

QUIET FLAME PRODUCTIONS

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
PRODUCERS:	Patrick Cunningham, Takafumi Yamada, Wilco C. Rullens, Katie Rong
GENRE:	Action / Thriller
STYLE:	Live Action with graphic manga cut-ins
BUDGET:	\$300,000
SHOOT:	July 2023
RELEASE:	Autumn 2024



STORY

LOGLINE

After years of harboring guilt about her younger sisters disappearance from Russia, a young girl 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.

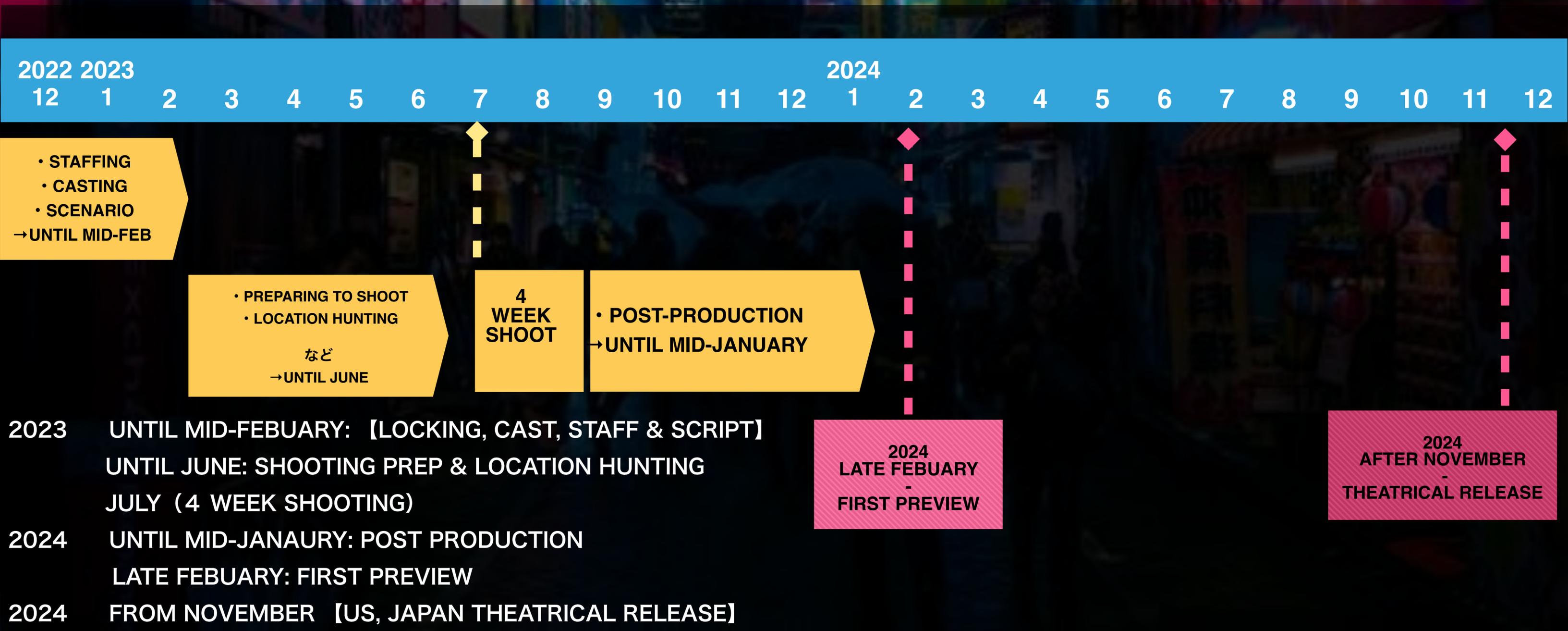
TREATMENT

After her sister disappears, a young Russian woman, DASHA 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 a young Japanese man her age, RYUSEI, 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 Ryusei, and a mentor in Angel, the transgender Mama-san of the club while she consults with a private investigator who investigates 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 random money from Baron. This causes a bloody fight to the finish between Ryo and Baron, where the truth comes out that Dasha 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. In the end, Dasha 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 Dasha returns to school while living her dream of becoming a singer.

