



The  
London  
Korean Film  
Festival  
2014

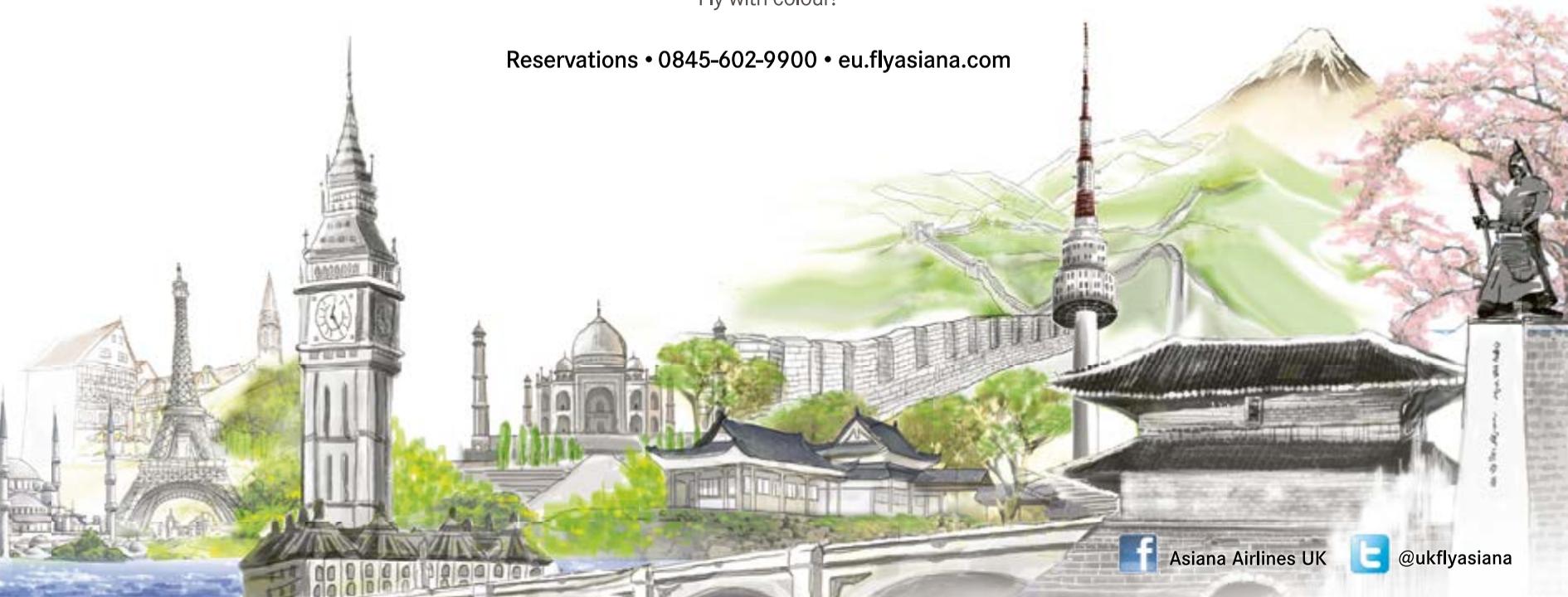
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KOREAN CINEMA  
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# An introduction by Tony Rayns



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 Kwontaek (his 102nd film!) and international favourite Bong Joonho (this time as writer-producer rather than director), plus the very-long-awaited second feature from Jang Junhwan (director of Save the Green Planet) and the knockout Night Flight from pioneering queer director Leesong Heil. 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 bring 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

# Welcome to the 9<sup>th</sup> London Korean Film Festival

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

## IN LONDON 6-15 NOV

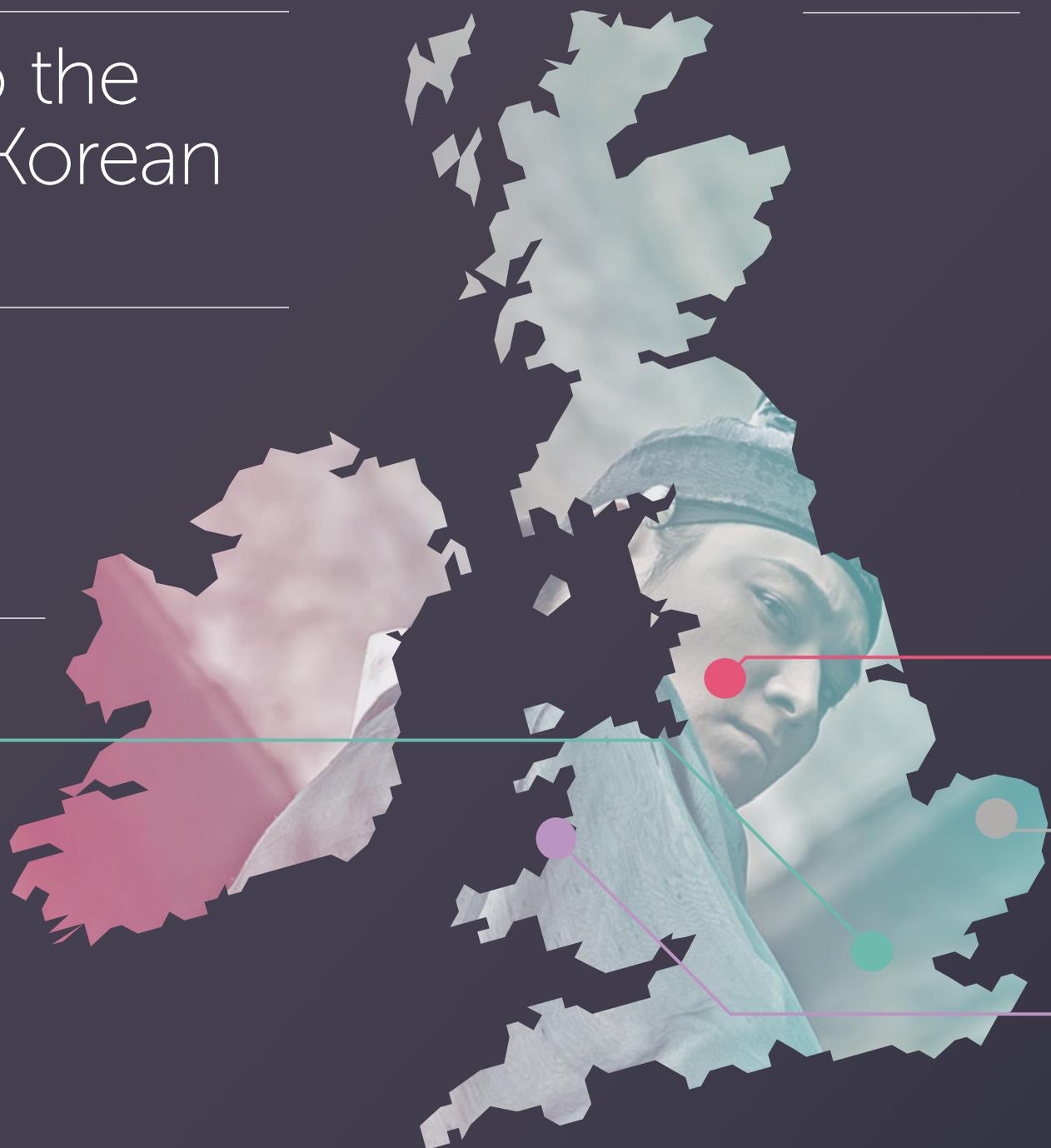
### London

**Odeon West End**  
Leicester Square, London WC2H 7LP  
[www.odeon.co.uk](http://www.odeon.co.uk)

**Odeon Covent Garden**  
135 Shaftesbury Avenue  
London WC2H 8AH  
[www.odeon.co.uk](http://www.odeon.co.uk)

**Odeon Kingston**  
The Rotunda, Clarence Street  
Kingston Upon Thames KT1 1QP  
[www.odeon.co.uk](http://www.odeon.co.uk)

**Korean Cultural Centre UK  
(KCCUK)**  
Grand Buildings, 1-3 Strand  
London WC2N 5BW  
[www.kccuk.org.uk](http://www.kccuk.org.uk)  
(Admission free, booking is required)



## JOIN US ONLINE

[www.koreanfilm.co.uk](http://www.koreanfilm.co.uk)

[youtube.com/thekccuk](https://youtube.com/thekccuk)

