

Stagebill

WILDFLOWER JAZZ



JUSTINE@HADTO.BE
HARCOURT DE TOURVILLE

8 EPISODES
8 X 50 MINUTES

Wildflower Jazz

In Brussels, a discarded trainer with two NATO passports stumbles into a younger Korean journalist. As their lives unravel under the weight of bureaucracy, identity, and invisible expectations, their unlikely bond rewires both their lives.

Short Synopsis

Peggy, a sharp-tongued woman in her 50s, is drowning in debt and Brussels bureaucracy. Sunwoo, a Korean music critic in his 30s, is quietly imploding under the weight of his past. When their lives cross by chance, neither imagines the jolt of recognition that follows.

Wildflower Jazz is a character-driven drama spanning geographies and generations about identity, ambition, and the strange, electric awareness that comes when two strangers finally see—and *unnerve*—each other.

Targeted Distribution

- Series Mania, Berlinale Co-Pro Series, Busan ACFM
- ARTE, TV5Monde, RTBF, or VRT Canvas
- Korean streamers like TVING, Watcha, or wavve; CJ ENM or SLL for co-production
- HBO Europe or Netflix

BY JUSTINE HARCOURT DE TOURVILLE

Characters

RECURRING

PEGGY BARRETT – BRUSSELS/SEOUL

Mid 50s. Belgian-American. Theatrical (former actress). Funny, talky, wounded, maddening, magnetic.

SUNWOO KIM – BRUSSELS/SEOUL

Late 30s. Korean critic, failed musician, husband. Has a rugged sensibility, yet disconnected and shut down.

SEONG-YOUNG – SEOUL

Late 30s. Sunwoo's wife. Doctor in Seoul. High-achiever. Both absent from—yet central to—the story.

ISADORA “IZZY” – BRUSSELS

Late 20s. Peggy's daughter (also with identity issues). Moved to London to escape Mom's chaos.

CHEON – SEOUL

60s. Renowned Korean author & playwright. Wise and introverted. First to deeply love Peggy.

DA-WOON – BRUSSELS/SEOUL

Late 20s. Disciplined musician. Undisciplined heart. Tightly wound. No one taught her how to lose.

IN PILOT

MANON – BRUSSELS

Early 20s. Young Brussels female just entering the corporate ladder. Harrassed by a senior.

PETER DE VOS – BRUSSELS

50s. Leader of an EU training company. Expensive suits. Sales-driven.

Series Overview

Some friendships come too late. Or right on time.

Peggy Barrett, a Belgian-American corporate trainer in her 50s, whose job, friendships, and sense of identity dim. When she crosses paths with **Sunwoo Kim**, a disillusioned Korean music critic covering the Queen Elisabeth Competition, neither expects the other to matter. But their meeting sparks an improbable friendship that becomes both a godsend—and a disruption.

The emotional engine of the show lies in how their connection grows—not through romance, but through shared loneliness and the quiet humiliations of feeling out of step with the world. What begins as accidental solidarity becomes a surprising catalyst for change neither imagined.

For Peggy, Sunwoo represents attention, new possibilities, and feeling truly seen—something she hasn't felt in decades. For Sunwoo, who has been quietly suffocating in Seoul under marital, parental and professional obligations, Peggy becomes a reminder that life doesn't end when things fall apart.

Peggy and Sunwoo's bond proves crucial after both experience career implosions: Peggy for standing up in a system that sidelines older women, and Sunwoo for crossing professional lines in a culture obsessed with appearances.

Series Overview

Meanwhile, **Seong-young**, Sunwoo's wife—a brilliant, overworked doctor—suffers the exhaustion that comes with success and invisible labor.

After she moves to Seoul, Peggy's luck turns. She is cast in a radical new adaptation of a Korean play, written by the award-winning **Cheon**. What begins as a creative lifeline becomes an affair that forces her to confront desire, language, and the difference between living and treating life like a dress rehearsal.

But when Peggy's daughter, **Isadora** (“Izzy”) calls her back home, she's forced to make the kind of choice women are always expected to make: love or responsibility, selfhood or sacrifice.

For Sunwoo, the choice is simpler, but no less profound: to stop hiding behind disappointment and finally face the music—his wife, his past, and the life he's still capable of composing.

From Brussels to Seoul, *Wildflower Jazz* navigates language gaps, cultural dissonance, and unspoken grief—always through a lens that's tender, sharp, and laced with dry humor. It's a show about what it means to be visible, to be heard, to belong again.

Peggy's Character Arc



Peggy Barrett: She's broke, aging, invisible—and ridiculously laissez-faire. But when Peggy loses everything in Brussels, she doesn't crumble. She runs. To Seoul. There she rebuilds from scratch: teaching, acting, ultimately falling in love with a legendary playwright. But this isn't about romance. It's the story of how an unlikely friendship sparks the moral courage she never knew she had. So when she's forced to choose between staying in a world that finally sees her—or returning to the one that never did—she goes. Not because it's easy. Because it's right. And this time, she doesn't just call herself an artist. She is one.