PRODUCTION SCHEDULE



CHARACTERS



SET

“DASHA”

MID-TWENTIES, RUSSIAN WOMAN

PAST:

UK-educated Russian. First person in her family to go to college. 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 RUSSIAN ACTRESS

RECENT WORK:

2022- FILM 「WOLF, THE LAST STUNTMAN」

2022- SHORT FILM 「ZOOM DATING WITH EVIL-LYN」 - “EVIL-LYN”

2022- HBO MAX DRAMA 「TOKYO VICE」 - “CHRISTINA”

2022- FILM 「CONFIDENCE MAN JP 英雄編」 - “GUEST”

2021- NETFLIX DRAMA 「NAKED DIRECTOR」 - RUSSIAN INTERPRETER

ALISA UEHARA



“BARON”

SET

PAST:

Raised by an abusive military father in Okinawa. Accidentally killed him in self defense with a kitchen knife 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. Uses everyone. Is obsessed with knives and edged weapons and always keeps them near. Violent, ruthless, paranoid, and a deeply lonely alcoholic.

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

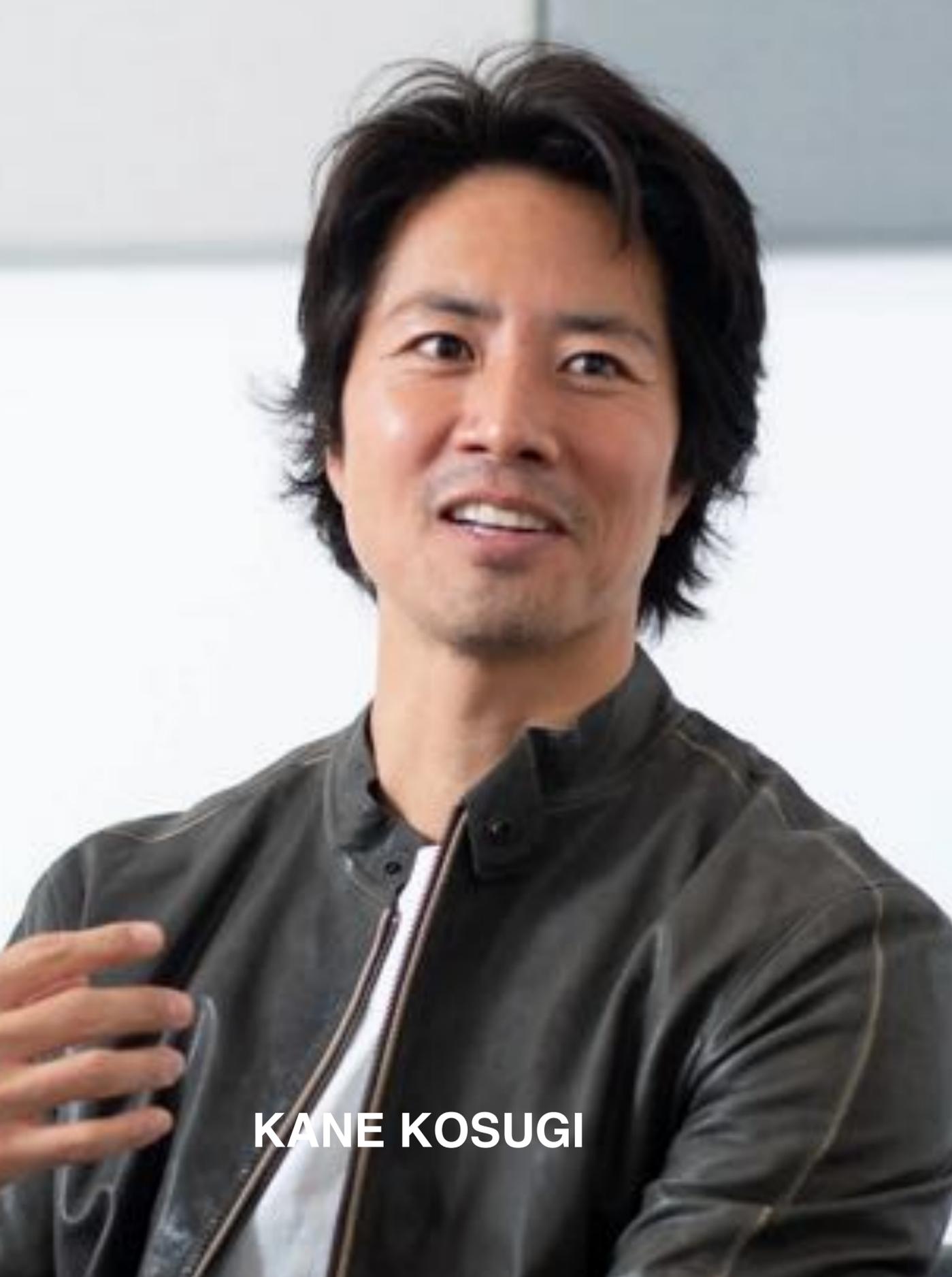
2020- FILM 「WIFE OF A SPY」 "BOB"

