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Established in 1973, Korean Film Council (KOFIC) is a special organization of wider state sector, entrusted by the Ministry of Culture, Sports and Tourism Republic of Korea, aiming to support the development and promotion of Korean films. KOFIC is a government-supported but a self-administered body, which is guaranteed its specialization and independence and it is considered as a Quango; Quasi-autonomous non-government organization.

KOFIC is composed of nine commissioners, including one full-time chairman and 8 committee members, appointed by the Ministry of Culture, Sports and Tourism in order to discuss and decide major issues for the development of Korean films.

Led by the Seoul head office, there are separate departments specializing in various key aspects of Korean cinema; Domestic Promotion Department supporting Korean films and industry; International Promotion Center for the promotion and PR of Korean films abroad; Film Research & Development Center provides vital information in the form of statistics, analysis and publications. In addition, Korean Academy of Film Arts is for incubating and continuing education of film professionals; KOFIC Studios in Namyangju features state-of-the-art film production services and facilities; Technical Supports Department is the center for researching the future cinema technology such as digital cinema and 3D films; General Management Department manages the film development fund for Korean films.

**Investment Fund Financing**

Since July of 2007, KOFIC has raised and managed the film development fund, approximately US$430 million in total, in order to promote and support the Korean film industry. This fund consists of US$172 million from the government, another US$172 million from box office ticket sale allotment and US$86 million from existing film fund. (3% of box office ticket price is taken between July 1, 2007 and end of 2014)

**Making investments on the industry**

As seed money for various investment funds for Korean films, this film development fund has played a critical role in attracting the inflow of capital into Korean film industry. KOFIC has invested US$8.6 million as seed money to form 2 mid-size funds, approximately US$25.8 million each so far and KOFIC put US$2.25 million to make a fund for independent or low-budget art features with budget of US$4-8 million. In addition, KOFIC also invests US$2 million out of the fund to create US$8 million fund for co-production projects in collaboration with foreign capital and filmmakers in order to expand the market. Additionally, putting US$2.6 million to form
US$4-8 million fund will be invested in the field of the planning and development. Consequently, KOFIC's investment on funds is extensive and intensive each year.

Supporting for the revitalization of the Korean ancillary market
As the film market is shifting to the digital environment, KOFIC fosters the ancillary market by establishing a distribution platform for copyrighted online cinema contents. The Ancillary Market Distribution Management System is designed to help the online distribution process by promoting the legal download service via web servers and to build a public online portal site allowing people to access the download service easily. Furthermore, KOFIC is holding a campaign with a catchphrase “Be a good downloader” to promote using legal download service for the public.

Providing an accurate box office score on time is essential to building a fair and open distribution environment for Korea film industry. So, KOFIC is running the Nationwide Computerized Box Office Data System. To build this system in nationwide, KOFIC provides mortgage loans for screening facilities and supports a cost for building Rental Checking System to increase profits of the home video market.

Screenplay Market Support Program
KOFIC develops various programs and events in order to stimulate the industry and provide new ideas in the cinematic world such as running an online screenplay market, opening a contest for drama or animation screenplay and holing a mentoring program between writers and producers. In addition, KOFIC supports R&D projects to stimulate more productive projects. To do so, KOFIC annually invests US$2.6 million in specialized film R&D agencies in order to strengthen the fundament of Korea film industry. Especially, an agency which cares for developing a storyline or adaptation from a novel or comic books will be able to receive this supporting program.

Diverse Film Production Support Program
KOFIC supports all genres films, short films and independent feature(less than US$43,000, production budget), feature film(US$43,000-172,000) and documentary films. When actual production budget is less than US$86,000, the production apply for financial support. In this case, KOFIC supports not only money, but with other packages as well. When a director who has advanced in any international film festival makes a film with actual production budget less than US$172,000, KOFIC gets involved to raise the quality and match the global standard.

Exhibition/Distribution Support Program for Films at Artplus Cinema Network
KOFIC supports multiplex cinemas screening diverse films and 30 designated cinemas for art films in nationwide. KOFIC also supports 2 cinemas specializing in independent films and 1 cinematheque for the promotion of diverse films. In addition, KOFIC maintains a film database website and an online café for exchanging tickets, matching sponsorship with press or production companies and running monitor group for diverse films. KOFIC also purchases copyrights of diverse films, foreign classic films and arts movies to build a library for public use.

Korean Film Export Support Program
KOFIC supports the participation of Korean films and Korean filmmakers who participate in international film festivals in order to stimulate the exchange of people and promote Korean films on the world stage. KOFIC also runs a PR booth at major international film festivals and provides "Korean Cinema Night". In addition, it maintains booth at all major film markets in order to assist Korean international sales agencies, and supports marketing activities for foreign distribution company which imported Korean films. Also KOFIC provides support for professional subtitle translation and print production, previews, promotion tours, advertising and PR, making PR materials for Korean films to advance in the foreign market. To promote Korean films in key strategic countries (Japan, China, USA and Europe), KOFIC launches Korean film showcase in each country.

International PR for Korean Film
KOFIC opened 2 offices in USA and China to use as a post for foreign PR and employs correspondents in major countries to research the market and perform promotional projects in a designated country. It also runs an English website (www.kofic.or.kr/english) and published a number of books and magazines in English. It also produces a DVD collection each year, consisting of remarkable Korean films with multiple language subtitles and distributes them internationally.

International Co-production Film Support Program
KOFIC runs an international business campus which provides an opportunity for building networks between Korean producers and foreign production/investors via meetings, project pitching and mentoring programs, especially with filmmakers from major countries: Japan, China, France and USA. KOFIC also supports other programs such as Documentary Development Lab and Producer Lab to promote joint-production projects.
Fostering the human resources for Korean films

Korean Academy of Film Arts was established in 1984 by KOFIC in order to provide quality education. KAFA offers 4 courses in film directing, producing, photography and animation directing and opens separate special programs for feature drama film and animation production. In addition, the academy offers a special training program for people in the industry in all disciplines, such as acting, directing, photography, lighting, editing, and CG. To improve the working environment, KOFIC runs the information system for accessing people in the field, certifying careers and introducing a standard employment contract to secure staffs’ living and meet demands from the field.

Building technology infrastructure for Korean film

KOFIC Studios in Namyangju feature state-of-the-art film production services and facilities. It consists of indoor studios (1 large, 2 medium, 2 small and 1 special photography, for a total of 6 studios), outdoor sets, recording studio, developing room, CG room, and Telecine room. Ahead by Technical Support Department, this facility is working on several projects, assisting with developing and providing domesticating the core technology of digital cinema, and researching 3D digital cinema. Furthermore, KAFA runs a program called “A moving school for digital technology”, allowing visiting schools and institutions to update the current status of the technology.

Cinema Policy Development

KOFIC provides vital information in the form of statistics, analysis and publications in order to research and develop new policies that would help push the Korean film industry forward. KOFIC publishes Korean Film Yearbook, Korean Film Scenario Collection, Journals and Industry Reports.

Support for Film-Related Organizations

KOFIC supports film-related communities and institutions to promote the cinematic culture and its independence. Not only their research works and projects on the industry, but education programs and film festivals, events, international exchange for continuing relationships with a markets abroad.

Opening KOFIC Studios to the public

Open sets and theme parks in KOFIC Studios are open to the public. Taking advantage of the infrastructure in the studios, KOFIC provides programs such as cinema camp, media education, media-experience education and experience programs for the minority, such as cinema therapy program for the youth in prison, media education program for migrant women and people in military service.

Enriched enjoyment of watching cinema

KOFIC opens Visual Media Center to promote the activities of ordinary citizens and students. KOFIC provides loans for renovating screening facilities for the disabled and offers Cinema on Wheel, a special program which visits a remote town or social welfare institutions to give them an opportunity to watch films they would not have access to otherwise. KOFIC also supports all cultural interchange between the North and South Koreas through North-South Korean Film Exchange Pre-production Development Funding Support Program.

Review of Korean Films
Analysis of Korean Film Industry
Review of Korean Films

Before getting into discussing the trends and achievements of Korean cinema in 2009, it would be best to first mention the two movies that were much talked about at the start of the year. One is <A Frozen Flower>, a historical piece by director YOO Ha, a story set at the end of Korea’s Goryeo era under the rule of Yuan China in the late-Medieval period. The other is <Old Partner>, LEE Chung-ryoul’s documentary on the friendship and farewell of an old farmer and the old cow that has accompanied him for many years. <A Frozen Flower> was a ‘big budget’ commercial film costing 8 billion KRW(US$7 million) while <Old Partner> was an independent film made for a mere 100 million KRW(US$0.09 million), each succeeding in attracting more than 3 million admissions. In this case, the word ‘extraordinary’ seems to go better with <Old Partner>, but in the sense that they had suggested beforehand a certain wind of change that began to blow among Korean films, the two films are both significant. The hint of such change was sensed not just from the creative side, but also among audience trends or at the consumer level, at the same time suggesting an important keyword penetrating through Korean Cinema of year 2009. Firstly, <Frozen Flower> proved to be the first Korean popular film that managed to succeed even with upfront homosexual subject matter, although it is difficult to deny that the names of two attractive actors played a big
part in the success. In a society where things remain relatively conservative when it comes to sex, presenting scenes outside the purview of ‘normal’ heterosexual love, especially showing homosexual scenes in a rather direct and blunt manner, in a way means taking a big risk. However, despite the already expected imprudent yet reserved rejection expressed by some, <Frozen Flower> bears an important meaning as it has provided an opportunity for Korean cinema to innovatively expand its realm of expression one step further. Premiering in the following April, PARK Chan-wook’s <Thirst> too was very controversial, boldly revealing the genitals of main actor SONG Kang-ho for the first time in Korean popular film history.

These two consecutive ‘adventures’ had tried to embrace the consciousness of a creator within the limits of commercial film, and as an inevitable phenomenon occurring within the tradition of Korean popular films that had continued from the 1990s, it won’t be too much to say they were part of a ‘symbolic event’ suggesting a certain change of discourse, towards a more liberal expansion of expression. For Korean cinema, the mid 90s to 2000 was a period that saw the release of once forbidden political and social issues like the North Korea problem or class conflicts. Then, with the screen market growing unprecedentedly in the first half of the first decade of the 21st century, the seeds of desire scattered by film artists wishing to break away from another suppression mechanism called popularity may well be interpreted as a result stemming from the level of sexual expression, a relatively sensitive area.

Next in line is the so called ‘<Old Partner> effect’. The reason why word ‘effect’ is attached after the film title is because putting aside the film’s significance, a major success had happened, one that had hitherto been unimaginable for a simple low budget independent documentary such as this one. From the very beginning of the year, <Old Partner> had given rise to a phenomenon, drawing elderly audiences in massive numbers. Even after putting into consideration the fact that 2009 was the year of oxen and that for Korean audiences over 40 cows are a major symbolic motive that makes them nostalgic about the rural life, considering former treatment towards indie movies, nobody had dared to predict this film will gather more than 3 million admissions and make a profit as high as 200 times the original investment.

Anyhow, the surprise of <Old Partner> had surely delivered considerable shock to the conventional moves of popular films that had elaborately set up their target audiences and made their approach with delicate marketing strategies and massive material attacks. It will be too much to expect that the exceptional success of <Old Partner> will change the major trend but at least it was a chance to enlighten us on the fact that certainly there are gaps in the market that are yet to be discovered. Furthermore, it was the willfulness of audiences that was discovered in that gap, refusing to give in to the conventionality of the entertainment market. Such willfulness had presented an exceptional event, putting <Old Partner> at number one at the box office after just six weeks when the same film had opened at number 15 in the first weekend of its release. In the recorded history of the Korean box office there has never been such an occurrence. The success of <Old Partner> following the mega hit human comedy <Scandal Makers> at the end of 2008, led film planners in Chungmuro to adopt the motto “cheap and interesting” once again. The strong impression was that low budget commercial films could be a powerful breakthrough that would overcome the investment limitations Korean films had suffered from for some years now. Of course such a situation had left room for controversy. Criticisms were made asserting that low-budget films cannot be an unconditional alternative. However, at least the exceptional success of <Scandal Makers> and <Old Partner> have made a profound impact in that they have provided opportunity for Korean cinema to create a new market free from the compulsion of ‘size’. In reality too during the whole year of 2009 low-budget commercial films were actively made in large numbers.
The "A Frozen Flower" and "Old Partner" phenomena making the headlines of early 2009 can be summed up with the word 'expansion.' While the former had made an expansion in 'expression,' "Old Partner" had expanded the market, to be more specific, expanded film consuming patterns. Furthermore, it won’t be strange to select 'expansion' as the key word summarizing the 2009 Korean cinema map a variety of films have made attempts from all sides using diverse subjects to develop points of communication with the audience. While the borderline between indie and commercial films is becoming fainter, it became quite common to see the two genres penetrate into each other, and commercial films continued their experiment of mixing a foreign subject into the genre formula. From now on, let’s see whether such an expansion has produced concrete results.

The 'Old Partner' effect that influenced not only the box office but also the major news media early in the year has continued the success of indie films. Perhaps it may be too hasty to conclude it was an immediate effect of "Old Partner," but indie dramas like "Daytime Drinking" and "Breathless," which were released in the theaters shortly after had performed quite well, playing a major role in vitalizing diversity in the film market. Even without mentioning the commercial success of each film, the fact that indie films came in a wide spectrum that approached audiences with unprecedented energy will remain the most visible outcome of Korean cinema in 2009. More than anything, it is notable that efforts were continuously made to employ genre devices in indie films. "One Step More to the Sea," a family drama on the evolvement between mother and daughter, "How to Live on Earth" a love affair in the framework of an animated Sci-Fi genre, and "The Pot" expressing the dark side of religion and faith using occult horror, are good examples.

Another phenomenon prominent among 2009 independent films was that continuous efforts were made to embrace the 'others' of Korean society. While films like "Where Is Ronny?", "Bandhobi", "Hello, Stranger" and "Let the Blue River Run" reminded us of the human rights of foreign migrant workers or North Korean defectors, "A Brand New Life" and "A Blind River" had revealed the feeling of loss and identity crisis suffered by overseas adoptees, with elegant and detailed direction. To apply the previously mentioned keyword 'expansion' to the commercial film scene of 2009, the most evident sign of change was witnessed among genre films that were in the theaters in March and April. The consecutive success of "7 Days" in 2007 and "The Chaser" in 2008 had stimulated a desire for making thrillers, once thought one of the weakest genres in Korean films. As a result, various stories that go beyond serial killer type thrillers were developed. The first half of 2009 was a chance to confirm the first few outcomes of the thriller boom. First, it was the diversity of subjects that caught the eye. "The Scam," a production led by KIM Su-jin, producer of "The Chaser," is a lively drama about cheating and manipulation on the stock exchange as crooked traders aim to make it big, and "Handphone" unravels the modern obsession with cell phones through an extreme confrontation between two men. "Marine Boy" took the conspiracies and battles involved in sea route drug smuggling and turned it into a film noir. "Private Eye," which ranked number one for two weeks in a row at the box office again used the historical genre and refreshingly challenged the detective mystery genre which had been uncommon among Korean films. "Insadong Scandal" took on the interesting subject of cultural asset restoration and illegal trading of artifacts, seeking delights unique to heist movies. These thriller films concentrated in the low season for theaters failed to gain financial revenues save "Private Eye" that managed to draw 1.8 million admissions, but at the very least they will be assessed as ambitious attempts made along several paths with various subjects heading towards an evolution in Korean thrillers.

The passion of Korean films for the so called 'well-made thriller' films continued throughout the summer season into the latter half of the year. The fact that "The Chaser" and BONG Joon-ho's monumental thriller "Memories of Murder" released in 2003, both got their inspiration from an actual event, has also been a stimulant for talented directors, reminding them of the link between genre and reality. Under such conditions, "A Million" released during the summer is a story of a TV reality show with a massive amount of prize money turning into a scene from hell, infusing cynical satire on materialistic desires, individualism, and the selfishness of young people. "Where the Truth Lies," which opened in the fall, reenacted an actual homicide that is still remains a mystery, and was praised as a thriller that focused on social issues
around laws that fail to protect justice and the lethargy of the system. While these two movies didn’t bother to hide the desire to expose the irrationality of Korean society within the frame of genre, <White Night>, a remake of Japanese mystery novelist HIGASHINO Keigo, and <Secret>, a story of a detective who tries to protect his wife who’s on the suspect list of a murder case, in theaters this December, the passion for the pleasures unique to thrillers is continuing.

On the other hand, in the field of horror that was the cream of the summer market for the last few years, with the exception of <Possessed> that looked into the dark side of blind faith, putting the shamanic faith of Korea side by side Christianity, horror films have mostly failed with both audiences and the critics.

On the commercial side, the second piece of good news in 2009 since <Old Partner> came with the comedy film <My Girlfriend Is an Agent>. Debuting at number one in its opening weekend, it regained the top place once again in week three, drawing 4 million ticket sales, the highest number among Korean films in the first half of the year. The success of <My Girlfriend Is an Agent> is significant in a sense that it has once again confirmed the unchanged support of audiences for a ‘well-made’ comedy as proven by <Scandal Makers>. It’s not too much to say that <My Girlfriend Is an Agent> was able to achieve its success thanks to an elaborate script inserting laughing points every 1–2 minutes, intending to fully satisfy the desires of audiences wishing to laugh. With the story of intelligence agencies at its center reminding us of <Mr. & Mrs. Smith>, and spiced with witty humor here and there, <My Girlfriend Is an Agent> has once again proven that a comedy that ‘really makes people laugh’ will succeed every time.

All the while, star directors who have their own brand power in and out of the country have also seized attention, each disclosing their latest work. In particular, premiering around Cannes, PARK Chan-wook’s <Thirst> and BONG Joon-ho’s <Mother> practically swept all the media spotlights. PARK Chan-wook transformed Émile Zola’s naturalist novel ‘Therese Raquin’ in his own way and, as expected, displayed his own cinematic world, interesting and unique. As mentioned previously, the genital exposure of SONG Kang-ho heated up the media, making it a hot issue even before the film was released. Director BONG Joon-ho took the insanity of motherhood to a Hitchcock-like pitch and in line with <Memories of Murder>-like pitch and in line with <Memories of Murder> and <The Host> offered his deep insights into Korean society. A series of controversies that arose not just among the media but also with audiences shortly before <Thirst> and <Mother> were released, proved PARK Chan-wook and BONG Joon-ho are still the most influential agenda setters leading the aesthetic discourse about Korean films, beyond mere box office scores.

Besides, director E. J-yong of <Untold Scandal> cast six major actresses in the Korean film industry, having them appear as themselves in his newest
The film <The Actresses> released in December. The film is a refreshing attempt to touch upon various issues from the backstage side of show business and celebrity life. Success maker CHOI Dong-hoon of <The Big Swindle> and <Tazza: The High Rollers>, has revealed his ambition to pioneer a Korean style superhero movie with <WOOCHI>, the story of a Taoist wizard from 500 years ago reappearing in the modern day world.

Just when it was confirmed in the first quarter of the year that Korean film is reviving the energy of its heydays, two films that should be noted as both symbolically and statistically significant events have heated up the summer screens one after another. JK. YOUN's <Haeundae> claiming to the first disaster film in Korean history swept over the summer market like a tsunami. Ultimately it was listed as the fifth Korean film to achieve 10 million audiences, 3 years after <The Host>. The film adopted the visual know-how of Hollywood disaster movies yet it revealed the local colors of Haeundae in full splendor, making it another success model for a Korean style commercial film.

In Korea, those films with more than 10 million audiences are interpreted as a certain social phenomena. The four previous members of the 10 million club are <Tae-guk-gi>, <Silmido>, <King and the Clown>, and <The Host>, and considering that they were all somewhat focused on historical tragedies unique to the Korean Peninsula and still valid social issues, the case of <Haeundae> is surely an exception. Of course as predicted with SHIM Hyung-rae's <D-War> that put on monster spectacles, and KIM Jee-woon's variation on the spaghetti western <The Good, The Bad, The Weird> set in Manchuria under Japanese occupation, gathering more than 8 million and 6 million admissions respectively in the summer of 2007 and 2008, the center of weight for commercial success drawing in massive audiences is probably shifting from historicity or sociality towards the scaled up 'presentation of visual spectacle' that is true to the tradition of genre.

<Take Off>, released in the theaters just a week after <Haeundae>, also scored a big success, gathering audiences of over 8 million. This sports redemption drama based on the true story of a national team competing in ski jump, an unpopular event in Korea, presented lively ski jump scenes to the audience thanks to improved visual effects and shooting techniques. The audiences gladly gave their support for this new visual sensation that made up for the somewhat old-fashioned drama.

The two top successes of <Haeundae> and <Take Off>, respectively ranking number one and two in 2009 box office numbers, were more than enough to prove that Korean cinema, which had been on the downside due to declining earning rates since 2006, as a matter of fact has fully recovered its confidence in the market. The success was also analyzed as evidence that Korean cinema had secured the brand power that is not easily shaken, at least not in the domestic market.

Commercial and independent films put together, Korean cinema of 2009 has shown an 'expansive' spectrum of rumble and tumble. Ironically it was a scene regenerated by the struggles of market players, and especially of creative filmmakers trying to escape from the years of recession. While compromising with tradition, attempts exploring new visuals and ambitious experiments dreaming of aesthetic evolution took place simultaneously, and each venture discovered or reconfirmed its own market. What's important is that although the market remains in a deadlock situation, the magma of creativity boiling beneath the surface of Korean cinema will endlessly find other escape routes to break through. This fact Korean cinema has confirmed on its own, proving it has grown up enough to equip itself with such a resource-rich range of power that it can deal with the obstacles and uncertainties of market and economy. This will remain the biggest achievement of 2009.

By CHOI Kwang-hee
(Editor-in-Chief, KOREAN CINEMA TODAY)
Analysis of Korean Film Industry

1. 2009 Review: Recuperation in market by return of audience

Korean film industry seems to be finally escaping from its long recession, which can be indicated from earning rates for the past three years since 2006: -24.5% in 2006, -40.5% in 2007 and -28.4% in 2008. Investors started leaving the industry, and so did audience. In 2009, however, Korean films saw both returning to familiar grounds. For the past 10 months since the beginning of the year, the total admissions went up to 66.3 million and the total sales of Korean films are 458.5 billion KRW(approximately US$394 million). Both numbers are higher compared to the entire year of 2008, which are 63.5 million and 412.6 billion KRW(US$356.5 million) respectively. Revenue share for the same period has also increased to 52%: for three months from August to October, it stayed even over 60%. Overall revenue share of 51.2% up to November, although it decreased to 40.6% for the month of November, clearly tells that Korean film industry has now regained its power. Increase in ticket price in July helped the industry bounce back. For many years, there have been concerns over the price hike, worrying that audience might turn its back, but the result indicates the opposite. Increase of 1,000 KRW(US$0.86) was still affordable and it quickly made an effect on market share by admissions. The statistics of Korean films for this year are not just numbers: these are the indication of hope, recuperation and takeoff in industry, while those words were buried by recession, depression and crisis a year ago.

It is 2006 when Korean films industry reached its peak, led by <The Host>, which still holds the record of the most admissions with 13 million. The industry saw the biggest numbers in all senses: the total admissions reached 97.9 million, the total sales went up to 591.6 billion KRW(US$511 million) and market shares of Korean films reached 63.8% for the year. In short, it was the time when the industry was full of energy, and the films dominated the domestic market. Number of per-year-productions saw a drastic increase from around 80 to more than a hundred.

However, no one expected it would usher the recession. Just like a big house built on sand, Korean film industry is ever becoming bigger entailed risks. Earning rates saw a sharp drop in 2007: export amount of the year went down to US$24 million, which is about one-third of US$75 million from previous year. Due to widespread illegal download, home video market also collapsed. In result, market share for box office receipts counted for over 70% of the industry’s entire revenue, which was not a good sign for the industry at all. While the entire cost of P&A for theatrical release made the highest record, average ticket price decreased to 6,034 KRW(US$5.21) from 6,172 KRW(US$5.33) of the previous year. Those were the signs telling nothing but ‘bubble’ for the industry.

Fortunately, Korean films found a way out of the slump in 2009 by proving capacity not only in industrial sense but also in cultural topology. Home video market is still in trouble as the illegal downloads and bootleg DVDs sold on the street make huge damages to the industry and export of Korean films haven’t reached the status of its former self. But there are signs of revival. Above all, the fact that Korean films regained the power over foreign films in domestic market this year, hopefully, will

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<td>54.2</td>
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<td>13.3</td>
<td>18.5</td>
<td>5.7</td>
<td>3.1</td>
<td>7.2</td>
<td>-1.3</td>
<td>-</td>
</tr>
<tr>
<td>Total Number of Screens</td>
<td>1,132</td>
<td>1,451</td>
<td>1,648</td>
<td>1,880</td>
<td>1,975</td>
<td>2,004</td>
<td>-</td>
</tr>
<tr>
<td>Total Average Admissions per capita</td>
<td>2.5</td>
<td>2.8</td>
<td>3.0</td>
<td>3.1</td>
<td>3.2</td>
<td>3.0</td>
<td>-</td>
</tr>
</tbody>
</table>

* Increase Rate based on previous year
make positive effects next year, especially to production and investment sides. According to Table 1, numbers of total admissions, total admissions of Korean films and total average attendance per capita and rate of market share of Korean films reached peak in 2007 and started decreasing from 2008. However, those numbers and rates are increasing again in 2009. Although changes are not dramatic, it indicates the industry’s revival from recession of previous years.

Based on statistic by November, market share of Korean films will most likely stay slightly above 50% for 2009, which is more than 5% higher than 2008. There is also considerable increase in total admissions of Korean films and total sales. For the past 10 months since the beginning of the year, the total admissions went up to 66.3 million and the total sales of Korean films are 458.5 billion KRW (US$394 million). Both numbers are higher than those from the entire year of 2008, which are 63.5 million for the total admissions and 412.6 billion KRW (US$356.5 million) for the total sales. By November, the total admission is just above 70 million and total sales are 489.9 billion KRW (US$423.2 million). It looks like the industry will wrap up this year in much better shape, only if Korean films can fight off big Hollywood juggernauts such as <Avatar > in December.

Growth of Korean films in box office also helped increase the total box office revenue. By November, total admissions are 138 million and total sales are 951.8 billion KRW (US$822.4 million). It seems that box office statistics of this year will show bigger numbers. It is also noteworthy that total box office revenue will go up over one trillion KRW (US$864 million) for the first time in history.

According to table 2, it was 2006 when the total number of films released went over the 300-mark and over 100 Korean films were released. There is a small dip in both numbers for 2009 due to excess supply and increase of P&A costs for the past couple years. Compared to Korean films released, imported films released were decreased. Total number of films released seems to stay near 350 for this year. In the beginning of this year, there was huge concern over the possible decrease in number of Korean films produced. After the bubble in the production side has burst, the number kept dropping since 2007. While lesser mainstream films were produced, it is noticeable that more independent, low-budget films were produced this year. Productions which cost around 1 billion KRW (US$864,042) is expected to grow more pronounced. Industry problems are not far from solved, it’s getting more difficult to get investment, talents are leaking out of the industry, home video market is still insignificant and online market has not performed up to its expectations. While keeping its structure rather stable both in quality and quantity, Korean film industry seems to prove that it can overcome recession that gloomed the industry for the past two years.

2. Figures on Admissions and Their Market Share

The index most frequently mentioned together with talks on Korean film industry crisis of 2008 was the decline of Korean film’s market share. On the national level, Korean film market share that used to be higher than foreign films for the 5 years since 2003 had slid down to 42.1% in 2008. In Seoul, Korean film market share failed to crack 40% at 39.6%. However, Korean films have done quite well in 2009 as far as market share is concerned. In the first half of the year the number had rose 7.5%, from 32.7% of same time last year to 44.7%. Although foreign film market share kept its predominant position during this period, but things were beginning to look better. In June Korean film market share finally succeeded in turnover at 51.1%. It was the highest figure in 10 months since September 2008 when the numbers hit 53.4% with Chuseok (Thanksgiving) holiday. The new record provided necessary momentum for Korean films to lead in the theaters over the summer season.
In August Korean films reached 67% with <Haeundae> and <Take Off> fiercely leading the front, and in September adding <Goodbye Mom> to the lineup, the numbers hit 67.5%. In October <Close to Heaven>, <Sword with No Name>, and <Good Morning President> dominated the theaters, share rate steadied at 62.6%. Yet the Hollywood films made a comeback and kept its force since November with the success of <2012>. At the same time on the domestic film side, <Fortune Salon> had done not too bad and <White Night> was a significant help but with <2012> as a strong opponent, the market share dipped below 50% at 40.6% in the end. From January to November of 2009, accumulated market share of Korean films was 51.2% and after going through adjustments in early December the market share is expected to put up a close fight at around 50% after mid-December when <Avatar> meets <WOOCHI>.

**Table 3:** Major indexes of Korean, foreign film Box Office by the year

<table>
<thead>
<tr>
<th>Year</th>
<th>Korean Films</th>
<th>Foreign Films</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Admissions</td>
<td>Market Share</td>
<td>Admissions</td>
</tr>
<tr>
<td>1998</td>
<td>1,259</td>
<td>25.10%</td>
<td>3,769</td>
</tr>
<tr>
<td>1999</td>
<td>2,172</td>
<td>35.70%</td>
<td>3,100</td>
</tr>
<tr>
<td>2000</td>
<td>2,271</td>
<td>35.10%</td>
<td>4,191</td>
</tr>
<tr>
<td>2001</td>
<td>4,481</td>
<td>50.10%</td>
<td>4,465</td>
</tr>
<tr>
<td>2002</td>
<td>5,062</td>
<td>48.30%</td>
<td>5,431</td>
</tr>
<tr>
<td>2003</td>
<td>6,391</td>
<td>53.49%</td>
<td>5,556</td>
</tr>
<tr>
<td>2004</td>
<td>8,019</td>
<td>59.33%</td>
<td>5,498</td>
</tr>
<tr>
<td>2005</td>
<td>8,544</td>
<td>58.71%</td>
<td>6,008</td>
</tr>
<tr>
<td>2006</td>
<td>9,791</td>
<td>63.80%</td>
<td>5,549</td>
</tr>
<tr>
<td>2007</td>
<td>7,838</td>
<td>50.00%</td>
<td>7,838</td>
</tr>
<tr>
<td>2008</td>
<td>6,354</td>
<td>42.13%</td>
<td>8,729</td>
</tr>
<tr>
<td>2009.11</td>
<td>7,059</td>
<td>51.20%</td>
<td>6,734</td>
</tr>
</tbody>
</table>

3. Monthly Box Office Market Share

During the first half of 2009, the highest number of admissions was scored in January as it is the winter vacation season as well as the New Year’s Holidays. Although official holidays was scarce, Labor Day through Children’s Day (May 5) played as an actual consecutive holidays in May, and audiences went to the theaters just as many as January. On the other hand, in June when any other year would have seen the theaters bustle up with starting of a hot and sticky season, admissions decreased 13.9% compared to the same period a year prior, and 20.6% compared to the previous month of May. Thus the first half closed in a decline. However, when the monthly admissions exceeded 16 million in July, the theater started to heat up. Then came the big bang in August, when the number of admissions hit a record of 21.4 million. This was the first time since August of 2007 that monthly admissions surpassed 20 million. At the same time the sales also reached an all-time high at 153.9 billion KRW (US$132.3 million).

A monthly admissions of 20 million suggests the following. According to National Statistics Portal, registered national of South Korea is 49.5 million. Arithmetically, 21.4 million that accounts for 43.2% of the entire population had visited the theaters in August, paying to see a movie. In the past there were two corresponding moments, in January 2006 (20.4 million) when films like <My Boss, My Teacher> popular and in August of 2007 (21.6 million) when <May 18> and <D-War> were
the two top Box Office smashers. As for admissions numbers, August 2009 came to be listed as number two only next to August 2007. However with the sales figures, 153.9 billion KRW(US$132.3 million) was earned in August 2009, which is 17.2 billion KRW(US$14.8 million) higher than August 2007, renewing the record. Theaters at this time popped the corks but in September the number stopped at mere 8 million, less than half of the previous month. Ratio of the fall compared to the month before was astonishing 61.3%. October too finished at 9 million, just slipping past admissions count of September and failing to bounce back. On top of it the cinema was faced with the worst possible Chuseok holiday time table with short season, management of 8~9 million monthly admissions was a fine score considering there were no particular big hits or other favorable conditions.

More than anything, after the long term success of <Haeundae> and <Take Off>, which scored 11 million and 8 million admissions respectively, the cinema was fatigued from 'long-runs'. Then in the second week of September a refreshing success of <Goodbye Mom> came along, which was consequently the best choice for seasonal change in genre, subject, casting, size, in every other way. On the last week of September, targeting the Chuseok season, <Close to Heaven> and <Sword with No Name> were released, and the theaters once again gained energy with Korean films leading the way, making it notable that it was the Korean films that led the market throughout the summer and fall seasons.

In the monthly market share rate of 2009 Box Office, it was encouraging to see Korean films maintaining the market from near 40% to near 70%. In the first half of 2009, market share of Korean films soared up to 69.1% in February but then fell again to 7.7% in May, showing extreme shifts, which contributed to the instability of the market. It was a time of extreme unrest where those involved failed to steady the market by producing consistent new lineups and betting the entire Korean Box Office on one or two films. Whereas 2009 was a crucial period that confirmed dominance and market leadership of Korean films, in other words audience preference of Korean films that is not just limited to one or two Korean films has somewhat recovered from the uneasiness of previous year.
4. Box Office Market Share by Country

Up until November 2009, the country with highest market share by admissions was Korea, which has 51.2% of market share, rising 9.1% from 42.1% of last year. USA placed second with 40.9%. American films ranked number one in market share by country last year, but with overall stagnation of Hollywood films this year they gave way to Korean films and market share too is expected to close at around 40%, a 5% drop. Hollywood direct distributions in particular showed an increase in number of releases but still could not bear any meaningful fruits and remained at low 20%. Among other foreign imports, Chinese films didn’t do as well as they did the year before, while Indian films and other co-production films involving India such as <Slumdog Millionaire> and <Black> were presented in the theaters, receiving unexpectedly positive results.

