

ABOUT THE CONCEPT OF THE FILM

AND

CONCEPT OF THE WRITER/DIRECTOR

This story, this film, this trilogy, this universe, this franchise, belongs only in one of two places: HBO or Netflix.

This is the next *Matrix*, the next *Dune*, the next *Game of Thrones*. A film trilogy, a long-format series, multiple miniseries, and much more. All packed into one. This epic tale joins the ranks of universe-building creations like Lord of the Rings, Marvel Cinematic Universe, DC Comics, *A Song of Ice and Fire*, *Harry Potter*, etc. But unlike them, its debut film is incredibly inexpensive and practical to produce. Two actors, one location, most of the film. Think of this as *The Matrix* meets *The Notebook* meets *Ex Machina*. Most of the film is shot in one location, so it's also easy to produce and much more cost-effective than the usual sci-fi epics of its caliber. The classic "Propheesied Hero's Journey", we are not reinventing the wheel here, but we are certainly giving it a fresh and uniquely beautiful and creative perspective that reflects our times, even though it takes place in the year 3999. Think of it as an inexpensive *Star Wars*, but of ancient civilizations and post-apocalyptic Earth, with lots of mythology behind it. It's also a direct and explicit ode to the history of cinema in so many other ways. If *A New Hope* was George Lucas' way to introduce the *Star Wars* universe, *Book of Eve* is how we introduce the *On Postexistence* universe.

Something deeply philosophical and existentially meaningful, but that is also a commercial behemoth with appeal to the masses. Certainly a story, a world, a franchise worth billions. It could even have a "video game" spin-off. Make our own or collaborate with the super successful video game series *God of War* created by Santa Monica Studios for Sony. We mention this video game aspect because the long format series would be based on the "Age of the God of War", an era in the universe of *De Postexistentiae*, a prequel to the events in the first and third films in the film trilogy, but after the events in the second film of the film trilogy. Being 2,000 years of post-apocalyptic history, there is fertile ground for endless epic stories.

It will only be directed by the person who wrote it. Wondering what De Anima's visual style looks like? Think Denis Villeneuve, think Sam Mendes, simple beauty, but unlike them, De Anima will only direct films written by De Anima. De Anima is in that sense more like Tarantino, a writer/director with a list of 10 films. What De Anima wishes to be is exactly that, a remix of these and other directors.

This is a unique film with a revolutionary concept. It has it all: zombies, robots, AI, a "Chosen One", post-apocalyptic, biblical connections, ancient civilizations connections, connections to our present world of the 21st century, it has beings from other realms, other dimensions, angels, gods, battle of Good vs. Evil, it has cuteness (babies, puppies, baby chimps with philosopher names), the greatest soundtrack (this film is an ode to music like no other before it since music itself is a key part of the story), a female prophet so the ultimate feminist film (4 of the 5 main characters are women), surreal choreographies, surrealism in general, rockets, black holes, UFOs, tragedy, comedy, stand-up comedy, psychedelics, history, the 7 arts, philosophy, and more. And all of this

woven together beautifully in a logical, measured, balanced way. It makes sense and does so profoundly. It's time for a concept like this. It's waiting to happen. Let's make it happen. That's the point of this story, to answer the question: how can you mix all these genres and themes that usually occupy an entire film, and have them all be coherent and interwoven amongst each other in a sensible way?

De Anima doesn't wish to be one more director. Another first and last name. An identity. An ego. A director that gives interviews, that explains their art, that exists as him/herself. Actually, De Anima doesn't want to be famous, doesn't want to be a celebrity. De Anima despises that idea. Instead, De Anima wants to be some sort of anonymous collective. A Banksy of cinema. A Daft Punk of film. Anonymous. Masked. More than one. We want to play with the identity of the auteur that is De Anima. Who or what is De Anima? Maybe De Anima has more than one name. Writer? Director? Editor? It's everybody and nobody. This identity concept draws from the film "Fight Club" and the question: what if instead of a "fight club" it was a "filmmaking club", a "Fight Club" of film, anonymous, masked filmmaker/s. Film is so multidisciplinary, it's the perfect art form to be made by an anonymous collective.

A revolutionary film and universe requires a revolutionary concept of a director. Cinema needs something like this, a refreshing new concept, perspective, on what a director, an artist is, and how they should express their identity.

