

## I09

**PROJECT TITLE:** The Funeral March

**COUNTRY/REGION | GENRE | LANGUAGE | RUNNING TIME:**

Japan, Mainland China | Comedy, Drama | Japanese | 90min

**DIRECTOR:**

Fujita Naoya

**PRODUCER:**

Shiina Yasushi

Aiken Zou

Zou Lin

Fujita Kanako

**IDP GOALS:**

Funds, Sales agents, Pre-sales

**FINANCING (USD)**

Above-the-Line Production: US\$111,000

Below-the-Line Production: US\$253,000

Post Production: US\$74,000

Other: US\$226,000

**TOTAL BUDGET:** US\$664,000

**SECURED BUDGET:** US\$131,000

**DIRECTOR'S FILMOGRAPHY**

2023 *Confetti*

**ONE-SENTENCE SYNOPSIS**

A recluse woman in snowy Hokkaido steals her mother's body to fulfill a buried promise, leading to an absurd, emotional road trip as her estranged family chases her across the frozen countryside.

**SYNOPSIS**

Mirai, a middle-aged recluse in snowy Hokkaido, has never lived independently, relying entirely on her mother's care. When her mother dies in an accident caused by falling snow, Mirai is left helpless and isolated. Her younger sister, now an actress in Tokyo, manages the funeral from afar, deepening Mirai's sense of inadequacy. Remembering her mother's strange final wish—to be buried instead of cremated—Mirai makes a desperate, life-changing choice. She steals the body before the funeral, places it in her car, and sets off into the unknown, determined to fulfill her mother's last wish and rediscover her own will to live.

## DIRECTOR'S STATEMENT

All my films have explored the theme of “family.” With *The Funeral March*, I continue to do this by examining family through the universal and inevitable experience of funerals. The act of burial—now rare in Japan—reflects how our relationship with death, and with family itself, has evolved in pursuit of efficiency and detachment. Yet within this somber theme, I seek humour and warmth, revealing tenderness amid loss. Set and filmed in my home region of Hokkaido, this story invites audiences to reflect on what a “funeral” truly means today—and how, in saying goodbye, we may rediscover connection and a tranquil sense of hope.

## DIRECTOR

### **Fujita Naoya**

Born in Hokkaido, Fujita Naoya is a filmmaker whose work explores memory, identity, and isolation with poetic humour. His short film *Stay* (2019) won the Grand Prize at the 2020 SKIP City International D-Cinema Festival. He later directed *Long-term Coffee Break* (2021) through the ndjc programme and after having received training in New York. His debut feature *Confetti* (2023) opened SKIP City, won the Silver Mulberry Award in Udine, screened in France and Taiwan, and had a domestic theatrical release. In 2025, he directed the primetime drama *Chihayafuru -Meguri-* on Nippon TV.

## PRODUCER

### **Shiina Yasushi**

Former president of Asmik Ace and Kadokawa Pictures, Shiina Yasushi has led TIFFCOM since 2013 and served as Vice President of UNIJAPAN.

### **Aiken Zou**

Founder of AHAVERSE. Produced the award-winning global hit animation *Scissor Seven* (2018) and Iwai Shunji's *Last Letter* (2020).

### **Zou Lin**

From AHAVERSE, Zou Lin has led cross-border projects including *Last Letter* (2020) and *Guardians of Night* (2016).

### **Fujita Kanako**

Founder of Felis Pictures Ltd. and an alumna of the 2024 ACFM Producer Hub and 2025 Rotterdam Lab. Credits include *Push-Button Syndrome* (in-development; NAFF Asian Discovery Award) and *Dead Fishes* (2022).

## **PRODUCTION COMPANY**

### **Y'S LTD.**

Founded in 2024, Y'S LTD. is a Japanese production company focused on film development, production, and marketing, led by Mr. Shiina Yasushi.

### **AHAVERSE**

AHAVERSE, a global leader in content creation, distribution, and IP management, develops diverse international projects spanning animation and live action. Notable works include the animated film *The Drifting Room* (2027), live-action titles *Life Hotel* (2024) and *Last Letter* (2020), as well as animated series *The Legend of Dragon Brothers* (2026) and *Lele Store* (2026). *Last Letter* (2020), co-produced by leading Chinese and Japanese teams, marks director Iwai Shunji's first feature shot in China.

