

The Chaser

Een film van Jin-Hong Na

Zuid Korea - Thriller - 123min. – 2.35 - Color - Dolby SRD

Jung-ho, ex-detective maar tegenwoordig pooier, is kwaad. Een aantal van zijn meisjes zijn plotseling verdwenen, terwijl ze nog een schuld bij hem open hadden staan. Aan deze boosheid van Jung-ho komt abrupt een einde wanneer hij een schrikbarende ontdekking doet. De klant waar hij net één van zijn overgebleven meisjes, Mi-jin, naartoe heeft gestuurd, lijkt iets te maken te hebben met de verdwijning. Vrezend voor het leven van Mi-jin, gaat Jung-ho naar haar op zoek.

Al aan het begin van zijn zoektocht gebeurt er iets merkwaardigs. Jung-ho botst per ongeluk tegen een auto en verrassend genoeg wil de bestuurder geen schadevergoeding ontvangen. Als Jung-ho dan ook nog ziet dat de bestuurder bloed op zijn shirt heeft, verdenkt hij deze man, Young-min, ervan de mysterieuze klant te zijn. Young-min slaat op de vlucht, maar na een spectaculaire achtervolging weet Jung-ho hem te pakken te krijgen.

Enmaal op het politiestation bekent Young-min dat hij inderdaad alle vermiste meisjes heeft vermoord, maar dat Mi-jin mogelijk nog in leven is. Bij gebrek aan bewijs kunnen ze Young-min slechts tijdelijk vasthouden op het bureau. In de tijd die nog rest gaat de politie geobsedeerd op zoek naar de lijken, daar waar Jung-ho de enige de enige is die nog geloofd dat Mi-jin in leven is. Met Young-min die nog maar 12 uur vastgehouden kan worden op het bureau, vervolgt Jung-ho koortsachtig zijn zoektocht naar Mi-jin...

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INTRODUCTION

A brutal murderer who rattled the whole country.

The person who caught him that night was neither a cop nor a prosecutor.

The public's interest for serial murder cases which brought fear to a society is immediately forgotten even before the tears of the victims or their families have dried up. In an individualistic society indifferent to others and centered on individual materialistic gains, questions such as, "What kind of people were the victims? What efforts have I or society made to save them?" have never even crossed the minds of what society has become today. This type of society which has come about and looked at by one ordinary person is the starting point for THE CHASER. Not simply exaggerating the subject matter of a shocking serial murder case, this film paints one man's breathless shocking efforts to save one person whose precious life is at stake while fighting against preposterous circumstances and a faulty social system.

ENGLISH SYNOPSIS

Ex-detective pimp Jung-ho has a big problem on his hands. His girls keep disappearing without clearing their debts. One night, he gets a call from a customer and sends Mi-jin, one of his girls still remaining, while ignoring her refusal due to her bad cold. But when Mi-jin meets the customer against her will, Jung-ho realizes the phone number of the customer matches that of the calls the missing girls got last. As something smells fishy, he searches for her.

During his search, Jung-ho dents a car in the alley. But surprisingly, the driver doesn't want any compensation. When Jung-ho spots blood splattered on the man's shirt, he senses the man, Young-min, to be the suspect. After an intense chase, Jung-ho finally catches Young-min, but because of Jung-ho's pretense as a cop they are both taken to the police station.

At the station, Young-min bluntly tells the policemen that he has killed the missing women, and the last girl, Mi-jin, may still be alive. Despite the confession, there is no evidence to imprison him. As the whole police force is obsessed with a random search for corpses, Jung-ho is the only one who believes Mi-jin is still alive. With only 12 hours left to detain the serial killer without a warrant, Jung-ho's hunt begins, searching for Mi-jin entrapped in a place nobody knows.

