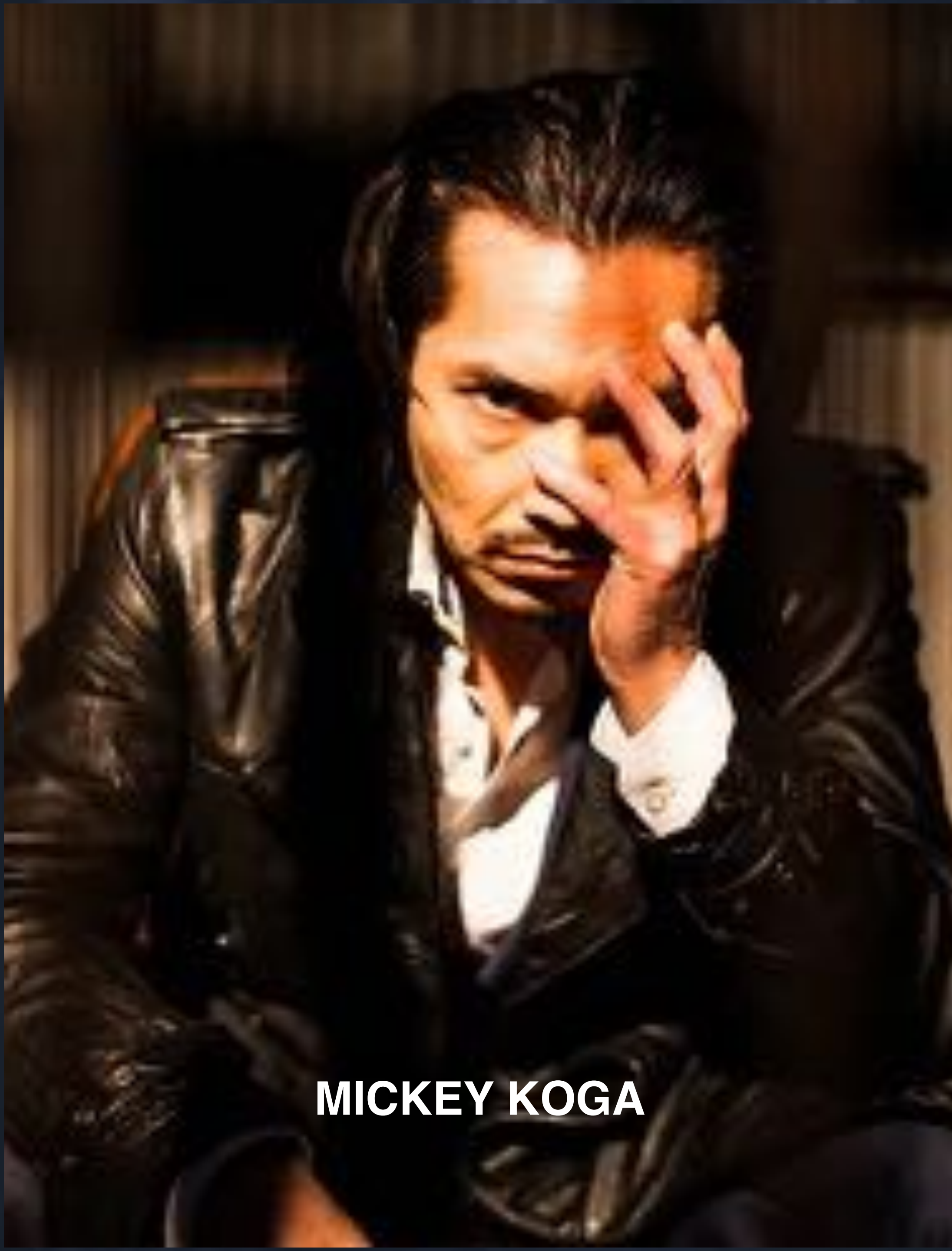
2019- VIDEO GAME 「LEFT ALIVE」 "BORODIN", "RUSLAN", "PATRICK"

2018- FILM 「CODE BLUE」 "ANESTHESIOLOGIST"

CHUCK JOHNSON







**MICKEY KOGA**

# “RYO”

## PAST:

Socially disenfranchised Japan-born Korean, felt rejected by both cultures all of his life. Found success as a sex trafficker of Eastern European women until the death of a girl landed him in jail. This cost him his club and almost everything he owned, and ultimately lead to Baron's success.