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

2018- FILM 「CODE BLUE」 "ANESTHESIOLOGIST"

CHUCK JOHNSON





KANE KOSUGI

“RYO”

IN NEGOTIATION

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

2022- FILM 「KAMEN RIDER REVICE」 "AZUMA, KAMEN RIDER DIAMOND"

2020- FILM 「ONE NIGHT IN BANGKOK」 "JAPANESE FIXER"

2020- FILM 「MAXX」 MAIN ROLE

2017- FILM 「HEAVEN INSPECTOR」

2016- FILM 「テラフォーマーズ」 "GOD LEE"

2015- FILM 「ZERO TOLERANCE」 "KANE"

2014- FILM 「TEKKEN: KAZUYA'S REVENGE」 MAIN • KAZUHACHI

2013- FILM 「NINJA AVENGERS」 MAIN • "NAKABARA"



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.

“RYUSEI”



KOSHI UEHARA

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

A basically good guy in a rough world.

“MIRAN”

SET



MAMI SUZUKI

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.

“TANAKA”



SHOGEN

Private investigator.

Hired by Dasha to find information that can lead to answers about her sister.

"PAMMY"



KAWAKAMI NANAMI

Japanese hostess at baron's club.

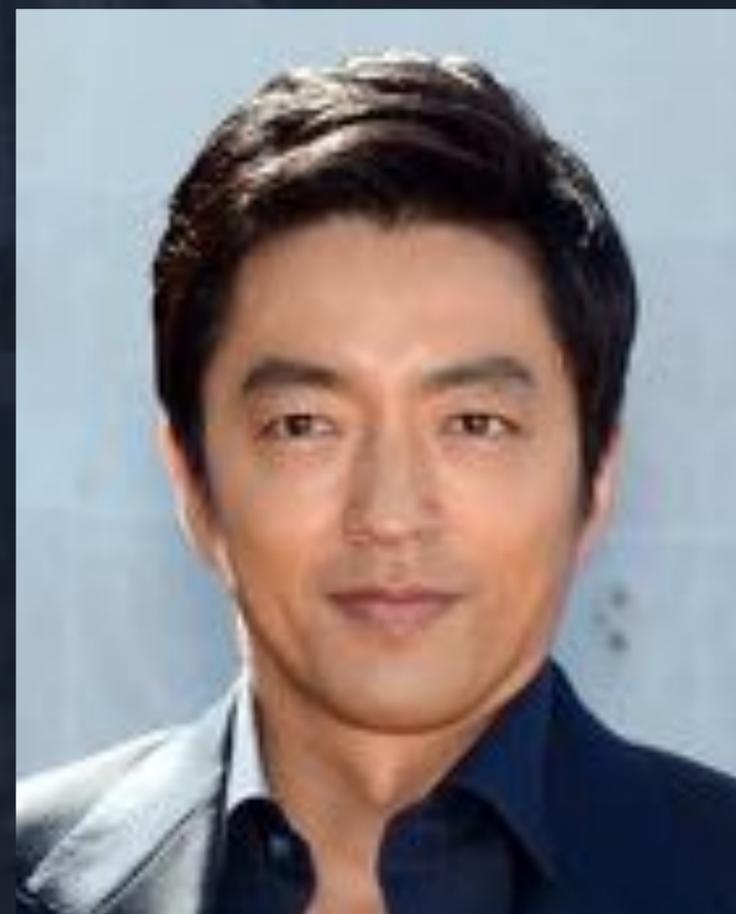
A young and pretty hostess who dreams of finding a wealthy husband that can take her out of the night life world.

