The Best of Korean Cinema Returns to London
You wouldn’t know it from the programming of this year’s other film festivals in London, but 2014 has been a terrific year for Korean cinema. Two home-grown blockbusters have dominated the domestic market (one of them has been seen by nearly half the entire population of South Korea!), and there have also been outstanding achievements in the art-film sector, the indie sector, the student sector – and in animation and documentary. And just as you begin to salivate over all those films you’re afraid you’ll never get to see, along comes the London Korean Film Festival to save the day.

I’ve said this before, but it bears repeating: London is extremely lucky to have the largest and most ambitious of all the Korean Film Festivals staged around the globe. A huge amount is crammed into the festival’s span, from archive classics never before seen in the UK to a wide, representative selection of this year’s gems from every sector of production. The programme includes magnificent new work from such headliners as veteran director Im Kwon-taek (his 102nd film!) and international favourite Bong Joon-ho (this time as writer-producer rather than director), plus the very-long-awaited second feature from Jang Jun-hwan (director of Save the Green Planet) and the knockout Night Flight from pioneering queer director Leesong Heeil. And that’s barely scratching the surface of an exceptionally rich programme.

It’s a sad fact that not many of these films will go into distribution in Britain, not because they lack audience appeal but because the ever-rising cost of bringing films into distribution in this country makes it hard for distributors to take chances on unknown quantities. Twenty years ago the BBC and Channel 4 would have stepped in to help, but foreign-language films get less and less exposure on our television. Maybe the decline in the market for non-Hollywood films will mark the start of new initiatives in on-demand streaming and downloading, but those innovations are still in their infancy. And so the London Korean Film Festival has an absolutely crucial role in bringing new Korean movies to the people who want to see them. Please scan the following pages and see for yourself!

– Tony Rayns
London Korean Film Festival
Programme Advisor

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London Korean Film Festival
Programme Advisor
Welcome to the 9th London Korean Film Festival

We look forward to bringing you our most exciting line-up yet for 2014!

A message from the Festival Director

It is with great pride and a happy heart that I welcome everyone to another exciting London Korean Film Festival. We return to the nation’s capital with a vibrant and varied range of films to satisfy the UK public’s passion for Korean cinema and give an insight into the rich culture our country has to offer.

The festival begins by rolling out the red carpet at the Odeon West End in Leicester Square with a Blockbuster starring Korea’s biggest actors, Gang Dong Won and Ha Jung-woo in Kundo: An Age of the Rampant. An explosive action film set at the end of the Joseon period that took critics and the box office in Korea by storm earlier this year. From here the festival goes from strength to strength with spotlights on some of our country’s masters and emerging filmmakers including a Kim Ki-duk retrospective with his newest Venice winning film One on One, July Jung’s first feature A Girl At My Door, an inventive documentary Manshin by Artist Filmmaker Park Chan-kyung, Jang Jin’s Man On High Heels, Jang Joon-hwan’s return with Hwayi: A Monster Boy and over 30 more outstanding features, shorts and documentaries. The festival will close with a screening of director Im Kwon-taek’s 102nd feature, Revivre after its successful run at some of the world’s best film festivals. As ever the festival will not be solely confined to London as we will take a number of our best films to Norwich, Hebden Bridge and Aberystwyth from the 16th-21st November.

With this ninth year being our biggest yet, I hope everyone enjoys the excellent range of cinematic marvels from Korea we offer.

Hye-jung Jeon
Festival Director
London Korean Film Festival
6–15 November in London
16–21 November in Norwich, Aberystwyth and Hebden Bridge

**Opening Gala**
Kundo: Age of the Rampant (NCC) with director Yoon Jong-bin, producer Han Jae-duk, and actor Ha Jung-woo

**Closing Gala**
Revivre (NCC) with director Im Kwontaek, and actor Ahn Sungki

**K-Forum on Film Production**
In Conversation with

- Director July Jung & Lee Jun-Dong
- Various

**Sponsored by MUBI.com**

**In Coversation**

- With Director July Jung & Lee Jun-Dong
- With Park Chan-kyong

**K-Actors**

- Haemin Shin
- Ahn Jae-hun & Han Hye-jin
- Lee Hyung-pyo

**K-Spotlight**

- Axios (HBPH) with director Park Chan-kyong
- The Target (HBPH) with director Ju Dong-wook
- Hill of Freedom (KCCUK) with director Kim Min-soo
- A Girl at my Door (KCCUK) with director Kim Ki-young

**K-Actors**

- Haemin Shin
- Ahn Jae-hun & Han Hye-jin
- Lee Hyung-pyo

**K-Indie**

- Haemin Shin
- Ahn Jae-hun & Han Hye-jin
- Lee Hyung-pyo

**Mise-en-scène Short Films**

- Various

**K-Animation**

- Various

**Happy Hour**

- Various

**In Conversation**

- With Park Chan-kyong

**K-Forum on Film Production**

- Lee Jun-dong, Han Jae-duk & Nik Powell

**The Festival on Tour**

- Abertstwyth
- Hebden Bridge
- Norwich

**Full chronological schedule available at the back**

**K-Pop concert** Special Concert by Donghyuk & Ericyul from Super Junior + The Youth (HBPH) with singer Choi Jung-won, followed by a Q&A with Donghyuk from Super Junior

**K-Classics**

- Haemin Shin
- Ahn Jae-hun & Han Hye-jin
- Lee Hyung-pyo

**K-Animation**

- Various

**Happy Hour**

- Various

**In Conversation**

- With Park Chan-kyong

**K-Forum on Film Production**

- Lee Jun-dong, Han Jae-duk & Nik Powell

**The Festival on Tour**

- Abertstwyth
- Hebden Bridge
- Norwich
Opening Gala
Kundo: Age of the Rampant

Thursday 6 Nov 7pm Odeon West End
Friday 7 Nov 6.30pm Odeon Kingston

During the twilight of the Joseon Dynasty, Korea was a country ravaged by plague, famine, natural disasters and overwhelming poverty. Though its people suffered much during this harsh time, the country’s aristocracy remained untouched, exploiting and persecuting the lower classes. Amongst the misery, a band of Robin Hood type men called the Kundo emerge from the misery. These freedom fighters devoted their lives to battling the corrupt and cruel authorities looking to bring some justice and revenge on behalf of the meek.

He Jung-woo plays Jumuchi, a butcher-farmer silencing the lowest levels of society, who is hired as an assassin by the rich and illegitimate noble Jo Yoon. Jumuchi fails at his task with his family paying with their lives as a consequence. Guilt ridden and filled with rage against the cruel ruling class, Jumuchi picks up his meat cleavers and joins the Kundo.

Unlike the majority of period films Kundo: Age of the Rampant is a blockbuster first and period film second. Director Yoon Jong-bin, whose previous work includes Nameless Gangster and The Moonlight of Seoul, has injected his latest work with a level of energy and aggression rarely seen in period dramas, setting itself apart from other Korean films such as Masquerade or Chihwaseon.

The film sees the continuation of successful collaboration between director Yoon Jong-bin and actor Ha Jung-woo. The two have previously partnered up to bring us The Unforgiven, The Moonlight of Seoul, Nameless Gangster and now Kundo each different from the last. The film has been years in the making as the director wished to create a film like the Westerns and martial arts films of his youth. Yet it wasn’t until ten years ago when Yoon Jong-bin saw actor Ha Jung-woo play a college theatre role with a shaved head that ideas began to formulate. The image of this character and what would cause a person to shave their head, mixed with his love of period set films, set the wheels in motion and gives the London Korean Film Festival an explosive way to start this year’s festival.

I wanted to make a film in which your heart reacts first. Rather than reason or logic, I wanted a film with a strong heartbeat before anything else. This was the beginning of Kundo: Age of the Rampant.

—Director Yoon Jong-bin

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—Director Yoon Jong-bin
 Closing Gala
**Revivre**

SAT 15 NOV 7PM ODEON WEST END
FRI 21 NOV 8.15PM ABERYSTWYTH ARTS CENTRE

There’s no getting round the fact that Im Kwontaek’s 102nd film is the work of an old man. Im is of course Korea’s greatest living director, the last man standing from the Chungmuro studio system, Korea’s answer to Hollywood. He is the very archetype of a director who gradually found his own distinctive voice while making generic quickies and then began to leave genre behind as he explored new subjects and styles.

I want to reveal the pain and love embedded in one’s heart through *Hwajang* (**Revivre**). Everyone carries love and an inner life that is hard to express.

—Director Im Kwontaek

This new film (recently premiered in Venice) centres on the experience of beginning to feel old, finding that the body is starting to let you down, losing loved ones, feeling pangs of desire and then realising that they’re not appropriate for someone of your age.

The Korean title, *Hwajang*, is not literally translatable, because it has two possible meanings. Depending on how it’s written in Chinese, *Hwajang* can mean either “Make-up” or “Creation”. The latter with the implication of “Rebirth”, hence the rather odd choice of the French title (**Revivre**) as the export title. (Hence the rather odd choice of the French title (**Revivre**) as the export title.) Both meanings are relevant to this masterly film, which reunites Im with his favourite actor Ahn Sungki. Ahn plays Oh Jeongseok, CEO of a cosmetics company, and he’s the man who starts to feel his age. The story opens with the peaceful death of his wife in hospital, then flashes back to the two decisive events that will reshape his life: the collapse of his wife with a brain tumour and the appointment of a very new (and sexy) PR manager, Kim Qyuri, in his company. Will he betray his dying wife by romancing his new employee?

This is a wise, worldly and completely unsentimental film, almost startlingly frank about the frailties of the body and the libido. It could only have been made by a director with Im’s range, sensitivity, and life experience. Whether or not *Hwajang* turns out to be his last film, it brings his career to a masterly new high.