 [@koreanfilmfest](https://twitter.com/koreanfilmfest)

 [facebook.com/theLKFF](https://facebook.com/theLKFF)



## ON TOUR 16-21 NOV

### Hebden Bridge

**Picture House**  
New Rd, Hebden Bridge  
West Yorkshire HX7 8AD  
01422 842807  
[www.hebdenbridgepicturehouse.co.uk](http://www.hebdenbridgepicturehouse.co.uk)

### Norwich

**Picture House Cinema City**  
St Andrews Street  
Norwich NR2 4AD  
[www.picturehouses.co.uk](http://www.picturehouses.co.uk)  
0871 902 5724

### Aberystwyth

**Aberystwyth Arts Centre**  
Aberystwyth Arts Centre,  
Aberystwyth University  
Penglais Campus  
Aberystwyth, Dyfed SY23 3DE  
01970 623232  
[www.aberystwythartscentre.co.uk](http://www.aberystwythartscentre.co.uk)

# 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 102<sup>nd</sup> 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 16<sup>th</sup>-21<sup>st</sup> 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



# THE FESTIVAL AT A GLANCE

6–15 November in London  
16–21 Nov in Norwich, Aberystwyth and **Hebden Bridge**

<b>Opening Gala</b>	<i>Kundo: Age of the Rampant</i> 군도: 민란의 시대 + Q&A with Director Yoon Jong-bin, Producer Han Jae-duk, and Actor Gang Dong-won	Yoon Jong-bin	Thu 6 Nov Fri 7 Nov	7pm 6.30pm	<b>OWE</b> <b>OK</b>
<b>Closing Gala</b>	<i>Revivre</i> 확장 + Q&A with actor Ahn Sungki	Im Kwontaek	Sat 15 Nov	7pm	<b>OWE</b>
<b>K-Focus: Director Kim Ki-duk</b>	<i>Crocodile</i> 악어 <i>Pieta</i> 피에타 <i>Moebius</i> 뫼비우스 <i>One on One</i> 일대일 + Introduction by Dr. Anton Bitel	Kim Ki-duk Kim Ki-duk Kim Ki-duk Kim Ki-duk	Tue 11 Nov Fri 7 Nov Fri 14 Nov Sun 9 Nov	7pm 6pm 6.30pm 5pm	<b>KCCUK</b> <b>OWE</b> <b>OCG</b> <b>OWE</b>
<b>K-Focus: Actor Jung Woo-sung</b>	<i>Cold Eyes</i> 감시자들 + <i>The Killer Behind</i> , <i>The Old Man</i> 킬러앞에 노인 + Q&A with actor Jung Woo-sung <i>The Warrior</i> 무사 <i>A Moment to Remember</i> 내 머리 속의 지우개	Jo Ui-seok & Kim Byung-seo Jung Woo-sung  Kim Sung-su Lee Jae-han	Fri 14 Nov  Wed 12 Nov Mon 10 Nov	7pm  8pm 7pm	<b>OWE</b>  <b>KCCUK</b> <b>KCCUK</b>
<b>K-Focus: Producer Lee Jun-dong</b>	<i>A Girl at my Door</i> 도희야 + Q&A with director July Jung, producer Lee Jun-dong and BIFF programmer Nam Dong-chul <i>Hwayi: A Monster Boy</i> 화이 <i>Poetry</i> 시 + Q&A with producer Lee Jun-dong	July Jung  Jang Joon-Hwan Lee Changdong	Fri 7 Nov  Sat 8 Nov Sat 8 Nov	8.20pm  1.30pm 5pm	<b>OWE</b>  <b>OWE</b> <b>OWE</b>
<b>BIFF's Choice</b>	<i>Han Gong-ju</i> 한공주 + Q&A with BIFF programmer Nam Dong-chul <i>10 Minutes</i> 10분 + Introduction by BIFF programmer Nam Dong-chul <i>Pascha</i> 파스카 <i>The Dinner</i> 만찬 <i>Alive</i> 산다 <i>The King of Jokgu</i> 족구왕	Lee Sujin  Lee Seung-yong  Ahn Seon-kyoung Kim Dong-hyun Park Jungbum Woo Moon-gi	Sat 8 Nov  Sun 9 Nov  Sun 9 Nov Fri 14 Nov Sat 8 Nov Wed 12 Nov	4pm  4.30pm  7pm 8.30pm 7.30pm 6.30pm	<b>OCG</b>  <b>OWE</b>  <b>OCG</b> <b>OCG</b> <b>OCG</b> <b>OCG</b>
<b>K-Spotlight</b>	<i>Manshin</i> 만신 + Q&A with director Park Chan-kyong <i>The Target</i> 표적 <i>Gyeongju</i> 경주 <i>A Hard Day</i> 끝까지 간다 <i>Hill of Freedom</i> 자유의 언덕	Park Chan-kyong  Chang Zhang Lu Kim Seong-hun Hong Sangsoo	Mon 10 Nov  Sun 9 Nov Thu 13 Nov Sun 9 Nov Sat 8 Nov	8.30pm  2pm 8pm 2pm 2pm	<b>OCG</b>  <b>OCG</b> <b>OCG</b> <b>OWE</b> <b>OCG</b>

Full chronological schedule available at the back

<b>K-Pop concert</b>	Special Concert by Donghae & Eunhyuk from Super Junior + <i>The Youth</i> 레디 액션 청춘 followed by a Q&A with Donghae from Super Junior	Kim Jin-moo, Park Ga-hee, Ju Seong-su & Jeong Won-sik	Thu 13 Nov	6.30pm	<b>OWE</b>
<b>K-Actors</b>	<i>Obsessed</i> 인간중독  <i>Haemoo</i> 해무  <i>Man on High Heels</i> 하이힐 <i>Man in Love</i> 남자가 사랑할 때	Kim Dae-woo  Shim Sung-bo  Jang Jin Han Dong-wook	Sat 8 Nov Sun 9 Nov Thu 13 Nov Sat 15 Nov Thu 13 Nov Sat 8 Nov	8pm 8pm 7pm 1pm 9.20pm 8.40pm	<b>OWE</b> <b>OK</b> <b>OWE</b> <b>OWE</b> <b>OWE</b> <b>OWE</b>
<b>K-Indie</b>	<i>Bitter, Sweet, Seoul</i> 고진감래 + Q&A with director Park Chan-kyong Shorts: <i>I am Not a Hairdresser</i> 난 미용사가 아니야, <i>There is no Forest</i> 무림, <i>Faces</i> 얼굴들, <i>Deaf and Wind</i> 귀머거리와 바람 <i>Neighbors</i> 우리 이웃 이야기  <i>Night Flight</i> 야간 비행	PARKing CHANce  Lee Hyung-suk, Kim Na-kyung, Kim Minjun, Hwang Kyu-il Shin Sojeong, Son Tae-gyum & Kim Heejin Leesong Hee-il  Yeon Sangho Ahn Jae-hun & Han Hye-jin	Tue 11 Nov  Thu 13 Nov  Mon 10 Nov  Wed 12 Nov  Tue 11 Nov Wed 12 Nov	6.30pm  6.30pm  6.30pm  8.30pm  2pm 2pm	<b>OCG</b>  <b>OCG</b>  <b>OCG</b>  <b>OCG</b> <b>OCG</b>
<b>K-Animation</b>	<i>The Fake</i> 사이비 <i>The Road Called Life</i> 메밀 꽃 필 무렵, 운수좋은 날 그리고 봄봄	Various	Sun 9 Nov Sun 9 Nov Sun 9 Nov	4pm 6.40pm 9pm	<b>KCCUK</b> <b>KCCUK</b> <b>KCCUK</b>
<b>Mise-en-scène Short Films</b>	Programme 1 미장센 단편 1 Programme 2 미장센 단편 2 Programme 3 미장센 단편 3	Various	Sun 9 Nov Sun 9 Nov Sun 9 Nov	4pm 6.40pm 9pm	<b>KCCUK</b> <b>KCCUK</b> <b>KCCUK</b>
<b>K-Classics</b>	<i>Under the Sky of Seoul</i> 서울의 지붕밑  <i>The Housemaid</i> 하녀	Lee Hyung-pyo  Kim Ki-young	Tue 11 Nov  10 Nov–9 Dec	8.30pm	<b>OCG</b>  <b>MUBI.com</b>
<b>Happy Hour</b>	With Director July Jung & Lee Jun-Dong		Fri 7 Nov	11.30pm	<b>TBC</b>
<b>In Conversation</b>	With Park Chan-kyong		Wed 12 Nov	6.30pm	<b>KCCUK</b>
<b>K-Forum on Film Production</b>	Lee Jun-dong, Han Jae-duk & Nik Powell		Fri 7 Nov	4pm	<b>KCCUK</b>
<b>The Festival on Tour: Norwich</b>	<i>Hill of Freedom</i> 자유의 언덕 <i>Han Gong-ju</i> 한공주	Hong Sangsoo Lee Sujin	Sun 16 Nov Mon 17 Nov	5.30pm 8.30pm	<b>NCC</b> <b>NCC</b>
<b>The Festival on Tour: Hebden Bridge</b>	<i>Poetry</i> 시 <i>A Girl at my Door</i> 도희야	Lee Changdong July Jung	Tue 18 Nov Wed 19 Nov	7.45pm 7.45pm	<b>HBPH</b> <b>HBPH</b>
<b>The Festival on Tour: Aberystwyth</b>	<i>Manshin</i> 만신 <i>Revivre</i> 확장	Park Chan-kyong Im Kwontaek	Thu 20 Nov Fri 21 Nov	5.30pm 8.15pm	<b>AAC</b> <b>AAC</b>

