



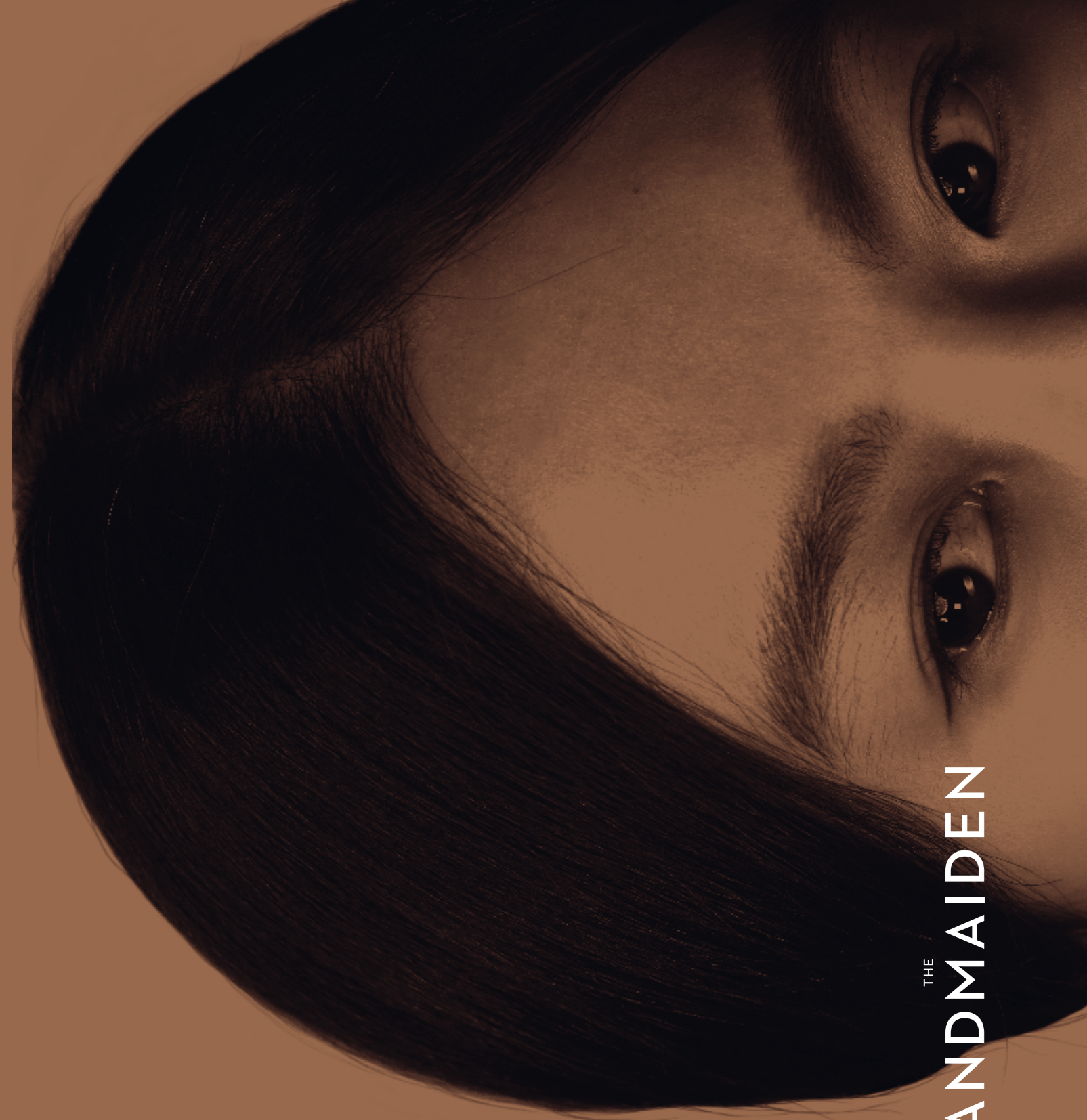
FROM
THE DIRECTOR
OF
OLD BOY
AND
STOKER



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

A FILM BY
PARK CHAN-WOOK

THE
HANDMAIDEN



FILM INFORMATION

English Title	THE HANDMAIDEN
Original Title	AGASSI
Genre	Erotic Thriller
Country of Production	Republic of Korea
Language	Korean, Japanese
Director	PARK Chan-wook
Cast	KIM Min-hee, KIM Tae-ri, HA Jung-woo, CHO Jin-woong, KIM Hae-sook and MOON So-ri
Presented & Distributed by	CJ Entertainment
Production	Moho Film & Yong Film
Production Year	2016
Expected Release Date	June, 2016
Running Time	144 min 43 sec
Screen Ratio	2.39:1
Sound	5.1ch

THE
HANDMAIDEN

INTRODUCTION

From PARK Chan-wook, the celebrated director of *OLDBOY*, *LADY VENGEANCE*, *THIRST* and *STOKER*, comes a ravishing new crime drama inspired by the novel 'FINGERSMITH' by British author Sarah Waters. Having transposed the story to 1930s-era colonial Korea and Japan, Park presents a gripping and sensual tale of a young Japanese Lady living on a secluded estate, and a Korean woman who is hired to serve as her new handmaiden, but who is secretly involved in a conman's plot to defraud her of her large inheritance.

