

KOREAN CINEMA

OCTOBER 2013 VOL.17 TODAY

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NEW FILMS

Seoul Searching

Locations Korean Films
Fell in Love with

KIM Ki-duk & Venice Film Festival
JANG Joon-hwan Returns

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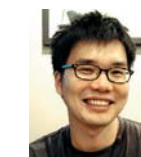
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14 Korean Films Selected for Tigers and Dragons

Every year, the Vancouver International Film Festival provides audiences with a bounty of East Asian cinema as part of the Tigers and Dragons program and this year is no exception. Among the 48 films in the section, a mix of 14 features and shorts hail from South Korea.

There will be seven Korean features in the Tigers and Dragons section this year. The documentary *9 Muses of Star Empire* exposes the dark side of the K-pop industry by demonstrating the trials and pressures of the members of the band 9 Muses. PARK Hae-il, KONG Hyo-jin and YOON Je-moon play middle-aged siblings coming back under one roof in SONG Hae-sung's *Boomerang Family*. KIM Soo-hyun's experimental *Burn, Release, Explode, The Invincible* debuted during the Jeonju International Film Festival this spring. PARK Ki-yong returns to the screen with his new documentary *Garibong*, which explores Korea's immigrant community. *Lebanon Emotion* is the promising debut of JUNG Young-heon, also from this year's Jeonju. LEE Jung-jae, CHOI Min-shik and HWANG Jung-min face off in PARK Hoon-jung's gangster saga *New World*. HONG Sangsoo recently won the Silver Leopard (Best Director) from the Locarno International Film Festival for his new feature *Our Sunhi*.

Meanwhile, another seven shorts will also be on offer. These include: *Jury*, the debut film by Busan International Film Festival founder and honorary director KIM Dong-ho, which also features Tony Rayns and *The Line*, KIM Soo-jin's short that was invited to the Cannes Film Festivals' Cinefondation section earlier this year.

Curated by Tony Rayns, a longtime supporter of Korean cinema with ties to the country for over 25 years, the section hands out the Dragons and Tigers Award for Young Cinema to films from visionary new talents. Past Korean works that have received the honor include the debuts of HONG Sangsoo (*The Day a Pig Fell into the Well*, 1996), LEE Chang-dong (*Green Fish*, 1997) and JANG Kun-jae (*Eighteen*, 2010).

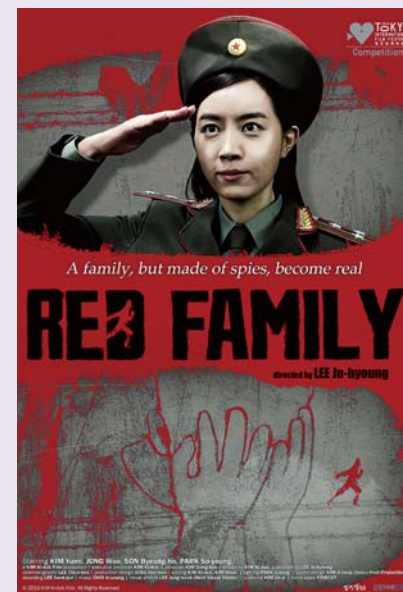
Red Family to Compete in Tokyo International Film Festival

The Tokyo International Film Festival (TIFF) is gearing up to kick off its 26th edition next month which will run from October 17th to 25th. As with previous years, a few Korean films have made it into the lineup.

Red Family, which features a group of North Korean spies posing as a family in South Korea, was written and produced by KIM Ki-duk. It will have its world premiere as part of TIFF's Main Competition. The film was directed by LEE Ju-hyoung and blends an emotional core with humor.

Also appearing in TIFF's program this year will be KIM Jung-hoon's *Tinker Ticker* (a.k.a. *Stray Dogs*), a new feature length graduation project from the Korean Academy of Film Arts (KAFA). Previous KAFA features that have met with success include *Bleak Night* (2011), *End of Animal* (2011) and *Your Time Is Up*. *Tinker Ticker* follows a bombmaker who meets a detonator.

In addition to the Korean films screening at the festival, actress MOON So-ri has also been invited to sit on the jury, which will be headed by Chinese filmmakers CHEN Kaige this year. MOON recently made action comedy *The Spy: Undercover Operation*, which is currently on release in Korea. One of the top performers at last year's TIFF was KANG Yi-kwan's *Juvenile Offender*, which won the Special Jury Prize and the Best Actor Prize for SEO Youngjoo.



KIM Ki-young's The Housemaid Added to Criterion Collection

The Criterion Collection, a high-end DVD and Blu-Ray distributor in the United States, famous for its programming of classic and foreign titles, has added a second Korean film to its esteemed lineup. Following the addition of LEE Chang-dong's *Secret Sunshine* (2007) in 2011, KIM Ki-young's seminal classic Korean film *The Housemaid* (1960) is set to join the collection in December.

The Housemaid is frequently cited as one of the best Korean films of all time. KIM remade his own film twice, in 1971 as *Woman of Fire* and again in 1982 as *Woman of Fire '82*, while contemporary cineaste IM Sang-soo offered up his own version, *The Housemaid*, in 2010.

CHOI Min-shik Will Star in Luc Besson's Lucy

Korean actor CHOI Min-shik is set to appear in Luc Besson's upcoming feature *Lucy*. CHOI will be starring alongside Hollywood's leading lady Scarlett Johansson in the film, which the famous French filmmaker will direct. The news was revealed during Besson's upcoming lineup announcement at the Film Market during the Venice Film Festival.

Since he has gained international recognition through films such as IM Kwon-taek's *Chihwaseon* (2002) and PARK Chan-wook's *Oldboy* (2003), this will be the first non-Korean project for CHOI, a veteran actor with 31 year-long experience. *Lucy* is scheduled to start shooting this year and will be released theatrically in 2014.

Cold Eyes Looks to Global Markets

The small Korean distribution outfit Opus Pictures has secured a number of sales for its title *Cold Eyes* following the film's strong box office performance at home and its invitation to multiple international film festivals. *Cold Eyes* racked up over 5.5 million admissions in Korea during its run in July and August and had a gala screening at the Toronto International Film Festival to go on to the Hawaii and Busan International Film Festivals this month.



PARK Chan-kyong's Manshin to Open DMZ Docs

The DMZ Korean International Documentary Film Festival is staging its fifth edition next month, the first that will take place in its new permanent hub of Goyang, a suburb of Seoul. This year's opening film will be *Manshin: Ten Thousand Spirits*. The PARK Chan-kyong film will be the first Korean production to open the festival.

Along with his brother, revered filmmaker PARK Chan-wook, PARK has recently made a number of shorts, including *Night Fishing*, which picked up the Short Film Golden Bear at the Berlin International Film Festival in 2011.

Manshin: Ten Thousand Spirits stars MOON So-ri as KIM Geum-hwa, a woman whose life takes place during Korea's difficult contemporary history. KIM was a shaman who also became the head of her family, which left North Korea during the Korean War of 1950-53.

According to the DMZ Docs director CHO Jae-hyun, the festival wanted to pick a local film this year that could commemorate the 60th anniversary of the signing of the armistice that ended the war. In total, 119 films from 38 countries will screen during this year's DMZ Docs, which will take place over October 17-23.



Hany Abu-Assad Boards Sympathy for Mr. Vengeance

The long-gestating Hollywood remake of the first of PARK Chan-wook's Vengeance Trilogy, *Sympathy for Mr. Vengeance* (2002), recently gained some traction when it was announced that production houses Silver Reel and Lotus Entertainment would be combining with di Bonaventura Pictures and Korean major CJ Entertainment to produce a script by Brian Tucker (*Broken City*). Now the next piece of the puzzle has been found as the project has tapped the Dutch-Palestinian filmmaker Hany Abu-Assad to direct the film. The remake will reportedly modify the original's story to make it more palatable for American audiences. Next on the agenda for the film will be casting and securing funding. **L**

By TAE Sang-joon • Pierce Conran

Record Growth for Korean Film Industry

Admissions Up Again in 2013



For a third successive year, the Korean film industry has seen increases across the board for overall and domestic ticket sales as the film market continues to expand throughout Asia. Though current figures are only available until mid-September, it appears that 2013 will take a significant leap over 2012 in terms of overall attendance, Korean film admissions and local market share.

Total tickets sales for the first eight months of the year (January-August) came in at 146.44 million admissions, a 14% rise over last year's 128.47 million, or 37% over 2011's 106.82 million. The total for Korean tickets sales stood at 86.02 million, a 20% rise over last year's 71.52 million and a 64% rise over 2011's 52.6 million. Though there were gains for both local and foreign productions at the

Korean box office, the greater spoils were for domestic films as the Korean market share, as of the end of August, stood at 58.7%, compared with 55.7% in 2012 and 49.3% in 2011. The market share was not a record, though it stood only second to 2006's 61.2% over the same period. Korean films dominated throughout much of the first three months of the year until the arrival of spring when the

early US summer blockbuster season kicked into gear. For the following months, through early summer, the Korean industry had a comparably weak slate of films in the face of Hollywood's onslaught. However, once the American flow of tent poles started to slow in July, Korea launched its own heavy hitters into the marketplace in what is traditionally to strongest period of the year, late summer, on account of particularly hot weather and school and college holidays.

Monthly Breakdown

Keeping up the pace set throughout the second half of 2012, the year got off to a strong start when 20.37 million tickets were sold in January, 58.9% of them for local films, driven by the disaster film *The Tower*, gangster comedy *Man on the Edge* and the beginning of *Miracle in Cell No. 7*'s run. Things only went up from there as *Miracle in Cell No. 7* dominated during February, ultimately lifting the local industry to its strongest month ever with 18.1 million tickets sold for Korean films, topping the previous record of 17.01 million admissions from last August. Also adding significantly to the haul was the haul of *The Berlin File* and the beginning



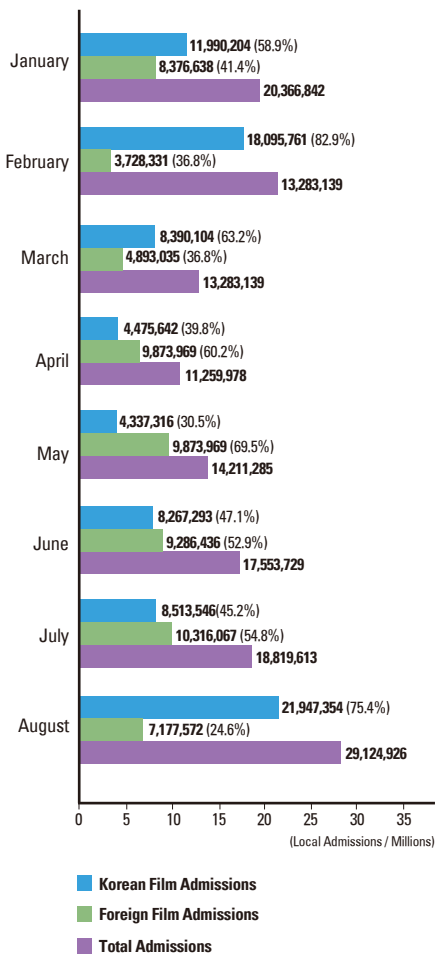
of *New World*'s run. Total ticket sales stood at 21.82 million while the local market share was a commanding 82.8%. Business overall slowed down to 13.28 million admissions in March but domestic dominance remained with the local market share staying strong at 63.2%. The big hit of the month was *New World*, while the tail end of *Miracle in Cell No. 7*'s run and the modest performances of *My Paparotti* and *Very Ordinary Couple* chipped in to maintain a Korean majority in the marketplace. Business was down again in April, traditionally a slow period at the box office, as only 11.26 million tickets were sold. Hollywood stepped up during the period and took a majority 55.2% share of the market on the back of hits such

as *Iron Man 3* and *Oblivion*, while the local MMA drama *Fists of Legend* only made a small impact on the charts. In May, as the summer season got underway, Hollywood really started to show its muscle by taking two thirds of the market place and driving business back up to 14.21 million ticket sales. *Iron Man 3* was the big hit of the month while the local films *Montage* and *Boomerang Family* and US hits *The Great Gatsby* and *Fast & Furious 6* all hovered below. The US maintained a slight edge in June with 51.6% of the market. Meanwhile, total business went up to 17.55 million admissions. The teen hit *Secretly Greatly* was the sole Korean success of the month, drawing in almost seven million admissions, while *World War Z*,

Chart1 GENERAL STATS

Year	Korean Films			Foreign Films			Total	
	Revenue (KRW)	Admissions	Market Share	Revenue (KRW)	Admissions	Market Share	Revenue (KRW)	Admissions
2013 (Jan-Aug)	615,702,508,269	86,017,215	58.7%	413,095,065,791	54,984,471	37.6%	1,065,229,233,061	146,443,597
2012	836,114,875,004	114,613,190	58.8%	619,025,479,431	80,277,397	41.2%	1,455,140,354,435	194,890,587
2011	613,722,968,100	82,868,189	51.9%	622,076,496,100	76,856,276	48.1%	1,235,799,464,200	159,724,465
2010	508,426,680,450	68,843,173	46.6%	648,828,057,800	78,916,041	53.4%	1,157,254,738,250	147,759,214
2009	526,482,459,500	75,644,847	48.7%	556,713,545,450	797,53,807	51.3%	1,083,196,004,950	155,398,654
2008	407,327,224,301	62,047,324	42.1%	554,126,072,950	85,381,315	57.9%	961,453,297,251	147,428,639
2007	479,858,559,900	75,791,003	49.9%	485,628,064,638	76,231,989	50.1%	965,486,624,538	152,022,992
2006	568,090,373,200	91,745,620	63.6%	324,351,764,800	52,510,415	36.4%	892,442,138,000	144,256,035
2005	451,707,494,794	71,346,379	57.8%	328,657,484,673	52,005,680	42.2%	780,364,979,467	123,352,059
2004	239,143,250,406	37,741,433	54.5%	201,585,655,800	31,513,193	45.5%	440,728,906,206	69,254,626

Chart2 MONTHLY BOX OFFICE



Man of Steel and *Star Trek: Into Darkness* combined to give Hollywood the edge. Hollywood stayed up top in July with a 53.7% market share as business rose marginally to 18.82 million admissions. Once again, one Korean film (*Cold Eyes*) had a large lead in first as it fended off three US films, *Pacific Rim*, *Red 2* and *World War Z*. The tables finally turned in August as the local market share powered back to 75.4%. A record was set for total admissions, which clocked in at 29.12 million, while a new benchmark was also set for Korean films, as August's 21.95 million handily surpassed February's 18.1 million admissions. Four Korean thrillers (*Snowpiercer*, *The Terror*, *LIVE*, *Hide and Seek* and *The Flu*) dominated the charts during the month.

Box Office Share by Country

Korea had a healthy lead during the year's first two trimesters, as it commanded a 58.7% share of the market. It had a particularly strong first quarter and late summer while Hollywood took away its thunder during spring and

early summer. US movies wound up with a 37.6% market share. Among the strong filmmaking nations fighting for the remaining 3.7% were Japan, which grabbed 1% of tickets sales, while European nations accounted for 1.7% of the market. China's take stood at 0.3%.

Top 10 Films at the Korean Box Office

Though many films have had a sizable impact on the market this year, *Miracle in Cell No. 7* has been both the most surprising and the most successful hit of the year. Released in late January, a few weeks ahead of the Lunar New Year holiday, the prison-set family tearjerker had a surprisingly strong start and remained a dominant presence for weeks, before eventually topping out at 12.81 million admissions, becoming the third biggest Korean hit of all time, behind *The Host* (2006) and last summer's *The Thieves*.

Following *Miracle in Cell No. 7* were a pair of films that came close to the ten million admissions mark. BONG Joon-ho's highly anticipated *Snowpiercer* rode into theaters on the back of enormous anticipation and curiosity, ultimately recording one of the biggest debuts in Korean box office history (3.3 million admissions in five days). The sci-fi eventually ran out of steam but still clocked in at over nine million admissions. Though the film boasted the Korean film industry's biggest budget (USD 40 million), half of that was reportedly recouped in pre-sales to international territories while the domestic breakeven point was six million admissions, which puts it firmly in the black even before it is released internationally.

Also eclipsing the nine million mark was the Hollywood blockbuster *Iron Man 3*, which is currently the highest grossing film of the year worldwide. Performing

The total for Korean tickets sales stood at 86.02 million, a 20% rise over last year's 71.52 million

much like a sequel to last year's *The Avengers*, *Iron Man 3* recorded a shade over nine million admissions to become the second highest grossing Hollywood film of all time in the Korean market. Coming in at number four was the spy thriller *The Berlin File*, from director RYOO Seung-wan and starring HA Jung-woo, HAN Suk-kyu, RYOO Seung-beom and Gianna JUN. The film pulled in 7.17 million spectators over the Lunar New Year holiday earlier this year. Rounding out the top five was the surprise teenage smash *Secretly Greatly*, which recorded the highest opening and single day ever for a Korean film this past June. Directed by JANG Chul-soo and starring KIM Soo-hyun, PARK Ki-woong and LEE Hyun-woo, the film made a huge impact before quickly tapering off as a result of its teenage audience. The film recorded 6.96 million total viewers. The rest of the top ten was exclusively filled out by thrillers such as *The Terror*, *LIVE*, starring HA Jung-woo again (5.52 million admissions), *Cold Eyes*, with SEOL Kyung-gu, JUNG Woo-sung and HAN Hyo-joo (5.51 million admissions), the Brad Pitt-starring *World War Z* (5.24 million admissions), the surprise hit *Hide and Seek* (4.9 million admissions) and the gangster thriller *New World* with LEE Jung-jae, CHOI Min-shik and HWANG Jung-min (4.68 million admissions).

Chuseok Lifts September Box Office

As of this writing (September 19th, 2013), the Korean film industry is still claiming the largest share of the market. Korean films, led by the success of the

Chuseok holiday hit *The Face Reader*, have accounted for 68.4% of the market. The new period movie by HAN Jae-rim, starring SONG Kang-ho, LEE Jung-jae and KIM Hye-soo, has so far brought in 3.85 million admissions in only eight days, far exceeding the pace of last year's period Chuseok hit *Masquerade*, which had amassed only 2.04 million spectators through the same point.

Outlook for Rest of the Year and 2014

With so much momentum going into the rest of the year and a number of major titles yet to be released, the Korean film industry should have no trouble eclipsing the records it set last year. Total admissions in 2012 came in at 194.89 million while this year's figure currently stands at 156.66 million and is expected to cross the 200 million mark for the first time in the industry's history by year's end. Meanwhile, the record for domestic tickets sales, which was also set last year, stands at 114.6 million spectators. Through September 18th of this year, 93 million tickets have been sold for Korean films. With three and half months remaining, a new record is expected by the end of the year. 📌

By Pierce Conran

Chart3 TOP 20

	Title	Country	Distributor	Release Date	Revenue (KRW)	Market Share	Admissions	Screen
1	Miracle in Cell No. 7	Korea	N.E.W.	2013-01-23	91,427,407,670	8.6%	12,810,515	866
2	Snowpiercer	Korea	CJ E&M	2013-08-01	64,924,376,500	6.1%	9,061,850	1,128
3	Iron Man 3	Korea	Sony Pictures-Walt Disney Korea	2013-04-25	70,806,211,000	6.6%	9,001,312	1,389
4	The Berlin File	Korea	CJ E&M	2013-01-30	52,354,771,637	4.9%	7,166,177	894
5	Secretly Greatly	Korea	Showbox/Mediaplex	2013-06-05	48,700,887,413	4.6%	6,959,083	1,341
6	The Terror, LIVE	Korea	Lotte Entertainment	2013-07-31	39,449,285,817	3.7%	5,524,693	809
7	Cold Eyes	Korea	N.E.W.	2013-07-03	39,371,354,179	3.7%	5,506,770	949
8	World War Z	USA	Lotte Entertainment	2013-06-20	38,554,957,000	3.6%	5,237,519	964
9	Hide and Seek	Korea	N.E.W.	2013-08-14	34,553,451,500	3.2%	4,899,058	779
10	New World	Korea	N.E.W.	2013-02-21	34,880,882,905	3.3%	4,682,418	671
11	Man on the Edge	Korea	Showbox/Mediaplex	2013-01-09	28,343,986,569	2.7%	3,893,216	603
12	The Tower	Korea	CJ E&M	2012-12-25	22,996,601,500	2.2%	3,166,425	638
13	Red 2	USA	Lotte Entertainment	2013-07-18	21,431,288,970	2.0%	2,986,842	738
14	The Flu	Korea	i Love Cinema	2013-08-14	20,725,659,500	1.9%	2,965,505	806
15	Les Miserables	USA	UPI Korea	2012-12-19	19,629,034,000	1.8%	2,706,520	592
16	Pacific Rim	USA	Warner Bros. Korea	2013-07-11	20,476,314,512	1.9%	2,538,963	1,005
17	Man of Steel	USA	Warner Bros. Korea	2013-06-13	17,092,964,063	1.6%	2,182,227	998
18	Montage	Korea	N.E.W.	2013-05-16	15,002,458,500	1.4%	2,095,592	554
19	Now You See Me	USA	Lotte Entertainment	2013-08-22	13,610,890,587	1.3%	1,938,922	691
20	Turbo	USA	CJ E&M	2013-07-25	13,089,751,500	1.2%	1,919,800	634



Exploring New Distribution Paradigm

SUH Youngjoo, CEO of Finecut

Oldboy (2003) by PARK Chan-wook, *The Host* (2006) by BONG Joon-ho, *Poetry* (2010) and *Peppermint Candy* (1999) by LEE Chang-dong, *Our Sunhi* and *Nobody's Daughter Haewon* by HONG Sangsoo, *I Saw the Devil* (2010) by KIM Jee-woon, *Pieta* by KIM Ki-duk and so on. All of these deserve to be called representative works of Korea's most-renowned directors but they have another thing in common. All of them were released overseas by Finecut. Finecut (formerly known as Cineclick Asia) is a major Korean film distributor that has been introducing Korean films to foreign countries

since 2000. Here is an interview with SUH Youngjoo, the CEO of Finecut, which will present a whopping 12 Korean films at this year's Busan International Film Festival (eight films at the festival and four films in the market) including *Moebius*, *Nobody's Daughter Haewon*, and *The Stone*.

In 2000, you established Cineclick Asia and began distributing Korean films overseas. What made you change the name to Finecut?

I ran Cineclick Asia for eight years until 2007. I merged Cineclick Asia with another

company in order to expand its size, but the decision didn't quite turn out right. In 2008, I left the company with my entire library and founded Finecut with some former employees of Cineclick Asia. It was regrettable that we were unable to keep the Cineclick Asia brand but I quickly stopped worrying when Finecut made a name for itself overseas. We have entered Korean films in the three major international film festivals (Cannes, Venice and Berlin) every year since the establishment of Cineclick Asia. As a result, other film festivals naturally also invited our films. We were very careful in selecting

“Now I pay attention to stable distribution and profit management. Overseas buyers value Korean films for their unpredictable stories and variety. This is something we should not forget.”

films as we were a small company. At first, we mostly selected art house films. But these days, we also cover commercial films such as *New World* and *Miracle in No.7 Cell*. We also distributed *My Wife Is a Gangster* (2001), *Friend* (2001), *The Host*, *A Tale of Two Sisters* (2003), *Oldboy* and *The Chaser* (2008) to overseas countries.

This year, you have been in charge of overseas sales of most of the films that NEW (Next Entertainment World) distributed in Korea such as *New World*, *Mongtaje* and *Miracle in No.7 Cell*.

NEW is a good client for us. (laughs) I have known KIM Woo-taek, the CEO of NEW, and JANG Kyung-ik, the head of the Film Business Division at NEW, ever since they worked for Showbox/Mediaplex. Though we have different perspectives on films, we are similar judges of directors so we are able to complement one another. Recently, NEW has been on a roll in the Korean film market. If you pay extra attention to this fact, you will see that the directors of the films that NEW have distributed are not obvious hitmakers. NEW should be given credit for discovering 'fresh' new talent despite the risks involved. In addition, NEW has a strong sense of responsibility as it supports the production of films and excels at marketing, which have been key elements of their success.

You have introduced Korean directors such as PARK Chan-wook, BONG Joon-

ho, KIM Ki-duk and HONG Sangsoo to overseas audiences. Who do you think are the promising new Korean directors that may find success abroad?

It would be wrong to say that "Korean art house film directors can make it but not Korean commercial movie directors." Well-made movies also work and art house films have a small market. To make matters worse, art houses are on the decline not only in Korea but also throughout the world. At the moment, I think the most remarkable director is LEE Don-ku, the director of *Fatal*. The film was invited to the Panorama Section at the Berlin International Film Festival and achieved a strong balance between genre traits and commercial value. KIM Ki-duk actively recommended LEE Don-ku. *Fatal* gripped me, so I decided to take part in producing *Vertigo* (literal translation), LEE's next project. Another director I watch closely is YEUN Sang-ho, the director of *The King of Pigs*. I watched *The King of Pigs* quite late, only as he was already working on *The Fake*. YEUN has a strong subjectivity as a director and also writes well. He's a very gifted director who can make you feel as if you have seen his entire films only after reading the plot. I hope to lay a foundation for such good directors like this to work abroad.

