



OFFICIAL SELECTION  
**COMPETITION**  
FESTIVAL DE CANNES

# PARASITE

A BONG JOON HO FILM

- INTERNATIONAL PRESS KIT -

## FILM INFORMATION

<b>English Title</b>	PARASITE
<b>Original Title</b>	GISAENGCHUNG
<b>Genre</b>	Drama
<b>Language</b>	Korean
<b>Country of Production</b>	Republic of Korea
<b>Director</b>	BONG Joon Ho
<b>Screenplay</b>	BONG Joon Ho, HAN Jin Won
<b>Cast</b>	SONG Kang Ho, LEE Sun Kyun, CHO Yeo Jeong, CHOI Woo Shik, PARK So Dam, LEE Jung Eun, CHANG Hye Jin
<b>Presented by</b>	CJ Entertainment
<b>Production</b>	Barunson E&A
<b>World Sales</b>	CJ Entertainment
<b>Production Year</b>	2019
<b>Release Date</b>	May 30 <sup>th</sup> , 2019
<b>Running Time</b>	131 min
<b>Aspect Ratio</b>	2.35:1
<b>Format</b>	4K I Dolby Atmos

## **A word of pleading:**

These days, when people are waiting to watch films they much anticipated, they steer clear of their favourite movie websites, and wear headphones with the volume turned up while sitting in movie theater lobbies.

Of course, Parasite is not a film that depends solely on one big twist at the end. It's clearly different from, for example, a certain Hollywood movie that sent waiting audiences into a frenzy of dismay and anger when someone who'd just seen the film screamed out in the lobby, "Bruce Willis is a ghost!"

Nevertheless, I believe it is all filmmakers' hope that their audience will experience bated breath at every turn of the story, small and big, that they will be surprised and sucked into the film with burning emotion at every moment.

So, with sincere earnest, I plead to you -

**when you write a review for this film, please refrain as much as possible from revealing how the story unfolds after the brother and sister start working as private tutors, an event which is disclosed in the film's trailers. Your considerate refrain will be a wonderful gift to the audience and the team that made this film possible.**

I bow my head and implore you once more - please refrain from spoilers.

Thank you.

Bong Joon Ho

## INTRODUCTION

The arrival of a new film from BONG Joon Ho is always an event, but the premiere of *Parasite* at Cannes is the cause for particularly strong anticipation. Having worked over the last decade on the expansive, internationally-set features *Snowpiercer* and *Okja*, BONG now returns to his home country for a film that is more focused in its setting, but perhaps even more ambitious in its execution. Consensus is building that *Parasite* represents not merely a new film, but the beginning of a new stage in BONG Joon Ho's accomplished career.

BONG has taken care not to reveal too much ahead of the film's premiere, but in one sense, no advance knowledge could lessen the experience of watching *Parasite* for the first time. Completely unpredictable in its development, the film resists categorization and doesn't fit into any established genre. Its mix of black humor, social commentary, satire and suspense is characteristically BONG Joon Ho, and yet it's hard to find another film from his filmography – or from that of any other director – that quite resembles this work.

Although viewers will experience a rush of emotions while watching it, what *Parasite* has to say about contemporary society is particularly poignant. In an age when economic polarization and inequality show no signs of abating, and large sections of the world's population feel more and more desperate, there is a temptation to blame others and promote easy, one-sided solutions. What *Parasite* provides is a complex, honest allegory about the challenges we all face in a world where co-existence is an increasingly difficult ideal to achieve.

## **FILM SYNOPSIS**

### **LOGLINE**

A family tragicomedy depicting the inevitable collision that ensues when Ki-woo, the eldest son in a family of four unemployed adults, is introduced to the wealthy Park family for a well-paid tutoring job.

### **SYNOPSIS**

Ki-taek's family of four is close, but fully unemployed, with a bleak future ahead of them. The son Ki-woo is recommended by his friend, a student at a prestigious university, for a well-paid tutoring job, spawning hopes of a regular income. Carrying the expectations of all his family, Ki-woo heads to the Park family home for an interview. Arriving at the house of Mr. Park, the owner of a global IT firm, Ki-woo meets Yeon-kyo, the beautiful young lady of the house. But following this first meeting between the two families, an unstoppable string of mishaps lies in wait.

## **DIRECTOR'S STATEMENT**

For people of different circumstances to live together in the same space is not easy.

It is increasingly the case in this sad world that humane relationships based on co-existence or symbiosis cannot hold, and one group is pushed into a parasitic relationship with another.

In the midst of such a world, who can point their finger at a struggling family, locked in a fight for survival, and call them parasites?

It's not that they were parasites from the start. They are our neighbors, friends and colleagues, who have merely been pushed to the edge of a precipice.

As a depiction of ordinary people who fall into an unavoidable commotion, this film is:

a comedy without clowns,

a tragedy without villains,

all leading to a violent tangle and a headlong plunge down the stairs.

You are all invited to this unstoppably fierce tragicomedy.