Suggested casting: Tania Garbarski (above), Parker Posey

Sunwoo's Character Arc



Sunwoo Kim: Once a prodigious musician, now a music critic, Sunwoo is emotionally withdrawn, shackled by duty, and dwarfed by his wife, a respected doctor who runs their household. He's haunted by the career he abandoned and the expectations he never met. Peggy disrupts his inertia—not through romance, but through friction, and the first real attention he's received in ages. Her honesty forces him to stop hiding—and finally listen: to jazz, to his wife, to the world on the life he built. He stands up to his parents—and stays in the marriage he once tried to escape. In letting go, he frees himself to return to music on his own terms.

Suggested casting: Jang Hyuk (above), Yoo Ah in

Program Notes

Wildflower Jazz draws from the stark intimacy of European art cinema and the poetic realism of Korean drama, punctuated by moments of **absurdity, color, and music**.

The **director must be culturally fluent and skilled at guiding actors through performances** where characters simmer, crack, or detonate at precise moments.

While comparisons will be made to *Past Lives*, *Lost in Translation*, *After Life*, *My Mister*, and *Fleabag* (gratefully accepted!), the show's signature needs to be its own: **a slow burn that depicts the leads going from reactive to gaining self-respect... with humor!**

A Few Key Decisions

- The dialogue moves between English, French, Korean (and occasionally Dutch)—representing the globalized, multilingual world we live in. Some discomfort is essential to the texture and themes, but the feelings are universal.
- Like many arthouse/festival projects, the meandering from a strict beat structures was deliberate.
- The featured instrument (also Sunwoo's musical talent) will reflect the actual Queen Elisabeth Competition edition during filming, or be adapted in creative alignment.
- If possible, the production will incorporate Kim Choo-ja's actual music (see next page).

Play within a Play

At the center of *Wildflower Jazz* lies a fictional stage production—an English-language adaptation of **잡초도 핀다** (*Even the Weeds Bloom*), a play inspired by the life of a 1970s music icon erased for her defiance. It's being staged as a tryout in English to fly under the radar and avoid scrutiny.

Written by the well-known playwright **Cheon**, the play tells the story of a once-sensational performer who danced too boldly, lived too loudly, and was silenced by scandal and censorship. More horrifying, her manager attacked her in the face with a bottle leaving scars.



Though her name is fictionalized, the story draws directly from the real-life legend Kim Choo-ja, South Korea's first psychedelic diva, whose artistry threatened the fragile decorum of her time.

The play acts as the series' mid-point and mirrors Peggy's own transformation. First performed in Seoul (Ep. 5), and later staged by Peggy in Brussels (Ep. 8), *Even the Weeds Bloom* becomes one of the final acts of reclamation.

EPISODES

1



Amidst gray and concrete, Peggy's financial/emotional instability is established. Sunwoo arrives in Brussels under professional and marital stress with Seong-young. Grown daughter, Izzy, has no time for Peggy. A young client, Manon, experiences unwanted advances; Peggy's boss tells her not to worry. Peggy and Sunwoo meet and she helps him reach the Queen Elisabeth Chapel. Peggy ends up with Sunwoo's wallet.

2



Peggy rescues Manon and files a complaint on her behalf. Da-woon, a musician with a crush on Sunwoo, sees him with Peggy. Becomes jealous. Peggy's apartment is now stripped by the *huissiers*. She's then fired for filing Manon's complaint. Da-woon sends a photo of Sunwoo and Peggy to his rival editor. In despair, Peggy decides to teach English in Korea; Izzy hurt.

3



Peggy arrives in Korea and begins teaching English with unexpected success. The photos cause a scandal. Da-woon performs technically well in the QEC finals but emotionally falters. Sunwoo is blamed publicly, then fired. Peggy hires Sunwoo as a Korean tutor to help him financially. Seong-young is exhausted and overworked during Korea's doctors' strike.

4



Peggy is cast in Cheon's English-language adaptation of his fictionalized play about Kim Choo-ja. Peggy and Cheon develop onstage chemistry and mutual admiration. Sunwoo confronts Da-woon, who confesses to misreading their closeness. Peggy is too busy for Sunwoo as she rehearses with Cheon. Seong-young has a fiery outburst stemming from invisible burdens.

EPISODES

5



Peggy and Cheon fall into an intense love affair. During the play, Sunwoo breaks down in tears; he runs away (jealous of Cheon, of Peggy's new life). Peggy uses Cheon's influence to help exonerate Sunwoo. Sunwoo is reinstated but resents Peggy for interfering. Peggy and Cheon stroll through Hwadam Park; wildflowers and history surface. Seong-young stands up to her in-laws.