How do you evaluate joint productions between foreign countries and Korea?

It is generally possible to work on joint productions with foreign companies except

for those in Hollywood, which tend to stick to strict distribution systems and financial principles. I jointly produced *Lion's Den* and *Carancho* with the director Pablo Trapero. *Carancho* was invited to the Un Certain Regard Section of the Cannes International Film Festival in 2010. If the ingredients are good enough, joint production is always possible. Europe respects the rights of directors unlike Hollywood, where editing rights belongs to studios. It is better to seek creative opportunities in Europe rather than deal with the constrictions of Hollywood.

Has the sales system for Korean film changed over the years?

The foundation was laid in the year 2000 for the Korean film industry. At that time, IM Kwon-taek's *Chunhyang* and HONG Sangsoo's *Virgin Stripped Bare by Her Bachelors* advanced into the Competition Section and the Un Certain Regard Section of the Cannes International Film Festival, respectively. Fortunately, I had the chance to present LEE Chang-dong's *Peppermint Candy* that same year. In the past, Korean cinema was little more than the poor cousin





of Asian films, unlike the Hong Kong noir films or Japanese horror films that were de rigueur at the time. Out of a sense of responsibility, I put a lot of effort into creating excitement around Korean films to publicize them abroad. Recently, I have been focusing on expanding the market for Korean films. Before, I thought only of publicizing and selling Korean films but now I pay attention to stable distribution and profit management. Overseas buyers value Korean films for their unpredictable stories and variety. This is something we should not forget.

Are there any genres that are hard to sell in overseas markets?

Although *Masquerade* and *The Face Reader* are box-office hits in Korea, Korean period films do not click in foreign markets. It is difficult for orthodox Korean historical

dramas to find success abroad. Furthermore, overseas buyers have no interest in Korean historical comedies. Historical films with action, thriller or erotic elements have slightly more potential overseas. It is hard to market comedies with their ample dialogue filled with curses and difficult dialects. Wide cultural gaps make it almost impossible to deliver Korean humor to foreign audiences through subtitles. *My Wife Is a Gangster* was a special case. The comedy became successful due to its obvious concept. The setting derived humor from a woman ruling over a man and a man supporting the woman. In addition, it boasted attractive visuals.

What are Finecut's success strategies?

We value relationships. Of course this strategy also has a shortcoming as some buyers only want us to sell films to them. Then we must work with the buyer to only

sell our films to that country. Once it took a long time to recover a relationship with a buyer after signing a contract with another company. (laughs) It is most important for us to make them trust us. We strive to show our sincerity for them by assuring them that "We work for you. We do not want you to lose your money." False enthusiasm can be easily detected. (laughs)

What is your personal favorite genre?

I like horror and psychological films. I have enjoyed films that stimulate all five senses such as *Suspiria* (1977), *Carrie* (1976) and *The Omen* (1976) ever since I was young. It felt good when I was able to relax as I would leave the screening of such films. (Laughs) From an artistic perspective, I like films which 'tap the brain.' When such films really capture me, I get completely immersed in them. Films that have made me feel as if I've been 'played' by them, in a manner of speaking. All of LEE Chang-dong films have affected me this way.

What is the most unforgettable moment in your 13 years of overseas sales?

I premiered PARK Chan-wook's *Old Boy* in the now-defunct Milano Film Market in 2003. After hearing the news, buyers crowded the market even though it was before the release of the film in Korea and its invitation to the Cannes International Film Festival. But during the screening of the film, some spectators came out of the room, took several steps, took deep breaths and went back in. They repeated this several times. Out of a sense of curiosity, I asked them why. "This is a feverish, overwhelming film that makes it hard to breathe," they said. I saw some buyers talking about the film in front of the theater for a long time after the screening. At the time, I was confident that the film would become a smash hit. (laughs) ㄹ

By TAE Sang-joon • Photo By SON Hong-joo



Korean Film Guide to **BIFF 2013**

Every year, the theaters of Busan and the beaches of Haeundae fill up with film fans and professionals from near and far. They've come for parties, business or food and hail from all sorts of backgrounds, but one thing brings them all together: love of cinema. With 301 films from 70 countries screening this year, the Busan International Film Festival (BIFF) is the Mecca of film in the far east. For its 18th edition, BIFF is expanding its focus on Asian cinema, with a Bhutanese opening film (*Vara: A Blessing*) and a program of films from lesser known Asian countries 'Unknown New Wave Central Asian Cinema.' A large swath of exciting new cinema from established auteurs and fresh new talents from around the world fill up the program's many section but, just as in previous years, the big draw at BIFF is the wealth of brand new Korean films. Over the next few pages, you can read about the many new gems of Korean cinema that will be seen for the first time in Busan.

Hottest Korean Films in Panorama & Vision

 BIFF Korean Cinema Today

Although final figures have yet to be collected, it seems that Korean cinema may renew its market share record this year. Nevertheless, does such an outstanding result indicate an elevation in quality for Korean cinema? It may be too early to give a final verdict but the forecast seems positive when you look into the Korean Cinema Today section of the Busan International Film Festival 2013, where you will be able to find several new and talented directors.



There are two separate divisions for Korean Cinema Today: Panorama dedicated to the paramount films of the year, and Vision, a selection for notable new independent feature films. Having caused a sensation with films like *The King of Pigs* and *Jiseul* previously, the Vision category once again teems with talented rookie directors. What's interesting is that most of these films will try to communicate with audiences through specific genres. Works like *Intruders*, *Guardian*, *Thuy* and *HAN Gong-ju*, for example, can largely be grouped as mystery thrillers. Also invited to this year's Toronto International Film Festival, *Intruders* is about a murder in an isolated lodge near a small rural village where a man is unknowingly thrown into danger, while *Guardian* tells the story of a father whose child is kidnapped and his dilemma when the kidnapper offers to return his child if he is willing to kidnap another one instead. Set in a rural village similar to *Intruders*, a Vietnamese woman marries into Korea in *Thuy* and her neighbors grow anxious when she starts asking questions as she investigates the reason for her husband's death. High school girl HAN Gong-ju moves to a new school after an accident in *HAN Gong-ju* and although the girl tries to adjust to her new life, things that happened in the past keeps her from moving on. All four films tell a unique story but utilize a grammar of mystery to bind the audience and keep them engaged until the very end.

Meanwhile, *Dynamite Man* is a low budget action film worthy of note. The story is about brothers who take revenge after a brutal event. It features short but effective action scenes alternating with longer, philosophical dialogue. Having participated in the Concorso Cineasti del presente section at this year's Locarno International Film Festival, *The Stone* is another film that can be categorized as action, about a young man who plays baduk, or Korean chess, and his interactions with a mob boss. The boss regrets his life as a criminal and advises the boy who spends all day playing baduk to become a professional player and not live a life as an amateur like himself. In a way, the piece resembles

the US film *Donnie Brasco* (1997). One of the films that has tried the hardest to present itself as a genre film must be the comedy *The King of Jokgu*. The protagonist returns to college after serving in the military and kicks off a trend in jokgu (or foot valleyball). In addition, the film's cartoon-like settings and characters lend an interesting feel, reminiscent of Japan's masters of youth films like those of YAGUCHI Shinobu or YAMASHITA Nobuhiro.

Then there is *Shuttlecock* and *Godsend*, both made by female directors, and *Mot* by SEO Ho-bin, three films that are outside the boundaries of any specific genre. Among these, the director of *Godsend* is a former member of KIM Ki-duk's directing crew who made the film based on a screenplay written by KIM Ki-duk himself. In *Shuttlecock*, a boy starts on a journey to find his step sister who disappeared with their parent's inheritance, while *Mot* tells a story of an unfortunate accident from high school days that continues to haunt the victims years later. While the Vision category is filled up with independent films by emerging directors, the Panorama section is all about the must-see Korean films of the year that the public is eager to watch.

There will be two films by HONG Sangsoo: *Nobody's Daughter Haewon* and *Our Sunhi*. The former competed in the Berlin International Film Festival and the latter was screened at the Locarno International Film Festival, where it won the Silver Leopard award for Best Director. HONG has been speeding up his pace recently, producing two to three films each year. Apparently he has already finished his next film with

What's interesting is that most of these films will try to communicate with audiences through specific genres.



Moebius

the Japanese actor KASE Ryo even ahead of *Our Sunhi*'s premiere in Korea. This director's work is always similar yet still different each time. There's a heroine in both *Nobody's Daughter Haewon* and *Our Sunhi* but Haewon's position as a daughter is central to *Nobody's Daughter Haewon* while Sunhi, at the center of *Our Sunhi*, is an independent woman involved with three men.

Another director who used to make movies faster than HONG is KIM Ki-duk. KIM revisited the Venice International Film Festival with *Moebius* this year following on from *Pieta* from the year before. *Moebius* was rated twice as a restricted film by the Korea Media Rating Board (KMRB) and it will be presented at BIFF following cuts amounting to two and a half minutes. Its depiction of incest was one of the major reasons for its restricted rating but in fact *Moebius* handles the subject in a very abstract and conceptual way. Through the unique fantasy of cutting off or attaching male genitals, KIM observes the human being with a fresh eye. Among other Panorama selections is *Rough Play*, from a screenplay by KIM Ki-duk and directed by SHIN Yeon-shick, who also directed *Fair Love* (2010) and *The Russian Novel*. Another film made from KIM's screenplay in a similar style was *Rough Cut* (2008) but SHIN has made sure to lessen KIM's colors and replace them with his own.

Among other talks of the town are the directing debuts of two major actors. PARK Joong-hoon from *Two Cops* (1993) and *Nowhere to Hide* (1999) is one of the two, as he is presenting *Top Star*, a film about how a man who used to be a manager rises to become a top star only to fall back down. Then there is HA Jung-woo, the hero of *The Berlin File* and *The Terror; LIVE* - both to be screened at this year's BIFF - returning this time with his director's debut *Fasten Your Seatbelt*. It's a comedy about the commotion that happens aboard an airplane

which is carrying a big shot Korean star. The plane fails to make an emergency landing during a typhoon. An endless flow of dialogue and outrageous situations induce a bounty of laughter.

The Fake is YEUN Sang-ho's second feature animation following the successful *The King of Pigs*. Already a hot movie that has been invited to Toronto International Film Festival, Fantastic Fest and the Sitges Film Festival, *The Fake* is a realistic animation that bluntly bores into social issues just like *The King of Pigs*. RYOO Seung-wan's *The Berlin File* and KIM Sung-su's *Genome Hazard* are notable genre films and there will also be the opportunity to see new films by leading directors, namely LEE Jang-ho's *God's Eye View* and JANG Hyun-soo's *Twisted Daddy*.

A total of 14 films are awaiting the audience in the Panorama category, including *Another Family*, based on a true story of patients who developed leukemia after working at the Samsung semiconductor factory, *My Boy*, a new film by JEON Kyu-hwan, who was awarded the Queer Lion at the Venice Film Festival for *The Weight*, and *If You Were Me 6*, an omnibus series commissioned by the National Human Rights Commission and directed by compelling indie directors including PARK Jung-bum, SHIN A-ga, LEE Sang-cheol and MIN Yong-keun. 📌

By NAM Dong-cheol, BIFF Programmer

In Gala Presentations & Open Cinema



The X

Two Korean movies will be screened in this year's Gala Presentations: KIM Jee-woon's *The X* and BONG Joon-ho's *Snowpiercer*. *The X* is a short film specially produced for CGV's new screening format 'ScreenX' and the Busan International Film Festival will set the stage

for its world premiere. This new technology projects the image not only to the front but also to both sides of the theater, a system designed to deliver new audiovisual pleasures distinct from those of 3D or IMAX. Despite the fame of the actors starring in *Snowpiercer*, the film has been presented in only a handful of international film festivals so far. As a film that received much attention from around the world this year, it will be a meaningful piece for audiences who are visiting from overseas. Open Cinema, to be held at Busan Cinema Center's outdoor theater, will also present two Korean films. There were several action thrillers that were successful at the box office this year, including *Cold Eyes* and *The Terror; LIVE*, which both sold more than five million tickets a piece in Korea. They were applauded by critics for their refreshing ideas and effective presentation while remaining true to the genre.



10 Minutes

LEE Yong-seung



BIFF New Currents



Filmmaker LEE Yong-seung explained how inexperienced youth can be exploited and alienated in Korean society through his previous work

Richard, the Elite University Student from London (2010). His next film and first feature *10 Minutes*, made as a graduation piece for the Graduate School of Cinematic Content at Dankook University, also takes into account the insecure status of youth.

Horchan is a rookie in the real world who dreams of becoming a TV producer, but sets his ambitions on the side for the time being to take care of his family when he starts

working as an intern at a public institution. The director of his division carefully observes Horchan as he goes about his work with impressive cleverness and efficiency, and expresses his desire to hire him as a full-time employee, at which point Horchan chooses reality over his dream. Unfortunately, he is perplexed when the director ends up choosing someone else for the full-time position. Accordingly, *10 Minutes* tells how mere beginners are unfairly treated in the workplace. "Does it seem like I have had a full-time job? After I graduated from university, I had a part-time job for two years at the Korean Film Archive. Of course I've never experienced anything like what happens in my film. I just think that what happens at the workplace in the film can happen to anyone" states LEE Yong-seung.

The filmmaker explains, "Irregular workers such as Horchan and full-time workers are all just humans struggling to survive in a jungle called the 'workplace.'" He also adds that "The company that I used to work for had the upper hand in a contract relationship. During an open tender, my company would take a high-handed position and demand something of the bidding company by the next day. I guess it made me feel that people were being looked at and judged every ten minutes. Such an experience inspired me to recreate a realistic account of life at the workplace broken down by these ten minutes, and the complicated food chain there where position permits irresponsible words to be thrown out and power abused without much conscience. In particular, the scene when the director offers the same position to Horchan once again frankly exposes the sad reality of youth today as they have no choice but to contemplate the same injustice committed onto them."

Following his previous work, LEE Yong-seung presents another film that reveals the social reality of today's youth generation which makes one wonder why he is particularly interested in the social drama genre. "The social climate in my previous and current works is reflective of what is happening in Korean society in general. It wasn't an intentional decision for me to make social dramas one after the other, but I guess I am interested in stories that deal with and contemplate the social atmosphere of today." After completing a production schedule of just 14 shooting days, the film will have its premiere at this year's Busan International Film Festival. 📌

By KIM Seong-hoon





Pascha

AHN Sun-kyoung



BIFF New Currents



Their age difference is 23. Joseph, the man, is 17 years old while the woman, Ga-eul is 40. The man, a school dropout, is unemployed, while the woman is a

screenplay writer. They have to make a living working on part time jobs. They are in love and currently living together, though it seems all too obvious that life will not be so kind to them. AHN Sun-kyoung, the director of *Pascha*, explains why she established her two characters in such a way: "When

I first thought of the title, 'Pascha', I asked myself how can one overcome a desperate situation?" "If I set the age of the women as 40 and the man as 17, it would make it hard for people to ignore. And if the woman were to become pregnant, it could make matters even worse."

Their age difference is not a regular situation, but Ga-eul and Joseph's life is no different from that of any other couple. They eat together, worry about how they will get on, care for and sleep with each other. "But when Ga-eul gets an abortion, not by choice, but through someone else's will, I wanted to pose the question 'is this something that has to go that far?'" adds the director. As the

director mentions, for this couple, love is a series of hardships. Ga-eul's father belittles Joseph's love by saying, "What you wanted was a mother" while Joseph's older sister insults Ga-eul with a hateful e-mail that says, "You're crazy. We had to put Joseph, who wants to marry you, into a mental institution." Regardless, Joseph and Ga-eul's love is strong as they refuse to give up and hold on to one another.

AHN Sun-kyoung also seems to share the sincere feelings of the couple when she made *Pascha*, "The script for *Pascha* was written two years ago but failed to get any funding. We had to make the decision to go into production on a ten-day film shoot with a very small crew. Through this experience, I realized I had to continue making films like this. Nevertheless, *Pascha* is a film that helped me at a time of personal despair to hang on to my dream of making films." Likewise, with great effort, the filmmaker was able to complete her second work following her first feature *A Blind River* (2009). Since she changed her career to film after spending some time in the Theatre Troupe Georipae, she directed the *Phantom Sonata* (2007) and *A Blind River*, and is now working on another script, like Joseph and Ga-eul who plough ahead against all the odds. KIM So-hee, who gives an impressive performance as Ga-eul, is a star actress in theater and a member of the Theatre Troupe Georipae. ❏

By KIM Seong-hoon



CHOI Jin-seong has presented social satire on the absurdities of Korean society through a number of different genres including documentary

(*The World Cup of Their Own*, 2002; *Jam DocuGangJung*, 2011), shorts (*Hitchhiking*, 2004) and experimental film (*Lee-Sang's Strange Reversible Reaction*, 2011). He also worked on the feature documentary *I AM: SMTOWN LIVE WORLD TOUR in Madison Square Garden*, produced by CJ Entertainment, which covered a team of seven and a total of 32 artists from Korea's largest K-Pop star management agency, SM Entertainment, including musicians such as Girls' Generation and Shinee. This documentary was released in various countries around Asia including Japan, Singapore, Taiwan, Indonesia, Thailand, Hong Kong and Malaysia.

Steel Cold Winter (produced and distributed by CJ Entertainment), which will be introduced for the first time in this year's New Currents section at BIFF, is the first feature-length fiction film from CHOI Jin-seong, who has been freely maneuvering his career as a filmmaker in both the independent and commercial film scenes. When he was asked how he felt about showcasing his first feature film, he stated, "I don't really know. It just feels like I have finished another film."

Steel Cold Winter is a cruel coming-of-age tale of romance about Yoon-su who transfers to another school in the country after his friend commits suicide and encounters a series of strange events when he comes across the mysterious girl Hae-won. In a way "this film is about when the 'cycle of crime and violence,' whereby sins committed by adults are passed over to young kids like Yoon-su and Hae-won, meets social problems."

CHOI uses various visual contrasts of day

vs. night, white snow vs. red blood, the raw texture of blood and the darkness that comes during a total eclipse of the moon, to express the weight of the line between life and death. The continuous chain of symbolic mechanisms that appear in the film make it seem like a 'fable' or 'child's tale' rather than a realistic tale of romance. The director also comments, "I never intentionally thought of making this film either realistic or fable-like, but I did want to make the film have a fantasy-like sensibility."

CHOI Jin-seong, who has taken great interest in social issues for quite some time, uses foot-and-mouth disease as an important motif for his film. As the foot-and-mouth disease spreads in Yoon-su and Hae-won's village, a considerable number of pigs are forced to

be buried alive. However, the filmmaker explains, "I am not trying to talk about the foot-and-mouth disease itself, but thought it would be interesting to use this disease as a key mechanism to explain the main idea" which is the 'cycle of violence' mentioned earlier.

Nevertheless, *Steel Cold Winter* is an attractive story of romance in itself as Yoon-su and Hae-won become close and learn about each other's secrets. In particular, the scene where the two are skating on ice against the background of snow-covered mountains is breathtaking. This story of teenage romance will be released in local theaters in November after its premier at the Busan International Film Festival. ❏

By KIM Seong-hoon



Steel Cold Winter

CHOI Jin-seong



BIFF New Currents


 BIFF Star

HA Jung-woo

Jack of All Trades

One of the most notable stars of this year's Busan International Film Festival (BIFF) is HA Jung-woo. While invited as an actor to Panorama Section of Korean Cinema Today for *The Berlin File*, he is also invited to the same section as the director of the film *Fasten Your Seatbelt*. Other films in the same section include HONG Sangsoo's *Our Sunhi* and KIM Ki-duk's *Moebius*. It is quite an unusual case for HA Jung-woo, who has worked with HONG Sangsoo on *Like You Know It All* (2009) and with KIM Ki-duk on *Time* (2006) and *Breath* (2007), to stand alongside the likes of these directors as a film director himself. BIFF programmers state their reason for the selection to be "the film's commercial qualities and director HA Jung-woo's talent as a filmmaker." Furthermore, *The Terror: LIVE*, which he starred in and which sold over five million tickets at the domestic box office, will be screened in the Open Cinema Section bringing the total of HA Jung-woo's films to be showcased during this year's festival to three.

As one can see, HA Jung-woo's time has definitely come. Since his debut in 2002, he has sustained an extremely prolific career, performing in more than 20 films which have received both critical and popular acclaim and earning him a reputation as an 'actor whom you can count on.' The first film to put him on the map was *The Unforgiven* (2005) directed by YOON Jong-bin. This film was invited to the Cannes Film Festival's 'Un Certain Regard' Section in 2006 and gave him the opportunity to prove to the public that he was consummate actor. Soon, his performance in a hit TV drama shot him to stardom, yet

he subsequently chose to work with KIM Ki-duk on two of the filmmaker's low-budget art house films, *Time* (2006) and *Breath* (2007), as a means to expand his horizons as an actor. The film in which his potential became most clear was filmmaker NA Hong-jin's *The Chaser* (2008). This film, which claimed 5.13 million in admissions, advanced new prospects for Korean-style action thrillers, but more importantly secured HA Jung-woo, with impressive performance as a psychopathic serial killer, as an actor with star quality and acting talent. He collaborated with NA Hong-jin once again on the action thriller *The*

Yellow Sea (2010) and became a household name in the action thriller genre. In 2009, he starred as a ski jumping player, given away at birth to the U.S. in filmmaker KIM Yong-hwa's sports film *Take Off*, which claimed over eight million in admissions (currently the 14th highest grossing Korean film of all time) and earned him the stature of a bankable star as well. The fact that he stars in an average of three films per year gives him the opportunity to work in various genres including melodrama, comedy and human drama. However, if there is an image that has best represented him as an actor, it is the bold and masculine image he has projected through the action thrillers he has starred in. The gang boss he played in *Nameless Gangster: Rules of the Time* (2011), in which he collaborated again with YOON Jong-bin of the *The Unforgiven*, and the North Korean spy he played in *The Berlin File* directed by RYOO Seung-wan, are some of the notable works that demonstrate HA Jung-woo's most defining character on screen. With the success of his most recent work, filmmaker KIM Byung-woo's *The Terror: LIVE* in which he plays a TV anchorman facing a terrorist situation, this actor who is now known to have the 'Midas touch' has teamed up again with YOON Jong-bin on the filmmaker's upcoming action period piece *KUNDO: Age of the Rampant* which is currently in production.





It seems you shaved your head and gained a deep tan because of *KUNDO: Age of the Rampant*. How far are you into production? The film shoot has been slightly delayed because of the rain. I believe it will run until October. Working on this film has been so much fun. This is because quite a number of the actors I worked with in YOON Jong-bin's *Nameless Gangster: Rules of the Time* are also in this film. This film deals with a gang of thieves who stole for the people at a time when the nobility's exploitative wrongdoings were at their worst. I play Dolmuchi who lived as a butcher until he joins a gang of chivalrous robbers or you might say, Robin Hoods. I guarantee it's a film you shouldn't miss. You seem to enjoy working with first time filmmakers and challenging projects, however, it must have been difficult to decide working on *The Terror, LIVE*. Everything was a drawback for deciding to do this film. The uncertainty of working

with a first time filmmaker and the quality of computer graphics that corresponded well with the flow of the script were all subjects of concern for me. Nevertheless, my instincts told me that if the film could maintain a speedy pace, then there definitely were points where the audience would respond.

The TV anchorman YOON Young-hwa in *The Terror, LIVE* gradually loses himself as he is threatened by the terrorist on live TV. How did you intend to express this character?

Instead of establishing some kind of fixed character, I focused on showing the two sides of YOON Young-hwa. When he was on air, he presented himself as a typical white collar man, but when the 'on air' lights went off, I wanted to express an uninhibited man who is no stranger to coarse language.

In most of the scenes that the terrorist appears in, we acknowledge his presence through his voice. In the studio, it's almost a one man show you pull off as YOON Young-hwa battles the terrorist. How was this done?

You can consider this as a film with 21 chapters. While five cameras were rolling at the same time, each chapter was shot in a one-scene-one-cut fashion as if we were in a theater play. We maintained a shooting schedule of five hours per day, five shooting days per week during a course of four weeks. The main issue for me was mastering the script before each shoot. I had an incredible amount of dialogue to memorize and considering the nature of a TV anchorman, I had to deliver my lines with speed. In order to focus, I rented a place near the set and stayed there for a month. I rehearsed alone each night before the film shoot as if I were practicing for a theater play.

What was the most difficult thing about acting in this film?

I made a request to the director to continue shooting without any interruptions. But each take became more painful. Since there weren't any reactions to respond to, I often found myself feeling quite embarrassed. To make matters worse, as I had to deliver TV

anchorman lines, I constantly struggled with the pronunciation as well as the fast pacing. The challenge was to deliver all those lines with considerable speed.

You are known for being meticulous in your work. The director of *The Terror, LIVE*, KIM Byung-woo, also said he was amazed by how prepared you were when you came on set.