Director BONG Joon Ho

## **ABOUT THE DIRECTOR**

### **Director | BONG Joon Ho**

Born in Daegu, Korea, September 14, 1969

*Parasite* is the seventh feature film from the acclaimed BONG Joon Ho, following on from *Barking Dogs Never Bite* (2000), *Memories of Murder* (2003), *The Host* (2006), *Mother* (2009), *Snowpiercer* (2013), and *Okja* (2017). The modern-day classic *Memories of Murder* delves into the investigation behind a well-known serial murder case that was never solved, depicting the authoritarian era of the time with satire and sharp insight. *The Host* takes as its basis the abduction of a young girl by a strange creature that crawls out of the Han River, turning the monster movie genre on its head while also issuing stinging social commentary. *Mother*, the story of a woman trying to protect her son from a murder charge, is a dark portrait of motherly love taken to the extreme, while the SF film *Snowpiercer* portrays the last remnants of humanity in a future world that has been frozen over due to mankind's overdone efforts to fix global warming. Finally *Okja* tells of the country girl Mija's adventure to rescue the genetically-engineered "super pig" she raised from the profit-driven corporation that owns it.

Known for his cutting, socially incisive wit and twisting of genre conventions, BONG Joon Ho has continually raised questions about social institutions and the inequities of society with his unique blend of humor, emotion and suspense. In this sense, *Parasite* is both highly characteristic of BONG Joon Ho's work, while at the same time evolving to a new level.

### **FILMOGRAPHY**

PARASITE (2019), OKJA (2017), SNOWPIERCER (2013), MOTHER (2009), SHAKING TOKYO (2008, Part of the omnibus project TOKYO!), THE HOST (2006), MEMORIES OF MURDER (2003), BARKING DOGS NEVER BITE (2000)

## **INTERVIEW WITH THE DIRECTOR**

### **What is the meaning of the title *Parasite*?**

At first, everyone expected that *Parasite* would be a creature movie or SF film. Even more so because the title forms a connection with my previous film *The Host*. But as I have said before, this film's protagonists are family members living in the real world. There are people who hope to live with others in a co-existent or symbiotic relationship, but that doesn't work out, so they are pushed into a parasitic relationship. I think of it as a tragicomedy that depicts the humor, horror and sadness that arise when you want to live a prosperous life together, but then you run up against the reality of just how difficult that can be. It's an ironic title, not unlike the original Korean title of *Memories of Murder*, which carries the connotation of "warm, pleasant memories." How can one hold warm, nostalgic memories of a murder? Is it wrong to do so? In the same way that film depicts the memories of an era through the Hwaseong serial murder case, *Parasite* too carries an ironic nuance in its title.

### **How would you categorize the genre of *Parasite*?**

It's a human drama, but one that is strongly imbued with the contemporary. Although the plot consists of a string of unique and distinctive situations, it is nonetheless a story that could very well take place in the real world. One can see it as taking an incident that was on the news or on social media, and putting it on the screen. So in that sense it's a quite realistic drama, but I wouldn't object if one were to call it a crime drama, a comedy, a sad human drama, or a horrific thriller. I always try my best to overturn viewer expectations, and I hope *Parasite* succeeds in this way.

### **Who are the families at the center of *Parasite*?**

They are a lower-class family living in a squalid semi-basement flat who just hope for an ordinary life, not anything special – but even that proves hard to achieve. The father has accumulated numerous business failures, the mother who trained as an athlete has never found particular success, and the son and daughter have failed the university entrance exam on multiple occasions.

In contrast the family of Mr. Park, who works as the CEO of an IT firm (not connected with any of Korea's *chaebol* business conglomerates) is a competent, newly rich family. Mr. Park is something of a workaholic. There is his beautiful young wife, and his cute high school aged daughter and young son. They can be seen as an ideal four-member family among the modern urban elite.

### **Tell us about how you cast the roles in the film, and your reasoning behind it.**

For this film it was important to assemble a cast that would play off each other well and form an effective ensemble, as with a soccer team. They needed to project the air of a family at first sight, so I gave it a lot of thought. The first one I cast was SONG Kang Ho, and then as I was shooting *Okja* with CHOI Woo Shik I thought it would be fun to cast him as SONG Kang Ho's thin son. After that, the similar-looking PARK So Dam,



who has great acting skills and projects a distinctive, vague sense of reality, was cast as his sister. It was important that they resemble each other to express the physical connection between the family members. As for the actress CHANG Hyae Jin, I liked the understated, everyday strength she projected in the film *The World of Us* and so I placed her in the role of SONG Kang Ho's powerful wife.

As for the Park family, I didn't want the typically clichéd portrayal of the upper class that you see in Korean TV dramas, so instead I needed actors who projected a cultured and kind image. I've always been impressed by the multifaceted charm of LEE Sun Kyun, so he was cast as Mr. Park. In the case of CHO Yeo Jeong, she strikes me as resembling an incredibly deep diamond mine that has yet to be fully explored, and so I cast her in the hopes of revealing even a part of it. This isn't a film with a single protagonist, so the way the actors all responded to each other was extremely important. In the end I was really thankful to them for each playing their part so well, like a well-coordinated soccer team.

### **What kind of image of contemporary society did you want to project through this film?**

I think that one way to portray the continuing polarization and inequality of our society is as a sad comedy. We are living in an era when capitalism is the reigning order, and we have no other alternative. It's not just in Korea, but the entire world faces a situation where the tenets of capitalism cannot be ignored. In the real world, the paths of families like our four unemployed protagonists and the Park family are unlikely ever to cross. The only instance is in matters of employment between classes, as when someone is hired as a tutor or a domestic worker. In such cases there are moments when the two classes come into close enough proximity to feel each other's breath. In this film, even though there is no malevolent intent on either side, the two classes are pulled into a situation where the slightest slip can lead to fissures and eruptions.