![Table 5] 2009 Market Share by Country

<table>
<thead>
<tr>
<th>Country</th>
<th>2009 1~11</th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Section</td>
<td>No. of Titles</td>
<td>Admissions</td>
<td>Market Share by Admissions</td>
<td>Box Offices</td>
</tr>
<tr>
<td>Korea</td>
<td>Screenings</td>
<td>124</td>
<td>70,636,430</td>
<td>51.2%</td>
<td>489,805,090,467</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>102</td>
<td>63,412,735</td>
<td>49.5%</td>
<td>441,852,091,167</td>
</tr>
<tr>
<td>USA Direct Distribution</td>
<td>Screenings</td>
<td>59</td>
<td>29,154,672</td>
<td>21.1%</td>
<td>201,275,793,500</td>
</tr>
<tr>
<td>USA Imports</td>
<td>Screenings</td>
<td>92</td>
<td>27,625,566</td>
<td>21.5%</td>
<td>190,425,733,167</td>
</tr>
<tr>
<td>Subtotal</td>
<td>Screenings</td>
<td>130</td>
<td>56,780,238</td>
<td>40.9%</td>
<td>387,077,759,400</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>119</td>
<td>54,340,750</td>
<td>42.4%</td>
<td>374,048,143,067</td>
</tr>
<tr>
<td>China</td>
<td>Screenings</td>
<td>13</td>
<td>3,097,861</td>
<td>2.2%</td>
<td>20,556,900,000</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>10</td>
<td>3,095,578</td>
<td>2.4%</td>
<td>20,540,996,500</td>
</tr>
<tr>
<td>Europe</td>
<td>Screenings</td>
<td>74</td>
<td>4,510,794</td>
<td>3.3%</td>
<td>30,226,651,567</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>56</td>
<td>4,445,873</td>
<td>3.6%</td>
<td>29,894,630,567</td>
</tr>
<tr>
<td>Japan</td>
<td>Screenings</td>
<td>34</td>
<td>2,404,020</td>
<td>1.7%</td>
<td>15,625,554,533</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>27</td>
<td>1,395,528</td>
<td>1.6%</td>
<td>11,102,651,700</td>
</tr>
<tr>
<td>Others</td>
<td>Screenings</td>
<td>14</td>
<td>932,901</td>
<td>0.7%</td>
<td>6,653,989,433</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>7</td>
<td>916,523</td>
<td>0.7%</td>
<td>6,548,268,933</td>
</tr>
<tr>
<td>Total</td>
<td>Screenings</td>
<td>389</td>
<td>137,341,292</td>
<td>100.0%</td>
<td>950,664,565,400</td>
</tr>
<tr>
<td></td>
<td>First Run</td>
<td>321</td>
<td>132,206,907</td>
<td>100.0%</td>
<td>885,986,961,593</td>
</tr>
</tbody>
</table>

* Nationality of foreign films was primarily determined by the ‘production country’ listed on the application submitted to Korea Media Rating Board for classification and may differ from conventional classifications.

* China includes Hong Kong and Taiwan

5. Box Office Market Share by Distributors

The honor of number one distributor of 2009 was given to CJ Entertainment(hereafter “CJ”), on national level including both Korean and foreign films. CJ without exception made number one again this year, distributing Korean films like <Mother>, <Thirst>, <Good Morning President>, along with <Haeundae>, which is the biggest hit of the year. It was also the exclusive distributor of Paramount Pictures, handling <Transformers: Revenge of the Fallen>, another megahit foreign film of the year, and <G.I. Joe: The Rise of Cobra>.

CJ distributed a total of 44 films on the national level(including those brought forward), and had 41.48 million admissions in total. Although CJ’s December heavy weight contender <WOOCI> will have some effect on the final tally, total number of admission drawn is expected to be similar to or slightly higher than last year. Market share too is expected to be at around 30%, similar to last year when market share by admissions and share by sales marked 30.1%.

Number two distributor is same as last year, Showbox/Mediaplex Inc.(hereafter “Showbox”). In previous year the market share was mere 10.1%, a threefold difference with CJ. Yet this year, the same company accounted for 16.7%, closing down the gap into half. The top grossing films of Showbox in 2009 includes the ‘national film’ <Take Off>, <Running Turtle> and <A Frozen Flower>, which was brought forward from previous year.

Looking into Table 7, admissions share of CJ is 36.5%, sales share reaching up to 36.8%. It should be noted that CJ’s market dominance is stronger in the Korean film market share by distributors rather than on the whole film market. Number two position is Showbox, and in comparison to all films market share by distributors, the gap is mere 9% in Korean films. Next in third is Lotte Entertainment(hereafter “Lotte”) at 15.7%. Lotte began dashing at full speed when <Scandal Makers> became an expected blockbuster last December. In 2009 the company celebrated its success once again with <My Girlfriend Is an Agent>. Until May, 2009, just a month prior to the closing of first half of the year Lotte was in high spirits in the distribution with CJ at number one with 21.6% and Lotte next at 21.1%. Still, after distributing Hollywood blockbuster <Terminator Salvation>, it had not presented any big hits
Table 6: 2009 All Films Market Share by Distributors

<table>
<thead>
<tr>
<th>Rank</th>
<th>Distributors</th>
<th>No. of Titles</th>
<th>Admissions</th>
<th>Market Share by Admissions</th>
<th>Box Offices</th>
<th>Market Share by Box Offices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CJ Entertainment</td>
<td>44</td>
<td>41,486,083</td>
<td>30.1%</td>
<td>288,809,463,633</td>
<td>30.4%</td>
</tr>
<tr>
<td>2</td>
<td>Showbox/Mediaplex, Inc.</td>
<td>16</td>
<td>23,050,678</td>
<td>16.7%</td>
<td>160,241,313,900</td>
<td>16.9%</td>
</tr>
<tr>
<td>3</td>
<td>Lotte Entertainment</td>
<td>23</td>
<td>18,116,799</td>
<td>13.1%</td>
<td>120,168,212,733</td>
<td>12.6%</td>
</tr>
<tr>
<td>4</td>
<td>Sony Pictures Releasing Buena Vista Korea</td>
<td>20</td>
<td>11,338,753</td>
<td>8.7%</td>
<td>84,820,693,833</td>
<td>8.9%</td>
</tr>
<tr>
<td>5</td>
<td>20th Century Fox Korea</td>
<td>9</td>
<td>6,941,662</td>
<td>5.0%</td>
<td>45,600,574,667</td>
<td>4.8%</td>
</tr>
<tr>
<td>6</td>
<td>Warner Bros. Korea</td>
<td>9</td>
<td>6,921,634</td>
<td>5.0%</td>
<td>48,038,909,000</td>
<td>5.1%</td>
</tr>
<tr>
<td>7</td>
<td>N.E.W.</td>
<td>15</td>
<td>6,734,794</td>
<td>4.9%</td>
<td>47,776,348,833</td>
<td>5.0%</td>
</tr>
<tr>
<td>8</td>
<td>Cinergy</td>
<td>11</td>
<td>4,964,944</td>
<td>3.6%</td>
<td>35,074,301,333</td>
<td>3.7%</td>
</tr>
<tr>
<td>9</td>
<td>UPF Korea</td>
<td>16</td>
<td>3,352,622</td>
<td>2.4%</td>
<td>22,815,616,000</td>
<td>2.4%</td>
</tr>
<tr>
<td>10</td>
<td>SK Telecom</td>
<td>8</td>
<td>2,985,886</td>
<td>2.2%</td>
<td>20,137,626,333</td>
<td>2.1%</td>
</tr>
<tr>
<td>Others</td>
<td>218</td>
<td>11,447,536</td>
<td>8.3%</td>
<td>77,181,505,133</td>
<td>8.1%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>389</td>
<td>137,941,392</td>
<td>100.0%</td>
<td>950,664,565,400</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>

* Number of titles is based on total number of titles screened including those brought forward and the rank was calculated based on market share by admissions.

Table 7: 2009 Korean Films Market Share by Distributors

<table>
<thead>
<tr>
<th>Rank</th>
<th>Distributors</th>
<th>No. of Titles</th>
<th>Admissions</th>
<th>Market Share by Admissions</th>
<th>Box Offices</th>
<th>Market Share by Box Offices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CJ Entertainment</td>
<td>23</td>
<td>25,752,030</td>
<td>36.5%</td>
<td>180,486,951,633</td>
<td>36.8%</td>
</tr>
<tr>
<td>2</td>
<td>Showbox/Mediaplex, Inc.</td>
<td>9</td>
<td>19,474,795</td>
<td>27.6%</td>
<td>136,770,782,233</td>
<td>27.9%</td>
</tr>
<tr>
<td>3</td>
<td>Lotte Entertainment</td>
<td>11</td>
<td>11,054,468</td>
<td>15.7%</td>
<td>73,299,948,067</td>
<td>15.0%</td>
</tr>
<tr>
<td>4</td>
<td>Cinergy</td>
<td>4</td>
<td>3,119,922</td>
<td>4.4%</td>
<td>22,085,392,000</td>
<td>4.5%</td>
</tr>
<tr>
<td>5</td>
<td>INDIESTORY Inc.</td>
<td>13</td>
<td>2,946,369</td>
<td>4.2%</td>
<td>19,158,207,000</td>
<td>3.9%</td>
</tr>
<tr>
<td>Others</td>
<td>194</td>
<td>8,248,846</td>
<td>11.7%</td>
<td>58,003,809,533</td>
<td>11.8%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>218</td>
<td>70,596,430</td>
<td>100.0%</td>
<td>489,865,090,467</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>

* Number of titles is based on total number of titles screened including those brought forward and the rank was calculated based on market share by admissions.

Table 8: 2009 Foreign Films Market Share by Distributors

<table>
<thead>
<tr>
<th>Rank</th>
<th>Distributors</th>
<th>No. of Titles</th>
<th>Admissions</th>
<th>Market Share by Admissions</th>
<th>Box Offices</th>
<th>Market Share by Box Office</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>CJ Entertainment</td>
<td>21</td>
<td>15,734,053</td>
<td>23.4%</td>
<td>108,322,512,000</td>
<td>23.5%</td>
</tr>
<tr>
<td>2</td>
<td>Sony Pictures Releasing Buena Vista Korea</td>
<td>20</td>
<td>11,938,753</td>
<td>17.7%</td>
<td>84,820,693,833</td>
<td>18.4%</td>
</tr>
<tr>
<td>3</td>
<td>Lotte Entertainment</td>
<td>12</td>
<td>7,002,332</td>
<td>10.5%</td>
<td>46,868,264,667</td>
<td>10.2%</td>
</tr>
<tr>
<td>4</td>
<td>20th Century Fox Korea</td>
<td>9</td>
<td>6,941,662</td>
<td>10.3%</td>
<td>45,600,574,667</td>
<td>9.9%</td>
</tr>
<tr>
<td>5</td>
<td>Warner Bros. Korea</td>
<td>9</td>
<td>6,921,634</td>
<td>10.3%</td>
<td>48,038,909,000</td>
<td>10.4%</td>
</tr>
<tr>
<td>Others</td>
<td>194</td>
<td>18,746,528</td>
<td>27.8%</td>
<td>127,208,520,767</td>
<td>27.6%</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td>265</td>
<td>67,344,962</td>
<td>100.0%</td>
<td>460,859,474,933</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>

* Number of titles is based on total number of titles screened including those brought forward and the rank was calculated based on market share by admissions.

6. Top 10 Box Office Films

The honor of the biggest grossing movie of 2009 goes to Korean disaster blockbuster <Haeundae>. Having released in 753 screens nationwide and scoring 11.3 million admissions, the movie joined the coveted 10-million admissions club following <The Host> (2006) 3 years ago. Another Korean movie <Take Off>, released only a week after <Haeundae>, was also embraced warmly by local audiences and scored 8.37...
millions of admissions. Despite competing against another blockbuster in the same period, these two Korean films led the Box Office and dominated the foreign and domestic competitors.

The success of these two films proved again that there still exists a certain formula in the mega success of Korean films; they come in pairs, like *Silmido* (released December 24, 2003) and *Tae-guk-gi* (released February 5, 2004), both of which accomplished 10 million admissions consecutively, just as *May 18* (released July 26, 2007) and *D-War* (released August 1, 2007) stormed the Box Office together a week apart. In fact, there is another hidden factor in the success of *Haeundae* and *Take Off*. Facing and expecting some resistance from audiences due to increase of ticket price in the summer of 2009, and hype over Hollywood blockbuster *Transformers: Revenge of the Fallen*, both of which ended up helping the Korean pair because they were released after "robot season".

As a result, *Haeundae* topped *Take Off* for the first 2 weeks of August but the two films switched pole position during the third, fourth and fifth weeks of August. Furthermore, *Take Off* introduced a special extended version to continue the fever of the original film, known as the long tail business strategy, and stayed on top for 5 consecutive weeks, chased closely by another Korean film *Goodbye Mom*.

### Table 9: 2009 Top 10 Box Office Films

<table>
<thead>
<tr>
<th>Rank</th>
<th>Title</th>
<th>Country</th>
<th>Distributor</th>
<th>Released Date</th>
<th>Rating</th>
<th>No. of Screens</th>
<th>Admissions</th>
<th>Box Offices</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Haeundae</td>
<td>Korea</td>
<td>CJ Entertainment</td>
<td>2009/07/22</td>
<td>12</td>
<td>753</td>
<td>11,312,470</td>
<td>80,949,590,833</td>
</tr>
<tr>
<td>2</td>
<td>Take Off</td>
<td>Korea</td>
<td>Showbox/Mediaplex</td>
<td>2009/07/29</td>
<td>12</td>
<td>580</td>
<td>8,376,337</td>
<td>60,119,135,833</td>
</tr>
<tr>
<td>3</td>
<td>Transformers: Revenge of the Fallen</td>
<td>USA</td>
<td>CJ Entertainment</td>
<td>2009/06/24</td>
<td>12</td>
<td>1129</td>
<td>7,327,845</td>
<td>50,293,270,167</td>
</tr>
<tr>
<td>5</td>
<td>2012</td>
<td>USA</td>
<td>Sony Pictures Releasing Buena Vista Korea</td>
<td>2009/11/12</td>
<td>12</td>
<td>789</td>
<td>4,326,971</td>
<td>31,335,469,677</td>
</tr>
<tr>
<td>6</td>
<td>My Girlfriend Is an Agent</td>
<td>Korea</td>
<td>Lotte Entertainment</td>
<td>2009/04/22</td>
<td>12</td>
<td>475</td>
<td>4,042,948</td>
<td>26,407,452,000</td>
</tr>
<tr>
<td>7</td>
<td>Scandal Makers</td>
<td>Korea</td>
<td>Lotte Entertainment</td>
<td>2009/12/03</td>
<td>12</td>
<td>405</td>
<td>3,848,813</td>
<td>25,206,180,900</td>
</tr>
<tr>
<td>8</td>
<td>A Frozen Flower</td>
<td>Korea</td>
<td>Showbox/Mediaplex</td>
<td>2008/12/30</td>
<td>R</td>
<td>499</td>
<td>3,291,708</td>
<td>22,462,516,400</td>
</tr>
<tr>
<td>9</td>
<td>Running Turtle</td>
<td>Korea</td>
<td>Showbox/Mediaplex</td>
<td>2008/06/11</td>
<td>15</td>
<td>379</td>
<td>3,011,993</td>
<td>20,541,776,333</td>
</tr>
<tr>
<td>10</td>
<td>Mother</td>
<td>Korea</td>
<td>CJ Entertainment</td>
<td>2009/05/28</td>
<td>R</td>
<td>648</td>
<td>2,976,531</td>
<td>19,953,680,000</td>
</tr>
</tbody>
</table>

*Based on Nationwide Computerized Box Office Data System (98% of computerized cinemas)*

In 2009, 7 Korean films are on the top 10 grosser list, which is 3 films more than 2008. Above all, the total sum of Box Office scores also has increased slightly compared with that of last year. When Sony’s *<2012>* is taken out of the picture, CJ, Showbox and Lotte each contributed 3 films to the top 10 list. In other words, Hollywood direct distribution companies didn’t produce any mega hits so far this year, save for aforementioned *<2012>*.

The bar for entering the top 10 Korean films this year has been raised. In 2008, a film with 1.7 million admissions nationwide was able to be listed, but it was raised to 2.21 million admissions this year. This number is higher than that of 2006 when Korean film industry hit the peak in terms of quantity, so it proves that Korean films have benefitted from the increase of ticket price in the summer season.

As of end of June 2009, most multiplex cinemas increased ticket price and raised the average ticket price. Since July 2009, the standard ticket price has been 8,000 KRW(US$6.91), but the actual price in the marketplace has been continuously increased from 7,007 KRW(US$6.05) in July, 7,191 KRW(US$6.21) in August and 7,365 KRW(US$6.36) in September. Consequently, the increasing ticket price is expected to improve the current earning structure in the Korean film industry because Korean movies have been dominant and drew more audiences over other Hollywood movies during this golden opportunity.
The biggest foreign film in 2009 is <Transformers: Revenge of the Fallen> and 1,000+ screen real estate ignited the matter of screen monopoly once again. However, this summer blockbuster played a crucial role during the fluctuation of ticket price and faced resistance from audiences. Another blockbuster <2012> released in October, which is off-season for the film industry, achieved impressive success, and is expected to rise above <Terminator Salvation>. To enter top 10 foreign Box Office, the bottom line dropped down to around 1.7 million admissions compared to 2.25 million last year.

In contrast, UPI Korea, which had 3 of its Films (<Mamma Mia!>, <The Mummy: Tomb of the Dragon Emperor> and <Wanted>) on the top 10 list last year, failed to enter this year’s list. Among non-Hollywood Films, John Woo’s epic historical Chinese film <Red Cliff 2> ranked fifth with 2.67 million admissions. Although not listed in top 10 foreign films list, the unexpected success of unique titles such as <Black> and <District 9> should be mentioned.

The final top 10 list of 2009 is expected to change with upcoming release of <Avatar> from 20th Century Fox Korea in mid-December.

By Lisa HAN
(Film Research & Development Center)
### Table 1: Number of Screens and Theaters by Year

<table>
<thead>
<tr>
<th>Year</th>
<th>Population (unit 10,000)</th>
<th>Admissions</th>
<th>No. of Theaters</th>
<th>No. of Screens</th>
<th>No. of Seats</th>
</tr>
</thead>
<tbody>
<tr>
<td>1998</td>
<td>4,643</td>
<td>5,017</td>
<td>507</td>
<td>507</td>
<td>181,512</td>
</tr>
<tr>
<td>1999</td>
<td>4,686</td>
<td>5,472</td>
<td>373</td>
<td>373</td>
<td>194,677</td>
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<tr>
<td>2000</td>
<td>4,727</td>
<td>6,169</td>
<td>373</td>
<td>373</td>
<td>196,932</td>
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<tr>
<td>2001</td>
<td>4,734</td>
<td>8,036</td>
<td>344</td>
<td>344</td>
<td>239,068</td>
</tr>
<tr>
<td>2002</td>
<td>4,802</td>
<td>10,513</td>
<td>309</td>
<td>309</td>
<td>240,652</td>
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<tr>
<td>2003</td>
<td>4,839</td>
<td>11,948</td>
<td>280</td>
<td>280</td>
<td>256,833</td>
</tr>
<tr>
<td>2004</td>
<td>4,858</td>
<td>13,517</td>
<td>302</td>
<td>302</td>
<td>297,584</td>
</tr>
<tr>
<td>2005</td>
<td>4,878</td>
<td>14,552</td>
<td>301</td>
<td>301</td>
<td>322,110</td>
</tr>
<tr>
<td>2006</td>
<td>4,919</td>
<td>15,341</td>
<td>314</td>
<td>314</td>
<td>365,034</td>
</tr>
<tr>
<td>2007</td>
<td>4,954</td>
<td>15,083</td>
<td>309</td>
<td>309</td>
<td>362,657</td>
</tr>
</tbody>
</table>

### Figure 1: Populations per Screen by Year

![Graph showing the trend of population per screen from 1998 to 2008.](image)

### Figure 2: Number of Screens and Theaters by Years

![Graph showing the trend of number of screens and theaters from 1998 to 2008.](image)

### Table 2: 2008 Status of Multiplex

<table>
<thead>
<tr>
<th>Section</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>No. of Theaters</td>
<td>No. of Screens</td>
<td>No. of Seats</td>
</tr>
<tr>
<td>CDV</td>
<td>63</td>
<td>57</td>
</tr>
<tr>
<td>Primus</td>
<td>36</td>
<td>276</td>
</tr>
<tr>
<td>Sub-total</td>
<td>99</td>
<td>737</td>
</tr>
<tr>
<td>Lotte Cinema</td>
<td>47</td>
<td>516</td>
</tr>
<tr>
<td>Megabox</td>
<td>13</td>
<td>24,325</td>
</tr>
<tr>
<td>Cinus</td>
<td>25</td>
<td>24,325</td>
</tr>
<tr>
<td>Subtotal</td>
<td>184</td>
<td>87,685</td>
</tr>
<tr>
<td>Other Multiplex</td>
<td>39</td>
<td>344</td>
</tr>
<tr>
<td>Subtotal</td>
<td>210</td>
<td>380,213</td>
</tr>
<tr>
<td>Non-Multiplex</td>
<td>104</td>
<td>295</td>
</tr>
<tr>
<td>Total</td>
<td>314</td>
<td>365,034</td>
</tr>
</tbody>
</table>
### Table 3: Status of Average Production Cost of Korean Film by Year

<table>
<thead>
<tr>
<th>Year</th>
<th>Net Production Cost (A)</th>
<th>Marketing Cost (P &amp; A) (B)</th>
<th>Total Production Cost (A + B)</th>
<th>Films Produced</th>
<th>Total Production Cost of Year (Approx.)</th>
</tr>
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<tbody>
<tr>
<td>1997</td>
<td>11.0</td>
<td>84.6</td>
<td>2.0</td>
<td>15.4</td>
<td>13.0</td>
</tr>
<tr>
<td>1998</td>
<td>12.0</td>
<td>80.0</td>
<td>3.0</td>
<td>20.0</td>
<td>15.0</td>
</tr>
<tr>
<td>1999</td>
<td>14.0</td>
<td>73.6</td>
<td>5.0</td>
<td>26.4</td>
<td>19.0</td>
</tr>
<tr>
<td>2000</td>
<td>15.0</td>
<td>68.7</td>
<td>6.5</td>
<td>30.3</td>
<td>21.5</td>
</tr>
<tr>
<td>2001</td>
<td>16.2</td>
<td>63.5</td>
<td>9.3</td>
<td>36.5</td>
<td>25.5</td>
</tr>
<tr>
<td>2002</td>
<td>24.5</td>
<td>65.9</td>
<td>12.7</td>
<td>34.1</td>
<td>37.2</td>
</tr>
<tr>
<td>2003</td>
<td>28.4</td>
<td>68.3</td>
<td>13.2</td>
<td>31.7</td>
<td>41.6</td>
</tr>
<tr>
<td>2004</td>
<td>28.0</td>
<td>67.3</td>
<td>13.6</td>
<td>32.7</td>
<td>41.6</td>
</tr>
<tr>
<td>2005</td>
<td>27.3</td>
<td>68.4</td>
<td>12.6</td>
<td>31.6</td>
<td>39.9</td>
</tr>
<tr>
<td>2006</td>
<td>25.8</td>
<td>64.2</td>
<td>14.4</td>
<td>35.8</td>
<td>40.2</td>
</tr>
<tr>
<td>2007</td>
<td>25.5</td>
<td>68.5</td>
<td>11.7</td>
<td>31.5</td>
<td>37.2</td>
</tr>
<tr>
<td>2008</td>
<td>20.7</td>
<td>68.8</td>
<td>9.4</td>
<td>31.2</td>
<td>30.1</td>
</tr>
</tbody>
</table>

(Unit: hundred million won)

### Table 4: Status of Average Production Cost of Korean Film by Year (Excluding films with budget 1 billion won below)

<table>
<thead>
<tr>
<th>Year</th>
<th>Net Production Cost (A)</th>
<th>Marketing Cost (P &amp; A) (B)</th>
<th>Average Production Cost (A + B)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2004</td>
<td>29.1</td>
<td>67.2</td>
<td>14.1</td>
</tr>
<tr>
<td>2005</td>
<td>32.2</td>
<td>68.2</td>
<td>15.0</td>
</tr>
<tr>
<td>2006</td>
<td>32.7</td>
<td>63.9</td>
<td>18.5</td>
</tr>
<tr>
<td>2007</td>
<td>35.4</td>
<td>67.9</td>
<td>16.7</td>
</tr>
<tr>
<td>2008</td>
<td>20.8</td>
<td>68.1</td>
<td>14.3</td>
</tr>
</tbody>
</table>

(Unit: hundred million won)

### Table 5: Distribution of Production Cost of Film by Year

<table>
<thead>
<tr>
<th>Section</th>
<th>0~10</th>
<th>10~20</th>
<th>20~30</th>
<th>30~40</th>
<th>40~50</th>
<th>50~60</th>
<th>60~70</th>
<th>70~80</th>
<th>80~90</th>
<th>90~100</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Flims</td>
<td>16</td>
<td>7</td>
<td>4</td>
<td>14</td>
<td>18</td>
<td>8</td>
<td>6</td>
<td>2</td>
<td>4</td>
<td>1</td>
<td>83</td>
</tr>
<tr>
<td>(%)</td>
<td>19.3%</td>
<td>8.4%</td>
<td>4.6%</td>
<td>16.9%</td>
<td>21.7%</td>
<td>9.6%</td>
<td>7.2%</td>
<td>2.4%</td>
<td>4.8%</td>
<td>1.2%</td>
<td>100%</td>
</tr>
<tr>
<td>Flims</td>
<td>25</td>
<td>5</td>
<td>2</td>
<td>12</td>
<td>26</td>
<td>18</td>
<td>10</td>
<td>5</td>
<td>2</td>
<td>0</td>
<td>108</td>
</tr>
<tr>
<td>(%)</td>
<td>23.1%</td>
<td>4.6%</td>
<td>1.9%</td>
<td>11.1%</td>
<td>24.1%</td>
<td>16.7%</td>
<td>9.3%</td>
<td>4.6%</td>
<td>1.9%</td>
<td>0.0%</td>
<td>100%</td>
</tr>
<tr>
<td>Flims</td>
<td>35</td>
<td>5</td>
<td>4</td>
<td>9</td>
<td>21</td>
<td>24</td>
<td>11</td>
<td>0</td>
<td>0</td>
<td>1</td>
<td>112</td>
</tr>
<tr>
<td>(%)</td>
<td>31.3%</td>
<td>4.5%</td>
<td>3.6%</td>
<td>8.0%</td>
<td>18.8%</td>
<td>21.4%</td>
<td>9.8%</td>
<td>0.0%</td>
<td>0.0%</td>
<td>0.9%</td>
<td>100%</td>
</tr>
<tr>
<td>Flims</td>
<td>38</td>
<td>10</td>
<td>14</td>
<td>9</td>
<td>12</td>
<td>9</td>
<td>9</td>
<td>1</td>
<td>0</td>
<td>4</td>
<td>108</td>
</tr>
<tr>
<td>(%)</td>
<td>35.2%</td>
<td>9.3%</td>
<td>13.0%</td>
<td>8.3%</td>
<td>11.1%</td>
<td>8.3%</td>
<td>8.3%</td>
<td>0.9%</td>
<td>1.9%</td>
<td>0.0%</td>
<td>100%</td>
</tr>
</tbody>
</table>

(Unit: hundred million won)

### Figure 3: Status of Average Production Cost of Korean Film by Year

### Figure 4: Distribution of Production Cost of Film Released by Year
<Figure 5> Change in Size of Production Cost of Korean Films by Year

<table>
<thead>
<tr>
<th>Year</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>0%</td>
<td>10%</td>
<td>20%</td>
<td>30%</td>
<td>40%</td>
</tr>
<tr>
<td>50%</td>
<td>60%</td>
<td>70%</td>
<td>80%</td>
<td>90%</td>
</tr>
<tr>
<td>100%</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<Table 6> Flow of Export Amount of Korean Film by Year (based on MG)

<table>
<thead>
<tr>
<th>Year</th>
<th>2002</th>
<th>2003</th>
<th>2004</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>Export Amount (USD)</td>
<td>14,952,089</td>
<td>30,979,000</td>
<td>58,284,600</td>
<td>76,994,580</td>
<td>24,514,728</td>
<td>12,283,339</td>
<td>20,541,212</td>
</tr>
<tr>
<td>Increase Rate</td>
<td>33%</td>
<td>107%</td>
<td>88%</td>
<td>30%</td>
<td>-68%</td>
<td>-49%</td>
<td>40%</td>
</tr>
<tr>
<td>Number of Exports</td>
<td>133</td>
<td>164</td>
<td>194</td>
<td>202</td>
<td>208</td>
<td>321</td>
<td>354</td>
</tr>
<tr>
<td>Average Exports Amount</td>
<td>112,422</td>
<td>188,896</td>
<td>300,436</td>
<td>376,211</td>
<td>117,859</td>
<td>38,577</td>
<td>58,026</td>
</tr>
</tbody>
</table>

<Table 7> Contents of MG and Overage 2006-2008

<table>
<thead>
<tr>
<th>Year</th>
<th>2006</th>
<th>2007</th>
<th>2008</th>
</tr>
</thead>
<tbody>
<tr>
<td>MG</td>
<td>24,514,728</td>
<td>12,283,339</td>
<td>20,541,212</td>
</tr>
<tr>
<td>Overage</td>
<td>n.a</td>
<td>12,112,876</td>
<td>495,328</td>
</tr>
<tr>
<td>Total</td>
<td>24,514,728</td>
<td>24,396,215</td>
<td>21,036,540</td>
</tr>
</tbody>
</table>

* No record for n.a.[none frontier after] last year

<Figure 6> Proportion of MG and Overage 2007-2008

<Table 8> Status of Korean Film Export by Region 2008

<table>
<thead>
<tr>
<th>Region</th>
<th>Amount of Export (USD)</th>
<th>Proportion</th>
<th>Increase Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Asia</td>
<td>7,043,118</td>
<td>56.9%</td>
<td>4.8</td>
</tr>
<tr>
<td>North America</td>
<td>307,260</td>
<td>2.5%</td>
<td>12.4</td>
</tr>
<tr>
<td>South America</td>
<td>199,100</td>
<td>1.6%</td>
<td>-0.8</td>
</tr>
<tr>
<td>Europe</td>
<td>4,553,625</td>
<td>36.8%</td>
<td>-17.1</td>
</tr>
<tr>
<td>Oceania</td>
<td>111,571</td>
<td>0.9%</td>
<td>-0.4</td>
</tr>
<tr>
<td>Africa</td>
<td>17,465</td>
<td>0.1%</td>
<td>-0.1</td>
</tr>
<tr>
<td>Others</td>
<td>151,200</td>
<td>1.2%</td>
<td>1.2</td>
</tr>
<tr>
<td>Total</td>
<td>12,383,339</td>
<td>100.0%</td>
<td></td>
</tr>
</tbody>
</table>
<Figure 7> Status of Korean Film Export by Region 2007 – 2008

![Bar chart showing the status of Korean film exports by region from 2007 to 2008.]

<Table 9> Status of Korean Film Export in 8 Major Countries 2008

<table>
<thead>
<tr>
<th>Country</th>
<th>Amount of Export (USD)</th>
<th>Increase Rate</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2007</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>Proportion</td>
<td>Proportion</td>
</tr>
<tr>
<td>Japan</td>
<td>3,416,796</td>
<td>8,989,455</td>
</tr>
<tr>
<td>USA</td>
<td>300,100</td>
<td>3,119,805</td>
</tr>
<tr>
<td>France</td>
<td>1,759,500</td>
<td>1,904,789</td>
</tr>
<tr>
<td>Thailand</td>
<td>899,000</td>
<td>581,000</td>
</tr>
<tr>
<td>Germany</td>
<td>501,890</td>
<td>728,118</td>
</tr>
<tr>
<td>Taiwan</td>
<td>347,000</td>
<td>835,000</td>
</tr>
<tr>
<td>China</td>
<td>473,000</td>
<td>595,500</td>
</tr>
<tr>
<td>Hong Kong</td>
<td>283,300</td>
<td>709,650</td>
</tr>
<tr>
<td>Others</td>
<td>4,396,753</td>
<td>3,972,223</td>
</tr>
<tr>
<td>Total</td>
<td>12,383,339</td>
<td>21,036,540</td>
</tr>
</tbody>
</table>

<Figure 8> Proportion of Korean Film Export by Region 2007-2008

![Pie chart showing the proportion of Korean film exports by region from 2007 to 2008.]

<Table 10> Number and Country for Korean Film Exported 2007-2008

<table>
<thead>
<tr>
<th>Year</th>
<th>Countries</th>
<th>Number of Films Exported (including short, feature films)</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>2007</td>
<td>2008</td>
</tr>
<tr>
<td></td>
<td>53 Countries(region)</td>
<td>41 Countries (region)</td>
</tr>
<tr>
<td></td>
<td>321 Films</td>
<td>354 Films</td>
</tr>
</tbody>
</table>

<Figure 9> Distribution of Export Amount of Korean Film by Year

![Line chart showing the distribution of export amount of Korean film by year from 2001 to 2008.]

