

CINEMA
INTERNATIONAL
ROME FILM FESTIVAL
COMPETITION

INTERNATIONAL FILM FESTIVAL
T O K Y O
FILMEX

The one with no fear and no borders

POONGSAN

directed by **JUHN Jaihong** written and produced by **KIM Ki-duk**

 **FINECUT**

MAIN CREDIT

a **KIM Ki-duk Film** production

Written and Produced by

Director

Starring

Cinematography

Recording

Sound

Editor

World Sales

KIM Ki-duk

JUHN Jaihong

YOON Kye-sang, KIM Gyu-ri

LEE Jeong-in

KIM Sang-woon

LEE Seung-yeop

SHIN Cheol

FINECUT

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TECH INFO

Format

Aspect Ratio

Running Time

Sound

Color

Digital

1.85:1

121 min.

D-cinema 5.1ch

Color





ABOUT THE MOVIE

"Cannes has enlightened me, and POONGSAN will be the first flare to raise me up. I wish to bring it out to the world after it is completed. Especially, I expect the audience will enjoy watching this movie since it is the most commercial of them all," said KIM Ki-duk

SYNOPSIS

Although they're close no one can easily cross over North and South Korea. But there is a young man named Poongsan. The man with the eyes of an innocent child, Poongsan crosses over North and South Korea to deliver the pain and longings of separated families. Even though this can cause him get shot, he takes the risk without any fear. One day, by a secret request by South Korean government agents he sneaks into North to bring over In-oak, the lover of a high-ranking North Korean defector. On their way to South Korea, they fall for each other while experiencing life-and-death situations together several times. However upon their arrival, they're welcomed by agents who capture and torture Poongsan while In-oak gets disappointed with her old lover who has changed so much over the past years. She feels Poongsan's emotions rather than from her lover who has changed. Her lover senses the feelings exchanged between Poongsan and In-oak. Feeling jealous, In-oak's lover hands Poongsan over to the government agents. Poongsan, who's being tortured, is offered a chance to be sent abroad with In-oak under the condition he rescues a fellow South Korean agent who infiltrated North Korea. Poongsan agrees to the agent's offer and he goes to North Korea...

CHARACTER & CAST



Going back and forth over the DMZ | POONGSAN (A mysterious deliverer)

A mysterious man who can deliver anything from Seoul to Pyongyang within three hours. He delivers letters and valuables of separated families from the Korean War. He constantly smokes Poongsangae cigarettes, which are made only in North Korea. His identity is hidden by a veil as his name, place of birth, affiliation or any evidence to prove who he is doesn't exist. He knows every nook and cranny of the DMZ. He has a boldness and tough strength about him and stays calm under any situation. He is a quiet person but he changes when he meets In-oak, who is the lover of a high-ranking North Korean defector.

YOON Kye-sang

Selected Filmography

Film COME, CLOSER (2010) THE EXECUTIONER (2009) BEASTIE BOYS (2008) LOVERS OF SIX YEARS (2007) FLYING BOYS (2004)

TV series THE GREATEST LOVE (2011) ROAD NO.1 (2010)



Woman from North Korea | In-oak

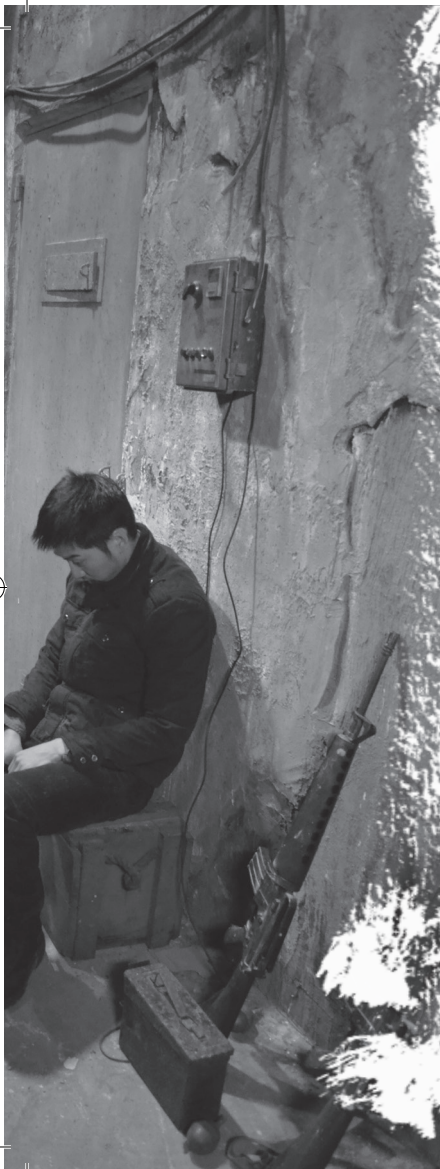
The lover of a high-ranking North Korean officer who defected to the South. On impulse, an unidentifiable deliverer brings her to South Korea to her lover. Even during a dangerous life-or-death moment, her smile looks like that of an unadorned innocent girl. She falls in love with the mysterious delivery man while crossing the DMZ and facing dangerous moments.