In today's capitalistic society there are ranks and castes that are invisible to the eye. We keep them disguised and out of sight, and superficially look down on class hierarchies as a relic of the past, but the reality is that there are class lines that cannot be crossed. I think that this film depicts the inevitable cracks that appear when two classes brush up against each other in today's increasingly polarized society.

### **What do you hope viewers will get out of this film?**

I just hope that it gives audiences a lot to think about. It is in parts funny, frightening, and sad, and if it makes viewers feel like sharing a drink and talking over all the ideas they had while watching it, I'll wish for nothing more.

## **ABOUT THE FILM**

### **#1 THE IMPOSSIBILITY OF LIVING TOGETHER**

More than any other of his films, BONG Joon Ho's *Parasite* is about the state of today's society, and the impossibility of people of different classes living together in a symbiotic relationship. The two families in this story have some things in common, both being made up of four members with a son and daughter. But in terms of their everyday lives, they occupy two different extremes. Still, they are brought together in a relationship of employment, leading to an unpredictable outcome.

Director BONG Joon Ho has previously tackled class hierarchies in *Snowpiercer* and the inhuman workings of capitalism in *Okja*, but in *Parasite* he delves more closely into the question of co-existence. Is some sort of arrangement possible whereby both sides can co-exist in a symbiotic relationship, or is it inevitable that one side must resort to parasitism? There are no villains in *Parasite*, but that doesn't make the inevitable conflict and collision between the two sides any less intense.

### **#2 BREAKING FREE OF GENRE: A "FAMILY TRAGICOMEDY"**

Director BONG Joon Ho has won over many fans for the creative manner in which he inverts and disassembles genre conventions. His films combine humor, satire, social criticism, and suspense in wholly unpredictable combinations, making for a particularly dynamic viewing experience. Whereas in some of his previous works he has used a particular genre as a starting point, as with the police procedural in *Memories of Murder* or the monster movie in *The Host*, in the case of *Parasite* it is hard to even describe the film in terms of genre. BONG himself describes it as a "family tragicomedy," but acknowledges that some viewers may see it as more of a thriller or black comedy. The unique characters and surprising turns of the plot may resist genre categorization, but audiences are still sure to be entranced by the work's energy and powerful momentum.

### **#3 A STUNNING ARRAY OF TALENT IN A FINE-TUNED ENSEMBLE CAST**

For a film with such powerfully distinctive characters, and in which the shifting relationships between characters do so much to propel the plot forward, it was essential for BONG Joon Ho to assemble a top-notch cast. Given the director's reputation and discerning eye it is no surprise that he was able to create an ensemble that features not only top-level talent like SONG Kang Ho but also a host of superbly talented veteran and young actors who display previously hidden sides to their screen personae. Even those actors who appear in smaller, supporting roles end up leaving a powerful impression in their limited screen time.

*Parasite* derives much of its energy from the contrast between the lifestyle of the wealthy Park household and

the desperate situation faced by Ki-taek and the other members of his family. Moreover, while the plot unfolds, several of the characters adopt alternate roles and personae in order to achieve their goals. This, together with BONG Joon Ho's distinctive dialogue, gives the actors much material to work with, and they take advantage of it fully to create a memorable and entirely new sort of ensemble performance.

#### **#4 A COLLECTION OF TOP NAMES BEHIND THE CAMERA**

After working with a diverse group of professional staff while shooting his previous two features in international settings, BONG Joon Ho assembled an enviable collection of talent for his return to domestic filmmaking. Director of Photography HONG Kyung Pyo is widely recognized as one of the very top cinematographers working in Korea today, having collaborated with BONG on films like *Mother* and *Snowpiercer*, but also with LEE Chang-dong on the acclaimed *Burning* (2018) and with NA Hong-jin on *The Wailing* (2016).

For art direction BONG turned to the veteran LEE Ha Jun, whose previous works include *Okja*, blockbuster heist movie *The Thieves* and IM Sang-soo's Cannes competition entry *The Housemaid*. The original score was written by JUNG Jae Il, who has been involved in various sorts of musical composition while also serving as music director on *Okja*. Finally, costume designer CHOI Se Yeon (*Mother*, *The Thieves*, *Believer*) and make-up/hair designer KIM Seo Young (*Snowpiercer*, *The Priests*, *The Age of Shadows*, *The Wailing*) brought their extensive experience to shaping the distinctive look of each character.

#### **#5 CREATING TWO DIFFERENT WORLDS THROUGH PRODUCTION DESIGN**

The spaces in which *Parasite* takes place are intimately connected with the overall themes of the work. The squalid semi-basement flat where the main protagonists live is located within a community that represents the struggling classes. With a combination of location shooting and an open set, the filmmakers create a unique and convincing space in which to launch the film.

More than 60% of the film takes place within the Park family home, a lavish building which is supposed to be designed by a famous architect in the film. An extensive open set captures the visual contrast between the gleaming, well-designed surfaces of the house and the earthy tones of the semi-basement. To further emphasize the distance between the two worlds, the road between the two is portrayed as a winding series of stairways linking the elevated, rich community of the Parks and the working-class neighborhood below.

## CAST & CHARACTERS

### SONG Kang Ho as "KI-TAEK"

"Son, so you've got a plan after all!"