ABOUT THE FILM

Breathless speed, new visuals that come alive

A 'Korean extreme realism' of visuals shown for the first time

To deliver one man's breathtaking chase to save a woman and the nerve-wrecking events that happened on that day captured in speedy and realistically unprecedented visuals not seen before is enough to designate THE CHASER as a film of extreme realism. At least 90% of the film was shot at night for the duration of five months, switching night and day for the cast and crew. A shoot for 40 hours straight, a breathtaking shoot without any rest for 20 hours to shoot an intense chase scene in the movie, and a shoot that did not stop for 36 hours straight to create 225 cuts for an action scene. A lot of passionate efforts, sweat and tears were invested to create extremely realistic visuals. The abundant visuals in THE CHASER, which consist of at least 225 shots for each scene and the realistic description that focuses on detail despite being rough more so brought to light the reality of a shocking event of serial killings and Jung-ho's explosive emotions as well as the film's message about the indifference and absurdity of a cold society. Also, starting with the location scouting, which

covered every alley in Seoul for six months, and then grandiose night shoots where light cranes were brought to the hilltop where even cars couldn't reach, while blocking bustling alleyways and lighting up an entire quiet neighborhood in the middle of the night - this rough shoot lasted for five months and took 85 shooting days. THE CHASER was made by about 100 actors and crew members who ran all over Seoul. The chase covering the area of Seoul to catch a murderer who couldn't be arrested wasn't just a simple background to the movie. It was actually a breathing organic space in THE CHASER.



DIRECTOR'S STATEMENT **About THE CHASER**

As rain poured for several days, a village was in danger of becoming flooded and the people sought refuge. The people checked the lodge on the hillside, gathered their belongings and got ready for the refuge. Some of them released the leash on the dogs they raised in their yard because they're worried about what would happen to them later when the flood came. The people one by one got into their cars and left the village. In no time the sun set and the only breathing thing in this empty village drowning in the rain were the dogs that were set free or the ones still tied up with their leashes.

The next morning the rain finally stopped. The banks were in tact and the village had avoided damage. Hearing about the news, the people returned to the village one by one. As soon as they arrived home they found their dogs which they had raised like family. But they stared in shock. The dogs which were set free or not set free before everyone took refuge were lying around with parts of their bodies torn out. Most of the dogs are dead.

As I returned to the village I discovered a huge white dog looking straight at me from the distance. The dog which was drenched from the rain was biting on to our dog with its mouth covered with blood. Its eyes were very black and shined as if it was lighting up everything. I was scared out of my wits and I picked up a stick. It let go of our dog and disappeared.

That huge white dog was our neighbor's dog and I've ran into it several times before. I wasn't sure if that dog bit and killed the dogs of the village. If it had, I had no idea why and no one wants to find out.

And that dog still lives at my neighbor's home.

This film could be the story of two dogs in an empty village on a very rainy night.

- NA Hong-jin (21 April, 2008)

INTERVIEW WITH THE DIRECTOR NA HONG-JIN

Q. Only one person chased down the killer. This film realistically reveals the weaknesses of Korea's public power. Is this your intention?

A. I can't say that people's interpretation of this film is wrong. The audience has the right to interpret it. That is, my perspective of presenting information to the audience is all the characters doing their best. Of course, the audience's reaction to their best efforts can all be different. Some may smile at their best efforts and some may smirk at them. Some may be absorbed in their best efforts and some may be furious at them.

Actually, Jung-ho the main character does his best but he does make a mistake. In this film, Jung-ho makes a crucial mistake. Jung-ho causes the police who are searching every corner of that neighborhood to take a detour which could be to some respects the biggest reason for having caused KIM Mi-jin to become murdered. But it is the best that he can do. Moreover, he doesn't get scolded because he's the main character.

If you ask whether the director's intention is intervened in some way while portraying the character doing his best, well... the answer can be left to the actors. I am not quite sure whether it's okay to say. (laughs) If the director hadn't treated the characters' best efforts in a neutral way, then this is what I thought. If Jung-ho was working as a cop, he wouldn't have run around like that or wouldn't do his best to find KIM Mi-jin. The film is not criticizing one individual, it's addressing the problem of an organization: of course the military is a given, when a person goes into an organization they become one with it.

Q. There are a lot of Christian symbols in the film. Were there any special reasons for them?

A. If you look at Seoul at night, you'll see crosses in every neighborhood. I wanted to show the reality that a murder is taking place in a neighborhood with a hanging cross. To exaggerate, every murder has occurred under a cross. I'm also a Christian. I had no intention at all to condemn religion.