KIM Gyu-ri

Selected Filmography

RUNAWAY FROM HOME (2010) HAHAHA (2009) THE PORTRAIT OF A BEAUTY (2008) RAINBOW EYES (2007) LOW LIFE (2004)





DIRECTOR



JUHN Jaihong

Director JUHN Jaihong is the grandson of KIM Heung-soo, the master of Korean fine arts. JUHN learned painting at a young age, then he majored in vocal music in high school, and afterwards, he studied business management in college and then finally become a director. He has built a unique background up until his directorial debut. Director JUHN Jaihong fell in love with film through the works of KIM Ki-duk. He was KIM Ki-duk's assistant director in his movies, TIME and BREATH and has since garnered much trust from KIM Ki-duk. KIM Ki-duk saw the talent and passion in JUHN early on.

Director JUHN Jaihong garnered attention from critics after his short film, MUL-GO-GI, was invited to compete in the 2007 Venice International Film Festival. Since then KIM Ki-duk turned into a producer, his first movie out of his production house as well as the debut movie for JUHN Jaihong, BEAUTIFUL, was invited to the Panorama section of the 2008 Berlin International Film Festival. It was also invited to compete in the Deauville Asian Film Festival and received the Best Film Award at the Fukuoka Asia Film Festival. After that, he completed POONGSAN, a new style of movie that highlights his unique character.

Filmography

BEAUTIFUL (2008, feature) CALLING YOU (2008, short) MUL-GO-GI (2007, short) COLORS (2005, short)

Awards

2008 BEAUTIFUL

The 22nd Fukuoka Asian Film Festival (Official Competition) - Best Film Award

The 58th Berlin Int'l Film Festival (Panorama)

The 10th Deauville Asian Film Festival (Official Competition)

2007 MUL-GO-GI (short)

The 64th Venice Int'l Film Festival (Corto Cortissimo)



PRODUCTION NOTE

Production for POONGSAN took 25 days starting from Nov. 13, 2010 to Dec. 23, 2010. But each lasted till dawn, and the crew touted that it was an intense shoot, feeling like it was instead a 50-day shoot.

The movie was shot in freezing cold temperatures. In the movie, the mysterious deliverer Poongsan, who crosses back and forth over the DMZ, risks his life to bring a beautiful girl named In-oak from Pyongyang to her lover living in asylum in South Korea, a high-ranking North Korea officer who defected to the South. To avoid the heat sensors and disguise themselves, Poongsan and In-oak covered their whole body with mud. On the day of the shoot, it was the coldest day in December and even a cold spell was warned on the news. The crew, who even wore thick winter clothes, found it painful to endure the biting cold. But the two actors had to cover their whole nude body with cold mud.

YOON Kye-sang crossing over the truce line with a pole will be an extraordinary scene never shown before in Korean movies. The crew built trenches and strongholds in an area of thick reeds taller than the average person, and made a double iron fence about 20 meters long.

Director JUHN Jaihong grabbed the attention of the global audience with only two films. He also drew attention to his peculiar career. Before he decided to pursue a movie career after falling in love with KIM Ki-duk's movies, he was a promising voice musician. In this movie, he shows off his hidden singing talent by actually singing in this film. Robert Schuman's song, Die Lotosblume, was song by JUHN Jaihong directly and it can be heard during the scene where Poongsan rests in his secret hideout after crossing the DMZ.

INTERVIEW WITH WRITER & PRODUCER

KIM KI-DUK

“I wish that everyone who wishes for a unified Korea sees this movie!”

Q: Please explain what POONGSAN is about and how it was produced.

A: Korea has been divided for over 60 years. Among the separated families of North and South Korea, only 200 of them can meet once a month. But as the North and South wrangle over politics they have turned a deaf ear from the pains of separated families. At present, the South and North Korea talk about unification but there is no real action taking place.

POONGSAN warns about how the future of North and South Korea can only continue to be bleak through North and South Korea’s historical image and story of sixty years.