Ki-taek is the head of the household for a family of four unemployed adults. Without any job or backup plan, he absorbs the criticisms of his wife Chung-sook while remaining calm and at peace. After numerous business failures he is skeptical about the need to formulate grandiose plans, but when his son Ki-woo becomes a tutor at a rich household, he starts to dream of being able to eat and live like normal people.

SONG Kang Ho is, one might say, the very face of Korean cinema. Since his breakthrough as a leading actor in 2000, he has appeared in many of the most iconic works in contemporary Korean cinema. Apart from his regular collaborations with BONG Joon Ho in *Memories of Murder*, *The Host* and *Snowpiercer*, he has appeared in films by other top directors including PARK Chan-wook (*Joint Security Area*; *Sympathy for Mr. Vengeance*; *Thirst*), KIM Jee-woon (*The Foul King*; *The Good, The Bad, The Weird*; *The Age of Shadows*) and LEE Chang-dong (*Secret Sunshine*), as well as a host of up-and-coming names. He has also been a force at the box-office, with mega-hits like *A Taxi Driver*, *The Attorney*, and *The Face Reader*. Praised for his convincing, three-dimensional portrayals of a wide range of characters, his role and performance in *Parasite* is the source of much speculation and anticipation.

### **SELECTED FILMOGRAPHY**

THE DRUG KING (2018), A TAXI DRIVER (2017), THE AGE OF SHADOWS (2016), THE THRONE (2015), THE ATTORNEY (2013), THE FACE READER (2013), SNOWPIERCER (2013), DAY TRIP (2012), HOWLING (2012), HINDSIGHT (2011), SECRET REUNION (2010), THIRST (2009), THE GOOD, THE BAD, THE WEIRD (2008), SECRET SUNSHINE (2007), THE SHOW MUST GO ON (2007), THE HOST (2006), ANTARCTIC JOURNAL (2005), THE PRESIDENT'S BARBER (2004), MEMORIES OF MURDER (2003), YMCA BASEBALL TEAM (2002), SYMPATHY FOR MR. VENGEANCE (2002), JOINT SECURITY AREA (2000), THE FOUL KING (2000), SWIRI (1999), THE QUIET FAMILY (1998), NO.3 (1997) and more.

## CAST & CHARACTERS

### LEE Sun Kyun as "MR. PARK"

"I can't stand people who cross the line."

Mr. Park is the young CEO of a global IT firm. He is the ultimate success story and the perfect contrast to Ki-taek: he runs his own company, has bought a luxurious house designed by a famous architect, and lives with his beautiful wife and cute daughter and son. Busy at work, he leaves the day-to-day running of the house to his wife, and is never less than courteous to the people who work in his home.

LEE Sun Kyun has shown tremendous range in his career to date, from the detective who falls into an increasingly desperate situation in *A Hard Day* to the quiet, thoughtful engineer he plays in the hit TV drama *My Mister*. In this sense, it's hard to summarize his appeal in a single word. In *Parasite*, he captures precisely the cultured but somewhat aloof manner of the rich young professional Mr. Park.

### **SELECTED FILMOGRAPHY**

JO PIL-HO: THE DAWNING RAGE (2019), TAKE POINT (2018), A SPECIAL LADY (2017), THE KING'S CASE NOTE (2017), THE ADVOCATE: A MISSING BODY (2015), A HARD DAY (2014), OUR SUNHI (2013), NOBODY'S DAUGHTER HAEWON (2013), ALL ABOUT MY WIFE (2012), HELPLESS (2012), OFFICER OF THE YEAR (2011), PETTY ROMANCE (2010), OKI'S MOVIE (2010), VISITORS (2009), PAJU (2009), ROMANTIC ISLAND (2008), SA-KWA (2008), NIGHT AND DAY (2008), OUR TOWN (2007), A CRUEL ATTENDANCE (2006), THE CUSTOMER IS ALWAYS RIGHT (2006), R-POINT (2004), MY MOTHER THE MERMAID (2004), MY MISTER (TV, 2018), LISTEN TO LOVE (TV, 2016), MISS KOREA (TV, 2013-2014), GOLDEN TIME (TV, 2012), PASTA (TV, 2010), TRIPLE (TV, 2009), MY SWEET SEOUL (TV, 2008), COFFEE PRINCE (TV, 2007), BEHIND THE WHITE TOWER (TV, 2007) and more.

## **CAST & CHARACTERS**

### **CHO Yeo Jeong as "YEON-KYO"**

"I don't usually trust people. Unless someone I know recommends them."

Yeon-kyo is the wife of Mr. Park. She is responsible for her children's education, the hiring of staff, and all other household matters. Her personality might be described as naïve or pure-hearted, and she trusts people too easily, but she herself is not aware of this. Her biggest worries are for her second child Da-song, who seems to be an art genius, but who is also unfocused and eccentric.

CHO Yeo Jeong has drawn attention for her roles in *The Servant* and *The Concubine*, but it may be that audiences don't know yet half of what she is capable. Her performance in *Obsessed*, in which she radiates a powerful, distinct energy, impressed BONG Joon Ho and led him to cast her in this role. For the role of Yeon-kyo, CHO is sure to impress the audience with her artful acting that unexpectedly brings about comic moments and drives the plot compellingly.