**電影計劃：**葬送行進曲

**國家/地區 | 類型 | 語言 | 片長：**

日本、中國內地 | 喜劇、劇情 | 日語 | 90 分鐘

**導演：**

藤田直哉

**監製／製片：**

椎名保

鄒沙沙

鄒琳

藤田可南子

**參與 IDP 目標：**

籌集資金、銷售代理、片花買家

**預算分佈（美元）**

線上製作：US\$111,000

線下製作：US\$253,000

後期製作：US\$74,000

其他：US\$226,000

**製作總預算：**US\$664,000

**已籌集的資金：**US\$131,000

**導演電影作品**

2023 《Confetti》

**故事梗概**

隱居於北海道雪地的女子，為完成塵封的承諾偷走母親遺體。久未聯繫的家人在冰封的原野中緊追其後，一場荒誕又感人的公路之旅就此展開。

**故事大綱**

未來是一位中年隱居者，住在寒冷多雪的北海道，一直以來完全依賴母親照顧，從未真正獨立生活。母親因積雪而導致的意外去世，未來頓時孤立無援。身為東京女演員的妹妹遙距籌辦葬禮，讓未來更感自己一無是處。正當她陷入悲傷，卻突然想起母親生前遺願，希望能土葬而非火化。葬禮前夕，未來偷走母親的遺體，放進車裏，駛向未知的遠方。

## 導演闡述

「家庭」是我一直以來的創作主題。這次，我透過葬禮這個每人終將面對的經歷來繼續探討這個議題。在日本，土葬已極為罕見。這也反映我們因追求效率與疏離，導致與死亡、與家庭之間的關係有所改變。面對沉重的主題，我依然希望能注入幽默與溫暖。這個故事拍攝於我成長的家鄉北海道，邀請觀眾一同思考「葬禮」至今究竟意味着什麼，以及在告別之中，我們是否能再次發現連結和一份平靜的希望。

## 導演

### 藤田直哉

生於北海道。短片作品《Stay》（2019）榮獲 2020 年 SKIP CITY 國際位電影節大獎。後透過 ndjc 計劃並在紐約接受訓練，於 2021 年執導《Long-term Coffee Break》。首部長片《Confetti》（2023）為 SKIP CITY 開幕，獲烏甸尼遠東電影節的銀桑獎，並於法國、台灣等地放映，於日本院線上映。2025 年執導了日本電視台黃金時段電視劇《花牌情緣：巡》。

## 監製／製片

### 椎名保

前 Asmik Ace、角川映畫株式會社總裁，自 2013 年起擔任東京國際電影節影視節目展執行長，並曾任 UNIJAPAN 副會長。

### 鄒沙沙

AHAVERSE 創辦人，製作風靡全球的動畫《刺客伍六七》（2018），以及岩井俊二電影《你好，之華》（2020）。

### 鄒琳

於 AHAVERSE 長期推動跨國合製項目，參與作品包括《你好，之華》（2020）及《王牌御史之獵妖教室》（2016）等。

### 藤田可南子

Felis Pictures 有限公司創辦人，曾入選 2024 年釜山 ACFM 製作交流單元、2025 年鹿特丹電影節製片實驗室。代表作品包括入選 NAFF 電影投資會並獲亞洲發現大獎的《Push-Button Syndrome》（發展中）及《Dead Fishes》（2022）。

## 製作公司

### **Y'S LTD.**

成立於 2024 年，是一家專注於電影開發、製作與行銷的日本製作公司，由椎名保先生領導。

### **AHAVERSE**

AHAVERSE 是一家在內容創作、發行與 IP 管理領域皆具領導地位的國際公司，致力於製作涵蓋動畫與真人作品的多元國際項目。代表作品包括動畫電影《漂流房間》（2027）、真人電影《來福大酒店》（2024）、《你好，之華》（2020），以及動畫系列《黑白雙龍》（2026）與《樂樂便利店》（2026）。其中《你好，之華》（2020）由中日頂尖團隊共同製作，也是導演岩井俊二首部在中國拍攝的長片作品。