



Lee Eun-kyung

Company: ZOA FILMS

Title: Producer

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Waltz in Summer

Project Outline

여름왈츠 | 夏のワルツ

Producer: LEE Eun-kyung | Production: ZOA FILMS | Scenario Type: Original
Type: Live Action Film | Genre: Music Drama | Production Type: Digital | Language: Korean, Japanese
Scheduled Filming Date: 2016. 05

Production Cost (Budget in KRW): 1,000,000,000 | Production Cost (Secured in KRW): 100,000,000

Requested Coproduction Format: Co-production | Scenario: 4th draft

Current Project Status:

Many Korean and Japanese directors and writers have worked together on projects but have been having a hard time and often lost their ways. However, such processes are also useful. This is because one builds know-hows on developing projects that are more likely to do well, while pre-established partners are available to discuss the next steps. This project is a new venture we'd like to try based on our experience with previous trial and errors.

Production Plan:

▶ Production Plan / Everyone has beautiful memories during their youth that they want to go back to. Like the scorching sun in the summer, there's bound to be a time that was as passionate. If this memory is of a distant, foreign place, one would long and reminisce about that moment for a longer time. Imagine if the first time someone confessed their love for another was at a foreign country with piano and guitar music playing in the background. Years have passed and it's time to take care of loose ends as the person is nearing the end of his or her life, but they feel like they need to return to that time to check on something. How will the burning youth be viewed to those who have far passed that time? Youths, be brave and love as much as you can to make as many memories as possible...and sing and play together! Life is fulfilled through impulsive happenings, so don't hesitate. Music has the power to overpass differences in culture, language, and conventions. It's a link that can easily make people come together. That is why a music film is the perfect genre for co-productions. There is a 40 year gap between 1975 and 2015, and a lot has changed. But the fundamentals of youth, music, and love remain the same. This film is about those youths and music.

▶ Investment Plan/ In the case the project becomes a Korea-Japan co-production, it will be easy to enter into Japanese market. This is because although Japanese artists are rarely a ticket seller in Korea, Korean stars have a higher recognition in Japan. Not only that, Japan's average production costs are lower than Korea which will make it more easier to approach. The Korean industry is not yet accustomed to co-productions and has a hard time finding investors, while the Japanese industry is more prone to investing if the production budget is low and the project has cast a popular star with nice music. We're currently discussing with Japanese production company 'dub' on the adaptation's direction, and are writing with Japan as the main market in mind. Scenario will be completed in September and will start casting as well as look for the main investor.

▶ Casting and Staff/ Main character named professor Mieko (65) and a young woman looking for work, Yui (23), will be played by Japanese actors, while a man of the past who makes music (22) and the current Min-woo (22) will be a Korean actor. We're even considering a double role. As more than 80% of the film will be shot in Korea, the staff will be all Korean except for the director, while the music director can be a collaboration between Korea and Japan.

▶ Domestic and International Distribution Plan/ Asmik Ace will take care of the main market in Japan, and can secure 150-200 screens for a mid-size wide release if the film is targeting female audiences with about 2 billion KRW in production budget. However, if it has a smaller budget, the film will have to start from about 70 theaters based in Tokyo, Osaka, and Nagoya, and increase the screens pending on performance. Release in Korea is a little risky but as long as the music element is dealt well and it has characteristics of human comedy which Korean audiences like, it could work. The answer would be to release in mid-sized wide release in 150-200 screens. Youth music films do not have a large international market but it's well-rounded, and there is potential to reduce risks with smart strategies. Finding the director and casting will not only influence ticket sales, but will also act as important elements that influence the project's quality.

Production Staff Information

Director: Rikiya Imaizumi(Candidate)

Filmography: 2010 short "Ashide" screenplay & director | 2012 feature "I Catch A Terrible Cat" screenplay & director

Producer: LEE Eun-kyung (International Event Attendee)

Filmography: 2015 Kor-HK-Jap coproduction "A Man Who Loves A Vampire", Kor-Jap coproduction "Amour" in preparation

Writer: CHOI Moon-jung

Filmography: Won the Creative Award at the 38th Moviegle in December of 2011 for <Black Sea>, and adapted Korea-Japan coproduction project <Waltz in Summer> for film production with ZOA FILM in 2012. There are no cinematized film to date.

Production Company: ZOA FILMS

Filmography: 2013 low budget Kor-Jap coproduction "A Record of Sweet Murder" producer

2014 low budget Kor-Jap coproduction "Mad Movie", "AV Idol2" producer

2015 Kor-HK-Jap coproduction "A Man Who Loves A Vampire", Kor-Jap coproduction "Amour" in preparation