## PRESENT:

40s. Now, a penniless two-bit con with nothing to show of his previous success but his car. Has the same love of edged weaponry that Baron has, but more as a means of torture than defense. Hates the world and everyone in it and just wants to watch it burn. In particular, has a deep-seated, seething hatred of Baron.

## RECENT WORK

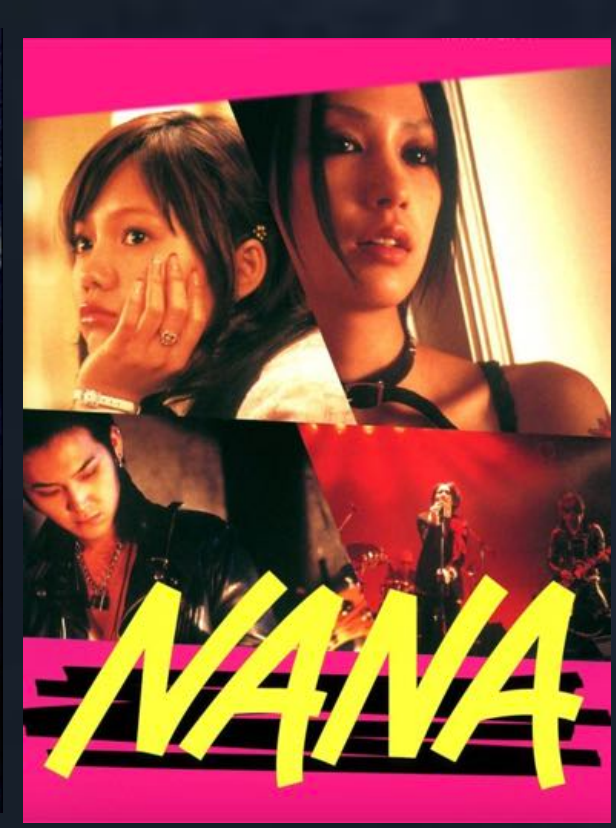
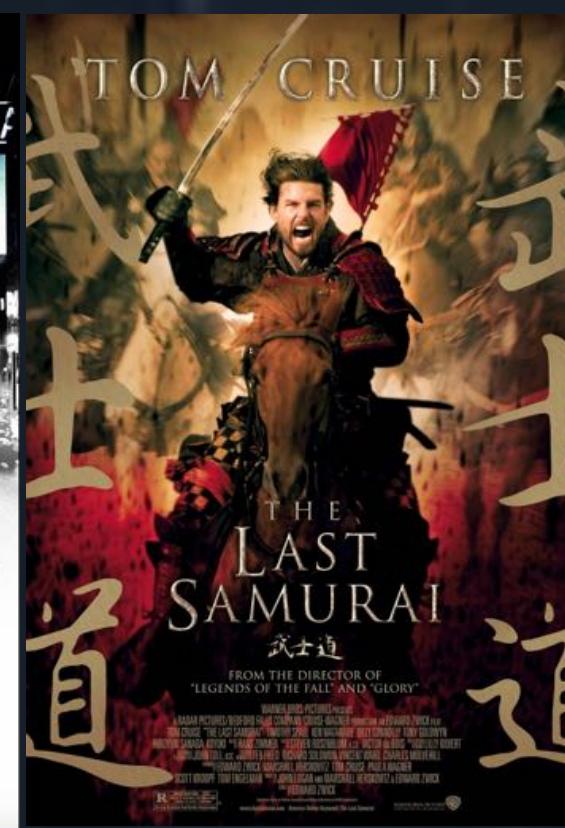
2023- FILM 「1446: AN ETERNAL MINUTE」 "FISHERMAN"

2015- FILM 「DRAGON BLACK」 "RYUTO AKANE"

2013- FILM 「BUSHIDO MAN」 "TORAMARU"

2013- TV SERIES 「ULTRAMAN JINGA」 "GO OSATO"

2006- FILM 「FAST AND THE FURIOUS: TOKYO DRIFT」 "YAKUZA MAN"







**TIFFANY ROSSDALE**

# “ANGEL”

SET

## PAST:

Transgender woman from the Philippines. Came to Japan on her own to escape discrimination in the Philippines and start life as a woman. Got into hostessing to pay for her transition. Quickly learned how to play men and the system. Was extremely successful as a hostess and in the after-hours party scene.

## PRESENT:

Late 30s. Has largely gotten out of hostessing herself, and now mainly works as the “mama” at Baron’s club. Has material wealth, but ultimately wants to be loved. Works for Baron because she believes that deep-down he has a better side.