“NAKAMURA”

A successful businessman, and entrepreneur, whom Baron has cultivated a long-term freindship with.
Has expressed interest in investing in Baron’s club business to build more clubs.



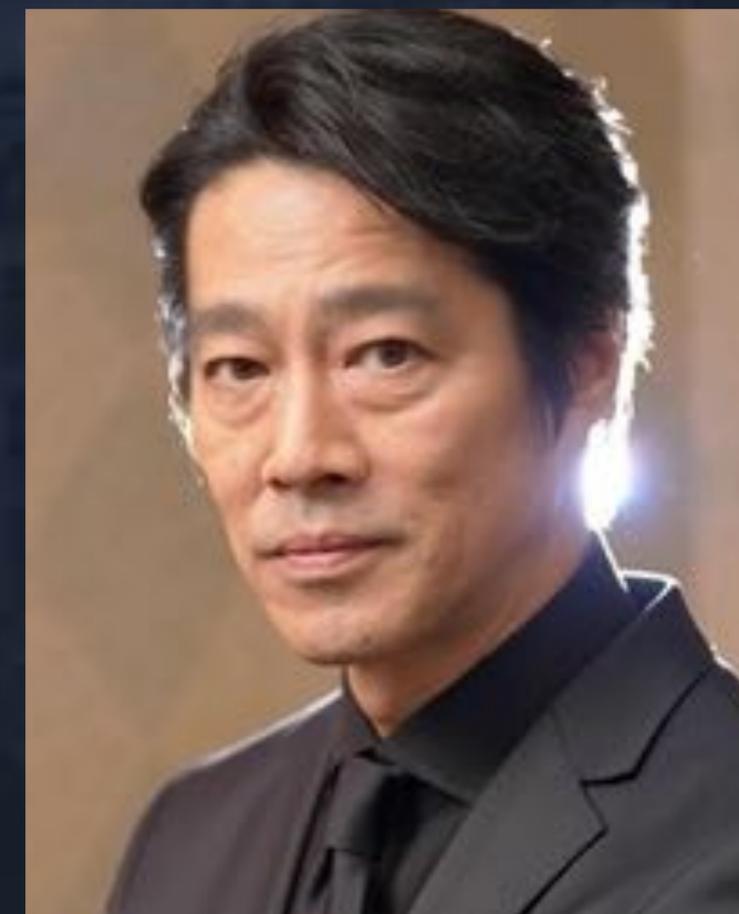
**MASANOBU
TAKASHIMA**



OZAWA TAKAO



**KEN
MATSUDAIRA**



**SHINICHI
TSUTSUMI**



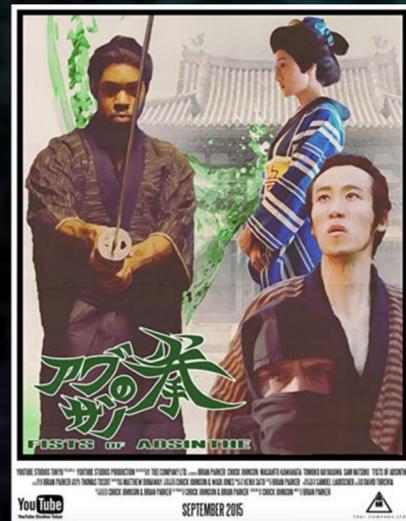
PRODUCTION TEAM

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.



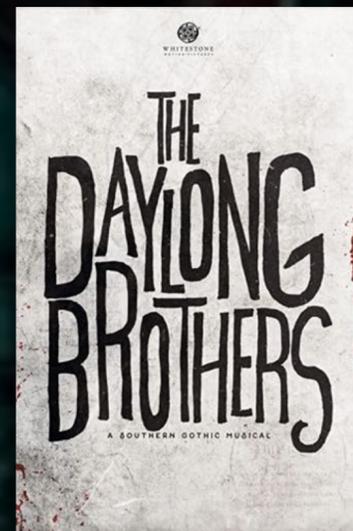
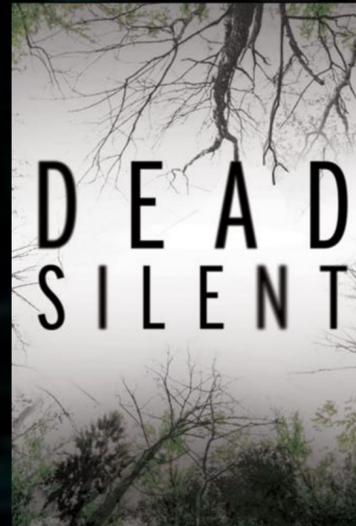
CO-DIRECTOR • DP



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.