---
Released
48 19 50 The Actresses 52 After the Banquet 54 Bandhobi 56 A Blind River
58 A Blood Pledge 60 The Boat 62 A Brand New Life 64 Breathless
66 A Camel Doesn’t Leave Desert 68 Catchaway on the Moon 70 Cloak 72 Closer to Heaven
74 The Day After 76 Daytime Drinking 78 The Descendants of Hong gil-dong
80 A Dream Comes True 82 The Executioner 84 Exhausted 86 Five Senses of Eros
88 Fly High 90 Fly Penguin 92 Fortune Salon 94 A Frozen Flower 96 Girlfriends
98 Good Morning President 100 A Good Rain Knows 102 Goodbye Mom 104 Haerundae
106 Handphone 108 Hello My Love 110 I Am Happy 112 I’m in Trouble!
114 Insadong Scandal 116 Kiss Me, Kill Me 118 LaLa Sunshine 120 Land of Scarecrows
122 Lifting King Kong 124 Like You Know It All 126 Marine Boy 128 Maybe
130 Members of the Funeral 132 Men Without Women 134 A Million 136 Missing
138 Missing Person 140 More than Blue 142 Mother 144 My Girlfriend Is an Agent
146 The Naked Kitchen 148 Oh My God 2 150 Oishii Man 152 On the Way Home
154 One Step More to the Sea 156 Our Fantastic 21st Century 158 Page 160 Paradise
162 The Pit and the Pendulum 164 Possessed 166 Postman to Heaven 168 The Pot
170 Private Eye 172 The Relation of Face, Mind and Love 174 The Room Nearby
176 Running Turtle 178 The Scam 180 Scandal Makers 182 Searching for the Elephant
184 Secret 186 Show Me the Money 188 Sisters on the Road 190 Sky & Ocean
192 The Sword with No Name 194 Take Off 196 Thirst 198 Thirsty, Thirsty
200 Triangle 202 Visitors 204 The Weird Missing Case of Mr. J 206 Where Is Ronny?
208 Where the Truth Lies 210 White Night 212 Wish 214 WOOCHI 216 YOGA

Upcoming
226 Break Away 228 Café Noir 230 Dear Music: That is, their fantasy heading for the sea
232 Drifting Away 234 Eighteen 236 Enlightenment Film 238 The Fair Love
240 Going to Mars 242 A Good Night Sleep for the Bastard 244 I Came from Busan
246 In My End Is My Beginning 248 A Little Pond 250 Lost & Found 252 Loveholic
254 Mongsil 256 Moscow 258 My Burning Heart 260 The Neighbor Zombie
262 No Mercy 264 Norwegian Woods 266 One Night Stand 268 The Origin of Water
270 Parallel Life 272 Sex Volunteer: Open Secret 1st Story 274 Tokyo Taxi
276 Vegetarian 278 Viewfinder 280 Wedding Dress
Directed by CHANG Yong-woo

Cast T.O.P (Jung-hoon)
Seung Ri (Min-seo)
HUH E-jae (Eun-hyung)

Executive Producer SHIN Hyun-tak
Producer CHOI Ho-sung
Screenplay INOUE Yumiko
Cinematography CHOYoon-man
Editing JUNG Chan-hee
Lighting LEE Jae-hyuk
Music LEE Ki-su
Recording JIN Hyo-seung
Sound SUNG Yoon-yong, LEE In-gyu
Costumes LEE Min-hee
Make-up HONG Seung-hee

Genre Drama
Release Date November 11, 2009

This is a story based on friendship and love, involving the lives of three 19 year old teenagers (two males and one female) who are mixed in a murder case and have to run away. Everyone including the press, the police, their friends and even their parents believe they are guilty. Through this hardship, they come to realize the importance of life and the meaning of their existence.

CHANG Yong-woo

He was a director of a very popular drama "Hotelier." He is known for a sensuous editing and a rapid development in story line. However, as we look at "I'm Happy," his latest drama, we can experience his sensitive expression through the drama.
Directed by E. J-yong

Cast
- YOUN Yuh-jung (YOUN Yuh-jung)
- LEE Mi-suk (LEE Mi-suk)
- KO Hyun-jung (KO Hyun-jung)
- CHOI Ji-woo (CHOI Ji-woo)
- KIM Min-hee (KIM Min-hee)
- KIM Dk-vin (KIM Dk-vin)

Executive Producer
David CHO,
CHO Eun-un, RYU Jeong-hun

Producer
E. J-yong

Screenplay
E. J-yong

Cinematography
HONG Kyung-pyo

Editing
HAIM Sun-wan, KO Aro

Lighting
CHOI Chul-soo

Music
JANG Young-gyu, LEE Byung-hoon

Recording
PARK Hyun-soo

Sound
LEE Seung-chul, LEE Sung-jin

Art
HONG Joo-hee

Costumes
CHO Yun-mi

Make-up
SON Dae-sik, PARK Tae-yoon

Genre Drama

Release Date December 10, 2009

On Christmas Eve, in order to shoot Vogue’s special edition, six actresses ranging from their twenties to their sixties come together at a studio. This should be the first attempt in Korea to break the rules of the fashion world. The golden rule – “actresses” who are accustomed to being in the spotlight should never be in one place for a group photo shoot.

It was a disaster from the get-go. A psychological warfare erupts starting with the order of arrival. Who and who come late becomes a sensitive issue. As things get worse when they have to pick what to wear, their voices grow louder moment by moment.

E. J-yong

Director E. J-yong made his debut with <An Affair>(1998). He created films about women more meticulously than women could themselves. He always tried something new with every movie he has made. Through <The Actresses>, with Korea’s top actresses, he pioneers in creating a new genre once more.

2006 Dasepo Naughty Girls
2003 Untold Scandal
1998 An Affair
1991 Homo Videocus (Short)
After the Banquet

Directed by KIM Youn-cheul

Cast SHIN Sung-woo (KIM Ji-hong) 
YE Ji-won (LEE Yu-ri) 
DAE Soo-bin (KIM Sung-ho) 
KO A-sung (KIM Mi-rae)

Executive Producer SHIN Hyun-tak
Producer PARK Tae-young, JANG Jeong-do

Screenplay YOKOTA Rie
Cinematography JO Yong-gyoo
Editing NAM In-joo
Lighting JEGN Byung-yoon
Music KIM Sang-heon
Recording LEE Tae-kyu
Sound SUNG Yoon-yong, LEE In-gyu

Art LEE Cheol-ho | Costumes LEE Ji-young
Make-up KIM Seon-hee

Genre Comedy, Drama
Release Date December 3, 2009

After never having seen each other for years, a group of college alumni in their 30’s gather at one of their friend’s second wedding. The core members composed of mainly men had one woman who they were anticipating to see at the wedding. However, they were surprised to find the woman’s daughter come to the wedding, creating a tense atmosphere of curiosity. They soon realize that the daughter came on behalf of her dead mother and was in fact looking for her dad who was actually at the reception.

KIM Youn-cheul 킴 유천
KIM studied Korean literature at Seoul National University and awarded M.F.A of film directing from California Institute of the Arts. He became TV drama director in 1991. Among his works, feature drama ‘Swamp’ won the grand prix of the 44th Monte-Carlo TV Festival. In 2005, his TV series ‘My Lovely Sam-soon’ recorded the biggest success of the year.
Directed by SHIN Dong-il

Cast Mahbub ALAM (Karim)
BAEK Jin-hui (Min-seo)

Executive Producer Stanley KWAK,
KIM Il-kwon, CHO Young-kag,
KIMJHO Gwang-soo

Producer KIM Il-kwon, SHIN Dong-il

Screenplay LEE Chang-won, SHIN Dong-il

Cinematography PARK Jong-chel

Editing MOON In-dae

Lighting JANG Won-uk

Recording PARK Jong-geun

Sound LEE Seung-chul

Art KIM Sun-mi

Costumes CHOI Ji-yun

Make-up KIM Jung-mi

Genre Drama

Release Date June 25, 2009

Min-seo is a high school student living with a single mother. Since Min-seo’s mother has been busy in dating with a young boyfriend and her friends are also busy for taking the class at private institutes, she is lonely. Therefore she should take care of herself. One day, she gets the purse belongs to Karim, a migrant worker from Bangladesh in the hands by chance. Even though she is unwilled, she makes an excuse for hiding his purse. She suggests him that she grants his wish due to hiding the purse. Without hesitation, he asks her to receive his delayed wages. Therefore Min-seo becomes Karim’s a money collector from his work place.

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production
2008 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 International College Peace Film Festival, ICPF 2009 Focus
2009 Festival of 3 Continents of Nantes, Competition
2009 Tanabe Benkei Film Festival, Jury’s Special Award, Cinematic Jury’s Award
2009 Seoul International Youth Film Festival, Audience Award-Discovery of Korea Coming-of-Age Film
2009 Jeonju International Film Festival, Audience Critics’ Award, CJ CGV Distribution Support Award

SHIN Dong-il 生 김동일

Born in 1968. After studying German Language and Literature at Korea University, he went to Korean Academy of Film Arts to study Film Directing. He directed several short films including “The Holy Family” (2001) which was invited to Cannes International Film Festival. In 2003, for six months, he developed his next project “My Friend & His Wife” while participating in the Residence du Festival Program which is a new director developing program to select prominent young directors around the world and support their projects. His first feature film “Host & Guest” (2005) was selected for the APEC section at the 10th Pusan International Film Festival in 2005 and also was invited to the International Forum of New Cinema at the 56th Berlin International Film Festival in 2006.

2006 My Friend & His Wife
2005 Host & Guest

Produced by BANDHOBI Production Committee

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Website www.indiestory.com
A Blind River

2009, 122min, HD, 2.35:1, Color, Stereo

Sung-chan was adopted to an Australian family 30 years ago. After he met a Korean girlfriend, Mari, he came to Korea to find his biological mother, but all he can find is where he was found. Mari proposes to him and start a family together, but he goes on a journey alone, leaving her behind. Sung-chan tries to recollect fragments of memories while on the journey, but his confusion becomes deepened in a strange land and time. Spending a night at a motel, he sees a mother and her daughter. Like a strange dream, the night at the motel takes him into the memories of his past.

AN Sun-kyong

AN graduated from Korean Academy of Film Arts. Her film “About Love” screened at Jeonju International Film Festival and Special Section for Korean Independent Films in Frankfurt Book Fair.
Strange rumors start to spread at the catholic girls’ high school after Unjoo committed suicide one night. Unjoo’s younger sister Jung-un who attends the same school gets suspicious about Unjoo’s death. After persistent investigation, Jung-un finds out that on the night of the incident, Soy, Eugene, Eun-young, Unjoo, the four of them had tried to commit a joint suicide after making a vow on blood. But the three are still alive, and only Unjoo had died. The desire, jealousy, and lies behind the pledge of death between the four girls are revealed, along with the hidden truth behind Unjoo’s suicide.
Hyung-gu, a young Korean, visits Japan by boat three or four times a month to help with middle-aged Bo-gyung’s smuggling business. It is always Touru, a young Japanese man, who welcomes him there. Hyung-gu and Touru sacrifice themselves for the sake of their families, money, and friendship. One day, Bo-gyung ordered them to kidnap a woman named Jisu and take her to Japan, and this changes their future in an unexpected way. Hyung-gu, having met Touru, suddenly feels responsible for his family. Meanwhile, Touru, who used to take care of everything, feels liberated after meeting Hyung-gu. In spite of the language border and the difference of surroundings, the two young men from Korea and Japan go through a piece of a blossom of youth together. Through the use of a boat as a visual metaphor, this film raises the question of solitude of a man and communication among people.
A Brand New Life

2009, 92mm, 35mm, 8,664ft, 1.85:1, Color, Dolby SRD

Directed by Ounie LECOMTE

Cast KIM Saeron (Jinhee)
PARK Do-yeon (Sookhee), KO A-sung (Yeshin)

Executive Producer PARK Hyun-tae,
Youngjoo SUH (Co-EP)

Producer LEE Chang-dong, Laurent LAVOLE,
LEE Joon-dong

Screenplay Ounie LECOMTE

Cinematography KIM Hyun-seok

Editing KIM Hyung-joo

Lighting KIM Min-jae

Music Jim SERT

Recording CHOI Jai-ho

Sound LEE Sung-jin, Eric LESACHET

Art BAEK Kyeong-in

Costumes KWON Yoo-jin

Genre Drama

Release Date October 29, 2009

KOFIC SUPPORT PROGRAM

2008 KOFIC Support for Subtitle Translation and Print

Production

INTERNATIONAL FILM FESTIVAL

2009 Cannes Film Festival, Out of Competition-Special Screenings

2009 Toronto International Film Festival, Discovery

2009 Pusan International Film Festival, World Cinema

2009 CINEKID Film Festival, Cinekid Lion Jury Award

2009 Tokyo International Film Festival, Winds of Asia-Middle East, Best Asian-Middle Eastern Film Award

2009 Thessaloniki International Film Festival, Independence Days

1975. 9-year-old Jinhee is entrusted by her father to an orphanage run by Catholic nuns. She can’t believe that her father has abandoned her and attempts to run away. In vain, she finally accepts her fate, forced to hope and wait for her possible adoption. Jinhee gets used to life in the orphanage with Sookhee, a girl three years her senior and Yeshin, 17, the oldest of the girls. Jinhee’s time at the orphanage will be one of multiple and permanent separations, of barely forged bonds destined to be shattered. And, at the journey’s end, there will be the promise, perhaps of a new life, of a brand new life.

Ounie LECOMTE

Born in 1966, Ounie LECOMTE left Korea for France at the age of 9 when a Protestant family adopted her. After studying dress design, she worked on a number of films: as an actress with Olivier ASSAYAS (<Paris Awakens>(1991)) or as a costume designer of <A New Life>(1993) and <Grand Petite>(1994). In 1991, she returned to Korea to play the part of an abandoned girl looking for her roots there. The film (<<Seoul Metropolis>> by SEO Myung-soo) was never made, but reality caught up with fiction and she was reunited with her biological family. In 2006, she enrolled at the Femis Screenwriting Workshop where she started to write <A Brand New Life>. 
Directed by YANG Ik-june

Cast
YANG Ik-june (Sang-hoon)
KIM Ki-bi (Yeon-hee), LEE Hwan (Young-jae)

Executive Producer
YANG Ik-june

Producer
JANG Sun-jin

Screenplay
YANG Ik-june

Cinematography
YUN Jong-ho

Editing
LEE Yuen-jung

Lighting
SHIM Jae-won

Music
The Invisible Fish

Recording
JANG Hyen-heol

Sound
HWANG Jin-soo

Art
Hon Zib

Costumes
Zib

Make-up
KANG Gwang-hee

Genre
Drama

Release Date
April 16, 2009

KOFIC SUPPORT PROGRAM
2009 KOFIC Support for Subtitle Translation and Print Production
2006 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 Tokyo Filmex, Competition, Grand Prize, Audience Award
2009 Vladivostok Int’l Film Festival, Competition, Grand Prix, Best Actress, Best Director, Audience Award
2009 Las Palmas de Gran Canaria Int’l Film Festival, Competition, Best Actor & Best Actress
2009 Deauville Asian Film Festival, Competition, Best Film & Int’l Critics’ Award
2009 Fribourg Int’l Film Festival, Competition, E-cjanger Award
2009 Buenos Aires Independent Film Festival, Competition, SIGNIS Audience Award
2009 Singapore Int’l Film Festival, Competition, Best Performance
2009 Barcelona Asian Film Festival, Golden Durian, Best Picture(Golden Durian Award)
2009 New York Asian Film Festival, Best Debut Feature Award
2009 Karlovy Vary Int’l Film Festival, Another View, NETPAC Award
2009 FANTASIA, Official Selection, Best Film, Best Actor
2009 Rotterdam Int’l Film Festival, Competition VPRO Tiger Award

First Feature

After witnessing the deaths of his mother and sister during childhood, Sang-hoon grew up along with violence. To punish his father for destroying the family, Sang-hoon visits his father regularly with rampage.

One day, he meets a teenage girl, Yon-hi. As encounters pile up, Sang-hoon and Yonhi find themselves in each other. But their link started long time ago. Out of blind, Sang-hoon, Yon-hi, and others among them reach out for more relationships.

YANG Ik-June

Graduated from the Department of Entertainment & Acting, Kongju Communication Arts College. As an actor, he has appeared in various films like <Maundy Thursday> (2006), <Les Formidables> (2006), and <No Manners> (2002). He began a career as director with his short film, “Always Behind You” (2005), which premiered and was awarded at the Seoul Independent Film Festival 2005 and then was presented at various film festivals. His first feature film, <Breathless> (2008) was selected to receive funding from the 2008 Asian Cinema Fund.
A Camel Doesn’t Leave Desert

Directed by CHO Kyu-jang

Cast KIM Nak-hyung (Young-kwang)
KIM Hyun-ju (Sun-suk)

Executive Producer CHO JI-hye
Screenplay CHO Kyu-jang
Cinematography CHOY Young-jun
Editing SHIN Ji-young
Lighting KIM Dong-won
Music LEE Jong-beom
Recording BAE Jung-nyul
Sound LEE Soo-young
Art JUNG Jaem-suk
Make-up LEE Sun-mi

Genre Drama
Release Date November 12, 2009

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production

CHO Kyu-jang


Getting out from the jail, JOO Young-kwang come back to his hometown. In the meantime, his mother died and the family does not welcome his visit. With the money mother has bequeathed to him, he buys the real estate, gets married to a widow and starts a fish-peddling. But both the anxiety for the redevelopment and the doubt about the fidelity of his wife lead him to an extreme choice.
Castaway on the Moon

Director: LEE Hey-jun
Cast: JUNG Jae-young (KIM), JUNG Rye-won (A Girl)
Executive Producer: KANG Woo-suk
Producer: KIM Mooryoung
Screenplay: LEE Hey-jun
Cinematography: KIM Byung-seo
Editing: NAM Na-young
Lighting: SHIN Kyung-man
Music: KIM Hong-jip
Art: HWASUNG GONGJAKSO
Costumes: CHOI Eui-young
Make-up: SONG Jong-hee
Genre: Romance Drama
Release Date: May 14, 2009

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production

INTERNATIONAL FILM FESTIVAL
2008 Toronto International Film Festival, Contemporary World Cinema
2008 Pusan International Film Festival, Korean Cinema Today-Panorama
2009 Hawaii International Film Festival, Narrative Feature Competition
2009 Mar Del Plata International Film Festival, Panorama- Senses of Humor
2009 Thessaloniki International Film Festival, Focus-Post romance

LEE Hey-jun

Born in 1973. LEE graduated from the Seoul Institute of the Arts. With his friend and working partner LEE Hae-young, he has written scripts for feature films. Again, he co-works with LEE Hae-young for his directorial debut film, <Like a Virgin>.

2006 Like a Virgin

A man named KIM jumps into the dark, quiet waters of the Hangang (river). He wakes up and finds himself lying on strange ground, covered with sand. For a second, he thinks he is in heaven, but soon recognizes that he simply drifted to a nameless island in the river. In one of the riverside apartment buildings, there’s a girl who hasn’t ventured out of her room for years. With her disheveled hair and in the same old clothes she’s worn for years, she looks just like a castaway. Then one day, she catches sight of a man living alone on an island through her binoculars. Day after day, his lonely but seemingly contented life triggers her curiosity and compels her to step out of her room after so many years. KIM’s extraordinary life becomes the inspiration for change in this girl’s lonely, detached life.
One day in a small and peaceful village Sameri, boasting no criminal cases for 10 years, a terrible accident happens. Some parts of dead body ripped off cruelly are discovered by ecologists who stayed in the mountain for studying wild animals. A policeman KIM Kang-su just transfers to Sameri from Seoul and takes this case. The victim turns out a grand-daughter of CHUN Il-man, who was once a legendary hunter. He is convinced that it happened not by human but man-eating boar, Chaw. People of Sameri with full of fear invites one of the most famous hunters BAEK to catch the Chaw. Hunter BAEK grabs it and looks like proving himself a best hunter. But the one which makes people scared is still in the mountain.

The five of people that a greedy hunter BAEK, a former hunter CHUN reloading his hunting gun for grand daughter, a detective SIM in charge of this case, an ecologist Soo-ryun who takes any risks for studying mutant species animals and KIM Kang-su whose mother has been missing head to the deep dark mountains.

SHIN Jung-won

Born in 1974, director SHIN drew the attention of audience and critics with his debut film <To Catch a Virgin Ghost>(2004), an innovative funky horror film. His astonishing wit and marvelous imagination in this film brought him a fame to be called as 'Tim BURTON of Korea' as well as the commercial success in the box office with more than 2 million admissions.

He started his career as a music video director and worked as a visual supervisor of <Sex Is Zero>(2003) and a visual director of <Crazy Assassins>(2003).
Directed by PARK Jin-pyo

Cast KIM Myung-min (BAEK Jong-woo) 
HA Ji-won (LEE Ji-soo)
Executive Producer Katherine KIM, LEE Tae-hun
Producer LEE Eugene
Screenplay PARK Jin-pyo
Cinematography KIM Tae-kyung
Editing KANG Kyung-hwa
Lighting HONG Seung-chul
Music PARK Ki-hun
Recording CHOI Dae-sung
Art KIM Sun-joo

Genre Drama
Release Date September 24, 2009

With his previous works <You Are My Sunshine> and <Voice of a Murderer>, director PARK Jin-pyo has swept the audience in rekindling the humanist genre in filmmaking. Followed by deep devotion and love between a man and a woman(<You Are My Sunshine>) and the concern and unconditional love of parents who have lost their child to a kidnapper(<Voice of a Murderer>), <Closer To Heaven> is his final piece of humanism trilogy.

2007 Voice of a Murderer
2005 You Are My Sunshine
2002 Too Young To Die

Jong-woo is diagnosed with Lou Gehrig's disease which involves gradual paralysis of the body. When his mother dies he meets a funeral service worker, Ji-soo, whom he knew back from his childhood, and falls in love with her. They are married a year later. Due to his illness, they resort to make the hospital ward their first home together as a newly wed couple. Despite the worsening symptoms leaving Jong-woo barely able to hold his own spoon he has never been happier than those moments he spends with his wife, Ji-soo who has never left his side. It is this that has given him the will to fight the disease with more determination than any other. However, Jong-woo's condition continues to deteriorate. Despite his acknowledgement of the disease, he becomes increasingly anxious as he sees his body degenerate day by day. At length, the speech impediment that he so wanted to avoid begins...
The Day After

Directed by LEE Suk-gyung

Cast
KIM Bo-young (Bo-young)
CHI Cheong-nam (Cheong-nam)

Executive Producer
KIM Young-hwa

Producer
KWON Oh-sung

Screenplay
LEE Suk-gyung

Original Story
LEE Suk-gyung

Editing
LEE Suk-gyung

Cinematography
KIM Jae-hong

Lighting
KIM Hyun-ok

Music
SHIN Seong-ah

Recording
KWON Ye-young

Sound
KOFIC

Genre
Drama

Release Date
March 12, 2009

INTERNATIONAL FILM FESTIVAL

2008 Berlin International Film Festival, The International Forum of New Cinema, Netpac Award
2009 Deauville Asian Film Festival
2009 Buenos Aires Festival Internacional de Cine Independiente(BAFICI), Panorama
2009 Barcelona Asian Film Festival
2009 Pesaro International Film Festival, Pesaro Nuovo Cinema-Premio Lino Miccichè
2009 Taiwan Women Make Waves Film Festival
2009 Göteborg International Film Festival

LEE Suk-gyung

Born in 1964, LEE is a former director at “Yeo-Sung-Sa” (Women’s Society) Publication Company and a former managing director at Korea Sexual Violence Relief Center (KSVRC). She taught Women’s Studies at University of Seoul, and completed independent film producing work at MEDIACT, a non-profit cultural infrastructure in Seoul. She hosted “Tri-color Talk” show discussing freedom, equality, and peace for women on EBS(Educational Broadcasting System), a public national television channel and is currently editor of “Zooma” an online community for women’s rights. Her book “Lady That Smokes” was published in 2001.

2007 Once Again (Short)

It’s been a year since Bo-young became a divorcee. She is tired and even the most trivial conflict is hard for her to endure. She picks fights with a mail delivery man, with friends, and with her indifferent young daughter. The more she tries to carry on, the harder it seems to get. One day, Bo-young leaves her daughter with her blind father to give a lecture at a training institute. There she rooms with Cheong-nam who is also a divorcee and they stay up all night drinking beer, sharing stories that were never told before. When Bo-young returns to her father’s house, her disabled father unexpectedly gives her words of encouragement, and for the first time in a year, she prepares breakfast for her daughter.
**Daytime Drinking**

2008, 116min, HD, 16:9, Color, Dolby Digital

**Directed by** NOH Young-seok

**Cast**
SONG Sam-dong (Hyuk-jin)
YUK Sang-yeop (Ki-sang)
KIM Kang-hee (Woman of Next door)

**Directed and Written by** NOH Young-seok

**Presented by** MOON Hay-sook

**Directed** NOH Young-seok

**Cinematography** NOH Young-seok

**Art** NOH Young-seok

**Editing** NOH Young-seok

**Music** NOH Young-seok

**Assistant Director** LEE Lan-hee

**Production Department** YANG Mi-sook

**Directing Department** YOON Soo-an, CHOY Kyung-mi

**Scripter** LEE Lan-hee

**Recording** KIM Young-soo

**Boom Operator** RYU Jae-deok

**Sound** NOH Jae-woon

**Props** RYU Jae-deok, YOON Soo-an

**Genre** Drama, Comedy

**Release Date** February 5, 2009

**KOFIC SUPPORT PROGRAM**

2008 KOFIC Support for Subtitle Translation and Print Production

2008 KOFIC Marketing Support for Diversity

2007 KOFIC Production Support for HD Broadcast Films

**INTERNATIONAL FILM FESTIVAL**

2008 Jeonju International Film Festival, Korean Cinema on the Move, JJ-Star Award, Audience Critics’ Award

2008 Locarno International Film Festival, Competition, Special Mention, Network for Asian Cinema’s Netpac Prize

2008 Toronto International Film Festival, Discovery

2008 Thessaloniki International Film Festival, Independence Days

2009 International Film Festival Rotterdam, Bright Future

2009 Voss Talent International Film Festival of Asian Cinema, Competition, INALDO Jury Award

2009 Hong Kong International Film Festival, Asian Digital Competition


**NOH Young-seok**

Born in 1976. NOH graduated from Seoul National University majored in ceramic art. His feature debut film <Daytime Drinking>(2008) is hailed and enjoyed by audiences through numerous domestic festivals as a start winning audience award at Jeonju International Film Festival. And it has been invited to many international film festivals including Locarno and Toronto. Especially NOH has the power to lead the story through whole film and to make audience laugh at the right place. His talents are smeared in the <Daytime Drinking>(2008).

After breaking up with his girlfriend, Hyuk-Jin hangs around in a bar with his friends. Totally drunk, they decide to travel to Joengseon, a small town in Gangwon Province to console Hyuk-jin’s broken heart. Next day, Hyuk-jin gets on the bus to Joengseon but he finds out he is the only one who made it to the destination. He calls up his friends but they cannot come together due to a terrible hangover.

One of his friends suggests visiting a lodge run by his old pal from the college. Intrigued Hyuk-jin goes to find the lodge but ends up in a wrong place. Hyuk-jin doesn’t realize that this is the start of his strange journey. He encounters with strange couple and gets invited for a drink. When the guy falls asleep drunk, the girl seduces Hyuk-jin.

Next morning Hyuk-jin opens his eyes on the middle of snowy high way without his cell phone and wallet as well as his pants. He hitchhikes to survive, then a kind but somewhat weird driver offers him a drive and a drink again.

Now Hyuk-jin has to find a way to get out of the world’s worst hangover and to end his drunken odyssey.
A refreshing new look at the comedy genre, his most recent work <Once Upon a Time in Corea> achieved both popular and box-office success. JEONG Yong-ki's intent for <The Descendants of Hong Gil-Dong> was not to create a simple laugh-it-out comedy but a more stylish and hilarious film. Combining comedy which is his specialty, with edge-of-your-seat action usually found in spy films and the romance of Hong Moo-hyeok, a 18th generation descendant of the Hong Gil-Dong family, JEONG Yong-ki’s mission is to clear any stuffiness the audience may be experiencing.

2008  Once Upon a Time in Corea
2006  Marrying the Mafia III
2005  Marrying the Mafia II
2004  The Doll Master

After his informant Soo-yeong chooses to end her own life to protect the secret, Moo-hyeok decides to end his relationship with Yeon-hwa and prepares for a once in a lifetime job.

Hiding his true self from the prosecutor Jae-pil who has been pursuing Jung-min for years, they make their way into the inner lair of Jung-min’s dark underworld...
A Dream Comes True

Directed by CHANG Yong-woo
Cast CHA In-pyo (Sang-hyun)
KIM Hyo-jin (Ha-na)
Executive Producer SHIN Hyun-tak
Producer CHOI Ho-sung
Screenplay NAKAZONO Miho
Cinematography CHOI Yoon-man
Editing JUNG Chan-hee
Lighting LEE Jae-hyuk
Music JU Young-hoon, LEE Ki-su
Recording JIN Hyo-seung
Sound SUNG Yoon-yeong, LEE In-gyu
Art SONG Jae-hee
Costumes LEE Min-hee
Make-up HAN Pil-nam
Genre Comedy, Drama
Release Date December 10, 2009

2009, 104min, HD, 1.85:1, Color, Dolby 5.1 / Dolmengiui Kkum

After witnessing a man getting hit by a car and dying on the scene, a third-rate comedian somehow gets involved with the man's bereaved family. The comedian stops by to deliver the father's personal belongings but the family asks him to take the boy to look for his mother.

CHANG Yong-woo

He was a director of a very popular drama "Hotelier." He is known for a sensuous editing and a rapid development in story line. However, as we look at "I'm Happy," his latest drama, we can experience his sensitive expression through the drama.
**The Executioner**

Directed by CHOI Jin-ho

Cast CHOI Jae-hyun (Jong-ho)
YOUNG Kye-sang (Jae-kyung)
PARK In-hwan (Prison guard KIM)

Executive Producer CHOI Seon-mook

Producer YANG Jong-kon (P.G.K)

Screenplay KIM Young-ok

Cinematography KIM Tae-sung

Editing KIM Sun-min

Lighting YOUNG Kyung-hyun

Music HWANG Tae-kyu

Recording HWANG Chul-hee

Sound LEE Seung-chul (WAVE LAB)

Art LEE In-Ok

Costumes COMERA (YANG Min-hye)

Make-up JANG Yoon-jeong

Genre: Drama

Release Date: November 5, 2009

**KOFIC SUPPORT PROGRAM**

2008 KOFIC Production Support for HD Broadcast Films

2009 KOFIC Support for Subtitle Translation and Print Production

**INTERNATIONAL FILM FESTIVAL**

2009 Pusan International Film Festival, Korean Cinema Today - Panorama

Jae-kyung is a new prison guard, and Jong-ho is strict and even outrageous against inmates. Prison guard KIM who possesses mild and genial temper is at all times admired by co-worker and even inmates for treating prisoners like his family. Especially Sung-hwan who murdered three men long time ago, but is humane and exemplary follows him like his own brother. Jae-kyung’s rigid thought gradually changes through benevolent KIM and Sung-hwan. One afternoon close to Christmas an order of execution came out. Except for Jong-ho who volunteers for execution team, nobody wants to be executioner. Eventually, the team was drawn by ballot. Jae-kyung is selected for that team. With the mixed feelings, Jae-kyung met his girl friend and she informed him of her pregnancy. Not ready for greeting new life and ending one’s life, can Jae-kyung solve a fate-like dilemma of life and death?

**CHOI Jin-ho**

*The Executioner* is his debut feature film. He was the assistant director for the movies, *The Gate of Destiny*; *The Last Defense and An Affair*. He is internationally acclaimed for his short film, ”A Class Reunion,” starring SONG Kang-ho, which was officially invited to the competition of Clermont-Ferrand International Short Film Festival in 1998.
Exhausted

Directed by KIM Gok
Cast JANG Liu, ARK Ji-hwan
OH Keun-young
Producer KIM Gok, KIM Sun
Screenplay KIM Gok
Cinematography KWON Sang-joon
Editing KIM Gok, KIM Sun
Music Hong Chul-ki
Sound KWAK Young-sik
Genre Drama
Release Date September 3, 2009

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Korean Cinema Today - Vision

KIM Gok


There is a girl near the factories. A man discovers her, feeds her, and turns her into a prostitute. A woman appears and becomes very close friends with the girl. However, their friendship does not last long. The girl goes back to the man. KIM Kok has long made many films with his twin brother KIM Sun under the name of Goksa. This Film, "Exhausted", is in the same category of his previous works, which pointed out the allegory of historical images and exploitation with the help of many philosophers’ arguments including Marx’s. The film is filled with constant, boring and serious tales about love, hurt, exploitation and the relationship between men and women which is meant to be broken. (LEE Sang-yong)
Directed by HUR Jin-ho, Daniel H. BYUN
OH Ki-hwan, MIN Kyu-dong, YU Young-sik

Cast JANG Hyuk (JUNG Min-soo)
KIM Dong-woo (KANG Hyun-woo)
KIM Kyu-ri (KIM Mi-jin)
UHIM Jung-hwa (LEE Jung-ha)
CHA Soo-yeon (AHN Hye-rim) etc.

