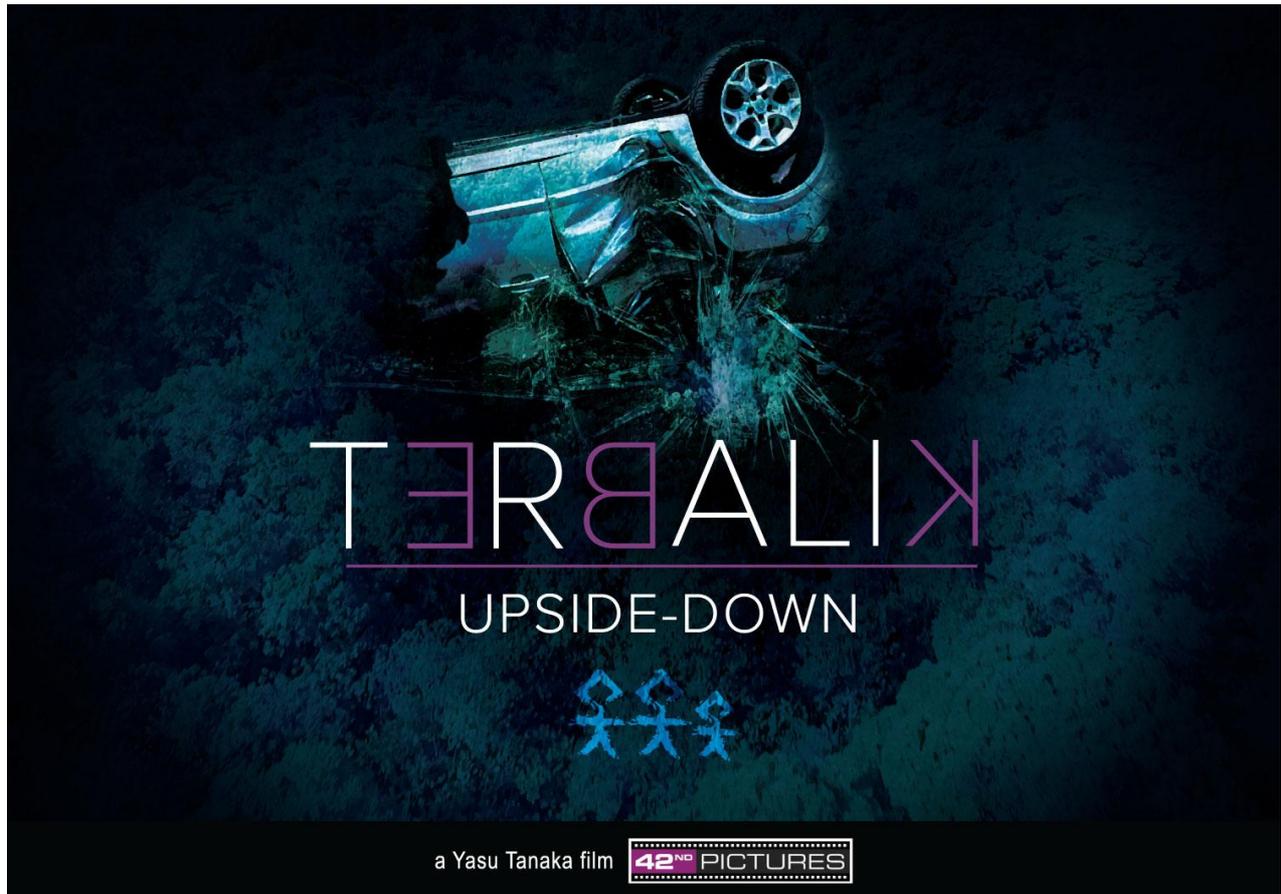


## HAF 24 Upside Down



**COUNTRY OF ORIGIN:** Malaysia

**GENRE | FORMAT | LANGUAGE | RUNNING TIME:** Horror, Suspense | HD | Malay | 90 mins

**DIRECTOR:**

TANAKA Yasu

**PRODUCER:**

TANAKA Bea

**HAF GOALS:**

Funds, Sales agents, Pre-sales

**BUDGET:**

US\$300,000

**SECURED BUDGET:**

US\$100,000

**DIRECTOR'S FILMOGRAPHY**

2015 *Nota*

## ONE-SENTENCE SYNOPSIS

An acclaimed actor, trapped in upside-down wrecked car in the jungle, is discovered by sadistic boys, who torture him and shoot footage with their cellphones to spread across the Internet.