# THE FESTIVAL AT A GLANCE

**OWE:** Odeon West End   **OCG:** Odeon Covent Garden   **OK:** Odeon Kingston   **KCCUK:** Korean Cultural Centre UK  
**NCC:** Norwich Cinema City   **HBPH:** Hebden Bridge Picture House   **AAC:** Aberystwyth Arts Centre

# Opening Gala Kundo: Age of the Rampant

군도: 민란의 시대

+ Q&A with Director Yoon Jong-bin,  
Producer Han Jae-duk and Actor Gang Dong-won

THUR 6 NOV 7PM ODEON WEST END  
FRI 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.

Ha Jung-woo plays *Dolmuchi*, a butcher fated to wallow in the lowest levels of society, who is hired as an assassin by the rich and illegitimate noble Jo Yoon. Dolmuchi 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 *Dolmuchi* 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 was not until ten years ago when Yoon Jong-bin saw actor Ha Jung-woo play a college theatre role with a shaven 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 giving the London Korean Film Festival an explosive way to start this year's festival.

Dir: Yoon Jong-bin  
Cast: Gang Dong-won, Ha Jung-woo, Lee Geung-young, Yoon Ji-hye  
Lee Sung-min, Jo Jin-woong, Ma Dong-seok  
South Korea, Period, 2014, Cert 15, 137mins

EUROPEAN PREMIERE

“

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

# Closing Gala Revivre

화장

+ Q&A with Actor Anh Sungki

SAT 15 NOV 7PM ODEON WEST END

FRI 21 NOV 8.15PM ABERYSTWYTH ARTS CENTRE

There's no getting round the fact that Im Kwontae's 102<sup>nd</sup> 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.

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 "Cremation," the latter with the implication of "Rebirth". (Hence the rather odd choice of the French *Revivre* as the export title.) Both meanings are relevant to this masterly film, which reunites Im with his favourite actor Ahn Songki. 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 sexy new 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 un sentimental 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

Director Im Kwontae, born in 1936, has been working tirelessly ever since his first film in 1962 and has become one of the world's most important film-makers amassing 102 films as a director. Over the last 52 years he has embraced numerous genres including war, period-pieces and action with being most known for the *General's Son* trilogy and *Chihwaseon*. Many works of his have been 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.



“

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 Kwontae



Dir: Im Kwontae  
Cast: Ahn Sungki, Ki Qyuri, Kim Hojung  
South Korea, Drama, Cert 18, 93mins

UK PREMIERE

# Special events



## Special concert by Donghae and Eunhyuk from SUPER JUNIOR



THUR 13 NOV 6.30PM  
ODEON WEST END

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 13<sup>th</sup> 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

FRI 7 NOV 4PM KOREAN CULTURAL CENTRE

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

Filmography includes *A Girl At My Door* (2014)\*, *Gyeongju* (2013)\*, *Hwayi: A Monster Boy* (2013)\*, *Poetry* (2010)\* and *Oasis* (2002)

### Han Jae-duk

- Chairman of Manpictures & Film Producer

Filmography includes *Kundo: Age of the Rampant* (2014, Executive Producer)\*, *Man in Love* (2013)\*, *New World* (2012), *The Berlin File* (2012), *Nameless Gangster: Rules of the Time* (2011), *The Unjust* (2010), *Crying Fist*, (2005)

\* 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

Filmography includes *Black and White* (2002), *B. Monkey* (1998), *Dust Devil* (1992), *The Crying Game* (1992, Executive Producer), *The Big Man* (1990, Executive Producer), *Siesta* (1987, Executive Producer), *Absolute Beginners* (1986, Executive Producer)

# More events

In Conversation with  
Director Park Chan-kyong

WED 12 NOV 6:30PM  
KOREAN CULTURAL CENTRE UK

Detailed information on this talk will be announced shortly on our website at [www.koreanfilm.co.uk](http://www.koreanfilm.co.uk)

Happy Hour with  
Director July Jung

FRI 7 NOV 11:30PM  
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*. (8.20pm 6 Nov/ Odeon West End). After the Q&A 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 looking 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).

# K-Focus: Director Kim Ki-duk

## *Edges, Silence and Cycles:*

A brief guide to the outsider cinema of Kim Ki-duk  
by Dr. Anton Bitel

Kim Ki-duk is an outsider in his own native land. Born in 1960 in North Gyeongsang Province's mountainous Bonghwa County, he dropped out of agricultural training school in his teens, and took work in various factories - as well as serving five tough years in the Marines. In 1990 he went to France to study art, financing his sojourn there by working on the streets as a portrait painter - a *métier* that would feature prominently in his second, Paris-set film *Wild Animals* (1996) and in his real-time semi-autobiographical revenge fantasy *Real Fiction* (2000). Having found his cinephilia in France, Kim returned to Korea in 1993, and began gaining notice for his screenplays. His low-budget 1996 directorial debut *Crocodile* was released domestically to considerable critical acclaim - although now, some 19 features later, that position has rather changed.

Overseas, Kim has been feted as Best Director in Berlin for *Samaritan Girl* (2004), and in Venice for *3-Iron* (2004).

His *Arirang* (2011) won the Un Certain Regard prize at Cannes, and his *Pietà* (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 ambassadors 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 with Korean cinemagoers. 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 abrasive public comments that he has made about other Korean filmmakers (and their audiences). Perhaps it is his films' uneasy marriage of cruel human brutality to an abstract metaphysical poetic. Or perhaps it is because his Korean portraits, like those of the painter

in *Real Fiction*, expose ugly, unpleasant realities that the subjects would prefer remain hidden. One thing is certain, though: 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 antihero (played by soon-to-be Kim regular Jo 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 *Bad Guy* (2001) and *Pietà*, while his female characters are often seeking escape from marital suffocation or betrayal (*3-Iron*; *Breath*, 2007; *Moebius*), or turn in desperation to prostitution (*Birdcage Inn*; *Bad Guy*; *Samaritan Girl*), or even try to flee their own identity (*Time*). Kim regularly marks his characters' extreme isolation by showing them on the run

(*The Isle*; *Spring, Summer, Autumn, Winter... And Spring*; *3-Iron*), on death row (*Bad Guy*; *Breath*; *Dream*) or even on floating homes (*The Isle*; *Spring, Summer, Autumn, Winter... And Spring*; *The Bow*) - and a more general desire for rebellion and revenge against (social) wrongs can be discerned in *Real Fiction*, *The Coast Guard* (2002), *Arirang* (2011) and Kim's newest film *One on One* (2014). Of course, there is arguably no edge more frayed in Korean society than the borders, physical and cultural, left by unresolved conflict between North and South, and Kim duly explores these too in *Address Unknown* (2001), *The Coast Guard*, and his screenplay for Juhn Jae-hong's *Poongsan* (2011).