Executive Producer KIM Won-kook
Producer PARK Joon-ho
Screenplay Daniel H. BYUN, YU Young-sik
MIN Kyu-dong, OH Ki-hwan etc.
Cinematography KIM Moo-you, YOON Ji-un
KIM Dong-hyun, KO Nak-sun etc.
Editing HAM Sung-won, CHO Jae-jeun etc.
Lighting ND Seung-gil, KANG Sung-hoon
ONG Kyung-se etc.
Music CHOI Man-sik, CHOI Young-rak
KIM Joon-sung etc.
Recording YOUNG Sung-ki, JUNG Kun,
GO Young-chun etc.
Sound CHOI Tae-hyung
Art YOUNG Jung-eun, KIM Joon, SON Min-jung etc.
Costumes RYU Kyung-sook, HAN Hye-sook,
KIM Jung-wan etc.
Make-up PARK Sung-sook, HAN Hye-sook,
JUNG Ji-ho etc.

Genre Romance, Erotic Drama
Release Date July 9, 2009

A husband who prepares for his wife’s eventual departure to the next life… A man who encounters the woman of his dreams on his way to work… Two beautiful actresses and their fussy director… 3 high school couples who’ll prove their love by swapping partners for a day… A woman who moves in with her deceased husband’s lover… Five flavors of Eros unfold with inspiring tastes of five renowned Korean directors.

Daniel H. BYUN
2004 Scarlet Letter
2000 Interview

HUR Jin-ho
2009 A Good Rain Knows
2007 Happiness
2005 April Snow
2001 One Fine Spring Day
1998 Christmas in August

MIN Kyu-dong
2008 Antique
2005 All for Love
1999 Memento Mori

OH Ki-hwan
2007 Someone Behind You
2005 The Art of Seduction
2001 Last Present

YU Young-sik
2000 Anarchists

In their own unique and creative way, five veteran directors express their own views on Eros in <Five Senses of Eros> that consists of five episodes.
Si-bum has a dream of being an actor. One day, he meets a girl Su-kyoung and falls in love with her at first sight. With Si-bum together, Su-kyoung seems to get over her pain and also the uncomfortable relationship with her father. But after a while, she has to confront her mother's death. To escape from the reality, they take a trip to the sea but then Su-kyoung gets severely injured from a car accident. Desperately struggling to save her, Si-bum steals money to pay her hospital and this leads him to work in a bar to serve rich girls. Now Si-bum uses his acting skill to relieve Su-kyoung and pretends he makes a living from acting. But when he is getting popular, he decides to follow his friend Young-ho to Seoul to make more money. One day he comes across one of his old friends and gets involved in a big fight.

PARK Juong-hoon

Born in 1969. PARK studied Aesthetics in Seoul National University. He started his film career with <Scent of a Man> by JANG Hyun-soo in 1998 and worked as an assistant director for <My Wife Is a Gangster> in 2000. <Fly High> is his feature debut.
Fly Penguin

Directed by YIM Soon-rye

Cast
MOON So-ri (SONG Hee-jung)
SON Byung-ho (Director KWON)
JUNG Hye-sun (Mrs. KWON)
PARK In-hwan (Mr. KWON)
PARK Won-sang (SONG Hee-jung’s husband)

Executive Producer NAM Kyu-sun
Producer YANG Dong-myung
Screenplay YIM Soon-rye
Cinematography PARK Young-joon
Editing PARK Kyoung-sook
Music YOON Min-wha
Art PARK Sun-young

Genre Drama
Release Date September 24, 2009

INTERNATIONAL FILM FESTIVAL
2009 Lyon Asian Film Festival, Longs Metrages
2009 Aichi International Women’s Film Festival
2009 Cinema Digital Seoul 2009 Film Festival, Perspective
2009 Jeonju International Film Festival, Korean Feature Films Competition

Seung-yun is stressed out because he is sent to several private academies after school. His mother reproves him for not living up to her expectations. His father takes pity on him for being nagged on by his mother all the time... Ju-hun, a new employee at a company, is a vegetarian and cannot drink alcohol at all. Chang-su thinks Ju-hun is eccentric and is displeased with him... Su-hyeong sent his son and daughter with his wife to study abroad, but he grows tired of staying alone in his empty house... SONG has lived with her authoritarian husband without any serious problems, but she does not want to stay with him anymore. KWON, an old man, pretends to be calm in the face of his wife’s request for divorce. But actually he can’t do anything by himself... These are not unfamiliar fictional events but rather they reflect the lives of ordinary people in Korea at the present time. Through their stories, <Fly Penguin> shows us how a society imposes normalcy on its people in their daily lives.

YIM Soon-rye

Director YIM earned a Masters in Film Studies at the University Paris 8 in France. Her short “Promenade in the Rain”(1994), won prizes at Seoul, Clermont Ferrand, and Fribourg film festivals. YIM’s first feature <Three Friends>(1996) won the award for best Asian film at the first Pusan Film Festival, and played at many festivals including Berlin, New Directors/New Films, Vancouver, Seattle, Melbourne and Karlovy Vary... <Waikiki Brothers>(2001), YIM’s second feature film, also played at major film festivals around the world. Her recent work, <Forever the Moment>(2007), stormed the box office with attracting more than 4 million audiences and made a sensation in the year. <Fly Penguin> is a feature film made by National Human Rights Commission of Korea.

2007 Forever the moment
2001 Waikiki Brothers
1996 Three Friends
Directed by KIM Jin-young

Cast PARK Ye-jin (Tae-rang)
IM Chang-jung (Seung-won)
Executive Producer CHOI Jae-won,
JUNG Myung-soo
Producer LEE Seo-yul, PARK Chun-bae
Screenplay KIM Soo-mi
Cinematography JUNG Jin-ho
Editing MOON In-dae
Lighting HAN Gi-ub | Music LEE Jae-jin
Recording LEE Eun-ja
Sound LEE Seung-chul | Art SHIN Hyun-moo
Costumes KIM Kyung-mi
Make-up PARK Sun

Genre Romantic Comedy

Release Date November 11, 2009

KIM Jin-young

Directing the popular sitcom ‘Soon-poong Clinic’(SBS), director KIM Jin-young was widely recognized in the TV broadcasting world. Now, he returns with his second feature film, ‘Fortune Salon.’

2008 Baby & Me

Tae-rang runs a fortune café in the center of Seoul and she is very famous for giving concrete and exact counsel to people who have troubles in their love lives. But oddly enough Tae-rang can’t see her own future and hopes to meet her ideal man sooner or later. According to her mother’s prediction, she is destined to marry a man who was born on May 16th as they are matched in heaven.

One day during a car accident, she encounters two men. One is a nice gentleman who happened to be her first love. The other guy acts like a fraud but it turned out he was born on May 16th.

Tae-rang is confused which one her Mr. Right is and whether she has to judge them by fortunetelling or her feeling.

Should Tae-rang follow her destiny or is fortune to be made up by herself?
Directed by YOO Ha

Cast
ZO In-sung (HONG Lim)
JOO Jin-mo (Goryeo King)
SONG Ji-hyo (Goryeo Queen)

Executive Producers
RYU Jeong-hun,
LEE Tae-hun

Producer
LEE Tae-hun

Screenplay
YOO Ha

Cinematography
CHOI Hyun-ki

Editing
PARK Gok-ji

Lighting
YOON Ji-won

Music
KIM Jun-seok

Recording
LEE Gy-su

Sound
CHOI Tae-young

Art
KIM Gi-cheol

Costumes
LEE Hye-soon, JUNG Jung-eun

Make-up
KIM Seo-young

Genre Epic Melodrama

Release Date December 30, 2008

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production

INTERNATIONAL FILM FESTIVAL
2009 Deauville Asian Film Festival, Panorama
2009 Udine-Far East Film Festival, Festival Focus
2009 Chicago International Film Festival, DUtrageous
2009 São Paulo International Film Festival, International Perspective
2009 Cairo International Film Festival, Festival of Festivals

In the end of Goryeo era politically manipulated by the Yuan Dynasty, the ambitious King of Goryeo, HONG Lim, the commander of Kunryongwe, captivates the King of Goryeo, and the Queen keeps her eyes on the relationship between HONG Lim and the King with a reluctant view. Meanwhile, the bilateral relation between Goryeo and the Yuan gets worse as the Yuan demands to install the cousin of the King in the Crown Prince of Goryeo with ascribing it to no son the King has. The King refuses it resolutely, so the high-ranking officials of Goryeo, who are in submission to Yuan, are discontented with the King. One day, the King gives HONG Lim a covert yet unobjectionable order to sleep with the Queen instead of himself to protect the independence of Goryeo from the Yuan by making a son, the successor to Goryeo throne.

YOO Ha

Making his debut as a director with a film based on his own collection of poems <We Must Go to Apgujung-dong on Windy Days> in 1993, YOO, the brilliant poet and director has made controversial films such as <Marriage is Crazy Thing> or <Spirit of Jeet Kune Do>, which show insight into human nature with interesting compositions. In 2004, YOO won the best screenplay at the 40th annual Baek-sang Art Awards with his third film, <Spirit of Jeet Kune Do>. <A Dirty Carnival>, a tragic gangster story was criticized such as “Full of swiftly etched, well-developed characters and peppered with taut action sequences, pic has the kind of long-reaching dramatic span more often seen in regular dramas.” from Variety, and is proving that he is also a skilled maker of action movies.

2006 A Dirty Carnival
2004 Spirit of Jeet Kune Do- Once Upon a Time in High School
2001 Marriage is Crazy Thing
1993 We Must Go to Apgujung-Dong on Windy Days
Directed by KANG Suk-bum

Cast GANG Hae-jung (Song-yi)
HAN Chae-young (Sea-Jin)
HUH E-jae (Bora), BAE Soo-bin (Jin-ho)
Executive Producer HWANG Phil
Producer SUH Chung
Screenplay NOH Hye-young
Cinematography KIM Jun-young
Editing KYUNG Min-ho
Lighting LEE Sung-jae | Music BANG Jun-suk
Recording HAN Cheol-hee
Sound SUNG Yong-youn, LEE In-kyu
Art KIM Ki-cheol
Costumes JUNG Jung-eun
Make-up LIM Gun-hwa

Genre Romantic Comedy
Release Date December 23, 2009

Song-yi is a 29-year old office worker. After a company dinner she somehow ends up kissing her colleague Jin-ho. But it wasn’t just a simple kiss, his tongue felt like a professional figure skater. Song-yi felt completely head over heels instantly, eventually developing into a deeper relationship. But Song-yi begins to suspect that Jin-ho might be seeing someone else. Out of morbid curiosity, she attends a party event, only to encounter sexy Jin, a successful party planner who was Jin-ho’s first love. She gets trashed at the party and wakes up next to a young girl the next day. When she asks the girl about the nature of her relationship with Jin-ho, Bora replies nonchalantly, “There’s nothing special about a relationship between a man and a woman.” On one hand she wants Jin-ho all to herself, but on the other hand, she wants to keep meeting his other girls. Three women get together under such awkward circumstance and begin to build an unusual friendship. New phase of their relationships with Jin-ho have only begun.

KANG Suk-bum

Melodrama, comedy or action, KANG has tackled various genres in the past with energetic characters and solid drama. He has already shown his directorial chops to the public with his works. As KANG claims, “the real comedy is when laughs come out even if it’s not forced,” with <Girlfriends> he made an upgraded and cathartic comedy.

2009 The Weird Missing Case of Mr. J
2006 Sunflower
2004 Mr. Handy
Good Morning President

Directed by JANG Jin

Cast
LEE Soon-jae (KIM Jeong-ho)
JANG Dong-gun (CHA Ji-wook)
GDN Doo-shim (HAN Gyung-ja)
LIM Ha-ryong (HAN Kyung-ja)
HAN Chae-young (KIM E-yeon)

Executive Producer Katharine KIM
Producer JANG Jin
Screenplay JANG Jin
Cinematography CHOI Sang-ho
Editing CHOI Sang-ho
Lighting LEE Man-kyu
Music HAN Jae-gwon
Recording LIM Hyung-gyun
Sound CHOI Tae-young
Art KIM Hye-shim
Costumes KIM Hee-joo
Make-up LEE Seo-jin

Genre
Comedy, Drama

Release Date October 22, 2009

INTERNATIONAL FILM FESTIVAL
2009 Busan International Film Festival, Opening Film

JANG Jin's film covers a wide spectrum of issues that concern Korean society today as well as themes that people of all generations can relate to. His low key, eclectic comedies full of creative little touches and great ensemble casts always make for an interesting experience. JANG is notoriously prolific, not only as a director, but also as a stage and film producer and screenwriter. After his 2007 melodrama «My Son», he's now coming back with a film about the President, packed with JANG Jin-esque humor.

2009 Good Morning President
2007 My Son
2006 Righteous Ties
2005 Murder, Take One
2004 Someone Special
2001 Guns & Talks
1999 The Spy
1998 The Happenings

The President of Korea KIM Jung-ho is about to sign on a special pardon for the ex-president. He and the young leader of the opposition CHA Ji-wook are friends from childhood having summit in a pleasant mood, drinking beer, talking good old days. The new president CHA Ji-wook is a young single dad of five year old daughter. He had had a long-time affection towards the ex-president's daughter, KIM E-yeon. When North Korea assumes military action as a result of Japanese military training in the Korean territorial water, diplomacy for national security confronts a serious crisis which leads to plummet of CHA's approval rating.

The leader of the opposition HAN Gyung-ja succeeded presidency after CHA. Her husband CHOI Chang-myeon feels uncomfortable with restricted life in presidential residency. HAN questions to herself that how come an unhappy president makes people of her country happy? Then one day, HAN visits CHOI's hometown and the couple dance waltz together. Meanwhile, Ji-wook and E-yeon, two souls who have been cross each other for long, finally realizes their feeling and kiss in a quiet alley.
A Good Rain Knows

Director: HUR Jin-ho
Cast: JUNG Woo-sung (PARK Dong-ha), GAO Yuan Yuan (May), KIM Sang-ho (Mr. NAN)
Executive Producer: PACK Myung-sun, CHEN Wei Ming, LEE Kang-bok, WANG Da Yong, YANG Hai Tao
Producer: PACK Myung-sun, CHEN Wei Ming, HUR Jin-ho, KIM Yeon-hak
Co-producer: LIM Hee-chul, KIM Jina
Screenplay: HUR Jin-ho, LEE Han-eol
Cinematography: KIM Byung-seo
Editing: REC Studio
Lighting: WANG Chun Zhi
Music: LEE Jae-jin
Recording: GAO Ying
Sound: SUNG Yoon-young, LEE In-gyu
Art: LU Dong
Costumes: CHUNG Ji-hae, KIM Dajung
Make-up: LEE Kyung-ja

Genre: Drama
Release Date: October 8, 2009

Directed by HUR Jin-ho

Love, that most commonplace of the human desires and emotions, has each time been turned into a unique yet universal story with a poignancy that long lingers by the master of the genre, HUR Jin-ho. <A Good Rain Knows> is his fifth such story. This time, however, he plays a lighter, more optimistic key, with the suggestion that even unfulfilled love, if it waits for the right time, may get a second chance and be fulfilled and that one must thus never close the door on life. HUR was born in 1963. He is a graduate of Yonsei University with a degree in philosophy and has also studied filmmaking at the Korean Academy of Film Arts. He has specialized in directing romance films, with all four of his feature films.

2007 Happiness
2005 April Snow
2001 One Fine Spring Day
1998 Christmas in August

HUR Jin-ho ㈜emax

Timely like the spring rain, so has he come back into my life... Dong-ha is a thirty-something Korean man on a business trip to Chengdu, China where his company is carrying out construction projects to rebuild the city after the earthquake of 2008. There, totally by chance, he meets an old friend from his school days in the U.S. May is originally from Chengdu, and she has come back here after graduation and now works as a tour guide. Dong-ha and May were perhaps more than friends and had feelings for each other then, but they parted ways before they had a chance to define or declare them. Now that they are thrown on each other’s path again, however, they find that the old feelings remain and new ones are forming and that they resemble love.
Directed by JUNG Ki-hoon
Cast CHOI Kang-hee (Aeja)
KIM Young-se (Young-hee)
BAE Soo-bin (Chul-min)
Executive Producer KIM Woon-kook, JUNG Soo-bong
Producer KIM Sang-min
Screenplay JUNG Ki-hoon
Cinematography PARK Yong-soo
Editing LEE Hyun-me
Lighting CHOI Chul-soo
Music KIM Joon-seok, JUNG Se-rin
Recording LIM Dae-ji
Sound Bluecap / Art KIM Hyo-shin
Costumes HAM Hyun-joo
Make-up PARK Sung-sook

Genre Drama
Release Date September 10, 2009

At a girls’ high school at the seaside in Busan, Aeja is a problem girl but is famous for good writings. She dreams to study abroad and be a writer. Young-hee neglects Aeja because she is female. Her brother goes to study abroad alone and ahead and Aeja is disappointed and leaves for Seoul to be a writer. From then she hardly visits Young-hee with disappointment toward her. One day, Aeja gets a phone call that Young-hee relapse into cancer and is in hospital again. For lack of anything better, Aeja reluctantly visits Busan to take care of Young-hee.

JUNG Ki-hoon

Starting as a shooting crew of <My Dear KeumHong>(1995), he actively worked as shooting crew for 14 years for several films such as <A Promise> and <Wild Card>. He has built touching directing skills by working with Director KIM Yoo-jin.
Haeundae

Directed by JK. YOUN
Cast SUL Kyung-gu (Man-sik)
HA Ji-won (Yeon-hee)
PARK Joong-hoon (KIM Hwi)
UHM Jung-hwa (Yu-jin)
Executive Producer JK. YOUN
Producer LEE Ji-seung
Screenplay JK. YOUN
Cinematography KIM Young-ho
Editing SIN Min-kyoung
Lighting HWANG Soon-uk
Music LEE Byeong-woo
Recording EUN Hee-su
Sound CHOI Tae-young (LIVETONE)
Art HWANG In-jun | Costumes KIM Jung-won
Make-up LEE Sun-mi

INTERNATIONAL FILM FESTIVAL
2008 Sitges International Fantastic Film Festival of Catalonia, Orient Express - Casa Asia
2009 Pusan International Film Festival, Korean Cinema Today - Panorama
2009 Stockholm International Film Festival, Spotlight: Apocalypse - The Time is Now
2009 London Korean Film Festival, Contemporary

A popular vacation spot on the coast of Pusan, Haeundae draws one million visitors to its beaches every year. Man-sik leads a simple life running a small sushi shop and is preparing to propose to his longtime girlfriend, Yeon-hee. Meanwhile, a tsunami expert KIM Hwi discovers the East Sea is showing signs of activity similar to the Indian Ocean at the time of the 2004 tsunami. Despite his warnings, the Disaster Prevention Agency affirms that Korea is in no harm of being hit. When he discovers a super tsunami is headed straight for the Korean peninsula, he quickly heads down to Haeundae. Eventually, KIM gets a call about a deadly oncoming wave, with only ten minutes to spare! While the vacationers and citizens of Pusan are enjoying a peaceful, hot summer day, a super-tsunami is headed straight for Haeundae at 500 miles per hour.

JK. YOUN

Born in 1969, YOUN is a writer, producer and director whose credits include the hits <My Boss, My Hero>, <Sex Is Zero>, <All for Love> and <Miracle on 1st Street>. He started off as a copywriter for an advertising firm, and made his directorial debut when his script won first prize in a national competition. YOUN is well known for translating his humorous and romantic nature into his films and he exhibited this talent in his latest production.

2007 The Miracle on the 1st Street
2003 Romantic Assassin
2002 Sex is Zero
2001 My Boss, My Hero

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Entertainment manager Seung-min sees Jin-a, a rising actress, as his one last hope to turn his life around. Just as Jin-a is on the path to stardom, he receives a threat from her former lover, claiming that he has a sex clip of her. He receives the clip on his phone, only to lose it in the process of tracking down the perpetrator. Lee-gyu, who found the phone, has a list of demands before returning the phone. Seung-min does everything Lee-gyu desires like clockwork but Lee-gyu’s demands are escalating to the point of no return.
Hello My Love

2009, 95mm, HD, 1.85:1, Color, Dolby SRD

Directed by KIM Aaron

Cast
JO An (Ho-jeong)
MIN Suk (Won-jae)
RYU Sang-wook (Dong-hwa)

Executive Producer Katharine KIM
Producer CHOI Seung-ho
Screenplay KIM Eun-ju, KIM Ji-eun, KIM Aaron
Cinematography KIM Tae-sung
Editing PARK Ji-hyun
Lighting YUN Kyoung-hyoun
Music NA Ha-ra
Recording YDUN Sung-ki
Art CHOI Hyo-young
Costumes DH Sang-jin
Make-up JD A-ra

Genre Romantic Comedy
Release Date October 8, 2009

INTERNATIONAL FILM FESTIVAL
2009 Jeonju International Film Festival, Korean Cinema

KIM Aaron

KIM started as an assistant director on large-scale productions such as "Blue Swallow", "Double Agent". In 2005, his prize-winning short film "Glasshouse" was invited to many international film festivals, and his first full-length feature "LaLa Sunshine" also received much attention at film festivals. With an interesting screenplay about a love battle with one man at its center, "Hello My Love" promises to be a pleasant surprise for film buffs this Fall.

2009 LaLa Sunshine

Ho-jung is a scriptwriter in a local radio station. She is waiting for her 30th birthday and also eager to be promoted as a DJ of her own program. One day, she hears that Won-jae, her old flame, will be back to town again after 2 years studying in France. With a dream of getting married with him, Ho-jung is getting exited. Finally Won-jae comes back with a handsome and stylish young guy, Dong-hwa. Soon, she discovers Won-jae to be a homosexual and Dong-hwa is his partner. With a shock, she decides to bring Won-jae back to as a straight. But the situation takes the wrong way.
I Am Happy

Directed by YOON Jong-chan
Cast HYUN Bin (Man-soo)
LEE Bo-young (Su-kyung)
Executive Producer PARK Hyun-tae
Producer BAE Yong-kook, YUN Il-joong
Screenplay YOON Jong-chan
Original Story YI Chung-jun
Cinematography LEE Chang-jae
Editing KYOUNG Min-ho (Digi Cut)
Lighting CHOI Suk-jae
Music KIM Dong-ki
Recording JUNG Wook-chang
Sound SEO Young-joon (KOFIC)
Art BAEK Kyeong-in
Genre Drama
Release Date November 26, 2009

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Closing Film

Man-soo runs a car repair shop in the small town. He lives with his elderly mother who suffers from dementia. One day, Man-soo's older brother, a gambling addict, threatens him for the contract to the shop after stripping him of everything, but Man-soo doesn't give in. But later on, his brother's unavoidable death, his mother losing her memory, and his girlfriend leaving him because of his poverty all became heavy burdens on him. Man-soo locks himself in his room for a couple of days and is then sent to a mental institution later.

Later on Man-soo comes under the delusion that he has become a millionaire. He issues blank checks to the patients at the hospital showing off his wealth. In particular, he likes the head nurse of his ward, Su-kyung. She has been taking care of her father who has been sick in the hospital for a long time. Su-kyung receives consolation from Man-soo's bright smile and warm words although he's a mental health patient. But behind this bright smile hides his madness, not knowing what or when something will happen.

YOVON Jong-chan

YOVON studied film and theater at Hanyang University and received masters degree at Syracuse University in U.S. After returning to Korea, he made his directorial debut film <Sorum>(2001) which was acclaimed by both critics and audiences. His second feature <Blue Swallow>(2005), a story about the first female pilot of Korea, won him the Best Screenplay Award at the 25th Iran Fajir Film Festival.

2005 Blue Swallow
2001 Sorum

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Bluestorm Co., Ltd.
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I’m in Trouble!

Directed by SO Sang-min
Cast MIN Sung-wook (Sun-woo)
LEE Seung-jun (Seung-kyu)
JEONG Ji-yeon (Yuna)
KIM Joo-ryung (Sun-ae)
Producer SONG Hyuk-jo
Screenplay SO Sang-min
Cinematography OU Tae-seok
Editing KIM Chang-joo (C-47 POST STUDIO)
Lighting RYU Joo-hyung
Music SHIM Hyung-jung
Recording KIM Wan-dong
Sound SUNG Un-yong,
LEE In-kyu (C-47 POST STUDIO)
Art PARK Ji-hyun / Costumes BONG Si-nae
Make-up CHO Young-shim

Genre Drama
Release Date December 10, 2009

INTERNATIONAL FILM FESTIVAL
2010 Berlin International Film Festival, Forum
2009 Pusan International Film Festival, New Currents, New Currents Award

SO Sang-min

Born in 1977. SO read Religious Studies at university and studies directing at the Korean Academy of Film Arts. In his three short films, SO consistently discusses the proposition that “all men are all small-minded by nature.” His first feature film, <I’m in Trouble> is an extension of the revolving theme.

Sun-woo is a struggling poet, who is about to turn thirty with nothing going for him in life. He turns to drink for comfort but frustration mixed with alcohol often results in getting in trouble. His girlfriend, Yuna, decides she can no longer put up with it and breaks up with him once and for all. Unable to deal with the rejection, Sun-woo clings on to her and in his pursuit of getting her back, triggers a series of events that worsen the situation.
Insadong Scandal

Directed by PARK Hee-gon

Cast KIM Rae-won (LEE Kang-joon)
UHIM Jung-hwa (BAE Tae-jin)

Executive Producer JEUN Ho-jin
Producer JUNG Kyoung-il

Screenplay PARK Hee-gon
Cinematography CHOI Sang-ho
Editing NAM Na-young
Lighting LEE Man-gyu

Music BANG Jun-seok
Recording OH Se-jin
Sound PARK Jun-oh

Art KIM Young-dae
Costumes CHOI Yoon-mi
Make-up CHOI Min-sun

Genre Crime Drama

Release Date April 30, 2009

A fabled painting from royal palace is discovered after 400 years. Once properly restored, it could fetch at least $40 million in the international auction market. BAE is the owner of the gallery which possesses the painting. She scouts a top-tier restoration artist LEE to work on the painting. With LEE's expert stroke, the controversy surrounding the painting is slowly unveiled. As the painting's true form is restored, art experts in Korea hold a collective breath. Little did they know that they're only part of an elaborate scheme.

PARK Hee-gon

Born in 1969, graduated from Kyungwon University majored in English Language and Literature. <Insadong Scandal> is his first feature.
Kiss Me, Kill Me

Directed by YANG Jong-hyun

Cast SHIN Hyun-joon (Hyun-jun)
GANG Hye-jung (Jin-young)

Executive Producer CHOI Pyung-ho, KIM Mi-hee
Producer MIN Jin-ki

Screenplay YANG Jong-hyun

Original Story YANG Jong-hyun
Cinematography KIM Cheol-ju
Editing CHOI Min-young, LEE Jin
Lighting LEE Kang-bin, NO Seong-ki
Music JEON Sang-yun
Recording RYU Hyeon
Sound LEE Seung-yup
Art KIM Eun-ju / Costumes OH Kyung-ah
Make-up SON Eun-ju

Genre Action

Release Date November 5, 2009

A quiet, professional killer, Hyun-jun, arrives at a house to kill a man in his sleep, only to discover a woman alone under the sheets. She shouts at the dazed Hyun-jun, “What’s the matter with you? I paid for you. So, just kill me.” Jin-young has decided to kill herself after a traumatic breakup with her lover of seven years, but she wants to go out with a bang, not with a miserable and lonely dose of commonplace sleeping pills. Hyun-jun is furious at the woman and abandons the mission despite the fact that he has a contract to fulfill. “You should kill yourself. I’m not your suicide assistant.” This is how Hyun-jun and Jin-young first meet. The most extraordinary love story begins…

YANG Jong-hyun

Born in 1972, and graduated from School of Film, TV & Multimedia, Korea National University of Arts in 2001. His acclaimed short films include "Killer"(1998), "The Memory of Their Own"(2000) and "Falling Season"(2001), which screened at the International Film Festival Rotterdam. «Kiss Me, Kill Me» is his first feature film.
LaLa Sunshine

Directed by KIM Aaron

Cast
YANG Eun-yong (Su-jin & Lala)
LEE Chan-young (Chul-woong)
AHN Jee-hye (Mira)

Producer MIN Kyu-hong

Screenplay KIM Aaron

Cinematography CHOI Young-min

Editing NO Seung-mi

Lighting WON Jong-baek

Music OH Su-jin

Recording KIM Sang-woon

Sound JUHJ Hee-goo

Art WOO Seung-mi

Genre Drama

Release Date October 22, 2009

INTERNATIONAL FILM FESTIVAL
2008 Jeonju International Film Festival, Korean Cinema on the Move (Competition)

KIM Aaron

Born in 1976. He completed his master’s degree in Film & Digital Media, at Dongguk University. He worked as an assistant director for <Double Agent>(2003) and <Blue Swallow>(2005). His short film "Glasshouse" was screened at the 7th Jeonju International Film Festival. He is currently teaching at the department of Film production, Dongguk University Computer Science Institute.

Screen-writer Su-jin can’t love anyone because she cannot escape the painful memory of being raped by her private cello instructor when she was a child. One day she hears of Mira who was raped in an art gallery and then killed her rapist with scissors. However she was judged to be not guilty. Su-jin is skeptical and thinks it may have been a premeditated murder when she reads the article about the case. And she conceives an idea about a new scenario.
**Land of Scarecrows**

Directed by ROH Gyeong-tae

Cast KIM Sun-young (Ji-young)
BICH Phuong Thi (Rain)
JUNG Du-won (Loi)

Executive Producer ROH Gyeong-tae,
DEDET Antonin

Producer ROH Gyeong-tae

Screenplay ROH Gyeong-tae

Cinematography CHOI Jung-soon

Editing CHOI Hyun-suk

Lighting AHN Hui-seong

Music LEE Jaesin | Recording LEE Eun-ju

Sound LEE Seung-chul

Art EUM Jin-sun | Costumes CHOO Jung-hee

Make-up JANG Jin-jung

Genre Drama

Release Date April 30, 2009

**INTERNATIONAL FILM FESTIVAL**

2009 Hongkong International Film Festival, Platforms-Indiegapower

2009 Berlin International Film Festival, The International Forum of New Cinema

2008 Pusan International Film Festival, New Currents, New Currents Award

2006 The Last Dining Table

ROH Gyeong-tae

ROH (1972, Korea) studied at KAIST (Korea Advanced Institute of Science and Technology) and worked in the SamSung Securities Company as a stockbroker. He attended Columbia College in Chicago and studied film at the San Francisco Art Institute. He made several experimental short films before he made "Father and Son" and "Reincarnation" (2005), both of which have won several awards at festivals worldwide such as the Grand Festival Award he received for "Reincarnation" at the Berkeley Film & Video Festival. "The Last Dining Table" (2006), ROH's first feature film, was shown at the Locarno, Sundance, Rotterdam & etc. At the Pusan International Film Festival it won the NETPAC award as well as the CSV Best Film Award at the Seoul Independent FF. ROH is momentarily professor at the Chungwoon University in Hong Seung City. "Land of Scarecrows" will be his second feature film.

2006 The Last Dining Table

Ji-young is suffering from an abnormal hormonal disease caused by the chemical wasteland and her body is slowly turning neuter. The once husband and father of Filipino boy, Loi adopted by her and her wife, Ji-young is left alone since her wife was unable to tolerate Ji-young's pointless life and ran away with Loi.

Years passed, Ji-young backpacks alone through the Philippines and coincidentally meets Rain, a young girl with a Korean dream, and gets married to her. When Rain finds out about Ji-young's sexual orientation, she leaves Ji-young. While wandering in Korea, Rain encounters Loi who are looking for his Korean adoptive father, Ji-young and they take journey together to search for Loi's missing father.
**Lifting King Kong**

2009, 120min, 35mm, 1080P, 1.85:1, Color, Dolby SRS

Directed by PARK Gun-yong

Cast
LEE Beom-soo (LEE Ji-bong)
JO An (PARK Young-ja)

Executive Producer CHO Il-hyung,
LEE Kang-hok

Producer Bobby B. KIM, Martin Y.S. PARK

Screenplay PARK Gun-yong

Cinematography JEONG Chan-hong

Editing SHIN Min-gyeong

Lighting HWANG Soon-wuk

Music KIM June-sok (M&F)

Recording LEE Gy-su (Live)

Sound CHOI Tae-young (Live Tone)

Art LEE In-ok

Costumes KIM Eun-suk

Make-up PARK Seon

Genre Drama, Comedy

Release Date July 1, 2009

**INTERNATIONAL FILM FESTIVAL**

2009 Tokyo International Film Festival, Winds of Asia-Middle East

**PARK Gun-yong กำหนดผู้กำกับ**

PARK went on to gain on-set experience as the assistant director in the film, *Typhoon*. Now, he makes his first feature directorial debut with his self written film, *Lifting King Kong*.

After winning a bronze medal at the 1988 Olympics, LEE Ji-bong is forced to come down to a small country village as the coach of a girls’ middle school weight lifting team. Sick and tired of weight lifting, he meets some country girls who only have strength going for them. 6 girls are all unique in personality and physique, but he gets touched by the innocent girls’ passion and dedication to the sport. He takes them in, sets up a residence for them, and starts training them. They mature into real weight lifting athletes with LEE Ji-bong’s help and eventually take on the challenge of an Olympic gold medal…
Like You Know It All

Directed by HONG Sangsoo

Cast KIM Tae-woo (KU Kyung-nam)
KO Hyun-jung (GO Sun)
UM Ji-won (GONG Hyun-hee)

Executive Producer HONG Sangsoo
Producers HONGLEE Yeon-jeong,
KIM Kyoung-hee

Screenplay HONG Sangsoo
Cinematography KIM Hoon-kiwong
Editing HAHM Sung-won
Lighting YI You-heaeng
Music JEONG Yong-jin
Recording SONG Yea-jin
Sound KIM Min

Genre Drama
Release Date May 14, 2009

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production

INTERNATIONAL FILM FESTIVAL
2008 Cannes Film Festival, Directors’ Fortnight
2009 Melbourne International Film Festival, Neighborhood Watch
2008 Toronto International Film Festival, Contemporary World Cinema
2009 Vancouver International Film Festival, Dragons and Tigers
2009 Pusan International Film Festival, Korean Cinema Today - Panorama
2009 London Film Festival, World Cinema
2009 Tokyo International Film Festival, Winds of Asia-Middle East
2009 VIENNALE-Vienna International Film Festival

HONG Sangsoo หงส์ แสงสู

HONG made the astounding debut with his first feature film <The Day a Pig Fell into the Well>(1996). Since then, through the 8 films that he wrote and directed, HONG has consistently enjoyed using a complex and highly ordered architecture under a seemingly random surface created by spontaneous circumstances in depicting the characters in his films. Renowned for his unique cinematographic language and unprecedented esthetics in filmmaking, HONG is considered as one of the most established auteurs in contemporary Korean cinema.