### **SELECTED FILMOGRAPHY**

CASA AMOR: EXCLUSIVE FOR LADIES (2015), OBSESSED (2014), THE TARGET (2014), THE CONCUBINE (2012), THE SERVANT (2010), VAMPIRE COP RICKY (2006), BEAUTIFUL WORLD (TV, 2019), DRAMA STAGE-THE WOMAN WHO MAKES THE LAST MEAL (TV, 2018), MS. PERFECT (TV, 2017), BABYSITTER (TV, 2016), DIVORCE LAWYER IN LOVE (TV, 2015), LOVERS OF HAEUNDAE (TV, 2012), I NEED ROMANCE SEASON 1 (TV, 2011), WAY BACK HOME (TV, 2009), WAR OF MONEY: THE ORIGINAL (TV, 2008), SO IN LOVE (TV, 2006), I'M FROM CHOSUN (TV, 2004), TERMS OF ENDEARMENT (TV, 2004), A PROBLEM AT MY YOUNGER BROTHER'S HOUSE (TV, 2003-2004) and more.

## CAST & CHARACTERS

### CHOI Woo Shik as "KI-WOO"

"Dad, I don't think of this as forgery or crime."

Ki-woo is the elder child of Ki-taek and Chung-sook. Having failed the university entrance exam four times, he passes his days without a job, doing part-time work or earning money on the side. Always positive by nature, he is recommended by his friend who attends a prestigious university to a tutoring job at the Park home. Carrying a fake diploma, as well as his family's hopes for a regular income, he visits the Park family home for an interview.

CHOI Woo Shik won numerous Best New Actor awards for his role as a wayward teenager in *Set Me Free*, and has since gone on to give memorable performances in *Train to Busan*, *The Witch: Part 1. The Subversion*, and *Okja*. While in *Okja* he played a supporting role as someone who helps the main character Mi-ja, in *Parasite* his character is the very starting point of the story. Playing a role that represents the young people of his generation, CHOI Woo Shik is at the emotional center of *Parasite*.

### **SELECTED FILMOGRAPHY**

ROSEBUD (2019), MONSTRUM (2018), THE WITCH: PART 1. THE SUBVERSION (2018), THE PRINCESS AND THE MATCHMAKER (2018), GOLDEN SLUMBER-CAMEO (2018), OKJA (2017), IN THE ROOM (2015), TRAIN TO BUSAN (2016), BIG MATCH (2014), SET ME FREE (2014), SECRETLY GREATLY (2013), CIRCLE OF CRIME (2012), ETUDE, SOLO (2011), THE PACKAGE (TV, 2017), FIGHT FOR MY WAY (TV, 2017), MY FANTASTIC FUNERAL (TV, 2015), HOGU'S LOVE (TV, 2015), PRIDE AND PREJUDICE (TV, 2014-2015), YOU ARE MY DESTINY (TV, 2014), SPECIAL AFFAIRS TEAM TEN SEASON 2 (TV, 2013), ROOFTOP PRINCE (TV, 2012), SPECIAL AFFAIRS TEAM TEN SEASON 1 (TV, 2011-2012), DEEP ROOTED TREE (TV, 2011), LIVING IN STYLE (TV, 2011), THE DUO (TV, 2011) and more.

## **CAST & CHARACTERS**

### **PARK So Dam as "KI-JUNG"**

"Would you like to open that black box with me?"

Ki-jung is the youngest child of Ki-taek and Chung-sook. Having failed to get into art school, and without enough money to pay for prep courses, she is unemployed like the rest of her family. Nonetheless her superior Photoshop skills enable her to make a perfectly forged diploma for Ki-woo's job interview. The most realistic and hard-headed of her family, she remains unfazed whatever the situation. When she goes to the Park family to interview as an art tutor, she becomes the family's second hope for a stable income.

PARK So Dam has been widely recognized as an up-and-coming talent for her hair-raising performance as a possessed girl in *The Priests*, and as a student faced with horror in a boarding school under Japanese occupation in *The Silenced*. In *Parasite* her strong will and resourcefulness give a shot of energy to the film, and reveal a side to her acting that has not yet been seen.

### **SELECTED FILMOGRAPHY**

ODE TO THE GOOSE (2018), MAN OF WILL (2017), RUN-OFF (2016), SNOW PATHS (2016), THE PRIESTS (2015), THE THRONE (2015), VETERAN (2015), THE SILENCED (2015), SCARLET INNOCENCE (2014), ONE ON ONE (2014), THE LEGACY (2014), INGTOOGI: THE BATTLE OF SURPLUSES (2013), STEEL COLD WINTER (2013), CINDERELLA WITH FOUR KNIGHTS (TV, 2016), BEAUTIFUL MIND (TV, 2016), MY FIRST TIME (TV, 2015) and more.



## **CAST & CHARACTERS**

### **CHANG Hyae Jin as "CHUNG-SOOK"**

"Money is an iron. It smooths out all the creases."

Chung-sook is a former national medalist in the hammer throw category of track and field. Compared to her listless husband, she projects a determined, strong image. And despite the frequent sparring between husband and wife, their relationship is good. When Ki-woo goes to interview for the tutoring job, her hopes of a regular income rise.

CHANG Hyae Jin attracted a lot of attention in the Korean independent film *The World of Us* for her portrayal of a mother who loves her children but who also adopts a realistic attitude towards life. When casting the role of Chung-sook, BONG Joon Ho knew that he needed an actor who could breathe life and energy into the relationship with SONG Kang Ho, and CHANG's years of acting experience made her an obvious choice.