## BREAKOUT ROLE - TIFFANY ROSSDALE

Born and raised in Manila, Philippines, and a resident of Tokyo for 25 years, Tiffany Rossdale is a transgender influencer, model and life coach.

After moving to Tokyo in the late 90’s she found a spectacular playing field for herself in Japan’s VIP nightlife and became one of Tokyo’s social luminaries.

In preparation for this role, she has been studying acting for 3 years.



**“SHO”**



**SATOSHI HAKUZEN**

Down on his luck, street thug.

After being badly beaten up by baron, he starts working for Ryo.

**“KEN”**



**TAKA**

Discovers Dasha after she loses everything and convinces her to work for Baron.

A good guy in a rough world.

**“MIRAN”**

**SET**



**MAMI SUE**

Hostess at baron's club, and a cocaine addict.

Bisexual, but deeply hates men.

Jealous of Dasha for her youth and beauty, but strongly sexually attracted to her at the same time.



# CLUB HOSTESSES

In order to maximize exposure for the film, we are also using SNS influencers to make appearances in the club scenes.



**YOKO KUMADA**

**INSTAGRAM: 395K Followers**



**“NACCI”**

**INSTAGRAM: 101K Followers**



**HINANO YAMADA**

**INSTAGRAM: 34K Followers**





# PRODUCTION TEAM



# WRITER • DIRECTOR



**CHUCK JOHNSON**

Chuck is a native of Detroit, Michigan but has been based in Japan for over 20 years. He began his production career as a martial arts Youtuber in 2008. He quickly got the attention of the YouTube Studio Tokyo who offered him his first opportunity to produce a film with backing from Toei studios. Chuck also brought in Adidas as his first sponsor, and that film, Fists of Absinthe, went on to win 12 awards at various festivals, a distribution deal with TBS Digital in Japan, and having it's title track on iTunes; despite being only a short film on a \$5000 budget. Chuck has since gone on to work as a producer on several other international titles.





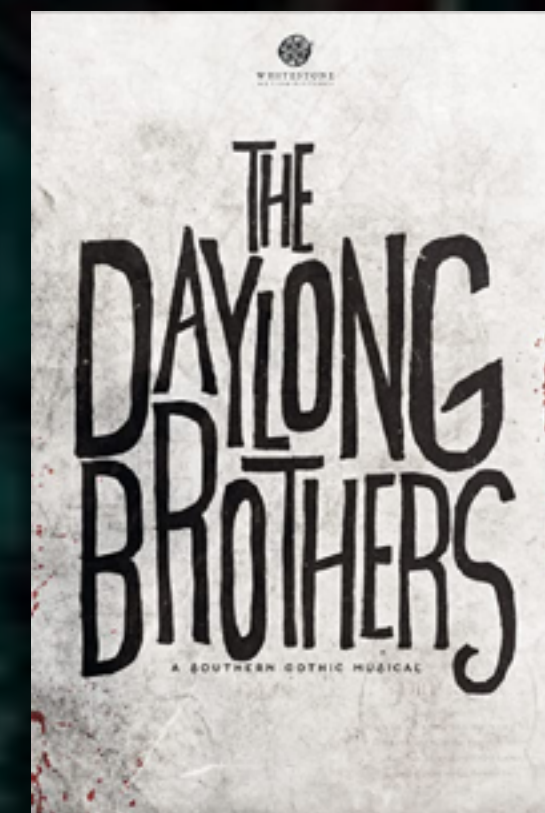
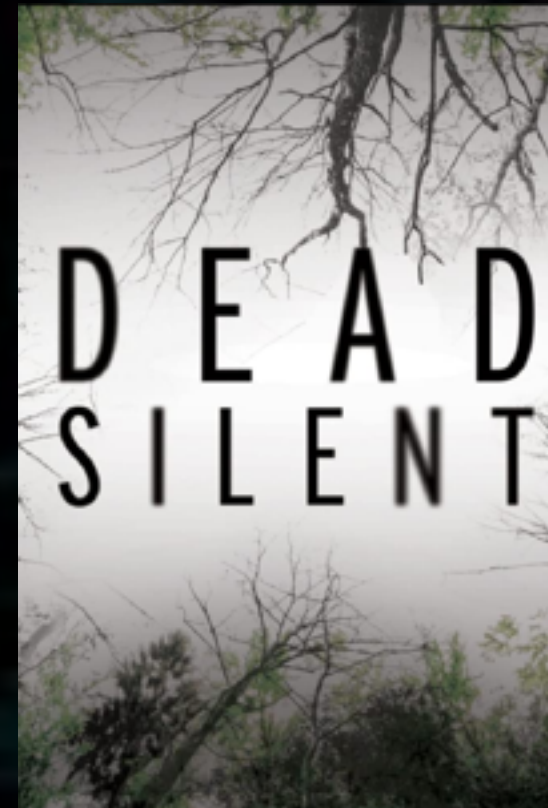
# CO-DIRECTOR • DP