The marginalised, impotent status of Kim's characters is sometimes expressed through their very voicelessness - something of a signature in the director's oeuvre, with incidental appeal to non-Korean audiences. So *The Isle* (2000), *Bad Guy* (2001), *3-Iron* and *The Bow* (2005) all feature principal play-

ers who, though not strictly incapable of speech, remain mostly if not entirely mute onscreen, while in *Breath* the prisoner Jang Jin (played by Chinese actor Chang Chen) has been rendered dumb by a throat injury. Meanwhile, the two main characters in *Dream* (2008) - one Korean, the other Japanese - speak to one another in their respective, mutually unintelligible languages - and *Moebius* (2013) unfolds its twisted Freudian psychodrama cum Buddhist parable without any dialogue at all. These characters are as unheard as, in Korea, Kim's films have been unseen - and yet they find rich expression through other means.

There are other threads that one could trace through Kim's work - his love of circular narratives and karmic trajectories, his use of religious allegory, his way with striking final images - all of which bind his collected works together with a vision that, though certainly challenging, is also remarkably coherent.



# Pieta

피에타

FRI 7 NOV 6PM ODEON WEST END

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 no responsibility to any other human being. Because of this he has no problem with, and even enjoys, inflicting pain on others. Out of the blue a woman enters his life, one that claims to be the Mother that abandoned him as a child. Though sceptical to begin with, the Man quickly accepts the news and the two begin a bizarre familial bond. 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 all down relying on his brutal side to find the person responsible. When he finally finds the one, he uncovers a horrifying truth that could destroy him.

*Pieta*, meaning pity in Italian, is not just the return to narrative film-making from director Kim Ki-duk after a prolonged absence but also the return of *Cheonggyecheon* to Kim's films. An industrial area of Seoul is every much a living breathing character in Kim Ki-duk's films. As a teen director Kim visited the area for work when all the other children were in school. The area is the epitome of all of Kim Ki-duk's films as it houses the real forgotten social outcasts that feature in films such as *Crocodile*, *Bad Guy* and *Samaritan Girl*.



Dir: Kim Ki-duk  
Cast: Cho Min-soo, Lee Jung-jin, Kwon Se-in  
South Korea, Drama, 2013, Cert 18, 104mins

# Crocodile

악어

TUE 11 NOV 7PM KOREAN CULTURAL CENTRE

Kim Ki-duk's equally beautiful and disturbing debut *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-scene 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.



Dir: Kim Ki-duk  
Cast: Cho Jae-hyeon, Ahn Jae-hong, Woo Yoon-kyung, Chun Moo-song  
South Korea, Drama, 1996, Cert 18, 102mins



# Moebius

뫼비우스

FRI 14 NOV 6.30PM ODEON COVENT GARDEN

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 ac-

tress 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.



Dir: Kim Ki-duk  
Cast: Cho Jae-hyun, Seo Young-ju, Lee Eun-woo, Lee Jung-hoon  
South Korea, Drama, 2013, Cert 18, 89min

# One on One

일대일

+ Introduction by Dr. Anton Bitel

SUN 9 NOV 5PM ODEON WEST END

“

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.

*One on One* is a film Kim Ki-duk created out of the wish to express certain emotions and thoughts about contemporary Korean society where he sees corruption being considered as an ability rather than a negative force. Loosely based on a real event, the director looked to comment on, as he puts it, the 'state of indigestion' people feel on witnessing the countless traumatic events happening daily. Kim Ki-duk wanted to ask himself and his audience "Who am I?" and what role each of us plays in stopping these terrible things.



Dir: Kim Ki-duk  
Cast: Don LEE, KIM Young-min, LEE Yi-kyung, Cho Dong-in, Yoo Teo, AHN Ji-hye, JO Jae-ryong, KIM Joong-ki  
South Korea, Drama, 2014, Cert 18, 122mins

UK PREMIERE



# K-Focus: 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-suk 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-su 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-su's talent is undeniable so the London Korean Film Festival is proud to present this spotlight.



## A Moment to Remember 내 머리 속의 지우개

MON 10 NOV 7PM KOREAN CULTURAL CENTRE

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



## The Warrior 무사

WED 12 NOV 8PM KOREAN CULTURAL CENTRE

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 home?

Dir: Kim Sung-su  
Cast: Jung Woo-sung, Ahn Sung-ki  
South Korea, Period Drama, 2001, 158mins

# Cold Eyes

감시자들

+ Q&A with Actor Jung Woo-sung

FRI 14 NOV 7PM ODEON WEST END

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.



Dir: Kim Byeong-seo  
Cast: Jung Woo-sung, Seol Kyung-gu, Han Hyo-joo  
South Korea, Thriller, 2013, Cert 15, 118mins

# The Killer Behind, The Old Man

킬러앞에 노인

FOLLOWS AFTER COLD EYES

Screening with *Cold Eyes* is the actor's latest directorial 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.



EUROPEAN PREMIERE

Dir: Jung Woo-sung  
Cast: Choi Jin-ho, Woo Sang-jeon, You In-young  
South Korea, Drama, 2013, Cert TBC, 28mins



# K-Focus: Producer Lee Jun-dong

With eight films over twelve years under his belt Lee Jun-dong has shown an apt eye for producing beautiful and insightful films. The younger brother of festival darling, Lee Chang-dong, he began his career in 2002 as a production manager on his brother's third directorial feature *Oasis*. Since then he has established the production company Now Films, specialising in creating low to mid budgeted art films. With this criterion in mind Lee Jun-dong has helped to bring to the silver screen award winning films such as *A Brand New Life*, *Never Forever* and *My Mother, The Mermaid*. The producer had his biggest success in 2010 with his brother drawing great recognition for the outstanding *Poetry*. The film centres on an elderly woman looking for the 'poetry' in life in the face of adversity, it won a string of awards including Best Screenplay at Cannes, the Regard D'Or and Jury prize at Fri-bourg Film Festival to name but a few.

Recently the producer has enticed back to cinema the director of cult hit *Save the Green Planet*, Jang Joon-hwan with the unusual but thrilling *Hwayi: A Monster Boy*. A more big budget affair than Lee Jun-dong's regular films, *Hwayi* contains all the imaginative style and storytelling that made the director's debut feature such a hit. As well as *Hwayi* the festival will also be screening producer Lee Jun-dong's latest film and debut feature from the promising July Jung with, *A Girl At My Door* starring Bae Doona and Kim Sae-ron.

A fighter for independent films, Lee Jun-dong has spent a career proving it is possible to create low budget, engaging and successful movies and in the process has helped bring some of Korea's best contemporary films to our screens.



Producer Lee Jun-dong



Director July Jung



## A Girl at My Door

도희야

+ Q&A with Director July Jung,  
Producer Lee Jun-dong and  
BIFF programmer Nam Dong Chul

FRI 7 NOV 8.20PM ODEON WEST END

WED 19 NOV 7.45PM HEBDEN BRIDGE PICTURE HOUSE

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.

Dir: July Jung

Cast: Bae Doona, Kim Sae-ron, Song Sae-byrok  
South Korea, Drama, 2014, Cert 18, 119mins

# Hwayi: A Monster Boy

화이: 괴물을 삼킨 아이

+ Q&A with Producer Lee Jun-dong

SAT 8 NOV 1.30PM ODEON WEST END

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 specialities 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 give the audience an understanding of what to expect 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

UK PREMIERE

# Poetry

시

+ Q&A with Producer Lee Jun-dong

SAT 8 NOV 5PM ODEON WEST END

TUE 18 NOV 7.45PM HEBDEN BRIDGE PICTURE HOUSE

Mija lives along the Han River with her teenage grandson in a small suburban city. She is a dandy old lady who likes to dress up in flower-decorated hats and fashionable outfits, but has an unpredictable attitude and inquisitive mind. On a whim Mija enrolls in a poetry class in the neighbourhood community centre 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, she sets out 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 is delightfully surprised that she has a newfound excitement over discovering sights and experiences as if for the first time. But some unexpected news brings her crashing down to a harsh reality she thought 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



# BIFF's Choice

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

2013 Busan International Film Festival showcased many indie films that were much-talked-about films of the season. The film that stood out foremost was *Han Gong-ju* directed by Lee Sujin. *Han Gong-ju* received many awards starting with the BIFF Citizen Critics' Award, CGV Movie Collage Award, as well as Golden Star Grand Prize for Short Film from the Marrakech Film Festival, Tiger Award from International Film Festival Rotterdam, The Jury Prize, The Critics' Prize and The Deauville Audience Award from Deauville Asian Film Festival, and the Grand Prize at the Fri-bourg International Film Festival. The film also brought in an audience of over 200,000, which is exceptional for an indie film.