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.



ASSOCIATE PRODUCER



TAKAFUMI YAMADA

Takafumi is a film and multi-media producer born and raised in Tokyo. His entertainment career began in 1987, and he has had a career spanning over 35 years. Takafumi produced his first feature film in 1996, and since then, he has produced over 20 films and countless music videos, and television shows for the Japanese domestic market.

In addition to working as a film producer, Takafumi also has extensive experience as an event producer for events such as the New years Live Broadcast of Inoki Bom-ba-ye, a live promotional event for the Korean super-smash hit drama, Winter Sonata (that had over 330,000 people in attendance), and the UN Classic Live, a live musical theatre show officially endorsed by the United Nations to help raise awareness of human rights issues.



PRODUCER / 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.



PRODUCER / 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.





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/>

A person is silhouetted against a dark background, holding a large, light-colored umbrella. The scene is set at night, with numerous out-of-focus, colorful lights (bokeh) in shades of blue, purple, yellow, and red scattered across the background. 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:

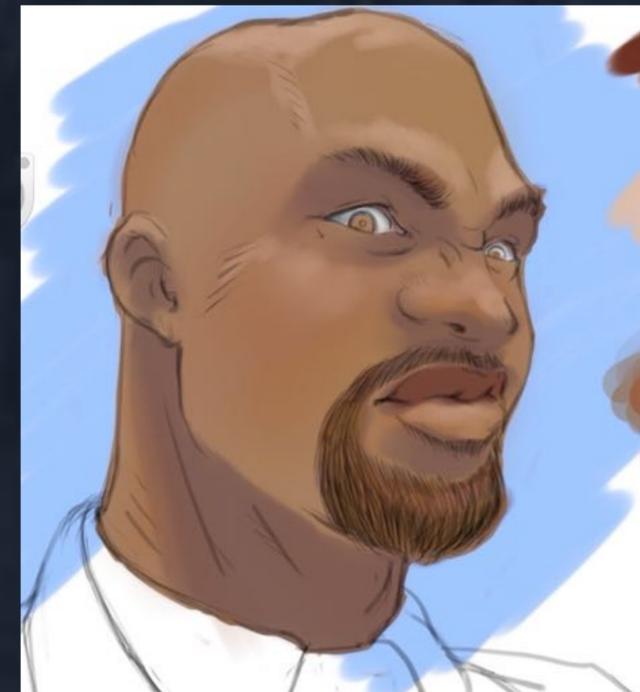
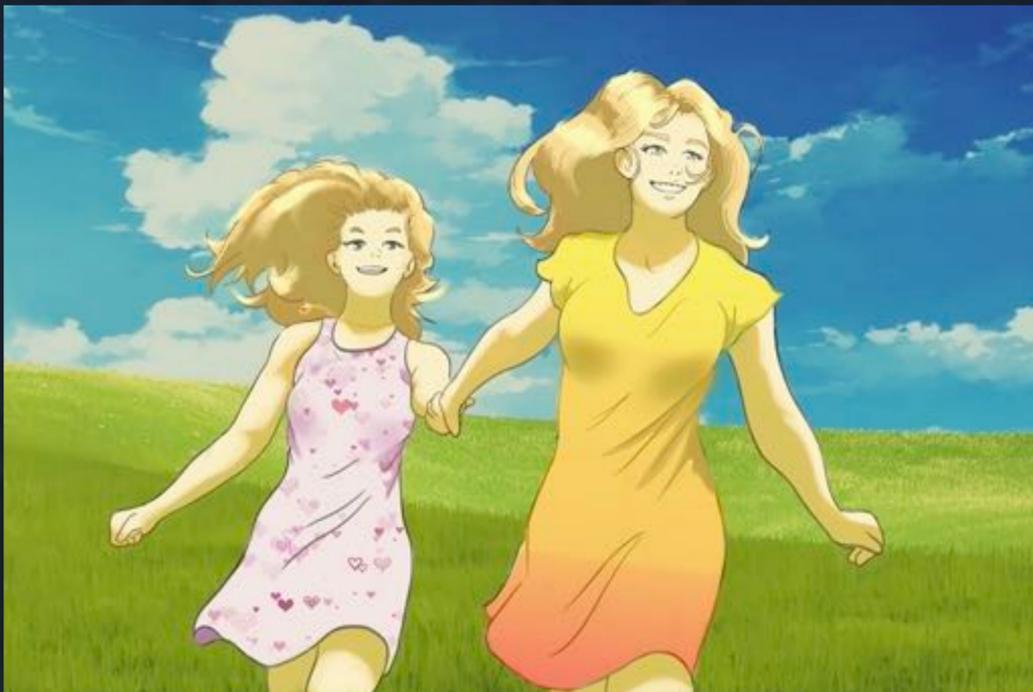
The color palette of the film will utilize a cool base tone to match the somber nature of the subject matter, contrasting with the brightness of the ever-glowing neon lights. There will be three main color palettes that will shift according to the mood, with primary colors becoming more vivid and red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