KU Kyung-nam, who is stuck with the label of an ‘art-house film director’, attends the festival in a small town as a jury. In the town, he bumps into an old friend BU. Over drinks, KU is dragged to BU’s house and meets his wife. The next day after a long night of heavy drinking, KU returns his hotel and find a message from BU which says ‘never to come near us again’. But he can’t remember what happened last night.

Soon after that, KU goes to Jeju Island to give a lecture. There he meets a famous admired painter who was KU’s college senior and finds his new wife is KU’s love in his twenties. When she gave him a note secretly, he is quiet confused. The next day on his way to go airport, KU changes his mind and heads to the painter’s house to meet her.
A swim instructor Cheon-soo loses everything on gambling. It also leaves him with huge debt to pay off for the rest of his life. His moneylender, KANG invites Cheon-soo to become a ‘marine boy’ – those who swim across the ocean to smuggle drugs. Yoo-ri is the daughter of KANG’s best friend. Since her father died, KANG has been looking after her in his friend’s place. Yoo-ri believes that KANG is responsible for her father’s death and secretly waits for her chance to revenge him. Oblivious of this, KANG grows affection towards her which leaves him feeling guilty. Yoo-ri and Cheon-soo develops feelings towards each other and plot to go behind KANG’s back and take the drug money.
26-year-old May returns to Korea for the first time since her adoption to U.S. at the age of 3. She has two purposes for this trip. She wants to find out why her biological parents abandoned her and how she got the lizard-shaped scar on her shoulder.

In search of her past, she comes across a taxi driver, Eun-sul who has a rare heart disease which can cause him to die in any moment. He was having a heart seizure asking for help on the street when she first met him. After his first encounter, Eun-sul feels the urge to help May out as if it’s his last good will.

Suffering from physical and spiritual pains, May and Eun-sul become companions on the journey to search for clues that could reveal the secret of their past.

JOO Ji-hong

Born in 1971. He graduated from La Femis, a renowned French national film school and was selected as Screen Writer of the year by French Writers Association for Media Art with his 25min short film, “Deal”. He also received Grand Prix for Non-Fiction by Paris Film Festival with his 55min non-fiction film, “Image Thief”. In 2003, as one of the most up and coming directors in France, he directed a feature film, <Le mal de Dents> starring France’s promising talent Laura Smet (<Corps Impatients>(2004, France)) and reputable actress Kristin Scott Thomas from <The English Patient>(2003). With a story of an unusual friendship between a 18 year old orphan girl and a 40 year old woman, he won the Best Scenario Award by CNC(Centre National de la Cinematographie) and was also selected as one of the Top 10 new directors of the year by the French directors’ association called EMERGEN.

2004 Le Mal de Dents
Seventeen-year-old Hee-joon is dead and a group of people are gathered at the funeral. By the way they refer to one another they are members of a family composed of father, mother, and daughter. They are also the leading characters in the novel that Hee-joon wrote before he died, and they have no idea what relationship one another had with the boy. Jun-ji, a middle aged trainer for a college basketball team, carries a dark secret and has queer relationships with his students. Jung-hee, a bizarre high school literature teacher who assigns her students to write their own will, dreams of becoming a mystery novelist like Agatha Christie. Ami, a high school student and an undertaker of five years, becomes Hee-joon’s friend after she sees the razor blade scars on his wrist. As Hee-joon spends time with each of the three family members, he completes his novel ‘Members of the Funeral’.
Men Without Women

Directed by SONG Jae-youn

Cast
- KANG Won-jae (Chang-hyun)
- KIM Min-soo (Han-cheol)
- LEE Hoon-guk (Jae)
- YOO Hwan-woong (Seung-min)

Producer CHOI Ja-young

Screenplay SONG Jae-youn

Cinematography BAEK Seung-bum

Editing KIM Sang-beom, KIM Jae-beom

Lighting HWANG Seong-rok

Music DONG Min-ho

Recording OHN Se-woong

Sound KIM Chang-seop (Blue Cap)

Costumes LEE Da-yeon

Make-up LEE Seon-woo

Genre Drama

Release Date December 10, 2009

29-year-old JEONG Chang-hyun owns a fusion bar. His dream is to earn five million dollars in 6 years and live happily ever after with a beauty pageant queen. But in reality, he spends his days hanging out with his buddies, Han-cheol, Jun and Seung-min in karaoke bars and making troubles. Their friendship is met with a crisis as women start to emerge in their lives – which eventually leads to failed relationships for the inexperienced, middle-class macho men.

SONG Jae-youn

Born in 1978. SONG majored in Korean Literature and studies directing at the Korean Academy of Film Arts.
A Million

Directed by JOE Mino

Cast PARK Hae-il (HAN Gi-tae)
PARK Hee-soon (JANG Min-chul)
SHIN Mina (CHO Yoo-jin)
JUNG Yoo-mi (KIM Ji-eun)
LEE Min-ki (PARK Chul-hee)
GO Eun-a (LEE Bo-young)
LEE Chun-hee (CHOI Wook-hwan)

Executive Producer CHO Eun-un,
KIM Ji-woong, SHIN Gang-young,
LEE Seung-ho

Producer KIM Ji-yeon, David CHO

Screenplay JOE Mino

Cinematography RYU Jae-hoon

Editing KIM Sun-min

Lighting LEE Sung-jae

Music JANG Young-gyu, Dalparan

Recording KANG Joo-seok

Sound LEE Seung-chul

Art SED Myung-hye

Costumes YANG Min-hye

Make-up KIM Jin-a

Genre Adventure, Thriller

Release Date August 6, 2009

Eight young people are randomly picked to participate in ‘Real Survival Show.’ The contestants are flown to an isolated Australian island where the show takes place. The rule is simple: survive the game at whatever the cost and the last one standing takes the grand prize of one million dollars. Hundreds and Thousands of viewers tune in to watch the show in Korea, but they are not aware of where the show is taking place. As the show heats up, contestants are brutally killed and eliminated while the remaining survivors must save their own lives and win the prize.

JOE Mino

Born in 1966 and is a graduate of the Korean Academy of Film Arts. He worked on the production team of <No Emergency Exit>(directed by KIM Young-bin) in 1993 and went on to co-script and work as an assistant director for <A Hot Roof>(1995, directed by LEE Min-yong). JOE was also an assistant director for <Inch’ Alla>(1996, directed by LEE Min-yong) then he made a directorial debut in 2002 with <Jungle Juice> for which the critics acclaimed him for his unique, creative directing techniques.

2006 Les Formidables
2002 Jungle Juice

2009. 114min, 35mm, 1.85:1, Color, Dolby SRD
Missing

Directed by KIM Sung-hong

Cast MOON Sung-keun (Pan-gon)
CHOO Ja-hyun (Hyun-jung)

Executive Producer CHO Sun-mook
Producer OH Sung-il
Screenplay KIM Young-ok
Cinematography JUNG Han-chul
Editing KYUNG Min-ho
Lighting PARK Gun-woo
Music LEE Wook-hyun
Recording LEE Seung-chul, LEE Eun-joo
Sound Wave Lab
Art CHO Yoon-ah
Costumes JUNG Soo-yeon
Make-up JANG Jin-jung

Genre Thriller
Released Date March 19, 2009

Hyun-jung’s sister hasn’t been seen for several days. Distressed by her sudden disappearance, she triangulates her cell phone and tracks her to a rural village. She reports her sister missing at a police station but the officers dismiss the case due to lack of evidence. Through a witness, Hyun-jung discovers that her sister was seen near Pan-gon’s home. She desires to make her move with the police but the villagers tell her that Pan-gon’s not a vicious person that she thinks he is. She calms down and gets ready to leave the village but Pan-gon appears before her. She follows him into his home and uncovers the truth.

KIM Sung-hong

Having begun his career as a screenwriter and received fame by creating the mega hit <Two Cops> franchise, KIM has took on the role of a director and made <Finger Nail>, <The Hole> and <Say Yes> which created the illusion of horror and thrill from within ourselves.

2001 Say Yes
1999 The Opening
1997 The Hole
1994 Finger Nail
Directed by LEE Seo

Cast
CHOI Myung-soo (Won-young)
KIM Gyu-nam (Gyu-nam)
KIM Ki-yeon

Executive Producer
CHON Seon-og
Producer
LEE Jae-hoo

Screenplay
LEE Seo

Cinematography
LEE Doo-hun

Editing
KIM Hung-joo

Lighting
UN Jong-back

Music
SONG Jun-sug

Recording
SONG Jin-heuc

Sound
LEE sung-chel

Art
CHEI Yung-mi

Make-up
KIM Sung-mi

Genre
Thriller

Release Date
December 17, 2009

INTERNATIONAL FILM FESTIVAL

2008 Jeonju International Film Festival, Competition, JJ-STAR Awards
2009 Thessaloniki International Film Festival, Competition, Artistic Achievement Awards

A real estate agent, Won-young is a worldling, he could get everything he wants by his money. He is a pervert, the way he releases the stress is having sex with his mistress and hitting Gyu-nam who is abandoned by society. But for Gyu-nam, Won-young is the only person who cares about him even if he is beaten all the time. Gyu-nam professes himself to be a faithful dog to Won-young. By the time Won-young decides to be nice to Gyu-nam, he couldn’t. He already went too far.
Meanwhile, dogs started disappearing in this community and then people are disappearing. How are Won-young and Gyu-nam fit into the incidents that took place in this community?

LEE Seo

Radio producer K was abandoned by his family. Lyricist Cream lost her family to a car accident in a split second. These two people continue their lives filling in each other's longings like family, friends and lovers. But K has less than 200 days to live. When he's gone he knows she'll be all alone. K decides to find someone who can be with her for the rest of her life. Joo-hwan is a dentist, a kind and gentle soul. But most importantly, a healthy human being, someone who can be by her side. Joo-hwan falls in love with her the moment he sees her.
Widowed for a long time, a mother lives alone with her only son. He is 28 years old, a shy and quiet young man. In the aftermath of a terrible murder, the woman’s hopeless, helpless son becomes the prime suspect. There is no real evidence against him, but the police throw groundless suspicion at him. Eager to close the case, the police are happy with their cursory investigation and arrest the boy. His defense attorney turns out to be incompetent and unreliable. Faced with no other choice, his mother gets involved, determined to prove her son’s innocence.

INTERNATIONAL FILM FESTIVAL
2010 Rotterdam International Film Festival
2009 Hawaii International Film Festival, Opening Night/
Spotlight on Korea
2007 Dubai International Film Festival, Competition
2005 Copenhagen International Film Festival
2004 Vancouver International Film Festival, Dragons and
Tigers - The Cinema of East Asia
2003 San Sebastian Film Festival, Zabaltesgi-Pearl
2002 Toronto International Film Festival, Special
Presentations
2001 Karlovy Vary International Film Festival, Open Eyes
2000 Cannes Film Festival, Un Certain Regard

BONG Joon-ho

BONG studied Sociology at Yonsei University and graduated from the Korean Academy of Film Arts. By 1995 he made three short films “Memories in My Frame”, “White Man” and “Incoherence.” He wrote and directed his first feature, 《Barking Dogs Never Bite》 which won a Fipresci Award at the Hong Kong Film Festival in 2001. His second feature 《Memories of Murder》 won the Silver Shell award for the best director in San Sebastian Film Festival in 2003. In 2006 his third feature film, 《The Host》, was selected for the Directors’ Fortnight at the Cannes Film Festival. Most recently, he took part in the omnibus film 《Tokyo!》 along with Michel GONDRY and Leo CARAX, which was selected for the Un Certain Regard section at Cannes Film Festival in 2008.

2008 Tokyo!
2006 The Host
2003 Memories of Murder
2001 Barking Dogs Never Bite
My Girlfriend Is an Agent

Directed by SHIN Taera

Cast
KIM Ha-neul (Soo-ji)
KANG Ji-hwan (Jae-hoon)

Executive Producer
SOHN Kwang-ik,
PARK Hyun-tae

Producer
CHUN Seong-Il, LIM Young-ha

Screenplay
CHUN Seong-Il

Cinematography
CHOI Ju-young

Editing
MOON In-dae

Lighting
LEE Jae-hyuk

Music
CHOI Seung-hyun

Sound
HONG Yae-young, SUNG Ji-young

Art
HONG Jae-sun

Costumes
IM Seung-hee

Genre
Comic Action

Release Date
April 23, 2009

INTERNATIONAL FILM FESTIVAL
2009 Leeds International Film Festival, Fanomenon

A Russian crime group is set out to steal a chemical weapon from Korea and two agents are out to stop them; Soo-ji is a veteran agent and Jae-hoon is a rookie who's never been out on the field. The two agents don't know each other's secret identity but they were once passionate lovers until he couldn't take her lies anymore. Nonetheless, the two went on their separate ways and by coincidence bump into each other years later while out on the job. As the two work out their screwy relationship, they go behind each other's backs to fulfill their mission to save the world.

SHIN Taera

 Born in 1973. He graduated from the Seoul Arts University. He made his extraordinary debut as a director with the Sci-Fi action movie, <Brainwave>, which he also produced independently. Showing his ability to create amazing action sequences on such a low-budget, he was picked up later by CJ Entertainment to helm the controversial action thriller, <Black House> (starring HWANG Jung-min), which shocked the audience with amazing visuals and storytelling. Touted as the Spielberg of Korea, SHIN Taera this time shows his Hollywood-like directing to put the audience at the edge of their seats with the action comedy blockbuster, <My Girlfriend Is an Agent>.

2007 Black House
2005 Brainwave
On Mo-rae and Sang-in's one year wedding anniversary, Mo-rae goes to an art gallery to find a gift for Sang-in. At the gallery, she meets a complete stranger and the two unexpectedly have sex. Mo-rae returns home feeling guilty about the accident and confesses to Sang-in about what happened.
That night, Du-re who came from Paris to help Sang-in with his new business arrives to their house. To Mo-rae's surprise, he is the man from the gallery. He lives with them in their house and a risky love triangle begins.

HONG Ji-young

Born in 1972, studied Philosophy at Yonsei University and graduated from Korea Academy of Film Arts in 1999. HONG's short films include "Herstory"(1995) which competed at Clermont-Ferrand Short Film Festival, "A Twilight Day"(1997), "Rosa Story"(1999) and "Mother and Son"(2001).
Oh My God 2

Directed by HWANG Seung-jae

Cast
CHOI Sung-kook (Jung-hwan)
LEE Young-eun (Eun-ji)

Executive SONG Chang-yong
Producer JUNG Phil-ju
Screenplay LEE Hyun-cheol
Original Story SONG Chang-yong
Cinematography PARK Chun-bok
Editing KYUNG Min-ho
Lighting UM Kwang-won
Music AHN Chang-hyun
Recording KIM Bum-su
Sound PARK Duk-su
Art CHOI Jun-young
Costumes KIM Yu-sun
Make-up KIM Hyun-jung

Genre Comedy
Release Date February 26, 2009

UM Jung-hwan is the successor to Korea’s largest taxi business, and is enjoying the extravagant nightlife and luxury shopping that comes with his future fortune. Yet, Jung-hwan’s ostentatious lifestyle faces to a crisis as his mother tells him to drive a taxi so that he can repay the money he has squandered and has been stealing from company’s safety box. One day he picks up a customer, Eun-ji but she dashes off to a hospital before paying her fare. Jung-hwan finds her and seizes a piece of jewelry, a ring, as collateral. However, he loses the ring, giving Eun-ji every excuse to bother him. In doing so, she unwittingly awakens the long-suppressed Casanova living in Jung-hwan.

HWANG Seung-jae

He stated his career as a production staff of the film <The Isle> by KIM Ki-duk. For 10 years ever since, he has worked for the director KIM Hyun-seok (<Scout>(2007) and <YMCA Baseball Team>(2002)) who was the assistant director of <The Isle>. <Oh My God 2> is his feature debut.
Oishii Man

2008, 98mm, 35mm, 2.35:1, Color, Dolby SRD

Directed by KIM Jeong-jung

Cast LEE Min-ki (Hyun-suk)
IKEWAKI Chizuru (Megumi)

Executive Producer CHO Eun-un, SHIN Jin-ho
Producer David CHO
Screenplay YOO Dong-sik, KIM Jeong-jung
Original Story KIM Dae-won
Cinematography OH Seung-hwan
Editing SUNG Su-ah
Lighting LEE Jong-guk
Music LEE Byung-hoon
Recording ON Se-woong, PARK Jae-woong
Sound KIM Hyun-sang
Art KIM Ji-min
Costumes CHOI Yoon-sun
Make-up CHOI Na-young

Genre Drama
Released Date February 12, 2009

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Korean Cinema Today Panorama

Once dreamed of becoming a writer, KIM was inspired by the films of 5th generation Chinese directors, and went to China to study film at Beijing Film School. After coming back from China, he became an assistant director to director PARK Chul-soo. He again left Korea for USA and began shooting his own films. His first feature <Hers> was completed in the States with American crew.

2007 Hers

Once a promising musician, Hyun-suk has been living as a commoner after he found the symptom of Meniere's syndrome. He had to stop playing music because his ears distorted sounds into noise. To run away from reality and depression he heads to Japan. Arriving at Monbetsu, a small city in Hokkaido, Japan, he meets Megumi at the train station, the local travel guide. Staying at 'Megumi Inn', they get to share emotions through music, natural sounds and having meals together.
On the Way Home

Directed by HWANG Sue-ah

Cast GANG Hye-jung (Su-kang)
PARK Hee-soon (Byung-hee)
Executive Producer JEONG Seong-kwan,
CHO D-keun, CHO Young-chul
Producer WON Sun-hee
Screenplay KIM Ji-hye
Cinematography PARK Seung-in
Editing SHIN Min-kyung
Lighting PARK Jun-kyu
Music JUNG Jae-hyung
Recording JUN Sung-jun
Sound LEE Sung-chul
Art LA Hyun-kyung | Costumes SON Na-ri
Make-up KIM Ji-young

Genre Melodrama, Fantasy
Release Date April 9, 2009

HWANG Sue-ah

Born in 1977.
HWANG achieved BFA in Tisch School of the Arts, NYU.
The final selection entry made in the 27th Korea Independent Film Festival, with “Decalcomanie”

Byung-hee had been failed trying killing himself for past 3 years. At the very moment he is finally about to succeed in suicide, undefined trespasser ‘Su-kang’ breaks into Byung-hee’s house. “I’m home” is the first sentence from her mouth, and Byung-hee has no idea where she is from. She strangles Byung-hee and keeps on watching someone throw the window. Strapped in his own house, Byung-hee tries to find what Su-kang wants and why she has to choose his house. Stories of each character begin to reveal.
Won-woo, living with a grandma and mom, is alone at school because of her narcolepsy; however, she still dreams of her mom. One day, she happens to join a group for a school project with Jun-seo who has teased her as a sleephead. Jun-seo teaches her how to operate a camera and ride a bicycle, which opens her mind and makes her feel close to him. Whenever the moment of her falling asleep is a desperate incident, she always endures the moment of dreaming in hearing to a whistle sound. As she wakes up, the whistle sound goes away, by the way, whose sound is it anyway?
Our Fantastic 21st Century

Directed by RYU Hyung-ki
Cast HAN Soo-yeon (Soo-young)
LEE Hwan (Jae-beom)
Producer PYEON Gyeong-u
Screenplay RYU Hyung-ki
Cinematography KIM Hyeon-ok
Editing HAM Sung-wan (Moneff),
RYU Hyung-ki
Lighting RYU Joo-hyung
Music Jelly Boy
Recording PARK Hye-jin
Sound KIM Soo-duk (KOFIC)
Costumes LIM Chan-young
Make-up KIM Hwa-jin
Genre Drama
Release Date December 12, 2009

INTERNATIONAL FILM FESTIVAL
2010 Berlin International Film Festival, Forum
2009 Pusan International Film Festival, Korean Cinema Today - Vision

RYU Hyung-ki
A native of Busan, RYU was born in 1974 and read architecture in university. He first got involved with making music videos before filming short films.

His short film “The Anonymous Man” was invited to competition in the Stockholm International Film Festival in 2007. “Our Fantastic 21st Century” is RYU’s first feature film and is one of the feature projects from Korea Academy of Film Arts’ Advanced Program Course.

Having saved enough money for a liposuction, Soo-young is ready to leave her tedious job at a local superstore. However, she is faced with a crisis when her boyfriend runs off with the money and her dishonest act at work comes to light. With no-one to turn to, she resorts to a loan shark she met at the superstore.
Directed by PARK Chan-ok
Cast LEE Sun-kyun (KIM Joong-shik) SEO Woo (CHOI Eun-mo)
Executive Producer SHIM Jae-myung
Producer KIM Ju-kyung
Screenplay PARK Chan-ok
Cinematography KIM Woo-hyung
Editing KIM Hyung-jo
Lighting KIM Seung-kyu
Music JANG Young-kyu
Recording JUNG Koon
Sound KIM Suk-won, PARK Ju-kang
Art KIM Joon
Costumes KIM Hee-Joo
Make-up HWANG Hyun-kyu
Genre Melodrama
Release Date October 29, 2009

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production
2008 KOFIC Production Support for Art Films

INTERNATIONAL FILM FESTIVAL
2010 International Film Festival Rotterdam, Opening film
2009 Pusan International Film Festival, New Currents, NETPAC Award

Paju
2009, 110min, 35mm, 9,990ft, 1.85:1, Color, Dolby SR

Eun-mo is back in her hometown, Paju after spending three years of soul searching in India. However, the reality she returns to is far from comforting as she is faced with a dreaded reunion with her widower brother-in-law, Joong-shik. Almost a decade ago when Joong-shik came to Paju as a student activist furtive, Eun-mo never took a liking to Joong-shik who ended up marrying her older sister, Eun-soo. But she was forced to live with him when a tragic accident took her sister’s life. During a course of three years, Eun-mo gradually discovered she was carrying complex emotions toward Joong-shik. Having felt trapped, she decided to leave Paju. Eun-mo believed she had resolved all emotional conflicts in India, but as she digs further into her sister’s death, she becomes torn between the truth and her feelings for Joong-shik.

PARK Chan-ok
Born in 1968, PARK studied film at Hanyang University and the Korea National University of Arts(KNUA). She began her career in the independent film scene with film group and film production company, Generation Blue Films directing several award winning shorts. After working as assistant director to one of Korea’s leading auteur filmmakers, HONG Sangsoo on <Virgin Stripped Bare by Her Bachelors> she made her first feature film, <Jealousy Is My Middle Name> which not only received critical acclaim but also a number of awards including the Rotterdam Film Festival, Tiger Award and the Pusan International Film Festival, New Currents Award. Acknowledged for her sensitive and in-depth depiction of restless and absurd characters, she has established herself as one of Korea’s leading female filmmakers. Her second feature, <Paju> once again brings in director PARK’s unique gaze of the world, delicately exploring human relationships and the human nature and emotions revealed through such relationships

2002 Jealousy Is My Middle Name
Paradise

Directed by LEE Jang-soo
Cast
KIM Ha-neul (Mi-kyung)
JI Jin-hee (Il-ho)
Executive Producer SHIN Hyun-tak
Producer KO Dae-jung
Screenplay OKADA Yoshikazu
Cinematography KIM Seung-ho
Editing LEE Hyun-jung
Lighting CHOI Jong-keun
Music CHOI Kyung-sik
Recording KIM Jin-young
Sound SUNG Yoon-yong, LEE In-gyu
Art HAN Ji-sun
Costumes PARK Yang-kyun
Make-up KIM Yoo-ri

Genre Drama
Release Date November 26, 2009

A woman released from prison, gets on a ship without any plans to find an island called 'Paradise' that was advertised on a flyer she got in the train. She meets a male teacher on the ship who helps her to get a job at a school cafeteria on the island. One day, she rescues a student who happened to be making the same mistake the woman made which eventually landed her in prison. Despite the rescue, the girl eventually catches on fire.

LEE Jang-soo

He became a major director in pan-asia with the drama 'Stairway to Heaven.' His dramas are known for melo-dramas but his pieces are also very artistic.

2009 The Relation of Face, Mind and Love
The Pit and the Pendulum

2008, 90mm, 35mm, 1.85:1, Color, Dolby SRD

Directed by SOHN Young-sung

Cast KIM Tae-hun (Sang-tae)
PARK Byung-eun (Byung-tae)

Producer SONG Jae-young

Screenplay SOHN Young-sung

Cinematography PARK Hong-ryul

Lighting LEE Sun-young

Editing LEE Jung-min

Music KANG Min-suk

Sound KIM Chang-hun
Art KANG Jee-hyun

Genre Drama

Release Date June 18, 2008

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Korean Cinema Today-Vision

Classmates reunite at the funeral of their history teacher, Sang-tae, and talk about his bizarre life. Their recollections produce another story, and the cycle of the stories reorganizes the relationship, and lead to the labyrinth of the narration. The director SOHN Young-sung, shakes the boundary between the stories, and between life and death, as it is known that he is interested in Jorge Luis Borges. The new approach to the narration is the major topic among young filmmakers in Korea. From the perspective of Korean film history, the “disappearance of narration” first suggested by HONG Sangsoo has been studied more deeply since. In this film <The Pit and the Pendulum>, SOHN’s unique sense of humor and wittiness is presented without any constraints of time or place through his clever words. The existence of a ghost at the funeral is also one of the charms of this film. (LEE Sang-yong)

SOHN Young-sung

He worked on the crew of several feature films including <If You Were Me-Crossing>(2002, directed by YEO Kyun-dong). In 2004, he worked as an assistant director on the production of <A Tale of Cinema>(2005) directed by HONG Sangsoo. He has made several short films and his documentary <The Sang-am-Dong World Cup>(2002, co-directed by PARK Hong-yeol) was selected for the Wide Angle section of the 7th Pusan International Film Festival, 2002. His other project <Lunar Eclipse> was selected as a 2007 Asian Cinema Fund Script Development Project. <The Pit and the Pendulum>(2008) was selected to receive funding from the 2008 Asian Cinema Fund.
Possessed

2009, 112min, 35mm, 1.85:1, Color, Dolby SRD

Directed by LEE Yong-ju
Cast NAM Sang-mi (Hee-jin)
RYU Seung-ryong (Tae-hwan)
SHIM Eun-kyung (So-jin)
Executive Producer JO Chul-hyun,
JUNG Seung-hye, LEE Jung-se
Producer LEE Jung-se
Screenplay LEE Yong-ju
Cinematography JO Sang-yoon
Editing KIM Sang-bum, KIM Jae-bum
Lighting KANG Dae-hee
Music KIM Hong-jib
Recording EUN Hee-soo
Sound Bluecap | Art KIM Si-yong
Costumes KIM Soo-hyun
Make-up HWANG Soo-jung
Genre Mystery, Horror
Release Date August 13, 2009

A young girl named So-jin happens to live through a terrible car accident which had left her father dead. It was a miracle for her to survive but her mother thinks that it was the power of prayer and she becomes obsessed with the church. Her older sister, Hee-jin receives a phone call from her mother that So-jin has disappeared. A detective named Tae-hwan starts investigation and faces a series of mysterious death of people around So-jin. While looking for So-jin, Hee-jin discovers it was linked to So-jin’s disappearance somehow.

LEE Yong-ju

Born in 1970, he majored in Architecture in college. He starts his movie career as the first assistant director of <Memories of Murder>. After the film, he developed his own story and finished <Possessed> after 5 years of work. <Possessed> is his first feature and it shows great potential in him to be one of the most expecting new directors in Korea.
Postman to Heaven

Directed by LEE Hyung-min
Cast Hero (SHIN Jae-joon)
HAN Hya-ju (JO Ha-na)
Executive Producer SHIN Hyun-tak
Producer KO Dae-jung
Screenplay KITAGAWA Eriko
Cinematography JIN Jin
Editing KIM Yu-mi
Lighting JUNG Soo-young
Music CHOE Seong-uk
Recording KIM Chung-hyun
Sound SUNG Yoon-yong, LEE In-gyu
Art LEE Jin-ho
Costumes LEE Min-hui
Make-up GIVON Yong-a

Genre Drama
Release Date November 12, 2009

One day, a promising young CEO of an IT company unexpectedly becomes a postman. He delivers the mails of those who grieve the death of a loved one directly to the dead in heaven. A young woman gets interested in this task and begins to work with him.

LEE Hyung-min

A rookie director of Korean Drama region who made Rain and SO Ji-sub as top stars. He became a very influential director in a short period of time with two dramas, ‘Sang-Du’ and ‘Sorry, I love you’.
The Pot

Directed by KIM Tae-gon
Cast LIM Hyung-kuk (Hyung-kuk) YANG Eun-yong (Young-ae) CHOI Jung-woo, GIL Hae-yoven RUY Hyun-bin
Producer JOEN Pil-do
Screenplay KIM Tae-gon
Cinematographer HONG Sung-jin
Production Designer KIM So-yoen
Editor LEE Sang-min
Music PARK Sung-hun
Sound CHE Eun-hae
Genre Horror
Release Date August 20, 2009

KIM Tae-gon

KIM graduated from Chung-Ang University, majoring in Film. He directed the short films such as "The Fast Watcher". His first feature film «The Pot» received support from Chung-Ang University’s Graduate School of Advancing Image and Science.

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, New Currents
2009 Rotterdam International Film Festival, Hungry Ghost

After selling the properties from their parents, Hyung-kuk and Young-ae move into an apartment in the city. Strange things happen to their family as they begin their new life. Their daughter Mi-ae starts to exhibit weird behaviors, kicking her pregnant mother's stomach and being way too friendly with an old lady who lives next door. And their other neighbors are quite shady as well. Mrs. Jang, a deaconess, tries to persuade Hyung-kuk and Young-ae to become members of her church and shows particular interest in Mi-ae. Children are harsh and indifferent to their parents and their fanaticism comes in between the family.

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Directed by PARK Dae-min

Cast HWANG Jung-min (HONG Jin-ho)
RYU Deok-hwan (Gwang-soo)
UM Ji-won (San-duk)

Executive Producer Katharine KIM
Producer KIM Bong-seo
Screenplay LEE Young-jong, YUN Sun-hee
Cinematography CHOI Chan-min
Editing NAM Na-young
Lighting YOO Young-jong
Music HWANG Sang-joon
Recording CHOI Dae-sung
Sound PARK Duk-soo
Art CHOD Hwa-soung, CHOD Hyun-seouk
Costumes JO Sang-gyeong
Make-up YOON Yea-reang

Genre Mystery, Crime, Thriller
Release Date April 2, 2009

PRIVATE EYE

2009, 111 min, 35mm, 1.85:1, Color, Dolby SRD

International Film Festival
2009 Malaga Fantastic Film Festival, Competition
2009 Fantasia Film Festival, International Premiere
2009 The London Korean Film Festival, Contemporary
2009 Hawaii International Film Festival, Spotlight on Korea
2009 Fantastic Fest, Guest in Attendance
2009 Puchon International Fantastic Film Festival, Puchon Choice Feature

First Feature

Seoul, 1910. HONG Jin-ho, who will become Joseon's first detective, travels around solving trivial family disputes for pocket money. However, he is determined to go to America someday and is saving up for passage. Then one night, Gwang-soo, a medical physician in training, discovers a corpse in the woods and secretly takes it to practice his dissections on. But the corpse turns out to be the son of Seoul's most powerful man. While planning to flee in the middle of the night and afraid of murder accusations, Gwang-soo meets Jin-ho, the private detective, and asks him to find the killer. When another corpse turns up in the woods, murdered in the same way as the first victim, Jin-ho and Gwang-soo use a piece of cloth they find in the victim's hand as the lead they need to bring them one step closer to the real culprit.

PARK Dae-min

Born in 1974. PARK majored in Film at the Dongguk University. The screenplay for this film has won 7th Makdoongyi Screenplay Contest. <Private Eye> is his feature debut.
A handsome hunk, Tae-poong is an interior designer. So-jung is not really pretty, but is a very cheerful and powerful woman. If they fall in love, it is definitely a match made in heaven. How much does looks matter in love?
The Room Nearby

Directed by GOH Tae-jeong
Cast YE Su-jeong (Seok-hee)
JUNG Yu-mi (Eon-ju)
Executive Producer KIM Young-hwa
Producer JEONG Hyung-rae
Screenplay GOH Tae-jeong
Cinematography KIM Goo-young
Editing KIM Sun-min, GOH Tae-jeong
Lighting PARK Jeong-woo
Music CHOI Ji-yeon
Recording KIM Geon-jong
Sound LEE Seung-chul
Art KIM Min-jeong
Make-up JANG Hye-ryeong
Genre Drama
Release Date March 12, 2009

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Korean Cinema Today – Vision

Desperately looking for a home of her own, Eon-ju stumbles upon a strange mansion; the door is always open and the homeless freely come and go. She finds a few moments of peace in that mansion, away from her harsh life and finally meets the owner, Seok-hee. Instead of judging Eon-ju, Seok-hee lets her stay and rest at the mansion. Eon-ju eventually finds the home she so desired, but when she hears about her boyfriend Eun-seong’s accident she gives her deposit money—her only hope for a life—to him. When she arrives at Seok-hee’s house in despair, she finds Seok-hee unconscious again.