—Tony Rayns

**UK PREMIERE**

Director Im Kwontaek, born in 1936, has been working tirelessly since his first film in 1962 and has become one of the world’s most important film-makers in a career that has seen him invited to and have won major awards at international film festivals. In 1993 the director’s film *Seopyeonjae* became the first film to hit the 1 million admissions mark in Korean cinema history.
The London Korean Film Festival 2014 presents a very special concert by Donghae and Eunhyuk of Super Junior, two members of an internationally popular K-Pop group, on Thursday 13th November 2014 at the Odeon West End, Leicester Square.

This special event will celebrate the UK premiere of The Youth an omnibus that stars Donghae who played the lead role in one of the four short films. With great K-pop Idol casting, this film is an omnibus drama that shows you the various aspects of young people in Korea today. This will also present a unique chance for UK audiences to talk with the K-Pop Idol/actor about the film.

SUPER JUNIOR

Since their debut in 2005, Super Junior has become one of the most successful K-Pop groups with millions of fans worldwide. Being the best-selling K-Pop artists for many years, the group pursues not only K-Pop but also various genres including electronic, R&B and dance. They have also released their seventh album 'Mamacita' that has ranked No.1 on Billboard's World Album chart in September 2014. With their best selling single 'Sorry, Sorry' in 2009, Super Junior has won over a dozen of awards including 'Favourite Artist Korea' at the 2008 MTV Asia Awards and were nominated for 'Best Asian Act' in MTV Europe Music Awards. This K-Pop group consists of 12 multi-talented members who have each also seen success in other areas such as entertainment and acting.

K-Forum: Film Production

This forum will examine the rich craft of film production—from logistical processes to creative aspects. We have the two most renowned film producers from Korea and one from the UK: Lee Jun-dong (Poetry, A Girl At My Door), Han Jae-duk (Kundo, Age of the Rampant and Nameless Gangster: Rules of the Time) and Nik Powell (The Crying Game). Throughout this forum, we hope to gain some insights about the specificity of the Korean film industry via the lens of top producers perhaps in comparison with that of the UK. Further, we can begin to imagine the possibilities of strengthening the Korean film industry in a global context.

Lee Jun-dong
• Film producer and Chairman of Fine House Film/Now Film
• Former Vice-Chair of the Korean Film Producers Association


Han Jae-duk
• Chairman of Manpictures & Film Producer


* Films showing at the London Korean Film Festival 2014

Nik Powell
• Director of National Film and Television School (NFTS)
• Chairman of Scala Productions
• One of the co-founders of the Virgin Group


In Conversation with Director Park Chan-kyong

WED 12 NOV 6:30PM KOREAN CULTURAL CENTRE

We are pleased to host this exciting event to offer the audiences the chance to get up close and personal with film Director Park Chan-kyong. The audiences will have the exclusive chance to meet and chat with Director Park Chan-kyong after the screening of A Girl At My Door. 6.30pm 6 Nov/ Odeon West End. After the Q&A there will be a post-screening reception, starting from 11.30pm (venue: TBC)

More events

In Conversation with Director Park Chan-kyong

KOREAN CULTURAL CENTRE UK

Detailed information on this talk will be announced shortly on our website at www.koreanfilm.co.uk

Happy Hour with Director July Jung

FRI 7 NOV 6.30PM FREE TICKETED EVENT

We are pleased to host this exciting event to offer the audiences the chance to get up close and personal with film Director July Jung. The audiences will have the exclusive chance to meet and chat with Director July Jung after the screening of A Girl At My Door. 6.30pm 6 Nov/ Odeon West End. After the GBA there will be a post-screening reception, starting from 11.30pm (venue: TBC)

Special Focus: Actor Jung Woo-sung’s Night

TIME & VENUE TBC (INVITATION ONLY)

This is part of our exciting festival event for distributors, press, and fashion people in the UK. This will be a networking event linking to highlight Actor Jung Woo-sung and to discuss future possibilities within the film and fashion industry in the UK. This event will be followed after the screening of Cold Eyes & The Killer Behind, the Old Man (Fri 14 Nov, 7pm Odeon West End)

Special concert by Donghae and Eunhyuk from SUPER JUNIOR

THUR 13 NOV 6.30PM ODEON WEST END

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A brief guide to the outsider cinema of Kim Ki-duk

His Arang (2011) won the Un Certain Regard prize at Cannes, and his Pieta (2012) won the Golden Lion at Venice - making it the first Korean title ever to win Best Film at one of the top three international festivals. Yet here’s the paradox: though Kim is one of Korea’s best known film filmmakers abroad, drawing critical approval and even box office, he has become a veritable pariah at home, where he receives little press coverage, and where his films, when they are released at all, barely register among the public. Perhaps this is because of the autodidact filmmaker’s lack of formal education - in a country where academic credentials are closely tied in with status and recognition. Perhaps it is because of Kim’s characters’ extreme cruelty to an abstract metaphysical reality that the subjects would prefer remain hidden. Perhaps it is because the films of this outsider artist have, from the very outset, been populated with figures who themselves occupy margins of different kinds, giving expression to that deeply ingrained sense of alienation and injustice that Koreans call han. This starts with his first film Crocodile, whose homeless, rape-happy anti-heroes (played by soon-to-be Kim regular Lee Jae-hyeon) has made an enemy of the rest of the world, and of himself. Similar hardmen-protagonists - bullying yet bullied - feature in Kim’s Real Fiction (2000), The Bow (2001) and Pieta, while his female characters are often seeking escape from marital suffocation or betrayal (3-Iron; Breath; Dream), or even - all of which bind his collected works together with a vision that, though coherent, is certainly challenging, is also remarkably rich expression through other means.

There are other threats that one could trace through Kim’s work - his love of circular narratives and karmic trajectories, his use of religious allegory, his way of striking final images - all of which tend his collected works together with a vision that, though cer- tainly challenging, is also remarkably coherent.
Kim Ki-duk’s equally beautiful and disquieting début Crocodile is a stark commentary of violence in South Korea. The film chronicles the life of a cruel thug named Crocodile who lives under a bridge on the banks of the Han River in Seoul, with an orphaned boy and an old man. Their home is a popular suicide spot with many desperate and depressed individuals throwing themselves off of the bridge.

Crocodile makes his living by pilfering the dead bodies of those who commit suicide. One day a young woman looks to drown herself in the river but on a whim Crocodile saves her life. Though this may have seemed to be a brave and selfless act, Crocodile begins to use her for his own pleasures, striking up a strange and abusive relationship. Out of this ugly situation an unusual bond forms between the girl and the three vagrants, forming the most likely of family kinship.

Though incredibly low budget the mise-en-scène and unusual scenario produced by director Kim set the scene for the rest of his work. The focus on violence, cruelty, social outcasts, and redemption are all trademark Kim Ki-duk themes which run throughout each film. Crocodile is one of the bleakest yet most profound films the auteur has created and definitely not for the weak of heart.

An unnamed Man works as a loan shark for moneylenders, often threatening or harming people when they refuse to pay their debt. This is a man without family, who believes he has nothing to lose and is egregiously that the only human being. Because of this he has no problems with, and even enjoys, inflicting pain on others. Out of the blue a woman enters his life that comes to be the mother that abandoned him as a child. Though sceptical to begin with, the Man quickly accepts the news and the familial bond begins.

The newfound family forces the Man to confront his more sadistic tendencies and change his life for the better, looking to earn his mother's love. As sudden as was her appearance, the Mother is gone again, kidnapped. The Man, thinking the person responsible is someone that he has hurt in the past hunts them down, killing them. The film is a haunting reminder of violence in South Korea. Pieta chronicles the life of a man named Pieta who lives in a small industrial area of Seoul, every month a living breathing character is torn from his life. Pieta films. As a boy he grew up in an orphanage whose children were in school. The area is the epitome of all of Kim Ki-duk’s films as it houses the real forgotten marginal characters that feature in films such as Crocodile, Bad Guy and Samaritan Girl.
These words are something to consider after viewing Kim Ki-duk’s dissection of the modern family dynamic in Moebius. Possibly the director’s most controversial work to date, loosely inspired by various Greek tragedies, the film shows what happens when a woman is scorned and the aftermath left in her wake.

A justifiably jealous and crazed wife seeks vengeance against her adulterous husband. In a moment of insanity she grabs a knife and tries to castrate him. Fighting her off, she then turns her rage towards their teenage son, cutting his manhood off only to disappear into the night. Fuelled by guilt, the father looks to explore every possible method to help his maimed son. With strong performances from seventeen-year-old newcomer Seo Young-ju, and actress Lee Eun-woo, the film is a daring swipe at human behaviour and sexuality. Moebius will leave you with questions and possibly some disturbing answers to some unanswered questions.

Director Kim Ki-duk

Moebius

What is family? What are desires? What are genitals? Family, desires, and genitals are one from the start. I am the father, the mother is I, and the mother is the father. Originally we are born in desire and we reproduce in desire. So we are connected as one like the Moebius strip, thus me envying, hating, and loving myself.

–Director Kim Ki-duk

Kim Ki-duk’s latest film, his 20th to date, opens with the grisly murder of a high school girl. The senseless death of the girl sparks a feeling of unease in the South Korean people. The violent act forces a small number of citizens to join together as a vigilante group, calling themselves The Shadows. Everyone involved in the girl’s death are quickly hunted down, tortured and forced to sign confessions.

A far more conventional affair for Kim Ki-duk, One On One is the winner of the Venice Days Best Film at the Venice International Film Festival this year. A revenge film shot within two weeks sees long time Korean actor Ma Dong-seok (The Unjust) steps out of co-star shadows and into the spotlight as the film’s lead.

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Actor Jung Woo-sung

With a career spanning twenty years, the multi-talented Jung Woo-sung has starred in everything from big blockbusters such as The Good, The Bad and The Weird, to the romantic in A Moment to Remember to ratings grabbing TV. He has done it all.

Growing up in Sadang-dong, the poorest area of Seoul, actor Jung knew what he wanted from an early age as he unashamedly dropped out of high school after his first year. He quickly earned a living as a model before his debut feature in 1994's The Fox With Nine Tails. It was not until Kim Sung-su's 1997 film Beat that Jung found fame portraying a high school student who is forced into a life of gang violence.

