

HAF 03 Femme Fatale



COUNTRY OF ORIGIN: Japan

GENRE | FORMAT | LANGUAGE | RUNNING TIME: Drama, Suspense | HD | Japanese | 90 mins

DIRECTOR:

MIYAKE Kyoko

PRODUCER:

Guillaume DE SEILLE

HAF GOALS:

Funds, Co-producers, Sales agents, Pre-sales

BUDGET:

US\$1,150,000

SECURED BUDGET:

US\$460,000

DIRECTOR'S FILMOGRAPHY

2017 *Tokyo Idols*

2014 *Brakeless*

2013 *My Atomic Aunt*

ONE-SENTENCE SYNOPSIS

A dark comedy of misunderstanding between men and women.

SYNOPSIS

Inspired by a true crime, *Femme Fatale* tells a story of two women - a serial killer and a radio reporter whose lives collide.

Stubborn, clumsy and too independent as a woman for the Japanese corporate world, Yoko, 38, is marginalized at work and goes through a string of hopeless dates.

Yoko is assigned to investigate unsolved deaths in Tokyo love hotels, which lead to a mysterious woman using multiple aliases. Yoko calls her Miss F.

Miss F is an overweight seductress who lives a life of luxury, swindling men by providing them maternal care and sexual pleasure. She has gotten away with it so far even though some men have died in mysterious circumstances. As Yoko feels mounting pressure from her boss to get Miss F on her show, Yoko's intrigue changes to outrage at Miss F's success in seducing men by playing an old-fashioned woman.

Miss F listens to Yoko's show and contacts her. Their encounter doesn't go well. Miss F dodges Yoko's questions and teases her for being a victim of self-imposed rules. Yoko's irritation encourages Miss F to talk more than she intends to; she lets it slip that she often mixes pills in the food she serves men to elevate their fun.

Yoko is disappointed to learn that there was no traumatic experience in Miss F's childhood and realizes she's projected her ideas on Miss F. She also starts to see more in common between them. As Yoko traces Miss F's journey, she finds herself inspired by Miss F's insatiable appetite for food and sex.

Miss F's partial admission of guilt in Yoko's show leads to her arrest. During the trial of Miss F, dubbed the ugliest femme fatale in Japanese history, Yoko decides to do something that stuns everyone around her.

DIRECTOR'S STATEMENT

Through Yoko's aspirations and disappointments in sex, marriage and career, the film explores what it means to be a woman in contemporary Japan. Though not entirely autobiographical, it is a personal story to me. It has been at times challenging to write in a way that is more funny than angry, perhaps reflecting my state of mind. The film is an homage to women of my generation who grew up being told that men and women had equal rights only to find some

years later that we are far from true equality. The sex scenes will be shot from a distinctly female perspective, showing a man's vulnerable body from the position of a woman. Static, off-kilter compositions and odd pauses will create a tone that is humorous, acerbic and dark.

DIRECTOR

MIYAKE Kyoko

Born and bred in Japan, Kyoko originally moved to Britain to research History of Witchcraft at Oxford University, having read History at Tokyo University. Kyoko's latest documentary film, *Brakeless* (2014), an international coproduction across five countries, won the prestigious Peabody Award 2014 after airing to great acclaim on BBC and PBS. Her first documentary film, *My Atomic Aunt* (2013), was internationally coproduced by seven broadcasters including BBC, NHK and WDR and, supported by numerous grants such as Sundance. It has been screened at festivals across the world, winning a Gold Plaque at the Chicago International Film Festival 2014. Her third documentary, *Tokyo Idols*, is a coproduction with eight broadcasters including BBC, WDR and Arte and is in postproduction. Several short documentaries Kyoko directed have been shown at festivals internationally including Berlin, London, Sydney and SilverDocs. *Hackney Lullabies* (2011) won the Berlin Today Award 2011 at Berlin Film Festival.

PRODUCER

Guillaume DE SEILLE

Productions include: *To Kill a Man* (dir. Alejandro Fernandez Almendras, 2014) - Sundance Film Festival, Rotterdam Film Festival; *Corn Island* (dir. George Ovashvili, 2014) - Karlovy Vary Film Festival, San Sebastian Film Festival; *Los Hongos* (dir. Oscar Ruiz Navia, 2014) - Locarno Film Festival, Toronto Film Festival, Rotterdam Film Festival; *A Corner of Heaven* (dir. Zhang Miaoyan, 2014) - Busan Film Festival, Rotterdam Film Festival, Goteborg Film Festival; *The Magic Mountain* (dir. Anca Damian, 2015) - Annecy Film Festival, Karlovy Vary Film Festival, San Sebastian Film Festival; *Memories of the Wind* (dir. Özcan Alper, 2015) - Marrakech Film Festival, Rotterdam Film Festival, Hong Kong International Film Festival; *Much Ado about Nothing* (dir. Alejandro Fernandez Almendras, 2016) - Sundance Film Festival, Berlin Film Festival, San Sebastian Film Festival; *I, Olga Hepnarova* (dir. Tomas Weinreb & Petr Kazda, 2016) - Berlin Panorama opening, Sofia Film Festival, Vilnius Film Festival, Hong Kong International Film Festival; *L'ultima spiaggia* (dir. Thanos Anastopoulos & Davide del Degan, 2016) - Cannes Film Festival; *Zoology* (dir. Ivan I. Tverdovsky, 2016) - Karlovy Vary Film Festival, Toronto Film Festival, San Sebastian Film Festival; *My happy family* (dir. Nana & Simon, 2017) - Sundance Film Festival, Berlin Film Festival.

PRODUCTION COMPANY

Arizona Productions

Arizona Productions, based in Paris, is led by Guillaume de Seille primarily to produce art-house feature films directed by non-French emerging talents. Bénédicte Thomas is handling domestic theatrical French distribution for most of the coproduced titles.