Q. I thought that there was some relation between Young-min's use of a hammer and nail and the nailing of Jesus to the cross.

A. The reason for the nail and hammer is all interrelated with the story so it's hard to answer that question. I think it infringes on the audience's rights to watch the movie. By any chance, do you have a question on whether the psychiatrist's diagnosis of Young-min's motive as impotence is true or not, or if there is some relation? (laughs) If you do, I won't answer. I'm sorry.

Q. The reason you didn't explain Young-min's motive for the killings...

A. How far can we trust what a criminal says? I didn't want to emphasize whatsoever the murder motive to the audience. In the interrogation room the criminologist does ask Young-min if it was impotence, but I didn't want to clearly explain it even in that scene. Trauma during childhood, the fact that part of the frontal lobes is empty, or that a congenital deficiency causes a posterior act are the common reasons for committing murder, but I don't believe this. It doesn't make any sense.

Young-min is a dog that went crazy. He's a dog that was born like that and repeatedly asked himself whether he can keep living like this or not be responsible for his acts. I thought that Young-min was born into this world in a humanly unready state. But he's still a trustworthy person to the small supermarket owner and seeing that he works as a blue collar at the quarry he isn't a man to be suspicious of.

Jung-ho is different. He engages in a work that people don't want to do and his character becomes complete as he comes to know Young-min. Jung-ho and Young-min going crazy in an unendurable situation can be looked at as a paradox.

Q. If so, then what is the reason for not clearly revealing Jung-ho and Young-min's past?

A. Of course, that was intentional. Actually, I did it since I expected the film gets a good response (laughs), since people can become curious. Actually, I don't want to understand people like Young-min and Jung-ho. I'm not sure whether the audience will think Jung-ho to be more humane, but he's no different from a lawbreaker as he beats up Young-min.

So I got rid of anything that can give reasons for them to be like that, such as having some scar in the past or coming from a parentless family. I didn't want to create any clues that make people understand them because Jung-ho and Young-min were that kind of people from the start. If people had fun watching the movie, then they'll think and come up with something on their own.

Q. Some ask why the victim had to be a prostitute.

A. This film to sum it up in one sentence is a story revolving around one woman who is murdered in a neighborhood in broad daylight. During the YOO Young-chul serial killings, I heard some people talking about the murdered women when I was drinking. They were talking like the murdered women are not same kind of human race like us.

I wanted to say something about those perceptions. That is why I didn't put any scenes showing how these women work. I wanted people like that person who said that at the bar not to want the victim to die while watching the film. I wanted people to feel pain or guilt after watching the film.

Q. I heard that you shot for 40 hours straight. How many shooting days did you have?

A. It's not something to brag about. It's embarrassing. It was 84 shooting days. Since it was summer, the night was short and it was quite a struggle. I was always tense. Since the weather forecast was wrong many times, there were times when I could shoot only one shot. Just think what the crew must've gone through. When the shooting was over for the day, the lights and set were being prepared at the next shooting location right after the shooting. There was practically no time to sleep. Having no time and going through such hard struggles, it was no different from a battlefield. If we could shoot, then we did even if it was forced. When we went into the shoots at the set, it was a painful march. There were times when we had to shoot for 35 hours straight. It was crazy.

Q. The night scenes were spectacular. I can't figure out how you did it with the lights and props and all.

A. The lighting director, LEE Chol-o, was very ambitious. He was more meticulous than I was. Although we didn't have enough time, I still didn't give up and the crew could complain, but since he was more meticulous than me I was held back instead.

Q. KIM Yoon-suk and HA Jung-woo showed really great acting. Although the film was appealing in many ways, I thought it was more so the actors' skills to absorb the audience. THE CHASER could have been crafty in that regard, but it accurately brought out the characters' emotions.

A. From the director's perspective, it was thrilling to see the actors react to each other through action and not dialogue. KIM Yoon-suk and HA Jung-woo are very sensitive and detailed in that regard. They prepared a great deal beforehand and continuously talked to me a lot during the set. They would improvise on some of their actions even during the take. Then the other actor would respond even more. You can call this a miracle.