Ever since, Jung Woo-sung has reached a level of popularity few experience. With each new role, be it a young boxer in City of the Rising Sun, a sailor in Phantom: The Submarine or a marathon runner in Love, the actor garnered more praise and admiration. In 2001 his fans reached beyond his homeland after starring in The Warrior. Jung Woo-sung plays a slave in this epic period box office smash opposite Crouching Tiger Hidden Dragon actress Zhang Ziyi.

Never one to sit still, actor Jung become director Jung as he went behind the camera and begun to direct commercials and short films. A number of these short films were in partnership with Samsung with his first, called Love, being viewed by over 1.5 million viewers on Youtube. His latest, The Killer Behind The Old Man, screening at the festival, has been praised for its visual style and storytelling.

Whether he is in front of the camera or behind it, Jung Woo-sung's talent is undeniable so the London Korean Film Festival is proud to present this spotlight.

K-FOCUS: JUNG WOO-SUNG

Career woman Soo-jin, who was born with a silver spoon in her mouth is dumped by her already-married boyfriend. Shocked, she desperately tries to get over him and meets a carpenter named Chul-soo who dreams of becoming an architect. They fall in love and eventually marry. Thinking that she has the perfect life, Soo-jin's world is rocked when she is diagnosed with Alzheimer’s.

Dir: Lee Jae-han
Cast: Jung Woo-sung, Lee Hung-in, Son Ye-jin, David McInnis
South Korea, Drama, 2004, Cert 12, 117mins
A Moment to Remember

The year is 1375 and China is in constant turmoil. Koryo, one of Korea’s ancient kingdoms sends delegates to the new Chinese dynasty in power, Ming. The delegation is accused of spying and sent into exile. The group’s sense of duty and patriotism soon disappear while wandering across the desert hoping of returning to their beloved families. The chain of command breaks down as the soldiers and diplomats bond together.

Along the way they meet Han refugees who become a surrogate family that they look to protect with their lives. Will they ever reach their homes?

Dir: Kim Sung-su
Cast: Jung Woo-sung, Ahn Sung-ki
South Korea, Period Drama, 2001, 158mins
The Warrior
Cold Eyes
Based upon the 2007 Hong Kong thriller Eye In The Sky, Cold Eyes features female police officer Ha Yoon-ju who has an uncanny memory and set of observation skills. Thanks to her talents she is accepted into the elite Special Crime Unit who specialise in the surveillance of high profile criminals. Tough veteran, Hwang Sang-jun, is enlisted to mentor Yoon-ju who is known for his recklessness but legendary animal-like senses and intuition. Though the pair’s hot tempers lead them to butting heads, they soon form a strong bond while tracking down their newest and biggest target. James is the cold-hearted and cruel leader of an armed criminal organisation who uses his unmatched intelligence to evade all of the Unit’s tactics. Even with all of their technology and special skills are Yoon-ju and Sang-jun up to the challenge of bringing this criminal mastermind to justice?

Though the project had its detractors from the onset the film quickly fulfilled all the filmmakers wildest dreams, drawing over five million viewers in less than thirty days. The film did not only see success at the box office but toured some of the world’s biggest film festivals and won lead actress Han Hyo-joo the Best Actress award at the 34rd Blue Dragon Film Awards.

The Killer Behind, The Old Man
Screening with Cold Eyes is the actor’s latest short film, The Killer Behind The Old Man. An incredibly meticulous hitman is contracted to kill an elderly man but while watching his target he begins to reconsider his actions. Commissioned by the Hong Kong Film Festival and compiled in the omnibus film Three Charmed Lives, Jung Woo-sung’s contribution has been described as the most stylish and compelling.

Dr: Jung Woo-sung
Cast: Choi Jin-ho, Woo Sang-jeon, You In-young
South Korea, Drama, 2013, Cert TBC, 28mins
A Girl At My Door

Young-nam is one of Korea’s top police graduates who quickly climb the ranks of Seoul’s police department. Her career takes a turn for the worst when she is sighted for misconduct and transferred to a sleepy seaside village. Trying to acclimatise to her new surroundings Young-nam spies a shy and sullen looking girl, Dohee. There is something not quite right with Dohee as Young-nam sees she is an easy target for bullies, preferring to spend all her time by herself roaming the dark alleys of the village. One day Young-nam witnesses Dohee being abused by her grandfather and stepfather. Not being able to turn a blind eye, Young-nam takes the girl into her custody, letting Dohee live with her. Having never had someone to stand up for her before Dohee quickly bonds with Young-nam. But things take a surprising turn after the truth about Young-nam’s transfer comes to light.

A Girl At My Door features fantastic performances from some of Korea’s best actresses with Bae Doona (Cloud Atlas, As One, The Host) and the young but extremely talented Kim Sae Ron (Barbie, Man From Nowhere). Both actresses play damaged females who find solace in each other’s company regardless of the age gap. The film was nominated for three separate awards at the last Cannes Film Festival including the Queen Palm, the Golden Camera and the Un Certain Regard Award. This is an impressive feat for anyone but this is especially impressive being the director, July Jung’s debut feature film and certainly a must see at the London Korean Film Festival.
Hwayi is a boy who lives on small farm in a small village. From the outside Hwayi might seem like every other teenager but he is not. Unlike most families, Hwayi has been raised by five fathers who are each infamous criminals. There is the cold-hearted leader: Suk-tae, the stuttering Ki-tae, the thinker Jin-sun, the action man Dong-beom and the firearms expert Beom-soo. Each bring their own specialties to the table and Hwayi is taught all of these. One day the group accepts a contract to kill a man named Lim and his wife. The group of assassins feel as if something is not right about this assignment but Suk-tae is adamant to fulfil the contract and to bring Hwayi on the mission. Nervous Hwayi enters the victims’ house and is forced to kill his target, but he discovers a revelation that will change everything forever.

“He who fights with monsters might take care lest he thereby becomes a monster. And if you gaze for long into an abyss, the abyss gazes also into you.”

These words from Friedrich Nietzsche could not be more fitting for the story of Hwayi. This action and emotionally packed film sees the long awaited return of filmmaker Jang Joon-hwan. The director debuted with the cult and critically loved film Save the Green Planet in 2003 yet disappeared, but thankfully this darkly imaginative filmmaker has returned with another off-kilter, unusual and stirring action film.

Dir: Jang Joon-hwan
Cast: Kim Yun-seok, Yeo Jin-goo, Cho Jin-woong, Park Hyun-sung, Kim Sung-kyun, Park Hae-joon
South Korea, Action/Drama, 2013, Cert 18, 126mins

Poetry
시
SAT 8 NOV 5PM ODEON WEST END
TUE 18 NOV 7.45PM HEBDEN BRIDGE PICTURE HOUSE

Mija lives along the Han River with her grandson in a small suburban city. She is a dandy old lady who likes to dress up in fashionable clothes, but has an unpredictable, inquisitive mind. One day Mija enrols in a poetry class and is challenged to write a poem for the first time. Believing that there is nothing in her life to inspire her wish to write poems, Mija then embarks on a quest for poetic inspiration. Mija becomes an observer of the everyday, the beauty in the things that everyone takes for granted. With this, Mija has a newfound excitement over discovering sights and experiences that she had escaped from. Mija has to confront the idea that perhaps life is not as beautiful as she had thought.

Filmmaker Lee Changdong has written and directed a slew of award winning films including Green Fish, Oasis, Secret Sunshine and Peppermint Candy. A number of these films have focused on the incredible performances of its female leads with Moon So-ri and Jeon Do-yeon winning accolades around the world. Poetry is no different with a subtle yet stirring performance from actress Yun Junghee as the aspiring poet battling against a stark reality.

Dir: Lee Changdong
Cast: Yun Junghee, Lee Da-wit, Kim Hee-ra, An Nae-sang
South Korea, Drama, 2010, Cert 15, 139mins

OFFICIAL SELECTION
FANTASIA INT. FILM FESTIVAL
BEST SCREENPLAY
CANNES INT. FILM FESTIVAL
BEST ACTRESS: YUN JUNGHEE
LA FILM CRITICS ASSOCIATION

UK PREMIERE
Foreword by Nam Dong-chul
Programmer, Busan International Film Festival

About Busan International Film Festival
After its introduction in 1996, the Busan International Film Festival (BIFF) has rapidly grown to represent all of Asia. A non-competing film festival showing on average 350 films each year, BIFF is celebrating its 19th anniversary in 2014. There are sections which are open for competition however, including the New Currents Award for the Newcomer amongst the Asian directors and the Vision Award for individual Korean cinema.

You will be able to witness last year’s Busan International Film Festival in a nutshell with these five films.

Translation by Sophia Dasol Choi

A King of Jokgu

A King of Jokgu is a story of the two people who choose to take the road against worldly prejudice and stereotyping. “I’m scared that I will lose the courage. There are so many things I have to fight against, but I do it because I am a young man. I do not give up even in front of them,” says Woo Moon-gi. The cold-heartedness of how one treats their family or society. “I’m scared that I will lose the courage. There are so many things I have to fight against, but I do it because I am a young man. I do not give up even in front of them”, says Woo Moon-gi.

Nam Dong-chul

The Dinner

The Dinner is a story of the two people who live in a family consisting of elderly parents who are reluctant to ask their children for money, an oldest son who works hard to keep the family from failing apart, their daughter, who is a divorced single-mother trying to raise her son on her own, and the youngest son who makes a living as a chauffeur. Each member has their own cross to bear and they choose to live on, but when the oldest son is made redundant and the youngest son has an accident, the misfortunes become unbearable for them. This is the third feature film by Kim Dong-yun.