*Han Gong-ju* is the story of a horrific assault, but it is a piece of work which does not allow the provocative nature of the subject matter

to override its intentions. The film focuses solely on the victim of the assault, Han Gong-ju. Those who have the responsibility and the obligation to protect her do reluctantly take her in, but ultimately look the other way when it matters. It is a sad portrayal of our reality when those who see the presence of Han Gong-ju as uncomfortable and a nuisance, and hence are unable to protect her. Lee Sujin, the director, shows the contrast of this dark and serious story with the purity of Han Gong-ju. Her song leaves a vivid impression on us like a ray of light in darkness, and makes us aware of what it is that has been destroyed. This is the outstanding achievement accomplished by the film *Han Gong-ju*.

*10 Minutes* is a film directed by Lee Yong-seung, with a flourishing list of awards matching that of *Han Gong-ju*, namely the KNN Award from

the Busan International Film Festival and the FIPRESCI Award. *10 Minutes* also received the Golden Wheel from Vesoul Asian Film Festival, Asian New Talent Award from the Shanghai International Film Festival, and the Grand Prize in the New Talent Competition at the Taipei Film Festival. The film shows a young man entering into the working world as an intern for the very first time. The movie portrays his experiences in a way that can be related to by most young people and the experiences they would have had. The cold-heartedness of how one looks at a situation and the fiery rage against the unjust makes *10 Minutes* an unforgettable film.

*Pascha* which received the New Currents Award at the New Current Award Competition alongside *10 Minutes* at the Busan International Film Festival, is an impressive film in a different way. *Pascha*, directed by

a female director Ahn Seon-kyoung, shows a couple with a large age difference between them, living in poverty. The love between a woman in her 40s and this young man is a love that is not recognised by either their families or society. "I'm scared that I will lose the courage. There are so many things I have to fight against, but that I'll be like a cripple and not be able to say anything in front of them", this line from the film suggests that *Pascha* is a story of the two people against worldly prejudice and stereotypes, trying to fight against the law of the jungle and gaining courage from each other. It is a difficult fight, but they choose to take the road against the hardships and not give up.

*The Dinner* was selected as the closing film of the 2013 Busan International Film Festival. It is a melodramatic family drama, which will touch the audiences' hearts. The movie de-

picts the life of a family consisting of elderly parents who are reluctant to ask their children for money, an eldest son who tries hard to keep the family from falling apart, their daughter who is a divorced single-mum raising 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 continue to live on, but when the eldest 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-hyun.

*A King of Jokgu* (foot volleyball) proved popular when it was invited to the Busan International Film Festival last year, since its public release it brought in an audience of 40,000, which is excellent for an indie film. Featuring the liveliness of youth, the movie depicts the story of a return-

ing student who brings back the hype of *Jokgu* (foot volleyball) at the campus after completing his compulsory military service. "I aim to make films for everyone, that are rated universal", says Woo Moon-gi. *Jokgu* is a much needed vibrant film for current 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

## 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 300 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 films.



Nam Dong-chul



**BUSAN**  
International Film Festival

# Han Gong-ju

한공주

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 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 she builds a fansite to showcase Han Gong-ju's talents but the 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 CGV Movie Collage Awards 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

파스카

SAT 9 NOV 7PM ODEON COVENT GARDEN

Is it acceptable for a Forty-something woman to be in a relationship with 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.

This is a worthwhile way to spend 90 minutes if you are tired of the standard Hollywood romcom, brought to you from the emerging talent, director Shn Sun-kyoung.



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

EUROPEAN PREMIERE



# 10 Minutes

10분

+ Introduction by BIFF programmer  
Nam Dong-chul

SUN 9 NOV 4.30PM ODEON COVENT GARDEN

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 needing to put food on his family's table he takes a part time job in the media department of a government office. Though the work 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 holds up a mirror to contemporary Korean society. This time the film looks to highlight the struggles of Korea's corporate world. Korea is well known for its long working hours and heavy workloads, the prospect of giving up on ones dreams in order to pick up a steady pay cheque thanks to student loans is not uncommon.

The film is a winner of 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.



UK PREMIERE

Dir: Lee Yong-seung  
Cast: Baek Jong-hwan, Kim Jong-gu  
South Korea, 2013, Drama, Cert 12a, 93mins



# The Dinner

만찬

FRI 14 NOV 8.30PM ODEON COVENT GARDEN

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 freight and chauffeur work. 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 misfor-

tune 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.

EUROPEAN PREMIERE



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



# Alive

산다

SAT 8 NOV 7.30PM ODEON COVENT GARDEN

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 factory 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.



EUROPEAN PREMIERE

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

# The King of Jokgu

족구왕

WED 12 NOV 6.30PM ODEON COVENT GARDEN



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.

EUROPEAN PREMIERE

Dir: Woo Moon-gi  
Cast: Ahn Jae-hong, Hwang Seung-un, Jung Woo-sik  
South Korea, Comedy, 2014, Cert 15, 104mins



# K-Spotlight

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, Busan and Vancouver, the film sees the director reunite with Moon So-ri, Kim Sui-sung and Seo Young-hwa as well as Hong Sang-soo's 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.

# 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



Director Park Chan-kyong



A documentary spanning a lifetime, *Manshin* centres on a woman who has been shunned for being 'possessed' by spirits 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 shaman who was actually born in Hwanghae Province, North Korea before the Korean War. Her shamanic traditions hark back to when she was seventeen and became possessed by spirits during an initiation rite called Naerim-gut. Though 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 20th century, through the Japanese colonial period, Korean War, and 1970's New Commu-

nity Movement. The film is told through a mixture of rare 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 whose previous works include shamanic themes such as the short film *Night Fishing* co-directed with his brother, Park Chan-wook. As with past work Park Hyun-kyung looks to mainstream Korea's near lost shaman identity and religion. Whether you believe in the shamanic teachings or not, *Manshin: Ten Thousand Spirits* is a fascinating and visually compelling film.

Dir: Park Chan-kyong  
Cast: Kim Sae-ron, Ryu Hyun-kyung, Moon So-ri, Kim Keum-hwa  
South Korea, Documentary, 2014, Cert 15, 104mins

UK PREMIERE

# The Target

표적

SUN 9 NOV 2PM ODEON COVENT GARDEN

A once skilled mercenary, Yeo-hoon, played by Ryu Seung-ryong, now leads an everyman 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. At the hospital Yeo-hoon is under the care of resident doctor Tae-jun, a cheerful man expecting his first child with his wife Hee-joo. The killers return and look to finish off Yeo-hoon during the night but Tae-jun saves him. In retaliation Hee-joo is kidnapped with Tae-jun receiving a phone call demanding Yeo-hoon's release from the

hospital in exchange for Hee-joo's life. In a state of shock, Tae-jun does as he is told and helps Yeo-hoon escape from the hospital. On the run Yeo-hoon must find the killers, clear his name and save Hee-soo all in 36 hours.

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 (*War of the Arrows*), one of Korea's most popular actors teams up with *Death Bell* director, Chang for this intense cat and mouse game.



UK PREMIERE

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

# Gyeongju

경주

THUR 13 NOV 8PM ODEON COVENT GARDEN

Choi Hyeon, a professor in Beijing, attends a friend's funeral and meets Chun-won, a colleague who seven years previously had travelled to Gyeongju. Talking over drinks the two reminisce about their times there. Choi mentions a certain cafe which had an obscene painting hanging on the walls but Chun-won remembers nothing. The next day 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.

UK PREMIERE



Dir: Zhang Lu  
Cast: Park Hae-il, Shin Min-ah  
South Korea/China, Drama, 2014, Cert 15, 149mins



# A Hard Day

끝까지 간다

SUN 9 NOV 2PM ODEON WEST END

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 black-mailer's demands, stopping his partner

from solving the case and staying alive as each attempt to cover up his crime becomes more and more dangerous.

*A Hard Day* is Korea's most suspenseful 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 debuting 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

# Hill of Freedom

자유의 언덕

SAT 8 NOV 2PM ODEON COVENT GARDEN  
SUN 16 NOV 5.30PM NORWICH CINEMA CITY

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 cor-

rect 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 (*Ok'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





## 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).

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, 4Minutes 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: Hwang Jung-min (*Man in Love*), Kim Yun-seok (*Haemoo*) and Cha Seung-won (*Man On High Heels*).

# The Youth

레디 액션 청춘

+ K-Pop Concert by Donghae & Eunhyuk (Super Junior)

+ Q&A with Donghae (Super Junior)

THUR 13 NOV 6.30PM ODEON WEST END

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.