## SYNOPSIS

Brian Pereira is one of the most acclaimed actors in the Malaysian film industry. Having marital problems, he loses his temper with a bad script, a typical B-horror on a movie location in a secluded area in the mountains. On impulse, he leaves the location alone in his car, but has a serious car accident, falling into a ravine. When Brian regains consciousness, he finds that he is trapped in the car that is upside-down in the middle of the dense jungle, with his leg pinned between the steering wheel and his seat. His cellphone is dead. After a few hours, too much blood rushes to his head, and he needs to make an incision on his ear lobe to relieve the pressure just to survive. He gets weaker and weaker. The next day, a local kid, Ayo (13), happens to pass by, but he is not normal. Ayo leaves for help but the next day he comes back with his sadistic brother, Jamil, and his friend, Hanan (both 17), who enjoy torturing the trapped movie star. These boys find the script that Brian is supposed to shoot, the story of a psychopathic wife who tries to torture and kill her husband. The boys force Brian to play the character in the script, torturing him, and shoot the so-called movie on their cellphones, to broadcast across the Internet. Later, Jamil climbs up to the bottom of the car and jumps on it, torturing Brian with repeated shocks. Ironically, the shock makes Brian's seat drop and he is finally released from the trap. Brian takes Ayo as a hostage, threatening the boys with a knife. As Jamil charges them, a struggle ensues. Everybody is stunned when they discover the knife stuck in Ayo's chest.

## DIRECTOR'S STATEMENT

I am always looking for interesting situations for a ONE-CHARACTER or ONE-LOCATION story, such as *Cube* (1997), *Locke* (2013), *Buried* (2010), and *Wrecked* (2010). It is not easy to find a strong and a convincing situation to sustain the audience's attention for 90 minutes with limited characters and location.

I am confident to have created an interesting situation to tell the story of one movie actor (played by himself), trapped in an upside-down wrecked car. From the beginning of the story, he is stuck in this problem. This is a story about human's most primitive instinct in an extreme situation, SURVIVAL.

By combining elements of the movie industry, the structure of the story itself is "story within story," as the main character is forced to play a character in a movie script by sadistic local boys. The communication between the trapped movie star and said local boys is unique and honest. In the last act, I also add elements of action, as the main character manages to escape from the situation and the evil boys (for another ironic twist/ surprise in the last sequence).

The story gives us a big advantage for possible low budget and low logistic production. But that doesn't mean that the shooting will be easy. I will try to maximize its advantages with well-

planned, detailed preproduction, such as storyboarding, art direction and acting rehearsals. The main character not only is a big-named movie actor, but is also just another human being in the extreme situation. After he manages to survive, he realizes that the world is harsh and cruel and he has to be strong and even mean to survive at times, especially in the competitive entertainment industry. His journey teaches him how to survive. People can be egoistic and cruel sometimes: we are all just like animals, instinct-wise.

## **DIRECTOR**

### **TANAKA Yasu**

Tanaka Yasu originates from Tokyo, Japan and has been residing in Los Angeles for more than 20 years. He studied at California State University at Northridge and holds a degree in Film from Columbia College, Hollywood, USA. Yasu has been working as a Scriptwriter and Script Analyst in Hollywood and Japan for over 20 years. He is Consultant & Trainer for MARZA Animation Planet Inc. (a SEGA Sammy Group Company) and was involved with several feature film scripts for Warners Japan, Dentsu and Nippon TV Network Corporation in Japan. Yasu has written and directed a telemovie *Lari, Sayang Lari* (2011), a mini-series of same title (2014), a feature film *Nota* (2015) and *10 Things We Love About Malaysians* (2016), a documentary for History Channel Asia.

## **PRODUCER**

### **TANAKA Bea**

18 years of experience as a TESL (Teaching English as a Second Language) teacher and Special Education Teacher for the Deaf, she has a degree in Special Education from UKM (National University of Malaysia). She obtained early retirement to assist her husband, Tanaka Yasu, in his lectures in Malaysia. Bea was involved in SSFFA Malaysia (Short Shorts Film Festival & Asia) as a Producer and Liaison Officer between Japan and Malaysia from 2010 till present. Her background as a teacher and her understanding of Malaysian culture and traditions enables her to mediate and co-ordinate collaborations in joint venture projects with foreign entities.

She has produced telemovie and mini-series of the same title, *Lari Sayang Laril* (2011/2014), *Nota* (2015), a feature film, *10 Things We Love About Malaysians* (2016), a documentary.

## **PRODUCTION COMPANY**

### **42nd Pictures Sdn. Bhd.**

42nd Pictures Sdn. Bhd. was started in October 2010 by Tanaka Yasu and Tanaka Bea. They are committed to improving the quality of production in the Malaysian film industry in general. They are eager to share their knowledge with like-minded corporation, companies and individuals in the film industry so as to realize the potential of producing products for the international market.

They have successfully produced a telemovie *Lari, Sayang Lari* (2011), a mini-series of same title in 2014, a feature film, *Nota* (2015) & *10 Things We Love About Malaysians* (2016), a documentary for History Channel Asia. *Nota* (2015) won the Best Script at the 28<sup>th</sup> Malaysian Film Festival in 2016.