I guess my personality makes it difficult for me to go over things easily. If I just slack off because things are not working the way I want them to, then the audience notices this. It's too late if I do things on the set. I feel more comfortable double-checking things over and over again. It was the same for me when I was in the director's seat. I made my *Fasten Your Seatbelt* cast go through hard training each day for two month before the film shoot. As a result, my producers were impressed with their performances. It's because they had enough practice.

You often work on several films at the same time like you did while you were working on *The Terror, LIVE*. What are your criteria for choosing a project? In addition, you are also fairly active as a painter; I imagine you have had no time to paint during this period.

I didn't have time to paint a single piece of work during this time. The film overlapped with the marketing schedule of *The Berlin File* and went into production as soon as I finished shooting *Fasten Your Seatbelt*, so I only had time during the weekends to edit *Fasten Your Seatbelt*. I often read scripts while exercising on the treadmill, but had to stop because I was so fascinated with the script of *The Terror, LIVE*. Fortunately, the schedule for YOON Jong-bin's *KUNDO: Age of the Rampant* was pushed back, making it possible for me to perform in it.

How would you describe *Fasten Your Seatbelt*?

It's a film about everything going haywire when an aircraft, with a big Korean actor on board is in danger of crashing. As I am a big Woody Allen fan, I tried to replicate his comedy.

I assume your experience as a director gave you new insights on your profession as an actor.

“ I guess the films that I want to see and what I want to do are different. When I participate as an actor, I usually choose projects I've never done before. ”

When a filmmaker's directions were rather vague on set, I would always wonder why that was so. But after directing a film myself, I could see that there are areas that are difficult to fully understand as a director. Sometimes, it was the actor(s) I had to rely on. I became determined to become that kind of actor. As *The Terror, LIVE* was the debut film of director KIM Byung-woo and being placed in the position of being a debuting filmmaker myself, I could relate to him in many ways such as the anxieties along with the difficulties of dealing with uncontrollable situations. I became more comfortable with myself and more understanding. (laughs) Furthermore, it was a lot of fun to direct while acting. I especially enjoyed the process of making things my own way.

I assume you discovered your own style as a film director through the film you made. *Fasten Your Seatbelt* was made on a shoestring budget of KRW 590 million (approx. USD 590,000) and had a schedule of 21 shooting days. It was possible because I am a quick decision-maker. The reason why the film shoot did not drag on was because I forced the cast to go through intense training. (laughs) We got together to practice five days a week for two months, as if we were

preparing for a theater play.

You have announced the title and your role as the main character of your upcoming directorial project *Chronicle of a Blood Merchant*, which you are aiming to put into production by February next year.

I wasn't arrogant to ask if I could direct the film. (laughs) I was already cast for it and it was the production company that asked me to direct. I always thought it would be impossible for me to direct such a large-scale film before I reached forty, but when I actually received the offer, my heart started pounding like crazy. It felt like an incredibly challenging opportunity that I shouldn't back down from.

***Chronicle of a Blood Merchant* is based on an original story by the Chinese writer, YU Hua. How are you planning to adapt this story for the screen?**

The script, in which the background has been changed to Korea, is finished and the era has been switched to a time right after the end of the Korean War. It tells the story of XU Sanguan who moves to a village and gets married there. I want to make a film that recalls the concentration camps in Roman Polanski's *The Pianist* (2002) and tells a story with both tears and laughter as in Roberto

Benini's *Life is Beautiful* (1997). I lowered the age of the original character XU Sanguan in the original story to be late-30s so it would be a bit easier for me to create the character. The main issue is to move the audience without destroying the essence of the original story. I really want to maintain the unique cheekiness and humor in author YU Hua's writing style.

You mentioned you wanted to become like actors such as Al Pacino and Robert De Niro. What is the difference between choosing a project as an actor and as a film director?

I guess the films that I want to see and what I want to do are different. When I participate as an actor, I usually choose projects I've never done before. My choice is based on the cinematic uniqueness of a film project that is essentially cinematic. The reason why I often work with first time filmmakers is because it is another challenge for me. I don't really mind what genre it is. But when I am working as a film director, I prefer human dramas or human comedies.

You've worked with quite a number of directors. Have any of them influenced you in terms of directing a film?

I've been influenced by RYOO Seung-wan's detailed execution on set, YOON Jong-bin's hit-and-run type of humor, NA Hong-jin's editing speed and sense of rhythm and KIM Yong-hwa's actor-directing style and leadership on set. Being in the director's seat, I realized that all the filmmakers I worked with are my teachers whom I now see in a different light. (laughs) 📌

By LEE Hwa-jung • Photo By OH Kye-ohk





Scenery

Korean Documentaries & Shorts



BIFF Wide Angle

The 'Wide Angle' section, consisting of independent documentaries and animations, presents a rich collection of stories from various countries. Of particular note are the Korean documentaries which will be introduced during the Busan International Film Festival, which are diverse in both subject matter and trend. From labor, redevelopment, the North and South Korean division to Korean history, the films showcased in this section will

attempt to reach out to the audience by covering a wide range of subjects spanning contemporary issues and past dilemmas which have never been dealt with or recovered from by using different viewpoints and approaches to address them on a deeper level.



Gureombi - The Wind is Blowing

Documentary Competition

In the 'Documentary Competition' category, a total of five Korean films will be screened. CHO Sung-bong, who was invited to the 2nd BIFF with his 1996 film *Red Hunt*, dealing with the truth about the April 3rd Jeju Uprising, returns to the festival 16 years later with *Gureombi - The Wind is Blowing* chronicling the protest against the construction of a deep water naval base in Jeju's Gangjeong Village. *Gureombi - The Wind is Blowing*, completed with the help of the BIFF Asian Network of Documentary (AND) NEXT Fund, is an intense but composed two-year documentation of the

brehtaking scenery and residents of the Gangjeong Village. KIM Mi-re's fourth feature documentary *Sanda* explores the dynamics of the relationship between labor and survival through the life of four middle-aged workers at one of the Korea's largest information and communications conglomerates, KT. This filmmaker, who has consistently examined labor issues from daily wage workers (*Nogada*, 2005) to irregular female workers (*Stayed Out Overnight*, 2009), presents a frank portrait of laborers bravely struggling to survive with pride and dignity after being slapped with payback assignments in their workplace when they refused to accept 'recommended retirement' *Dream House by the Border* follows the journey to a border village between North and South Korea, the only remaining divided nation on earth. A Korean-French coproduction, *Dream House by the Border*, directed by KIM Lyang, is set in Chulwon, which borders the Southern Limit Line where civilian access is limited. Through the various images of the village and the stories from their inhabitants, the painful past of Korea's modern history comes to life. JUNG Yoon-suk's *Non-Fiction Diary* 're-documents' various social cases that rocked the nation at certain times in history but have been forgotten by taking a closer look at issues of labor, redevelopment, national division and Korea's history. The last title, *Bringing Tibet Home*, is an international coproduction collaboration between India, the U.S. and Korea, directed by Tibetan filmmaker Tenzin Tsetan CHOKLAY, which follows the artist and filmmaker on a project that takes him to the land of numerous Tibetans who fled their hometowns to avoid the Chinese government's oppression and to bring them native soil from their own country, Tibet.

Documentary Showcase

The 'Documentary Showcase' category also has a lineup of five outstanding Korean documentary works. *Ongoing Smile* is Iranian filmmaker Mohsen Makhmalbaf's production

documentary on former BIFF festival director KIM Dong-ho's first short film *Jury*. Makhmalbaf, who has a cameo appearance in *Jury*, warmly unveils the past and present of KIM Dong-ho whose career evolved from a government official to film festival director and now filmmaker. Since their first encounter in 2007, Mohsen Makhmalbaf and KIM Dong-ho have developed a deep friendship. Makhmalbaf has consistently visited BIFF, including in 2007 when he participated as the Asia Film Academy Dean. *Scenery* is the first documentary project from ZHANG Lu, well known for his previous works such as *Dooman River* (2010) and *Desert Dream* (2007). *Scenery*, which was first showcased at the Jeonju International Film Festival, serenely observes immigrant workers living in Korea through the eyes of a foreigner. In addition, there are some youth-oriented documentary works that will add a little more spunk into the lineup with their colorful subject matter and style. LEE Chul-ha, who directed the commercial feature *Love Me Not* (2008), presents a tale of people healing their pains of growing up in a multicultural family with music in *Hello?! Orchestra*. Violinist Richard Yongjae O'Neil, who overcame the



Bringing Tibet Home

discrimination he experienced growing up in a multicultural family, stars in the film that tells his own life story. LEE Hong-ki's *Splendid by Sad Days* overlaps with the breathtaking scenery of Sooncheon Bay in the Southern Jeolla province by chronicling the life of a woman. LEE Ho-jae, who is also a music video director, introduces his lively autobiographic self-confessional documentary *Lazy Hitchhikers' Tour de Europe*, which trails a group of four self-proclaimed 'surplus humans' who set off on a backpacking trip to Europe without any money. ❏

By TAE Sang-joon

Safe and More Korean Shorts



A total of 14 films are selected as contestants in the Korean short film competition. This year, there are several delightful pieces that will bring a smile to the audience such as *Daytime Moon*, *Picture You*, *One Day*, *Sprout*, *I Am a Bullet* and *The Child who Draws an Octopus*. Among those, *I Am a Bullet* and *The Child who Draws an Octopus* are animations and performances by child actors are prominent in *Picture You* and *Sprout*. *Daytime Moon* and *One Day* will offer cathartic and well-made romantic comedy. Many of the competing films are about women, including *The Three Islands*, *A*

Woman Under the Influence, *Midnight Delivery*, *Welcome to Australia*, *Villa Triste*, and *No Shadow*. *A Woman Under the Influence* is a film directed by the actress CHOO Sang-mi, and *No Shadow* and *The Three Islands* are about women who have to work in bars. In addition there is *Smile*, a film on the life of the elderly, and *In the Summer* about a boy and a girl. *Safe* by MOON Byoung-gon, which was honored with the Short Film Palme d'Or at this year's Cannes Film Festival, as well as *Jury* by BIFF's Honorary Festival Director KIM Dong-ho, will also be screened in the Short Film Showcase.

By NAM Dong-cheol, BIFF Programmer

IM Kwon-taek PARK Chul-soo



BIFF Retrospectives

Busan International Film Festival this year casts a special light on the world renowned Korean Master IM Kwon-taek and an "eternal movie youth," the late PARK Chul-soo.



Seung-wan, JUNG Ji-woo, KIM Tae-yong, HONG Sangsoo, LEE Yoon-ki, and LEE Chang-dong, who have either worked with him or learned from his works, as well as leading actors and actresses like AHN Sung-ki and KANG Sooyeon, will meet and talk with audiences about the great auteur's cinematic vision and achievements. In addition, renowned film scholars and critics – DAI Jin-hua (Professor, Peking University), David E. James (Professor, University of Southern California) and Jean-Michel Frodon (French Film Critic) will each lead a lecture on the topic of IM Kwon-taek's film works.

'PARK Chul-soo Special Commemoration: Eternal Movie Youth' has been designed to commemorate the late PARK Chul-soo, who passed away on the 19th of February in a car accident, which tragically ended a career spanning over three decades.



He made his film debut in 1978 with the family comedy *Captain of the Alley* and subsequently found success both in TV and film. Once he chose the independent path in the 1990s, he presented his signature works, namely, commercial films with his specific auteurist perspective. Five of his films from the full spectrum of his career will be screened to commemorate him, including his Best Artistic Contribution Award winner at the Montreal Film Festival *Farewell My Darling* (1996), *Three-Oh-One*, *Three-Oh-Two* (1995), featuring PANG Eun-jin and HWANG Cine, which earned him worldwide recognition, and distinguished commercial films with his distinct style, such as *Stray Dog* (1982) and *Mother* (1985). Finally, his last work *Green Chair 2013 - Love Conceptually* will also be screened. ¶

By TAE Sang-joon

With the theme of "Fly High, Run Far: The Making of Korean Master IM Kwon-taek," the Korean Cinema Retrospective at BIFF 2013 will present 70 or so pieces from the great auteur's entire oeuvre of 101 films. IM, who began his career with *Farewell Duman River* in 1962, is still active, with his latest work, *Hanji*, having been released in 2011. It will be one of the very rare opportunities for audiences to meet his whole collection (save for lost or badly damaged films), including *Mandara* (1981) featuring AHN Sung-ki and CHON Moosong, which was invited to the Berlin Film Festival competition that year, and early commercial films such as *A Wife Turned to Stone* (1963), *Eagle of the Plains* (1969) and *Snowing on Grudge Street* (a.k.a. *Snow Falls on the Bloody Street*, 1971), to name a few. In addition, his arthouse movies like *The Surrogate Womb* (1986), which KANG Sooyeon won the Best Actress Award at the Venice Film Festival for, *Seopyeonje* (1993) with attracted 1.03 million viewers nationwide (a record at the time), and his Cannes Film Festival Best Director winner *Chihwaseon* (2001). Furthermore, *Seize the Precious Sword* (1972), known as the best of his early action movies, will be screened for the first time at BIFF following its digital restoration by the Korean Film Archive (KOFA). IM's cinematic world will be witnessed outside the screen as well during BIFF 2013. Several directors from younger generations such as KIM Hong-joon, OH Seung-wook, BONG Joon-ho, RYOO

The Dinner

KIM Dong-hyun



BIFF Closing Film

KIM Dong-hyun's first feature *A Shark* (2007) presented a fantasy through a lucky encounter and the healing that occurred as a result, despite the fact that the film's reality was far from beautiful. The filmmaker's short film *A Starving Day*, which was made before *A Shark* and received the Grand Prize at the 2004 Seoul Independent Film Festival, was also made in a realistic mode until one of its character later enters a fantasy in a dream.



Unlike *A Shark*, which used fantasy to express reality, the filmmaker's second feature *Hello, Stranger* (2009) told its tale about the coincidences felt in reality and the way in which the main characters awaited their chance for a miracle. In fact, the film resembles *A Shark* in many ways. However, filmmaker KIM Dong-hyun's latest work and third feature *The Dinner*, which was selected as the closing film for this year's Busan International Film Festival (BIFF) sets itself apart from its predecessors such as *A Starving Day*, *A Shark* and *Hello, Stranger*, as a realistic family drama that delicately examines the trivial behavior and words of its characters.

The Dinner features a family. The eldest son has lost his job and is now working at a chauffeur service. There he meets his younger brother who drifts into the same profession after he quits studying for the Civil Service Examination. His younger sister, who works at a bank, is a single mother currently raising her only son. The parents of the three siblings take care of their grandson as their divorced daughter leaves the house for work every day. For the struggling parents, it isn't easy to ask their children for more money although they are in dire need. While struggling with hard life, the family slowly falls

apart. The second son, who had been working as a chauffeur, gets involved in a fight with a client which leads to a tragic accident. The older brother rushes to the scene to resolve things on the same day as his mother's birthday. The father, who was eating her birthday soup without much thought, suddenly leaves the house only to come back with a hamburger, something his wife has never had the chance to eat before. To make matters worse, their ailing daughter suffers from a heart disease since having an ugly divorce lawsuit against her ex-husband. Now, the ex-husband comes to their house to claim parental rights on his son. The characters in *The Dinner* reflect the ordinary families that each of us are familiar with. When small mistakes repeatedly occur, there come small and large ruptures that eventually develop into the disintegration of the family. KIM Dong-hyun captures the details of such a family tragedy through his delicate observation of each character's behavior and dialogue. Due to that observation and his meticulous directorial style, the film induces a sense of compassion towards the family's ongoing misfortune. As you watch the film, all you want is for the family to enjoy a full dinner in peace. ¶

By KIM Seong-hoon



KOFIC Industry Forum

The Korean Film Council (KOFIC) will host the KOFIC Industry Forum during the Asian Film Market in order to boost international co-productions and distribution. The KOFIC Industry Forum includes seminars to find the various financing avenues to support Korean-Chinese co-production, and to discuss strategies for dealing with evolving film distribution in the new media era, as well as a presentation of currently in progress international co-production projects. In addition to seminars, the KOFIC Industry Forum will provide a great opportunity to meet the potential international co-production projects supported by KOFIC.

Seminars & Presentations

Leading professionals from Asia, Europe and the US will seek ways to boost co-production and distribution, as well as discussing current trends in the film business. In addition to seminars, presentations of major international co-production projects will be made.

Date Monday, October 7 - Tuesday, October 8
Venue Event Hall, BEXCO Exhibition Hall 1



Julien Ezanno GUO Yan



YANG Buting CHOI Pyeung-ho

Korean-Chinese Co-Production and Financing Plan

Date 10:30 - 12:30, Monday, October 7

This session will provide the opportunity to forecast the effect of the Korean-Chinese Film Co-Production Agreement that is expected to be signed this year. Reviewing the cases of Eurimages, the Council of Europe fund for co-production, discussions will be held to foster financial cooperation between the two countries.

Moderator Jonathan H. KIM President, Hanmac Culture Corporation.

Keynote Speakers Julien Ezanno Head of International Co-Production, CNC / CHOI Pyeung-ho President of Global Investment Division, Union Investment Partners / YANG Buting Board Chairman, National Film Capital Management



CHOI Yong-bae YU Dong Jonathan H. KIM YOU Jeong-hun

Panelists YU Dong CEO, Bona Film Group / GUO Yan Senior Vice Manager, Beijing Galloping Horse Film / YOU Jeong-hun CEO, Showbox/Mediaplex Inc. / CHOI Yong-bae CEO, Chunggeoraham Film Inc.

Film Distribution Strategies Through Digital-Online Platform

Date 13:30 - 15:30, Tuesday, October 8

The methods of distribution have changed in the new media era through mobiles, internet, IPTV, etc. Leading professionals from China, the US and Korea will discuss how this transition is taking place in their countries, as well as the outlook and strategies of application for various future platforms in order to increase profit margins for film content.

Moderator KIM Tae-jin Executive Managing Director, Kolon-iFortress.

Panelists LI Yi Director of Content Acquisition, Youku Tudou Inc. / Keyvan Peymani Head of Digital Strategy Division, ICM Partners / Sean LEE Team Leader of Content Strategic Investment, KT Media Hub / HUH Yoo-shim Business Development Lead, Google Korea

Presentation of Global Co-Production Projects

Date 16:00 - 18:00, Tuesday, October 8

Presentations will be made to introduce highly anticipated Asian co-production projects which are currently in progress

Meeting with the Korean Film Industry

Meetings with the 12 international co-production projects will be held within the framework of the Asian Film Market, with the support of KOFIC. KOFIC supports potential Korean projects that aim to co-produce with China, Japan, the US and Europe in various ways including with Treatment Mentoring, Scenario Doctoring in the countries of co-production, as well as facilitating business meetings. The 12 projects were carefully chosen among selections of the KOFIC-affiliated organization 'Film Business Center' in Beijing, and KOFIC's international co-production supporting program 'Biz-Matching Support'.

Date 10:00-19:00, Monday-Wednesday, October 7-9
Venue Multi Meeting Zone, BEXCO Exhibition Hall 1

Presentation of Global Co-Production Projects

Title	Company	Producer	Director
Phone	JASH MEDIA Group Mirovision Inc, Toilet Pictures	Scott Einbinder	AHN Byung-ki
Temple Stay	CJ Entertainment, 1492 Pictures, JK Film	Steven NAM	JK YOON
Love & Lingerie	CJ E&M China, Purple Cats	LEE Hong-dae	TBD

*Individual meetings will be held for one hour after the presentation in Multi Meeting Zone located next to APM Info Desk.

Co-Production Projects

① 96.5

LEE Jang-ho Director

Captain JEON Jeryong and his crew of twenty aboard the deep-sea fishing vessel Gwangmyung 87. As they return with a full load of fish, they encounter a drifting ship. What follows is a fateful encounter between Captain JEON and the 96.5 people on a Vietnamese lifeboat who have only the vaguest hope of rescue. Captain JEON decides to rescue 96 people, including an unborn child, despite both his company threatening to fire him if he allows them on board and political pressure from the Korean government declining the survivors' entrance into Korea.

② Amour

LEE Eun-kyung Producer

A Japanese novelist, who is an eternally young beauty, has published several bestsellers. Her novels are all inseparable from her own life's loves and break ups. She is a successful writer who constantly finds herself in the middle of controversy due to the shocking material and descriptions of sex found in her books. But her self-centred attitude towards writing forces her closest friends and family to turn their backs on her. Meanwhile, she is offered an exchange opportunity with a professor from a university in Korea. Considering it a good chance to write her latest piece in an unfamiliar land she spontaneously accepts the offer. A young and tall Korean man in his twenties, a teaching assistant at the Korean department in the University, waits for her at the airport. He has an intellectual appearance yet seems impetuous at the same time. She is immediately attracted to his childlike pureness and the warm gaze that she catches during their very first encounter.

③ Fantasia

JANG Kun-jae Director, Producer

1st part. Director JANG Kun-jae visits Gojo city in the Nara Prefecture to shoot a new film. Gojo city is a desolate place that has experienced an exodus of its youth. Director JANG interviews numerous inhabitants as he discovers the town. Meanwhile, he encounters a middle-aged man. This man tells JANG a love story about him and a Korean woman who looked just like his first love.
2nd part. The stories that JANG collects from Gojo city will be reborn as a feature film in the second half.

④ Finland Papa

Andy YOON Producer

After a funeral service for Yuri's grandmother, her only family member, Yuri gets a job in the Café Finland Papa located in the woods and is comforted by the family that runs the café. But it turns out that none of the family's members are related by blood. The

mysterious café's owner established the family relationship among the staff, who each play the father, mother, son and daughter, and are compensated when they play their roles well. The café's staff are all from unhappy families just like Yuri and pretending to be family members simply to get paid but are soon healed through the act of taking on these roles. Who is the café owner who plans all this?

⑤ Gahiwon

HAM Sung-won Producer

Friends since childhood, Aksim, Sukran and Seungwoon are very excited as they head to the same university in Beijing. Because the university administration made a mistake and failed to arrange dormitory rooms for them, they set off to find a private boardinghouse. They come across Gahiwon, which is located within an hour's journey of Beijing. Gahiwon still has the traditional Chinese architecture of bygone times and three more students are also living there. As time passes one resident after another disappears and they learn Gahiwon's secret from someone who has lived there for a long time. Secret soul marriages between the living and the dead are taking place in the basement. And the sacrifices

for this disturbing ceremony are its very residents! Aksim, Sukran and Seungwoon decide to flee but soon realize it will not be easy to escape from their horrible reality.

⑥ Love Train

YOO Sae-kyu Producer

Zang Tzui and Lui Dumin meet on the same train headed from Beijing to Kunming. Zang Tzui had made up her mind to end her life. Lui Dumin falls in love with Tzui at first sight and believes they are meant to be together. Why does this handsome man appear at the very moment that the desperate broken-hearted girl has made up her mind to put an end to her life? She feels confused about why he has entered her life at so late a stage. Nevertheless, she commits to follow through with her first plan. Meanwhile, Dumin does everything to get her attention and to win her love without knowing of her suicidal intentions. All too soon, the train arrives in Kunming and the two youths depart without opening their hearts. Small events that they shared on the train leave them with laughs and tears. Their brief encounter grows into love. But how will their love continue to grow?

⑦ Morning Call

KOH Young-jo Executive Producer

Panbing, one of China's best game programmers, has been recruited by a Korean game company. She proves herself at work with her outstanding performance but has one weakness: she often oversleeps in the morning. Various tools and numerous alarms do nothing to help her get up on time and she is marked as late on the staff time sheet day after day. Taehyun lives with his mother and does everything he can to make money. As he has a habit of waking up at four o'clock every morning, he gets a part-time job making morning calls. Meanwhile, Taehyun meets Panbing one day on a no. 77 bus and falls in love at first sight but doesn't dare

talk to her, feeling unworthy of her beauty and impressive occupation. One month later, Taehyun finds Panbing's name in the morning call customer's list and recalls Changseok's promise to use a secret of how to win the heart of a girl if Taehyun ever managed to find the one. Taehyun follows Changseok's advice and sets about winning over Panbing's heart one day at a time...

⑧ Second Twenty

PARK Heung-sik Director

A female ophthalmologist who just had her second twentieth (fortieth) birthday and a male director who is nearing his fifties happen to meet on an airplane and have a short holiday together. The couple used to be very passionate lovers when they were young. On the trip they reminisce about their past and indulge in each other's bodies. The couple travel to Italy and look back on the past from the eighties and nineties. They finally come to understand that their breaking-up came about from a misunderstanding despite their mutual love. The couple are also given the chance to see into each other's hearts and they realize that both are hiding pain within. Back in Seoul, after spending this short dreamlike time together, they come to realize that they have to face a cold reality that seems to offer no consolation.

⑨ Shanghai Vampire

PARK Kwan-su Producer

In the early twentieth century, a group of powerful European vampires embark in an exotic foreign concession in Shanghai as they seek the blood of a person rumored to be the descendent of mythical animals (the Azure Dragon, the Vermillion Bird, the White Tiger and the Turtle Snake). A Chinese Kung fu master, who is unaware that he is a descendent of these mythical beasts, takes on the vampires to save the woman that he loves in a fight to the death.