How long will North and South Korea keep fighting a useless battle caught in between the world superpowers? POONGSAN symbolizes a smart traditional Korean dog, and the film was made with the wish for North and South Korea to lay down their arms, remove the barbed-wire fence at the DMZ, stop the pain given to the separated families, and hope for a wise reunification of North and South Korea.

I think a peaceful unification can’t be realized if people keep arguing over who is wrong or right. It’s time to forget it all, put it all behind us and try to truly understand each other. We need to find a way to develop the merits of North and South Korea and to coexist honorably in the world.

I wish that a natural park was made on the DMZ, where Poongsan risks being shot as he crosses, so that the day the people of the North and South can join together come quickly.

Q: The story about a mysterious deliverer going back and forth between North and South Korea is quite unique. What inspired you to write this and did you consider whether this was really possible?

A: I've pondered over this character for many years now. In the beginning I set up the character where he would cross over the Duman River to China. But while writing the script last year, first I wrote him as a character symbolizing Korea's reunification; and second, I made his character thinking that unification could be possible in spite of the fact that it could be impossible when you look at the state of tension between North and South Korea now. If the North and South are not clear on politics like the border of China, and in terms of the economy and military if unification is headed in an ambiguous and strange direction, causing a confused time, then I certainly think that a smuggler and broker like in POONGSAN could really exist.

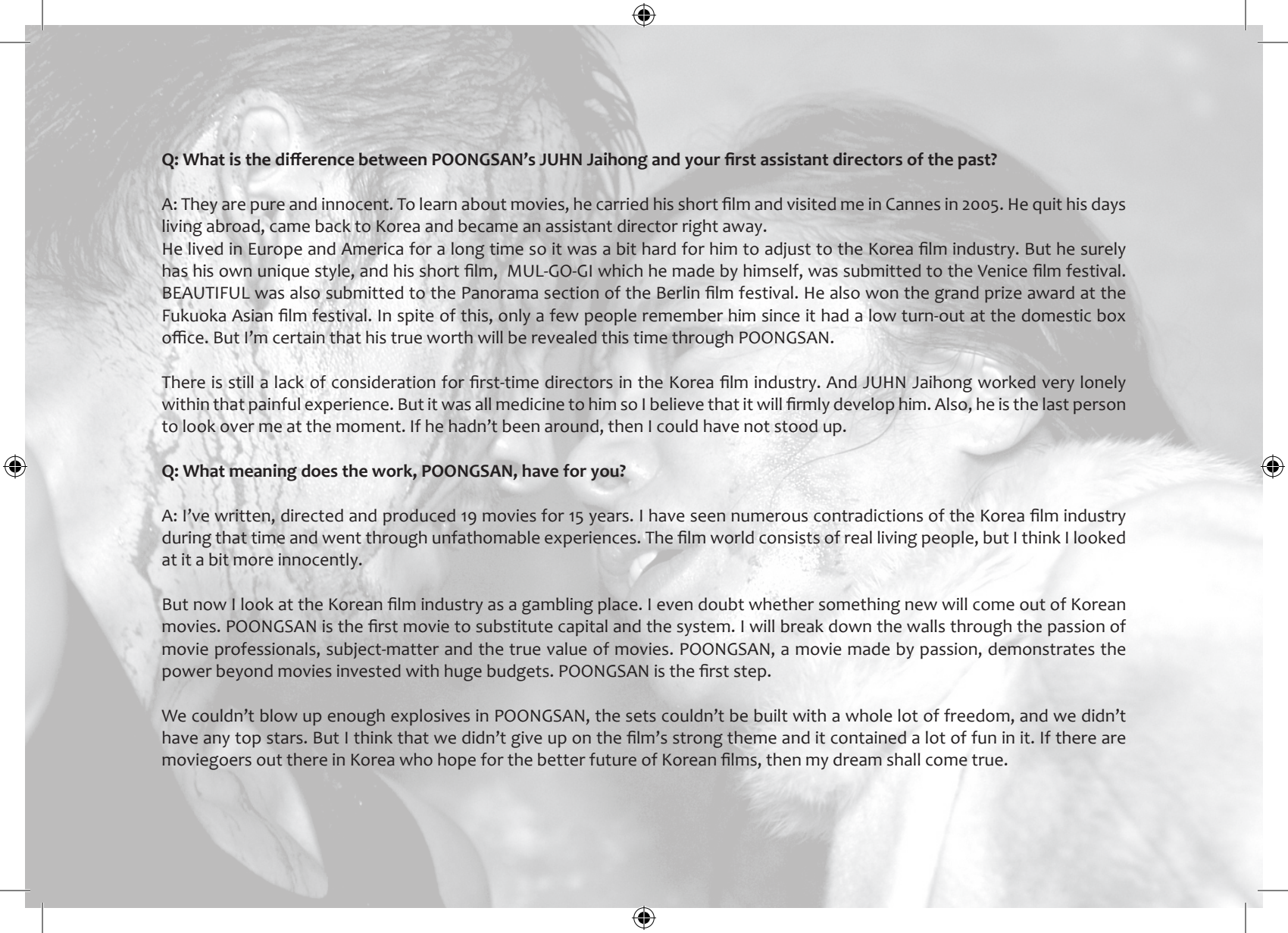
But the character in POONGSAN who crosses to the North and South back and forth isn't just a character who delivers letters to bereaved separated families and sneaks people out, he is like a ghost carrying the agony of the divided peninsula of 60 years and a symbol of that, and the minds of many North and South Korean people who long for unification. It isn't important whether he is a South Korean or a North Korean. He is like a wish for the many people who want the South and North to be reunited.

