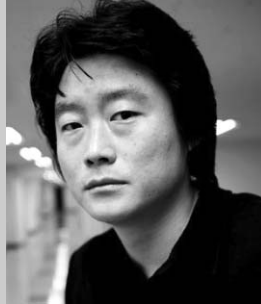


A Secret Boy

South Korea

LEE Jeong-beom



Genre: **Drama**
Format: **35mm**
Estimated Running Time: **110 min.**

Budget:
US \$2,500,000
(HK \$19,400,000)

Funds Secured:
US \$750,000
(HK \$5,800,000)

Producers:
LEE TAE HUN

Writing Credits:
LEE Jeong-beom

Production Company:
Opus Pictures

HAF Goals:
Funds, Pre-sales

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INTRODUCTION

CHA Jae-goo is a twenty-eight-year-old detective being disciplined for roughing up a suspect. AI is a twenty-year-old K-pop idol with millions of fans and two hit albums. The only thing these two have in common are their bad tempers. But when AI's agency receives death threats against their number one star they call the police, asking them to protect their star from her stalker. The violent crimes division gets stuck with the job, and they assign Jae-goo to babysit AI, hoping that this simple job will keep him off their hands and out of trouble.

SYNOPSIS

Detective CHA Jae-goo lives in the drunk tank at the local police station. One day he's sleeping soundly when a fellow detective wakes him up saying that he's got a jack roll in his office. Jae-goo goes to investigate and finds a teenaged girl playing Nintendo DS and, without hesitation, he knocks her block off. She protests that she's a singer, and he smacks her again. Every time she claims to be a singer he pops her one until finally he discovers that she is, indeed, a singer, and not just any singer but AI, a twenty-year-old, best-selling K-pop superstar.

She's at the police station because she's been getting death threats that have her management company worried. The police assume they're over-reacting like typical showbiz people, but they decide to get rid of their short-fused, troublemaking detective for a few days by assigning him to the case. Jae-goo is furious he has to babysit this spoiled K-pop star, and the spoiled K-pop star is furious that the guy who was smacking her in the head is going to be shadowing her every move. Despite the fact that the two are very different in appearance they share the same lack of manners and the same colossal bad attitude.

Their bickering finally explodes into a full-blown confrontation at a party celebrating AI's new single hitting the top of the charts and after the fight Jae-goo quits the case in disgust, storming back to the police station. But that night, AI's road manager is attacked with hydrochloric acid and Jae-goo realizes they're dealing with a brilliant but dangerous psychopath, not just a misguided fan.

Staking out AI's apartment, Jae-goo covertly spies on her 24 hours a day, keeping her safe by secretly following her every move, and the longer he watches her the more he feels for her isolated life, coming to know the human being underneath her showy, shallow exterior. The two of them become intimate, but soon they have another fight over a minor misunderstanding and split up again.

The stalker strikes, and while Jae-goo beats him badly and saves AI, the assailant gets away and the police are furious about Jae-goo's rash behavior. On top of that, the press break the news about Jae-goo and AI's midnight date and her outraged agency gets a restraining order against the cop. But Jae-

goo keeps after his suspect and finally figures out that the stalker is going to attack AI on her concert tour. Running to the concert hall to save her he thinks, "Restraining order? To hell with it! Discipline? Don't care! This time, I swear to God, I WILL PROTECT YOU!"

He's no longer a detective on a case, but a man protecting the one he loves.

DIRECTOR'S STATEMENT

We call anyone who is different from us 'a stranger' but once our minds are open we can embrace these strangers, look into their eyes and find ourselves growing up in them. This is something I refer to as "love" not growth. In this film you see a man and a woman who embraced each other and who both grew and changed as people. I believe that they truly loved one another.

DIRECTOR

LEE Jeong-beom was born in 1971 in Korea and graduated from the Korea National University of Arts, where he received an MFA in film directing. He directed the acclaimed short films *The Leave* (2000) and *Goodbye-day* (2003). He was invited to the Toronto International Film Festival, the New York Short Film Festival and the Greek-Rome Short Film Festival in 2001 with *The Leave*. His remarkably assured debut feature, *Cruel Winter Blues* (2006), used the familiar gangster genre as a way to explore issues of family, life, death and regret, anchored by a remarkable performance from SUL Kyung-gu. The film was critically well-received and Director LEE was named one of Korea's Best New Directors.

PRODUCER

LEE TAE-HUN is the founder and CEO of Opus Pictures in Seoul, South Korea. Prior to founding Opus, Mr. LEE was president of Moho Films and produced *N.E.P.A.L. (Neverending Peace and Love)* a segment of the omnibus film *If You Were Me* (2003), directed by PARK Chan-wook (*Oldboy*) and he also produced Director PARK's award-winning features *Sympathy for Lady Vengeance* (2005) and *I'm a Cyborg, but that's OK* (2006). In 2006 he produced RYU Seung-wan's *City of Violence* and CHOI Equan's animated film *Life is Cool*. He most recently produced YOON Ha's historical drama, *A Frozen Flower*.

PRODUCTION COMPANY

Opus Pictures was founded by LEE TAE-HUN. It has produced 2008's *A Frozen Flower* directed by YOON Ha and is also producing *The Wedding Palace* directed by Christine YOO, *Counterattack* helmed by KU Ja-hong and *The Day Before...* by CHO Chang-ho, all set for release in 2009.