⑩ Shoot the Sun

KIM Tai-sik Director

A man takes pills to put an end to his life. Instead of succeeding in his intention he is caught in time. He goes back to time jumping into the vivid memory of happier times with his lover from the past that he has so wished to keep. He wants to stay there with her but it isn't possible. A story of a man who has an unforgettable memory and who wishes to keep it in his heart.

⑪ Story of Lao

JANG So-jung Producer

In a temple in Laos and a city in the woods of Luang Prabang, two monkey tribes live separately. A Wild-Monkey tribe of closed-off and adventurous monkeys dwells in the jungle by Eagle Hill and the Temple-Monkey tribe lives in a temple near the humans. Lao is the son of Simon, a leader of the Wild-Monkey tribe. One day, the Temple-Monkey tribe invades the Wild-Monkey tribe's territory and the second-in-command of their tribe, Sean, kills Simon and kicks Lao out of the jungle. Struggling to live alone in the tough jungle, Lao eventually manages to sneak into the nesting grounds of the Temple-Monkey tribe that was once his enemy. Lao's adventure and challenge begins and leads him on to his destiny!

⑫ Swan Man

JANG Gwang-hoon Producer

Wien and his young daughter LEE treat a group of hurt and abandoned swans. Now they set off on an epic journey to assist them in their move to their winter nest in Mongolia. A life-changing adventure into the grandness of nature and challenges await Wien, LEE and the young swan Pip. The film will show extraordinary challenges and a mysterious adventure in which people communicate with nature. ❏



An Affair To Remember

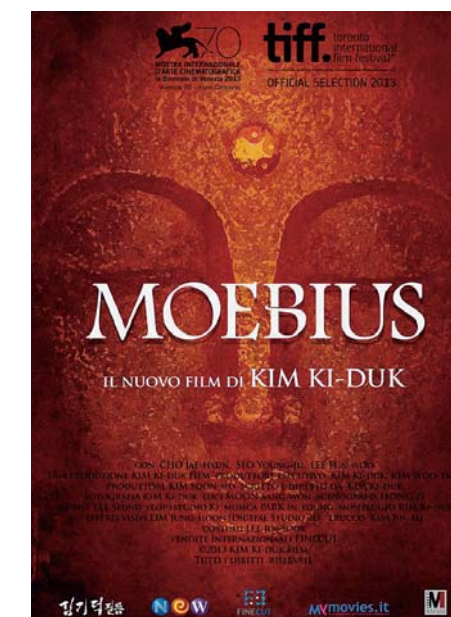
KIM Ki-duk and the Venice International Film Festival

Five titles out of the nineteen directed so far by KIM Ki-duk premiered at the Venice International Film Festival: *The Isle* (2000 - 57th Venice Film Festival Competition), *Address Unknown* (2001 - 58th VFF Competition), *3-Iron* (2004 - 61st VFF Competition), *Pieta* (2012 - 69th VFF Competition) and *Moebius* (2013 - 70th VFF Out of Competition). The special relationship between KIM Ki-duk and Venice has been confirmed by the exceptional reception of his films and the prestigious awards he has received. *3-Iron* was awarded the Silver Lion while *Pieta*, which marked the return of KIM Ki-duk to Venice after an eight-year hiatus, was awarded the Golden Lion, the first one in the history of Korean cinema.

“ Yet, KIM’s films engage the audience with such intensity that even the most provoking images turn into a visual experience to be shared, discussed and remembered. ”

Many Venice festivalgoers vividly recall some of the most intense screenings in the recent history of the festival: the shocking *The Isle*, the touching *3-Iron* and the absorbing *Pieta*. Viewers fainting at a festival screening are not a frequent occurrence, yet it happened during one of the screenings of *The Isle*, stimulating additional comments for the controversial presentation of KIM Ki-duk’s fourth work. Still largely unknown to the Italian audience, KIM Ki-duk’s first entry to the Venice competition was poignantly defined as a ‘tinderbox-film’, a space in which the audience enters, unaware of the danger it could encounter, in which the (cinematic) conventions are always ready to ignite and to let something new and unexpected emerge out of the ruins⁹. Its silent scenes of torn bodies, cuts and scars took audiences and critics by surprise and marked an unforgettable visual experience. Equally, although concerning a different range of emotions, a festival premiere does not usually end with the audience rushing towards the director as it occurred with *3-Iron*. The proximity and love expressed by the film’s protagonists appeared contagious and a crowd with watery eyes surrounded KIM as if to literally embrace him, thereby replicating the swift and silent moves of the characters in the film. Finally, *Pieta*, which plunged the audience into its violent universe of rust and metal, of avidity and vengeance,

absorbed the viewers in a desperate cry for love and compassion. Thereby, a special intensity seems to be generated by KIM Ki-duk’s screenings regardless of the subject and the kind of emotions provoked by each of his films. Audience reactions are unpredictable and a recipe for a good festival screening (happily!) does not exist. Yet, KIM’s films engage the audience with such intensity that even the most provoking images - from *The Isle* to the most recent *Moebius* - turn into a visual experience to be shared, discussed and



remembered. *Moebius* is certainly a special case, not only because it came just one year after the Golden Lion but also because of the rumours about its shocking contents which preceded its Venice premiere. Expectations were mixed but, once again, KIM managed to surprise the audience with a thought-provoking work that does not fit in with any category, yet involves and even ‘amuses the viewer with its abstract *miser-en-scène*, its solemn music and its enthralling irony’.⁹ In fact, all the titles screened in Venice seem to have marked a turning point in KIM Ki-duk’s career. *The Isle* has been often defined as the peak in KIM’s early phase whereas *Address Unknown* is where he moves away from basic human relations to engage with broader subjects. Individuals there are seen as part of a social context and are forced to deal with the social and psychological effects of contemporary global capitalism.⁹ This concern returns in *Pieta*, in which the mercy and compassion of the title is approached not only as a way to purify the twisted morality of its protagonists but also as universal values in opposition to the emphasis that contemporary societies put on economic values. In the twelve years that separated *Address Unknown* and *Pieta*, KIM Ki-duk continued to experiment with film language. When considering retrospectively the critical praise of the films which premiered in Venice, KIM Ki-duk’s ability to reinvent his



own cinema while maintaining the focus on the basic needs of human life emerge as the most recurrent comment. KIM has incessantly tackled human beings' need to love and to communicate of as well as their struggle for survival while approaching them from many different angles. He has also shown an incessant will to explore the potential of the visual medium. Such an exploration has been particularly welcomed by Venice festival audiences even when pushed to extremes as in the case of *3-Iron*, which deals with the impossible task of making someone 'invisible' for the reason of love. Weightless bodies float in enclosed spaces and while silence increases 'the audience is taken on an empathic dialogue of the senses'.¹ Even the recent *Moebius*, with its absence of dialogue and controversial

topics approached by intertwining drama, horror, comedy and the grotesque can be seen as KIM Ki-duk's latest experiment. Once again, this work shows how KIM has often taken some risk and preferred to be thought provoking and extreme rather than accommodating the expectations of a globalized film market. The fortune of KIM's festival screenings have also echoed with general audiences, in particular in the early years of the twenty-

first century, which saw a series of Korean titles successfully released in Italian theatres. *3-Iron* did extremely well in its theatrical release following the earlier release of *Spring, Summer, Fall, Winter And Spring* (both titles were distributed by Mikado). More recently, *Pieta* (distributed by Good Films) and *Moebius* (distributed by Movies Inspired) also received theatrical distribution, although the economic crisis, which has seriously affected the entire Italian distribution system, has significantly reduced the space for Asian cinema.

Despite the current market constraints that regrettably limit the circulation of any non-mainstream and non-Hollywood titles, Kim Ki-duk's films are still counted among the most appreciated Asian films released in Italy. *3-Iron* and *Spring, Summer, Fall, Winter And Spring*, in particular, contributed to the fostering of interest towards Korean and Asian cultures. The understanding of human life as part of a broader understanding of nature, with its emphasis on cyclical elements, the painful clashes between the pace and pressure of contemporary societies and universal human needs are recurring features in KIM's work. They manage to articulate a dialogue which embraces a universal humanistic perspective and cuts across cultural differences. ²

By Elena Pollacchi



Elena Pollacchi
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Save the Green Planet Director Comes Back with *Hwayi: A Monster Boy*

JANG Joon-hwan Returns

1) Giuseppe Zucco, 'L'isola, il cinema-polveriera di Kim Ki-duk' [*The Isle*, Kim Ki-duk's tinderbox-cinema], <http://minimaetmoralia.wordpress.com/2010/03/14/!%E2%80%99isola-il-cinema-polveriera-di-kim-ki-duk/> [retrieved 20.09.2013]. 2) Gianluca Arnone, 'Moebius', *La rivista del cinematografo*, 03.09.2013, http://www.cinematografo.it/recensioni/moebius/00026138_Moebius.html [retrieved 20.09.2013]. 3) Chuck Kleinhans, 'Dog Eat Dog: Neo-imperialism in Kim Ki-duk's *Address Unknown*', *Visual Anthropology*, vol. 22/2-3, 2009: 189-199. 4) Emanuele Di Nicola, *Gli Spietati*, 'Iron-3', http://www.spietati.it/z_scheda_dett_film.asp?idFilm=743 [retrieved 20.09.2013]

How did he manage to discipline the talent we saw in his debut feature for so long? The public attention surrounding *Hwayi: A Monster Boy* is largely due to the fact that this is the first feature film in a decade for filmmaker JANG Joon-hwan since his 2003 debut *Save the Green Planet*. Over the course of the past ten years, *Save the Green Planet* has increased its status as a 'cult movie' in the truest sense of the word within the Korean film industry.

To briefly recall this science fiction film, it told the story of Byung-gu, who is convinced that planet earth is endangered by aliens. He kidnaps KANG Manshik, the CEO of a chemical company. Although the police and a number of people treat Byung-gu's claims as outlandish and see him only as a mere kidnapper, he refuses to abandon his convictions and stubbornly tortures Mr. KANG to get him to reveal the alien conspiracy. Through the conflict between Mr. KANG, who has nothing but money and power, and Byung-gu, who has nothing but the will to fight for what he believes in, *Save the Green Planet* freely navigated through different genres that spanned comedy and science fiction to thriller and melodrama, in a real setting where a minority with capital and power rules the majority, even manipulating public opinion. The film was made on a budget of KRW 3 billion (USD 2.8 million), a hefty amount considering the time it was made in. The results were miserable at the box office, yet the film earned JANG Joon-hwan a reputation as a filmmaker of unique imagination. Acclaim for *Save the Green Planet* was not limited to Korea as the film went on to a more international arena which included an award for Best Director at the 25th Moscow International Film Festival, an award for Best Picture at the Brussels International Festival of Fantastic Film, and a showcase at the Toronto International Film Festival's Midnight Madness section. Furthermore, the film was seen by a larger international fan base when the UK-based distribution company specializing in genre and independent titles, Tartan Films, released *Save the Green Planet* on DVD through its "Asian Extreme" label in

2005. Likewise, for domestic and international fans who have anxiously awaited his next film, JANG Joon-hwan's return is definitely good news. He has kept himself busy in the interim by directing the short film *Hair* in 2004, and another work for the omnibus project *Camellia* in 2010 as well as working on a sequel to *Tazza: The High Rollers*, which was eventually cancelled. It took him a decade to come back with his latest feature, and *Korean Cinema Today* met with JANG, who is awaiting the release of his new film *Hwayi: A Monster Boy* (*Hwayi*).

It has been 10 years since you made *Save the Green Planet*. How and why did you get to work on *Hwayi*?

The original script of *Hwayi* was great. The story was powerful and there were many interesting episodes in the script. It was

something that you could read easily through at once without stopping. It even seemed commercially appealing, with all the genre traits. But I felt like something was missing, something important that was already there but I couldn't find. Some kind of core that drags me deeper into it, even though it can be painful, you know. So I thought for a month or so about whether I should do this or not, and decided to give it a try.

So the fact that something wasn't there, the missing link, became a starting point?

You can say that. I felt like whatever the core is, it should be there already. I worked on it for about ten months, and then this A-ha! moment came: Right, what I'm going to talk about in *Hwayi* is that I don't know about this subject. I mean, it's quite difficult to actually understand such darkness



in humans. It's not something we easily experience in our daily lives. It is a tough story, but is also attractive because of that. Something that, if you dig deep enough, you can strike a vein of ore.

What was your basic approach to *Hwayi* and how was it different from *Save the Green Planet*?

I thought a lot about what the basic nature of this film should be like. Is it a horror film? We do have some scenes that resemble horror, including the opening. Because this film is about a boy's horror, among many other things: a boy who lives through his horror and fear to grow up, which makes it a coming-of-age film as well. I thought it would be more interesting to mix different genre traits as such. Of course, it was not easy to walk this thin line, juggling with different genres and tones. When I was working on *Save the Green Planet*, everything was pretty clear in my mind. I was very confident and that seemed right. But with *Hwayi*, it was like walking on a tightrope. I was eager and uncertain at the same time to deal with something very deep and hard to grasp. So I let things remain more open, and discussed

with and listened to my staff and actors, to their own interpretations of the story and characters, which was a different experience from *Save the Green Planet*.

For those who loved *Save the Green Planet*, your move towards *Hwayi* may seem somewhat unexpected as the film is much darker.

I've felt like, if I get deeper and deeper into that 'dark force' of the film, I can reach some kind of core which is as hot as the earth's core. Dig until the end and you will reach something hot inside, that was how I approached *Hwayi* and what I expected from the experience.

How was working with the two actors who played *Hwayi* and *Suk-tae*, the largest axis of the discord in *Hwayi*?

KIM Yun-seok is a very talented person. KIM has an eye for the beautiful, probably because he has many experiences other than acting, having worked as a director and staff member. KIM and I agree that Seok-tae has something special and is an extraordinary character. We exchanged opinions about the key points of the film, such as how to express

the character. That is to say, we worked as if we were partners. It was a tough challenge to cast actors and actresses for the film. In particular, *Hwayi* is a young person who looks gentle but is tough inside. But YEO Jin-gu is a very powerful actor: YEO is a mentally and physically healthy actor. So, YEO was able to go the distance. I am very grateful to YEO for that.

Unexpected humor and SF-based fantasy were among the major characteristics of your previous films.

Those are indeed some of the things that fascinate me. (laugh) There is barely any of those elements this time though, well, except for a couple of times towards the end, where the audience may feel confused whether to laugh or cry. So yes, I do have some of those characteristics in this film. Not as much as in *Save the Green Planet*, though.

***Hwayi* deals with a story which is much more down to earth, indeed. So you had little room for such elements this time, I guess?**

I do love those codes, but I have had a totally different attitude at *Hwayi*. I am not such a logical or academic person, so it is hard for me to put it in a coherent manner, but let me put it this way: I guess each story has its own way. If you insist on your way, that story does not necessarily get better because it already has its own way. Also, if you go for the style and form too hard, the content, I mean the story, kind of disappears. I could sense it right away. *Hwayi* is very heavy and classic in a way, so it's important to find the right form to fit this, as opposed to just forcing the story. That's how I felt from the first moment that I read the story. The approach had to be totally different than in my previous works. Those who enjoyed my previous works may find it disappointing, but they can instead find a thick aroma of, say, black coffee, and I hope they may enjoy it too.



“ I’ve felt like, if I get deeper and deeper into that ‘dark force’ of the film, I can reach some kind of core which is as hot as the earth’s core. ”

Were there any influential works that you felt had a similar approach or question to *Hwayi*?

There may be many such films, but I don’t have a specific one to name. Roughly speaking, *Hwayi* sometimes feels like Greek myths, Shakespeare plays or *The Godfather*. Very universal and deep, even though some may have different standards of depth. The film feels very heavy. Some parts are like parts of plays. Its horror parts reminded me a bit of those in Hitchcock films.

You made the short film *Hair and Love for Sale* inserted in *Carmellia*, the closing film of BIFF 2010, but this is your first feature in 10 years, which is a very long time.

Where should I start? Even before *Save the Green Planet*, I developed a special taste in a strange melange, like, when you put, for example, pine cones in fried food and come up with something strange and funny, but real nice. I wanted to be that kind of chef. I presented a little bit of such taste in *Save the Green Planet*, and they were like, if you cut it down a little, you’ll be the owner of a great restaurant! Why would you want to add weird herbs and stuff? (laugh) But that difference, that gap between me and the world around me explain a lot about the last 10 years, I guess. Of course you can make a simple but great dish, like a wonderful and delicious salad, but I would want to boil it for three days, and see what it’s like (laugh) It seems as though I wanted to cook with the ingredients that are already thoroughly cooked. That’s why it took me so long, I guess. You may ask why. Why do I want to cook it so long and as a result destroy the natural taste of the ingredient? (laugh) It’s totally like the Korean cuisine. Kept for long, fermented and smelly. But at the same time, I found such taste fascinating. It was great fun. People may wonder if I really have to ferment kimchi for as long as three years but I was curious and excited to find out what final product such fermented ingredients

may bring. In fact, that’s what gives me the strength to go on. I guess it was hard for me to work with such differences and that’s why it took so long.

That reminds me of your long-fermented project *Fart Man*, which you have had in your mind since the 1990s.

Oh, *Fart Man* is a dream project I’ve always wanted to realize someday. It is about a boy who is born with a gift he never wanted: farting big and often. It has elements of a superhero film as well as those of a coming-of-age film. I heard *Inception* was such project to Christopher Nolan, something that he dreamed of for a long time, but could do only after making *The Dark Knight* first. I’m not sure yet if I can make it happen like Nolan did, but if it does, *Fart Man* will be the ultimate sci-fi fantasy yet rooted deeply in our real lives. (laugh)

Have you considered trying low budget, independent way of filmmaking?



Well, I started *Save the Green Planet* as a low-budget film in the beginning. Most of the events in the film took place in a basement and I thought that wouldn’t cost much to shoot in a set. But you know how it turned out to be. The thing is, if I imagine something and try to realize it for a film, the cost easily gets higher.

***Save the Green Planet* introduced you to overseas audiences.**

Yes, I made *Save the “Green Planet”* and that makes me “global”. (laugh) In fact, I was

surprised to see that some foreign audiences liked the film despite the cultural differences. I was happy to think that my film worked regardless of nationality. So I really appreciate the foreign audience support for the film. I would like to thank foreign audiences who still remember me, if any. But don’t expect too much. (laughs). *Hwayi* is different from *Save the Green Planet*. Of course, I will be very happy if domestic and foreign movie fans enjoy my new film.

What do you think about taking on joint international projects or working with overseas studios? It was said that you may pull together with Fox International.

If conditions permit, I am willing to do so. In the case of Fox International, they make investments in local films for local markets. So, the nature of Fox International’s projects is somewhat different. If I am given such a chance and there is no big pressure for realities, I may work with them.

By HWANG Hei-rim • Photo By OH Kye-ohk



Hwayi: A Monster Boy

Hwayi: A Monster Boy strays quite far from *Save the Green Planet* yet digs deeper into the theme of ‘coming of age.’ From the start, the film follows the crime of a group of criminals headed by Suk-tae (played by KIM Yun-seok). The cold-blooded ruthlessness they display for the sake of money is typical for the opening of a caper movie. Perhaps JANG Joon-hwan is trying to outwit a ‘certain group’ of fans who have been waiting for the sequel to *Save the Green Planet* for the past ten years as he quickly sifts through genre conventions. In other words, independent of any critique of the film, the opening sequence to *Hwayi: A Monster Boy* clearly reads as the filmmaker’s desire to reach out to a new audience. Nevertheless, the extraordinary circumstances of Hwayi (played by YEO Jin-gu), who has five criminals as fathers, generates curiosity as well as assumptions concerning the boy’s dark past. Without any knowledge of his life before he joined his group of fathers, he adapts to the one he is in, even

permitting himself to be drawn into a crime scene by his most intimidating father Suk-tae. For the way that it pursues a hidden truth and at the same time being a boy’s coming of age story, *Hwayi: A Monster Boy* is reminiscent of *Save the Green Planet*. However, the terrifying presence of Suk-tae leads the film into another direction that deals with a special ‘father and son’ relationship but at the same time propels the film into the thriller action genre through the boy’s willpower to dig for the truth despite overwhelming obstacles. *Hwayi: A Monster Boy* recalls hard-boiled thrillers such as *Oldboy* (2003) and *The Chaser* (2008) while following the conventions of the ‘youth action stars in suits’ that we’ve seen recently in films like *The Man From Nowhere* (2010) and *Secretly Greatly* (2013). In other words, *Hwayi: A Monster Boy* may seem like a collage of impressive scenes from Korean films of the last decade during which the filmmaker was taking a long break. However, the clash between JANG Joon-hwan’s genre-oriented intentions to escape from the failure of *Save the Green Planet* and his desire to explore deeper into his unique theme enables the film to go beyond repeating the familiar and succeeds in creating fascinating results. *Hwayi: A Monster Boy* is clearly a new beginning for filmmaker JANG Joon-hwan.

By JU Sung-chul



Architecture 101



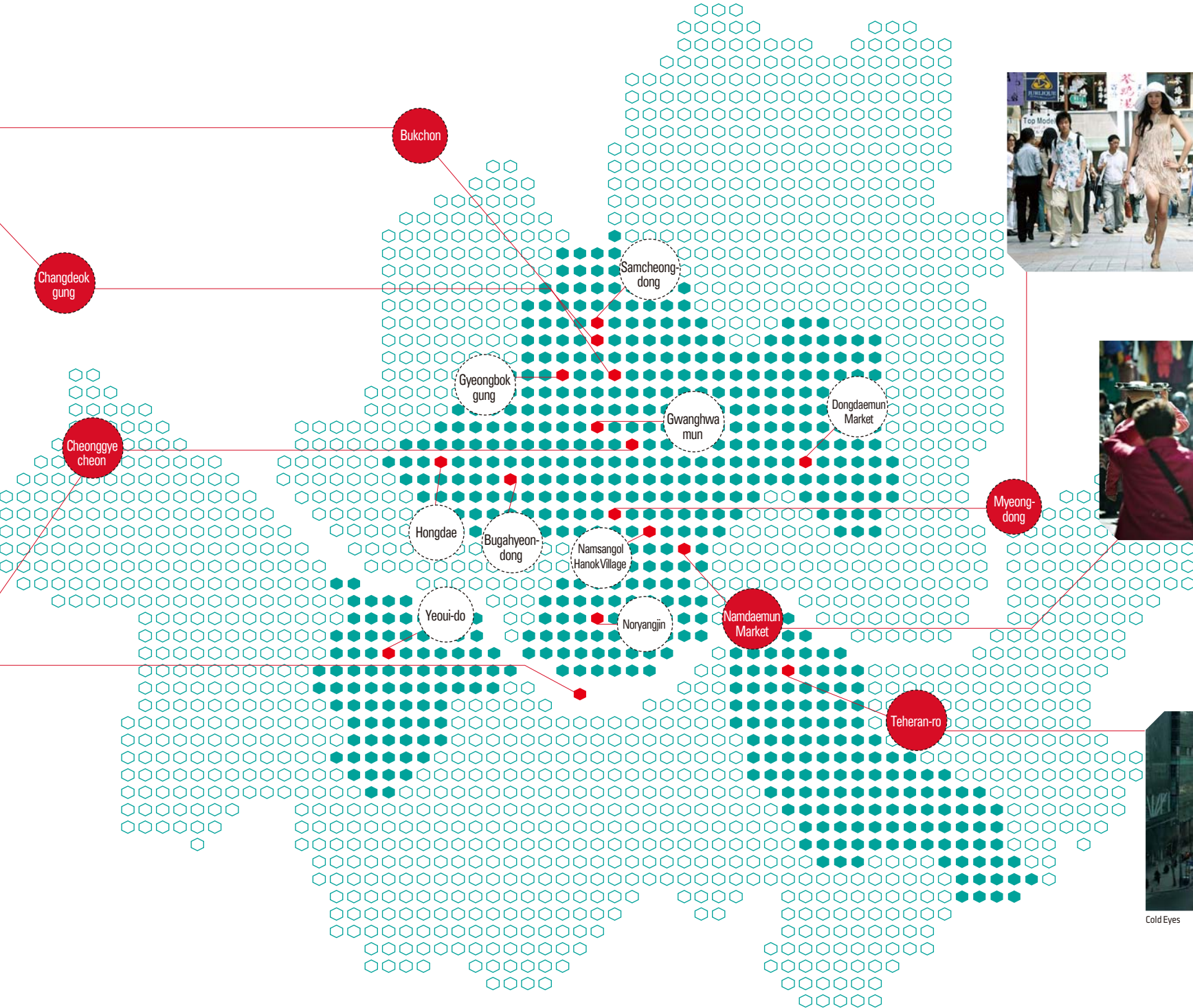
Chihwaseon



The Host



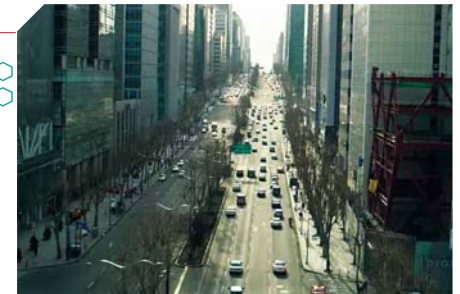
Woochi



200 Pounds Beauty



The Yellow Sea



Cold Eyes

Seoul Searching

Locations Korean Films Fell in Love With

From the magnificent Manhattan skyline to the sundrenched, palm treed boulevards of Beverly Hills, and the cobblestoned pathways that sprout from the banks of the Seine to the rain-beaten Victorian streets of London, there's no denying the lasting appeal of famous locations on film. Certain places are imbued with history, others with a certain way of life, if we can recognize what we see on screen,