Q: Why did you let JUHN Jaihong take the helm? Is there any special reason?

A: After the movie, BEAUTIFUL, was made, the will of a director filled with a desire to make movies within the production circumstances of Korean movies now is slowly becoming impossible. Director JUHN Jaihong was going through a difficult time during the three years after he had made BEAUTIFUL. POONGSAN was being prepped last year, and a famous actor was going to take part in it, but the movie was put to a stop since a first-time director was going to direct it instead of me. I showed the script to JUHN Jaihong and he agreed to do it and that's how the movie got started. After many twists and turns, YOON Kye-sang and KIM Gyu-ri agreed to act in the movie for free, so that is how we got to shoot the film.

SO Ji-sup and KANG Ji-hwan provided \$100,000 each for the production cost of ROUGH CUT after they saw the script. Like these two actors, YOON Kye-sang and KIM Gyu-ri joined the movie like it was a miracle and I think both of them were excellent. I was moved by the passion of YOON Kye-sang and I was amazed by the North Korean dialect of KIM Gyu-ri.

However, in the meantime, in spite of the dedicated participation of SO Ji-sup and KANG Ji-hwan and the crew, we were robbed of the theater revenue and I feel so sorry about not being able to pay their share of their effort yet. I hope that this gets solved legally as soon as possible so that they receive their share of the profits. POONGSAN is a movie made by the blood and sweat of dedicated actors and staff. I hope that the movie makes a profit and they receive respect for their true worth as true filmmakers.



Q: What is the difference between POONGSAN's JUHN Jaihong and your first assistant directors of the past?

A: They are pure and innocent. To learn about movies, he carried his short film and visited me in Cannes in 2005. He quit his days living abroad, came back to Korea and became an assistant director right away.

He lived in Europe and America for a long time so it was a bit hard for him to adjust to the Korea film industry. But he surely has his own unique style, and his short film, MUL-GO-GI which he made by himself, was submitted to the Venice film festival. BEAUTIFUL was also submitted to the Panorama section of the Berlin film festival. He also won the grand prize award at the Fukuoka Asian film festival. In spite of this, only a few people remember him since it had a low turn-out at the domestic box office. But I'm certain that his true worth will be revealed this time through POONGSAN.

There is still a lack of consideration for first-time directors in the Korea film industry. And JUHN Jaihong worked very lonely within that painful experience. But it was all medicine to him so I believe that it will firmly develop him. Also, he is the last person to look over me at the moment. If he hadn't been around, then I could have not stood up.

Q: What meaning does the work, POONGSAN, have for you?

A: I've written, directed and produced 19 movies for 15 years. I have seen numerous contradictions of the Korea film industry during that time and went through unfathomable experiences. The film world consists of real living people, but I think I looked at it a bit more innocently.

But now I look at the Korean film industry as a gambling place. I even doubt whether something new will come out of Korean movies. POONGSAN is the first movie to substitute capital and the system. I will break down the walls through the passion of movie professionals, subject-matter and the true value of movies. POONGSAN, a movie made by passion, demonstrates the power beyond movies invested with huge budgets. POONGSAN is the first step.

We couldn't blow up enough explosives in POONGSAN, the sets couldn't be built with a whole lot of freedom, and we didn't have any top stars. But I think that we didn't give up on the film's strong theme and it contained a lot of fun in it. If there are moviegoers out there in Korea who hope for the better future of Korean films, then my dream shall come true.

INTERVIEW WITH DIRECTOR

JUHN JAIHONG

“Within deserted ruins, POONGSAN is a movie made only with passion”

Q: It is hard to define POONGSAN into one genre. Did you focus on something particularly while directing this unique piece?

