

BASIC INFO

基本情報 BASIC INFO

'03 1:31

UNIVERSAL LAW NUMBER 5
FICTION SHORT MOVIE
18 MIN 45
SÃO PAULO - BRAZIL
ENGLISH AND JAPANESE
COLOR
ASPECT RATIO 4:3
DCP - SOUND 5.1
2019

普遍的な法律番号5
フィクション短編映画
18分45
サンパウロブラジル
英語と日本語
色
アスペクト比 4:3
DCP - サウンド5.1
2019年

'03 1:31



普遍的な法律番号5

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In an underground metro station, Blunt is confronted by her diametric opposite in a journey imposed by the definitive presence of the law of cause and effect. The nature of the conflict between the two characters reveals actions made manifest in the space between reality and their own imaginations.



自由意志があらゆる法律の外で働くと感じないでください。
Don't believe free will works outside every law.

SYNOPSIS

あらすじ

SYNOPSIS

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CAST / CREW

DIRECTOR PRODUCER WRITER
PRODUCER
ASSISTANT DIRECTOR
DIRECTOR OF PHOTOGRAPHY
DIRECTOR OF PHOTOGRAPHY
POST PRODUCTION
COLOR GRADING
KANJI & SHODŌS
WARDROBE
CASTING PRODUCER
MAKE UP EFFECTS

STEVE BRUNO
TIAGO "LED" POLETTI
GIULIA COSTA
FRANCISCO COBRA
RODRIGO INADA
THIF COSTA
ACAUAN PASTORE
ELCIO YOKOYAMA
JOSEPHINE CHO
ADRIANA YAMAMOTO
GABRISE NAKANO

BLUNT
UNKNOWN GUY
BILL
STEVE
HOMELESS
BUSINESS MAN
DOJO MASTER
DOJO'S MASTER ASSISTANT
FUTURE BLUNT
OLD JAPANESE GUY

JULIETTE FLORENCE
DEVLIN ARTEN
DANILO ALBA
MARTTE
ANDRÉ REY
MATHEUS DE OLIVEIRA
VALTER ITO
ELCIO YOKOYAMA
ANA ELISA CINTRA
TAKUMI NISHIMOTO



キャストスタッフ
キャストスタッフ

CAST / CREW

CAST / CREW

監督 又毛

監督 又毛

DIRECTOR'S NOTE

The film was born out of a desire to engage with and discuss a set of social relations that have recently taken root in the modern world. The rise of extremist ideas and leaderships, the polarisation of politics and the breakdown of social discourse were the initial facts that guided the development of this story.

I engaged with this premise from the standpoint of neutrality. As an author, it was necessary to construct the conflicts authentically without passing judgement. The characters were placed in a non-linear dramatic arena, a train station alienated from references to time and space. Gradually, their personalities would be revealed by their actions, intensified by the relationship between cause and effect.

Alternating between two points of view through the film, my intention was to keep the audience discomfited, questioning at each turn which of these characters to root for.

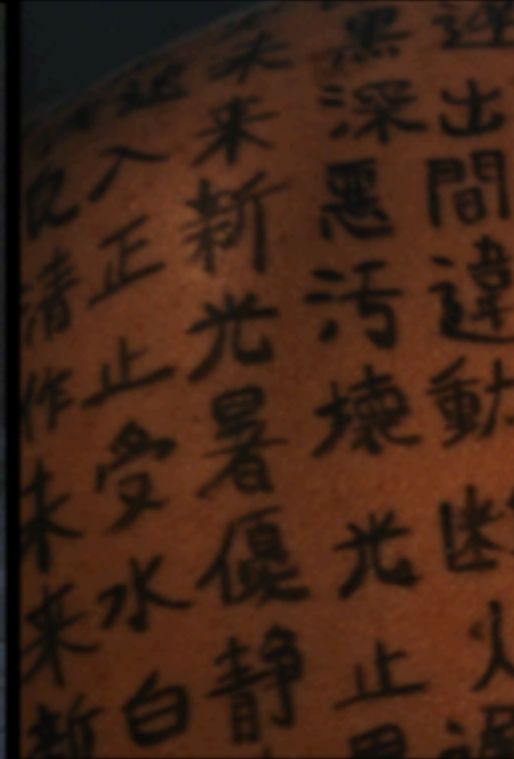
It's exactly this dichotomy that is at the film's thematic heart. Contrast is the focal point of the entire narrative. Blunts looks translate clarity and beauty while Unknown Guy represents toxic extremism. On the other hand, further examination reveals a self-centred heroine and a virtuous antagonist.

