

The Hit and Run Family

Production Staff Information



Career History

- "Heartbreak Hotel" (2015)
- "Red Vacance Black Wedding" (2011)
- "Tokyo Taxi" (2010)
- "Driving with My Wife's Lover" (2007)

Director
Kim Tai-sik

Director Kim Tai-sik **Producer** Kim Hyo-jeong **Production Company** Film Line **Scenario Type** Original **Project Type** Feature Film **Genre** Human Comedy **Casting(Confirmed)** TBD **Format** Digital **Shooting Estimated to Begin** 2018.08.01. **Total Budget(KRW)** 600,000,000 **Financing in Place** 150,000,000 **Goals** Coproduction, Investment, Distribution **Scenario Status** 2nd draft **Project Status** · 2016: Received suggestion to adapt the Japanese film ひき逃げファミリー · October 2016: Confirmed availability of film adaptation copyrights with Japanese producer at the TIFF-Japan Content Showcase coproduction meeting for "Tokyo Taxi 2" · August 2017: Contract authorized with original rights holder · Will hold detailed discussion regarding coproduction with Japan once scenario is complete

Production Company

Name	Film Line
History	<ul style="list-style-type: none"> · "You With Me" (Directed by Rommel Ricafort, Philippines/Korea, 2017) · "Shun Pong O" (Directed by David Thian, Malaysia/Korea, 2017) · "Heartbreak Hotel" (Directed by Kim Tai-sik, 2015) · "Sookhee" (Directed by Jieun Yang, 2014) · "Kimmydora and The Temple of Kiyeme" (Directed by Joyce Bernal, Philippines, 2012) · "Red Vacance Black Wedding" (Directed by Park Cheol-soo & Kim Tai-sik, 2011) · "Aku Ada Kau Ada" (Directed by Rahila Ali, Malaysia, 2011) · "Tokyo Taxi" (Directed by Kim Tai-sik, Korea/Japan, 2010) · "A Good Night Sleep for the Bad" (Directed by Kwon Youngchul, 2009) · "Driving with My Wife's Lover" (Directed by Kim Tai-sik, 2007) · "Mission Barabbas" (Directed by Saito Kouichi, Japan, 2002)
Address	4F Myungdong Bldg., 16-4 Dosan-daero 30-gil, Gangnam-gu, Seoul, Korea
Contact	Tel: +82-2-3443-5639 / Email: joyfilm@filmline.co.kr

Synopsis

In the middle of Tokyo, middle-aged Hiroshi stands on the rooftop of a building. "A dispatched worker at that age...?" His wife, Yoko, senses that her husband is not valued at his workplace. As for the rest of his family, his eldest Azusa is having an affair with her married boss; eldest son Rikuo refuses to attend school due to bullying; Hiroshi's father has dementia. Assessing the situation, Yoko has made a decision. "Let's go. To Korea!" Silencing everyone's opinions, Yoko carries out her plan and the family relocates to Korea.

They settle in a residential area at the outskirts of Seoul. One day, driving home after a golfing trip to entertain clients, Hiroshi accidentally hits a woman in the heavy rain. He decides to turn himself in, but Yoko tells him to leave everything to her. She moves the bashed-in car into the living room, and buys a secondhand car in the same color so the neighbors will not be suspicious. Despite numerous obstacles facing the family, Yoko pours herself into dismantling the car in the living room. What will happen to this hit and run family, entirely isolated in a foreign country?

Plan for Production

Statement of Intent & Direction for Production:

- a. The original Japanese film "ひき逃げファミリー"(1992) illuminates the modern family's problems through the struggles of a husband who attempts to take apart a car with which he was in a hit-and-run accident. It is a heartwarming story that shows how a dissolving family comes together.
- b. After reviewing the first draft of the scenario, we determined that it will be difficult to adapt the original for a Korean audience without significant changes. Thus, we decided to have a Japanese cast for the main characters, but revise the scenario to a story about a Japanese family that has immigrated to Korea, and what occurs after the father becomes involved in a sudden hit-and-run accident. The adapted scenario will preserve the essence of the original script but include elements of cultural clash between Korea and Japan.

c. We plan to have a specific discussion on coproduction with the Japanese rights holder mid-August.

Production Plans and Current status

Currently we are focusing on scenario work after securing planning and development funding. We plan to form a production board with Japanese members, and discuss means to secure investment.

Casting and Staff

- a. Casting in Japan will begin after scenario is complete. Production staff will be formed with Korean professionals as key members.
- b. We aim to complete setup of cast and full staff in 2017, with a goal of crank-in in mid-2018.

Distribution within and outside of Korea

While working toward a Korean adaptation, we are in the middle of discussions with a Malaysian production-investment company on a Malay-Brunei adaptation.

Producer

Kim Hyo-jeong	<ul style="list-style-type: none"> "You With Me" (Philippines/Korea, 2017) "Shun Pong O" (Malaysia/Korea, 2017) "Heartbreak Hotel" (2015) "Sookhee" (2014) "Kimmydora and The Temple of Kiyeme" (Philippines, 2012) "Red Vacance Black Wedding" (2011) "Aku Ada Kau Ada" (Malaysia, 2011) "Tokyo Taxi" (Korea/Japan, 2010) "A Good Night Sleep for the Bad" (2009) "Driving with My Wife's Lover" (2007) "Kazoku Cinema" (1998)
----------------------	--

Screenwriter

Kim Tai-sik	<ul style="list-style-type: none"> "Heartbreak Hotel" (2015) "Red Vacance Black Wedding" (2011) "Tokyo Taxi" (2010) "Driving with My Wife's Lover" (2007)
--------------------	---

Statement on Participation

Though the Japanese film market is experiencing a bit of a lull, we are well aware this is a market with potential we cannot dismiss. Film Line was introduced to this heartwarming family comedy whilst we were discussing coproduction with a Malaysian production company and searching for an original piece for adaptation; we have first decided upon a Korea-Japan coproduction.

As we experienced through successful coproduction with Japan for "Tokyo Taxi", a high quality scenario is essential. We are currently focusing on the scenario for this project. After completion and

translation of the scenario into Japanese, we will go through a feedback process with the Japanese participants and form an investment and production board to secure funding. Furthermore, we will expand opportunities by collaborating with a Southeast Asian production company. Therefore, the opportunity to receive feedback from local professionals on the adapted scenario framework would be invaluable. In addition, the business meeting opportunity with a Japanese investment production company will create progress toward actual production.