Q. Did you ever fight with the actors?

A. I had a disagreement with KIM Yoon-suk not less than one week after principal photography started. But we didn't get into a major fight. It was just a little bit more intense than other days. It was a difference of opinion over a minor detail. He called the next day and said that I was right and told me to keep doing what I did since he would do it his way as well. I got the call while smoking a cigarette in my underwear and it was very encouraging. When the actors were selected for Jung-ho and Young-min, I was a bit disappointed since they weren't my babies anymore. For Young-min's character, I didn't give any direction to HA Jung-woo since Young-min was that type of character from the beginning. Since HA Jung-woo is such a sensitive actor, I directed him indirectly by talking to the other actors and having him react to the actor playing opposite to him.

DIRECTOR **NA Hong-jin**

Born in 1974, NA Hong-jin studied Industrial Arts major at Hanyang University and graduated from the Korean National University of the Arts. NA Hong-jin directed the short film, A PERFECT RED SNAPPER DISH, a black comedy about a cook who couldn't finish the perfect dish which won a slew of awards at film festivals both in Korea and abroad. He later on made SWEAT, a black and white short film shot in slow motion to capture the sweat on people to present the contradictions of capitalism. This was also a crowd pleaser and brought much attention to NA Hong-jin as an upcoming director. NA is called as a new ambitious director who searches for something new while preserving his own colors even though he communicates with the mainstream by aspiring to create "a film which satisfies the audience while being able to include his voice." Through his first feature, THE CHASER, he has completed a special well-made movie that contains stylish visuals, a fast-paced story with no glitches and amazing mise-en-scene.



Selected Filmography (Short)

2007 SWEAT

- 11th Puchon Int'l Fantastic Film Festival - Jury's Choice for Short Film

2005 A PERFECT RED SNAPPER DISH

- 6th Resfest Digital Film Festival - Festival's Choice Prize

- 4th Mise-en-scène's Genre Film Festival - Best Short Film

CHARACTER & CAST

KIM Yoon-suk as Jung-ho

One man sells women for money

A merciless pimp and an ex-detective who was removed from his post for taking bribes. But with his quick intuition and reckless instinct, he senses Young-min to be the serial-killer. On his own, Jung-ho starts his desperate chase for Mi-jin.



Born in 1968, KIM started his acting career in theater in 1990 and then went on to act in TV drama or movie roles whether they were big or small such as "Thank you, Life" and "Be Good While We're Together" where he showed his acting talent and became recognized. He amazingly portrayed a father unlike those of today through LIKE A VIRGIN and A HAPPY LIFE and in THE CHASER, he reached the peak of his acting abilities with a strong appearance overflowing with charisma through his character Jung-ho. Director NA Jong-jin said that the Jung-ho in his script seemed to have appeared right before his eyes when he first met KIM Yoon-suk. Through his raw image and his rough, strong acting yet sincere, KIM Yoon-seok leads the very heart of the story.

Excerpt from Reviews

"Overwhelming. I couldn't get out of my head that another monster actor has been born after watching THE CHASER." - Jung Mi, Cine 21 Feb.19, 2008

"His acting bloomed in THE CHASER. KIM Yoon-suk expressed the transforming emotions wiggling inside Jung-ho with all his energy not leaving out one single hair." - KIM Mi-young, News N, Feb. 12, 2008

Selected Filmography

- 2007 THE HAPPY (Dir. LEE Joon-ik)
- 2006 LIKE A VIRGIN (Dir. LEE Hae-young)
- 2006 TAZZA: THE HIGH ROLLERS (Dir. CHOI Dong-hoon)

HA Jung-woo as Young-Min

The other kills women for sport

A psychopathic serial killer who targets call girls. He hides his cruel nature behind his naïve smile. He waits patiently to return and finish off from where he left off – killing Mi-jin.



Born in 1978, HA Jung-woo began to garner great attention as an actor of the new generation after he played the main character in THE UNFORGIVEN, director YOON Jong-bin's piece which was invited to screen at major international film festivals including at Canne's Un Certain Regard. Afterwards, he starred in director KIM Ki-duk's TIME and BREATH, and the Korean/American co-production NEVER FOREVER playing against Vera Farmiga. He is a special actor who doesn't stick to one image with every film he plays in but instead always takes on the challenge of playing new roles. He first came under the spotlight at Sundance and at the 2007 Ralph Lauren 40 Year Anniversary Event Martin Scorsese said that "HA Jung-woo is an actor with the potential to surpass the acting abilities of Di Caprio and Matt Damon."