A King of Jokgu

A King of Jokgu is a film directed by Lee Yong-seung, with a flourishing array of awards matching that of Han Gong-ju, namely the KNN Award from the Busan International Film Festival and the FIPRESCI Award. 10 Minutes at the Busan International Film Festival. Asian New Talent Award from the Shanghai International Film Festival. The Grand Prize at the New Talents Competition at the Tokyo Film Festival. This film shows a young man entering into the working world as an intern for the first time. The movie portrays his experiences in a way that can be related to many young people and the experiences they would have had. This is an outstanding achievement accomplished by the film Han Gong-ju.

Han Gong-ju

The Dinner is a film directed by Nam Dong-chul. The film portrays the story of a family consisting of elderly parents who are reluctant to ask their children for money, an oldest son who works hard to keep the family from failing apart, their daughter, who is a divorced single-mother trying to raise her son on her own, and the youngest son who makes a living as a chauffeur. Each member has their own cross to bear and they choose to live on, but when the oldest son is made redundant and the youngest son has an accident, the misfortunes become unbearable for them. This is the third feature film by Kim Dong-yun.

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Nam Dong-chul
Han Gong-ju

SAT 8 NOV 4PM ODEON COVENT GARDEN
MON 17 NOV 8.30PM NORWICH CINEMA CITY

High School girl, Han Gong-ju, is your regular all-Korean teen who finds herself involved in an incident. Uncared for by her parents, Han Gong-ju’s teachers arrange for another school to take her in an as a safe haven. At her new school Han Gong-ju keeps her head down and makes little attempt to make friends but as much as she can help it, she does make a new friend who learns Han Gong-ju has an incredible voice. To boost her friend’s confidence the build a fansite to showcase Han Gong-ju’s talents but as a secret of why she has been moved to this school is discovered putting her at risk.

Han Gong-ju is the promising debut feature from director Lee Su-jin. The director’s previous work such as Papa and Enemy’s Apple have all been invited to major film festivals with Han Gong-ju being no different. This feature has already won a number of awards including the Citizen Reviewers’ Award and CEO Movie College Award at the 18th Busan Film Festival. The inspiration behind the film is the director’s wish to portray a girl who is in exile. Lee Su-jin wants to support people who find themselves in these positions, by highlighting their plight on the silver screen.

Dir: Lee Sujin
Cast: Chun Woo-hee, Jung In-sun, Kim So-young, Lee Young-lan
South Korea, 2014, Drama, Cert 18, 112mins

Pascha

SAT 9 NOV 7PM ODEON COVENT GARDEN

Is it acceptable for a Forty-something woman to be in a relationship with a 17 year old boy? The idea of love between two people with such an age gap and the social exclusion that it can bring is the subject of Pascha.

Gaeul is a 40 year old screenwriter who lives with 17-year old Joseph and their cats. The families of the two lovers cannot comprehend the relationship. Gaeul’s family are especially baffled by every aspect of her life, raising a cat and living off of vegetables, let alone having a 17-year old lover. More and more obstacles from society are placed between the lovers as they strive for a happy ever after.

Pascha asks many questions of not just Korean society, but society in general and will have you second guessing many of your assumptions.

Dir: Ahn Sun-kyoung
Cast: Kim So-hee, Sung Ho-jun, Shin Yeon-sook, Lim Hyung-tae, Gong Jae-min
South Korea, Drama, 2013, Cert 15, 97mins
Kang Ho-chan has big dreams of becoming a TV station producer but his family are barely getting by since his father’s retirement. As the sole breadwinner for the family his father has high hopes for his son’s career. However, Kang repeatedly fails to obtain a job at the local station no matter how hard he studies. Tired of dodging debt collectors and owing money he just needs on his family’s table he takes a part time job in the media department of a government office. Though he isn’t too bad Ho-chan still wishes to get his dream job. One day he is offered the opportunity by his boss to take a full time position. Should Kang forget his dream about becoming a TV producer and take the safe option of a stable job?

10 Minutes is another film screening at this year’s London Korean Film Festival which makes a point to portray the hard life of South Korea’s corporate world. Korea is well known for its long working hours and heavy workloads, the prospect of giving up on one’s dreams in order to pick up a steady pay packet thanks to student loans is not uncommon.

The film has won the KNN Audience Movie Award in the New Currents section of the 18th Busan Film Festival as well as a number of other awards from various high profile film festivals.

Meet your everyday family: an ailing divorced single mom, the youngest son a chauffeur, the eldest son who tries to keep the family together and their impoverished older parents who are always reluctant to ask them for money. The oldest son, In-cheol worries about his livelihood after early retirement having seen what has become of his parents. In-cheol’s wife, Hye-jeong experiences her own problems due to infertility. The youngest son, In-ho struggles with money problems as he tries to save money by doing part-time jobs. The only daughter, Gyeong-jin is a single working mother who is always busy raising her own son whilst battling her ex-husband over custody. Each family member have their own burdens to bear but when more misfortune befalls them, will the family be able to survive?

The Dinner has been heralded for its unashamedly realistic depiction of life. Through one family, director Kim Dong-hyun (A Shark, Hello Stranger) creates a truthful representation of Korean society. Not unlike the British filmmaker, Mike Leigh with Another Year or Life is Sweet this kitchen sink drama is both touching and revealing about contemporary life and its problems.

Dir: Jeong Ui-jun, Park Se-jin
South Korea, Drama, 2014, Cert 15, 125mins

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Dir: Jeong Ui-jun, Park Se-jin
South Korea, Drama, 2014, Cert 15, 125mins
Jung-chul lives hand to mouth, always looking to make a quick bit of cash to rebuild his house after a flood destroyed it. After not being paid on a construction job, Jung-chul looks to confront his boss at his house but finds the man gone, leaving behind his son. Dismayed and desperate to make it through the harsh winter, Jung-chul looks for work at a soybean paste factory where his sister, Soo-yun, works. Soo-yun used to be a dreamer who mourns her childhood fantasy of becoming an actress with this being a great source of friction between her and Jung-chul believing this to be a selfish idea. The factories owner is pleased with Jung-chul’s work and listens to his advice when Jung-chul suggests that they could increase production. But Jung-chul becomes careless putting his own survival into question. If he can just get through this winter then maybe he will be alright.

Alive directed by and starring Park Jung-bum sees the filmmaker returns since the 2010 award winning The Journals of Musan. The director confronts the idea of what it means to stay alive and how that relates to the lower classes in Korean society. How the struggle to stay alive can consume one’s life.

Dir: Park Jung-bum
Cast: Park Jung-bum, Lee Seung-yeon, Park Myung-hun
South Korea, Drama, 2014, Cert TBC, 150mins

The King of Jokgu

Man-seob used to be The King of Jokgu, a fusion of football and volleyball. He was famous for his unstoppable foot spike while serving in the army. He returns to school after completing his military service only to find the Jokgu court has been removed. He inquires to anybody that will listen as to why the court has been removed but discovers that no one cares. Everyone is too preoccupied with finding a job and their careers, all senses of romantic or fun notions have vanished. Man-seob meets Anna, the school queen, whom he falls in love with at first sight. To win her heart he relies on what he does best and looks to organise a Jokgu championship.

Filmmaker Woo Moon-gi whose short films include The Boy Physics and Lost in Transportation, has shown a unique talent, with an ‘exquisite combination of sensitive character comedy and sharp satirical drama’ that have competed well at numerous film festivals. Not only a talented director, Woo Moon-gi has turned his hand to a number of other areas in filmmaking including contributing as an art director of Sunshine Boys, a director of a music video for musician ‘Peppertones’, and an actor in short and feature films such as The Legacy.

If you are interested in an earnest, coming of age comedy with a little bit of sport thrown in then The King of Jokgu is the film for you.

Dir: Woo Moon-gi
Cast: Ahn Jae-hong, Hwang Seung-jeon, Jung Woo-sik
South Korea, Comedy, 2014, Cert 15, 104mins
2014 has been another banner year for Korean cinema, with many films having been invited to and competing at some of the world’s top film festivals. Our K-Spotlight section looks to bring some of these award-winning films to the UK screens with a wide array of strange, thrilling and poetic stories.

Included in our spotlight is the experimentally told Manshin: Ten Thousand Spirits from director Park Chan-kyong. The part documentary, part narrative film uses a mixture of interviews, archive footage and re-enactments with Korea’s top female actresses to tell the story of not just one of Korea’s national treasures, Shaman Kim Keum-hwa but also the transformation the country has experienced from the thirties to today.

We also welcome back a festival regular, Hong Sang-soo with his latest film, Hill of Freedom. Fresh from competing at the Venice International Film Festival and screenings in New York, Abu Dhabi, Toronto, Berlin and Vancouver, the film sees the director reunite with Moon So-ri, Kim Sae-ron and Seo Young-hwa as well as Hong Sang-soo’ newcomer, Kase Ryo.

Another low key but moving film screening is that of Gyeongju which sees Park Hae-il travelling to the historic Korean city of the same name and becoming involved in an unlikely relationship. From director Zhang Lu, the film is a love letter to this hauntingly beautiful city with great onscreen chemistry between Park Hae-il and Shim Min-a.

The documentaries and melodramas are not the only films that can be found in our Spotlight as we will also be screening some of Korea’s best thrillers of the year with The Target and A Hard Day. There is definitely something for everyone.