GOH Tae-jeong ㅂㅋ
GOH graduated from the Korean Academy of Film Arts. Her short film “Talkers” was invited to the Prague Short Film Festival and New York Asian Film Festival. Her feature debut <The Room Nearby> was selected for the Vision at the Pusan International Film Festival.
Running Turtle

2009, 117min, 35mm, 1.85:1, Color, Dolby SRD

Directed by LEE YEON-woo

Cast KIM Yun-suk (CHO Phil-sung)
CHOUNG Kyung-ho (SONG Ki-tae)

Executive Producer LEE Chun-yeon,
LEE Mi-yeong
Producer NAM Jeong-il

Screenplay LEE Yeon-woo

Cinematography JO Yong-gyu

Editing CHOI Min-yeong, LEE Jin

Lighting KIM Seong-hun

Music JANG Yeong-gyu, LEE Byeong-hun

Recording CHOI Dae-sam

Sound Blue Cap

Art HONG Joo-hee

Costumes KWON You-jin, LEE Ji-hye

Make-up JUN Jin-young, JUNG Na-ri

Genre Drama

Released Date June 11, 2009

KOFIC SUPPORT PROGRAM
2009 KOFIC Support for Subtitle Translation and Print Production

LEE Yeon-woo

Graduated from School of Cinematic Arts, University of Southern California in 1996 and completed a short film "10407" in 1999. He made his feature debut with a comedy <2424> in 2002.

2002 2424

Phil-sung is a lazy countryside detective. He is suspended from office due to his mistakes during examination process. Ki-tae is a legendary prison breaker and continues his merciless killing rampage. Phil-sung accidentally runs into Ki-tae but he is much too slow to catch the killer. He’s fired due to this error and now he makes it his personal mission to bring in Ki-tae at all costs.

Second Feature
Top 10 Box Office Films

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The Scam

2009, 119min, 35mm, 2.35:1, Color, Dolby

Directed by LEE Ho-jae

Cast PARK Yong-ha (Hyun-soo), KIM Min-jung (Seo-yeon), PARK Hye-soon (Jong-gu)
Executive Producer RYU Jeong-hun, KANG Tak-young, CHO Sung-kyu, KIM Hyun-woo, CHO Il-hyung
Screenplay LEE Ho-jae
Original Story LEE Ho-jae
Cinematography KI Se-hoon
Editing SHIN Min-kyung
Lighting KANG Dae-hee
Music MOK Young-jin
Recording RYU Hyun
Sound KONG Tae-won
Art WOO Seung-mi
Costumes KO Hye-jung
Make-up PARK Ye-ri

Genre Drama
Release Date February 12, 2009

LEE Ho-jae

LEE majored in Fine Art Film at Art Center College of Design in USA. His works was shown Asiana International Film Festival and Newport Beach Film Festival. <The Scam> is his first feature.

Hyun-soo comes across stocks for Omega Telecommunication by chance and hits the jackpot. Jong-gu, the leader of a famous gangster group, has been manipulating the stocks of Omega all along for his own benefit. With 4 other professional stock brokers, he brings Hyun-soo to their operation to further manipulate the market. As the operation starts to snowball, everyone starts to distrust one another and plan their own strategy to backstab each other.
Scandal Makers

Directed by KANG Hyung-chul
Cast CHA Tae-hyun (NAM Hyun-soo)
PARK Bo-young (HWANG Jung-nam)
WANG Suk-hyun (HWANG Gi-dong)
SUNG Ji-roo (LEE Chang-hoon)
Executive Producer KIM Kwang-seop,
PARK Hyun-tae
Producer AHN Byung-ki, SHIN Hye-yeun
Screenplay KANG Hyung-chul
Cinematography KIM Jun-young
Editing NAM Na-young
Lighting LEE Sung-jae | Music KIM Jun-seok
Recording ZHANG Ye-do
Sound LEE Seung-yup | Art LEE Ya-han
Costumes UM Ho- jung
Make-up/ Hairstylist PARK Sun
Genre Comedy, Drama
Release Date December 3, 2008

INTERNATIONAL FILM FESTIVAL
2009 Udine-Far East Film Festival, Competition
2009 Shanghai International Film Festival, Best Feature Film,
Asian New Talent Award
2009 Hawaii International Film Festival, Gala Presentation

KANG Hyung-chul
Born in 1974 and graduated from Yong In University with a bachelor’s degree in film
and theater. He has created a slew of shorts which brought him to fame for his witty
direction. He adds a touch of comedy and enticing visuals to <Scandal Makers> to
present a well-made comedy film not seen before in Korea. KANG creates an off-the-
wall knee-slapping movie that brings the audience to tears laughing with his clever
direction of funny scenes and hilarious dialogue.

NAM a sought-after celebrity and the host of a popular radio show. But one day a very
young single Hyun-soo was once a popular idol star among teens and worshiped liked a
god. Although he’s in his mid-thirties now, he’s still e mom named Jung-nam sends her
stories to the radio show that Hyun-soo hosts. Her stories about her longing to meet
her father whom she’s never seen before grips the nation and catapults the ratings to
make it the most popular program. But to his surprise, Hyun-soo later confronts none
other than Jung-nam, and her 7 year-old boy, Gi-dong. Jung-nam and Gi-dong invade
Hyun-soo’s home and his radio station, claiming that Hyun-soo is her father. Hyun-soo
does what he can to salvage his celebrity image.
Searching for the Elephant

Directed by S.K. JHUNG (JHUNG Seung-koo)

Cast JANG Hyuk (Hyun-woo)
J0 Dong-hyeok (Min-suk)
LEE Sang-woo (Jin-hyuk)

Executive Producer KIM Sun-yong,
S.K. JHUNG

Producer S.K. JHUNG, JOH Neung-yeon
Screenplay S.K. JHUNG
Cinematography OH Seung-hwan
Editing KIM Sun-min
Lighting KIM Seung-hyun
Music PARK Min-june
Recording PARK Hyeon-soo
Sound LEE Seung-chu | Art PARK Sang-hun
Costumes UM Ho-jung | Make-up KIM Yi-suk

Genre Drama

Release Date November 5, 2009

INTERNATIONAL FILM FESTIVAL

2009 Warsaw International Film Festival, Competition
2009 São Paulo International Film Festival, New Filmmakers Competition
2009 Leeds International Film Festival, Fanomenon
2009 Stockholm International Film Festival, Asian Images

JHUNG Seung-koo ( Scenes of Life )

Born in 1975. He took part in <The Chaser>[2008] and <Crossing>[2008] as an executive producer. In addition he was a president of the ÉléVision which is producing his first feature.

This generation film depicts the hollow lives of affluent thirty-something young urban professionals in Seoul. Three childhood friends each struggles with schizophrenia, sex addiction and infidelity. As revelation of their secrets exacerbates their sense of deprivation, the three friends are inevitably led to a shocking finale when they learn that growing pains are not just distant memories of their youth.
Sung-ryeol is a detective in charge of violent crimes. He is having an affair with his colleague’s wife, and it is the reason he loses his own son in a car accident. Wracked with guilt but unable to explain to his wife, Ji-yeon, what happened on that day and why so she decides to go abroad. Ji-yeon comes home unexpectedly and insecurely one day, peaking Sung-ryeol’s curiosity. The next day, Sung-ryeol finds trace evidence that hints at his wife while investigating a murder scene. He presumes that his wife is connected to the case, and does all he can to keep her from being identified as a suspect. When an unidentified man shows up claiming to know Ji-yeon is involved and asking for money, the situation is made worse by Ji-yeon refusing to tell him any kind of truth.

YOON Jae-gu

YOON started his career as directing and production crew. His original script <Seven Days> was nominated for Best Screenplay at the Blue Dragon Awards, which was highly praised by both critics and audiences. <Secret> is his feature debut.
Show Me the Money

2009, 112min, HD, 16:9, Color, Stereo

Directed by CHOI Equan, NAM Da-jeung, KWEON Jong-kwan, LEE SONG Hee-il, KIM Eun-kyung, YANG Hea-hoon, Chegy, YOON Seong-ho, KIM Sung-ho, KIM Young-nam

Cast
Our Last Words, Live
GU Kyo-hwan (Ki-chul), LEE Min-woong (Min-ku)
JEON Ji-ae (Soo-young)

A Tip for Cigarettes
KIM Eun-ju (JEON Mu-soon)
KIM Ye-eun (KIM Se-young)
SEO Min-sung (Homeless)

Coin Boy
KI Pa-rang (Boy), KIM Won-hee (Girl)

Anxiety
PARK Mi-hyun (Wife), PARK Won-sang (Husband)

Saw
YOO Yeon-seok (Man), JU Eun (Woman)

Sitcom
NOH Hyoung-wook, YOON Young-sam, SO You-jin

Genre
Drama, Omnibus

Release Date
September 10, 2009

INTERNATIONAL FILM FESTIVAL
2009 Jeonju International Film Festival, Opening Film
2009 International College Peace Film Festival, ICPPF 2009 Focus

Most Fastest Man in the World
JO Seong-ha (Man)
2008 Life Is Cool
2005 Whispering Corridors 4: Voice

Most Neo Liberal Man
LIM Won-hee (LIM Kyeong-up)
2008 If You Were Me 4
2005 Milky Way Liberation Front

Most Anxiety
OH Dal-soo (President), CHO Eun-j (PARK Eun-sil)
2008 Break Away
2006 No Regret

Most Saw
Hardware store guy is about to close the store, but a woman enters the store and looks for a saw.

Sitcom
At the club, two men dressed in costumes enjoy ‘The Last Supper’, and one girl is playing with action heroes in the next room.

Fastest Man in the World
In the life of a homeless person, the fastest walker lives without even putting his feet on the ground.

Neo Liberal man
LIM wins lottery over a year in a row, earning 4,000 billion won. Tremendous amount of money starts to cause troubles.

Penny Lover
A woman in her 30’s used to receive a cent from her young lover. As time passed, she wants to dispose of cents.

Hundred Nails and a Deer Antler
To get pay in arrears, a laborer visits a president. Suddenly, their conversation starts to face where it didn’t intend to.
Sisters on the Road

Directed by BOO Ji-young

Cast KONG Hyo-jin (Myeong-ju)
SHIN Min-a (Myeong-eun)

Executive Producer PARK Soon-hong
Producer YOO Seung-young

Screenplay BOO Ji-young

Original Story BOO Ji-young

Cinematography KIM Dong-eun

Editing KIM Soo-jin

Lighting KANG Dong-ho

Music CHOI Seung-hyun

Recording EUN Hee-soo

Sound Sound Perfume

Art LEE Jong-phil

Costumes KIM Yoo-sun

Make-up LEE Na-yeon

Genre Drama

Release Date April 22, 2009

KOFIC SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production
2008 KOFIC Production Support for HD Broadcast Films

INTERNATIONAL FILM FESTIVAL
2009 Third Eye Asian Film Festival Mumbai, Competition
2008 Hong Kong Lesbian & Gay Film Festival, Asian Power
2008 Tokyo International Women’s Film Festival
2008 Asian Women’s Film Festival, New Asian Cinema
2008 Aichi International Women’s Film Festival
2008 Karlovy Vary International Film Festival, Forum of Independents
2009 International Women’s Film Festival in Seoul, New Currents
2009 Pusan International Film Festival, Korean Cinema Today- Panorama

BOO Ji-young

Born in 1971. Majored in educational psychology at Ewha University and graduated from the Korean Academy of Film Arts. She worked on the production staff of HONG Sangsoo’s film <Virgin Stripped Bare By Her Bachelors> and as the scripter of E. J-yong’s <Untold Scandal>. BOO’s short film “A Drop of Clear Salty Liquid” was invited to several film festivals.

The sudden death of her mother brings Myeong-eun back home to Jeju island. There she meets her sister Myeong-ju and her daughter Seung-a, still living at their old home, and Hyeon-a who has lived with them for over 20 years like a relative. With the absence of her father, and her complex about being an illegitimate child, Myeong-eun tells Hyeon-a she will start looking for her father after the funeral. Myeong-ju accompanies her sister because of Hyeon-a’s persuasion and her sense of duty as an older sibling.
Bada, who is the college band's lead vocalist, began experiencing discord within the family following the appearance of her step mother joining the family. She was greatly discouraged and gave up all hope of continuing the music that she loved so much. Eventually she was deserted by her family living all alone by herself in the apartment.

Meanwhile, Jingu, a pizza deliveryman, has neither money nor friends. But he has a girlfriend whom he loves so much that he would do anything to make her happy. And yet this girlfriend of his turned out to be a thief making off with all the money he had saved up to get a house. The incident drove him to despair and anger.

The two people, one deserted by her family and the other betrayed by his girlfriend. They are now being approached by a genius violinist of mystery and strange peculiarities. She enjoys speaking to a cat and has never ventured out confining herself to her house all the time. But she expressed genuine love and interest in the two people, leading to developing an unexpected relationship between these three people.
The Sword with No Name

Directed by KIM Yong-kyun

Cast CHO Seung-woo (Moo-myoung)
SU Ae (Ja-young)

Executive Producer Ryu Jeong-hun,
SUH Beom-suk and etc.

Producer KIM Mi-hee

Screenplay LEE Sook-yeon, KIM Young-in

Original Story Yasullok

Cinematography KIM Myung-joon

Editing KIM Sang-bum, KIM Jae-bum

Lighting SEO Jung-dal

Music CHOI Yong-rak

Recording KANG Bong-sung

Sound KIM Seok-won, KIM Chang-sub
Art MIN Un-sik / Costumes SHIM Hyun-sub

Make-up KIM E-sook

Genre Period, Martial Arts, Romance

Release Date September 24, 2009

KIM Yong-kyun

Born in 1969, KIM graduated from Hanyang University majored in Film and Theatre. His feature debut title, <Wanee and Junah>(2001) was invited to Hawaii, Mar del Plata Festival. And his charming horror, <The Red Shoes>(2005) was in many festivals including AFI Fest, Fantastico Festival in Spain.

2005 The Red Shoes
2001 Wanee and Junah

Moo-myoung is a Joseon dynasty headhunter who tracks down fugitives and lives off their rewards. On one of his missions, he encounters a beautiful noble lady, Ja-young, and falls in love with her. A few years later, Ja-young enters the royal palace as the next queen of Joseon. Lovesick Moo-myoung becomes the personal guard to the queen in order to be closer to Ja-young. After attaining the title of queen, Ja-young tries to modernize the dynasty by allying with foreign nations but becomes turmoiled into a political power struggle. Moo-myoung must fend off devastating threats from the foreign army in order to protect Ja-young from harm.
Take Off

2009, 127min, 35mm, 1.85:1, Color, Dolby SRD

Directed by KIM Yong-hwa

Cast HA Jung-woo (Bob)
KIM Dong-woo (Heung-chul)

Executive Producer PARK Moo-seung,
RYU Jeong-hun

Producer BANG Chu-sung

Screenplay KIM Yong-hwa

Cinematography PARK Hyun-chul

Editing PARK Kok-ji

Lighting LEE Suk-hwan

Music LEE Jae-hak

Recording LEE Sang-jun

Sound Wave Lab

Art TANG Hong-sam

Costumes KIM Da-yeon

Make-up KIM Young-woo

Genre Sports, Comedy, Drama

Release Date July 29, 2009

In 1996 a small Korean town is undergoing a large-scale construction in preparation for Winter Olympics bid. In the middle of the construction, the local committee receives a report that they do not have sufficient athletes to compete. They conclude to form a ski jump team in order to represent the event. Former American Junior alpine athlete Bob is an adoptee who came to Korea in search of his mother. With 4 other non-experienced athletes, he form the first Korean ski jump team. There's no turning back, it's a challenge they committed to.

KIM Yong-hwa

Born in 1971, Graguated from Chung-Ang University majored in Film Studies.
After his first feature <Oh! Brothers>(2003), he made <200 Pounds Beauty>(2005) was acclaimed by both critics and audiences of all Asia including Korea.

2006 200 Pounds Beauty
2003 Oh! Brothers

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Beloved and devoted priest from a small town volunteers for a medical experiment which fails and turns him into a vampire. Physical and psychological changes lead to his affair with his childhood friend who is repressed and tired of her mundane life. The one-time priest falls deeper in despair and depravity. As things turn for worse, he struggles to maintain what’s left of his humanity.

PARK Chan-wook

PARK was born in Seoul in 1963, and is one of the most significant talents of new Korean cinema. He studied philosophy at Sogang University, where he founded a film club and developed a strong interest in film theory and criticism. He became KWAK Jae-yong’s first assistant director, and in 1992, he made his feature film debut <The Moon Is the Sun’s Dream>. Starting with <Joint Security Area/JSA> and going on to <Sympathy for Mr. Vengeance>, <Old Boy> and <I’m a Cyborg but That’s OK>, he brought the Korean viewers to expect ‘well-made films’ and made the audience rave all the more by presenting new styles. Having pride in going back and forth between different genres and in his unique directing sense, PARK has become a world renowned director.

2006 I’m a Cyborg, but That’s OK
2005 Sympathy for Lady Vengeance
2004 Three…Extremes – Cut, the Korean segment
2003 Old Boy
2002 Sympathy for Mr. Vengeance
2000 Join Security Area/JSA
1997 Trio
1992 The Moon Is the Sun’s Dream
Thirsty, Thirsty

Directed by HONG Hyun-gi

Cast LEE Doo-il (KOO Chang-sik)
RYU Hyun-kyung (KWAK Seon-ju)

Executive Producer LEE Joon-dong,
CHOI Seong-min

Producer YOO Eun-jung

Screenplay BAEK Sun-young, HONG Hyun-gi

Original Story PARK Jung-woo,
HONG Hyun-gi

Cinematography YUN Ji-un

Editing SONG Joon-ho / Lighting HAN Kook-nam

Music John LEE, AN Soo-eung

Recording KIM Young-mun

Sound Studio SH / Art LEE Tae-hoon

Costumes OK Soo-kyung

Make-up HWANG Hyun-kyu

Genre Comedy

Released Date June 4, 2009

KOFIC SUPPORT PROGRAM
2006 KOFIC Production Support for HD Broadcast Films

INTERNATIONAL FILM FESTIVAL
2008 Shanghai International Film Festival, Asian New Talent Award, Best Director

2008 Jeonju International Film Festival, Special Screening: HD Cinema

HONG Hyun-gi

HONG had majored filmmaking at Columbia College Chicago and played a role as an assistant director when LEE Chang-dong directed the films like <Peppermint Candy> and <Oasis>, tries to tell a warm, humorous, and heart felt drama about our neighbors of today in this film <Thirsty, Thirsty>.

Life is often complicated and unpredictable. Its dynamics go beyond one’s wildest dreams. The irony of life is portrayed by the main character who is a debtor and a creditor at the same time. Chang-sik, whose father had lost the family business to loan sharks, begins to work at a credit collections company, and goes after those less fortunate. At the same time, he is constantly being harassed by a nervous debt collector who goes after Chang-sik in order to retrieve a mere amount incurred in a car title loan. The film is sprinkled with humorous scenes and witty dialogues while depicting a modern financial jungle of the survival of the fittest, making the inevitably gloomy theme easier to swallow.
An intricate crime story comprised of a young wealthy widow who possesses a collection of world famous art, a swindler who has an eye on her collection, and a young female detective who believes the swindler is the prime suspect to the missing art pieces. These three characters go after each other in search of discovering the prime suspect.
Lost in the Mountains
Mi-sook is on her way to Jeonju city to see her friend Jin-young. However, Jin-young is unable to stay longer hanging out with Mi-sook, so Mi-sook spends the night with Sang-oak, her teacher and her ex-boyfriend. Next day, at Jin-young’s place, Mi-sook accidentally finds out the relationship going on between Sang-oak and Jin-young and she feels betrayed. With an agony she calls Myung-woo into Jeonju city....

KOMA
70 years ago, a man visits a quiet village named Koma. He accidentally saves a boy’s life and by way of thanks the boy’s father gives him a hanging scroll. Time passes, and now that man’s grandchild visits Koma in order to re-enact the passing of the hanging scroll....

Butterflies Have No Memories
On an island far from the main land of the Philippines, islanders who used to be wealthy go through economic difficulties when a goldmine company withdraws from the area. Ferding, Santos and Willy only drink in despair. One day, a Canadian woman’s visit changes everything....
The Weird Missing Case of Mr. J

Directed by KANG Suk-bum

Cast LEE Beom-soo (JUNG Seung-pil)
KIM Min-sun (YOO Mi-sun)
SON Chang-min (Inspector KIM)
KIM Rye-ha (Inspector PARK)

Executive Producer LEE Dong-kwon
Producer JUNG Yong-il
Screenplay KANG Seok-bum, SEO Jin-won
Cinematography KIM Woo-jae
Editing KYUNG Min-ho
Lighting KIM Yong-hyun
Music SEO Hyun-il
Recording HAN Chul-hee
Sound KINO POST | Art LEE Hoo-kyung
Costumes KIM Do-hee
Make-up LEE Jung-ah

Genre Comedy
Release Date October 8, 2009

On the day of the hundreds billion dollar contract deal just ahead, JUNG suddenly disappears after he leaves for a convenient store. Inspector KIM who is desperate to get an exclusive crime case in the hope of drawing media attention finds out that JUNG had many jealous colleagues and starts to investigate the case focusing on embezzlement and kidnapping.

On the other hand, inspector PARK finds out that JUNG’s fiancée Mi-sun, a sales manager at the insurance company, has recently took out a life insurance policy on JUNG’s life and points her as a suspect. The more investigation goes further the more case gets mysterious and things start to get out of control as a missing case develops to an assault, a kidnapping and finally to a murder.
Where Is Ronny?

Directed by SIM Sang-kook
Cast YOO Joon-sang (In-ho)
Executive Producer PARK Hyun-tae
Producer KANG Chul-kyu
Screenplay SIM Sang-kook
Cinematography JUNG Sung-wook
Editing KWON Ki-sook
Lighting LEE Eun-soo, GOH Yong-jin
Music KIM Jong-geun
Recording JUNG Jin-wook
Sound KIM Bong-soo
Art CHOI Woo-suk, PARK Jung-hyun
Costumes LEE Yoon-jung

Genre Drama
Release Date June 4, 2009

KOFIC SUPPORT PROGRAM
2007 KOFIC Production Support for HD Broadcast Film

INTERNATIONAL FILM FESTIVAL
2009 Jeonju International Film Festival, Jury’s Special Mention Award

In-ho is an ordinary guy who runs a small run-down Taekwondo school in order to feed his wife and daughter. As business has gone bad he plans to open a Taekwondo tournament in order to draw more students. He invests all the money that he has into this tournament, but it turns out to be a disaster for him instead. A foreign merchant named Ronny, whose business became ruined because of In-ho’s ignorance, knocks out In-ho with just one punch. In-ho goes to look for Ronny to recover his dignity and meets Ronny’s companion, Duhin, who takes him on a wild goose chase to find him.

SIM Sang-kook

Born in 1970. He graduated from Chung-Ang University majoring in Film Studies. He built his career through his assistant directing work for major Korean directors such as LEE Hyeong-tak, SHIM Seung-bo, JANG Gil-su, and SHIN Sang-ok. Where Is Ronny? is his debut feature.

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Where the Truth Lies

Directed by HONG Ki-seon

Cast
JUNG Jin-young (Prosecutor PARK)
JANG Keun-suk (Pearson)
SHIN Seung-hwan (Alex)

Executive Producer
David CHO, CHO Eun-un, RYU Jeong-hun

Producer
LEE Jung-hee, JUNG Sung-hoon, SHIN Beom-soo

Screenplay LEEMaeng-yoo

Cinematography OH Jung-ok

Editing LEE Eun-soo

Lighting KANG Sung-hoon

Music SHIN Dong-il

Recording KANG Bong-sung

Sound KONG Tae-won

Art LEE Hyun-joo

Costumes SHIN Ji-young

Make-up CHOI Na-young

Genre Courtroom Drama

Release Date September 10, 2009

At an American burger chain shop in Itaewon, a college student was violently stabbed nine times to the neck and heart to death. Two American teenagers at the crime scene were covered with victim’s blood and framed as suspects. They are mixed blood Pearson, a child of an American force in Korea and Korean American Alex. CID indicates Pearson the murderer but Korean prosecutor PARK accuses Alex upon his suspicious testimony. PARK, Alex and Pearson are in the intense wrangling in the court but the case falls into a deeper mystery.

HONG Ki-seon

In 1992 director HONG swept the new director awards with “Cutting Sadness with the Knife which Sprouts form the Heart” and won Special Jury Award at San Remo Film Festival. After years of researching the facts and reports, HONG once again brings sensation to the matter of the unjust case and some level of closure to the figures involved.

2006 If You Were Me 3
2003 The Road Taken
1992 Cutting Sadness with the Knife which Sprouts form the Heart
A pawnbroker is found murdered in a remote town in a derelict building. Three people come under suspicion but all of them have perfect alibis and the investigation comes to a standstill. Almost fifteen years pass and the lead inspector decides to reinvestigate. Fifteen years earlier, the victim’s son killed his father to save his beloved from being raped by him. And the girl killed her mother when she found out the boy had killed his father. For fifteen years, the boy has been eliminating anyone that tries to interfere with her life. He exists as a shadow, requiring nothing from her in return. She knows what he has done for her sake but looks away from it. As their love grows, more crimes happen. As their sin grows, the inspector’s chase comes closer to them.
Enrolling into a commercial high school in Busan, Jjang-gu joins a school gangster club called ‘Monster’. It wasn’t something he volunteered for rather, it was natural to join such a club at that time. Like a rite of passage, he becomes a man through the process.

Actor Jung Woo, who acts as Jjang-gu in the film, came up with the idea, and director Lee Seong-han completed the scenario to show another growth story of a man. Such a story is similar to what was previously seen in <Friend>(2001, KWAK Kyung-taek) and <Spirit of Jeet Keun Do>(2004, YOO Ha). However, instead of incorporating a direct and rough portrayal of violence, Wish calmly shows how violence is permeated in everyday life and how violence is indistinguishable from everyday life in Korean society. (LEE Sang-yong)

LEE Seong-han

Born in 1971. Influenced by the Hong Kong action films, that he used to watch when a teenager, and decided to become a filmmaker. After finishing filmmaking course at the Hankyoreh Film School, he prepared for seven years and completed his first feature Spare, which was shown at the 12th Pusan International Film Festival and then invited to the 8th New York Korean Film Festival(USA), the 17th Fantasia Festival(Canada), and many other festivals.

2008 Spare
500 Years Ago in the Chosun Dynasty.
The Pipe of the prophecy has fallen into the evil hands of the goblins. The ancient Taoist wizards turn to the greatest ascetics of their time, the Master and Hwadam (KIM Yoon-suk) for help in vanquishing the goblins and trust each wizard with one half of the Pipe. Meanwhile, the Master’s rascal student Woochi (GANG Dong-won) makes the three Taoist wizards and Hwadam visit the Master. But the Master has been murdered and his half of the Pipe is missing! By taking his master’s pipe out to the market streets, Woochi has been ultimately getting sealed into a painting along with his trusty dog, Chorangyi (YOO Hae-jin).

Seoul, 2009 – A goblin-catching wizard is now a legend.
For some strange reason, goblins that had been sealed up in the past begin to appear one by one and wreak havoc on the world. The three Taoist wizards had been enjoying their years of retirement as a priest, a monk, and a shaman. However, they are now brought together in a search for Hwadam, who is nowhere to be found after going into training over five hundred years ago. After much discussion, the three wizards seek a certain picture scroll in display at the museum. They unseal and call forth Woochi and Chorangyi. Being offered freedom in return for catching the goblins, Woochi sets out on his task.

CHOI Dong-hoon

Having graduated in the 15th class of the Film Academy, Director CHOI jumped into film business in 2000 as Director IM Sang-soo’s assistant director. After dedicating himself for two years to the screenplay, CHOI made a triumphant debut with <The Bid Swindle> in 2004. He is one of the greatest storytellers in Korea, equipped with captivating character presentation and careful story composition. CHOI has achieved major box office success twice in a row with <The Bid Swindle> and <Tazza: The High Rollers>, a film rendition of the famous cartoon, ‘Tazza’. He has since received much praise as a director possessing the elusive combination of box office success and cinematographic significance. Director CHOI Dong-hoon has surely pulled the Korean genre film one step forward with him.

2006 Tazza: The High Rollers
2004 The Big Swindle
YUN Jae-yeon

Born in 1972, director YUN majored in Fine Arts at university before she studied directing at Korean National University of Arts. Her talent got the recognition from outside as she won First Prize at Int’l Women’s Film Festival with her thesis film, “Psycho Drama”.

In her feature debut, <Wishing Stairs>(2003), YUN successfully portrayed high school girls’ jealousy and desires. It grossed more than 1.8 million admissions in Korean boxoffice and was released in many other countries. As in <Wishing Stairs>, YUN is expected to create the beautiful yet frightful visuals in her next horror, <YOGA>.

2003 Wishing Stairs

Hyo-jung is the star host at her home shopping network, until a younger and more attractive host suddenly threatens her throne. When her position becomes threatened, she begins to lose confidence and self-esteem. This is when Hyo-jung runs into an old high school classmate, Sun-hwa, who used to be the most unattractive girl in school, has now transformed into an unbelievably beautiful woman. When Sun-hwa lets her in on secret spiritual training lessons, Hyo-jung soon finds herself standing in front of the yoga academy.

At the yoga academy, Hyo-jung meets four other girls, each with their own desires and discontentment with their looks. Led by their mysterious yoga master, Na-ni, the five women swear an oath to follow the five harsh regulations of the academy and begin their secret spiritual training.

Only the thirst for unparalleled beauty pushes them forward through the rigorous training sessions—until one by one, strange and eerie events begin to unfold at the yoga academy.

Directed by YUN Jae-yeon

Cast Eugene (Hyo-jung)  
CHA Soo-yeon (Na-ni)  
PARK Han-byul (Yeon-ju)  
Executive Producer LEE Tae-hun, SHIM Bo-kyoung, LEE Eugene  
Producer LEE Tae-hun  
Screenplay YUN Jae-yeon  
Cinematography SUNG Seung -taek  
Editing LEE Do-hyun  
Lighting PARK Jun-kyu  
Music CHOI Seung-hyun  
Recording AHN Bock-nam  
Sound CHANG Chul-ho  
Art LEE Ha-jun  
Costumes CHOI Se-yeon  
Make-up KIM U-joung  

Genre Horror Fantasy  
Release Date August 20, 2009
Animal Town

Directed by JEON Kyu-hwan
Cast LEE Jun-hyeok, OH Seong-tae
Executive Producer CHOI Mi-ae
Producer CHOI Mi-ae, Reuben LIM
Screenplay JEON Kyu-hwan
Cinematography KIM Jin-kyung
Editing HAN Jong-hoon, PARK Hae-o
Lighting LEE Seung-woon
Recording PARK Hae-o
Costumes LEE Ye-seul
Make-up BAE Sang-hee

Genre Drama
Scheduled Release Date TBD

INTERNATIONAL FILM FESTIVAL
2008 San Sebastian Film Festival, The Kutxa-New Directors

OH lives in a beat down apartment and works as a harsh laborer. When the economy turns for the worst, he gets a job as a taxi driver. When OH ends up killing a 9-year old child, he devastates the child’s family. KIM is the father of the child and when he comes across OH by chance, he begins stalking him, only to witness OH trying to commit suicide by hanging.

JEON Kyu-hwan

Born in 1965, JEON has written and directed for his first feature film <Mozart Town> in 2008. <Animal Town> marks his second feature. Also, he is prepping <Rotary> for an autumn shoot. These three films represent JEON’s ‘Town Series’.

2009 Animal Town
2008 Mozart Town

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INTERNATIONAL SALES
Contact Production
This film centers on Won-jun, a B-boy who wants to learn Sign Language, and a hearing-impaired girl Hyun-ji who wants to breakdance. Won-jun is young and selfish, not compromising with his colleagues but only pursuing his own dream. Hyun-ji spends her time lonely because of her mother's absence and her father's indifference. One day Hyun-ji, admiring the B-boys' dancing, gets into a fight with Won-jun. Upset, Hyun-ji speaks to him using sign language. Inspired by her sign language, Won-jun gets an idea for a choreography, and tries to learn sign language. Won-jun helps Hyun-ji to join his team in going for an audition. Won-jun persuades his colleagues who oppose it, and he is confident in Hyun-ji. In the end, the whole troupe successfully makes it to the audition. <A.U.D.I.T.I.O.N> is a film about growth. There are many things to wish and learn in a circumstance of constant struggle. This film assures the passion of the young people who do not give up and go forward to realize their small dreams. The B-boy performance combined with sign language is great, but does not pass the audition. Nevertheless, their dream has not been destroyed. The film shows that it is only the beginning of a dream that comes true. (CHO Young-kag)

KIM Seong-jun
Born in 1979. He studied Design at Dong-A University, and graduated from Kyungsung University as a Childhood Education major. He began his career as the directing assistant for Canadian feature film <Downtown>, Jason Hearvert. He directed shorts “Taste”(2006) and “Flicker”(2007).