### **SELECTED FILMOGRAPHY**

MOTHERS (2018), THE WORLD OF US (2016), SAYING I LOVE YOU (2012), POETRY (2010), MARINE BOY (2009), SECRET SUNSHINE (2007), IF IT SNOWS ON CHRISTMAS (1998) and more.

## **CAST & CHARACTERS**

### **JUNG ZISO as "DA-HYE"**

"Can't I stay home and study English? And call my tutor over?"

Da-hye is a pretty second-year high school student who gets Ki-woo as an English tutor. With her younger brother Da-song getting all of the attention from her parents, she feels upset and suffers from lack of affection. When her new tutor Ki-woo arrives, she feels a special fascination for him from their first meeting.

### **SELECTED FILMOGRAPHY**

THE TIGER (2015), DAUGHTER(2014), FLOWER FAMILY (TV, 2016), SPLENDID POLITICS (TV, 2015), HYDE JEKYLL, ME (TV, 2015), MY SPRING DAYS (TV, 2014), EMPRESS KI (TV, 2013-2014), THE BLADE AND PETAL (TV, 2013) and more.

### **JUNG Hyeon Jun as "DA-SONG"**

"Today's weather is clear, over. "

Da-song is Da-hye's younger brother, a second grade elementary school student. A member of the Cub Scouts, he loves camping and walkie-talkies, and is a fanatic for all things related to Native Americans. His mother believes he is a genius artist, but because of his eccentric and wild nature, none of his art tutors last more than a month.

### **SELECTED FILMOGRAPHY**

TWO ROOMS (2017, Short)

## **CAST & CHARACTERS**

### **LEE Jung Eun as "MOON-GWANG"**

"Madame, would you like some plum extract? It'll ease your tension."

Moon-gwang is a live-in housekeeper who has worked in the Park family home for many years. All the family relies on her for her cooking and housecleaning skills, and in many ways she feels like part of the family.

### **SELECTED FILMOGRAPHY**

MISS BAEK (2018), A TAXI DRIVER (2017), THE BATTLESHIP ISLAND (2017), OKJA (2017), THE SHERIFF IN TOWN (2017), NEW TRIAL (2017), THE WAILING (2016), A BREAK ALONE (2016), LIKE FOR LIKES (2016), A VIOLENT PROSECUTOR (2016), MOOD OF THE DAY (2016), TIME RENEGADES (2015), SUMMER SNOW (2015), GRANNY'S GOT TALENT (2015), DETECTIVE K: SECRET OF THE LOST ISLAND (2015), A DYNAMITE FAMILY (2014), CART (2014), THE ATTORNEY (2013), BORN TO SING (2013), IF YOU WERE ME 4 (2009), MOTHER (2009), THE LIGHT IN YOUR EYES (TV, 2019), FAMILIAR WIFE (TV, 2018), MS. HAMMURABI (TV, 2018), MR. SUNSHINE (TV, 2018), FIGHT FOR MY WAY (TV, 2017), BAD THIEF, GOOD THIEF (TV, 2017), TOMORROW, WITH YOU (TV, 2017), WEIGHTLIFTING FAIRY KIM BOK-JOO (TV, 2016-2017), THE GENTLEMEN OF WOLGYESU TAILOR SHOP (TV, 2016-2017), PIED PIPER (TV, 2016), REMEMBER (2015-2016), AWL (2015), OH MY GHOST (2015), WHO ARE YOU: SCHOOL 2015 (2015), MY LOVELY GIRL (2014), HIGH SCHOOL KING OF SAVVY (2014), ONLY LOVE (2014), CUNNING SINGLE LADY (2014), SHINING ROMANCE (2013-2014), ROYAL VILLA (2013), THE QUEEN'S CLASSROOM (2013) and more

## REFLECTIONS

"The protagonists of *Parasite* are merely trying their best to live well and become normal members of society. Having fallen into a desperate situation, they are driven into action, but the sense of rupture they feel gets increasingly strong. Within this process there is a surprisingly diverse mix of emotions. But ultimately this is a story of our society and the world we live in. As a filmmaker and an artist, it gives me a great sense of pride to participate in this project. I think audiences will recognize it not only as an evolution on the part of director BONG Joon Ho, but an evolution for all of Korean cinema."

Actor SONG Kang Ho

"For me it was a new experience to act in a film centered on not two leading actors, but about eight actors whose various roles and positions fit together like a puzzle into a strong ensemble. For this reason it was important that we played off each other well and gave the impression of being a real family. I felt nervous and excited while shooting, as if I had gone back to the days of making my debut. But with such a great guide as BONG Joon Ho, it was like taking part in a package tour. The situation between the two families might look like a comedy, but there is an oppressive feeling to it as well. It's the sort of horror that emerges from the realization that the order of relations between the classes is unlikely to change."

Actor LEE Sun Kyun

"When I read the screenplay I was surprised, and thought to myself, 'Director BONG Joon Ho saw this side to me, and he wants to bring it out in this film.' Yeon-kyo is a character who on the outside seems simple – someone who speaks loudly and quickly, and believes that she understands herself – but the bitter laughter that sometimes escapes her lips reveal that she doesn't understand anything. Playing the role of Yeon-kyo was a new and fun experience for me, and I also feel thankful because I picked up many things that will help me in my acting in the future. I think this is a film that viewers can watch comfortably, but it will definitely leave them with a lot to think about."