A: If you look at movies that dealt with the North and South Korean conflict, they are dark and heavy. I tried to differentiate POONGSAN from those movies. I wanted the audience to comfortably enjoy the movie even though I painted the North-South division through a modern perspective.

In order to entertain the audience, I inserted humorous elements within the boundaries of action and melodrama and I unfolded the story quickly so that they couldn't anticipate what will happen in the next minute. I wanted to make a movie that everyone could have fun watching.

Q: Assistant directors who worked under KIM Ki-duk are now actively working in the mainstream. What do you think is the power behind this?

A: KIM Ki-duk is very generous and he takes care of his apprentices like his own children. So he created a 'Breakthrough Team' which consisted of JANG Cheol-soo, JANG Hun and me and helped us make our debut. KIM Ki-duk is probably watching them from afar and feels quite pleased about their progress. 'The KIM Ki-duk team' will probably agree about how generous and warm-hearted KIM Ki-duk is.

And KIM Ki-duk always said, "What I think isn't important. What's important is what you think, and trust yourself." And it gave us this self-confidence. After he saw my first movie he complimented it by saying, "Your movie is special", and he encouraged me to experiment freely. And when it comes to time and budget, there is no one more thorough than KIM Ki-duk. He taught me to make a movie with the least amount of cost and time. "Also, you have to move around more at the scene if you're a director. Don't just sit down on the chair. Stand next to the camera and move faster than anyone else. And no matter how mad or sad you are, a director must always laugh and create a good mood on the shoot," he said.

Q: What does POONGSAN mean to director JUHN Jaihong?

A: I think POONGSAN is a movie that helped me find myself again. KIM Ki-duk said that POONGSAN will be the movie to stand him up and I also feel the same. This movie will raise me up again. POONGSAN is a movie that was shot with passion in the midst of deserted ruins without even a straw around. POONGSAN is a movie made with the passion and dreams of the crew and not with money. This movie could not have been made without the sacrifice and efforts of the cast and crew and without the trust of KIM Ki-duk. I am so happy for having the chance to create POONGSAN. And as a person living in Korea, a country that is divided, I wish that you would consider this movie as a movie that was made with the yearning for unification.

WORLD SALES: FINECUT CO., LTD.

FINECUT is a film company specialized in international sales and marketing, production, financing and acquisition of high-end films. FINECUT was set up in 2008 by Youngjoo SUH who was the founder and backbone of making Cineclick Asia as one of the leading film companies in the Asia's creative industries successfully representing numerous films since year 2000. Over the years, SUH has represented many of the best known Korean films such as LEE Chang-dong's OASIS, PARK Chan-wook's OLD BOY, KIM Ki-duk's 7 titles including SAMARITAN GIRL, 3-IRON, SPRING, SUMMER, FALL, WINTER, AND SPRING, and BONG Joon-ho's THE HOST.

She has also represented not only Korean films but also a wide variety of international films such as TUYA'S MARRIAGE(China) winner of Golden Bear Award in Berlin Int'l Film Festival, OPIUM WAR(Afghanistan) winner of Golden Marc'Aurelio Critics Award in Rome Int'l Film Festival, Cannes Film Festival official competition title LION'S DEN(Argentina) and CARANCHO(Argentina) which was invited to Un Certain Regard in Cannes Film Festival. SUH's producing credits include films such as 3-IRON, BREATH, OPIUM WAR and LION'S DEN, and CARANCHO.

After its launch, FINECUT has been actively representing many successful titles. The Korean film THE CHASER was invited to the official selection of the 61st Cannes Film Festival and SUH's producing co-production title LION'S DEN by the director Pablo TRAPERO in competition of the official selection at the 61st Cannes Film Festival and winner of 5 awards including the Elcine First Prize for Best Film at the Lima Latin American Film Festival. In 2010, FINECUT presented 4 titles in Cannes Film Festival such as POETRY(dir. LEE Chang-dong) winner of the Best Screenplay Award, HAHAHA (dir. HONG Sangsoo) winner of Un Certain Regard Award, a successful debut film BEDEVILLED(dir. JANG Chul-soo) which was invited to Critic's Week, and the second collaboration with the Argentinean director CARANCHO(dir. Pablo Trapero) invited to Un Certain Regard. Also with one of the most controversial movie, I SAW THE DEVIL(dir. KIM Jee-woon), the company had brought on many sensational responses from all over the world.

The company also focuses on participating in co-production and financing for director-driven edgy projects from worldwide in support of directors, producers, financiers and aims to develop many international projects for its pipeline.

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POONGSAN



World Sales

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