LEE Je-cheol
Born in 1979. He earned BA in Business Administration from Sogang University. He began his film career as he studied 16mm Workshop at Cinematheque Pusan, and made his first short “Re-broadcasting” in 2007. His feature length script <To My Daddy> was selected by Busan Film Commission as a recommendation for Script Competition.
Bloody Shake

Directed by KIM Jee-yong
Cast JEON Hye-jin (Su-kyung)
SEONG Hyuk (Hun-woo)
Executive Producer LIM Sung-bin
Producer KIM Jee-yong
Screenplay KIM Jee-yong
Cinematography LIM Woon-young
Editing KIM Jee-yong
Lighting OH Seok-phil
Music KIM Jee-myun
Recording SON Ku-sik
Sound Kino Post
Art SEO Yoo-mi
Make-up PARK So-yeon

Genre Fantasy, Drama
Scheduled Released Date TBD

INTERNATIONAL FILM FESTIVAL
2009 Puchon International Fantastic Film Festival, World Fantastic Cinema
2009 Filmstock International Film Festival, European Premiere

Everyone wishes to reveal the evil of the subconscious inside. Here is one possible dream that you would do once with a curiosity in a life time. <Blood Shake> shows that the internal evil in seven people gets tangled from the present to the past but solves the story.

KIM Jee-yong

As a director, producer and screen writer, he made many short films, musicals, and commercials. His first feature film “the fantasy psycho drama” <Bloody Shake> is a unique movie with a strong but beautiful scene and story.

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INTERNATIONAL SALES
Contact Production
Blowing in the Wind

Directed by LIM Chang-jae

Cast
HONG Seo-joon (Sang-hoon)
SEO Joo-ae (Sun-joo)
SHIN Hyun-ho (Hyon-ho)
JO Mi-sun (Ji-young)

Producer
KIM Sung-hee

Screenplay
LIM Chang-jae

Cinematography
LIM Chang-jae

Editing
LIM Chang-jae

Music
KI Ho-chang

Sound
LIM Chang-jae

Art
KANG Yeun-hee

Genre
Drama

Sang-hoon, who just got fired, realizes that his close friend deceived him. Now all Sang-hoon has to do is to find him out for the money he invested. Sun-joo has a severe headache. She also got fired. It’s no so easy to find another job. Around them there live some people. Some ordinary some not.

LIM Chang-jae

Born in 1964. Studied theology at Yonsei University and attended Chung-Ang University's Film graduate program. In 2002 he directed «Unborn But Forgotten».

2002 Unborn But Forgotten
**Break Away**

*2009, 109min, HD, 2.35:1, Color, Dolby SRD*

Directed by LEESONG Hee-il

Cast LEE Yeong-hoon (Jae-hoon), SO Yu-jin (So-young), JIN Yi-han (Min-jae)

Executive Producer KIMJHO Gwang-soo, LEE Sun-mi

Producer CHO Yoon-jin

Screenplay LEESONG Hee-il

Cinematography YUN Ji-un

Editing LEESONG Hee-il

Lighting KANG Seong-hun

Music LEE Byung-hoon

Recording JO Woo-jin

Sound LEE Sung-jin

Costumes KIM Yu-sun

Make-up KIM Hyun-jung

Genre Drama

Scheduled Release Date First half, 2010

KOREAN SUPPORT PROGRAM

2008 KOFIC Production Support for HD Broadcast Films

INTERNATIONAL FILM FESTIVAL

2009 Pusan International Film Festival, Korean Cinema Today

2009 Seoul Independent Film Festival, Invitation Films

LEESONG Hee-il

Born in 1971, director LEESONG Hee-il started off as a prominent short filmmaker. His feature debut *<No Regret>* , a bold and daring queer romance film, brought him both critical acclaim and commercial success. *<No Regret>* traveled to numerous international film festivals including Berlin (Panorama section) and Pusan.

2006 No Regret

Abandoning their military post, three soldiers escape together for different reasons. Among the three deserters, Jae-hoon escapes to see his mother who is on her deathbed from a terminal cancer, the troublemaker Min-jae escapes to take revenge against his girlfriend who betrayed him and the rookie named Dong-min escapes unable to bear the constant assaults of his seniors. As the search party closes in on them, Dong-min commits suicide from the overwhelming pressure. With no way out, Jae-hoon and Min-jae struggle to escape the situation with the help of Jae-hoon’s love interest, So-young.
On Christmas Eve in Seoul, Young-soo falls in love with Mee-yeon who is his student's mother. This extramarital love affair cannot continue because her husband is back. One day, Young-soo receives a birthday invitation card from his student – Mee-yeon's daughter. He has determined to kill her husband and save Mee-yeon but it didn't work out. In a full of despair, he jumps into Han River to suicide. After all the troubles, he survives and suddenly a girl shows up. Sun-hwa is waiting for her boy friend who promised to come back in one year. She tediously talks about her love story in a café. Young-soo finds himself being attracted to her for some reason and suggests to pass her letter to him. But he has no intention to do it and Sun-hwa, tired of long waiting, asks him to go somewhere with her. Can Young-soo start a new relationship? Isn't Mee-yeon coming? Why hasn't Sun-hwa's boy friend come back?
Dear Music: That is, their fantasy heading for the sea

2009, 75min, HDC, 16:9, D/SX, Stereo

This film shows a cinematic experiment which is led by music and is a road movie which tells the story by following a single musical album. The journey that travels from Gahoe-dong, Seoul to the sea may be viewed as somewhat stereotype. However, during the short running time, the film unfolds a plain story with the power of music and leads the audience to a more dreamy and fantastic world. The direction of PARK Sung-o, who makes excellent use of music, is interesting. However, it is the charismatic acting of JO Sung-ha, who leads other characters to the sea with just an album, adds more charm of the film toward the end. The harmony of music, actors, and the road shows differentiated characteristics from other Korean films. (LEE Sang-yong)

PARK Sung-o

Majored in Film Production at the Graduate School of Dankook University. His short films “Boxer” (2000) and “A Love Story: The Visit” (2002) was screened at a number of domestic film festivals. Currently teaching at colleges, he directed his first feature film <Dear Music: That is, their fantasy heading for the sea>.
Drifting Away

2009, 95mm, HD, 16:9, Color, Stereo

Directed by KIM Dong-won
Cast LEE Kyun (Chan-yong)
KOH Joon-hee (Dan-bi)
SHIN Dong-mi (Mi-sun)
Producer KIM Jin-a
Screenplay KIM Dong-won
Cinematography HAM Sun-ho
Editing KIM Mi-jo
Lighting CHA Sang -kyun
Music WGN Ho-kyong
Recording CHO Yong-gu
Sound KIM Dong-soo
Art JANG Chun-sup
Costumes YANG Min-hye
Make-up JANG Yun-jung

Genre Melodrama
Scheduled Release Date TBD

INTERNATIONAL FILM FESTIVAL
2009 Pusan International Film Festival, Korean Cinema Today – Vision

Working at a theater in Daehak-ro as an actor, the husband has an affair with an actress. The wife, without knowing his affair, is busy housekeeping. The second feature by director KIM Dong-won shows typical pictures of Korean society. The unavoidable separation of the husband and his lover, and the conversation between the wife and the returning husband are a collection of reality, TV dramas and gossip.

On the other hand, the film portrays and shows Daehak-ro. Through the play, romance is summarized and displayed; popular music and poets are everywhere in Daehak-ro. Nevertheless, the film is solitary and lonely. It shows a section of artists’ living in these crowded days who have no choice but to stand alone. The film touches the loneliness that exists between popularity and art. (LEE Sang-yong)

KIM Dong-won

Born in 1974. Graduated from the Film Department at Seoul Institute of the Arts. With his short “81, Ha-jeok Became the Disco King”, KIM won the Miraebol Award at the 25th Korean Independent Short Film Festival. Starting his professional career as a scripter to BONG Joon-ho’s <Barking Dogs Never Bite>(2000), he caught attention with his debut feature <Bet on My Disco> and received Critic’s Award at the Yubari International Fantastic Film Festival in Japan. He completed his second feature <Drifting Away> in seven years.

2002 Bet on My Disco

PRODUCTION
Kim’Cls International Company
Tel +82 2 3014 7348
Fax +82 2 3014 7349
E-mail pintorpinta@hanmail.net

INTERNATIONAL SALES
Contact Production
Eighteen

Directed by JANG Kun-jae
Cast SEO Jun-young (Tae-hoon)
LEE Min-ji (Mi-jung)
Producer KIM Woo-hi
Screenplay JANG Kun-jae
Cinematography LEE Hyung-bin
Editing LEE Yeong-jung, JANG Kun-jae
Lighting DO Yu-seung
Music KIM Tae-seong
Recording KIM San-jeong
Sound CHANG Chul-ho
Art E.U.B.
Genre Drama
Scheduled Release Date TBD

KOREAN SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production
2007 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 Vancouver International Film Festival, Dragons & Tigers Award
2009 Seoul Independent Film Festival, Feature Length Award

JANG Kun-jae

Born in 1977. JANG studied cinematography at the Korean Academy of Film Arts and received an M.F.A. in Film & Image Production from Chung-Ang University. He is a director numerous independent films and also works as a cinematographer. <Eighteen> is his first feature length film.

First Feature

Eighteen year-old Tae-hoon and Mi-jung have been going out for 100 days. During winter break they decide to take a trip to the beach to celebrate their anniversary. When they are back home after a few days, they have to confront a harsh situation. Mi-jung’s parents don’t allow them to see each other until they become college students.

Tae-hoon struggles to keep their love and wanders around Mi-jung but she is eventually changed and avoids him as her parents wish. Winter turns to spring, and Tae-hoon and Mi-jung both turn nineteen.
Enlightenment Film

Directed by PARK Dong-hoon
Cast JUNG Seung-ki, KIM Ji-in
OH Woo-jung, LEE Sang-hyun
Producer PARK Nam-hui
Screenplay PARK Dong-hoon, PARK Nam-hui
Cinematography LEE Kang-min
Editing YOO Sung-yup
Music KIM Myung-jong
Sound Studio SH
Art BAEK Kyeong-in

Genre Drama
Scheduled Release Date TBD

INTERNATIONAL FILM FESTIVAL
2009 Pusan International Film Festival, Korean Cinema Today
– Vision
2009 Seoul Independent Film Festival, Feature length

PARK Dong-hoon

Born in 1972. After graduating from the Film Department at Seoul Institute of the Arts, PARK studied abroad and graduated from Pratt Institute of the Arts. Currently he is studying Film at the Graduate School of Advanced Image Science, Multimedia and Film, Chung-Ang University. He made five short films including “War Movie” (2005), which won the Sonje Award at the 10th Pusan International Film Festival. He completed his first feature <Enlightenment Film>, supported by the Post-Production Fund of the Asian Cinema Fund.

In Korean culture, the term ‘three generations’ was treated with much meaning. It signifies the change of the history and at the same time, the origin of an unchanging Korean society and culture. Director PARK Dong-hoon took three generations of a family which spans from the Japanese colonial period to the present. Tae-sun’s grandfather was part of a pro-Japanese group during the colonial period, and her father was dictatorial during the neo-military era in 1980’s; Tae-sun, being a daughter and a third generation of the family, is portrayed as a character who wants to deny everything about her family. The film suggests self-examination of Korean modern history effectively compressed within the family history and family relationships. The film symbolically concludes with the situation where the door of the old house requires a change. (LEE Sang-yong)
Hyung-man is in his fifties and has regrettably never dated. After having lost all his money to a close friend, Hyung-man spends his monotonous and frustrating life in his photo studio. One day, Hyung-man decides to pay his fraudulent friend, Ki-hyuk, a visit, after having heard that he is dying of cancer. Ki-hyuk requests that Hyung-man look after his daughter, Nam-eun, once in a while after he dies. After Ki-yuk passes away, Hyung-man decides to visit his friend's daughter, who is surprisingly a full-grown lady. Noticing that Nam-eun is more distressed over the death of her pet cat than her father's, Hyung-man decides to look after her once in a while. Nam-eun too finds her father's silly and unmarried friend quite interesting. Using Hyung-man's dirty laundry as an excuse, Nam-eun frequently visits Hyung-man, gradually expressing her feelings for him. Although awkward and surprised at first, Hyung-man too is curious about his feelings for his friend's daughter. Soon, Hyung-man who was once simply Nam-eun's father's friend becomes her man and they begin a series of unusual dates.
Going to Mars

Directed by KO Eun-ki

Cast HWANG Seok-jeong (Chun-hee)
BUYN Hyun-seok (Hyun-suk)
AN Se-eun (Mi-hee)

Producer PARK Jin-weon
Screenplay KO Eun-ki
Cinematography JO Seong-woo
Editing KO Eun-ki
Music JEONG Yong-jin
Recording KIM Su-hyun
Sound Studio SH
Art KO Eun-ki, HWANG Seok-jeong

Genre Drama, Road Movie
Scheduled Release Date TBD

2008, 117min, HD, 16:9, Color, Stereo / Hwaseong-e Gada

In May 5th, 1991 when the 10th murder case of Hwaseong serial killing occurred, a girl goes missing in Hwaseong (homophone of Mars in Korean). Then there is Chun-hee in Seoul, 2009, living with the eyes of the missing girl. With some help from her father Chun-hee's corneas were donated to her in 1991. Yet corneas donation must happen postmortem, a gift coming from somebody's death. Today Chun-hee works at a real estate agency, showing houses and lands for development. One day she is given the task of introducing lands in Hwaseong, a misfortunate place of past but being developed into a high-tech industrial city now. Then she finally sets foot there in Hwaseong.

KO Eun-ki

Began his film career when he organized indie film creative group 'Young cinema' in 1994. It started when he started to make short films with his colleagues whom he met through independent film workshops. He was noted for his short films "At the End of the Beginning"(1996), "Liquids"(1999) and "Ciao"(2001) and made his feature debut with «Dig or Die». At the moment he is running "Aggressive Strawberry Trees with Delicate Senses", a independent film company he had set up to make his thoughts come true.

2008 My Love Yurie
2006 White Ants
2002 Dig or Die

FILM FESTIVAL
2008 Seoul Independent Film Festival, Feature length

PRODUCTION
StrawberryTree
Tel +82 10 2392 7450 (Director)
E-mail euni-gol@hanmail.net

INTERNATIONAL SALES
Contact Production
A Good Night Sleep for the Bad

One man’s greed, loads of trouble.
There is this guy called Yun-seong. He is a good person who lives on the edge of society without complaining particularly, although he is hungry. As he begins to realize only despair in his future, he sees the bleakness of his family as a burden. His self-centeredness and greed invites disaster—his plan to emigrate to Canada vanishes and, as he goes into debt, his downward spiral begins. He asks for help from his friends, Jong-gil and Yeong-jo. The timing is right. Jong-gil and Yeong-jo are planning an armed robbery and readily accept his request. However, the gangs surrounding him make him nervous, and drive him that has succeeded in fund raising under the minute plan, into limp increasingly.

Noontime on a damp summer day. The contemptible youth are falling apart just like that.

KWON Young-chul

Born in 1977. He is a former assistant director for the film “Driving with My Wife’s Lover” (2007). The creative short films he directed earlier corroborated his potential. With “Lundberg 302” (2004), the digital short film, he was invited to the 2004 Miami International Short Film Festival. The film, “A Good Night Sleep for the Bad” written and directed by him, is an impressive debut work as his film efforts are recognized.
I Came from Busan

Directed by JEON Soo-il
Cast PARK Ha-seon (In-hwa)
KIM Jung-tae (Adoption center's staff)
HUH Rin (Sang-mi)
Executive Producer JEON Soo-il
Producer JEON Soo-il
Screenplay JEON Soo-il
Cinematography KIM Sung-tai
Editing KIM Jung-min
Music JUNG Sung-hwan
Sound LEE Sung-chul
Art LEE Young-hun
Costumes OH Soo-hyun
Make-up JEONG Gil-jae
Genre Drama
Scheduled Release Date TBD

KOREAN FILM DISTRIBUTION CORPORATION
KOFIC SUPPORT PROGRAM 2009 KOFLC Support for Subtitle Translation and Print Production

INTERNATIONAL FILM FESTIVAL
2009 San Sebastian International Film Festival, Official Selection
2009 Seoul Independent Film Festival, Invitation Films

An 18 year-old girl In-hwa lives on her own in Pusan. Nobody except her closest friend Sang-mi knows about her pregnancy and she persuades In-hwa to send the baby for adoption. In-hwa reluctantly signs and leaves her baby behind.

As time goes by her yearning for the baby gets bigger and she visits the adoption center to ask if she can have the baby back. The staff coldly refuses her request saying the baby can be better off with new parents. All she got is the address of the baby's new family in France and she takes a trip abroad.

JEON Soo-il

He majored in film directing at E.S.R.A. (Ecole Superier de Realisation Audiovisuelle) in Paris, France and also studied film theory at University of Paris VII and VIII.

JEON is known for steadily making independently produced films since 1990. With his roots set in Busan, just as he is far in distance from Korea's cultural center, Seoul, he has been making different types of films from the norm that have been recognized worldwide.

From his debut film till today, all his works have been invited to international film festivals and received awards; a filmography worth being proud about.

2008 Himalaya, Where the Wind Dwells
2007 With a Girl of Black Soil
2003 My Right to Ravage Myself
1999 The Bird Who Stops in the Air
1997 Wind Echoing in My Being
When Jung-ha loses her husband in an accident, Naru, her husband’s secret lover, comes to her. Naru begs Jung-ha that she will do anything if only she will let her stay at her house. Jung-ha denies her at first, but eventually their strange arrangement of living together begins. A section of <In My End Is My Beginning> was introduced through the film, <Five Senses of Eros>, which was released in Korea early this year. But the feature length version of the film shows ‘the end’ of a relationship facing catastrophic ruin. Also extreme, shocking performances by current top actresses, UHM Jung-hwa and KIM Hyo-jin stand out. The two character’s entanglement with love and lust expand into a lesbian like relationship and leads to a new way of life at the end of the relationship.

MIN Kyu-dong

Graduated from Korean Academy of Film Arts in 1998, he made magnificent short films and produced his first feature <Memento Mori.> He was recognized by effectively showing unusual subject with flaming images and lyrical storyline. In 2005, he commercially succeeded with <All For Love> and proved to be a commercially and artistically successful director.

2008 Antique
2005 All For Love
1999 Memento Mori
To ten year old Jjang and his friends, the upcoming singing contest is more important than news of war. It is July, 1950, a month into the Korean War, but life for Jjang and his fellow residents of this small Southern Korean village remains simple. War arrives abruptly when U.S. soldiers drive in and order all the villagers to leave, warning of incoming fighting. With children on their backs and carts laden with belongings, the villagers are told to go south by U.S. soldiers who promise trucks to transport them. The villagers find no trucks and continue south on foot but are forced off the road. War is not going well for the U.S. and word is circulating that North Korean soldiers may be hiding among the South Korean refugees. As the villagers walk along the railroad, American planes swoop in without warning and strafe and bomb the civilians, killing many. The survivors seek shelter under a railroad bridge culvert. Then U.S. soldiers receive orders to fire on the villagers...
This film follows a trip to Chuncheon. It is the second feature from director JEON Kye-soo and an interesting repetition of HONG Sang-soo’s film, and shows the cinematic impulse of JEON Kye-soo. He is indeed an audacious director. The relationship between a painter and a female college student who follows him would be considered very traditional and cliché. The college student believes that she will be filled with artistic inspiration when she sleeps with the famous artist. The painter is mad at the student yet he plays along with her due to sexual temptation. The film calls it ‘bad impulse.’ However, the bad impulse itself is not a bad thing. That same bad impulse sometimes leads a human into the temptation of art and sometimes provides the moment of truth in the throes of lust. (LEE Sang-yong)
A single professional woman in her early thirties, Ji-heun suddenly loses her job and flat. Her friend Kyung-rin helps Ji-heun again and lets her stay in her apartment for the time being. Unlike Ji-heun, Kyung-rin is a devoted housewife and lives a high class life. She seemed to have everything until she meets Dong-ju who happens to be her husband’s colleague. First hesitated, but soon Kyung-rin strongly turned on by a fatal relationship with him.

Meanwhile, Ji-heun is surprised to know Kyung-rin’s husband actually has many things in common with her and they slowly open their mind to each other. Facing unexpected feelings and desire, these two begin a borderline love.
A famous story by KWON Jeong-saeng is screened. The original story is known for its lyricism and unique yet popular narrative. However, in the camera of LEE Ji-sang, KWON Jeong-saeng's bestseller is transformed into the portrait of the past that lives in much more of a vague and uncertain life. The past is dotted with war and poverty, but Mongsil and her family live on, enduring hunger and suffering. Paternal violence, represented by her father, and phases of times, in which no one can take care of others, are the pain itself.

LEE Ji-sang calmly follows the life of Mongsil and observes her growth with a contemplative perspective. Her patient and passive stance signifies her growth into a better life. (LEE Sang-yong)
Moscow

Directed by WHANG Cheol-mean

Cast
SUNG Soo-jung (Jin-hee)
LEE Hye-jin (Ye-won)

Producer
CHOI Doo-young

Screenplay
KIM Hyun-kyung
WHANG Cheol-mean

Cinematography
KIM Moo-yu
PARK Hong-ryeol

Editing
LEE Chan-ho

Lighting
LEE Sang-soo

Recording
HAN Cheol-hee

Sound
GONG Tae-won

Art
BAE Yoon-ho

Genre
Drama

INTERNATIONAL FILM FESTIVAL
2010 International Film Festival Rotterdam
2009 Pusan International Film Festival, Korean Cinema Today – Vision

Two grown-up women meet each other. They were middle school classmates. Now, one is working as a secretary of a major corporation, and the other is unemployed who was fired from her job. As they stay in one room, they recognize their past and present. Current realistic situations gradually destroy their friendship, and the differences in perception of their reality coldly encroaches the relationship.

Director WHANG Cheol-mean has consistently dealt with differences among people, dramas of betrayal, and crisscrossed reality since his film "Fuck Hamlet". In this film, <Moscow>, through two women in a more ordinary situation, he shows the difficulty to narrow the differences in classes, yet also seeks the possibilities the two can dream of. (LEE Sang-yong)

WHANG Cheol-mean

Born in 1960. WHANG received his MA in sociology/media studies from Mainz University and Osnabruck University in Germany, and also completed a Doctorate course in cinematography at Berlin Free University, Germany. He graduated from Deutsche Film und Fernseh Akademie, Berlin. He has been making his own short films, which have been shown in several film festivals in different countries, since 1990. His films include "Fuck Hamlet"(1996), "My All Milky Way"(2000), "My Girlfriend the Liar"(2001), "Boiled Egg"(2001) and "Battle of Okcheon"(2001).

2006 Let’s Finish!!!
2004 Spying Cam

PRODUCTION
Cinegut Films
Tel +82 2 3408 3843
Fax +82 2 3408 4327
E-mail cinegut@gmail.com

INTERNATIONAL SALES
Contact Production
After persistent courtship. Byeong-yeol begins a passionate relationship with Bo-ram. However, with time, their passionate love cools, and the couple begins fighting. Furthermore, his hair loss worsens after many failed attempts at job hunting.

**CHOI Won-sub CHOI Won-sub**

Born in 1979. Graduated from Chung-Ang University with a BA in 'Film Studies'. Has made several short films since 2005. «My Burning Heart» is his debut feature.
The Neighbor Zombie

Directed by OH Young-doo, RYU Hoon, HONG Young-geun, JANG Yoon-jung

Cast BAE Yong-geun (Yong-geun) HA Eun-jung (Eun-jung)
Executive Producer JANG Yoon-jung
Producer CHOI Eun-hwa
Screenplay OH Young-doo, RYU Hoon, HONG Young-geun, JANG Yoon-jung
Original Story OH Young-doo, RYU Hoon, HONG Young-geun, JANG Yoon-jung
Cinematography OH Young-doo
Editing OH Young-doo
Lighting OH Young-doo
Music KIM Baek-chan
Sound GONG Tae-won, LEE Hyeong-joo, YOUN Sun-myung
Art OH Young-doo
Costumes JANG Yoon-jung
Make-up JANG Yoon-jung

Genre Horror, Action, Omnibus
Scheduled Release Date January 2010

INTERNATIONAL FILM FESTIVAL
2009 Puchon International Fantastic Film Festival, Puchon Choice, Audience Award, Jury’s Special Award

THE NEIGHBOR ZOMBIE is comprised of six episodes centering on the theme of a zombie virus. In Seoul, 2010, the government orders the execution of Zombie. People who have infected family members or lovers try to defend them. Eventually, a vaccine is developed, but the transition from zomebiehood to humanity, is stressful and difficult.

Episode 1 <Crack> directed by OH Young-doo
An action figure collector accidentally gets infected by the zombie virus.

Episode 2 <Run Away> directed by OH Young-doo
A special love story of a beautiful girl and her romantic boyfriend, who gets infected and slowly transforms into a zombie.

Episode 3 <Mother, I Love You> directed by HONG Young-geun
A woman having to witness her infected mother slowly deteriorate each day.

Episode 4 <The Age of Vaccine> directed by RYU Hoon
Dr. PARK, who acts as a guinea-pig himself, tries to make a vaccine to cure zombie virus. He finally develops the cure but he’s left with a big debt he must run from.

Episode 5 <After That, I’m So Sorry> directed by JANG Yoon-jung
After the development of vaccine, Seoul once again finds peace. However, the future is still uncertain for those who were cured.

Episode 6 <Pain Killer> directed by HONG Young-geun
A story about strained life of a writer, who always has to work under tight deadline.

OH Young-doo

RYU Hoon

HONG Young-geun
Graduated Dong-Ah Institute of Mediial and Arts, majoring Acting, played a roll in a film <Venus and Mars>(2007), <Private Eye>(2008).

JANG Yoon-jung
Known make-up artist in film industry, she work as an chief make-up artist in the film <Bungee Jumping of Their Own>(2000), <Shadowless Sword>(2005).

Kino Mangosteen
Tel +82 10 9081 4989
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Website www.indiestory.com
No Mercy

Directed by KIM Hyoong-jun
Cast SUL Kyung-gu (KANG Min-ho) RYOO Seung-bum (LEE Seong-ho) HAN Hye-jin (MIN Seo-young)
Producer BAECK Sun-hee
Screenplay KIM Hyeong-jun
Cinematography KIM Woo-hyung
Editing KIM Sun-min
Lighting KIM Seung-kyu
Music PARK Ji-man
Recording KIM Kyoung-tae
Sound LEE Seung-yeop (Studio K)
Art HONG Seung-jin
Costumes AN Ji-hyeon
Make-up LEE Sang-hee

Genre Thriller
Scheduled Release Date January 7, 2010

Hidden in the bushes along the river bank, a woman's body is found severed into six parts. Homicide forensics expert KANG is called into investigation, eventually arresting environmentalist fanatic LEE as the main suspect. Meanwhile, KANG heads to the airport to pick up his daughter who hasn't been back in Korea for 10 years. A stranger, supposedly ordered by LEE, gives KANG an envelope filled with pictures of his petrified daughter held captive. KANG goes to meet LEE believing the river bank murder case is involved with his daughter’s kidnapping. In order to save his daughter, LEE tells KANG to release him within 3 days, pushing KANG into an impossible fork in the road.

KIM Hyeong-jun

KIM was involved in production of <Daddy-Long-Legs>(2004), <Detective ODD>(2006) as a writer and producer. <No Mercy> is his feature debut.
Directed by NO Zin-soo

Cast JUNG Kyung-ho (Joong-rae)
PARK In-soo (Chang-wook)
JI Suh-yoon (Myung-sook)

Executive Producer KIM Myoung-eun
Producer CHOI Kwang-ho

Screenplay NO Zin-soo
Cinematography JO Bong-han
Editing CHOI Jae-geun
Lighting KIM Eun-mi
Music KIM Jong-geun
Sound KIM Bong-soo
Art HONG Jae-sun

Genre Comic Gore
Scheduled Release Date TBD

KOREAN SUPPORT PROGRAM
2008 KOFIC Support for Subtitle Translation and Print Production

INTERNATIONAL FILM FESTIVAL
2009 Puchon International Fantastic Film Festival, World Fantastic Cinema
2009 Leeds International Film Festival, Fanomenon
2009 Festival Franco-Coréen du Film, Sélection 2009

NO Zin-soo
Graduated from Yeungnam University as a Korean Literature major. He participated in <Bloody Beach> as a screenwriter, and also has field experience. He was the assistant director of <Asako in Ruby Shoes>, and took part in the production of <Tell Me Something>. <Norwegian Woods> is his second Feature.

2008 Da Capo

8 people get lost in the forest and come across a bloody killer. Joong-rae and Chang-wook come to the deep forest to bury a body. When they almost finished digging a pit, they find out the body vanished. Myung-sook and Kyung-soo are having an affair. Suddenly Myung-sook sees something outside the car and asks Kyung-soo to find out but he never returns. In the meantime, 3 high school students sniff on gas and glue. The boys become dazed and try to rape the girl but she finally escapes. These 8 people run after another in the forest until they meet a mysterious killer and end in a blood bath.
Directed by MIN Yong-keun, LEE Yu-rim, CHANG Hoon

Episode 1
Cast: LEE Ju-seung, JANG Ri-woo
Producer: JEON Ryeo-yeong, LEE Chi-beom
Cinematography: KIM Il-ryeon

Episode 2
Cast: JUNG Man-sik, CHOI Hee-jin, BAK Jung-rim, PARK Ju-hyung
Producer: CHOI Hyo-jeong-ak
Cinematography: YOO Ji-seon

Episode 3
Cast: LEE Su-yun, Darcy PAQUET, LEE Ji-yun
Producer: SED In-ae
Cinematography: CHANG U-yeong

Genre: Drama
Scheduled Release Date: TBD

FILM FESTIVAL
2009 Seoul Independent Film Festival, Opening Film

MIN Yong-keun
Born in 1976, graduate Hanyang University, Cinema major. Was invited to Pusan International Film Festival Wide Angle section in 1996 with his first short film "Weekend". Later directed short film "Mom, I'm Sorry"[1997], "Spring"[1998].

LEE Yu-rim
Born in 1978 and graduated from the Korean National University of Arts. With the short film "The Ordinary People"-recipient of 2007 KOFIC Independent Film Production Support Program- she received Renault Samsung Awards at the 24th Busan Asian Short Film Festival in 2007. Received Jury's Special Mention in 31st Seoul Independent Film Festival in 2005 with short film "A Beautiful Wife."

CHANG Hoon
Graduate of School of Film, TV & Multimedia, Korea National University of Arts. After devoting himself to monthly film magazine 'KINO' for 5 years as journalist, he entered School of Film, TV & Multimedia in 2003. Directed short films "New Generation, Subject as a trend", "Put yourself in the other's shoes"[2004], "Light is Like Water"[2005].
There is a grave under the shade of trees whose leaves are a deep summer green. The director happened to find this grave of a young man who sacrificed his life at the June 3rd demonstrations forty years ago, and conceived a plan to make a film about him. As we can guess from the memorial shown in the beginning of the film, many of those who witnessed his death at that time promised to remember him and to cherish his memory forever. But forty years later the memory of his death has disappeared without trace. On the way back and forth between Seoul and Chungju, the director has conversations with the ghost of this young man. But in the splendid sunshine and the deep green shade of the trees, their conversations sound pale and sad. It seems that there is something missing. The hot sun and the luxuriant foliage of the trees rather look like a surrealistic scenery that weighs heavily upon the flesh of the dead youth. How could it be this bright? How could it be this green and feign innocence as if nothing had happened? When forty years ago and our present time clash and confront each other, we can't help but think over life and death again and again. Are we alive? There is anger and a feeling of guilt about the shallowness of our present time that has forgotten what should be remembered. But for all that, the film says that there is still time to ask forgiveness. In this painful and mythological journey, we can find a thread of will to live even in this superficial world. (MAEN Soo-jin)
Parallel Life

Directed by KWON Ho-young
Cast JI Jin-hee (KIM Suk-hyun)
LEE Jong-hyeuk (LEE Kang-sung)
YOU Sun-sh (Yoon-kyung)
Executive Producer Katharine KIM
Producer Sean LEE
Screenplay HAN Jeung-ae, LEE Young-jong
Cinematography LEE Jong-youl
Editing KIM Sun-min
Lighting JANG Tae-hyoun
Music NAM Su-jin
Recording D Song-jin
Sound CHOI Tae-young
Art CHUN Sosa
Costumes CHAE Gyeong-hwa
Make-up KIM Do-hee

Genre Fantasy action thriller
Scheduled Release Date February 18, 2010

KIM Suk-hyun is Korea’s youngest appointed criminal court head judge, very famous for his rational rulings. It is before his court that the case of distinguished mathematics professor SOHN Ki-chul’s murder of his wife is presented. While examining SOHN’s file, KIM finds SOHN’s life unbelievably parallels Kurt Gödel’s. But KIM believes fate is what one makes of it, and just regards SOHN as a crazy old professor who killed his wife.

One day, Suk-hyun gets a strange phone call threatening the lives of his wife, Yoon-kyung, and his young daughter. Before long, Yoon-kyung turns up dead, and SOHN dies of starvation—just like Gödel.

KWON Ho-young

KWON graduated from Korean Academy of Film Arts in 2001. His work “Hide and Seek” was invited to Venice Film Festival for competition and his first feature <Hidden Floor> was part of the HD horror film series produced by CJ Entertainment. The film was widely praised and supported by many audiences and critics alike.

