

WIP C – END OF SUMMER



COUNTRY OF ORIGIN : China

GENRE | FORMAT | LANGUAGE | RUNNING TIME : Drama | HD | Mandarin | 100 mins

DIRECTOR :
ZHOU Quan

PRODUCERS :
Terence CHANG
Jacqueline W. LIU
YANG Yuyu

WIP GOALS :
Funds, Sales agents, Pre-sales, Festival Screening

PRODUCTION COST :
US\$850,000

DIRECTOR'S FILMOGRAPHY :
First Feature Direct

ONE-SENTENCE SYNOPSIS

It's summer 1998 in China. A fifth grader, a middle-aged school teacher, and a grumpy old man experience their first awakenings and despite difficulties, fight to save their loves.

SYNOPSIS

Xiaoyang, a fifth grader, needs an ally in rebelling against his controlling father. He finds a perfect match in the least expected place: his neighbor Grandpa Zheng, the patriarch of the hundred-year old compound they both call home. Grandpa Zheng has longed for reconnections with young kids since his son and daughter-in-law moved away three years ago. The two bond over World Cup fever sweeping China in June 1998. They embark on a secret mission behind the back of Xiaoyang's father to train Xiaoyang for the school soccer team tryout. Xiaoyang's mother is a star in local opera troupe but she is preoccupied by rehearsals for her nomination for the national Plum Blossom Award. At this critical moment of her career, she welcomes Grandpa Zheng's entrance into Xiaoyang's life.

The mission takes an unexpected turn when Xiaoyang discovers his father's romance with his homeroom teacher. Xiaoyang's attempts at intervention fail, so he recruits Grandpa Zheng for help. Meanwhile, the visit of Grandpa Zheng's son opens his old wounds while Xiaoyang's mother grows aware of her husband's anomaly. The premiere of her new show brings the triangle together with Xiaoyang as the witness to the intricacies of a grownup world beyond his understanding. Unbeknown to Xiaoyang, Grandpa Zheng also suffers from the imminent request to move to a faraway city and reunite with his own family. Xiaoyang runs away from home with Grandpa Zheng in the hope of staying with his best friend forever.

It is a summer of adventure, exploration, and growing pain for three men from three generations. Underneath the laughter, there is sadness brought by individual helplessness in the face of time and change. After Grandpa Zheng leaves, how will Xiaoyang reconcile with his parents and his friends, and face the complexities of adolescence?

DIRECTOR'S STATEMENT

To me, 1998 was a special year. At the time, I was caught up in the fever of the 1998 World Cup in France with my peers and the general public. Looking back, it marked the start of China's unstoppable reformation and modernization. With China Central Television's first-ever live broadcast of all the matches and substantial coverage of the entire tournament, that summer became a collective memory for China's 1980s generation, especially a 10-year-old boy like me. From inside a hundred-year-old compound in a 2500-year-old Eastern city, the World Cup games were my window to connect with the West.

1998 also marked the beginning of China's journey through a series of transformations in her social structure. Not only the political and economic policies, but also changes in daily life cast their imperceptible but prominent shadows on the future.

Through telling a story like *End of Summer* I wish to illustrate the people and those years of unrest. I am fascinated to see how three men from three generations came to a point where they faced their own confusion, loneliness and eagerness to be understood, at such a historical time. We realize that coming-of-age does not only happen to kids or in the past. People at any age deserve an opportunity to grow and appreciate the complexity and uncertainty of life.

DIRECTOR

ZHOU Quan

Born and raised in Shaoxing, China, Zhou received his Bachelor of Communication (Media) from Australia's RMIT University and Master of Fine Arts in Directing from the American Film Institute (AFI). He is also a directing alumnus of Berlinale Talents and Taipei Golden Horse Film Academy.

His short films have earned recognition at over 30 international film festivals, including Montreal, Hawaii, Singapore and Asian American film festivals in Toronto, San Francisco and New York. His AFI thesis film *Women in Fragments* won many awards in China and North America, including the Grand Jury Prize at the China Short Film Academy Awards, the Air Canada Short Film Award at the Toronto Reel Asian International Film Festival and the Jury Prize for Best Narrative Short at the Austin Asian American Film Festival, etc.

His feature debut *End of Summer* (aka *That Summer*) won the HAF Award at the 13th Hong Kong - Asia Film Financing Forum in 2015. His second feature project, *Searching For the Silent Maiden*, was selected for the 10th Golden Horse Film Project Promotion in 2016.

PRODUCERS

Terence CHANG

Chang joined D&B Films in 1986 as its overseas distribution manager and launched the international career of Brandon Lee and Michelle Yeoh. He later collaborated with director John Woo and culminated with contemporary classics such as *The Killer* (1989), *Face/Off* (1997), and *Mission Impossible 2* (2000). He recently executive-produced the acclaimed *Brotherhood of Blades* (2014) and produced *The Crossing* (2014).

Jacqueline W. LIU

Producer from Taiwan with a B.A. in Chinese Literature from the National Taiwan University and a M.F.A. in Producing from the American Film Institute. Jacqueline has participated in project development and production supervision in various countries include North America, Europe, Taiwan, and China. She is the co-producer on Stephen Fung's action comedy, *The Adventurers*. Her passion project, the indie feature *End of Summer*, is in post-production.

YANG Yuyu

Yang received her MFA in Producing from the American Film Institute. She was the Head of Development in Flash Forward and worked on David Verbeek's *An Impossible Small Object* (2017), and Midi Z's *Ice Poison* (2014) and *The Road to Mandalay* (2016). She joined Oriental Dreamworks in 2015 and participated in *Kungfu Panda 3* (2015). She is now the Director of Production and Development in Gosh Films and worked on *Scandal Maker* (2016).

PRODUCTION COMPANY

Each Other Film

Founded by a group of alumni from the American Film Institute and Columbia University, Each Other Films' goal is to collaborate with emerging filmmakers from Greater China Region who have North America experience to create original and high quality Chinese language cinema and online content for the global market.

The company's projects range from commercial thrillers to artistic dramas. Regardless of budget, scale and genre, connection and communication with the audience is their ultimate pursuit.