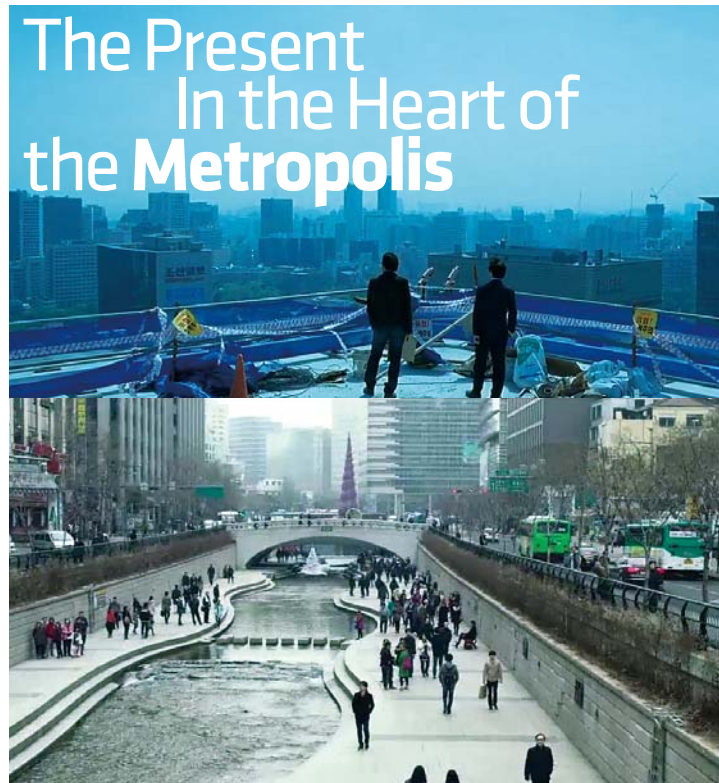
as we do certain major landmarks, we become more invested in what unfolds before us. However, while other places may seem less familiar to us, they can also fill us with an exotic sense of wonder. Ever since Bertolucci showed us the regal grandeur of Ancient China, or John Woo staged bullet ballets in the bustle of Hong Kong's streets and teahouses, we have been afforded ever deeper,

more tantalizing glimpses of the Orient on screen. Tokyo, with its fluorescent game rooms, and Thailand, with its tropical islands, have also entered our consciousness but one place has managed to remain beyond most peoples' ken. Not quite as well known to the West but no less impressive on the Asian continent is Seoul, the beating heart of Korea. Housing 10 million people in its city

district and almost 26 million citizens in its greater metropolitan area, few places on earth are called home by as many people. Hundreds of years of tumultuous history aligned with a rich cultural heritage have turned the capital of the Land of the Morning Calm into one of the most diverse urban sprawls on the planet. Korean cinema is noted and appreciated for its endless variety and part of the

reason why it is so difficult to pigeonhole are the similarly diverse locations it throws up on screen. When filming in a town that changes at every turn and whose strong influence can quickly mold the atmosphere of a feature, it's not so hard to succeed in offering your audience something new every time. With its dignified palaces and colorful markets, or its sinewy hillside

neighborhoods and its pulsing and potent nightlife, Seoul has just as much to offer as the world's other top metropolises. However, Seoul is a big place and its influence on screen is enormous, so join in the following pages for a tour of one of the world's most eclectic and exciting cinematic locations.



Sleek, modern skyscrapers and busy downtown roads are some of the landmarks of the Seoul metropolis. This global city is home to cutting edge high-tech industries, and a number of corporate headquarter buildings stand along the blood vessel-like streets and intercity highways. Such an infrastructure defines the scope of this urban community and serves as an effective setting for the personas and events in films taking place in 21st century Seoul. The skyscrapers in downtown Seoul may look fairly homogenous at first glance, but they in fact do evoke a sense of history and time. They are there to tell different stories and reveal various aspects of this metropolis. The Han River roughly divides the city into Gangbuk and Gangnam (literally meaning the north of the river and the south of the river), Gangbuk is the center of politics and media as well as traditional commerce, while Gangnam is the heart of global IT industries and modern investment banking in Korea. These two areas are each represented by Sejong-ro, connecting Gwanghwamun Square and the City Hall, and Teheran-ro, connecting the subway stations Samsung and Gangnam.

Gwanghwamun Square in *The Unjust*

At the top of an unfinished 33-story building with naked metal beams and barely dried cement, two desperate men are handling a secretive deal. Over the rooftop, stand the landmark buildings in

Gwanghwamun Square, including the Chosun Ilbo building and Government Complex-Seoul. These two characters are the police officer CHOI Cheol-gi (HWANG Jung-min) and CEO JANG Seok-ku (YOO Hae-jin) from *The Unjust* (RYOO Seung-wan, 2010). This location serves as an appropriate setting for a scene where political desire and financial greed are blended together along with the corrupt media. The building may look like an integral and homogenous entity, but in fact, every floor plays a different role within the structural hierarchy, not unlike reality.

There is hierarchy even within corruption and lust, which makes the apocalyptic narrative even bleaker. A treacherous and greedy attorney, police officer, chaebol and journalist work towards their own dark interests and risk everything for their unjust goals. Their lusts for power and money are equal in nature but the outputs differ from one individual to another, and the difference comes from the existing social order that they already belong to. From the rooftop to a café on the ground, they seem to be independent contenders with equal chances, but their social positions are already at play and give them different levels of agency, just like different floors with different heights in the same skyscraper. The hopeless fights among these players finally reveal the tragic hierarchy within them, and all this is effectively depicted in the setting of Gwanghwamun Square, surrounded by representative buildings of all the major sectors of Korean society.

Teheran-ro in *Cold Eyes*

Below the river, somewhat different industries and characters are on the move. *Cold Eyes* by KIM Byeong-seo and JOH Ui-seok (2013) presents a heartless loner looking over the world and orchestrating his crimes. The space of Gangnam is totally digitalized and owned by high-tech industries, and people there are floating like independent islands, armored with concrete walls of privacy and individualism. However, the seemingly impenetrable walls around individuals are assaulted by surveillance, both from private technology and public law enforcement. Digital technology seems to secure privacy, yet it is destroyed by the digital technology itself. This new landscape in the digital era finds an effective setting in Gangnam's Teheran-ro. Teheran-ro was named in the 70s when construction was one of the major growth industries in Korea. A great number of construction workers were sent to the Middle East, and to celebrate mutual collaboration between Korea and Saudi Arabia, these two countries exchanged street names. (Thus, there is a Seoul Street in Saudi Arabia)

Teheran-ro is a vast roadway with ten lanes altogether, which lies approximately four kilometers between the subway stations Samsung and Gangnam. Along this giant route, stand the skyscrapers of high-tech industries, major investment banks and patent offices. Individualism and modern buildings govern the area but at the same time, paradoxically, countless CCTVs are located both in the open and hidden, to watch people and invade their privacy 24/7. The CCTVs and a police surveillance team go after James (JUNG Woo-sung), the reckless criminal who precisely controls his organized crimes. Landmark buildings in Teheran-ro, including the Glass Tower, POSCO Building, Finance Center and Hana Bank, are seen from the rooftop of a tall building from James' perspective, who dictates the world with a silent glance and digital devices. The duel between him and the surveillance team is depicted vertically and horizontally along their different points of view, which stylishly showcase the Teheran-ro area.

Cheonggyecheon Area in *Oasis* and *Woochi*

On the eastern part of Gangbuk, a little off the downtown, a handicapped girl and her boyfriend are having a blast in the traffic-jammed Cheonggye Expressway. They are on their first date away from home. From the car that he has just 'borrowed' without permission from his brother's

body shop, music from the radio is being played at full blast, and with all the cars bumper to bumper filling the road, Jong-du (SEOL Kyung-gu) runs and spins with his dear "princess" (MOON Sorri) in his arms (*Oasis*, LEE Chang-dong, 2002). Along the route, Cheonggye apartments, Dongdaemun Pyeonghwa Market, many small factories and unplanned housings testify to the intense economic development and the underlying sufferings of laborers, which dates back to the 60s and 70s.

Cheonggyecheon was a little stream running through downtown Seoul, along which a slum was formed in postwar poverty. The houses were eliminated under President PARK Chung-hee's developmentalist economy in the 70s and the Cheonggye Expressway was built to facilitate industrialization. It is paradoxical that their pure love and rich fantasy in *Oasis* should take place on this highway, the symbol of poverty and hardships during industrialization. The couple's unforgettable date is also memorable for the audience, not least because it is the last scene of the Cheonggye Expressway in a film before its destruction in 2003.

The Cheonggye Expressway in *Oasis* has now been reborn as an artificial stream in downtown Seoul, becoming an arena for a fantasy-like duel between personas from the past (*Woochi*, CHOI Dong-hoon, 2009). In 2003, the highway was destroyed, and the restoration plan of the old Cheonggyecheon stream was put in motion, opening what had been hidden with concrete and cement for thirty something years, and finally turning it to the popular attraction that it is today. All this process symbolically shows the transformation and history of Seoul

from the past, and reminds us of the dream, despair and new hope of people in Seoul. When Woochi (GANG Dong-won) from the past comes to Seoul in the 21st century, he lands at exactly the same spot where Jong-du was having a date in *Oasis*. Woochi and his crew's ride to Dapsimni is along the same path as Jong-du's run, except the highway is gone. Woochi's last duel takes place along the restored Cheonggyecheon stream. This restoration has been controversial mainly due to the artificial aspect and environmental concern, but at the same time, it is among the most popular attractions in this area today. Perhaps it is the best setting for the modern Woochi story, where the past has been retouched into a modern frame. ㉑

By OH Eun-ha





Old Palaces Travelling Back to the Past

Old palaces in Seoul have served as relics of the past, but at the same time, as sites to remind us of the evolution and repetition of history. Among the five palaces that still exist today, Gyeongbokgung Palace (built in 1395) and Changdeokgung Palace (built in 1405) have been the most oft used shooting locations, partly due to their scales, beauty and historical significance.

Gyeongbokgung is the first palace that Taejo (1335~1408), the founding father of Joseon Dynasty (1392~1910), built when he chose Seoul as the capital of the new country. Thus Gyeongbokgung is full of the sense of the legacy and legitimacy of the early Joseon dynasty. Since Gyeongbokgung was among the major targets of destruction during foreign invasion, it was often set on fire, and the royal family had to move to other palaces during its restoration. Furthermore, as they felt insecure in Gyeongbokgung, the palace was left largely vacant except during the early Joseon period.

Changdeokgung Palace is where kings and queens actually resided, much longer than they did in Gyeongbokgung, thus it harbors the most traces of their actual lives. Especially since Suyangdaegun, most kings and their royal families are known to have stayed in Changdeokgung instead of in Gyeongbokgung. Today, while both palaces are loved and frequently visited by Seoulites and tourists, Gyeongbokgung is better known for its majestic solemnity and Changdeokgung is famous for its more detailed and decorative beauty.

The Joseon dynasty lasted almost 500 years, and had many different kings with different personalities. Suyangdaegun (1417 ~ 1468), Yeonsangun (1476~1506) and Gwanghaegun (1575 ~ 1641) are among the most famous, thus appearing in many works of art across different genres, from literature and drama to film, partly due to the tragic historical events they lived in. It is noteworthy that all their titles end in “gun,” meaning they were not as respected as other kings whose titles end in “jong” or “jo.” They either illegitimately took the throne, or were forcefully expelled from power. Their lives have been depicted in many artworks in the setting of the old palaces in Seoul.

Gyeongbokgung in *The Face Reader*

A very young king - no older than a schoolboy and a dangerous-looking man are playing Asian checkers. In an early scene in the Gyeongbokgung palace in HAN Jaerim's latest work *The Face Reader* (2013), the boy king Danjong looks nervous and frightened by the man, and this man seems like a cat playing with a mouse. This scene, which features the notorious Suyang as he is trying to find a chance to poison his young nephew, takes place in the Geunjeongjeon Hall of Gyeongbokgung. Geunjeongjeon is where the king would discuss governmental agendas with his officers. This scene was shot in a studio, but the structure and details are all from the original building. Geunjeongjeon is among the major buildings in Gyeongbokgung, and is located in the outer area.

Gyeongbokgung is better known for its majestic solemnity and Changdeokgung is famous for its more detailed and decorative beauty.

Other parts of Gyeongbokgung are also impressively shown in *The Face Reader*. In the midst of the historical bouleversement of a royal coup d'etat, a brilliant face reader, Nae-kyoung, a fictional character, is called upon to enter court politics. Despite his efforts and best intentions, he is finally sacrificed to the annals of history, and, following the tragic destiny of his own son, cries out in front of Gwanghwamun. Gwanghwamun is the main entrance of Gyeongbokgung, and Nae-kyoung's hopeless deal with Suyang to save his son's life at the expense of his own eyes takes place in view of the magnificent Gwanghwamun entrance. The beautiful landscape in Gyeongbokgung is also frequently on evidence in *The Face Reader*, for instance when Suyang is taking a walk with his crew to a pavilion by a pond. The pavilion is called Hyangwonjeong, and is among the most beautiful pavilions in the old palaces of Seoul.

Changdeokgung in *Masquerade*

Changdeokgung is as popular as Gyeongbokgung as a film location. Ha-sun, who is playing the king Gwanghaegun's double, peeps at the queen in an inner garden of Changdeokgung and quickly runs away in a scene in *Masquerade* (CHOO Chang-min). As a matter of fact, to protect the ever so vulnerable and nervous king Gwanghaegun, a lookalike has been secretly selected to be a stand-in for the king. In this scene, the excited Ha-sun takes a walk and looks around the palace when he finds the beautiful queen over a fence. Contrary to the vast and majestic Gyeongbokgung, Changdeokgung is decorative and has beautiful gardens, which provides a perfect setting for the encounter between Ha-sun and the beautiful yet lonely queen. Gwanghaegun has been in conflict at every turn with a group of high officers, called Seo-in, including over the issue of him being against their worshipping of China's Ming Dynasty, until he was finally expelled from the throne. In constant conflict with the Seo-in group, the king was afraid of a possible assault on him by them, thus he finds a stand-in for himself. For the 15 days during which time the royal record went missing, the fictional character Ha-sun is

described to have played his double. Sang-cham, the official meeting between the king and high officers, led by Gwanghaegun played by Ha-sun, takes place in Injeongjeon Hall, which is one of the major buildings in Changdeokgung.

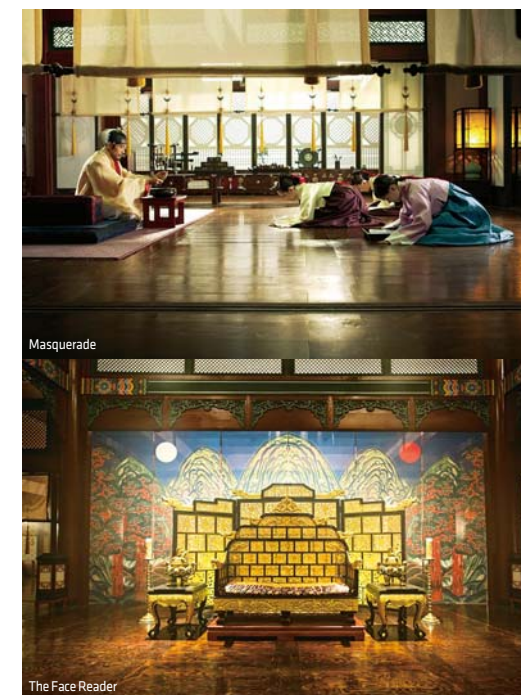
Chihwaseon and *King and the Clown*

The beauty of Changdeokgung is seen in other films, too. An exhausted looking middle-aged man is sitting by Buyongji, a beautiful pond in Changdeokgung. *Chihwaseon* (2002, IM Kwon-taek) depicts the life of JANG Seung-up, a talented painter in Joseon in the 19th century. Excited as he was at first at the request to be a royal painter, JANG soon becomes tired of monotonous court life, and is frustrated that his artistic urge has tapered off. Furthermore, he learns that his pictures are to be sent to YUAN Shikai in China. The idea of drawing pictures to please the foreign invader makes him furious, which leads him to escape Changdeokgung. His conflict between his artistic principle and political interest is clearly contrasted in the setting of the ever so beautiful pond Buyongji in the backyard of the palace which symbolizes the pride and beauty of Joseon.

Injeongjeon of Changdeokgung Palace was the setting for the conflict between the king and officers in *Masquerade*, and in *King and the*

Clown (LEE Joon-ik, 2005) it became the playground for the desperate open theater of two clowns, Jang-seng and Gong-kil. Yeonsangun was a notorious king whose trauma dated back to his unfortunate childhood, and who was eventually expelled. Jang-seng and Gong-kil perform a parody of the royal couple, Yeonsangun and his mistress, in the front yard of Injeongjeon. Towards the very end of the film, the blind Jang-seng and lamenting Gong-kil play a life and death performance in the same place, to celebrate their love and tragic destiny. The very places where fictional and nonfictional personas from the past loved, struggled and died are in fact only a few steps away within downtown Seoul, awaiting you for a contemplative stroll. ❏

By OH Eun-ha





Rediscovery of the Hanok

Architecture 101: First Love in Nuha-Dong

Now in their thirties, a couple meets again as “real” grown ups. The man and the woman look back on the 90s when they first met in college and fell in love with each other, the time for both of them. LEE Yong-ju’s *Architecture 101*, a sleeper hit of 2012, features the freshman architect major Seung-min who falls in love with Seoyeon from the music department, a lively and outgoing girl. Together, they would frequently visit a vacant hanok in Nuha-dong. The front yard is clean and simple, with a few plant pots and barely anything else. It seems as though somebody had been living in this hanok until recently. The couple would sit together on the narrow wooden porch, look up to the sky and listen to popular music on a CD player, and savor their dreamlike youth.

In fact, in the 90s, hanoks were considered to be an old and rustic type of housing. Instead, built in mass beginning from the 70s, apartments became the most common form of housing in Korea. They replaced traditional hanoks, and furthermore, even changed the way people

think. Back then, hanoks were seen as outdated and uncomfortable. However, from the 21st century perspective, hanoks are an environmental friendly, comfortable and pleasant type of housing, an architecture which is full of ancestors’ wisdom. *Architecture 101* shows some of the places in people’s memory, like hanoks, the rooftop of an old fashioned building where they met, and Daesungli, a popular MT place (MT, which stands for Membership Training, is a kind of camp for college students, especially for freshmen). In these places, the film searches for memories and traces from the past. The old space seem, in the 21st century, new and beautiful.



Lovers Only in Dreams of Bukchon

The places with the most hanoks in Seoul are Bukchon, Seochon and Namsangol Hanok Village. KIM Ki-duk’s *Dream* (2008) is a love story where a couple with a shared dream express their sad love. The woman is a clothes maker and the man is a seal engraver. The places selected as their houses in the film are the residences of a clothes maker and a seal engraving artist who are actually living in Bukchon. The female persona’s ex-boyfriend’s house in the film is Rakkojae, which is a famous hanok shooting location. *Dream* blends what is real and what is unreal and the present with the past, through a supernatural story. The space they are living in is also a hanok, where the past and the present coexist. Memories have long been left in the past but instead of losing their values, they come alive again and are reborn in the present.

Untold Scandal in Namsangol Hanok Village

E J-yong’s *Untold Scandal* is an adaptation of the French novel *Liasons Dangereuses* in a Joseon setting. Confucianism was the life principle in Joseon and the primary virtue for women was chastity. The film tells a story of a tragic woman who fell in love with a man by her own will rather than by arrangement, and is finally destroyed. It was shot in the Namsangol Hanok Village. Hanok housings were restored in the Joseon style as were the pond and the garden, and the furniture was designed to fit the people in the different social strata in Joseon. The beauty of hanoks is found not only in films but more vividly in hanok villages. The way of life for the people back then, along with their art and culture, can be experienced in hanok villages.

Memories of Small Lanes

Well planned urban streets with straight lines, lines that cross and overlap. The standardized lines form regimented spaces. However, this well planned city grows and changes, creating a new landscape accommodating different needs and circumstances. Houses are built next to one another, forming small and narrow lanes. The lanes sometimes turn unto curves like rivers, and run and blend into an unknown and unplanned destination. In such lanes, you never know

what you’ll come across. The lanes are dotted with quotidian snapshots like bumping into puppies or encountering pretty plant pots on a porch. They all comfort our urban, homogenized minds.

Narrow Lanes in HONG Sangsoo’s Neighborhoods

HONG Sangsoo’s *The Day He Arrives* (2011) takes place in Bukchon, the village between the Gyeongbokgung and Changdeokgung palaces. Bukchon literally means a northern village, so named because it is located above Jongro and Cheonggyecheon, the downtown of Seoul. Filled with hanok houses, Bukchon is full of warm feelings of narrow lanes. Just like most of his films, *The Day He Arrives* shows HONG’s

The lanes sometimes turn unto curves like rivers, and run and blend into an unknown and unplanned destination. In such lanes, you never know what you’ll come across.



specialty for plaintive people and their repetitive, quotidian lives. However, quotidian life, never really stays the same. Characters' intentions are a little bit off every time, conversations change, and their time-space, the temporality itself, evolves. Our universe is always new and full of wonders. Just like small lanes where everything has to be subjectively felt and touched.

HONG's works the place never take place in fashionable streets like in Gangnam or youthful such as in Hongdae (Hongik Univ). His personas always travel to the small towns, or stay in old places like Bukchon and Seochon where they have to navigate small streets. In *Nobody's Daughter Haewon*, the main character Haewon meets strangers in Seochon, which is situated on the western side of Gyeongbokgung Palace. In the past, noble people lived in Bukchon, while middle class people like merchants and technicians lived in Seochon.

Late Blossom in Seochon

Late Blossom (CHOO Chang-min, 2010) is set in Seochon, which is a more humble and friendly village than Bukchon. It presents a love story, not of youngsters but of an elderly couple. Man-seok and Song meet each other in a small roadway in Seochon and fall in love. Their love is as old as the small lanes, and it is beautifully harmonized with Seochon's comforting landscape. JUNG Ji-woo's comforting melodrama *Blossom Again* (2005) shows a vivid touch of small lanes in Samcheongdong which is now becoming more and more of a tourist attraction.

Bukahyeon-dong in *The Chaser*

On the other hand, the small lanes in *The Chaser* (2008) by NA Hong-jin are far away from this comfortable atmosphere. The chase in this thriller was shot in the small lanes in Bukahyeon-dong, runs after a vicious serial killer. The small roads in this downtrodden, hilly area are dirty and scary, and depict a menacing place where you would never know what to expect. They look different in the daytime, but small lanes at night can be truly scary. Just like every space that belongs to the night.



Cultural Faces and Traditions of Seoul's Markets

If you are hoping to experience the life of the locals in a foreign country, your best bet is in the markets. If you have to choose, make it an ordinary market place that's open at all times. This is common knowledge, which is why Namdaemun Market is always busy with foreigners. There is the geographical advantage of being close to Myeongdong, but Namdaemu Markets has always been the center of Seoul. Be it clothes, bags or special imported goods, this is the destination everyone heads to. With the emergence of department stores and brand flagship stores, there has been a shift in business districts yet Namdaemun Market remains at the heart of it all.

Namdaemun Market in *The Yellow Sea*

In *The Yellow Sea* (2010), a film by NA Hong-jin, Korean-Chinese Gunam goes to Namdaemun Market to buy his winter jacket and beanie. Gunam is a man from Yanbian and is a stranger wherever he is in Seoul yet here at Namdaemun he blends in naturally. This market,

where all things and people from around the world gather and bustle next to each other, is familiar even to Gunam. Namdaemun has both wholesale and retail markets, and quite often their stores themselves handle the production. The abundance of unique items and the cheap prices are the market's virtue. There are markets for common products like textile, kitchenware, agricultural and marine good, and general merchandise, as well as markets for specialty goods such as cameras, climbing equipment and folk artifacts. If you know where to look, you can find anything you wish to get. Sadly, even Namdaemun could not provide what Gunam wanted to find, the wife he loves.

Dongdaemun Market in *Open City*

Compared to Namdaemun Market, the jack-of-all-trades, Dongdaemun specializes in fashion. Nowadays it has become a hub of fashion attracting young people with its shopping malls, but even back in history the area was full of small factories and shops selling textiles and clothes together with the nearby Hwanghakdong Market. Dongdaemun is also the backdrop of *Open City* (2008) by LEE Sang-gi, a story about pickpockets struggling to survive in the back alleys of dazzling fashion shopping malls. It is not just about the thieves, but the dark, hidden stories of all who live in the city.