6



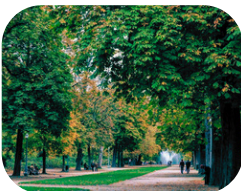
Peggy and Sunwoo talk openly for the first time about their relationship. Sunwoo admits he hates classical music and longs for spontaneity. He then reconnects with jazz in a hidden Seoul bar. Izzy doesn't get a promotion and vents about not knowing who she is. Peggy pitches bohemian freedom angering Izzy. Sunwoo learns Da-woon has quit music—feels guilty.

7



Izzy announces she is pregnant, forcing a decision for Peggy. Cheon and Peggy end their relationship realizing to be together would cost the other their language. Sunwoo confronts his parents, who shame him for childlessness—and finally defends his wife. Cheon tells Peggy to stage his play in Brussels. Peggy walks alone in Brussels where wildflowers reappear. A sign!

8



Peggy stages Cheon's play in Brussels—an English adaptation testing global viability. Izzy visits with her baby; a new bond forms. Sunwoo returns to Brussels; he strongarmed an assignment to review Peggy's production. While in Brussels, Sunwoo is pulled into L'Archiduc and plays jazz for the first time. Final beat: Peggy showers Sunwoo with wildflowers during his performance—Sunwoo is finally released.

Tonal References

OFFBEAT HUMOR

AFTER LIFE



NON-ROMANTIC INTIMACY

MY MISTER



FLEABAG



PAST LIVES

Mood

Wildflower Jazz moves between two cities and two inner worlds, revealing a visual and emotional transformation over time. Common motifs

BRUSSELS muted, bureaucratic, stifling. Brick red, asphalt grey. Paper piles. Corporate chairs. Cluttered bookshelves. Concrete hallways. Rain-streaked windows.

SEOUL kinetic, luminous, disorienting. Sky blue, LED neon. Banchan arrays. Subway rush. Hanok shadows. Mountain fog.



Visual Language

As the series unfolds, the mise-en-scène evolves to mirror the characters' internal states and belonging. Visual symbolism conveys the shows themes of **invisibility vs. presence, bureaucracy vs. art, cement vs. nature.**

1 & 2 Brussels

Rainy, gray. Concrete, tax offices, receipts, bills, coins. Corporate sterile absurdity. The only green comes from Peggy's tiny apartment.

3 & 4 Seoul

Chaos and anonymity—cheap diners, beige apartments, fluorescent lights inside, neon lights outside. Highrise apartments. But bright blue skies. Possibility!

5 & 6 Seoul

Emotional breakthrough. Historical textures emerge—Hangul calligraphy, hanok rooftops, palace gardens. Mountains in the distance. Fall colors.

7 & 8 Brussels

Brussels revisited with new eyes and the occasional Art Nouveau. Parks are alive. Light returns. Concrete remains—but this time, framed with weathered red brick. Cozy, bubbly cafés.

Creator's Note



I've carried this story for years without realizing it. *Wildflower Jazz* began as an unwitting rebellion against the stories I wasn't seeing onscreen: middle-aged women pushed to the margins, and cross-cultural narratives that weren't built on trauma, fetish, or rescue. What I wanted was something subtler—about the aftershocks of failure, the complexity of identity, and the way connection can still spark when you've stopped expecting anything at all.

I'm an American-Belgian writer who has spent much of her life between systems—linguistically, culturally, institutionally. That in-betweenness is in my DNA, and it shapes this series: Peggy is not a heroine, she's not wise or brave, she's not on a journey of redemption. She's just someone who has lost her footing in every possible sense. Likewise, Sunwoo isn't a romantic lead or a guru. He's a Korean man in his 30s with a carefully curated life that's starting to crack. Neither of them knows how to fix anything, but they begin to recognize something in each other that the world has stopped noticing.

The series is deeply rooted in Brussels—and later, in Seoul, two cities I've come to know and love. But the heart of this story isn't geographical. I wanted to write a narrative where characters stumble into the possibility of self-determination late in life, not as a triumph, but as a weird, beautiful accident.

Wildflower Jazz is built to be a co-pro. I'm actively seeking a Korean co-producer and director because this is a story of parallel unravelling—one European, one Korean. The natural opposition between the two cultures and characters is cinematic gold.

It seems that *Wildflower Jazz* is right for this moment. It's intimate, layered, and speaks to the loneliness and invisibility that is omnipresent. But it's also hopeful in an oblique way. It says: even amid misery or ruin, something unexpected can begin.

— Justine

Wildflower Jazz

A show about people who've been dismissed, displaced, or drowned out—finally finding a way to take the stage.

BY JUSTINE HARCOURT DE TOURVILLE
justine@hadto.be