**SAM LAUBSCHER**

Samuel began religiously pursuing the art of the photographic process when he was 15, working solely with 35mm film. He specializes in working with or mimicking natural light and tactile camerawork. His recent work includes The History Channel Special, Return to Roanoke, Discovery ID's Dead Silent and Your Worst Nightmare, a pilot for the Sony Playstation Network, and a series of spots for Amazon Echo featuring Pentatonix. Samuel also worked alongside Chuck as DP for Fists of Absinthe.

Sam has an equally long background in music and sees camera movement and lighting form in a melodic and emotive sense. He sees the set as a sacred place for the director and actors' work, so he makes it a point to always be a calm presence. He believes in diversity and hires a crew who also hold these values dear.





# LINE PRODUCER



**WILCO C. RULLENS**

After graduating from film school in the Netherlands, Wilco moved to Japan where he founded Tokyo Bay Films Entertainment, Inc. Through Tokyo Bay he worked on various Japanese, Chinese, and Hong Kong theatrical features, published a Japanese manga (BLT Sandwich Cafe), wrote and directed a 12 episode Japanese sitcom, and produced CultureSHOCK Japan; a Japanese horror label specifically made for western audiences. The last two of his CultureSHOCK films, Tokyo Stay Home Massacre, and Ouija Japan, both received distribution in the US and widespread media coverage.





# PRODUCTION MANAGER



**KATIE RONG**

Originally from Liaoning Province in China, Katie has been based in Japan for over 2 decades. Starting off as a theatre actress at the age of 15, she went on to get a degree in business administration from Hosei University with a minor in acting. Working alongside Willco as the co-founder and CEO of Tokyo Bay Film Entertainment Films, she not only worked on the same films but also on international co-productions with China such as “Tokyo is Not Hot” and “77 Heartbreaks” by Herman Yau. Katie also produced the film 189 which got theatrical distribution in Japan with Aeon Entertainment.





# SCRIPT CONSULTANT



**A native of Tokyo, Shunsuke graduated from Tokyo University of Foreign Studies. After working for NHK (both News and Drama) he became a script writer. He is currently the director of the Japan Broadcasting Writers Association and the auditor of the Script Archives Promotion Consortium.**

**Over the course of his long career, Shunsuke has worked as the script writer on countless historical and modern day television dramas in Japan, as well as international co-productions with Japan and PBS in the US.**

**He is also a prolific novel writer of both fiction and non-fiction and has written stage plays, radio dramas and movie scenarios.**

**SHUNSUKE KATORI**



# CONSULTING PRODUCER



**PATRICK CUNNINGHAM**

Originally from New York, Patrick Cunningham is an American producer and global entertainment consultant living in Japan. Starting as a Casting Director he worked with greats such as Whopie Goldberg and Will Smith while working his way up the ladder quickly as a producer. He has worked as a casting director or producer on over 50 films in the US and Japan, and his films have won awards at Cannes, Sundance, and many other prestigious festivals.





# FIGHT CONSULTANT



**TAK SAKAGUCHI**

Tak Sakaguchi has an action film career spanning over 20 years and well over 50 titles. His career began with the starring role in the low budget smash hit “Versus” that not only launched his career in Japan, but internationally as well. In addition to being an experienced actor, he is also a prolific action director. In recent years, he has trained his focus on on brutal, hard-hitting, reality-based action, relaunching his career with another hit film, Re:Born. He also has 500K followers on Youtube and total channel size of over 160 million. Tak’s mastery of close-quarters fighting and weapons play makes him the perfect consultant for the fight scenes in Eastbound Traffic.