K-Spotlight

Manshin

만신

Q&A with director Park Chan-kyong

MON 10 NOV 8.30PM ODEON COVENT GARDEN
THUR 20 NOV 5.30PM ABERYSTWYTH ARTS CENTRE

A documentary spanning a lifetime, Manshin centres on a woman who has been shunned for being possessed by a spirit as a girl, oppressed as an adult for her superstitions, we see how she has grown into a great shaman that has been honoured as a National Treasure of Korea. Kim Keum-hwa is one of Korea’s greatest shamans who was actually born in Hwanghae Province, North Korea before the Korean War. Her experiences, travels and work took her to where she was seventeen and became possessed by spirits during an initiation rite called Naerim-gut. Through this film documents the life and times of Kim Keum-hwa it also gives a history of the oppression of people who believed in shamanism throughout the 20th century, through the Japanese colonial period, Korean War and 1970’s New Community Movement. This film is told through a mixture of new archive footage, music performances, provoking mythical fantasy scenes and re-enactments with actors including Moon So-ri, Kim Sae-ron and Ryu Hyun-kyung. This magical and eye opening story is imaginatively brought to life through the eyes of director Park Chan-kyong. Manshin’s themes include shamanistic teachings such as the short film Right Hand. Filmed together with his brother, Park Chan-wook. As with past work Park Hyun-kyung seeks to mainstream Korea’s near lost spiritual identity and religion. Whether you believe in the shamanic teachings or not, Manshin, Ten Thousand Spirits is a fascinating and visually compelling film.
A once skilled mercenary, Yeo-hoon, played by Ryu Seung-ryong, now leads an everyday life. One day he goes out to run an errand only to discover a man being murdered. The killers see that Yeo-hoon could be a witness and shoot him. With a little luck and a little skill he is not fatally wounded and manages to make it to a hospital. The murder victim is identified as a well-known industrialist, and Yeo-hoon is named as the prime suspect.

Part of the official selection in this year’s Cannes Film Festival, The Target is a thrilling, action packed film on par with previous London Korean Film Festival selection The Man From Nowhere. Ryu Seung-ryong, one of Korea’s most popular actors teams up with Death Bell director, Chang for this intense cat and mouse game.

Dir: Chang
Cast: Ryu Seung-ryong, Yu Jun-sang, Lee Jin-wook
South Korea, Action, 2014, Cert 15, 98mins

On a whim Choi decides to return to Gyeongju and find the painting. He finds the cafe but not the painting, instead the establishment is run by an attractive lady named Yun-hui.

In the vein of films such as Midnight in Paris and Richard Linklater’s Before trilogy, Gyeongju centres on a romantic journey in a hauntingly beautiful location. The city finds itself being just as important as the two talented leads in Park Hae-il (The Host) and Shin Min-a (A Bittersweet Life). Gyeongju, an eastern city of South Korea, is known for its hundreds of burial mounds, and historical monuments making the town with one foot in the past a fitting backdrop for director Zhang Lu’s elegantly observed quiet drama. The film, realized by director Zhang Lu, whose previous works include Dooman River, was completely inspired by the city which the director visited in the nineties. There he visited the cafe featured in the film and saw the same lewd drawing which captivated Park Hae-il’s character. Thankful art has imitated life to create this beautiful love story.

Dir: Zhang Lu
Cast: Park Hae-il, Shin Min-ah
South Korea/China, Drama, 2014, Cert 15, 149mins
Driving home after his mother’s funeral, special crimes detective, Gun-su, is startled when someone jumps out in front of him onto the road. With no time to avoid the person Gun-su runs them down. A cop causing a person’s death, even accidentally, is not going to end well for anyone so in a panic Gun-su comes up with a plan to hide the body in his mother’s coffin. A few days pass and it looks as if he has gotten off scot-free until he receives an anonymous call from someone who witnessed everything. However this witness/wannabe blackmailer does not want money but wants to know the location of the body. Gun-su problems escalate when the hit and run pops up on the police database with his partner being assigned to the case. Gun-su has to juggle the blackmailer’s demands, stopping his partner from solving the case and staying alive all while attempting to cover up his crime, becomes more and more dangerous.

A Hard Day is Korea’s most successful thriller of the year drawing huge crowds in its native Korea and praise in the Director’s Fortnight at the Cannes Film Festival this year. The film is the director’s second film after debutting in 2006 with How the Lack of Love Affects Two Men a thoroughly different type of film but holds the running theme of blackmail. Taking the lead is actor Lee Sung-kyun who first made a name for himself as the star of the Rocky Horror Picture Show musical before wowing audiences in a number of successful comedies and Hong Sang-soo films.

Dir: Kim Seong-hun
Cast: Lee Sun-kyun, Cho Jin-woong, Lee Young-soo
South Korea, Thriller, 2013, Cert 15, 111mins

Kwon works as a language tutor at a school, she stops by her old workplace and picks up a thick envelope containing a number of undelivered letters, each addressed to her. Two years previous Kwon was involved with a Japanese instructor whom she worked with named Mori, who declared his love for her and proposed. Undecided about how she felt Kwon turned him down. Defeated Mori immediately returned to Japan and at some point he returned to Korea looking to win Kwon’s heart. The letters enclosed in the envelope are from Mori while he was searching for his love. Kwon reads the first letter in the lobby but she grows faint walking down the stairs and accidentally scatters the letters. Collecting them she discovers that none of the letters are dated so cannot place them in the correct order. Will not knowing when each of the letters was written change the significance of what they say?

Hong Sang-soo, the master of subtlety and the everyday, returns with this sweet, sentimental story of the remembrance of a past relationships. Told through a narrative that weaves in and out of the past and present the director re-joins with actress Moon So-ri (Hahaha) and Seo Young-hwa (Oki’s Movie) and Kase Ryo (Letters From Iwo Jima).

Dir: Hong Sangsoo
Cast: Ryo Kase, Moon So-ri, Seo Young-hwa
South Korea, Drama, 2014, Cert 18, 67mins

Room works as a language tutor at a school, he meets a new student and picks up a thick envelope containing a number of undelivered letters, each addressed to her. Two years previous Room was involved with a Japanese instructor whom she worked with named Mori, who declared his love for her and proposed. Undecided about how he felt Room turned him down. Defeated Mori immediately returned to Japan and at some point he returned to Korea looking to win Room’s heart. The letters enclosed in the envelope are from Mori while he was searching for his love. Room reads the first letter in the lobby but he grows faint walking down the stairs and accidentally scatters the letters. Collecting them he discovers that none of the letters are dated and cannot place them in the correct order. Will not knowing when each of the letters was written change the significance of what they say?

Hong Sang-soo, the master of subtlety and the everyday, returns with this sweet, sentimental story of the remembrance of a past relationships. Told through a narrative that weaves in and out of the past and present the director re-joins with actress Moon So-ri (Hahaha) and Seo Young-hwa (Oki’s Movie) and Kase Ryo (Letters From Iwo Jima).

Dir: Hong Sangsoo
Cast: Ryo Kase, Moon So-ri, Seo Young-hwa
South Korea, Drama, 2014, Cert 18, 67mins

Hill of Freedom
자유의 언덕

SAT 8 NOV 2PM ODEON COVENT GARDEN
SUN 16 NOV 5.30PM NORWICH CINEMA CITY
Long before films such as V/H/S became popular in the west, Korea had regularly been producing the omnibus film. Yet unlike the US, Korean films do not just confine these types of films to the horror genre. The Youth tackles exactly what it says, the youth generation and there is nothing more that represents youth in contemporary Korean society than its K-Pop stars.

The Rumor directed by Kim Jin-moo (Apostle) looks to criticise the idea of worship in teen school and group dynamics with Super Junior’s Lee Dong-hae. Wonderwall by Park Ga-hee sees a teen who tries to join the military after keying the car of a local gangster but shows the idea of how Korea’s military service is sometimes considered a prison sentence for the country’s youth, it stars Nam Ji-heong (4Minute). Enemies All Around is the story about three young men who meet online and decide to rob a bank. They succeed in their plot but find out that the news reports a different sum of money being stolen to what they actually stole. The true distrust natures reveal in the ending with violence, starring Song Seung-hyun (FT Island). Finally Play Girl sees a group of delinquent teenage girls on a school trip playing a bullying game with tragic consequences.

The festival’s screening of The Youth features many K-Pop faces turning to the silver screen. Tackling the problems of today’s teen population. With band members of groups Super Junior, 4Minute and FT Island, The Youth is a must see for all Korean music fans.

Newcomers are not the only ones to be given a spotlight in this section as we also have films starring much loved actors including: Haung Jung-min (Man in Love), Kim Yun-seok (Haemoo) and Cha Seung-won (Man On High Heels).

K-ACTORS

One of the Korean film industry’s strongest and most popular elements is its incredibly versatile acting talent. This section will look to spotlight some of the country’s veteran and up and coming actors.

The idea of pop stars migrating to the world of film is not a new one, but few find success. For every Will Smith there is a Britney Spears however in Korea the K-Pop generation has transferred with far greater results, for example with singers turned actors such as Rain and Choi Seung-hyun (aka T.O.P).
In 1969, at the end of the Vietnam War, a war hero, Colonel Kim Jin-pyong, returns home with the prospect of being promoted to General. With a beautiful wife, a promising career and distinguished war record, Jin-pyong should be revered, but only finds himself surrounded by petty jealousy and envy.

After returning, the Colonel begins to feel the effects of post-traumatic stress, something his wife dismisses. One day, Captain Kyung Woo-jin is transferred into Jin-pyong's army and moves next door with his wife Ga-heun. Jin-pyong sees that Ga-heun is different from all the other officer's wives and instantly falls in love with her. He learns that Ga-heun's marriage is more or less a sham as the couple see themselves more as a brother and sister. Jin-pyong manages to woo Ga-heun, but how long can the two keep their affair a secret?

Director and screenwriter Kim Dae-woo has produced a number of successful lust filled movies with Untold Scandal, Forbidden Quest and The Servant and his latest feature, Obsessed, being no different. The films stay in the tradition of director Dae-woo's past work by unveiling a rarely explored period of Korean history, namely the late Sixties. This was a defining age for South Korea as the country experienced a flood of new fashion, culture, art and music, all beautifully realised in Obsessed by art director Kim Ji-su (A Werewolf Boy).

**Obsessed**

**UK PREMIERE**

**THUR 13 NOV 7PM ODEON WEST END**
**SAT 15 NOV 1PM ODEON WEST END**

Screenwriter Shim Sung-jo (Memories of Murder) directs his first feature film based on the true story of a group of fishermen who faced tragic consequences while smuggling illegal immigrants.