Excerpt from Reviews

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HA Jung-woo's acting of a serial killer who repeats the murders he himself can't understand while he smiles with a sweet glow shows his highly destructive power. - EUH So-woong, Chosun Daily, Feb. 15, 2008



HA Jung-woo breaks down to a serial killer who is frightening and despising enough to curse at. This is more than enough to show his passion and for us to praise him for it. In THE CHASER, HA Jung-woo indulges in committing murders without a blink of the eye and with an indifferent face. With not even a single bit of remorse, he portrays a psychopath who has no feelings whatsoever. Also, he may look like an innocent child but then suddenly he lets out a furious rage and puts the audience at the end of their seats. Those who have seen the film has said, "Korea's best murderer has been born," and praised HA Jung-woo for his acting. - HONG Jung-won, News N, Feb. 22, 2008

Selected Filmography

- 2008 MY DEAR ENEMY (Dir. LEE Yoon-ki)
- 2007 NEVER FOREVER (Dir. KIM Gina)
- 2006 TIME (Dir. KIM Ki-duk)
- 27th Fantasporto-Oporto Int'l Film Festival - Best Actor Award
- 2005 THE UNFORGIVEN (Dir. YOON Jong-bin)

SEO Young-hee as Mi-jin

A call girl who lives with her young daughter Eun-ji. Pressed by Jung-ho, Mi-jin goes to work and is tied-up and cut off from the outside world by Young-min. She must survive and return to her daughter.

Born in 1980, SUH Young-hee made her debut in the theatrical play, "Mosquito", in 1999. Without any regard to genre and character, she displays her diverse acting in films and TV dramas. From comedies to melodramas and horrors, she took a diverse lineup of roles and became recognized for her solid acting. Whatever character it is she absorbs it like a sponge and acts it out in her own natural and interesting way. In THE CHASER, SUH Young-hee uses all our energies both physically and mentally to play Mi-jin, a character who struggles to the end to stay alive.

Selected Filmography

- 2007 SHADOWS IN THE PALACE (Dir. KIM Mee-jeung)
- 2005 ALL FOR LOVE (Dir. MIN Kyu-dong)
- 2002 JEALOUSY IS MY MIDDLE NAME (Dir. PARK Chan-ok)

CREW

Production designer LEE Min-bok

With an amazing creative talent production designer LEE Min-bok recreated with a sophisticated feel the special characteristics of the period and artificial beauty found in THE PRESIDENT'S LAST BANG and EPITAPH. Also with his meticulous skills of expression he presented a rawness in THE SHOW MUST GO ON while still making it feel real. He captivated the audience with his remarkable direction of space in every one of his films. In THE CHASER, he said he was taken away by the script's intensity and reality and that was what made him take part in the film. LEE took on another challenge by creating a natural space which is alive with freshness and reality enough to make people feel that it was not made by the production designer.

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Selected Filmography

- 2007 EPITAPH (Dir. JUNG Brothers) - 28th Blue Dragon Awards, Production Design Award
- 2007 THE SHOW MUST GO ON (Dir. HAN Jae-rim)
- 2005 THE PRESIDENT'S LAST BANG (Dir. IM Sang-soo)
- 2004 THE BIG SWINDLERS (Dir. CHOI Dong-hoon)

Cinematography LEE Sung-jae

LEE Sung-jae stood behind the camera for NA Hong-jin's short film, THE PERFECT RED SNAPPER DISH. Through several short films, he became recognized for creating stylish visuals. Making his debut along with NA Hong-jin, LEE Sung-jae showed his creativity and great potential after capturing the highly tension-ridden and dynamic visuals of two men needling through the small alleyways of Seoul during their ongoing chase.