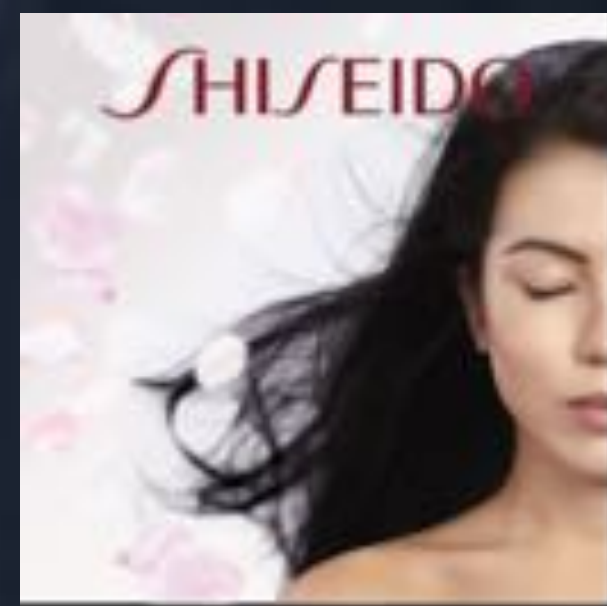
# MUSIC COMPOSER



**EICHI SAEKI**

Born on December 10th. In 2006, after independently moving to the United Kingdom, Eiichi began working with music professionally by directing music in various film productions and fashion shows.

His other works include composing and arranging music for the televised commercial for SHISEIDO IBUKI (aired in the U.S.A and Europe), the theme song for Nippon TV's 60th Anniversary commemorative theatrical play Sanada Ten Braves, the PlayStation Award 2012, the mixed martial arts event RIZIN, and also composing and arranging music for major music artists. Whether he is under the name as the individual artist, The PBJ, or as a part of the music production team, LCA Creative Service, Eiichi is continuously expanding his productions as a new age track-maker throughout the local industry in Japan, and also on a global scale.



**TOKYO  
GAME SHOW  
2014**





**PARTNERING  
ORGANIZATIONS**





**Japan Expo Foundation, Los Angeles – Finding Japanese & International sponsors, investors, and partners as well as international exposure after the film is complete.**

**<https://www.jpexpousa.com/>**

**International Justice Mission – International Anti-Trafficking Organization. IJM is onboard as script consultants to ensure that the portrayal of trafficking (and its consequences) are as accurate as possible.**

**<https://www.ijm.org/>**



# AWARDS FOR THE SCRIPT



In addition to being one of six films voted a "Hot Film in the Making, by From the Heart Productions in Los Angeles, we were also awarded fiscal sponsorship, giving us affiliation with a Non-Profit entity and 501 (c) 3 tax status, for anyone who wishes to donate to the project. <https://fromtheheartproductions.com/>



A person is silhouetted against a dark night background, holding a light-colored umbrella. The background is filled with out-of-focus, colorful bokeh lights in shades of blue, purple, yellow, and red. The overall mood is romantic and atmospheric.

# MOOD & STYLE



## **TONE:**

**Due to the serious subject matter of the film, the tone will be dark, with the crisp and vibrant lights of the city acting as a facade to the smearing colored glows in the street puddles. This is to act as a metaphor to the dark underbelly of Tokyo Vibrant night life, with a sense of dreamlike wonder thinly masking underlying danger. Dark and Shadowy figures are used to evoke a feel of hidden danger.**

## **COLOR PALETTE:**

**The color palette of the film will utilize a cool base tone to match the somber nature of the subject matter, contrasting with the brightness of the ever-glowing neon lights. There will be three main color palettes that will shift according to the mood, with primary colors becoming more vivid and red as violence takes the stage. Wardrobe, sets and locations will also be closely tied into these palettes.**