Captaining the 69 ton fishing vessel, the Junjin, is Kang, a weathered seaman who decides after years of declining fishing hauls that he needs to take drastic action to make ends meet and keep his crew members in work. He decides to risk a deal with a human trafficking broker to smuggle people into Korea. The ship leaves port with the crew believing they are heading out to catch their biggest haul in years, unaware that they are actually going to pick up Korean-Chinese immigrants. In the open sea, Kang rendezvous with a Chinese vessel who unloads its cargo, people, onto the Junjin. Confused at what is happening, the crew members slowly realise what Kang is confidently telling them: they are actually part of a human trafficking operation to smuggle people into Korea. The ship leaves port with the crew believing they are heading out to catch their biggest haul in years, unaware that they are actually going to pick up Korean-Chinese immigrants. In the open sea, Kang rendezvous with a Chinese vessel who unloads its cargo, people, onto the Junjin. Confused at what is happening, the crew members slowly realise what Kang is confidently telling them: they are actually part of a human trafficking operation.

Produced by Bong Joon-ho (The Host, Snowpiercer), Haemoo hosts an all-star cast in this tension filled drama, including: Kim Yoon-seok (The Chaser), Han Ye-ri (Kundo: The Age of the Rampant), Moon Sung-keun (In Another Country), You Seung-mok (Han Gong-ju) and Lee Hee-jun (The Unjust).

**Dir:** Shim Sung-jo  
**Cast:** Kim Yun-seok, Park Yoo-chun, Han Ye-ri, Lee Hui-joon, Moon Sung-keun, Kim Sang-ho, Yoo Seung-mok, Lee Hee-jun  
**South Korea, Drama, 2014, Cert 18, 111mins**  

**OFFICIAL SELECTION**  
**TORONTO INT. FILM FESTIVAL**  
**OFFICIAL SELECTION**  
**VANCOUVER INT. FILM FESTIVAL**  
**OFFICIAL SELECTION**  
**HAWAII FILM FESTIVAL**  
**OFFICIAL SELECTION**  
**STOCKHOLM INT. FILM FESTIVAL**  
**UK PREMIERE**

In 1969, at the end of the Vietnam War, a war hero, Colonel Kim Jin-pyong, returns home with the prospect of being promoted to General. With a beautiful wife, a promising career and distinguished war record, Jin-pyong should be revered but only finds himself surrounded by petty jealousy and envy. After returning, the Colonel begins to feel the effects of post-traumatic stress, something his wife dismisses. One day, Captain Kyung Woo-jin is transferred into Jin-pyong's army and moves next door with his wife Ga-heun. Jin-pyong sees that Ga-heun is different from all the other officer's wives and instantly falls in love with her. After returning, the Colonel begins to feel the effects of post-traumatic stress, something his wife dismisses.
Jang Jin is possibly one of Korea’s best directors yet bizarrely one of the country’s most overlooked filmmakers internationally. With a string of critical and commercial successes, not just films but also theatre and TV, over the last two decades, director Jin has returned to the big screen with an incredibly subversive film. Holding all the trademark elements of classic Jin films as well as Korean crime thrillers, the film sets itself about by adding a very unusual twist.

Detective Yoon is the typical John McClane hard man, unflinching in the eye of the most evil individuals. However underneath his tough guy exterior lies a secret desire, officer Yoon is a woman trapped in a man’s body. Agonising over the decision to have a sex change operation, Yoon becomes embroiled in a case to bring down a high ranking gangster in Boss Huh and help fellow police officer Jae-mo who has developed feelings for her. Can his transgender cop have it all and come out unscathed in the process?

Visually stunning and a departure from director Jang Jin’s normal style, Man On High Heels could easily become a trashy and cliché affair but Jang Jin executes this provocative and enjoyable picture. Taking a risk with Jin in his bold story is actor Cha Seung-won (Blades of Blood), who typically plays the part of romcom pinups, and delivers a career high he will find hard to top.

Dir: Jang Jin
Cast: Cha Seung-won, Oh Jeong-se, E Som, Go Kyoung-pyo, Park Sung-woong
South Korea, Thriller, 2014, Cert 18, 125mins

Paroee Han.Tae-I has been in and out of trouble all his life and is currently operating as the right hand man of a loan shark. One day he is sent to make a collection but finds his customer in hospital in a coma. At the man’s side is his daughter, bank employee, Ju Ho-jeong who he forces to take over her father’s contract. Though she is now a customer of his, Tae-I develops an interest in her and finds out that she is suffering from money issues even though he insists that she will repay the debt. Tae-I manages to convince his employer to void her interest payments. Ho-jeong is grateful but begins to regret the apparent show of kindness when Tae-I looks for repayment by forcing her to spend time with him. He finally wins her heart when Ho-jeong’s father dies and Tae-I arranges the funeral. Sadly he is found to be breaking his conditions of parole and sent back to prison. Can a relationship survive after two years in jail?

The debut from director Hang Dong-wook could have easily been a very generic movie but thanks to some excellent casting the director has made something special. The film stars favourites: Hwang Jung-min (The Unjust) and Han Hye-jin (No Mercy) who have vibrant on-screen chemistry. A weepy but enjoyment melodrama.

Dir: Han Dong-wook
Cast: Hwang Jung-min, Han Hye-jin, Kwak Do-won, Jung Man-shik
South Korea, Drama, 2014, Cert 15, 120mins

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South Korea, Drama, 2014, Cert 15, 120mins

UK PREMIERE
EUROPEAN PREMIERE

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Dir: Han Dong-wook
Cast: Hwang Jung-min, Han Hye-jin, Kwak Do-won, Jung Man-shik
South Korea, Drama, 2014, Cert 15, 120mins

UK PREMIERE
EUROPEAN PREMIERE
Twenty years ago, South Korea became the most cinéphile nation on earth. Movies were all of a sudden at the forefront of social and cultural change. The old, state-regulated film industry died, and a new one made of independent filmmakers popped up like mushrooms. Brenished by the death of the old system, the million Koreans flocked to see movies, both Korean and foreign. As a result of that surge of enthusiasm, film festivals and film schools were very quickly established all over the country. The old film industry had gone, a new one was being born, and there were unprecedented opportunities for young people to learn the craft and art of making films.

Of course, that initial euphoria about cinema as a medium has cooled down in the last twenty years, but South Korea still has an enormous number of people making films, both inside and outside the industry. That's what lies behind the fact that Korea currently boasts more indie features and shorts each year than any other country, including the US. I spent a week in Busan in July, watching dozens and dozens of indie films, and came away both exhausted and exhilarated by the range of work I saw. A strong sampling of the year's best indie films is in the LKFF this year.

The selection features both well-established names and newcomers. The one thing these indie films have in common is that none of them was ever likely to find commercial backing in the film industry: either they tackle themes that the industry considers “uncommercial” or they venture into areas of storytelling, style or formal experiment where the industry fears to tread. Leesong Heeil's Night Flight, for example, tackles the difficult issue of teenage sexual identity with a candour and daring that mainstream movie is ever likely to match. And the three-part Neighbours, made by three new directors, uses the framework of an essay-writing competition to look at “ordinary” and not so ordinary lives. Both these features explore areas of everyday life beyond the reach of Korea's current mainstream movies.

This year's indie shorts are more diverse, ranging from Kim Na-kyung's martial arts mystery There is No Forest to Lee Hyung-soo's satirical anecdote I'm Not a Hairdresser. There are also an outstanding example of animation in Hong Yi's I'm Dead and Blind, a magical film that was shot and off in six years in production. Some shorts are made as “calling-cards” by film-makers looking for bigger opportunities in the film industry, but these films strike me as works with no ulterior motive. They were made as short films because they didn't call for longer running times.

As everyone knows, indie films of all lengths have a hard time finding proper distribution. There are very few cinemas in Korea willing and able to screen independent films. This throws a great weight onto film festivals to provide a kind of alternative home for indie production, and it's notable that several festivals devoted to independent film-making have sprung up in Korea, the bigger festivals in Busan, Jeonju and Bucheon also offer a lot of space to the indies. I'm glad that the LKFF is also doing its bit to help, and warmly recommend you to wander off your beaten path to explore these new pastures.

Foreword by Tony Rayns
London Korean Film Festival Programme Advisor
Bitter, Sweet, Seoul

A crowd sourced film is a strange yet wonderful documentary sponsored by the Seoul Metropolitan Government and helmed by brothers Park Chan-wook and Park Chan-kyong. Throughout the Seoul, Our Movie campaign over 11,000 submissions from around the world were entered with the Park Brothers short listing and editing only 141 clips. Together these helped to make a document which shows Korea's capital, warts and all. The footage is as varied and dynamic as the city with some clips shot to professional standards to others captured through phones and other devices.

Though a daunting task to begin with Park Chan-kyong describes the work as “worth it, particularly when we found a video that had an image we had been looking for. And all of a sudden we had discovered a jewel.” Set to the music of both traditional Korean music and contemporary pop, Bitter, Sweet, Seoul highlights the everyman that inhabit the city, be it the Halloween mask seller in Itaewon to a woman opening a cafe to an old woman who collects recyclables off of the street, everyone is represented. Realism is what the filmmakers and campaign set out to capture as the Seoul Mayor, Park Won-soon mentioned during the films premiere: “Seoul has a sad history. If we try to project only the good side, it’s not the real thing. Seoul is not a place in monotone; It has so many different colours.” If you would like to find out what the real Seoul is all about then this is the film for you.

There’s no forest

A fatherless boy sought revenge against his nemesis and finally, with the villain in his site, the long journey can end. But a woman appears and stands in the man’s way. Can violence ever bring peace?

Programmed by Tony Rayns
Dr. Akina Kato
Cinematheque
South Korea, Short Drama, 2013, Cert 16, 18mins

Deaf and Wind

A lonely boy and his dog, Dawn, live together somewhere high enough to merge the different winds. The lonely boy visits his father at home, missing his mother even more. The boy eventually goes down chasing after the model airplane that his father made for him. When he arrives, he finds the wreck of his father’s plane. By the time he comes back, he is no longer a boy.