Selected Filmography

- 2005 A PERFECT RED SNAPPER DISH (short) (Dir. NA Hong-jin)
- 2005 ABOUT A BAD BOY (Dir. PARK Shin-woo)

Lighting Director LEE Chol-o

The warmth found in THE WAY HOME, the tension found in the horror ACACIA, and the sentiments and mind of the main woman lead in THIS CHARMING GIRL - LEE Chol-o's lighting style perfectly captured every film's uniqueness and positive qualities within an absolute naturalness. In THE CHASER, LEE brought more tension to the chase scenes unfolding in the dark city through the tuning of fluid light.

Selected Filmography

- 2005 THIS CHARMING GIRL (Dir. LEE Yoon-ki)
- 2003 ACACIA (Dir. PARK Ki-hyung)
- 2002 THE WAY HOME (Dir. LEE Jung-hyang)

COMPANY PROFILES

Production Company: Bidangil Pictures

Bidangil Pictures was established in 2004 with the aim of becoming a production company that creates films that are Korean yet international. On the backdrop of a solid production system and originality when it comes to developing projects, Bidangil Pictures has created a wide network of talent consisting of outstanding directors, writers, and actors. After creating the box-office hit, FORBIDDEN QUEST (directed by KIM Dae-woo/starring HAN Suk-kyu, KIM Min-jung, LEE Beum-soo), Bidangil went on to sign contracts with Korea's three major studios, CJ Entertainment, Mediaplex and Lotte Entertainment and became a new major production company to lead the Korean film industry. Currently, it has taken under its wings Korea's top directors as well as upcoming directors and writers to develop several anticipated projects. It is now preparing to shoot NEXT PROJECT directed by BANG Eun-jin (director of PRINCESS AURORA) and STRATEGY by LEE Ho-jae and released the hottest film of 2008, THE CHASER.

Filmography

- 2008 THE CHASER (Dir. NA Hong-jin)
- 2006 FORBIDDEN QUEST (Dir. KIM Dae-woo)

Sales Company: FINECUT

FINECUT is a film company specializing in international sales and marketing, production, financing and acquisition of high-end films. FINECUT has been set up in January 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. With her vast knowledge and experience, based upon her dedication to acclaimed and emerging film directors, producers and distributors worldwide, she had positioned Cineclick Asia as a market leader in the film industry.

Over the years at Cineclick Asia, Youngjoo 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 spectrum of films such as TUYA'S MARRIAGE(China), EXODUS(Hong Kong), OPIUM WAR(Afghanistan), and LION'S DEN(Argentina).

Well-known as a pioneer of introducing Korean films overseas, Youngjoo SUH has successfully made numerous remake deals for Korean films with Dream Works, Universal Studio, Warner Brothers and Miramax. Youngjoo SUH's producing credits include films such as 3-IRON, BREATH, OPIUM WAR and LION'S DEN.

After its launch in 2008, FINECUT has enjoyed a successful year. The Korean film THE CHASER, which was invited in the official selection of the 61st Cannes Film Festival, was the biggest buzz in Korea for year 2008 which won both commercial success and critical acclaim. THE CHASER has been sold to numerous territories including a deal with Warner Brothers for its remake rights.

Another success was with LION'S DEN by the director Pablo TRAPERO which Youngjoo SUH was a producer on. The film was in competition of the official selection at the 61st Cannes Film Festival and was the winner of 5 awards including the Elcine First Prize for Best Film at the Lima Latin American Film Festival. The film was the official contender from Argentina for the 81st Oscars. Along with LION'S DEN, FINECUT represents two more films that are official contenders for the Oscars; OPIUM WAR(Afghanistan) by Siddiq BARMAK and CROSSING(Korea) by KIM Tae-kyun.

In year 2009, alongside its sales activities for diverse spectrum of film titles, FINECUT is currently developing various international projects in its development pipeline with film directors such as SABU, SONO Sion, and Pablo TRAPERO, etc.