Markets in Noryangjin and Gyeongdong

Other than those two, there are other types of markets in the city as well. The venue where the Mayor of Seoul faces the 'feces terrorism' in *The Chaser* is the Noryangjin Fish Wholesale Market. Ever since it first opened its doors in 1971, this market has been the biggest trading place for fish in the metropolitan area. Renovation is under way and the place will transform into a cutting edge facility in the near future. The thrilling love story among two men and a girl, *The Naked Kitchen* (2009) by HONG Ji-young, features the Gyeongdong Market. The place where Morae goes on a first date with Du-rae, who has just returned from France and whom Morae is in love with, is none other than the Gyeongdong Market where all sorts of oriental medicines and herbs are sold.

Gangbuk and Gangnam areas in NA Hong-jin's Thrillers

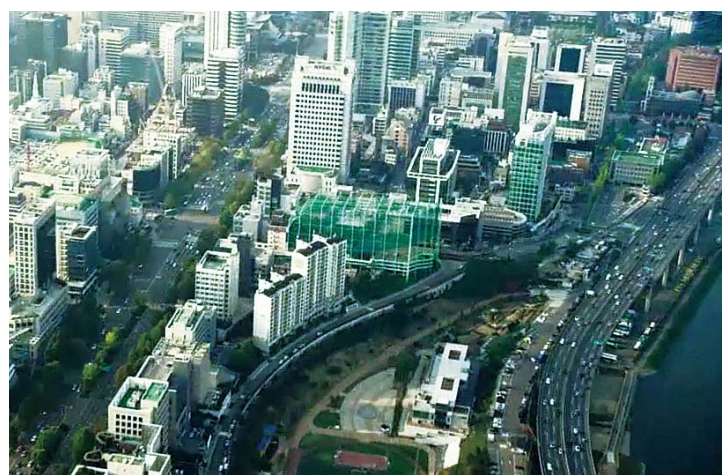
A good chase scene is all about delivering a suspenseful yet clear spatial relationship between the pursuer and the pursued. Set this sequence in an interesting physical environment and you get a one-of-a-kind cinematic rollercoaster ride. Such is the trademark of NA Hong-jin, whose two and only feature films – *The Chaser* (2008) and *The Yellow Sea* (2010) – have already catapulted him to the ranks of Korea's leading filmmakers of today. Echoing *Le Beau Serge* (1958) and *Les Cousins* (1959), the feature-length debut and sophomore effort of Claude Chabrol, who was a master of NA's favored thriller genre *The Chaser* and *The Yellow Sea* are set apart by the same two actors in reversed roles and contrasting environmental settings – Seoul's Gangbuk and Gangnam areas, nominally translated as "north" and "south of the river," in this case the Han River that bisects the current Metropolitan boundary of Seoul.

The first film's intense story of a pimp in pursuit of a serial killer largely takes place in the Gangbuk region, the historical area of Seoul which in the late fourteenth century was designated as the capital of the nascent Joseon Dynasty. During the film's two memorable chase scenes set in Gangbuk's sloped areas retaining the traits of old towns, characters run up and down and appear from and disappear into the narrow and tortuous alleys. In contrast, a contract killer from *The Yellow Sea* tries to outrun a squad of police officers in a more open arena, i.e. the broad, grid-structured streets of Gangnam, now somewhat of an international household name thanks to K-Pop singer Psy's surprise hit from last year. This area was developed in the 1970s under the strong influence of Western functionalist urban planning, and with no dark corners or winding roads, the chase scene's thrill derives purely from the physical distance between the fugitive and his pursuers.

These breathtaking sequences show that NA has a keen understanding of the different urban fabrics of Seoul, and knows how to incorporate them into the narrative construct of a thriller. But he is also a good observer of the characteristic building types of Korea, such as detached houses, neighborhood facilities, corner shops and bus garages, and he masterly weaves their spatial features and customary usage into the story. Through NA's vision, the everyday places and building types of Seoul, often featureless and uncharacteristic—at least to the eyes of Seoulites—are invigorated as scenes of tension, horror and bloody crimes. Perhaps you won't really feel the need to visit them anytime soon after watching his films, but you will get a better grasp of the full spectrum of the spaces and places of the great metropolis.

By CHOI Won-joon, Professor, School of Architecture, Soongsil University





The Han River, the Blood Vessel of Seoul

There aren't many cities in this world where a massive body of water cuts through its center like the Han River does. The Seine in Paris or Kanda River in Japan may seem like mere streams next to the Han River. Every day, Seoulites cross the river to go to school or to get to work, and visit the riverside park to ride their bicycles or to simply take a walk. Bridges of all shapes are laid across the water and numerous islands including Bamseom and Seonyudo add their special flavor.

Han River Park in *The Host*

Throughout history, many films have been set by the Han River like *The Third Hangang Bridge* or *Jamsu Bridge Outside the Window* (1985), but BONG Joon-ho's *The Host* (2006) was exceptional in the way that it presented a different side of the river. A monster suddenly appears in the Han. This beast that nests mostly in drain pipes and the river is a mutated creature contaminated by the toxic water thrown away from

the American army base.

In the beginning, the film shows people enjoying their happy moments in the Han River Park. They are exercising, lying on grass listening to music or reading a book, some are on a date or spending quality time with their family. Suddenly the monster appears to change this peaceful scene into a nightmare. The monster climbs up the bridge column or hides itself into the drain pipe that leads to the river. A family that used to run a small shop at the riverside park puts up a fight against this creature and the location of their final battle is the south end of Wonhyodaegyo (bridge), from where you can see the 63 Building.



Castaway on the Bamseom Isle

Between the Yeoui-do and Dongsan areas, there is an uninhabited island named Bamseom that floats in the Han. The island has been designated as an ecology preservation zone by the Metropolitan City of Seoul since 1999 and entering the island is strictly forbidden. In director LEE Hae-jun's *Castaway on the Moon* (2009), a man who suffers from debt throws himself into the river, yet he survives and drifts to Bamseom. The grand city stands right in front of his eyes but all of a sudden he has to survive on his own on a deserted island, like an urban Robinson Crusoe. His existence is not known to anyone until one woman, who lives a secluded life in her apartment starts to watch him through a telescope. How can the couple who are unwillingly isolated from the city willingly meet one another? On the other hand, unlike Bamseom, Seonyudo, which is located on the south end of Yanghwadaegyo, is a park that is open to everyone. A place that also appears in KIM Kiduk's *Samaritan Girl* (2004). Seonyudo was once a water purification plant but today it has become an ecological park on the theme of 'water.'

Yeoui-do and Bridges under Attack in *Cold Eyes* and *The Terror, LIVE*

Yeouido is also an island but it does not appear like one. The area is packed with the Parliament, political party headquarters and TV stations, as well as financial institutions that make up the core of Korea. In *Cold Eyes*, the villains try to attack the Stock Exchange but run off in haste when their plan is exposed. Although in the movie the criminal walks quickly through the buildings of Yeoui-do to arrive at Cheonggyecheon, in reality it is impossible to walk between the two venues in such a short period of time. It may have been more realistic if the chase took place by the river. The terrorist from KIM Byung-woo's *The Terror: LIVE* threatens to blow up one of the Han River bridges. You can see how Yeoui-do, the center of Seoul as well as of the country is such a perfect background for any action film.

Trendy Hubs, Myeong-dong and Hongdae

When someone visits a city for the first time, the busy streets with long history are always on the top of the list of places to go to. Those places like New York's Broadway or Shinjuku in Tokyo are where you can feel the city's histories and culture. Rather than extravagant alleys full of luxury brands, the old streets that are worn away and simple but always full of stories are much more fulfilling. For foreign visitors to Seoul, a good example of such locations will be the Myeong-dong and

Hongik University neighborhoods.

Myeong-dong is where you can discover traces of history and also get a taste for it. Its vibrant energy began during the colonial days when shops started to open their doors in the area and after the liberation it was a gathering place for writers and artists. Later in the 70s, the streets were home to the young generation symbolized by draft beer and acoustic guitars while the area around Myeong-dong Cathedral is the historic site of pro-democracy movements in the 80s. After that, the main center of business moved to the south of the river and Myeong-dong had to suffer through a stagnant period until a new golden age began with the influx of foreigners.

Now, shopsellers calling out to potential clients on the street in Japanese, Mandarin and English has become a common sight as the neighborhood has become the city's cultural melting pot, catering to each and every international whim.

200 Pounds Beauty Strides Down Myeong-dong Streets

200 Pounds Beauty (2006) by KIM Yong-hwa is about an overweight and ugly woman who gets head-to-toe plastic surgery and the hustle and bustle that subsequently occurs. After Han-na, the heroine is born again as a beauty, she strides down the streets of Myeong-dong with confidence and with all eyes on her. Her face, body and charm appeal not only to men but even women who can't help but stare at her. If the background was set in Cheongdam-dong, lined with luxury brands, Han-na would not have stood out so much. There, people would only glance. Yet because she was in Myeong-dong, a place buzzing with people of different nationalities, ages and professions, Han-na was able to shine brighter. What other place than Myeong-dong and its streets full of energy and curiosity can one savor the joy of having realized a desperate hope to become beautiful?





Dangerously Excited in Hongdae

While Myeong-dong is about rich history and culture, the Hongik University neighborhood, or Hongdae as it is usually called, is full of streets with youthful energy. Hongdae is not just another hip place for young people. Starting from the late 90s, the area has become a cultural venue for emerging young musicians and artists. New talents playing indie music like punk rock or folk have flocked to the clubs of Hongdae to create a new stream of culture, and small companies dedicated to publishing and design have started to settle nearby. In *Dangerously Excited* by KOO Ja-hong, HAN, a public officer of 10 years, meets an indie band during an inspection. From that moment his safe but dull life starts to take a turn. The club that he went to inspect is 'Badabie' and the club he goes to see a performance for the first time is 'Strange Fruit.' Both are places that actually exist in Hongdae where you can enjoy live gigs by indie rock bands. In MIN Kyu-dong's comedy *All About My Wife*, which tells a story about a husband who has another man seduce his wife so that he can get a divorce, the couple goes to a noodle place on the verge of breaking up which is also in Hongdae. These days, there are endless choices of cozy and pleasant small restaurants, cafes and shops in the neighborhood. The energetic street culture is transforming into something else, a new and young terrain.

Foreign Films Shot in Seoul

Seoul is now a popular shooting location for foreign films and TV shows, as well as for domestic products. Perhaps the most widely known foreign film shot in Seoul is *The Bourne Legacy* (2012), the fourth episode in the Hollywood action Bourne series. Tony Gilroy and his crew came to Korea in May last year and shot for a week or so at the Gangnam subway station and Teheran-ro. The scenes shot in Seoul involve the story of Outcome Agent #4, played by the Korean American actress Jennifer KIM. In *The Bourne Ultimatum*, Jason Bourne reveals Treadstone, a CIA secret assassin team that he used to belong, to the press. In *Bourne Legacy*, the head of Outcome, afraid of being disclosed, attempts to eliminate all the other Outcome agents. The streets that

Outcome agent #4 walks in while talking to somebody over the mobile phone are around the bustling Gangnam station area, and she dies in a Seoul subway station.

Hello Stranger (2010), a Thai film directed by Bangjong PISANTHANAKUN of *Shutter* (2004) and *Alone* (2007), was also shot in Seoul. It is a romantic comedy of a young Thai man and woman on a trip to Korea who fall in love on the way there. Most of the film was shot in Korea and it features a variety of Seoul landscapes including Namsan, Cheonggyecheon, and Myeong-dong. One of the most beautiful sequences is where they ride on a motorbike along the cherry blossoms in Yoonjoongro in Yeoi-do, which presents a young couple on the verge of romance against the backdrop of spring in Seoul. *Hello Stranger* scored a number one place at the Thai box office in 2010 when it was released and is ranked at fourth place in the all time box office records of Thai cinema, which motivated a number of Thai tourists to visit Korea. Other well known films shot in Seoul include *Kimmy Dora and the Temple of Kiyeme* (2011), a Filipino horror comedy featuring a team of secret agents investigating international terrorists, which attracted more than 1.3 million viewers, and the Japanese action film *Black Dawn* (2012), shot in Seogangdaegyo (bridge) and Yeoui-do. *Black Dawn* also features KIM Kang-woo from *The Taste of Money* (IM Sang-soo),



who plays a Korean secret agent helping the Japanese police to fight against terrorists. For TV shows, a Thai remake version of the Korean program *Full House* (featuring SONG Hye-kyo and Rain) was shot in Seoul and other locations in Korea.

According to the statistics provided by the City of Seoul in August 2012, since 2007, when the city first started to support the shooting of foreign films and TV shows in Korea as a part of city marketing, 97 foreign productions from 17 countries have been shot in the city. Over the period 2007~2008, only a dozen or so pieces were shot in Seoul, but since 2009 it has increased to 20 or so projects per year, which is twice as many as before. Among these 97 countries, Asian countries occupy the biggest portion where Korean films and TV shows are popular, including Japan, Thailand and Malaysia, but today, visits from non-Asian countries are also increasing, including those from the US and France. To support foreign film shooting in Korea, the city of Seoul and KOFIC, along with local film committees, operate a variety of incentive programs including supporting expenses for stays and location filming costs.

Seoul, Our Movie

As a city with so many different aspects, it can seem difficult to gain an overall perspective on the bustling metropolis but two filmmakers are taking on just that challenge as they have invited budding cineastes with a connection to Seoul to submit their own impressions of the city. Brothers PARK Chan-wook (*Oldboy*, 2003), *Stoker* (2013) and PARK Chan-kyong (*Anyang*, *Paradise City*, 2010) have already worked together on three previous occasions. First, for the short *Night Fishing* (2009), famously shot on an iPhone, which featured a man indulging in said nocturnal activity only to dredge a corpse from a river that suddenly reanimates and proceeds to tangle both of them in his own

line by way of a macabre dance. The film was awarded the Golden Bear for Best Short Film at the Berlin International Film Festival in 2011 and starred OH Gwang-rok and LEE Jung-hyun.

Next for the siblings was the short *Day Trip* (2012), released last December, which was a project commissioned by the outdoor clothing brand Kolon sport. The film starred SONG Kang-ho as a long and grey-haired professor taking a trip in the mountains with one of his students, played by JEON Hyo-jung. The student is down in the dumps after missing out on a prize and her mentor hopes to cheer her up with a hike in the hilly woods. Shortly thereafter, the directors teamed up again to shoot a music video for LEE Jung-hyun's pop song 'V.' The sibling directors, who work under the moniker PARKing CHANce, have embarked on a fourth project, which will chronicle people's experiences of Seoul. Unlike their previous collaborations, the brothers will not be picking up any cameras themselves for this work, rather they have opted to solicit content from anyone eager to contribute. For *Seoul, Our Movie*, The PARKs will serve as curators and editors rather than directors. As PARK Chan-wook encouraged in the press conference for the project last August, "It doesn't have to be about bright aspects. Dark or sad sides of Seoul are just as valid. Depicting Real lives or the past of Seoul are fine as well".

The submitted videos will be split into three separate categories: 'Working in Seoul,' 'Made in Seoul' and 'Seoul,' the last of which will cover anything not covered by the first two. The project was initiated by the Seoul Metropolitan Government and according to PARK Chan-wook, it is not intended as a promotional work. PARKing CHANce will select and edit the videos, which can be submitted on Youtube (www.youtube.com/seoulourmovie) until November 9th. If you have a moment of Seoul to share, here is your way to 'Seoul, your movie.' 📽

By KIM Bong-seok • HWANG Hei-rim • Pierce Conran



Aligned with the Audience

JANG Won-seok, Producer of *Way Back Home*

Last year, JANG Won-seok (a.k.a. Billy Acumen) worked at full tilt concentrating only on producing films. As a result of his hard work, seven films in which he took part as a producer were released during the year. These included *Ghost Sweepers*, *Confession of Murder*, *The Grand Heist*, *Project 577* and *Don't Click*. This year, things have been much the same. JANG has been putting his shoulder to the wheel to produce excellent Korean films. *Way Back Home*, a PANG Eun-jin human drama starring JEON Doyeon, who won the Best Actress Prize at the Cannes International Film Festival in 2007, is slated to have its premiere on December 19th. The shooting of *Take It to the Grave*, the new KIM Sung-hoon film, will begin at the end of November. *Take It to the Grave* is an Abel Ferrara-style film that matches LEE Sun-kyun and CHO Jin-woong as a bad cop and an even worse cop. JANG's future production list goes on and on as it includes various films in pre-production and planned projects such as *Rebound*, based on the true story of the basketball team at Jung-ang

High School in Busan, *The Royal Retainer* (literal translation) where King Yeongjo and Prince Sadoseja are the two main characters, *Discorporated Man*, *A Love Affair to Die for* (both literal translation), *Tazza: The High Rollers 3* and *Body To Body*, a remake of the French film of the same title.

These days, JANG is one of the most active producers in the Korean film industry. JANG is involved with two film production companies – as the CEO of Dasepo Club and LDV Pictures. His film life stretches back a long time. “I entered the Drama and Cinema Department at Chung-Ang with a determination to do film work,” JANG recalled. “When I was a sophomore, I got to know AHN Dong-kyu, the CEO of Ahnsworld after attending a special lecture by him. At that time, AHN told me that the film production department at his company needed a young new employee. The film was *The Adventures of Mrs. Park* (1996) by KIM Tae-kyun. Following the completion of the film, I joined the military. After I finished my military service, I dropped out of college and began to work in the film business.”

The moment of success came to him earlier than expected. JANG worked for various film projects such as *Over the Rainbow* (2002), a romantic comedy starring LEE Jung-jae and the late JANG Jin-young, and *Ice Rain* (2004). JANG happened to watch the play *Yi* and found that it would make an excellent basis for a film. JANG recommended the production of a movie version of the play to Eagle Pictures, headed by CEO JUNG Jin-wan. The work was none other than *King and the Clown* (2005). JANG's insight paid off big time. *King and the Clown*, with his name in the credits, drew 12.3 million spectators across the nation, exceeding the Korean box office record of 11.74 million admissions recorded by *TaeGukGi: Brotherhood of War* in 2004. Finally, *King and the Clown* established JANG Won-seok in the Korean film industry.

“*King and the Clown* was like my destiny,”

“I have read over 1,000 scripts. I have given filmmaking a lot of thought over a long time. I think that my cinematic preference is very close to that of the general public.”

JANG added. KARM Woosung, a lead actor of *King and the Clown*, contributed a piece on seven reasons why the film became a mega hit in the medium. The first reason was JANG, while its director LEE Joon-ik was the second reason. “After that, I became famous” states the producer. Around that time, JANG became the CEO of Dasepo Club at the request of AHN Dong-kyu, a mentor of his. He made his debut as a producer through *The Moonlight of Seoul* (2008), starring HA Jung-woo, and then encountered success with *Secret Reunion* (2010) and *War of the Arrows* (2011). “I have become what I am now by living through varied experiences. (laughs)” JANG thinks that he excels at catching social trends as a producer. “I have thought only about films since my second grade at middle school and that was when I decided to become a lifelong filmmaker,” JANG said. “I have read over 1,000 scripts. I have given filmmaking a lot of thought over a long time. I think that my cinematic preference is very close to that of the general public. So, films I like attract many viewers. The likelihood is about 60% to 70%.” But JANG has also experienced some flops. Last year, worse-than-expected scores were recorded by all the films he produced such as *Ghost Sweepers* by SHIN Jung-won, *Confession of Murder* starring JUNG Jae-young and PARK Si-hoo and *Project 577*, a documentary starring HA Jung-woo, who is now a highly trusted star among Korean movie fans. “*Confession of Murder* didn't perform too badly, taking the size of the film into consideration,” JANG continued. “I think that *Project 577* misfired as the documentary deals with its theme too lightly. Korean audiences value the sincerity and seriousness of documentaries. But *Project*

577 is far from that mode of filmmaking. We failed to set the right target audience for *Ghost Sweepers*. The film that left the most to be desired among my films is *Perfect Game* (2011). I learned a lot from the failure of that film. I was convinced of the importance of plot and scenario. I also learned that baseball movies always fail to become a hit in Korea. (laughs)”

JANG evaluates that currently the Korean film market is in a stable growth period. JANG chose as a good example the fact that Showbox/Mediaplex made up for the big losses of *Mr. Go* through *The Face Reader*. “Korean filmmakers do not ride an emotional rollercoaster due to the box-office performance of one film,” JANG explained. “In older times, the flop of *Mr. Go* would have dumbfounded the entire Korean film industry. Showbox is ready to release a stable line-up including *Hwayi*, *Commitment* and *The Huntresses* after *The Face Reader*. We have to consider the fact that film investors and distributors are now able to go over and evaluate scenarios. In the past, they recklessly began production on films after checking directors and actors. But these days, they shun a film starring name actors to be directed by a star director if its contents are poor. I've seen it happen a million times. Blockbusters are not an exception. It is natural that a film with a production budget of over KRW 10 billion won be produced if there is enough demand. But more thorough production management should be observed for such films. It is like the blue bird, everything begins from content.” Indeed, producer JANG's secret recipe for success wasn't so far off. ▣

By TAE Sang-joon • Photo By CHOI Sung-youl

Korean Films Around the World

The Lowdown on Korea's Global Co-Productions

Korea may be breaking box office records at home as it experiences record admissions rates but that hasn't stopped the Korean film industry from increasingly setting their sights on overseas markets. Traditionally, Korea's most successful films, or at least those deemed the most internationally viable, be they big-budget blockbusters or featuring stars, directors or themes that are known to be popular in certain territories, have been shopped around to foreign markets through an increasingly sophisticated international distribution network.



These days, producers and executives recognize that the wholesale of Korean products is not always what is in demand in foreign countries. While K-pop and various popular faces from film or television have achieved marketable visibility in certain territories, films, with their complex mix of stars, themes, stories and techniques, not to mention language barriers, have not experienced the same kind of popularity afforded to other sectors of the Korean Wave, or *Hallyu*. But perhaps the industry has found just the ticket to get around these potential drawbacks for introducing Korean cinema into the global market: co-productions. Co-productions offer many upsides for filmmakers, such as shared risk, guaranteed access to other markets, a larger support network and the potential to qualify for more subsidies. The main drawbacks are that it can be harder to achieve an appealing balance of cultural styles and working with foreign personnel and agencies can be a lengthier and more difficult process. South Korea has been experimenting with co-productions for quite some time and, recently, Korean filmmakers have begun to cultivate tangible benefits from these global projects.

The number of these international productions is on the rise and Korean cineastes are finding themselves establishing ties and collaborating with film industries in more countries than ever before. Let's take a look at what parts of the world some of the current Korean co-productions are being cooked up in.

Revenge (Russia)

South Korea and Russia are set to enter into their first cinematic co-production with the new feature *Revenge*, based on a novel by Anatoli KIM, a noted Korean-Russian author who won the Moscow Art Prize and the Tolstoy Award for his novel *Squirrel*. Pavel Chukhrai, son of Grigory Chukhrai (director of



1968's *Ballad of a Soldier*) and director of *The Thief* (1997), will take the reigns of the project which details the forced move of Koreans to Sakhalin in Russia. By mining themes and historical facts that will both be appreciated by Russians and Koreans, the filmmakers behind the project hope to fashion a crossover hit. LEE Joo-ick of SCS Entertainment will produce, the outfit was responsible for the recent international co-productions *The Warrior's Way* (2010) and *Late Autumn* (2010). *Revenge* was announced at the Moscow Business Square, a business platform at the 35th Moscow International Film Festival. The project will be shot in Sakhalin, Russia and Korea next year and is expected to enter various film festivals in 2015.

The Painter (Estonia)

For his eighth feature, arthouse director JEON Kyu-hwan is partnering with Estonia to make *The Painter*. The drama, which will shoot in Estonia and South Korea for 14 days a piece, will mark the first co-production between the two nations. The project will star YOO Joon-sang, most recently seen in HONG Sangsoo's *In Another Country* and KANG Woosuk's *Fists of Legend*. YOO will portray a painter with supernatural characteristics. The artist goes about killing criminals in his spare time, taking their organs as a form of retribution. One day he crosses paths with a woman working in a hostess club and after learning of her sister in Estonia, he travels to Eastern Europe with his sights set on the sex trade. JEON's longtime producer CHOI Mirae is on board while Sten Saluveer and Pille Rünk of Allfilm will be representing Estonia as executive producers. On the Estonian side, the film is being supported by Film Estonia, a promotion platform for the local film industry. The project was hatched at the Tallinn Black Night International Film Festival, where Saluveer acts as a programmer and JEON has been invited to many times.

Genome Hazard (Japan)

Based on the Japanese sci-fi novel, NISHIJIMA Hidetoshi stars as a man plunged into a nightmare. A man is confused after seeing his wife's corpse at home, then receiving a phone call from her. He is forced to question his own sanity and memories.