Actor CHO Yeo Jeong

"It began when we were shooting *Okja*, and Director BONG told me to maintain my thin figure. Later he gave me the screenplay and told me it was the role of the son, and while reading it, I felt like I was on a rollercoaster. Because you could never tell which direction it was going to turn next, it kept you turning each page in anticipation. For me as an actor it is a turning point – a film that is filled with moments that demonstrate what I should learn, what I need to show, and what I must do in the future. Just as for me, *Parasite* was filled with new experiences, if viewers go to the theater without any prior knowledge and simply watch the film, it will be a real experience for them as well."

Actor CHOI Woo Shik

"*Parasite* is a bitter portrait of life in this era. It's a story about the meeting of two families, each with a mother, father, son and daughter, but they live very different lives. And just by looking at these two families, we can see a lot about our society. I realized through this film that my acting transformed depending on which actor I was speaking to. SONG Kang Ho, while performing the role of the father, always acted in unexpected ways, so our reactions too would be spontaneous and different. I learned a lot. I think after watching it, viewers will have so much to think about. It's a good film to watch with no expectations, and then to discuss afterwards over a drink."

Actor PARK So Dam

"*Parasite* gives me the feeling of a gift box. It's a mix of a somewhat ridiculous love between family members, offbeat humor, thrills and suspense, and sadness all mixed together so that you can't really categorize it in one word. It's a mix of different colors and shades. The film made me think, 'This is a story that could actually happen to people in our society. Haven't I just been standing by watching?' It's a film that made me want to be the kind of actor who could better speak for people who are hurting, and comfort them. I learned a lot from the experience. I believe this is the kind of film that audiences will enjoy, and which will pop up again in their thoughts later after they return to their usual lives."

Actor CHANG Hyae Jin

"I had a lot of fun shooting this film. It is a character-oriented film with a lot of dialogue, and so the lens is almost obsessively fixed on the actors' faces, but the chance to see a new side to these faces was really enjoyable. SONG Kang Ho in particular has done a huge number of films, but the face he presents in this work is something new. It's not a film about one character, so the cooperation between all the actors produced a real energy, and we laughed a lot. The film is like a rollercoaster ride, but it leaves a slightly bitter aftertaste. It was also the first time for me to capture full summer sunlight with the camera, so waiting for that and capturing it at the right moment was fun. I'm thankful to the actors for their patience in waiting for the sun, and to director BONG Joon Ho for creating this world that all the crew could work on."

Director of Photography HONG Kyung Pyo  
*Burning, The Wailing, Snowpiercer, Mother*

"The first concept that we came up with for the film was the contrast between the elevated house of the Park family and the low-lying semi-basement flat of Ki-taek's family, just like how when it rains, water flows from the top of a hill to the bottom. We also wanted a detailed realism to the spaces. We spent a lot of time walking through old communities in Seoul that are slated for redevelopment. And because the Park home is supposed to be designed by a famous architect in the film, we built an open set to create a modern but elegant space. On the director's instructions, we also created corners and angles where one character could stand without being completely visible to the other characters. I hope that viewers will enjoy discovering the various stairways and spaces in various parts of the home."

Production Designer LEE Ha Jun

*The Housemaid, The Thieves, Okja, Believer*

"The first concept given to me by the director is that the characters should be absorbed into their surroundings. Usually, color or style is used to make the characters stand out from their setting, but in this film the characters are subsumed into the spaces like in watercolor paintings. Because Ki-taek's family are all unemployed, I first worked on the line between their ordinary clothing and what they wear when they go out. Because the Park family home is so modern, for those characters I matched the colors to the surroundings and used a simple, modern style that has a slight edge. I designed and produced the clothes for all of the characters. Working with BONG Joon Ho is always exciting. He always presents us with a clearly-defined mission and plan. The energy I received from this film will last with me another decade, I think."

Costume Designer CHOI Se Yeon

*Burning, The Wailing, Snowpiercer, Mother*

"It's a very distinctive film, but in the end it's a story about families and life. So we set out not to make any one element stand out too much. While keeping to that idea, the director was most concerned with providing a new look to each of these actors. So I searched back over the previous films of these actors and tried to come up with a way to give them a unique look. For Ki-woo and Ki-jung, a big challenge was to provide them with a different appearance from when they were at home compared to when they visited the Park family home, but nonetheless to keep some sense of continuity. For me this film was kind of a turning point. It was a new experience where I broke through a sense of inertia that I hadn't been aware of. I wanted to work longer on it. I think for audiences, it will be a new experience as well."

Hair/Make-up Designer KIM Seo Young

*Snowpiercer, The Priests, Secret Sunshine, The Wailing*

## **ABOUT THE PRODUCTION COMPANY**

### **BARUNSON E&A**

Since its first production *Hansel and Gretel* in 2007, Barunson E&A has produced numerous successful films with internationally acclaimed directors including BONG Joon Ho (*Mother*, 2009) and KIM Jee-woon (*The Good, The Bad, The Weird*, 2008). Barunson E&A always endeavors to produce quality films based on our solid partnership with talented directors and major distributors in Korea.