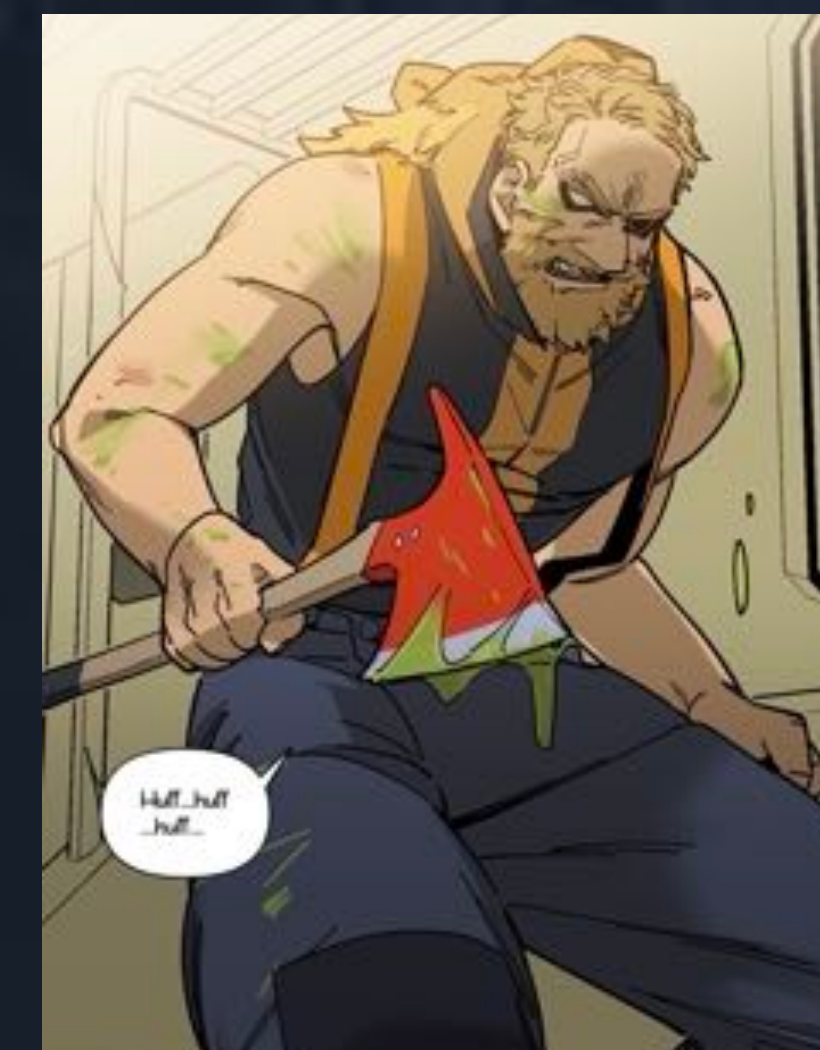




## STORY-TELLING:

Following the theme of this world containing more than just the narrative of the victim, the story of Eastbound Traffic will be told from the prospective of all 4 of its main characters, allowing the audience to see firsthand that every story has multiple sides and that sometimes the perpetrators of terrible things are also victims themselves.

In addition to using live action, in order to keep the multiple storylines palatable by viewers, flashbacks will be done with moving graphic imagery that matches the tone, feel and color scheme of the film; this imagery will blur the line between Japan's two most popular media; anime and manga, while still staying within the film's modest budget. Below are samples of our artist's previous work.





# “MOVING MANGA” ANIMATOR



**NATHAN GAUVREAU**

Before moving to Japan last year, Nathan studied animation at Pole 3D in Lille, France for 3 years. After relocating here, he was quickly discovered by Studio Pierrot where he was hired as a freelance animator. His major works include working one of the animators on both Bleach and Black Clover.





# LIVE ACTION MOOD BOARDS











**ESTABLISHED ELEMENTS**



# SIMULTANEOUS MULTIPLE-PERSPECTIVE STORYTELLING ( GAME OF THRONES )





# ANIMATED STYLE FLASHBACKS/CUT-INS ( KILL BILL )



## EARNINGS:

- \$80 Million in the US & Canada
- \$110.9 Million Internationally  
( \$180.9 Million Total)



# SOCIAL COMMENTARY ON LGBT ISSUES ( ORANGE IS THE NEW BLACK )



## SUCCESS:

- Most viewed show on Netflix
- Voted by Time Magazine as “The Most Important Show of the Decade”.



# NICHE DEMOGRAPHIC





## BLACK FILMS

- ▶ **\$1.5 Billion Gross Revenue in 2018**

## ACTION FILMS

- ▶ **Second most popular film genre from 1995–2020 after adventure films**
- ▶ **\$47.72 Billion Dollars Gross Revenue**

## LGBT-INCLUSIVE

- ▶ **In the US in 2018, 74% of LGBT viewers watched programming that was LGBT-inclusive**

## JAPAN-INTERESTED

- ▶ **Over 15 Million anime fans worldwide**
- ▶ **Over 10 Million manga fans worldwide**
- ▶ **Japan ranks 4th out of 141 countries as a place that people are interested in**



# FILM FESTIVALS

## BLACK FILM FESTIVALS



## LGBT-INTEREST FESTIVALS







**THANK YOU!**