STORY-TELLING:

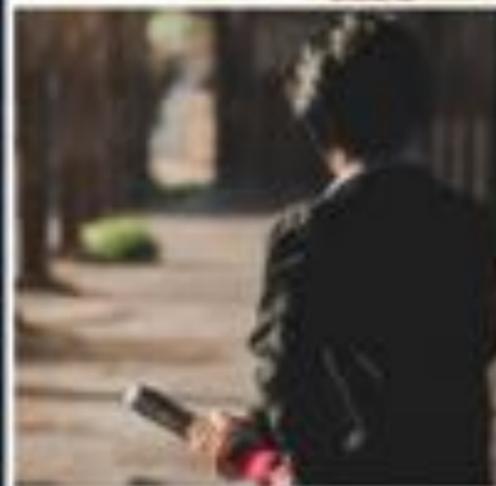
Following the theme of this world containing more than just the narrative of the victim, the story of Eastbound Traffic will be told from the prospective of all 4 of its main characters, allowing the audience to see firsthand that every story has multiple sides and that sometimes the perpetrators of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



MOOD BOARDS







ESTABLISHED ELEMENTS

SIMULTANEOUS MULTIPLE-PERSPECTIVE STORYTELLING (GAME OF THRONES)



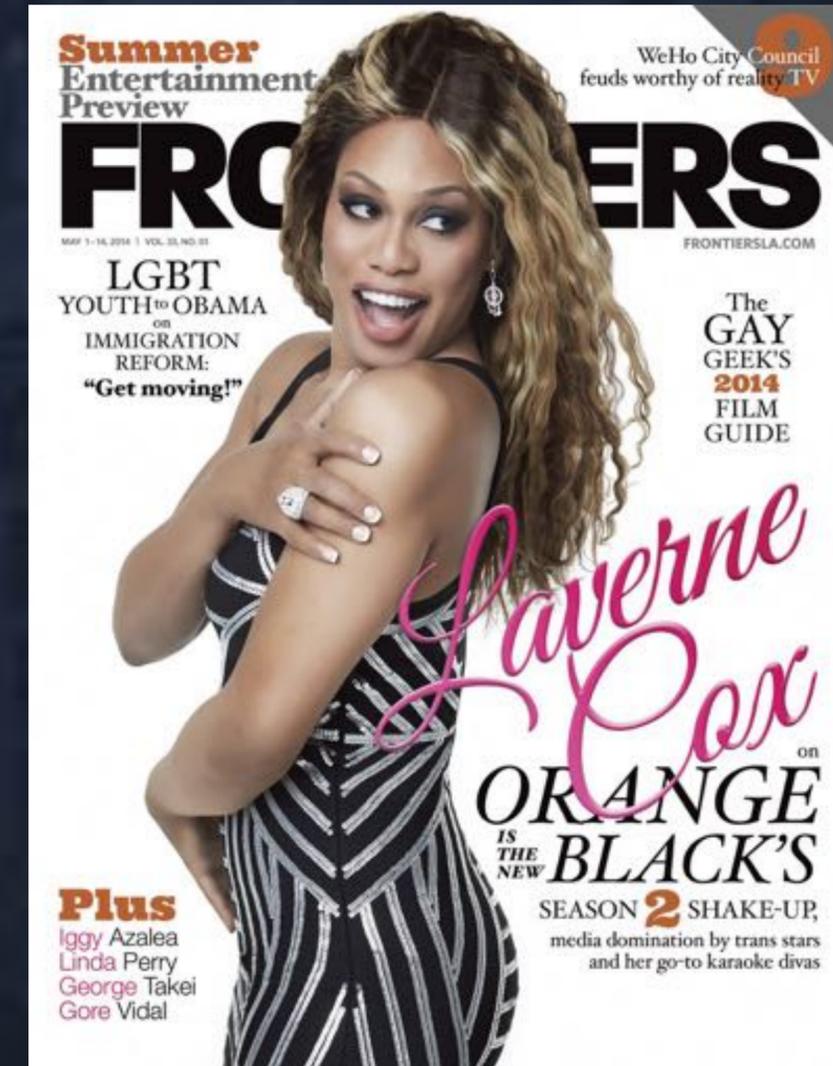