The creation of a new binding force, the Universal Law n°5, takes a sledgehammer to the old regime of appearances and reveals the real intentions and behaviours behind each character. It is in that sense, an essay upon Bresson's famous maxim, to make the invisible visible is the true motivation behind this project.



DIRECTOR'S NOTE

監督 又毛



DIRECTOR'S BIO

DIRECTOR'S BIO

ディレクターの略歴

DIRECTOR'S BIO

DIRECTOR'S BIO

Steve Bruno is deeply influenced by his formative years in the countryside of São Paulo. In his second personal project, the director and writer explores themes intimately related to his personal faith. The belief in a universal law capable of guiding our actions, moulding our relationships and framing our expectations serves as the centre stage for his artistic interrogation of the human experience. A metalinguistic experiment, *Universal Law n° 5* is a story about maturity, conceived by its author with the intent to reveal his own personality and come to terms with his own dualities.



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SEASON 01 (2018) 季節 01 (2018年)

The project was developed and produced in São Paulo, with a budget of 8,000USD. Government restrictions upon the film industry created several barriers, in particular in regard to location permits for the metro stations. The required permits were priced at near 300% the final production budget, making obtaining them effectively impossible.

As director, producer and writer, I informed my crew of my intention to move forward with shooting regardless. We broke down the script into carefully timed segments, taking into account the approximate 4 hours a day in which the station would be empty and therefore reducing our chances of being denied access by security.

Leveraging the station's own internal structures as a production base, we were all expected to keep double duty: to be vigilant of each other and to make sure that any passersby would be properly informed of our intentions.

That said, things become more complicated at the start of the fourth day. Moments after wrapping, we received a call from our casting director telling us that our lead actress had broken her foot. Upon receiving the final diagnosis, I realized we had to postpone principal photography indefinitely. After informing the crew, a fog of uncertainty and frustration had settled around our film.



MAKING OF の制作

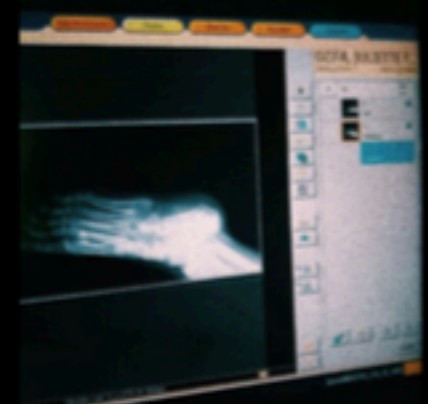


SEASON 02 (2019) 季節 02 (2019年)

It took many months before our lead could heal and production resume. Throughout this period a great part of the crew took on new projects and few remained to see this work to its conclusion. I realised though, that the film had now become increasingly more personal, its themes overflowing from the screen and washing over its very creators.

I understood this as an opportunity to understand more about cause and effect, making me rethink my understanding of myself as a person and artist. I forged deep and moving bonds with everyone that remained throughout the project and thanked those that had to leave for the time they dedicated to my vision. Six months later we were now heading back to the train station, for four new days of photography. And with that, the journey was finally over.

I now see that the entire process was an exercise in maturity. Just like my protagonist, I needed an internal conflict to guide me into self-reflection. I am grateful for being able to share with the world what has now become an irreplaceable episode in the story of my life.



MAKING OF

の制作

STILL FRAMES

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