Programmed by Tony Rayns
Dr. Akina Kato
South Korea, Short Drama, 2014, Cert 16, 18mins

Faces

Filmy is a photographer who believes that every facial expression and wrinkle on a person’s face can tell a story. He is constantly on the lookout for one face, one decisive moment that will make his career overnight and a help create a long sought-after exhibition.

Programmed by Tony Rayns
Dr. Akina Kato
Cinematheque
South Korea, Short Drama, 2013, Cert 16, 16mins

I’m Not a Hairdresser

There’s no forest

A man offers an unusual service to all those who seek it, he offers the death experience. One day an old woman and her grandson illicit the Man’s service which sends them on a very unusual experience. Directed by Lee Hyung-suk, a multi award short filmmaker of Two Boys and a Sheep, Western Movie and Under Construction returns with a strange story that only this filmmaker could tell.

Programmed by Tony Rayns
Dr. Akina Kato
South Korea, Animation, 2014, Cert TBC, 14mins
Winning at a huge list of film festivals including Cannes, Busan, Seoul GLBT and Asiana International Short Film Festival, Neighbours features Park Hee-von starring as Su-yeon, a lowly community officer. Her office has created a creative writing contest called the “Neighbours’ Story” and with so many entries, the job of reading through all submissions and choosing a winner has fallen to Su-yeon. She has one night to get through all the entries. The office is a total public servant, and needs to keep things behind and help. Thanks to an energy conservation campaign, the two have to read the stories under lantern light and they discover all the stories about the neglected neighbours they had no idea existed.

Neighbours is directed by three separate filmmakers in collaboration, all award winning short filmmakers. Kim Hee-jin whose admirers include Gyeongju (see p39) director Zhang Lu has previously directed the short film A Brand New Journey which won top prizes at the Asian Awards and Jeonju Short Festival and is currently screenwriting for director Charn Young (Stumpy). Son Tae-gyum is famous for his series of short films based on a bestselling comic called Incomplete Life while Shin So-jeong, the youngest of the three, has won awards for best director and best actress at the Sapporo International Short Film Festival.

Dir: Son Tae-gyum, Shin So-jeong, Kim Hee-jin
Cast: Park Hee-von, Yoon Jin-uk
South Korea, Drama, 2014, Cert TBC, 91mins

Three boys, Gi-woong, Yong-ju and Gi-taek have been childhood friends for as long as they can remember. Though the friends believed they had an unbreakable bond, they are thrown into a world of uncertainty upon entering high school. Their confidence in themselves and each other is placed in doubt as Gi-woong joins a violent group of bullies who focus their attentions towards geeky Gi-taek. Meanwhile Yong-ju despairs as he hides his romantic and sexual feelings towards Gi-woong. Not being able to bury his love any longer, Yong-ju confesses his love for Gi-woong who is unsure if he feels the same. One day when Gi-woong is not around the gang chase after Gi-taek but when backed into a corner and looking for any sign of salvation Gi-taek reveals the relationship between Gi-woong and Yong-ju. The gang focus their attention onto Yong-ju, viciously raping the boy. Distraught and scared Yong-ju believes his only course of action is to commit suicide. Will Gi-woong be able to stop him?

Always one to raise questions and highlight society’s problems concerning sexual identity Leesong Hee-il has made a name for himself helping to bring this genre to the masses. Night Flight was created in response to CCTV footage of a victim of bullying who committed suicide which had a profound impact around the world and especially with director Hee-il, who remembers crying when first seeing the video. The footage moved the director to examine the effects of Korea’s ‘cut-throat’ school environments and what that is doing to the nation’s youth.

Dir: Leesong Hee-il
Cast: Kwak Si-yang, Lee Jae-joon, Choi Jun-ha, Kim Chang-hwan, Lee Ik-joon
South Korea, Drama, 2014, Cert 18, 144mins

UK PREMIERE
In a downtrodden rural village a church is built. Mr. Choi, the town elder, calls upon Reverend Sung looking for the man of God to become the town’s only ray of light and task Sung with leading the church. Choi’s actual intention is to steal the compensations given to the villagers through the building of the church. Min-chul, a former resident who had disappeared, returns home just in time when his family is to receive their compensation. Not long after arriving, Min-chul gets into an argument with Choi and when he is taken to the police station he discovers that the village elder is a wanted con man. Nobody is willing to listen to Min-chul as they distrust him and deeply trust the Reverend who believes Choi is going to do something good for the town.

The animation depicts three pieces of traditional Korean stories told by the filmmakers of Green Days. The first film, When the Buckwheat Flowers Bloom, is the story of Heo Saeng-won, an old market seller. After a long day of peddling his wares, Saengwon and friend visit an Inn where they meet Dong-I. Over the course of the evening the three generations of vendors form a special bond. The second film, Spring Spring, sees a field labourer who has been promised the hand of his master’s daughter in marriage. Yet every time the servant looks to claim his would-be-wife, his master comes up with an excuse. Finally tired of being denied by his bride the servant challenges his master to the ultimate match. The last of the trilogy is A Lucky Day which features a rickshaw driver named Kim. His wife has fallen ill and looks to earn enough money to make her well again. He finds himself unusually flush with customers but doubt and fear creep into his mind as he contemplates the consequences of his good fortune.

The Fake

The Road Called Life

The best animation at Sitges Film Festival, it is a biting look at small town Korea and corruption. What is probably Korea’s first animation mixing drama with thriller, the filmmaker asks the question “Who is good and who is evil? What is the boundary of good and evil?” with a startling effect.

The Fake

The Road Called Life

K-Animation

The Fake

The Road Called Life

The Fake

The Road Called Life
Cat 고양이
With his mum ill and his dad busy with nursing and working, what only comforts Ji-woong is the cat ‘Nyang-ih’ that has been secretly raised. When the dark night comes and only Ji-woong and his sick mum stay home, Ji-woong grows to feel terrified at mum’s grotesque mood. One day, Ji-woong hears that cat meat can be good for sick people. On the same day, his mum comes back home with a healthier look but Ji-woong’s cat is missing. On mum’s return from the hospital in a better condition, he cannot help but think that his mum might have eaten the missing cat...

Dir. Yoon Seo-hyun 29min

Mise-en-scène

The Mise-en-scène Short Film Festival (MSFF) is one of the most prestigious short film festivals in Korea. The MSFF differentiates itself from other short film festivals by trying the new concept that sees short films categorized by genre. The MSFF proudly presents a variety of Korean short films annually under the catchphrase of “Beyond the Barrier of Genres”, the festival is held every June in Seoul and 2014 see the 13th installment of this great event.

Mise-en-scène Short Film Festival

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Programme 1

9 Nov 4pm KCCUK 130mins

The First Grade 일등급이다
Mr. Kim wants to enter a public nursing home so that his children can be less burdened with caring for him. In order to be classified as the first grade in a disability rating review, he learns how to act as if he is suffering from Alzheimer’s disease. Can he perform a perfect act and succeed in getting accepted into the nursing house?

Dir. Lee Jung-ho 26min

Programme 2

9 Nov 6.40pm KCCUK 130mins

12th Assistant Deacon 12번째 보조사제
Between light and darkness, an older man is talking to someone younger. “Never see, never speak and never listen!” And the young man answers. “Please don’t worry. Everything will be alright”.

Dir. Jang Jae-hyun 26min

Where is my DVD? 왜 독립영화 감독들은 DVD를 주지 않는가?
There is a female nurse who is in need of money. Someone suggests performing an anesthesia procedure for an unauthorized surgery for extra money. When she finds out that it was an insurance fraud that she was involved in it is too late to run away.

Dir. Koo Kyo-an 28min

Greed 아귀
There is a female nurse who is in need of money. Someone suggests performing an anesthesia procedure for an unauthorized surgery for extra money. When she finds out that it was an insurance fraud that she was involved in it is too late to run away.

Dir. Song Woo-jin 19min

A Moral Boy 개진상
On a movie date, Tae-sik goes back to the snack bar in order to fill up his half-empty soda cup.

Dir. Kim Do-hoon 25min

MISE EN SCENE SHORT FILMS

Programme 2

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Dir. Kim Do-hoon 25min
In the Summer
Jun-hee has a secret crush on Dong-kyun. One day, Jun-hee kisses him while Dong-kyun is sleeping in the nurse's office at school, and Soon-young catches her in action. Promising Jun-hee never to tell a soul about what she saw, Soon-young orders Jun-hee around for her errands. During the summer break, Jun-hee gives Soon-young a ride home from her part-time job after he finishes at the learning centre.

Mosb Lunacy 십이
Sung-heon likes to do his nails. One day, Hyun-hee suggests him to wear them to school. Next day, Jong-pil, the bully, catches Hyun-hee's finger nails and begins to pick on him.

Dr. Ju Geung-min 23min

Mister Lonely
Sung-hwan likes to do his nails. One day, Hyun-ho suggests him to wear them to school. Next day, Jong-pil, the bully, catches Sung-heon's finger nails and begins to pick on him.

Dr. Ju Geung-min 23min

A Dangerous Woman
Bo-kyung is a student majoring in oriental painting and has been dating Deok-woo for four years. However, she starts to grow feelings for another guy from her school. After visiting the house of her new crush, Bo-kyung makes Deok-woo do odd jobs like carrying an abandoned sofa and fan into her workroom day after day.

Dir. Yi Ok-seop 28min

The World of a Man’s Life
Man-il and Ju-hee have been dating for quite a long time. Man-il goes for a long walk with Ju-hee, but the air around them seems a bit strange.

Dir. Lim Dae-hyeong 20min

The Girl 비행소녀
You-jin and Hyun-ah have run away from home and now have no place to sleep in. You-jin decides to go get some money and asks Hyun-ah to take him and his entourage. Even though You-jin emptied his pocket and gave Tae-jin all he had in order to keep Hyun-ah safe, she is still worried about Hyun-ah staying with him. When You-jin finally tells You-jin, Hyun-ah has been already hurt and says that she is going back home. You-jin is all by herself again.