Director KIM Sung-soo returns with his first film in seven years following 2006's *Running Wild* with Korean producer LEE Keun-wook and Japanese producer SATANI Hidemi on board. The film is based on a novel by TSUKASAKI Shiro, stars KIM Hyo-jin and NISHIJIMA Hidetoshi and will be distributed by Lotte Entertainment Co. following its world premiere at the Busan International Film Festival.

Fantasia (Japan)

For his third film, festival darling JANG Kun-jae is teaming up with the Nara International Film Festival in Japan to make *Fantasia*, a Korea-Japan co-production. JANG has quickly made a name for himself on the international scene with his films *Eighteen* (2010) and *Sleepless Night*, the latter of which is still playing on the circuit following its award-winning premiere at the Jeonju International Film Festival in the spring of 2012. *Fantasia* will feature JANG visiting Nara where he comes across an old love story about a Japanese man and a Korean woman that resembles his own first love.

JANG will bring some of his regular staff with him, including editor LEE Yeon-jung and director of photography LEE Hyeong-bin while overseeing the production on the Japanese side will be KAWASE Naomi, the director of the festival in Nara, which commissions a film every two years for its NARative Film Project. The project, originally titled *All About Love*, was introduced at the Hong Kong Asian Film Financing Forum (HAF) earlier this year where it picked up the Wouter Barendrecht Award (worth USD 6,410). It will continue to seek support during this year's Asian Project Market (APM) at the Busan International Film Festival.

Final Recipe (Singapore)

Following the success of *Wedding Invitation*, a film by CJ Entertainment designed for the Chinese market, the studio is now prepping *Final Recipe*, a global co-production in collaboration with Bang Singapore and An Elephant Productions. Though not a co-production *Final Recipe* is set in Singapore, features dialogue in English and Mandarin and stars Michelle YEOH, Henry LAU and Chin HAN. The film is directed by Gin-ra KIM (*Never Forever*, 2007) while executive producers include Fortissimo's Michael J. Werner, CJ Entertainment's JEONG Taesung, Mike SUH and Miky LEE, Bang Singapore's Keiko BANG and Michelle YEOH. Steven NAM (behind the recent BONG Joon-ho sci-fi hit *Snowpiercer*) will produce alongside KIM, JEONG Taesung and CHOI Yeonu. *Final Recipe* received its world premiere at the San Sebastian International Film Festival. **✎** By Pierce Conran

new films

11 A.M. *Accomplices* *Friend 2*
Green Chair 2013 - Love Conceptually
Fasten Your Seatbelt *Hello?! Orchestra*
Hope Monster *My Dear Girl*, *Jin-young*
Only You *Queen of Night*
Rough Play *Scenery* *My Boy*
The Fake *The Suspect* *Top Star*
Tough as Iron *Way Back Home*

11 A.M.

AM11:00 2013 | TBD | SF / Thriller

DIRECTOR KIM Hyun-seok CAST JUNG Jae-young, KIM Ok-vin, CHOI Daniel RELEASE DATE November 2013
 CONTACT CJ Entertainment TEL +82 2 371 6278 FAX +82 2 371 6340
 EMAIL justinkim@cj.net (sales) / hawon@cj.net (festivals)
 WEB lineup.cjenn.com

Following the success of *Snowpiercer*, CJ Entertainment has another sci-fi in the works. *11 A.M.* follows Woo-seok, a scientist working in a deep-sea laboratory in the near future. Woo-seok and his team are working on a time machine and have been promised major funding if he can complete a test run. Along with his assistant he schedules a jump to 11 a.m. the next day. Upon their successful arrival, they find the base in pandemonium, while the other researchers have disappeared. What's more, someone is out to get them. Now they must figure out what happened over the past day and go back in time in order to prevent it. Director KIM Hyun-seok delivered a hit in 2010 with the high concept romantic comedy *Cyrano Agency*, a genre he previously explored in 2005 with *When Romance Meets Destiny*. He has also delivered a pair of sports films in *YMCA Baseball Team* (2002) and *Scout* (2007). Now, KIM turns his attention to the science fiction genre.

Starring in the film is JUNG Jae-young, well known for his comic and taciturn roles in films such as *Welcome to Dongmakgol* (2006), *Going by the Book* (2007) and *Castaway on the Moon* (2009). Sharing the screen with him will be KIM Ok-vin, known for her turn opposite SONG Kang-ho in PARK Chan-wook's *Thirst* (2009) and her roles in E J-yong's mockumentaries *Actresses* (2009) and *Behind the Camera* (2012). Also starring will be CHOI Daniel, who stole his scenes in last year's dark thriller *Traffickers*. Science fiction, a genre rarely associated with Korean film, has seen a rise in prominence in the Korean film industry in recent years with the releases of *Snowpiercer*, *Young Gun in the Time* and *Doomsday Book* among others.



Accomplices

공범 Gong-beom
 2013 | 91 MIN | Thriller / Drama

DIRECTOR GUK Dong-seok
 CAST SON Ye-jin, KIM Kap-soo
 RELEASE DATE October 24, 2013
 CONTACT CJ Entertainment
 TEL +82 2 371 6278 FAX +82 2 371 6340
 EMAIL justinkim@cj.net (sales) / hawon@cj.net (festivals)
 WEB lineup.cjenn.com

After the brutal rape and murder of his 15-year-old daughter, widowed father Sang-hyeon stumbles into an ever-widening conspiracy of rage, revenge and murder. With the help of a mystery caller, Sang-hyeon is led to an address where he finds the electronic evidence of the crime against his daughter - and gets a chance for revenge from one of the perpetrators. With the police on his heels, Sang-hyeon heads off to find the second rapist in this timely exploration of justice in the digital era. Following a six year stint as an assistant director on films such as IM Kwon-taek's *Low Life* (2004) and PARK Jin-pyo's *You Are My Sunshine* (2005), as well as both writing and assistant director duties on the melodrama *Closer to Heaven* (2009), GUK Dong-seok makes his directorial debut with *Accomplices*. The film stars SON Ye-jin, most recently seen in CJ Entertainment's disaster film *The Tower*, and veteran actor KIM Kap-soo.



Friend 2

친구2 ChIn-gu 2
 2013 | 130 MIN | Action

DIRECTOR KWAK Kyung-taek
 CAST YOO Oh-seong, KIM Woo-bin, JOO Jin-mo
 RELEASE DATE November 2013
 CONTACT Lotte Entertainment
 TEL +82 2 3470 3540 FAX +82 2 3470 3549
 EMAIL r333@lotte.net

12 years after the original, director KWAK Kyung-taek returns with *Friend 2*, once again exploring the world of gangsters that made him a hit director in 2001. In this sequel, the action will take place both in 1963 and 2013. The modern day events follow on from where the original left off with YOO Oh-seong reprising his role as the gangster Joon-seok while the young KIM Woo-bin has joined the cast as Seong-hoon, the son of Dong-soo, who was played by JANG Dong-gun in the original. Also joining the cast is KWAK stalwart JOO Jin-mo as LEE Cheol-joo, a former gangster and Joon-seok's father. The film begins with Joon-seok's release from jail for the murder of his friend Dong-soo. Following the original's stellar performance (it brought in over eight million viewers) KWAK found success with a series of action films and dramas such as *Mutt Boy* (2003), *Typhoon* (2005) and *Love* (2007). The events of the original *Friend* were partly based on KWAK's early life, growing up in Busan.



Green Chair 2013 - Love Conceptually

녹색의자 2013-러브 컨셉츄얼리 Nok-saek-ui-ja 2013 - Leo-beu Ceon-seb-chu-eol-li
 2013 | 97 MIN | Drama / Romance

DIRECTOR PARK Chul-soo
 CAST HA JIN Hye-kyoung, KIM Do-sung, PARK Sun-joon
 RELEASE DATE October 31, 2013
 CONTACT M-Line Distribution
 TEL +82 2 796 2426 FAX +82 2 796 2429
 EMAIL sales@m-line-distribution.com
 WEB www.m-line-distribution.com

In this posthumous release of the last film work by PARK Chul-soo, a middle-aged woman, who is about to get a divorce, has an old lover but is also falling for a younger man. She secretly meets the young man during her mother-in-law's birthday party. *Green Chair 2013 - Love Conceptually* continues director PARK's exploration of sexual identity by following on from the themes explored in his earlier film *Green Chair* (2003). The film will be presented in a honorary program at this year's Busan International Film Festival for the revered late filmmaker, called 'PARK Chul-soo Special Commemoration: Eternal Movie Youth.' PARK's career was cut short earlier this year when he was in a car collision. He had been very active in recent years, having premiered a film at last year's BIFF and was working on a number of new films, including *Eating Talking Faucking*, at the time of his death.



Fasten Your Seatbelt

롤러코스터 *Rollercoaster* 2013 | 94 MIN | Comedy

DIRECTOR HA Jung-woo CAST JUNG Kyung-ho, KIM Sung-kyun, KIM Byoung-ok
 RELEASE DATE October 17, 2013
 CONTACT CJ Entertainment TEL +82 2 3716278 FAX +82 2 3716340
 EMAIL justinkim@cj.net (sales) / hawon@cj.net (festivals)
 WEB lineup.cjnm.com

HA Jung-woo, the charismatic star of such films as *The Terror*, *LIVE*, *The Berlin File*, *The Yellow Sea* (2010) and *Take Off* (2009), is taking his first trip behind the camera as the director of *Fasten Your Belt*. Set in an airplane, this comedy follows a Hallyu star who finds himself on a flight from Tokyo to Seoul that experiences turbulence in the midst of a violent typhoon. The pop star, along with a businessman, a monk and a paparazzi photographer are among the passengers on the airplane when the typhoon strikes, prompting comedic shenanigans between the passengers and crew, all of whom are convinced of an imminent crash. The film stars JUNG Kyung-ho, a K-drama star who was last seen on the big screen opposite KIM Yun-seok in *Running Turtle* (2009). He is well known for his TV roles, such as in *Heartless City*. Also starring alongside JUNG will be last year's breakout star KIM Sung-kyun (*Nameless Gangster: Rules of the Time*, *Neighbors*) and KIM Byoung-ok (*Sympathy for Lady Vengeance*, 2005; *Cold Eyes*, 2012). *Fasten Your Seatbelt* will have its world premiere during the 18th Busan International Film Festival in the Korean Cinema Today: Panorama section before receiving a nationwide release. HA penned the screenplay of his directing debut and following a role in the period action film *Kundo: Age of the Rampant*, directed by YOON Jong-bin and co-starring GANG Dong-won, he will tackle the director's chair once more with the film *Chronicle of a Blood Merchant*, a film adaptation of Chinese author YU Hua's 1995 novel. The film, which is being distributed by CJ Entertainment, was originally known by its Korean title, *Rollercoaster*.

Hello?! Orchestra

안녕?! 오케스트라 *An-nyeong?! O-ke-seu-teu-ra*
 2013 | 85 MIN | Performance / Documentary

DIRECTOR LEE Cheol-ha
 CAST Richard Yongjae O'NEILL
 RELEASE DATE November 2013
 CONTACT M-Line Distribution
 TEL +82 2 796 2426 FAX +82 2 796 2429
 EMAIL sales@mline-distribution.com
 WEB www.mline-distribution.com

"Music needs no words. It communicates for itself." This film is a story of a viola player, Richard Yongjae O'Neill, who overcame the discrimination he experienced due to his multicultural background. Along with children from other multicultural families, they all learn to communicate through music. Director LEE Cheol-ha returns following his debut *Love Me Not* (2006) and his subsequent works *Story of Wine* (2008) and *The Haunted House Project* (2010). LEE has actively been working in the film drama and documentary field following his debut in the industry as part of the direction team of LEE Hyeon-seung's *//Mare* (2000). The film will premier as part of the Documentary Showcase in the Wide Angle section of this year's Busan International Film Festival. LEE's next film will recount the story of a pilgrimage to Santiago de Compostela in Spain.



Hope (a.k.a. Wish)

소원 *So-won*
 2013 | 122 MIN | Drama

DIRECTOR LEE Joon-ik
 CAST SEOL Kyung-gu, UHM Ji-won, LEE Re
 RELEASE DATE October 2, 2013
 CONTACT Lotte Entertainment
 TEL +82 2 3470 3540 FAX +82 2 3470 3549
 EMAIL r333@lotte.net

A young girl named So-won becomes the victim of sexual violence. Now her family deals with the aftermath of the terrible incident as they experience grief and pain while trying to find a way to live their lives again. LEE Joon-ik returns to the director's chair following his previous retirement announcement. In 2011, the hit director of such blockbuster successes as *King and the Clown* (2005) announced that he was withdrawing from filmmaking when his film *Battlefield Heroes* (2010), a sequel to his previous film *Once Upon a Time on a Battlefield* (2003), failed to attract as many spectators as expected. *Hope* stars SEOL Kyung-gu, who takes on his third big screen role this year, following the hit thriller *Cold Eyes* and the action comedy *The Spy: Undercover Operation*. Joining him are leading actress UHM Ji-won, known for her roles in *Running Wild* (2006) and *Like You Know It All* (2009), and the debuting child actress LEE Re, who has only appeared on TV before.



Monster

몬스터 *Mon-seu-teo*
 2013 | TBD | Thriller

DIRECTOR HWANG In-ho
 CAST LEE Min-ki, KIM Ko-eun
 RELEASE DATE Winter 2013
 CONTACT Lotte Entertainment
 TEL +82 2 3470 3540 FAX +82 2 3470 3549
 EMAIL r333@lotte.net

It's kill or be killed as a fierce battle develops between various factions. Bok-soon, deciding to take revenge, leaves her house. Tae-soo arrives to find an empty home. Director HWANG In-ho returns to the big screen following his first successful outing *Spellbound*, the horror romantic comedy that was a hit in late 2011. *Monster* reunites him with his *Spellbound* leading man LEE Min-ki, who has quickly ascended to the status of leading man following his roles in the action film *Quick* (2011), *Spellbound* and this year's *Very Ordinary Couple*. Starring opposite him is the breakthrough talent KIM Ko-eun, who shot to stardom in the film *Eungyo*, for which she won a slew of Best New Actress awards in Korea (Daejong and Blue Dragon Awards among others) and overseas (New York Asian Film Festival's Rising Star Award).



My Dear Girl, Jin-young

사랑해! 진영아 *Sa-rang-hae! Jin-young-ah*
 2013 | 102 MIN | Drama

DIRECTOR LEE Sung-eun
 CAST KIM Gyu-ri, PARK Won-sang
 RELEASE DATE November 7, 2013
 CONTACT Indiestory
 TEL +82 2 722 6051 FAX +82 2 722 6055
 EMAIL kay@indiestory.com
 WEB www.indiestory.com

KIM Jin-young (KIM Gyu-ri), who is over 30, writes screenplays but only for zombie horror films. HWANG Tae-il (PARK Won-sang), her senior in her college days, appears in front of Jin-young. Tae-il, now a famous film director, decides to direct a film with one of Jin-young's zombie scenarios and carefully begins to bare his heart. *My Dear Girl, Jin-young* is the debut film by LEE Sung-eun, who received rave reviews after the short *I'm Jin-young* (2006) screened at the 32nd Seoul Independent Film Festival. KIM Gyu-ri returns to the silver screen with *My Dear Girl, Jin-young* two years following her role in *Poongsan* (2011) by JUHN Jai-hong. The film positively portrays the work and love of every woman in the world and their thoughts on their families through their everyday lives. KIM Gyu-ri plays the title role of KIM Jin-young while PARK Won-sang plays opposite her as HWANG Tae-il. PARK recently starred in *National Security* and *The Stone*.





Only You

온리유 On-ni-yu
2013 | TBD | Romance / Comedy

DIRECTOR LEE Hyeon-jong
CAST KIM A-joong, JOO Won
RELEASE DATE December 19, 2013
CONTACT Lotte Entertainment
TEL +82 2 3470 3540 FAX +82 2 3470 3549
EMAIL r333@lotte.net

While attempting to track down a thief, a detective falls in love. LEE Ho-tae (JOO Won) meets the first love of his dreams, YOON Jin-sook (Kim A-joong), for the first time in ten years only to find out a shocking secret about her. LEE Hyeon-jong gets his first full credit as a director following his participation in the JANG Jin-produced omnibus from 2002, *No Comment*. Starring in the romantic film will be KIM A-joong, who recently lit up the screen with her successful romantic comedy comeback *Whatcha Wearin*, her first silver screen leading role in six years following the hit *200 Pounds Beauty* (2006). Starring opposite her will be JOO Won, who has steadily been making a name for himself following roles in *S.I.U.* (2011) and last year's K-horror *Don't Click*.



Queen of Night (W/T)

밤의 여왕 Bam-ui Yeo-wang
2013 | 113 MIN | Romance / Comedy

DIRECTOR KIM Je-yeong
CAST KIM Min-jung, CHUN Jeong-myoung
RELEASE DATE October 17, 2013
CONTACT Lotte Entertainment
TEL +82 2 3470 3540 FAX +82 2 3470 3549
EMAIL r333@lotte.net

Young-soo, a shy husband learns something surprising about his picture perfect wife Hee-joo's past. He then begins to investigate what she used to get up to during her spare time. *Queen of Night* is the debut of director KIM Je-yeong. The romantic comedy stars CHUN Jeong-myoung and KIM Min-jung. CHUN takes on his first leading role since 2007's horror film *Hansel and Gretel*. He has also appeared in films such as *Les Formidables* (2006) and last year's *Hindsight*. Meanwhile KIM was most recently seen in the fifth installment of the *Marrying the Mafia* franchise, last year's *Return of the Mafia*, also staying busy in the small screen. *Queen of Night* shares many traits with *Dancing Queen*, a romantic comedy drama starring UHM Jeong-hwa as a housewife keeping her singing aspirations a secret from her husband, that become a huge hit during last year's Lunar New Year holiday.



Rough Play

배우는 배우다 Bae-u-neun bae-u-da
2013 | 113 MIN | Drama

DIRECTOR SHIN Yeon-shick
CAST LEE Joon, SEO Yeong-hee, YANG Dong-keun
RELEASE DATE October 24, 2013
CONTACT FINECUT Co., Ltd.
TEL +82 2 569 8777 FAX +82 2 569 9466
EMAIL cineinfo@finecut.co.kr
WEB www.finecut.co.kr

Young is a nameless actor who dreams of becoming a big movie star. Then, one day, he makes a breakthrough with a film and becomes a star overnight. He discovers a new hidden world of fame, power and pleasure, but inevitably he comes into contact with all of their dark sides, which puts everyone around him in danger. A thematic sequel to CHANG Hun's *Rough Cut* (2008), *Rough Play* is another film both written and produced by arthouse darling KIM Ki-duk. This time around, SHIN Yeon-shick takes the reigns for his fourth film, following *A Great Actor* (2005), *The Fair Love* (2009), starring AHN Sung-ki, and last year's *The Russian Novel*. All of his films, including *Rough Play*, were invited to the Busan International Film Festival. Following a career of low-key independent films, SHIN is working on someone else's script for the first time. The film stars LEE Joon, a member of the K-pop group MBLAQ, along with SEO Yeong-hee (*Bedevilled*, 2010) and YANG Dong-keun.



Scenery

풍경 Pung-gyeong
2013 | 95 MIN | Documentary

DIRECTOR ZHANG Lu
RELEASE DATE December 2013
CONTACT JIFF
TEL +82 2 2285 0562 FAX +82 2 2285 0560
EMAIL jiff_film2@jiff.or.kr
WEB www.jiff.or.kr

People exist as landscape to each other for much of their lives. This coldness can sometimes be an inspiration for others. The scenery is still the same, but the impression has changed slowly. ZHANG Lu's first documentary feature focuses on a subject very rarely spoken of: immigrant workers in Korea. By putting ten workers' lives in the spotlight, ZHANG asks questions about their most memorable dream in Korea. With their answers, ZHANG reveals a very different scenery of Korea. *Scenery* began as the mid-length film *Over There*, one of three segments of this year's Jeonju Digital Project, an omnibus of shorts commissioned every year by the Jeonju International Film Festival. As a short, the film was invited to the Locarno International Film Festival and now as a full-blown feature, *Scenery* will debut at the Busan International Film Festival, in the Wide Angle section. Previous to *Scenery*, ZHANG has been known for his contemplative independent films such as *Tang Poetry* (2004), *Grain in Ear* (2005), *Chongqing* (2007) and *Dooman River* (2010).

My Boy

마이보이 Ma-i Bo-i 2013 | 99 MIN | Family / Drama

DIRECTOR JEON Kyu-hwan CAST LEE Tae-ran, LEE Seok-chul, CHA In-pyo RELEASE DATE TBC
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Impulse disorder patient I-cheon dreams of playing with his brother Yu-cheon in the hospital. Their mother struggles with paying the hospital bills, and, barely getting by, gets help from her husband's friend. JEON Kyu-hwan returns with *My Boy*, his sixth film in six years. Following his debut *Mozart Town* in 2008, JEON completed a trilogy that consisted of *Animal Town* (2009) and *Dance Town* (2010) before moving on to *From Seoul to Varanasi* (2011) and last year's *The Weight*. All his films have been heavy hitters on the international film festival circuit, with *The Weight* in particular netting him awards from the Venice International Film Festival (Queer Lion), Fantasia International Film Festival (Best Actor – CHO Jae-hyun) and the India and Tallin Black Nights International Film Festivals (Best Director). With his long-time producer CHOI Mi-ae from Treefilm, JEON is already hard at work on his seventh feature *Silent Man*, which has already wrapped production and is currently in post. Next for the auteur will be *The Painter*, a co-production with Estonia that is already prepped, cast and ready to start shooting in both Korea and Estonia later this year. *My Boy* stars CHA In-pyo, who recently starred in the big-budget disaster films *The Tower* and *The Flu*, as well as LEE Tae-ran, a TV star who has not appeared on the silver screen since 2007's *Love Exposure*. *My Boy* will debut at the Busan International Film Festival, in its Korean Cinema Today – Panorama section. JEON has made a name for himself with his hard-hitting and realistic dramas about modern Seoul and looks set to deliver another gritty piece of social realism with *My Boy*.





The Fake

사이비 Sa-i-bi 2013 | 101 MIN | Animation / Thriller

DIRECTOR YEUN Sang-ho CAST OH Jeong-se, YANG Ik-june
 RELEASE DATE November 2013
 CONTACT FINECUT Co., Ltd. TEL +82 2 569 8777 FAX +82 2 569 9466
 EMAIL cineinfo@finecut.co.kr
 WEB www.finecut.co.kr

Following the breakout success of his debut *The King of Pigs* (2011), director YEUN Sang-ho returns with his new animation *The Fake*, another dark look at a some of the less seemly sides of Korean society. A village in the countryside is about to be submerged to make way for a dam. The residents are all compensated for relocation, at which point a con artist comes to town, posing as the minister of a fake religion. He swindles the locals, convincing them to give over their relocation fees as church offerings. Min-chul, a shady character himself, recognizes the charlatan's ploy and goes about informing his fellow residents of the scheme. However, as a result of his less than stellar reputation, his pleas fall upon deaf ears. When his faithful daughter finds herself preyed upon by cons and forced into prostitution, Min-chul can no longer remain idly on the sidelines. YEUN's first film chronicled the harsh realities of social hierarchy and bullying in the Korean high school environment. Gritty and simply drawn but visceral in its impact, *The King of Pigs* quickly caught fire on the festival circuit and put YEUN on the map as a talent to watch. YEUN's next film *The Window* was a middle length work detailing his time in the army for Korea's mandatory service, another system governed by rigid hierarchy. His latest film takes a similar gritty approach and has already begun to make waves on the international scene, with festival programmers praising it for its uncompromising vision. *The Fake* had its world premiere at the Toronto International Film Festival.

The Suspect

용의자 Yong-ui-ja
 2013 | TBD | Action / Thriller

DIRECTOR WON Shin-yun
 CAST GONG Yoo, PARK Hee-soon, CHO Seong-ha, YOO Da-in
 RELEASE DATE December 2013
 CONTACT Showbox/Mediaplex Inc
 TEL +82 2 3218 5649 FAX +82 2 3444 6688
 EMAIL sales@showbox.co.kr
 WEB www.showbox.co.kr/english

Dong-chul was the best special field agent in North Korea, but he was abandoned by his government during a mission. While on the run, he looks for his wife and child, who were sold as slaves to China, only to discover their corpses. He soon finds out that his colleague was behind the killing and defects to the South in search of his nemesis. He looks for him during the day, and works as a temp driver at night and as a personal driver for Chairman PARK. One night the chairman is attacked and killed by an assassin, but not before handing over a pair of glasses to Dong-chul. He is now on the run again, accused of the chairman's murder by the intelligence service, while trying to uncover the secret contained inside the glasses. Little does he know that depending on who ultimately gains control of the secret, it could either become a national threat or treasure. GONG Yoo returns in WON Shin-yun's first feature film since *Seven Days* (2007).