CAST & CREWCAST

Jung-ho	KIM Yoon-suk
Young-min	HA Jung-woo
KIM Mi-jin	SEO Young-hee
Eun-jee	KIM You-jung
Detective LEE	JEONG In-gi
Chief	CHOI Jung-woo
Squad Leader	MIN Kyoung-jin
Detective OH	PARK Hyo-ju
Meathead	KOO Bon-woong

Sung-hee	OH Woo-jung
Hee-jung	YOO Ji-yeon
Ji-young	KIM Sun-young
Analyst	KIM Sun-young
Detective KANG	SONG Yo-sep
Detective PARK	HA Sung-kwang
Detective CHOI	CHO Deuk-je
Detective KIM	HONG Jae-sung
Prosecutor	JUNG Gi-sup
Identification Judge	PARK Chan-guk
Inspector General	YE Moo-young
Detective 1	KANG Woo-shin
Detective 2	JEON Jin-bae
Detective 3	KOO Tae-jin
Detective 4	PARK Jee-man
Detective 5	HAN Kang-soo
Detective 6	JEONG Rae-suk
District Leader	LEE In-chul
District Chief	YUN Tae-hyeng
Policeman 1	KIM Man-ki
Policeman 2	JEONG Gu-young
Policeman 3	PARK Gene-woo
Policeman 4	LEE Sang-hee
Policeman 5	JEONG Jae-hoon
Mayor	CHUNG Dong-kyu
Shit thrower	KIM Do-hyun
Supermarket Owner	LEE Jai-hee
Young-min's Sister	KIM Young-sun
Young-min's Brother-in-law	PARK Jin-sung
Young-min's nephew	KIM Byoung-soo
Old man	KIM Deog-gi
Old woman	SON Heui-sun
Maid	LEE Sang-gyu
Man on the Run	CHO Suk-hyun
Quarry Owner	KIM Choon-gi
Priest	IM Hyung-tae
Man at the motel1	KIM Jae-heum
Man at the motel 2	CHO Se-yong
Man from the house	KIM Jin-yong
Girl from the house	SON Hee-tae
Massage Parlor Man 1	PARK Yoon-suk
Massage Parlor Man 2	LEE Min-bog
Massage Parlor Man 3	CHOI Moon-su
Massage Parlor Man 4	LEE Chol-o
Massage Parlor Man 5	LEE Sang-jin
Massage Parlor Girl	JUNG Sun-hye
Military Police 1	YU Tae-sun
Military Police 2	KIM Eun-sung
Passer-by 1	YU Won-son
Passer-by 2	NOH Hyun-jung
Waiter	LEE Won-jae

Waitress	CHOI Ji-yoon
Cameraman	JIN Hyun-woo
Reporter 1	SHIN Eun-sook
Reporter 2	CHOI Hong-suk

CREW

Presented by	Big House / Vantage Holdings
Co-presented by	Showbox / Medialex Inc. SU Venture Capital Hanhwa Venture Capital Hancomm Michigan Venture Capital Daishin Venture Capital

Domestic distributed by in association with A Bidangil Pictures production	Showbox / Mediaplex Inc. Big House / Vantage Holdings
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Executive Producers	CHEONG Eui-seok, KIM Sun-yong, CHUNG Seung-koo
Co-executive Producers	KIM Woo-taek, JHE Min-ho, PARK Jae-su, PARK Joon-tae, CHO Il-hyung, KANG Tak-young, CHIN Hee-moon

Produced by	Sujin KIM, YOON In Beom
Written and Directed by	NA Hong-jin
Screenplay	HONG Won-chan, LEE Shin-Ho

Associate Producer	CHOI Moon-su
Director of Photography	LEE Sung-je
Lighting Director	LEE Chol-o
Art Director	LEE Min-bog (AURA)
Sound Recording	KIM Sin-yong (LIVE)
Props	WOO Kyung-hee (PROPS TEAM)
Wardrobe	CHAE Kyung-hwa
Make-up	SHIN Yeon-jung
Special Make-up	HWANG Hyo-kyun, KWAK Tae-yong (CELL)
Editing	KIM Sun-min
Music	KIM Jun-seok, CHOI Yonh-rak (M&F)
Sound Supervisor	CHOI Tae-young (LIVE TONE)
Visual Effect	KIM Tae-hoon (MIX)
Special Effect	JEON Gun-ik (KFX)
Martial Art Director	YOO Sang-seob (SEOUL ACTION SCHOOL)
Digital Intermediate	LEE Eun-song (STAREAST DIGITAL LAB)
Production Supervisor	LEE Myung-hee