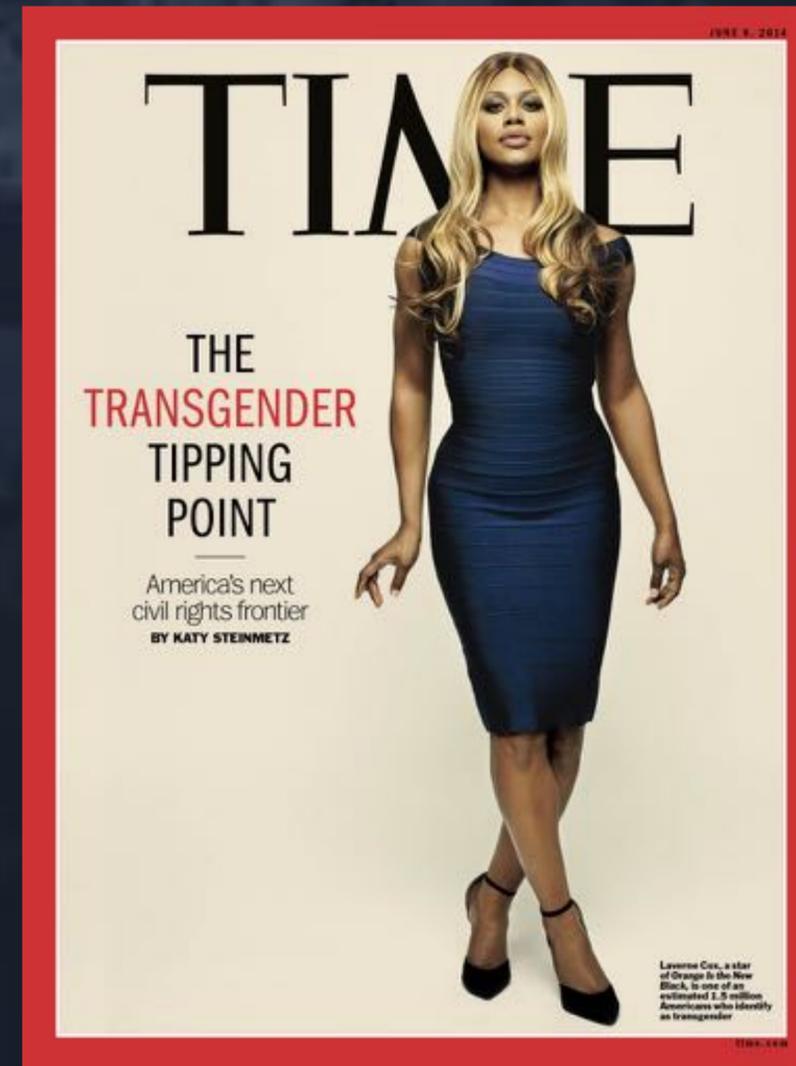
ANIMATED STYLE FLASHBACKS/CUT-INS (KILL BILL)



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”.

A night-time photograph of the Rainbow Bridge in Tokyo, Japan. The bridge's two main towers are illuminated with a vibrant rainbow gradient, and its suspension cables are lit with blue. In the foreground, a large, brightly lit boat with multiple decks is on the water, its lights reflecting on the surface. The background shows a dark city skyline with scattered lights.

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!