Top Star

톱스타 Top-seu-ta
 2013 | 107 MIN | Drama

DIRECTOR PARK Joong-hoon
 CAST UHM Tae-woong, KIM Min-jun, SO E-hyun
 RELEASE DATE October 24, 2013
 CONTACT Lotte Entertainment
 TEL +82 2 3470 3540 FAX +82 2 3470 3549
 EMAIL r333@lotte.net

Tae-shik is a talent manager with a successful client. One day he is discovered as an actor and soon embarks on his own silver screen career. Before long he finds himself overtaking his former client's popularity. Now, in order to maintain his fame, Tae-shik will stop at nothing to stay at the top. PARK Joong-hoon, one of Korea's most well respected and veteran performers, steps behind his camera for his feature filmmaking debut *Top Star*. PARK was one of the faces of the Korean New Wave in the late 1980s and early 1990s through roles in PARK Kwang-su's *Chilsu and Mansu* (1988) and *Black Republic* (1990) before becoming one of the top draws of the decade following hit after hit, such as starring roles in KANG Woo-suk's *Two Cops* (1993) films alongside AHN Sung-ki. *Top Star* features UHM Tae-woong, coming off last year's *Architecture 101*, and KIM Min-jun as the dueling stars. The film will receive its world premiere at the Busan International Film Festival in the Korean Cinema Today - Panorama section.



Tough as Iron

강철이 Ggang-cheol-i
 2013 | 108 MIN | Drama / Action / Family

DIRECTOR AHN Gwon-tae
 CAST YOO Ah-in, KIM Hae-sook, JUNG Yu-mi
 RELEASE DATE October 2, 2013
 CONTACT CJ Entertainment
 TEL +82 2 371 6278 FAX +82 2 371 6340
 EMAIL justinkim@cj.net (sales) / hawon@cj.net (festivals)
 WEB lineup.cjenm.com

Gang-cheol is a legendary street fighter in Busan who cleaned up his act to care for his sick mother. Things are going well for him, and he's happy in a budding relationship with Su-ji, who is vacationing in the seaside town. As their relationship grows, Gang-cheol finds himself dragged into the criminal underworld when he sees Busan gangsters Sang-gon and Hwi-gon re-staging the accidental death of a Yakuza mobster and an old friend, Jong-su, gives him up to the Busan gang. Knowing he's desperate for money for his mother's operation, Sang-gon proposes that Gang-cheol work for him. Gang-cheol refuses, but when Jong-su gives the deed to Gang-cheol's house to Sang-gon as collateral for a private loan, Gang-cheol is left with no choice but to bite the bullet. AHN Gwon-tae, who debuted as a filmmaker by directing SHIN Ha-kyun and WON Bin in *My Brother* (2004), returns five years after co-directing the action film *Eye for an Eye* (with KWAK Kyung-taek) with *Tough As Iron*, a heart felt drama starring YOO Ah-in, KIM Hae-sook and JUNG Yu-mi.



Way Back Home

집으로 가는 길 Jib-eu-ro Ga-neun Gil
 2013 | TBD | Drama

DIRECTOR PANG Eun-jin
 CAST JEON Do-yeon, KO Soo
 RELEASE DATE December 19, 2013
 CONTACT CJ Entertainment
 TEL +82 2 371 6278 FAX +82 2 371 6340
 EMAIL justinkim@cj.net (sales) / hawon@cj.net (festivals)
 WEB lineup.cjenm.com

Jeong-yeon is a caring wife and mother and a sensitive woman who finds herself plunged into a legal ordeal thousands of miles from home. After years of planning, she and her husband Jong-bae open an auto body repair shop, only to see everything they've worked for stripped away when a loan Jong-bae had guaranteed defaults. Facing financial despair, the couple gets into a vicious fight about money, which drives Jeong-yeon away. She leaves only a cryptic note saying she'll be back in a few days. When she turns up looking nervous at Orly Airport in Paris with over 30 kilograms of cocaine in her luggage, it is the beginning of a globe-spanning nightmare that began with an old friend and a tempting proposition. PANG Eun-jin makes a quick return following her second directorial outing *Perfect Number* from last year. A stylistic storyteller, she made her debut in 2005 with the thriller *Princess Aurora*. Screen siren JEON Do-yeon, recipient of the Best Actress prize from the Cannes Film Festival in 2007 for *Secret Sunshine*, makes her first film since 2011's *Countdown* in *Way Back Home*, co-starring with *Haunters'* KO Soo.



JANG Sun-woo's Powerless Intellectuals

The Road to Racetrack's Trip to the Screen

JANG Sun-woo's *The Road To Race Track* (1991), based on HA Il-ji's bestselling novel, became an interesting cultural scandal that raised controversy in Korean society during the early 1990s. HA Il-ji's novel tells the tale of a crime of passion in which the main character, R, ardently attempts to sustain the relationship he has with his student and lover, J, during his overseas studies in France after he returns to Korea. However, the interesting aspect of HA Il-ji's novel is that it becomes a postmodern experimentation on form as we realize this is also a story that R is writing for a novel in the present. Not only does the novel explain the psychological state of J but also her relationships in detail, which in turn casts complex point-of-views on her sexuality dependent on her affair with J. As a signifier for escaping and freeing oneself from oppressive relationships that was infesting a pre-modern conventional Korean society and the decaying world of intellectuals represented through university culture, R desperately obsesses over his sexual relationship with J. But R's behavior is contradictory and hypocritical. He is well aware of the fact that claiming individuality in Korean society can be

dangerous, but instead of fighting such dangers by resisting the relationships surrounding him, he ends up satisfying himself through a regressive desire to find solace in J's womb. The novel repeatedly observes how the worldly J, who acquires a reputation by publishing in her name the dissertation and literary criticism that R wrote for her as a means to settle down in Korea, juggles with her own wishes as she responds to and resists R's twofold desires. While the main issue for HA Il-ji's novel is the persistent conflict of whether the couple has sex or not, the same goes for the film as well.

Novel vs. Film Adaptation

Like many Korean intellectuals who chose to be on the side of the left wing people's movements during the 1980s and eventually descended into a state of intellectual anomie after witnessing the fall of realistic socialism during the 1990s, filmmaker JANG Sun-woo also experienced this type of confusion. Nevertheless, he accepted HA Il-ji's deconstructivist position in a more broad-minded way. At the time the film was publicly released, he stated that he embraced

Their daily routine of fighting over whether they had sex or not, oblivious to the dismal state of the world surrounding them, explicitly revealed itself as a depressing barometer of Korean society.



the novel's radical and deconstructive perspective through the "camera's multiple viewpoints that shifted between the subjective and objective." Actually, unlike the filmmaker's aesthetic claim, the film is much more humble, simple and aggressive, also boldly removing R's rational and intellectual character in the original story. Compared to the literary work, the film adaptation is almost like a peculiar romantic comedy about a sexually aroused male and a sexy pseudo-intellectual bimbo. If the key to the novel was Korea's oppressive social structure that made it difficult for R, a French-trained intellect, reasonable and true to his desires, to adapt to society and forced to face the toll it takes on his relationship with J, the film version is an epic tale of a hypocritical and worldly male intellect who seeks refuge in a woman's womb but acquires the realization of how he should survive in the world that surrounds him.

According to R's point-of-view in the novel, J's struggle to survive in Korean society, with the doctorate she acquired based on the dissertation written by R for her, is just a futile attempt devoid of any rational intellectual value that an intellect should have and thus leads to R proclaiming, "the moment you forfeit identifying with me, R, that is the moment you will be stepping out into nothingness." In the novel, R intentionally makes great efforts to ignore the Korean society that seems overly dependent on conventions such as marriage, which to him is just a superficial façade.

What R attempts to share with J is a desire and pure emotions free of conventions, but J desperately fights against her relationship with R, who is a married man.

R's voice in the literary work, which might be hard for everyone to relate to but can be followed and identified with through a certain level imagination, is presented in the objective conversation scenes of that we observe at a distance in the film adaptation. But JANG Sun-woo intentionally cuts off the parts where the audience could relate to the core of the story through identification with the characters' points-of-view. The film steps away from the novel abstractly claims as R's rational spirit and his conflict with the pre-modern conventions of



Korean society by persistently portraying the abstract wordplay of Korean intellectuals who are literally exiled and their obsession with sexuality. R's positive personality is removed almost entirely, making it hard for R's tearful plea, "Why have you become like that, J? How will you manage to live with all that fakeness you have now?" to carry much credibility. On the other hand, the film oddly reaches a satirical level through the impressive performances given by MOON Sung-keun and KANG Soo-yeon, who each play the pseudo intellectuals R and J, whose body and souls are left behind in France and are now endlessly wandering the streets with no clear direction.

Intense Critique of Intellectuals

At the time MOON Sung-keun was starring in the film, he was already gaining popularity as an actor with intellectual qualities while KANG Sooyeon was at the peak of her career after she received the award for Best Actress at the Venice Film Festival for IM Kwon-taek's *The Surrogate Woman* (1986). The game of physical desire this screen couple played enabled the film to shed the novel's intellectual qualities while also making it seem like an intense critique of intellectuals. Their daily routine of fighting over whether they had sex or not, oblivious to the dismal state of the world surrounding them, explicitly revealed itself as a depressing barometer of Korean society. The repeated image of a little boy selling gum on the street comes across as an

indirect way for the film to suggest the dark side of Korean society that has yet to escape a state of intellectual and material insufficiency. The same notion can be detected in R's wife who cannot understand why R has decided to leave his family despite the fact he has no money.

The most interesting aspect of *The Road to Race Track* appears in a conversation between MOON Sung-keun and KANG Sooyeon who both give superb performances. They have no idea what they really want. R continuously denounces the conventions of Korean society around him, but obsesses over J's naked body while J refuses him by expressing her fear of being in a relationship with a married man,

yet lacks the ability to reflect on the social position she acquired by using someone else's abilities. R's desire for J's body is a regression based on the need for the mother's womb which he justifies as an act of transgression for freedom. J's desire is to hide her identity and acquire a new social status in Korean society. Her desire is an immoral one and she ends up becoming more wretched as a result of the moral façade she puts on. Their straying desires, hidden from their conversation, seems funnier than any brash comedy, yet the sad note detected in their rare moment of orgasm is a notable achievement by filmmaker JANG Sun-woo.

Perhaps the most amazing aspect comes at the end of the film when R's soft repeated subjective point-of-view is recalled as he bursts into a miserable sob after watching a woman carrying a basket on her head through the bus window. This is the scene where JANG Sun-woo's perspective as populist subverts the deconstructive literary viewpoint of HA Il-ji. Although this scene might seem aesthetically pretentious, I personally believe it managed to bring a more positive perspective on the landscape of Korean society that had until then looked utterly dismal throughout the film. Maybe this



was a moment of realization for R and as he watched the woman steadfastly take steps along the ground, perhaps he acknowledged it was his suspended identity that was saved as well. In any case, this is where he has to live on and where he has to find the answer himself. *The Road to Race Track* was another ambitious work that gave an interesting glimpse into the world of filmmaker JANG Sun-woo, a world that he created out of the various aesthetic attempts he has made throughout his body of work. ❏

By KIM Young-jin



JANG Sun-woo, Director of *The Road to Race Track*

JANG Sun-woo is one of the most controversial filmmakers in the history of Korean cinema. Born in Seoul in 1952, he took his first steps into film as a director's assistant on LEE Jang-ho's 1981 film *They Shot the Sun* and continued working as LEE Jang-ho's assistant on *Declaration of Idiot* (1984) and *Widow Dance* (1984) until he made his feature debut film *Seoul Emperor*, which he co-directed with SUNWOO Wan in 1986. He went on to direct commercially and critically acclaimed works such as *The Age of Success* (1988), *A Short Love Affair* (1990) and *The Road To Race Track* (1991). He gained international recognition when his film *The Avatamska Sutra* (1993) received the Alfred Bauer Award at the Berlin International Film Festival in 1993. Subsequently, he turned to more controversial works dealing with social issues and changes in Korean society through films like *To You From Me* (1996), *A Petal* (1996), *Timeless, Bottomless* (1997) and *Lies* (1999). In 2002, he ventured into more commercial realms with the KRW 10 billion (approx. USD 10 million) budget film *Resurrection of the Little Match Girl* (2002) which was the most expensive film at the time as well as a commercial failure at the box office. He has taken a long break from filmmaking and moved to Jeju Island, off the southern coast of Korea where he is now serving as a professor at the Jeju National University. By TAE Sang-joon

KOFIC to Call Busan Home Soon



The Korean Film Council (KOFIC) will bring its Seoul stay to an end and move into its new office in Centum City in Busan on October 25th. Its move to Busan has been prepared in accordance with the Special Act on Balanced Development of the Nation of the Korean Government since 2005. KOFIC will temporarily use the 13th and 14th floors in the Centum Industry-Academy Campus. Its new headquarters building will be built in Centum City by 2015. The building will be located near the Busan Cinema Center in Haeundae-gu of Busan. Its building site will be spread over 6,235 square meters and its total floor space will reach 21,668 square meters. The 12-story building with two basement floors is currently on the drawing boards. The building will be home to KOFIC and the Korean Film Academy. Accordingly, Centum City will cement its position as the mecca of Korea's film industry. Moreover, KOFIC will build the Busan Cinema Studio, a global base for Korean films in Gijang-gun in Busan. A need for a 6,700 square-meter studio and a post-production base has been emerging as the size of Korean film projects expands and many foreign filmmakers sound out locations in Korea. The Global Studio, to be built in the Busan Cinema Studio, will be Korea's biggest with state-of-the-art filming facilities. Six Global Studio

buildings, outdoor sets and production support facilities such as a dressing room, an art room, a prop room and cinema experience facilities will be completed by 2015 while a theme park and culture and sports facilities will be built through the inducement of private capital after 2016. To this end, KOFIC and Busan City have agreed to secure project funds through close deliberations for the construction of the Busan Cinema Studio and advanced Global Studio. Both have also seen eye to eye to pull together in mapping out a master plan for designing, purchasing of the building site and construction work in order to complete them on schedule. "Three visual organizations including KOFIC will move into the Centum District in Busan according to the government's plan to move public organizations to non-Seoul areas for the balanced growth of the country," said KIM Eui-suk, chairman of the Korean Film Council. "We will steadfastly play our role in creating a new visual culture space in the city and transforming Busan into the central movie destination of the world by closely cooperating with the Busan International Film Festival, the Busan Film Commission and the Busan Cinema Center." ❏

By Woody KIM

Various Colors of Korean Cinema at the 37th São Paulo

Kofic Hosts Rookie Directors' Collection and Korea-Brazil Collaboration Forum

The Korean Film Council (KOFIC, Chairman Kim, Eui-suk) is looking to promote Korean films in the Central and South American market, and this initiative will take place at the 37th São Paulo International Film Festival, to be held on 18th to the 31st of October. During this event, KOFIC will stage a Korean rookie directors' special collection and a Korea-Brazil film collaboration forum.

The São Paulo International Film Festival is among the biggest film festivals in Central and South America, and a major meeting place for the Brazilian film industry, which is developing at a remarkable pace these days.

These events have been designed to introduce lesser known young directors as well as the famous world festival winners to this region of the world, thus allowing KOFIC to develop a new market for Korean cinema. The collection consists of some of the works by promising young directors who have been passionately received since 2011. The screening list boasts a wide and interesting variety, including *Cold Eyes* by KIM Byeong-seo and JOH Ui-seok, JUNG Byung-gil's thriller *Confession of Murder*, JO Sung-hee's *A Werewolf Boy* and JANG Kun-jae's *Sleepless Night*.



Cold Eyes

Short films will also be screened, including *Safe*, MOON Byoung-gon's Palme d'Or winner in the short film section at the Cannes International Film Festival this year. In addition, a digitally restored version of the late KIM Ki-young's *The Housemaid* (1960), a much appreciated Korean classic, is also in the screening list. As a part of the supplementary program in the film festival, an industry forum will be held on the 22nd, promoting the Korean film industry and seeking collaboration between the two countries, with film professionals from both countries on the panel. In this forum, the panel will discuss the kind of model needed to promote KOFIC and the Ancine's mutual collaboration, seek ways in which Korean films can be promoted in Central and South American countries, and how to encourage co-production and co-distribution. Some of the issues in film promoting policy in both countries will also be examined during the forum. The panel includes HONG Seung-ki, the vice chairman of KOFIC, CHO Kyeong-duk, whose *Sex Volunteer* has been invited to the festival and who is currently working on a co-produced film between the two countries, and CHOI Yeon-woo from CJ E&M, the manager of the international investment production team. An MOU (memorandum of understanding) will also be agreed upon during the festival, signed by HONG Seung-ki, the vice Chairman of KOFIC, and Manoel Rangel, the chairman of Ancine, to promote comprehensive collaboration in film between the two countries. In addition, KOFIC will hold a Korean Cinema Night on the 21st to boost networking between film personnel from the two countries.

KIM Eui-suk, the chairman of KOFIC, believes that "this showcase and forum will be important events in expanding the international market for Korean cultural products from existing Japanese and South East Asian markets to the Central and South American market, where the interest in Korean cultural products are notably increasing today." ❧

By Woody KIM

Various Colors of Korean Cinema

at the 37th São Paulo International Film Festival



Screenings of Korean Films at the 37th São Paulo International Film Festival

Korean New Talents

- A Werewolf Boy** (dir. JO Sung-hee)
- Anxiety** (dir. MIN Hwan-ki)
- Cold Eyes** (dir. JOH Ui-seok KIM Byeong-seo)
- Confession of Murder** (dir. JUNG Byung-gil)
- December** (dir. PARK Jeong-hoon)
- Sleepless Night** (dir. JANG Kun-jae)
- Sunshine Boys** (dir. KIM Tae-gon)

Shorts program

- SAFE** (dir. MOON Byoung-gon)
- Finis Operis** (dir. MOON Byoung-gon)
- Breathe Me** (dir. HAN Eun-young)
- No More No Less** (dir. LIM Oh-jeong)
- Sweet Temptation** (dir. JEONG Han-jin)
- The Knitting** (dir. YUN Eun-hye)

Forum: Seeking Collaboration Model between S. Korea and Brazil

Time: 09:30-18:30, 22nd October
Venue: TBD

Film industry and support policies of Korean and Brazil (KOFIC/ANCINE)

World sales incentive systems of Brazil (CINEMA Do BRAZIL/ABPITV)

International co-production (ANCINE/BNDES/CJ E&M)

Seeking the inter-distribution plans for two Countries

Investing and producing system of Korean film

Classics

The Housemaid (dir. KIM Ki-young)

Panorama

Final Recipe (dir. KIM Jin-a)

Juvenile Offender (dir. KANG Yi-kwan)

National Security (dir. CHUNG Ji-young)

The Russian Novel (dir. SHIN Yeon-shick)

The Tower (dir. KIM Ji-hoon)

Traveler from the North (dir. LEE Won-sik)

E-mail: kobiz@kofic.or.kr • **Homepage:** www.koreanfilm.or.kr

Celebrating the First Anniversary of KoBiz Online Screening

Experience the 18th Busan Film Festival Online



A user from the KoBiz Online Screening Service posted the following message on social media after using the online screening for the Puchon International Fantastic Film Festival (PiFan), "Experiencing PiFan from the comfort of my living room, thanks!"

The Korean film industry has been attracting attention from the worldwide film community as it expands and gains more recognition in the international scene as well as from Korean international film festivals. Nevertheless, frequent festival visits raise the issue of time and cost unless there is an invite or a specific business meeting to justify such expenditures. In order to assist foreign film professionals to have more opportunities to experience such film festival lineups, the Korean Film Council (KOFIC) is offering an online screening service of films showcased at major film festival including Busan (BIFF), Puchon (PiFan) and Jeonju (JIFF) for a given period of time. Particularly, every October, international attention focuses on the Korean films screened at BIFF, which has grown into one of Asia's leading international film festivals. KOFIC, in agreement with BIFF, will provide an online screening service following the closing of the festival, featuring a total of 25 feature and short-length Korean films from the Vision of Korean Cinema Today section and Wide Angle section on the KoBiz Online Screening website.

The films that will be serviced through the online screening's FESTIVAL SCREENING from October 13th will include SEO Ho-

bin's *Mot*, LEE Yu-bin's *Shuttlecock*, KIM Jaehan's *Thuy*, JEONG Hyuk-won's *Dynamite Man*, WOO Moon-gi's *The King of Jokgu*, as well as documentary works such as JUNG Yoon-suk's *Non-Fiction Diary*, KIM Lyang's *Dream House by the*

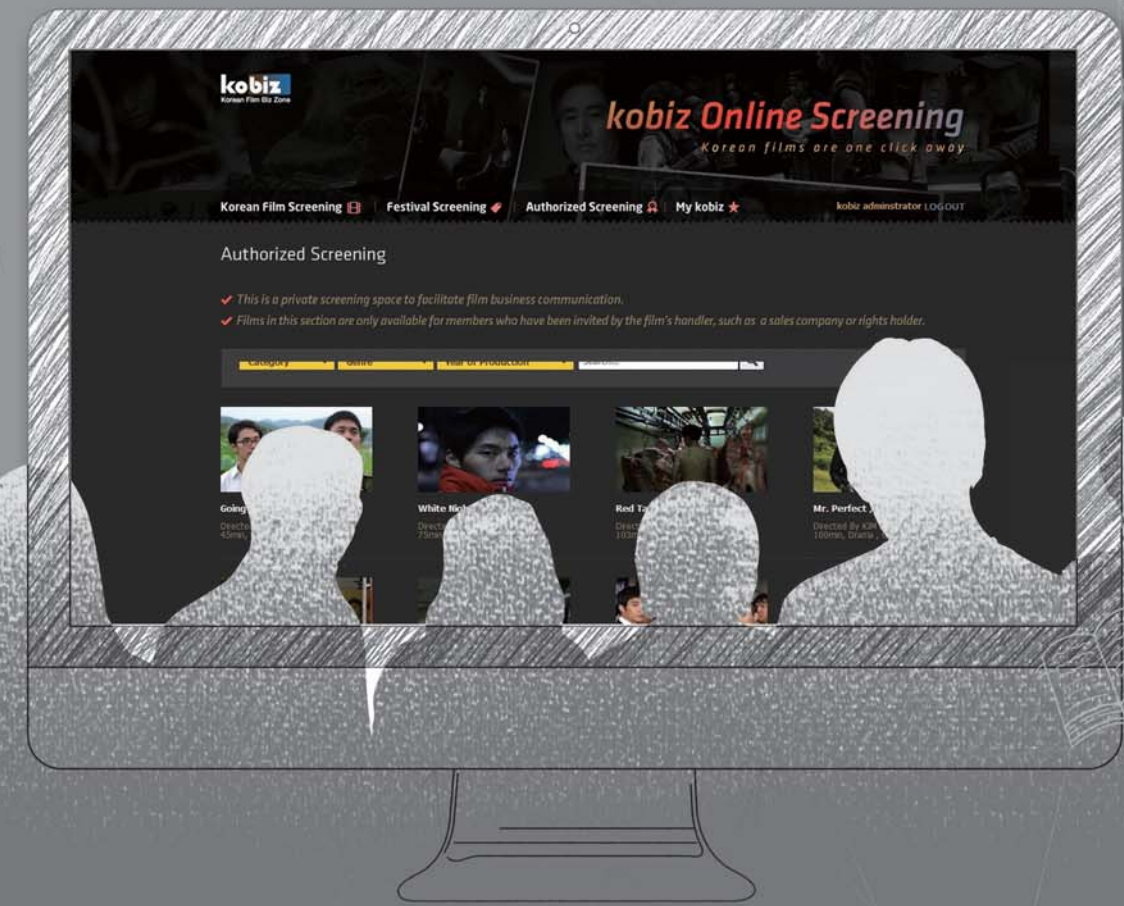
Border and KIM Mirre's *Sanda*, not to mention actress CHOO Sang-mi's self-directed short *A Woman Under the Influence*.

The KoBiz Online Screening Service launched during the opening of last year's BIFF and will celebrate its first anniversary with the upcoming festival next month. Since its launch, the KoBiz Online Screening has made a great effort to improve its service from the viewpoint of the user: securing consistent streaming within an unstable international internet network and providing an optimized system environment for film professionals. As a result, the KoBiz Online Screening Service is gradually establishing itself as another avenue for introducing Korean films to the world. With KOFIC's relocation to Busan in October, all the international film festival submission screening services offered at the KOFIC Seoul office will be replaced by online screenings. Such online services foresee an improved efficiency in internal and external operation and ultimately a more significant focus on online support services for KOFIC as it will reduce the risk of trafficking screeners for festival submission screenings. KOFIC is planning to expand its online screening support for programming which will gradually replace onsite screening. ■

By Gina SON International Promotion Department, KOFIC

KoBiz Online Screening

Never heard of it? Hurry up and sign up today! It's free and easy to join!
A unique viewing platform for watching high-quality Korean films reserved for film professionals



Korean films are ONLY a click away!

KoBiz Online Screening Showcase: KOFIC holds a regular screening event through the internet website. Film professionals such as programmers of overseas film festivals and major foreign buyers participate in the showcase. (available on iOS and iPad)

Meet KOFIC in Busan!

**NEW LOCATION MARKS NEW CHAPTER FOR KOFIC,
THIS OCTOBER.**