EUROPEAN  
PREMIERE

Dir: Kim Jin-moo, Ju Seong-su, Park ga-hee, Jung Won-sik  
Cast: Lee Dong-hae, Park Chan-woo, Gu Won, Jung Hae-in, Nam Jih-yun, Song Seung-hyun, Choi Young-sung, Seo Eun-ah, Park So-dam, Yoo Haw-won, South Korea, Omnibus, Cert TBC, 126mins





# Haemoo

해무

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

Screenwriter Shim Sung-bo (*Memories of Murder*) directs his first feature film based on the true story of a group of fisherman 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 strike a deal with a human trafficking broker to smuggle people into Korea. The ships 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 Chi-

nese vessel who unloads its cargo, people, onto the Junjin. Confused at what is happening, the crew members slowly realise what Kang's intentions are and what they are unwittingly part of. The crew look to comfort the abused immigrants while Kang treats them worse than the traffickers. The Junjin stays in open waters unmoving which causes restlessness in the Junjin's cargo and that of its crew. Tensions and tempers flare as a fog descends on the ship. 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-bo  
Cast: Kim Yun-seok, Park Yoo-chun, Han Ye-ri, Lee Hui-joon, Moon Sung-keun, Kim Sang-ho, Yoo Seung-mok  
South Korea, Drama, 2014, Cert 18, 111mins

UK PREMIERE

# Obsessed

인간중독

SAT 8 NOV 8PM ODEON KINGSTON  
SUN 9 NOV 8PM ODEON WEST END

In 1969, at the end of the Vietnam War, a war hero, Colonel Kim Jin-pyong looks to return home with the prospect of being promoted to the rank of 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 stays 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*)

Dir: Kim Dae-woo  
Cast: Song Seung-heon, Lim Ji-yeon, Jo Yeo-jeong, On Ju-wan  
South Korea, Drama, 2014, Cert 18, 132mins

UK PREMIERE



# Man on High Heels

하이힐

THUR 13 NOV 9.20PM ODEON WEST END

Jang Jin is possibly one of Korea's best directors yet bizarrely one of the countries' most overlooked filmmakers internationally. With a string of critical and commercial successes, not just film 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 em-

broiled in a case to bring down a high ranking gangster in Boss Huh and help fellow police officer Jang-mi who has developed feelings for Yoon. Can the 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 clichéd 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.



UK PREMIERE

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

# Man in Love

남자가 사랑할 때

SAT 8 NOV 8.40PM ODEON WEST END

Parolee Han Tae-il 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-il 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-il 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-il looks for repayment by forcing her to spend time with him. He finally wins her heart when Ho-jeong's father dies and Tae-il 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.

EUROPEAN PREMIERE

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





## K-Indie

Foreword by Tony Rayns

London Korean Film Festival Programme Advisor

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, new production companies popped up like mushrooms, censorship was relaxed— and Koreans in their millions 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 film industry 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.

Appropriately, 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 no 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-suk's sardonic anecdote *I'm Not a Hairdresser*. There's also an outstanding example of indie animation in Hwang Kyuil's *Deaf and Wind*, a magical film that was (on-and-off) six years in production. Some indie 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 paths to explore these new pastures.

# Bitter, Sweet, Seoul

고진감래

+ Q&A with director Park Chan-kyong

TUE 11 NOV 6.30PM ODEON COVENT GARDEN

*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. It felt as if 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.



Dir: PARKing CHANce  
South Korea, Documentary, 2014, Cert 12a, 63mins

UK PREMIERE



## There's no forest

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

Programmed by Tony Rayns  
Dir: Kim Na-kyung  
Cast: Lee Jin-moo, Kwon Jeong-yun, Park Hyong-soo  
South Korea, Short Drama, 2013, Cert TBC, 18mins



## Faces

Hyun-woo 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  
Dir: Minjun Kim  
Cast: Uh Sung-wook, Son Young-sun, Kang young-gu  
South Korea, Short Drama, 2013, Cert TBC, 16mins



## Deaf and Wind

A lonely boy and his dog, Dawn, live together somewhere high enough to merge into the sky. The lonely boy waits for his father to come home, missing him more and 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  
Dir: Hwang Kyu-il  
South Korea, Animation, 2014, Cert TBC, 14mins



## I'm Not a Hairdresser

A Man offers an unusual service to all those who wish 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  
Dir: Lee Hyung-suk  
Cast: Ko Kwan-jae, Nam Jin-hyun, Kim Jae-yun, Sang Hee-young  
South Korea, Short Drama, 2014, Cert TBC, 18mins

# Neighbors

우리 이웃 이야기

Programmed by Tony Rayns

MON 10 NOV 6.30PM ODEON COVENT GARDEN

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 have 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 so a local public servant, Tae-jun, who has a crush on Su-yeon decides to stay 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 Asiana Awards and Jeonju Film Festival and is currently screenwriting for director Chung Ji-woo (Eungyo). Son Tae-gyum is famous for his series of short films based on a bestselling comic called Incomplete Life while Shin So-joeng, the youngest of the three, has won awards for best director and best actress at the Sapporo International Short Film Festival.



UK PREMIERE

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



# Night Flight

야간 비행

Programmed by Tony Rayns

WED 12 NOV 8.30PM ODEON COVENT GARDEN

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-gu 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-gu. The gang focus their attention onto Yong-gu, seriously injuring the boy. Distraught and scared Yong-gu 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, 144min



# K-Animation

## The Fake 사이비

TUE 11 NOV 2PM ODEON COVENT GARDEN

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 one day, 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.

Director Yeon Sang-ho returns after the success of *The King of Pigs* with 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.



UK PREMIERE

Dir: Yeon Sangho  
Cast: Yang Ik-june, Oh Jung-se, Kwon Hae-hyo, Park Hee-von  
South Korea, Drama, 2013, Cert , 101mins

## The Road Called Life

메밀꽃, 운수 좋은 날, 그리고 봄봄

WED 12 NOV 2PM ODEON COVENT GARDEN

This 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.

*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.



EUROPEAN PREMIERE

Dir: Ahn Jae-hun & Han Hye-jin  
Cast: Yang Ik-june, Oh Jung-se, Kwon Hae-hyo, Park Hee-von  
South Korea, Drama, 2013, Cert UC, 101mins



# 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.



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



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-hwan 28min



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



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

## MISE EN SCENE SHORT FILMS



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



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

Programme 2  
9 Nov 6.40pm KCCUK 130mins



HOSANNA 호산나

A boy lives by healing people in his village and reviving the deceased from death. As the cured and saved keep suffering from the relapsing habit, which is called 'life', they curse and spit at the boy. However, without any words the boy continues healing and restoring people.

Dir. Na Young-kil 25min



The World of If 만일의 세계

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 Tae-jin and his 'entourage.' Even though You-jin emptied her pocket and gave Tae-jin all she had in order to keep Hyun-ah safe, she is still worried about Hyun-ah staying with him. When You-jin finally gets money, 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-seko 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, Ki-seok 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 waits for her to notice him. One day, Young-ho tells her that he wants to end their relationship. She tells a lie to make him stay with her, but he disappears all of a sudden after sending a text message. Meanwhile, Ms. Park, a passionate gym teacher, suggests helpless Ho-jin to do afterschool dance practice. On that evening, when Ho-jin is supposed to meet Ms. Park she faces another incident.

Dir. Yu Ji-young 33min



Mister Lonely 달팽이

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 Hyun-ho's finger nails and begins to pick on him.

Dir. Jin Seong-min 22min



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 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.

Dir. Son Tae-gyum 27min



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 silly things like carrying an abandoned sofa and fan into her workroom day after day.

Dir. Yi Ok-seop 28min

# K-Classics

*The Korean Family, Light and Shadow*  
Foreword by Dr. Mark Morris

People from outside Korea are always surprised to learn that Korean families manage to maintain dense networks of affection and responsibility, obligation and ritual that societies elsewhere generally cast off, for better or worse, long ago. Whether it concerns small details like etiquette between elders and juniors during a family meal, or weighty decisions such as marriage or the rituals still involved in waking the dead, kinship makes its presence felt throughout the social structure of the contemporary nation, one which on the surface seems ultra-modern and more obsessed with consumerism than custom. And the omnipresence of patriarchal values as one keystone to the social edifice can take a bit of getting used to as well.