2006 Hidden Floor
Receiving a report on illegal sex trade, the police go into action and arrest three people on the spot. They are Ye-ri, a cinema student, Chun-guil, a disabled man with serious cerebral palsy, and a Catholic priest. They plead not guilty, insisting that it was a volunteer activity, not part of the sex trade. The police admonish them not to do such a thing and set them free. A broadcast reporter follows their story and collects news materials on the case. It is disclosed that Chun-guil confessed to the priest that he wanted at least to masturbate before he died. It is also revealed that Ye-ri persuaded the priest into letting her provide a sex volunteer service to Chun-guil. Ye-ri makes a film out of it. <Sex Volunteer> is presented in the form of a documentary. With voice-over narration, interviews and captions, and cameras following characters, techniques that have been typically used in documentary films, Cinematic illusions are successfully removed by this film-within-a-film plot and the documentary form. It leads us to believe that this film shows real people in their real lives, rather than portraying fictional characters in fictional situations. The fictionality of this film remains unrevealed. As a result, the sex trade and sexualities of the disabled cease to be merely scandalous materials for film, and are rather presented as real issues in our daily lives. It helps us to focus on the theme of the film and raises the serious issue of our prejudice against the disabled. (Ham Ju-ri)
Tokyo Taxi

Directed by KIM Tai-sik

Cast: Masashi YAMADA (Lead singer)
Hajime YAMAZAKI (Taxi driver)
YOU Ha-na (Stewardess)

Executive Producer: KIM Hyo-jeong
Producer: Yasumasa SAIMI, KIM Hyo-jeong
Screenplay: KIM Yang-hee, KIM Tai-sik
Original Story: KIM Tai-sik
Cinematography: JANG Sun-bong
Editing: KIM So-yun
Lighting: PAEK Seung-chan
Music: Shoji IKENAGA
Recording: KIM Wan-dong
Sound: SEONG Ki-yung
Art: Kunie TANIUCHI
Make-up & Costumes: JIHONG Kyung-hee, KWON Ji-eun

Genre: Road Drama

Scheduled Release Date: 2010

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Korean Cinema Today-Panorama
2008 Marrakech International Film Festival, Competition

Two strangers who are both sweating in a strange place. Life is like that, however. A four-member Japanese rock band has a concert date in Seoul. But RYO, the lead singer, is deathly afraid of planes. To appease his bandmates, RYO agrees to take a water taxi from Tokyo to Seoul, leaving behind his ramen noodle shop where one particular female customer comes to eat every week. YAMADA, a water taxi driver, was on the verge of running away from his home when he encounters an unlikely passenger in RYO. YAMADA who lives by the motto of 'The customer is king' decides to ferry RYO to Korea.

When YAMADA and RYO cross the sea and dock in Pusan, they are met with great fanfare. As RYO, a perpetual loner, and YAMADA, who regrets abandoning his wife back in Japan, journey across Korea, they must rely on each other, and, in the process, discover...

KIM Tai-sik

While a major in film studies at the Seoul Institute of the Arts, KIM went to study in Japan in 1980. After studies at the Japan Academy of Moving Images, he worked since 1986 as a producer for TV and for commercials in Japan, Australia and Hong Kong. He started his career in cinema as assistant director of <Kazoku Cinema>(1998), and was invited to the 53rd Berlin International Film Festival for his short film "32nd DEC: Where is Mr. President?"(2002). His first feature film <Driving with My Wife’s Lover>(2006) was invited to over 30 international film festivals, including Sundance, Rotterdam. And the film won 9 prizes.

2006 Driving with My Wife’s Lover
An ordinary housewife, Yeong-hye, having nightmare everynight, finally declares vegetarianism, throwing away all meats from refrigerator. Her husband Kil-soo starts to complain about her actions. Her family also worries about her health. During a family lunch, Yeong-hye tries to kill herself due to her father’s abrupt violence. Observing all the happenings, Yeong-hye’s brother-in-law, Min-Ho, a videoartist, hears from his wife that Yeong-hye is having a Mongolian spot on her hips. Min-ho gets inspiration from that and starts to sketch...
**Viewfinder**

2009, 95mm, HD, 16:9, Color, Stereo

 Directed by KIM Jeong

 Cast YANG Eun-yong, LEE Ho-young
 GONG Ye-jii, MUN Ha-in
 CHOE Hui-jin, KIM Tae-hun
 Producer LEE Won-jae
 Screenplay KIM Jeong
 Cinematography BAK Ki-ung
 Editing EOM Yun-ju
 Music JANG Jae-ho
 Sound KIM Won
 Art PARK Jong-beom

**Genre** Drama

**Scheduled Release Date** TBD

**INTERNATIONAL FILM FESTIVAL**

2008 Pusan International Film Festival, Korean Cinema Today – Vision
2008 Seoul Independent Film Festival, Invitation Films

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**KIM Jeong**

Studied filmmaking at the Korean Academy of Film Arts. Directed documentary trilogy of women's history, followed by *Koryu: Southern Women/South Korea*(2000), *I’ll Be Seeing Her*(2002) and *New Woman: Her First Song*(2004). These works caught the attention when screened at domestic and international film festivals including Seoul Women's, Yamagata, Pesaro, Melbourne and Hong Kong. KIM also directed several short films including *A Runner's High*(2004) and others.

2004 New Woman: Her First Song
2002 I’ll Be Seeing Her
2000 Koryu: Southern Women/South Korea

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A sister looking for her runaway younger sister, an animator wandering after leaving work, a reporter, and people who work on a highway rest area are featured in this film. Director KIM Jeong shows various frames materialized by the people who seek something. They are the information and the movement of lives in the picture, internet, messaging, and more than anything else, in the film itself. Also working as a professor at Korea National University of Arts, Director KIM Jeong makes another frame with a new alias. Having made a documentary film in the past, she interestingly crisscrosses her own thinking image and film frames. It is the search for the lost beings (people, time, and space); at the same time, it is the passion of the vision, hoping for the frame to be expanded. At one highway rest area, everything merges. (LEE Sang-yong)
Overly obsessive compulsive and too premature, Sora is easily distanced by her friends. Growing up without a father is something she would like to be fussy about with her mom, but Sora is still the one and only daughter of and the biggest support to Go-woon. Once she finds out about her mom’s dying condition, this mature 9-year-old learns to overcome her difficulty in sharing food with others and asks her classmates to be her friends to make sure her mom feels at ease.

Director KWON won the Best New Director Award at the 44th Annual Grand Bell Award for his debut film <For Horowitz> and was recognized for his detailed directing. Now, he returns with his second film, a thriller that is completely different from his heart-warming, sentimental first film. Instead of portraying the cruel and appalling incidents of today as they are, the director claims his intent was to focus on capturing the emotions and actions of a character in an extreme situation.

2007 Truck
2006 For Horowitz

KWON Hyung-jin 키움 헥스

Director KWON won the Best New Director Award at the 44th Annual Grand Bell Award for his debut film <For Horowitz> and was recognized for his detailed directing. Now, he returns with his second film, a thriller that is completely different from his heart-warming, sentimental first film. Instead of portraying the cruel and appalling incidents of today as they are, the director claims his intent was to focus on capturing the emotions and actions of a character in an extreme situation.

2007 Truck
2006 For Horowitz

KWON Hyung-jin 키움 헥스

Director KWON won the Best New Director Award at the 44th Annual Grand Bell Award for his debut film <For Horowitz> and was recognized for his detailed directing. Now, he returns with his second film, a thriller that is completely different from his heart-warming, sentimental first film. Instead of portraying the cruel and appalling incidents of today as they are, the director claims his intent was to focus on capturing the emotions and actions of a character in an extreme situation.

2007 Truck
2006 For Horowitz
Documentary
284 The Blossom of Youth
286 The Border City
288 Dance of Time
290 Earth’s Women
292 Flying Giants
294 Heavenly Salmon
296 Iron Crows
298 Jin-Wie
300 Konichiha in Ueno Park
302 Memories of Gaecheon
304 Missing
306 The Mountain in the Front
308 Old Partner
310 Sogwum Acacia Band’s Story
312 Stayed Out Overnight
314 The Time of Our Lives
316 Turn it up to 11
318 Variety Survival Talkshow
320 Worker Meets Worker

Animation
322 The Story of Mr. Sorry
324 What is Not Romance
The Blossom of Youth?

2009, 96min, DV, 16:9, Color, Stereo
\[ Gaecheongchun \]

Directed by Vaneda
Producer Vaneda
Screenplay Navi, Ji-min
Cinematography KIM Min-hee, GWON Hyo, Navi, Neong-kul, SON Kyeong-hwa
Editing SON Kyeong-hwa
Sound PYO Yong-su
Genre Documentary
Scheduled Release Date TBA

KOFIC SUPPORT PROGRAM
2008 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 DMZ Korean International Documentary Festival, Korean Spectrum

In the 26th spring of my life, I (Kyeong-hwa of Vaneda) and my friends started to make a documentary about people in their 20s. In-sik, a pub staff, Min-hee, an office worker for 7 years, and Seung-hee, a lower-sub script writer at a broadcast station, happily accepted our proposal to appear on the film. Each of their lives twinkles in its own way, but others don’t recognize the light they radiate. And we, making a full-length documentary for the first time, keep staggering. Autumn went by and winter came. A year has passed since we started this documentary, but have we found any kind of hope for our lives in it?

Vaneda

Vaneda is a media group of females of the same age. They started Vaneda in October, 2008. Currently, Vaneda focuses on documentary production and media education, especially, they run media educating program for women’s labor union. <The Blossom of Youth?> is their first documentary.
Directed by HONG Hyung-sook
Producer KANG Seok-pil, KIM Myung-hwa
Screenplay HONG Hyung-sook
Cinematography KANG Seok-pil
Editing KANG Seok-pil
Music YUN Sung-hye
Sound PYO Yong-su
Genre Documentary
Scheduled Release Date TBD

KOFIC SUPPORT PROGRAM
2006 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 Pusan International Film Festival, Wide Angle - Documentary Competition
2009 Seoul Independent Film Festival, Feature length

HONG Hyung-sook


2002 The Border City
2000 Doomalee: The Very First Step
1998 Reclaiming Our Names
1996 On-Line: An Inside View
1995 Doomalee: A New School Is Opening

2003, SONG Du-yul, a philosophy professor, decided to go back to his homeland after spending thirty-seven years in Germany. Within a week after crossing the border, his reputation fell from a respected global political figure to an infamous communist spy. During a five-year-long trial, he was arrested and held in custody. This throws Korean society into turmoil and brings a big conflict between the Conservative and the Progressive. The filmmaker calmly contemplates this long period of the incident in detail and depicts a society with an indifferent manner. The story builds through an accretion of whimsical facts and it sometimes brings up uncomfortable truths which will irritate viewers. This film is a camera inside of us that evokes what viewers may have tried to forget. (HONG Hyo-sook)
Back in 1905, just before the onset of the Japanese military occupation over Joseon (present day Korea), about 300 people fled to Cuba via Mexico. With hopes of returning home wealthy, they worked tenaciously at henequen farms. They established their own Korean schools and sent money back to finance the independence movements against Japan, and even eventually partaking in the revolution of Che Guevara.

At 2009, the present time, their descendants still reside in Cuba, some as well known painters, musicians and balletinas, never forgetting their ethnic identity- "Coreano.

Set in Cuba, the home of sensuous Latin music and the Latin Salsa, cha-cha dancing, and the country of the revolution and passion; this film follows the amazing, but heartbreaking stories of the Koreans. The film explores the idea of hope, love and anxiety; and the deep longing of a people removed from their home.
Earth’s Women

Three college girlfriends abandon city life with their own reasons. One fascinated by hardworking farmers, another dreaming peasant movement and the other following her loved one. A rural area full of farmlands is where they have to live now. While the film captures their everyday rural lives for a year, it reveals how their lives continue to change. They struggle to make themselves at home as women in a strange place while farming and acting as members of its peasant community. The rural life is different from what they have expected but they continue to overcome the hardships. Their efforts on the screen make viewers realize what it is like to live as a person or a woman in a rural society. (HONG Hyo-sook)

Directed by KWON Woo-jung

Cinematography KIM Soo-monk, SON Hwa-young
Editing KWON Woo-jung, KIM Seol-hae, CHOE In-seong
Music LEE Ji-eun
Sound PYO Yong-su

Genre Documentary
Scheduled Release Date TBD

KOREAN SUPPORT PROGRAM
2007 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 Pusan International Film Festival, Wide Angle - Documentary Competition
2009 Seoul Independent Film Festival, Feature Length

KWON Woo-jung

In 2004, KWON directed her first feature documentary, <Return to the Land>, and won Human Rights Film Award of the Year from the 9th Seoul Human Rights Film Festival in 2005. In 2006, KWON directed the female farmer part of <16 Takes of Korean Society>, and the film was premiered at Pusan International Film Festival.

2006 16 Takes of Korean Society
2004 Return to the Land
Korean Baseball team 'Lotte Giants' have 30 years history as same as Korean Baseball History. In this time, 'Lotte Giants' made their fans weep and smile. However after 2000 year, 'Lotte Giants' fell into a slump and span round a low ranking teams. But in 2008 year, 'Lotte Giants' rebound from despair and mark 4th grade. 'Lotte Giants' start 2009 season with big hope to get 1st grade. However their dream soon gets into troubles. 'Lotte Giants' main players are wounded and their conditions fall. In the opening part of season, 'Lotte Giants' fans are downhearted by their team. But they – players and also fans - never give up. From the lowest rank, they start up the engine to win the season. Will 'Lotte Giants' fans and players' dream come true at the end?
<Heavenly Salmon> is a story of the elderly living in the 'Beautiful Home' in Wanju, North Jeolla Province. Like the title implies, it portrays the final days of thirteen elderly women who want to return to where they were born and end their lives there. Daily lives of these women, whose average age is over 80, are consistently calm and lonely. They are just counting the remaining days, waiting for the divine call from the God. The only thing they enjoy and look forward to is the visit from their family. During these short visits, they never stop worrying about their children and husbands. After hurriedly bidding farewell to the family, they look out the window and wipe out tears around their wrinkled eyes. Still, there are more than just silence and hopelessness in their lives. They experience strong affection for life as well as despair; they have empathy for one another as well as hatred; and they cannot help but feel remorseful and sad? these are all part of their lives as they live like a family. The camera delves into the lives of the elderly women and vividly captures the faces of them, who are standing on the border between life and death. (PARK Sun-young)
Directed by PARK Bong-nam
Producer KANG Kyung-ran
Screenplay PARK Bong-nam, MOON Ye-won
Cinematography SEO Yeon-taek
Editing PARK Bong-nam
Music JUNG Yong-jin, CORAL SAND
Recording LEE Jae-seon
Sound PARK Jee-won
Genre Documentary
Scheduled Release Date TBD

INTERNATIONAL FILM FESTIVAL
- 2009 International Documentary Festival Amsterdam, NPS Mid-Length Documentary Award
- 2009 International Documentary Festival Amsterdam, Mid-Length Competition
- 2010 Planet Doc Review Film Festival Warsaw, in competition

PARK Bong-nam
Born in 1966, PARK majored Korean history at Seoul National University and worked as a welder for 3 years before starting his career as a filmmaker. Since 1994, he worked as an independent documentary filmmaker and directed and produced over 20 TV documentaries for mostly major Korean broadcasters including KBS. Over the past 10 years, his interest has been focused on Asia and the people in the region. PARK will continue telling global audiences the stories about Asia.

Under torrential rains of sparks, blowtorches tear through the thick steel skin of a ship. As they are cut lose, the pieces of metal plummet to the ground with a roar. This is the ship graveyard that serves as the final destination for a significant part of the world’s fleet. Here, crows make their nests from pieces of iron wire. Iron Crows shows how workers risk their lives for two dollars a day at the world’s largest ship demolition yard in Chittagong, Bangladesh. Ekramul is only 12, but poverty is more powerful than the law against child labor. Rufik remembers how it all began back in the 1960s, with a ship that washed ashore. Twenty-one-year-old Belal barely escapes death with the camera rolling. The impressive footage evokes an atmosphere of menace and danger, but the faces beam when a new ship comes in. Most of the workers send a portion of their meager salary back to their families, and they are proud of that. But Belal has not succeeded in saving $700 in 10 years, as he had dreamed he would. His visit home to his wife, where he sees his undernourished, blind child for the first time, is heartbreaking.
Jin-Wie

2009, 84mm, HD, 16:9, Color, Stereo

Directed by CHOI Young-tae
Producer CHOI Young-tae, KIM Eun-jung, KIM Tae-Kyung
Screenplay CHOI Young-tae, KIM Eun-jung
Cinematography CHOI Hyun-Tae, CHOI Young-tae
Editing CHOI Young-tae, CHOI Yong-pil
Lighting OH Souk-pil
Music JUNG Song-hee, YOO Jong-ho
Recording KIM Hyun-dong, SHIN In-choul, LEE Sang-min
Sound JUNE / Art MOON Na-ri
Costumes KIM Hee-wook

Genre Documentary
Scheduled Release Date TBD

INTERNATIONAL FILM FESTIVAL
2009 Jeonju International Film Festival, Korean Feature Films Competition

Director goes to see the soft porno star Jin-wie who he has not heard from for so long during the production of his documentary. On his way to see Jin-wie, the director looks back upon himself if he by chance troubled Jin-wie when he was shooting...

Jin-wie is an autobiographical work that presents the story of the director himself who once failed to make a film about the life of a real soft porno star.

CHOI Young-tae

Born in 1981. He studied Painting at Dong-A University, but soon he left school and went to study Modern Art and Documentary at The Korean National University of Arts. <Jin-Wie>(2009) is CHOI’s debut film.

PRODUCTION
CHOI Young-tae
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Website www.choiyoungtae.com

INTERNATIONAL SALES
Contact Production
Konichiha in Ueno Park

2009, 50mm, HDV, 4:3, Color, Stereo / Uenoeseo Gonnijeowa

Directed by Geurim
Cinematography Geurim
Editing Geurim
Music Minority Orchestra
Genre Documentary
Scheduled Release Date TBA

INTERNATIONAL FILM FESTIVAL
2009 DMZ Korean International Documentary Festival, Korean Spectrum

Geurim

Geurim was born in Busan, 1984. She received the Grand Prize at the 2nd Busan Public Access Festival for her work with “Starry Starry Night”(2007). Her 2007 scenario “A Change of Season” won an award for excellence in short film scenario contest of Busan Asian Short Film Festival.

Square which is open to outside and vacant at the same time works well only when people gather around there. It becomes politic, commercial and festive place when individuals who are being anonymous are networked. There are various people in the Ueno Park such as lovers, family, salaried man, musician, clown and homeless. You can meet ‘Minority Orchestra’ in the park. They allow people to link others, and thanks to them, the park made of concrete becomes the place for carnival.

PRODUCTION
Geurim
E-mail choubilnaver.com

INTERNATIONAL SALES
Contact Production
Memories of Daechuri

Directed by JUNG Il-gun
Cinematography KIM Jun-ho, JUNG Il-gun
Editing GO Een-jin, KIM Jae-young, JUNG Il-gun
Music YOUN Sung-hae
Sound PYO Yong-su
Genre Documentary
Scheduled Release Date TBD

INTERNATIONAL FILM FESTIVAL
2008 Pusan International Film Festival, Wide Angle - Documentary Competition

May of 2006, the Ministry of Defense enforces a moveout of Daechuri in order to make room for the expanding U.S. base. ‘Protectors’ who support the residents fighting against the action move into the village to help protect it. People who have lived different lives gather in the same space and try to build a new community in Daechuri. As the villagers make up their mind to move, they experience another kind of separation. The faces of so many people who strived to protect the community they dreamed of are reflected on the backs of those who set off for a new place to live their lives. (HONG Hyo-sook)

JUNG Il-gun

JUNG is an active member of a documentary production organization, Docupurn. He was the assistant director and was in charge of cinematography in documentary, <Save the Sungmi Mountains>(2004). His debut film as a director, "Daechuri War"(2006), portrays the feud and demonstration caused by the relocation of American military base to Daechuri from Daechuri residents’ perspective.

2006 Daechoori War (Short)
Missing

Directed by PARK Sung-bae
Executive Producer PARK Sung-bae
Screenplay PARK Sung-bae
Cinematography PARK Sung-bae
Editing PARK Sung-bae
Genre Documentary
Scheduled Release Date TBD

FILM FESTIVAL
2009 Seoul Independent Film Festival, Invitation for Documentaries

The May 18 Memorial Foundation and the groups of survivors announce an undeclared list of victims were associated with the Gwangju Democratic Uprising. After finding his son’s name, CHANG, WEE Sayo applies for the governmental compensation. In the course of the disclosing what happened in the uprising, officials involving the compensation procedure are worrying about their positions and people in the foundation wouldn’t accept WEE as their members.

PARK Sung-bae

Resides in Gwangju, PARK works on documentary projects focusing on the Gwangju Uprising. His documentaries are “The Line 25-2 to MangWal-Dong”(2000) and “And, Rice”(2002).

2002 And, Rice (Short)
2000 The Line 25-2 to MangWal-Dong (Short)

E-mail sbtank36@hanmail.net

PRODUCTION
PARK Sung-bae
INTERNATIONAL SALES
Contact Production
In 2002, Jin-kyung lived in Pocheon, a suburban town in Gyeonggi-do for twelve years until she totally lost her studio-cum-house by a fire accident. She moved to a mountainous village, Nae-cheon in Kang-won Province and built a new studio mainly with the debt both from her friends and acquaintances. In the following years, she had to work hard to pay back the money she borrowed from numerous people. The position of art director in Ssamzi-gil project (by which an ambitious Korean entrepreneur tried to create a space combining pop art and commodity) she thankfully accepted helped her a lot in finally cleaning up the debt while consuming her artistic energy to the point of mental and physical exhaustion. Last year, Jin-kyung, now free from the debt, finally held an exhibition for the first time in last ten years. <The Mountain in the Front> is a film about the works in that exhibition held under the same title of 'The Mountain in the Front'.

Jin-kyung never throws away things. Discarded scraps from the life are recreated in Jin-kyung’s hands as the art works. She made multicolored balls with the smoldered bed spread and the clothes from her former burnt studio and also made canvases with the blackish pages from the books and diaries she excavated in the burnt ruins. On those canvases, plastic packing of the instant noodles blossom as flowers and her own memories on the past few years are embodied as the images of mountains over mountains in the front.
80 years old, CHOI is a nearly deaf farmer with a limp. He has an old ox that he’s worked for 30 years, and the ox aged no less than 40. However, there’s something special about the way Old CHOI treats this ox, which is so worn-out that it might drop dead any minute. The old man is single-mindedly focused on the ox, instinctively turning to the beast when he hears the cowbell even though he’s nearly deaf. One spring day, however, Old CHOI learns that his ox only has a year to live, which greatly troubles him.
Generally performing around Hongik University as a major independent group, the Sogyumo Acacia Band is a duo band composed of Min-hong and Eun-ji. Their sentimental melodies and lyrics have been very popular, keeping the band continuing on so far. The band has begun project groups by inviting freelance members for various music activities. These members include Yo-jo, who gained mass popularity and debuted through the Sogyumo Acacia Band. Gaining more members, Min-hong and Eun-ji go through conflicts, especially regarding Yo-jo presence and her role in their team. They doubt whether their current music is what they had originally pursued. This documentary film captures the way they live, feeling happiness through music, their concerns in reality, and the struggles they have in pursuing what they really want. The film speaks about their music and their lives, not in the easy flows, but in the tight tensions. Through the avoidance of eye contact, facial expressions, and different perspectives unfolded, the conflicts reveals itself. Min-hong and Eun-ji overcome the crisis by conversing with each other to restore their trust. The film reassures their passion in music through a free style musical journey. (CHO Young-kag)
Stayed Out Overnight

2009, 73mm, HD, 16:9, Color, Stereo

Directed by KIM Mi-re
Producer KIM Mi-re
Screenplay KIM Mi-re, Hye-young(Peng), Kyung-soon
Cinematography KIM Mi-re, Ja-kyung, AHN Chang-young
Editing KIM Mi-re
Sound PYO Yong-su, KIM Byung-oh
Music KIM Byung-oh
Art LEE Ji-young
Genre Documentary
Scheduled Release Date TBD

KORIC SUPPORT PROGRAM
2007 KOFIC Production Support for Independent Films

INTERNATIONAL FILM FESTIVAL
2009 Pusan International Film Festival, Wide Angle - Documentary Competition
2009 Seoul Independent Film Festival, Feature length

On the night of June 30, 2007, cashiers and salespeople of Homever, a superstore, started to fight for their rights and to disclose issues regarding contract-worker protection laws. This was not only the first in-house picketing action by young women workers in history, but it also gave them an opportunity to seek a new ego as women. Their one night picketing in the store turned into a 510 day strike. This long struggle revealed problems and limitations of the labor movement in Korea. The film maker joined this long journey with his camera. The film does not discuss whether there is justification for the strike, but rather it urges viewers to participate. (HONG Hyo-sook)

KIM Mi-re

KIM started filming documentary since 1999, and she has been making video and motion pictures for citizen's campaigns and recording strikes of laborers. One of her work, <We Are Workers or Not?>(2003) was premiered in the 8th Pusan International Film Festival and won documentary award from the 8th Fribourg international Film Festival. Also, her film, <NoGaDa>(2005) was screened at the 10th Pusan International Film Festival.

2005 NoGaDa
2003 We Are Workers Or Not?
2002 Accompany
The Time of Our Lives

Directed by HONG Ji-you, HAN Young-hee
Producer KIM Il-rhan
Cinematography HAN Young-hee, HONG Ji-you, LEE Hyuk-sang
Editing HONG Ji-you, HAN Young-hee, KIM Il-rhan
Music CHOI Eui-gyung
Sound LEE Ju-seok
Recording CHOI Eui-gyung
Genre Documentary
Scheduled Release Date TBA

INTERNATIONAL FILM FESTIVAL
2009 DMZ Korean International Documentary Festival, Korean Spectrum
2009 International Woman’s Film Festival in Seoul, Documentary Ock Rang Award

In 2008, a lesbian’s challenge against Korean politics began! This documentary is about CHOI Hyun-sook, a lesbian who envisions progressive politics, as well as the passion of those who worked with her as members of her election campaign headquarters. We invite you to feel the sheer heat of the CHOI Hyun-sook election campaign headquarters as it challenged the entire nation.

HONG and HAN are the members of ‘Collective for Sexual Minority Cultures Pinks’, which is a non-profit organization engaged in feminist cultural activism and sexual minorities’ human rights activism, the Collective for Sexually Minor Cultures Pinks produced «Mamasang: Remember Me This Way», a documentary about prostitution around US military bases in Korea, in 2005 and «3xFTM», a documentary about three transgendered men, in 2008. «The Time of Our Lives» is its third work. Currently, the group is producing The Miracle of Jongno, a coming out documentary about gay men.

2008 3xFTM
2005 Mamasang: Remember Me This Way

HONG Ji-you ☻ ☻ ☻ HAN Young-hee ☻ ☻ ☻ ☻
**Turn it up to 11**

Directed by BAEK Seung-hwa
Producer LEE Kyu-young, AHN Sung-min
Screenplay BAEK Seung-hwa
Cinematography BAEK Seung-hwa, KIM Hyun-jong, KIM Young-min
Editing BAEK Seung-hwa
Music Galaxy Express, Tabacco Juice
Sound LEE Jae-hoon

**INTERNATIONAL FILM FESTIVAL:**
2009 Seoul Independent Film Festival, Feature length
2009 Jecheon International Music & Film Festival, Korean Music Film Now
2009 Puchon International Fantastic Film Festival, Off the Fantastic, Fujifilm Eterna Award

_BAEK Seung-hwa_ was born in 1982. Graduated from Kaywon School of Art and Design with B.A. in Animation Dept. Worked as a member of the field staff and also as a storyboard writer for many commercial and indie films. Currently playing the drums in ‘Tabacco Juice’ and produced many music videos. _Turn it up to 11_ is his first documentary.

_Turn It Up to 11_ tells the story of LEE Kyu-young, formerly of the punk record label ‘Cultural Fraud.’ When he accidentally knocks up his girlfriend, he ends his musical career and returns home to Incheon which is a city once called ‘the Cradle of Heavy Metal.’ But it’s now a vapid city, a barren ground for rock music. But not long after getting his electrician’s license; “Because electricity is just as stimulating as rock” and settling down with his family, LEE founds the indie label ‘Ruby Salon’ in the center of a motel-filled avenue in this city and starts gathering bands together. Can they really make ‘Ruby Salon’ Korea’s top label?
Variety Survival Talkshow

Directed by JO Se-young
Cinematography JO Se-young, Aori, KIM Ja-young, Navi
Editing JO Se-young
Music LEE Ji-eun
Recording CHOI Eui-kyung

Genre Documentary
Scheduled Release Date TBA

INTERNATIONAL FILM FESTIVAL
2009 DMZ Korean International Documentary Festival, Korean Spectrum
2009 Seoul Independent Film Festival, Feature length

Women who have been victims of sexual violence join a group called Small Talk and begin to reveal their experiences. By talking to others, they bare their hearts and rediscover themselves and help each other grow. And as they collide with the outside world, they grow stronger. With wit and courage, they deconstruct the stereotype of victims, and therein lies the beauty of their survival talk.

JO Se-young

Born in 1979. She started her film career with joining Konkuk University Film Club ‘Sunshine’ in 1998.

INTERNATIONAL SALES
Cinema DAL
Tel +82 2 337 2135
Fax +82 2 337 2137
E-mail cinemadal@cinemadal.com
Website www.cinemadal.com

E-mail vstalkshow@naver.com
Worker Meets Worker

2009, 38min, HD, 16:9, Color, Stereo

FILM FESTIVAL
2009 Seoul Independent Film Festival, Invitation for Documentaries

Directed by KIM Tae-il
Cinematography KIM Tae-il
Editing KIM Tae-il
Music JUNG Hae-won

Genre Documentary
Scheduled Release Date TBD

SONG Hyo-soon is a female laborer from the 1970s who came to Seoul to run away from poverty but ended up getting involved with labor movements through Yeongdeungpo Urban Industrial Mission. HONG Youn-kyung is the director at E-land General Labor Union. The encounter of these two is the encounter of lives of female laborers living in Korea and the encounter of history of Korean labor reality.

KIM Tae-il


2005 Annyong, Sayonara
2004 Walking for Life
2000 April 9th
1998 Making the Spy
1996 Aging Grass Stays Greener When Together
1995 The Man who crosses the Division
1995 A Purple Handkerchief
At a TV Station, an outrageous program is questioning viewers on whether or not a spider should be publicly executed. The spider in question is JE Bul-chal, an ear-cleaner whose world revolves around earwax. He was once an honest young man and chose his job because he valued the memories of the sister he is now separated from. But with constant reproaches from his boss and customers looking down on him, he became weaker and smaller by the day, ending up so small that he could crawl into ears. Though tiring, he enjoys his work and the opportunities it affords him to peek at other people’s memories. By chance, he discovers a shocking memory inside CHOI Gobong about himself and the sister he misses so much.
What Is Not Romance

Directed by HONG Eun-ji, PARK Jae-ok, Soo-kyoung
Producer KIM Sung-cheol
Screenplay HONG Eun-ji, PARK Jae-ok, Soo-kyoung
Cinematography KIM Il-hyun
Editing HONG Eun-ji, PARK Jae-ok, Soo-kyoung
Music MA Seung-gil, HONG Shine (Ana kin Project)
Recording KIM Soo-duk, OH Nam-hoon (KOFIC)
Sound KIM Soo-duk (KOFIC)

Genre Animation
Release Date December 10, 2009

HONG Eun-ji
After receiving a BS in chemistry from Yonsei University, she participated in key animation and in-between animation works at the Studio Mimesis. She graduated with a degree in animation from the KAFA in 2008, and her thesis film "What Are You doing, Young-hee?" was screened at the Korean Independent Animation Film Festival.

PARK Jae-ok
Majored in animation at the Korean Academy of Film Arts (KAFA). In 2008, her short animation "Stop" won many awards internationally including 3rd place at the Cinefoundation at Cannes, New Filmmaker Award at the Asiana International Short Film Festival, and at the student section of the Korean Independent Animation Film Festival.

Soo-kyoung
She studied Korean paintings and received an MFA from Chung-Ang University. Majored in animation at the Korean Academy of Film Arts. Her credits include "Candy" (2008) which is invited at the Hiroshima International Animation Festival.

HWANG Soon-bok is a father of four who isn't gifted with great looks. He likes to make plans on family occasions which in most cases, end in disaster. His wife, KOH Young-sook is a nice-looking lady with bit of a temper. And, there are three daughters and a son who got their looks and personalities from both parents. The family is sitting around a table eating late-night delivery food, on the night of the parents' wedding anniversary. The kids want to hear about how they got married and father and mother each tell their different versions of the story.
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Film Festivals

Asiana International Short Film Festival (AISFF)
#314, Life Combi Bldg., Yeosu-do-dong, Yeongdeungpo-gu, Seoul, Korea (150-732)
Tel +82 2 783 6518~9
Fax +82 2 783 6520
E-mail manager@aisff.org
Website www.aisff.org

Busan Asian Short Film Festival (BASFF)
#50B, Centum venture town, Centum city, Woo 2-dong, Haeundae-gu, Busan, Korea (612-022)
Tel +82 51 742 9600
Fax +82 51 744 1979
E-mail basff@basff.org
Website www.basff.org

Chuncheon Anitown Festival (CAF)
#M102, Gangwon-jeongbo-munhwa-jinheungwon, HighTech VentureTown, 198-59, Hupyeong-dong, Chuncheon-si, Gangwon-do, Korea (200-180)
Tel +82 32 258 6981
Fax +82 32 258 6971
E-mail contest@gimc.or.kr, ohy@gimc.or.kr
Website www.caf.or.kr

Experimental Film and Video Festival in Seoul (EXIS)
6FL, Woncheon Bldg., 475-13, Seogyo-dong, Mapo-gu, Seoul, Korea (121-842)
Tel +82 2 3141 1841
Fax +82 2 3141 1842
E-mail exis@ex-is.org
Website www.ex-is.org

Gwangju International Film Festival (GIFF)
3FL, 5, ChungJangro 4-ga, Dong-gu, Gwangju-si, Jeonnam-do, Korea (501-014)
Tel +82 62 228 9968
Fax +82 62 228 9972
E-mail manager@giff.org
Website www.giff.org

Indieforum, Korean Independent Film and Video Makers’ Forum
4FL, Baegak Bldg., 135-4, Tongin-dong, Jongno-gu, Seoul, Korea (100-043)
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KOREAN CINEMA TODAY
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