

Project Outline

Director: KIM Sung Su | Producer: YUN Min Young | Production: Movie Engine | Scenario Type: Film adaptation | Type: Live action film

Genre: Human drama | Production Type: Digital | Languages: Japanese | Shooting estimated to begin: 2017.04

Production Cost(Budget in KRW): 3,500,000,000 | Production Cost(Secured in KRW): 500,000,000

Requested Coproduction Format: Co-production, investment, distribution | Scenario: 1th draft | Current Project Status: Acquired film adaptation copyrights to the original work "キネマの神様"

Synopsis:

A father who neglected his family because of his addiction to gambling and movies. A daughter who thinks he is a nuisance but still wishes for his happiness. They have one thing in common: their love for cinema.

40-year-old Ayumi is a hardworking businesswoman at a large corporation who has been trying to break the glass ceiling for many years. One day, after finding herself entangled in nasty office politics, she turns in her resignation and finds herself unmoored. As a single woman who dedicated herself to her career for years, she's overwhelmed with a sense of futility. How will she tell her mother, who has sacrificed so much for the family and for whom Ayumi is her greatest pride? What will she do with her father Maruyama, who has been taking out loans left and right because he assumes Ayumi will continue to bring home her salary? On top of this, Maruyama recently had a heart attack and is now in the hospital.

Ayumi sets out to find a new job, but her age and resume are viewed negatively. Dragging her feet through a park on a spring day, Ayumi sees a cherry blossom glowing in the sun and wonders, "When will spring come for me?"

"A family going through their coldest winter during the spring... But spring arrives, with 'Cinema Paradiso!'"

What finally brings spring into Ayumi's life is cinema. While Maruyama is recovering in the hospital, Ayumi fills in for Maruyama at his job as an apartment security guard. There, she discovers an old notebook full of film reviews. More than gambling, this is what was important to Maruyama: cinema. Although there aren't any special techniques or sophisticated writing, the notebook shows how much Maruyama loves films. As if sending a reply to his notes, Ayumi writes down her thoughts on the film "Cinema Paradiso" in the notebook. And a few days later, she receives a phone call from a film magazine on the brink of bankruptcy. "Won't you write for us?" It turns out that Maruyama secretly submitted her review to the renowned film criticism magazine Eiyu.

Through cinema, father and daughter who couldn't understand each other become family!

After starting work at the film magazine, Ayumi suggests that Maruyama write film reviews for the magazine's website as part of his therapy for gambling addiction. Maruyama's column, titled "God of Cinema", slowly gains recognition as it moves people's hearts. Eventually, it is translated into English, and receives rave reviews, giving the magazine a chance to rebuild. "God of Cinema" was just a daydream that Maruyama had when he was a child—he hoped live a life where he could watch as many movies as he wanted. Slowly but surely this dream reaches other people like him, creating a miracle beyond his imagination.

To rediscover our dreams, to mend our most relationships--this is why we go to the cinema!

Maruyama, who has regained self-confidence toward the end of his life, finally overcomes his addiction and mends his troubled relationship with his daughter. Now, he begins the struggle to protect his favorite art cinema theater which is being threatened to shut down. But one day, an American blogger who goes by the name "Rosebud" begins to leave scathing comments on Maruyama's reviews. Who is Rosebud, and why is this person provoking Maruyama? Ayumi and the rest of the family, as well as the other members of the magazine all observe the battle between Rosebud and Maruyama at "God of Cinema". Together they come to look within themselves, sharing laughter and tears through a miraculous experience. Will they be able to rediscover their lost dreams and passion, their family and the cinema?

As the value of cinema is rediscovered, poignant moments that resemble "a scene from a movie" unfold...

Production Plan:

1. Statement of Purpose & Direction for Production

A. A film for older generations

An elderly protagonist, reference to classic films that are familiar to older generations, the theme of protecting values that are being forgotten, and recovering family relationships--these elements will create a film that middle-aged and older viewers can actively identify with.

B. Includes a variety of social topics

Tension and distance between an aging parent and child, the monopoly of multiplex theaters and the shutdown of art cinemas, the difficulty of sustaining a specialty print magazine in the age of the internet are all topics of relevance in the modern day. This dramatic film, which focuses on the rediscovery of the 'cinema' we grew up with, will inspire cinephiles of all generations.

C. Multiple points for empathy

The rough-and-tumble success story of a troublemaker father and an unemployed daughter.

A family film about recovering relationships.

A coming-of-age film that illuminates the growth of people gathered through cinema.

A dramatic story with twists and turns as well as comedy.

This film has multiple dimensions that will move the hearts of audiences not only in Japan and Korea but all over the world.

D. A movie about movies

People who couldn't understand each other form a connection through their shared love of cinema in this film. They come to cheer each other on and overcome obstacles. This project shows the journey of individuals who gain the strength and courage to live life through watching movies. Cinephiles and longtime movie lovers alike will find joy in this film and recommend it to others.

E. A new type of Asian film

In this film adaptation of excellent Japanese original content, Korean staff will actively participate in development and production.

Combining the talents of both countries' film professionals, we will create an Asian film that will appeal to Asian viewers across the continent with greater international competitiveness.

2. Funding status and plans

GB Boston startup fund confirmed initial investment support. Currently in contact with global investment fund.

3. Casting and Staff

Cast will consist of Japanese actors; crew will be comprised of both Japanese and Korean professionals.

4. Distribution within and outside of Korea

We aim for release in both countries in 2017.

Production Staff Information



KIM Sung Su

Company: Movie Engine

Title: Director

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Movie Engine

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Director: KIM Sung Su (International Event Attendee)

Career History: 2006 Director and Screenwriter of "아수美しき野獣 (Running Wild)"
2014 Director and Screenwriter of "무명인 게놈/하azard ある天才科学者の5日間 (Genome Hazard)"
(Selected for 2011 Ko-production in Tokyo)

Producer: YUN Min Young

Career History: 2006-2010 Employed in Toho Film production and development in Japan
Participated in the production and distribution of a number of Toho films
Japan Location Line PD for the KBS television drama "The Fugitive: plan B"
Producer of Korea-Japan coproduction film "Brake Mode"
Korea Location AP for the Japanese film "I'm A Hero" (Produced and distributed by Toho)

Screenwriter: KIM Sung Su

Career History: 2006 Screenwriter for "아수美しき野獣 (Running Wild)"
2014 Screenwriter for "무명인 게놈/하azard ある天才科学者の5日間 (Genome Hazard)"
(Selected for 2011 Ko-production in Tokyo)

Production Company: Movie Engine

Career History: 2014 "Speed", "Wild Flowers"

Applicant Comments(Others)

In 2011, we were selected for the international coproduction planning and development support project, and gained the opportunity to produce "무명인 게놈/하azard ある天才科学者の5日間 (Genome Hazard)" through the Ko-production in Tokyo event. Through producing "무명인 게놈/하azard ある天才科学者の5日間 (Genome Hazard)", we gained a sense of the benefits of coproduction and confidence to develop other international projects. Now we hope to apply our refined knowhow on international coproduction. Through the 2016 Ko-production in Tokyo event, we will create another film that successfully premieres in both Korea and Japan. We have a wealth of experience, confidence, and knowhow that is incomparable to others'. If given the opportunity, we assure you that it would not go to waste.