Dir. Moon Myoung-hwan 26min

Sabra 사브라
Raised by a single mother, Ki-seok likes to rap as a means to spit out his bitter story. Han-sol, who grew apart from Ki-seok since high school, comes to see Ki-seok at the club where Ki-seok and his friends rap. Although Han-sol has been out of touch, Tae-sok lets him in. Ki-seok cannot understand Han-sol’s odd way of “collecting courage.”

Dir. Jung Dae-gun 28min

One Day 어느 날 갑자기
Ho-jin is a high school girl who has been dating her teacher, Young-ho. Yong-jin, Ho-jin’s best friend, has a crush on her and asks her to notice him. One day, Yong-ho tells her that he wants to end their relationship. Ho-jin is all by herself again.

Dir. Yu Ji-young 33min

Mister Lonely
Sung-hwan likes to do his nails. One day, Hyun-ho suggests him to wear them to school. Next day, Jong-pil, the bully, catches Sung-heon’s finger nails and begins to pick on him.

Dr. Ju Geung-min 23min

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Dir. Yu Ji-young 33min

The World of a Man’s Life
Man-il and Ju-hee have been dating for quite a long time. Man-il goes for a long walk with Ju-hee, but the air around them seems a bit strange.

Dir. Lim Dae-hyeong 20min

The Girl 비행소녀
You-jin and Hyun-ah have run away from home and now have no place to sleep in. You-jin decides to go get some money and asks Hyun-ah to take him and his entourage. Even though You-jin emptied his pocket and gave Tae-jin all he had in order to keep Hyun-ah safe, she is still worried about Hyun-ah staying with him. When You-jin finally tells You-jin, Hyun-ah has been already hurt and says that she is going back home. You-jin is all by herself again.

Dir. Moon Myoung-hwan 26min

Sabra 사브라
Raised by a single mother, Ki-seok likes to rap as a means to spit out his bitter story. Han-sol, who grew apart from Ki-seok since high school, comes to see Ki-seok at the club where Ki-seok and his friends rap. Although Han-sol has been out of touch, Tae-sok lets him in. Ki-seok cannot understand Han-sol’s odd way of “collecting courage.”

Dir. Jung Dae-gun 28min

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Dr. Ju Geung-min 23min

In the Summer 여름방학
Jun-hee has a secret crush on Dong-kyun. One day, Jun-hee kisses him while Dong-kyun is sleeping in the nurse’s office at school, and Soon-young catches her in action. Promising Jun-hee never to tell a soul about what she saw, Soon-young tells Jun-hee to keep her quiet. During the summer break, Soon-young breaks her promise and tells Jun-hee she is going back home. You-jin is all by herself again.

Dir. Ju Geung-min 23min

Mister Lonely
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Dir. Ju Geung-min 23min

A Dangerous Woman 4학년 보경이
Bo-kyung is a student majoring in oriental painting and has been dating Deok-woo for four years. However, she starts to grow feelings for another guy from her school. After visiting the house of her new crush, Bo-kyung makes Deok-woo do odd jobs like carrying an abandoned sofa and fan into her workroom day after day.

Dir. Yi Ok-seop 28min
The Sky of Seoul

Under the Sky of Seoul is a film that captures the rapid changes taking place in Korea during the 1960s. The film, directed by Kim Ki-young, explores the complexity of family life and the challenges faced by the Korean family during this time of social upheaval.

The film is set in Seoul, where a man and his wife are struggling to make ends meet. The man is a local doctor, while the woman is a maid hired by a rich family. The couple's relationship is strained, as they are forced to live with the rich family's servants, who are often rude and disrespectful.

The film's central character is a young man named Kim Jin-kyu, who is played by the great actor Kim Hyeong-pyo. Kim Jin-kyu is a middle-class man who is deeply affected by the social changes taking place around him. He is torn between his love for his wife and his desire to seek a better life for himself.

The film is a poignant exploration of the changing dynamics of family life in post-war Korea. It is a testament to the resilience of the Korean people, who were forced to adapt to new circumstances in the wake of the Korean War.

In conclusion, The Sky of Seoul is a powerful film that captures the spirit of post-war Korea. It is a must-watch for anyone interested in Korean cinema and the social changes that took place during this time.
Doctor Kim Hak-gyu is a cantankerous old man who is the longest living householder in a small village in Seoul. He often causes domestic trouble by being nasty to his wife and his children. Kim Hyeon-ok, a daughter of a young widow who runs a local Beauty Shop, is in love with Choi Du-yeol, an obstetrician across the street. Kim Hak-gyu has great distaste for western medicine, and at the same time, is jealous of the obstetrician. He always gets in the way of Choi Du-yeol. Kim’s son, Hyeon-gu dates Jeomryae, a daughter of a bar owner. When Jeomryae gets pregnant, Hyeon-gu plans to marry her only to enrage his father who rejects their relationship and kicks his son out. While busy deliberating on ways to hinder Du-yeol with his friends Park Ju-sa, a face reader, and Roh Mong-hyun, a real-estate agent, Kim comes across the news that Choi will be running for city mayor and runs in the election himself. Will defeating his self-imposed nemesis ever bring Kim Hak-gyu happiness?

The opening sequence, introducing the film’s characters by moving fluidly through the narrow alleyway of the neighborhood, is a great example of the skill the classic Korean director Lee Hyung-pyo wielded even in his first film.

Under the Sky of Seoul creates a sophisticated comedy with themes of transition contrasting the differences between the old and the new weaving in the sensitive and topical issue of the time.

Dir: Lee Hyung-pyo  
Cast: Kim Seung-ho, Heo Chang-kang, Kim Hee-kyung, Choi Eun-hee, Kim Jin-kyu  
South Korea, Drama, 1961, Cert 12a, 123mins

Dong-sik, a music teacher in a textile factory becomes interested in a series of murders in Geum-cheon. One day, Dong-sik receives a love letter from female factory worker, Gwak Seon-yeong. He reports the incident to the dormitory supervisor of the factory who, incensed, makes Seon-yeong leave her job. Meanwhile, Gyeong-hui who encour-aged Dong-sik begins visiting the letter writer in her free time. Gyeong-hui begins visiting Dong-sik's house under the pretext of having piano lessons. When Dong-sik's pregnant wife takes ill from too much work, Dong-sik asks Gyeong-hui for a recommendation for a housemaid who he hires. When the wife leaves to visit her family, Gyeong-hui professes her love for Dong-sik but is thrown out of the house. Witnessing everything, the Housemaid seduces Dong-sik only to find out later that she is pregnant. Unable to keep the news quiet, Dong-sik’s wife tells of the Housemaid’s secret and convinces her to have an abortion. Soon she starts to become unstable and violent towards the family.

The Housemaid, remake by Im Sang-soo in 2010 and based on actual events, is one of the greatest Korean films from master of cinema, Kim Ki-young. The film was the first in the Housemaid Trilogy is a prime example of Kim Ki-young’s growing fascination with young women’s desire to climb the social ladder, bourgeois families unsettled by a shift in the class system and male anxiety towards modern women.

Dir: Kim Ki-young  
Cast: Kim Jin-gyu, Lee Eun-shim, Ju Jeung-nyeo, Um Aeng-ran, Ahn Sung-ki  
South Korea, Drama, 1960, Cert 15, 111mins

The Housemaid

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MON 10 NOV — TUE 1 DEC MUBI.COM
**SCHEDULE**

**6–15 November in London**

**Fri 7 Nov**

4pm K. Reun on film, producing with-speakers Lee Jun-dong and Kim Min-jeong  
6pm *Poetic二月—Dr. Kim Min-jeong*

**4.30pm**

Kundo: Age of the Rampant

*KCCUK*

**6pm**

+ Q&A with director Yoon Jong-bin, actor Gang Dong-won and film producer Han Jae-duk  
+ Q&A with director Yoon Jong-bin, actor Gang Dong-won and film producer Han Jae-duk

**8pm**

*Odeon West End*

**Sat 8 Nov**

3pm *The Target*  
*Odeon West End*

4pm *A Girl at My Door*, producer Seo Jong-hoon  
*Odeon Covent Garden*

**6pm**

+ Q&A with director Yoon Jong-bin and film producer Han Jae-duk  
+ Q&A with director Yoon Jong-bin and film producer Han Jae-duk

**30pm**

*Odeon Kingston*

**1.30pm**

*Hwayi: A Monster Boy*  
*Odeon Covent Garden*

**4pm**

+ Q&A with producer Lee Jun-dong  
+ Q&A with producer Lee Jun-dong

**5pm**

*Man in Love*  
*Odeon West End*

**Sun 9 Nov**

6.30pm *Kundo: Age of the Rampant*  
*Odeon West End*

8pm *A Hard Day*  
*Odeon West End*

**Mon 10 Nov**

2pm *A Hard Day*  
*Odeon West End*

6.30pm *Hill of Freedom*

*Odeon Covent Garden*

**5pm**

*The Housemaid*  
*Odeon West End*

**Wed 12 Nov**

5pm *One on One*  
*KCCUK*  
*Odeon Covent Garden*

**Thu 13 Nov**

2pm *The Fake*  
*Odeon Covent Garden*

6.30pm *A Moment to Remember*  
*KCCUK*  
*Odeon Covent Garden*

**8pm**

*Moebius*  
*Odeon West End*

**Sat 15 Nov**

8pm Donghae & Eunhyuk (Super Junior) Concert + The Youth

**Mon 17 Nov**

Tue 18 Nov

Wed 19 Nov

Thu 20 Nov

Fri 21 Nov

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Tony Rayns (film critic and festival programmer)

Dr. Mark Morris (Cambridge University lecturer)

Kode Taylor (BFI festival programmer)

Chris Fujiwara (former director of the Edinburgh International Film Festival)

THANK YOU TO ALL OF OUR VOLUNTEERS:

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