### **FILMOGRAPHY**

STAY WITH ME (2018, VR SHORT), RV: RESURRECTED VICTIMS (2017), VANISHING TIME: A BOY WHO RETURNED (2016), THE TARGET (2014), COUPLES (2011), THE SERVANT (2010), MOTHER (2009), THE GOOD, THE BAD, THE WEIRD (2008), HANSEL AND GRETEL (2007)

## ABOUT CJ ENTERTAINMENT

Established in 1995, CJ Entertainment is recognized as the premier entertainment studio in Korea and boasts the country's largest domestic film library: over 370 films with around 20 new titles being added each year. After the integration by its mother company CJ Group in 2011, the media and entertainment divisions became a single entity named CJ E&M (Entertainment & Media) corporation, consisting of film, broadcasting, music, performance and animation divisions. In 2018, CJ E&M and CJ O Shopping have merged to become CJ ENM (Entertainment and Merchandising), the first global convergent content and commerce company in Korea to lead the world. The brand name "CJ Entertainment" still represents the film division under the CJ E&M. Each of the divisions leads the domestic entertainment industry through their incomparable innovations and is now becoming Asia's no. 1 global entertainment company.

Entering the film distribution business in 1996, CJ Entertainment's strong commitment to film financing and distribution was widely recognized in 2000 when JOINT SECURITY AREA became the highest grossing film in the history of Korean cinema. With that film, CJ Entertainment opened a new era and continues to lead the charge. MUSA: THE WARRIOR (2001); MEMORIES OF MURDER (2003); SYMPATHY FOR LADY VENGEANCE and TYPHOON (2005); I'M A CYBORG, BUT THAT'S OK (2006); SECRET SUNSHINE (2007); THE DIVINE WEAPON and THE GOOD, THE BAD, THE WEIRD (2008); HAEUNDAE, MOTHER and THIRST (2009); THE UNJUST and THE MAN FROM NOWHERE (2010); SUNNY, SILENCED and PUNCH (2011); DERANGED, A WEREWOLF BOY, THE TOWER and MASQUERADE (2012); THE BERLIN FILE and SNOWPIERCER (2013); MISS GRANNY, ROARING CURRENTS and ODE TO MY FATHER (2014); VETERAN (2015); THE HANDMAIDEN (2016); THE BATTLESHIP ISLAND and 1987: WHEN THE DAY COMES (2017); THE SPY GONE NORTH (2018); EXTREME JOB and PARASITE (2019) are among many CJ Entertainment titles that have enjoyed both critical acclaim and commercial success in Korea and abroad. In 2013, CJ Entertainment has bolstered its overseas presence with its international projects such as SNOWPIERCER, which set a new Korean industry record for the number of countries involved in its release. CJ Entertainment's first Chinese collaboration project, A WEDDING INVITATION, also proved to be a success by scoring over \$31M box office in China. In 2014, the naval action epic ROARING CURRENTS has topped Korea's all-time admissions record with more than 17.5M admissions, and the family saga, ODE TO MY FATHER successively became the second biggest hit by achieving 14M admissions. In 2019, fresh action comedy EXTREME JOB became Korea's highest-grossing film of all time with more than 16.2M admissions.

From its inception in 1995, CJ Entertainment has embraced a global perspective when it partnered with Steven Spielberg, Jeffrey Katzenberg, and David Geffen's fledgling DreamWorks SKG. Starting from THE PEACEMAKER, the first film by DreamWorks SKG, CJ Entertainment distributed DreamWorks' films as well as selected foreign films in Korea until 2017. With the company's foreign film marketing capacities, CJ Entertainment domestically distributed Paramount's titles as its partner from 2006 to February 2015. Since 2017, CJ Entertainment has been distributing Amblin Partners' titles in not only South Korea but also Vietnam and Indonesia. Having established itself as the leader in the domestic market, CJ Entertainment is now aggressively expanding its international reach and shifting its core focus from investment and distribution to production, thereby revitalizing global projects and maximizing its scale and profitability. As a result, the film division is enlarging its international market by establishing direct distribution channels in various countries such as China, Vietnam, Indonesia, Thailand and Turkey. CJ Entertainment is also building partnerships in the regions and striving for well-made international co-productions. Following the success of the first Korean-Vietnamese co-production film, LET HOI DECIDE in 2014, CJ Entertainment has produced five of Top 10 local films of all time, including GO-GO SISTERS and MY MR. WIFE. Other success cases like SATAN'S SLAVES, #5 local film of all time in Indonesia and SUDDENLY 20 in Thailand have bolstered our experience and expertise in co-productions, based on which we plan to continue developing various global projects around the world. Growing its U.S. footprint, CJ Entertainment most recently launched a new specialty genre label – 413 Pictures – under which all CJ Entertainment genre films, with a focus on elevated thriller and supernatural horror films, will be released. With plans to develop, produce and finance 2 to 4 English-language genre films a year, the company has exciting projects in the works.



## **CREDITS**

**CJ ENTERTAINMENT** PRESENTS  
A **BARUNSON E&A** PRODUCTION

A **BONG JOON HO** FILM "PARASITE"

STARRING       **SONG KANG HO** **LEE SUN KYUN** **CHO YEO JEONG**  
                  **CHOI WOO SHIK** **PARK SO DAM** **LEE JUNG EUN** **CHANG HYAE JIN**

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SCREENPLAY BY **BONG JOON HO** **HAN JIN WON**

PRODUCED BY **KWAK SIN AE** **MOON YANG KWON**

EXECUTIVE PRODUCER   **MIKY LEE**

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