Lee Hyeong-pyo had been a cinematographer and maker of documentaries for the US Army before producer Shin Sang-ok hired him to direct *Under the Sky of Seoul* (1961). The family in question is headed by a most fallible

patriarch, played by the great actor Kim Seung-ho. Kim Hak-kyu is a practitioner of traditional Chinese medicine. He does little actual work and seems to spend most of his time with two cronies, men like himself devoted to occupations such as fortune-telling or small scale business whose future belongs to a past that is rapidly disappearing from the landscape of Seoul.

Hak-kyu's only interaction with his widowed daughter and unemployed son consists of clumsy efforts to thwart their own efforts to escape family gravity and live independent lives. Another fine actor, Kim Jin-kyu, plays the young doctor whose bright new clinic is right across the alleyway from Hak-kyu's old house. The growing affection between young widow and the widower doctor, like the sexual relations between Hak-kyu's son and a local girl, put pressures on the hapless old man; when his pig-headed attempt to become a local politician fails spectacularly, it leads him to

a suicide attempt, of sorts. In clumsier hands, this could all be the stuff of bathetic melodrama. But *Under the Sky of Seoul* is comic from its off-kilter opening panorama and the first sounds of its jaunty music (creatively appropriated from other soundtracks, often the case in those days). Kim Seung-ho's 'suicide' scene ends with the whole family laughing.

The cast includes many other popular actors who would enliven Korean cinema throughout the golden decade of the 1960s. That remarkable decade was already well underway by 1961. Kim Seung-ho himself appeared in 32 features that year. He established himself as Korean film's most beloved father figure in this film and in others made that year, such as the more tragic *Coachman*, where Kim plays a working-class father, or Petty Middle Manager, a family comedy set in the world of middle-class moral ambiguity.

Kim Ki-young's *The Housemaid*

(1960) was made the year before Lee Hyeong-pyo's comedy. Between the making of the two films, South Korea had seen its first national father figure, the corrupt authoritarian president Syngman Rhee, chased out of the country and a weak but more democratic government shunted aside by a military coup. That coup brought to power Park Chung-hee, the authoritarian moderniser who would drag the nation towards its future as industrial and technological wonder. *The Housemaid* was made before Park's censors were in place; once in control, they banned it as well as other challenging films of the brief inter-regnum like Yu Hyun-mok's masterpiece *Obaltan* (*Aimless Bullet*).

Kim Jin-kyu here takes on the role of Dong-shik. Dong-shik has a career that brings in little income: he teaches music to female workers at a textile factory and gives piano lessons at home. Meanwhile his wife sits sewing incessantly, trying to augment their

funds in order to pay for the new house apparently being built around them. And what a strange house it becomes. Director Kim combines expressionistic sets, discordant music and haunting lighting to make the house an ominously central player in the drama.

The family is a bit odd from the outset: a man without a very manly job, economic decisions driven by the wife's ambitions, a disabled daughter – and isolated from the usual wider network of kinship. Into this unstable nuclear family comes the character who blows it apart: a poor working-class girl taken on as a maid to help out the wife, now pregnant with a third child. The film is realistic in showing a collision between young job-hungry people coming into Seoul from the countryside and the aspiring middle-class who would employ them. Yet the ways the director shot the story, and its strange blend of camp gothic and expressionistic horror, had no real precedent in Korean cinema.

The sexual aspects of this particular collision between struggling teacher and predatory maid may have been too much for the censors in 1961. However, Kim Ki-young would go on to make versions of the same narrative in the 1970s and 1980s: you can see them on the Korean Film Archive website hosted by YouTube. None are half as powerful as this unsettling masterpiece of weirdness from 1960.

# Under the Sky of Seoul

서울의 지붕밑

TUE 11 NOV 8.30PM ODEON COVENT GARDEN

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?

*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. The opening sequence, introduces the film's characters by moving fluidly through the narrow alleyway of the neighbourhood, is a great exam of the skill the classic Korean director Lee Hyung-pyo wielded even in his first film.

UK PREMIERE

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



# The Housemaid

하녀

MON 10 NOV — TUE 9 DEC MUBI.COM

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 forces Seon-yeong to leave her job. Meanwhile, Gyeong-hui who encouraged Seon-yeong to write the letter 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 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 quite Dong-sik's wife learns 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*, remade by Im Sangsoo 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 of 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

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# SCHEDULE

6–15 November in **London**  
 16–21 November in **Norwich**, **Hebden Bridge** and **Aberystwyth**