Powered by remarkable performances from KIM Min-hee (*RIGHT NOW, WRONG THEN*) as Lady Hideko, HA Jung-woo (*THE CHASER*) as the conman who calls himself the Count and sensational debut actress KIM Tae-ri as the maid Sookee, *THE HANDMAIDEN* borrows the most dynamic elements of its source material and combines it with PARK Chan-wook's singular vision and energy to create an unforgettable viewing experience.

As the first-ever period film from PARK Chan-wook, the 1930s setting provides new inspirations for his striking visual sensibility. Working with longtime collaborators such as DoP CHUNG Chung-hoon and Production Designer RYU Seong-hee, Park sets his story within a vividly imagined grand estate blending elements of European and Japanese architecture, and later moves the action to Japan for an indelible denouement.

The novel 'FINGERSMITH' was first published in 2002, and was shortlisted for both the Man Booker Prize and the Orange Prize. Set in Victorian England, the novel was adapted into a 2005 BBC drama starring Sally Hawkins and Elaine Cassidy, and also into a stage play performed at the Oregon Shakespeare Festival. It is the third novel by the famous Welsh-born writer Sarah Waters, who has received numerous awards and was elected a Fellow of the Royal Society of Literature in 2009.



LOGLINE

A new girl arrives to serve as a handmaiden to a young lady, with a secret plan to con her out of her large inheritance. But her plans are complicated by development of some unexpected emotions.

SHORT SYNOPSIS

1930s Korea, in the period of Japanese occupation, a new girl (Sookee) is hired as a handmaiden to a Japanese heiress (Hideko) who lives a secluded life on a large countryside estate with her domineering Uncle (Kouzuki). But the maid has a secret. She is a pickpocket recruited by a swindler posing as a Japanese Count to help him seduce the Lady to elope with him, rob her of her fortune, and lock her up in a madhouse. The plan seems to proceed according to plan until Sookee and Hideko discover some unexpected emotions.

LONG SYNOPSIS

A rough neighborhood in a city in Japanese occupied Korea, 1930s. Sookee is the orphaned daughter of an infamous female thief. She lives with her adoptive mother, who deals in stolen goods; an adoptive brother who makes forgeries; and an adoptive sister who is a pickpocket. One day a suave, shady crook who calls himself Count visits them and invites Sookee to take part in a scam that will make her rich.

The Count has made the acquaintance of a wealthy Japanese Lady named Hideko who lives on a vast estate and makes virtually no contact with the outside world. Her Uncle, an ambitious Korean man who married into her family, controls her every move and is obsessed with book collecting. Each month he invites men from aristocratic families to come listen to Hideko perform readings of rare books.

The Count, who is no novice at seducing women, has hatched a plan to woo Hideko and elope with her to Japan. After marrying her and converting her fortune to cash, he then plans to declare her insane and lock her up in a madhouse. To make all this possible, Sookee is to enter Hideko's home as the Lady's maid, and secretly work behind the scenes to further the Count's plot.

Everything goes more or less according to plan. Sookee is dazzled by the opulence of the estate, and the beauty of her new mistress, but she sets the gears in motion. The Count arrives several weeks later, ostensibly to give the Lady painting lessons. Sookee is a diligent and resourceful maid, and as the days pass, she and Hideko share secrets and become closer. The Count makes his advances on the Lady, and the day of reckoning draws near, but Hideko remains curiously cold and distant...



Director



PARK Chan-wook

Born in Seoul, Korea, Aug. 23, 1963

FILMOGRAPHY

- A Rose Reborn (2014 / short)
- Bitter, Sweet, Seoul (2013 / documentary), co-directed with Park Chan-kyong
- Stoker (2013)
- Day Trip (2012 / short), co-directed with Park Chan-kyong
- Night Fishing (2010 / short), co-directed with Park Chan-kyong
- Thirst (2009)
- I'm a Cyborg, but That's OK (2006)
- Lady Vengeance (2005)
- Cut (2004 / short, included in omnibus film Three, Monster)
- N.E.P.A.L. (2003 / short, included in omnibus film If You Were Me)
- Oldboy (2003)
- Sympathy for Mr. Vengeance (2002)
- Joint Security Area (JSA / 2000)
- Judgment (1999 / short)
- Trio (1997)
- The Moon is... the Sun's Dream (1992)



Winner of the Cannes' Grand Prix for OLDBOY and the Jury Prize for THIRST, Park Chan-wook stands at the forefront of Korean cinema's modern-day renaissance. Renowned for his explosive visuals and dynamic storytelling, he is a director who continually challenges and defies expectations.