Thu 6 Nov	7pm	Opening Gala: <i>Kundo: Age of the Rampant</i> 군도: 민란의 시대 + Q&A with director Yoon Jong-bin, actor Gang Dong-won and film producer Han Jae-duk –Dir. Yoon Jong-bin	Odeon West End
Fri 7 Nov	4pm	K-Forum on Film Producing (with speakers Lee Jun-dong and Han Jae-duk, chaired by Nik Powell)	KCCUK
	6pm	<i>Pteta</i> 피에타 –Dir. Kim Ki-duk	Odeon West End
	6.30pm	<i>Kundo: Age of the Rampant</i> 군도 + Q&A with director Yoon Jong-bin, actor Gang Dong-won and film producer Han Jae-duk –Dir. Yoon Jong-bin	Odeon Kingston
Sat 8 Nov	8.20pm	<i>A Girl at My Door</i> 도화야 + Q&A with director July Jung, producer Lee Jun-dong and BIFF's programmer Nam Dong-chul	Odeon West End
	1.30pm	<i>Hiway: A Monster Boy</i> 화이 –Dir. Jang Joon-Hwan + Q&A with producer Lee Jun-dong	Odeon West End
	2pm	<i>Hill of Freedom</i> 자유의 언덕 –Dir. Hong Sangsoo	Odeon Covent Garden
Sun 9 Nov	4pm	<i>Han Gong-ju</i> 한공주 –Dir. Lee Sujin	Odeon Covent Garden
	4.30pm	+ Q&A with BIFF's programmer Nam Dong-chul	Odeon West End
	5pm	<i>Poetry 시</i> –Dir. Lee Changdong + Q&A with producer Lee Jun-dong	Odeon West End
Mon 10 Nov	7.30pm	<i>Alive</i> 산다 –Dir. Park Jungbum	Odeon Covent Gdn
	8pm	<i>Obsessed</i> 인간중독 –Dir. Kim Dae-woo	Odeon West End
	8.40pm	<i>Man in Love</i> 남자가 사랑할 때 –Dir. Han Dong-wook	KCCUK
Tue 11 Nov	2pm	<i>The Target</i> 표적 –Dir. Chang	Odeon Covent Garden
	2pm	<i>A Hard Day</i> 끝까지 간다 –Dir. Kim Seong-hun	Odeon West End
	4pm	<i>Mise-en-scène Shorts 1</i> 미장센 단편 1	KCCUK
Wed 12 Nov	4.30pm	<i>10 Minutes</i> 10분 –Dir. Lee Seung-yong	Odeon West End
	5pm	+ Introduction by BIFF's programmer Nam Dong-chul	Odeon West End
	6.40pm	<i>One on One</i> 일대일 –Dir. Kim Ki-duk + Introduction by Dr. Anton Bitel	KCCUK
Thu 13 Nov	7pm	<i>Mise-en-scène Shorts 2</i> 미장센 단편 2	Odeon Covent Garden
	7pm	<i>Pascha</i> 파스카 –Dir. Ahn Seon-kyoung	Odeon West End
	8.30pm	<i>Obsessed</i> 인간중독 –Dir. Kim Dae-woo	KCCUK
Fri 14 Nov	9pm	<i>Mise-en-scène Shorts 3</i> 미장센 단편 3	Odeon Covent Garden
	6.30pm	<i>Neighbors</i> 우리 이웃 이야기 –Dirs. Shin Sojeong, Son Tae-gyum & Kim Heejin	Odeon Covent Garden
	7pm	<i>A Moment to Remember</i> 내 머리 속의 지우개 –Dir. Lee Jae-han	KCCUK
Sat 15 Nov	8.30pm	<i>Manshin</i> 만신 –Dir. Park Chan-kyong + Q&A with director Park Chan-kyong	Odeon Covent Garden
	2pm	<i>The Fake</i> 사이비 –Dir. Yeon Sangho	Odeon Covent Garden
	6.30pm	<i>Bitter, Sweet, Seoul</i> 고진김래 + Q&A with director Park Chan-kyong	Odeon Covent Garden
Sun 16 Nov	7pm	<i>Crocodile</i> 악어 –Dir. Kim Ki-duk	KCCUK
	8.30pm	<i>Under the Sky of Seoul</i> 서울의 지붕 밑 –Dir. Lee Hyung-pyo	Odeon Covent Garden
	2pm	<i>The Road called Life</i> 메밀 꽃 필 무렵, 운수좋은 날 그리고 봄봄 –Dirs. Ahn Jae-hun & Han Hye-jin	Odeon Covent Garden
Mon 17 Nov	6.30pm	<i>In Conversation with Park Chan-kyong</i>	KCCUK
	6.30pm	<i>The King of Jokgu</i> 죽구왕 –Dir. Woo Moon-gi	Odeon Covent Garden
	8pm	<i>The Warrior</i> 무사 –Dir. Kim Sung-su	KCCUK
Tue 18 Nov	8.30pm	<i>Night Flight</i> 야간 비행 –Dir. Leesong Hee-il	Odeon Covent Garden
	2pm	Shorts: <i>I am Not a Hairdresser</i> 난 미용사가 아니야 –Dir. Lee Hyung-suk,	Odeon Covent Garden
	6.30pm	<i>There is no Forest</i> 무림 –Dir. Kim Na-kyung, <i>Faces</i> 얼굴들 –Dir. Kim Minjun,	Odeon West End
Wed 19 Nov	7pm	<i>Deaf and Wind</i> 귀머거리와 바람 –Dir. Hwang Kyu-il	Odeon Covent Garden
	8pm	<i>Haemoo</i> 해무 –Dir. Shim Sung-bo	Odeon West End
	9.20pm		Odeon West End
Thu 20 Nov	8pm	<b>Donghae &amp; Eunhyuk (Super Junior) Concert + <i>The Youth</i></b>	Odeon Covent Garden
	9.20pm	레디 액션 형총 –Dirs. Kim Jin-moo, Park Ga-hee, Ju Seong-su & Jeong Won-sik + <b>Q&amp;A with Donghae (Super Junior)</b>	Odeon West End
	8pm	<i>Gyeongju</i> 경주 –Dir. Zhang Lu	Odeon Covent Garden
Fri 21 Nov	9.20pm	<i>Man on High Heels</i> 하이힐 –Dir. Jang Jin	Odeon West End
	6.30pm	<i>Moebius</i> 뫼비우스 –Dir. Kim Ki-duk	Odeon Covent Garden
	7pm	<b><i>Cold Eyes</i> 감시자들</b> –Dirs. Jo Ui-seok & Kim Byung-seo	Odeon West End
Sat 22 Nov	8.30pm	+ <b><i>The Killer Behind, the Old Man</i> 킬러앞에 노인</b> –Dir. Jung Woo-sung + Q&A with actor Jung Woo-sung	Odeon Covent Garden
	8.30pm	<i>The Dinner</i> 만찬 –Dir. Kim Dong-hyun	Odeon West End
	1pm	<b><i>Haemoo</i> 해무</b> –Dir. Shim Sung-bo	Odeon Covent Garden
Sun 23 Nov	7pm	<b>Closing Gala: <i>Revivre</i> 회장</b> –Dir. Im Kwontaek + <b>Q&amp;A with actor Ahn Sungki</b>	Odeon West End
	5.30pm	<i>Hill of Freedom</i> 자유의 언덕 –Dir. Hong Sangsoo	Norwich Cinema City
	5.30pm		Norwich Cinema City
Mon 24 Nov	8:30pm	<i>Han Gong-ju</i> 한공주 –Dir. Lee Sujin	Hebden Bridge Pict. Hse
Tue 25 Nov	7.45pm	<i>Poetry 시</i> –Dir. Lee Changdong	Hebden Bridge Pict. Hse
Wed 26 Nov	7.45pm	<i>A Girl at my Door</i> 도화야 –Dir. July Jung	Aberystwyth Arts Centre
Thu 27 Nov	5:30pm	<i>Manshin</i> 만신 –Dir. Park Chan-kyong	Aberystwyth Arts Centre
Fri 28 Nov	8:15pm	<i>Revivre</i> 회장 –Dir. Im Kwontaek	Available to watch on MUBI.com
Mon 29 Nov –Tue 9 Dec		<i>The Housemaid</i> 하녀 –Dir. Kim Ki-young	

## VENUES

<b>Odeon West End</b> 40 Leicester Square, London WC2H 7LP www.odeon.co.uk	<b>Odeon Kingston</b> The Rotunda, Clarence Street Kingston Upon Thames KT1 1QP www.odeon.co.uk	<b>Odeon Covent Garden</b> 135 Shaftesbury Avenue London WC2H 8AH www.odeon.co.uk	<b>Korean Cultural Centre UK (KCCUK)</b> Grand Buildings, 1-3 Strand London WC2N 5BW www.kccuk.org.uk (Admission free, booking is required)
<b>Hebden Bridge Picture House</b> New Rd, Hebden Bridge West Yorkshire HX7 8AD 01422 842807 www.hebdenbridgepicturehouse.co.uk	Aberystwyth Arts Centre Aberystwyth Arts Centre, Aberystwyth University Penglais Campus Aberystwyth, Dyfed SY23 3DE 01970 623232 www.aberystwythartscentre.co.uk	Picture House Cinema City St Andrews Street Norwich NR2 4AD www.picturehouses.co.uk 0871 902 5724	
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# FINECUT PROUDLY PRESENTS

## IN THE LONDON KOREAN FILM FESTIVAL 2014



**REVIVRE**  
dir. IM KwontaeK  
Closing Film



**HILL OF FREEDOM**  
dir. HONG Sangsoo  
K-Spotlight



**ONE ON ONE**  
dir. KIM Ki-duk  
K-Focus: Director KIM Ki-duk



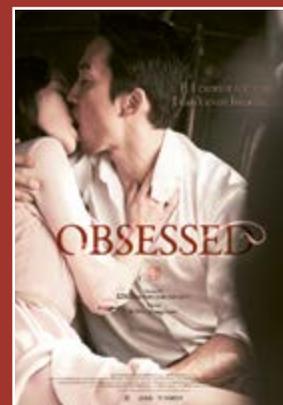
**HAEMOO**  
dir. SHIM Sung-bo  
K-Actors



**ALIVE**  
dir. PARK Jungbum  
BIFF's Choice



**MANSHIN**  
dir. PARK Chan-kyong  
K-Spotlight



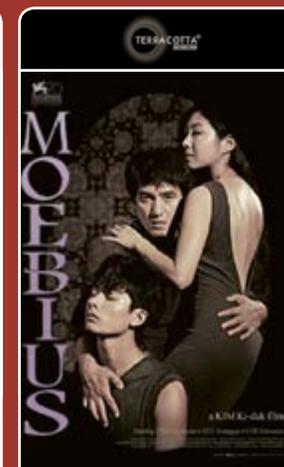
**OBSESSED**  
dir. KIM Dae-woo  
K-Actors



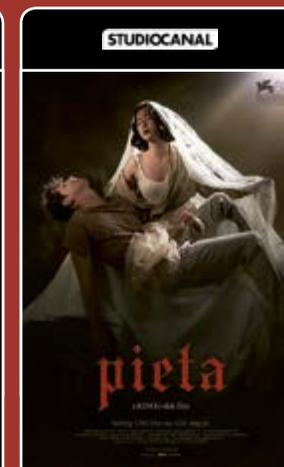
**NIGHT FLIGHT**  
dir. LEESONG Hee-il  
K-Indie



**HAN GONG-JU**  
dir. LEE Sujin  
BIFF's Choice



**MOEBIUS**  
dir. KIM Ki-duk  
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## THANK YOU TO ALL OF OUR VOLUNTEERS:

Anna Rzewuska, Chirine Sunderland, EunJi You, Eunkyoo Lee, Georgia Giuliani, Hyedam Jeong, Hyelee Oh, Jeongyeon Rhee, Jieun Park, Jinhwa Choi, Jiyoung Kim, Junseo Kong, Katy Kim, Kyulim Kim, Mujun Kim, Nayeon Shin, Patrick Harford, Sabrina Morreale, Sae Mi Kim, Shinwook Park, Sonia J, Stella Frangleton, Taylor Boxall, Yeomin Yoon, Yeongye Choi, Yeunjung Kim, Youjung Hwang, Yun Huo



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