An ardent cinephile, Park juggled film directing and criticism in the 1990s before his commercial breakthrough JOINT SECURITY AREA (JSA) in 2000, which broke local box office records and screened in competition at Berlin. However it was with his critically acclaimed follow-up SYMPATHY FOR MR VENGEANCE in 2002 that he established the intense, relentless cinematic style for which he is now renowned. After the success and worldwide recognition of OLDBOY (2003), his follow-up features LADY VENGEANCE (2005, Venice competition), I'M A CYBORG BUT THAT'S OK (2006, Berlin competition) and THIRST (2009, Cannes competition), further demonstrated Park's cinematic and thematic range. He then went onto make his first English language feature STOKER (2013), a Fox Searchlight film starring Nicole Kidman, Mia Wasikowska and Matthew Goode, further cementing his status as an important global auteur.

In THE HANDMAIDEN, which is inspired by Sarah Waters' historical crime novel FINGERSMITH, Park returns to Korea for one of his most ambitious productions yet. In this latest work he continues to display the bold and innovative approach to storytelling and visuals that made him internationally famous.

Tell us about how you chose this project as your next film.

It was the same as what happened with *OLDBOY*. Producer Syd LIM came across the source material first, showed it to me and asked, “What do you think?” I’m sure it was the same with other readers, but when I read the novel, the end of Part One caught me completely by surprise, but not only that, I fell in love with the author’s very detailed and vivid writing. More than anything, I chose this story because the two women at the center of the story felt so alive. One is a person with a dark past, and one is a person living in a desperate present, but both exude a very strong sense of individuality and charm.

Why did you decide to move the setting from Victorian England to the Colonial Era of the 1930s, as opposed to another time in Korean history?

There were practical reasons. When thinking about such plot elements as a society where there’s still the separate class of the nobility, where the occupation of the handmaiden exists, where there’s a character who collects rare items, etc., it seemed the only reasonable option. That was an era in which some traditional elements remained, but modernity was just beginning to take hold.

All of your previous films have featured striking production design, but *THE HANDMAIDEN* in particular is outstanding in this regard. Can you explain your intention and concept in terms of the art direction?

The house is an important space. KIM Hae-sook says in the beginning, “Not even in Japan can you find a home that combines Western and Japanese styles. It reflects Master Kouzuki’s admiration for Japan and England.” So when characters enter the Japanese-style quarters they must take their shoes off, and when they walk through the Western-style wing they must put them back on again. The personality of the home is an important element. Hideko’s room is located in a Western-style wing, so she sleeps in a bed and lives the life of a Western lady. In contrast, the maid’s room next door is in the Japanese style, where Sookee lives in an ‘oshiire’, a kind of a closet for storing bedclothes.

The most important space in terms of production design is the library. The exterior is traditional Japanese architecture, and inside there is a Western-style library. Inside the library there is also a section with tatami mats, which during readings get made up like a Japanese garden with white pebbles, stones and water. Japanese gardens are meant to reproduce the world in miniature -- mountains and rivers, lakes and forests -- so Kouzuki’s act of moving it inside is akin to creating a new world inside his own kingdom.

Let me ask about the camera movement. I don’t think I’ve ever seen a film in which the camera moves through space like it does in *THE HANDMAIDEN*.

The house in this film is large, and there are only a few characters in this big, empty space. In addition, there are multiple scenes which we see from Sookee’s perspective in Part One, and then from Hideko’s perspective in Part Two. Throughout this, there is a sort of “game of glances” in which someone is looking at someone else, or ignoring someone, or suspecting another’s gaze. There were times when this dynamic was best expressed in close-ups, and other times when the moving camera was more effective.

Actually, at the beginning I planned to shoot this film in 3D. Usually it’s science fiction or action films that use 3D, but I thought using it for this kind of quiet drama would be interesting. The 3D would have emphasized the perspective of each character in a more pronounced way. In the end we couldn’t make it work financially, but I think the camera movement functions as a kind of replacement for that effect I wanted.

Can you tell us about your decision to use an anamorphic lens? I heard the production designer had to make the set wider to accommodate the lens.

Before shooting I spent a lot of time discussing the anamorphic lens with the cinematographer. It’s one of the luxuries we could accommodate while shooting with a digital camera. I still feel that film is superior to digital, and if I could have my choice, I’d prefer to shoot on film. But one of the things we could do while shooting on digital was to afford the use of an anamorphic lens. I have a special affection for films shot with old anamorphic lenses, plus my cinematographer had an interest in combining an old-style lens with a new digital camera. The look that it creates is quite unique, and it seemed appropriate to the period setting of the film.

Before shooting, you gave music CDs to the cast and crew. What was your intention with that?

It wasn’t that I planned to use the music in the film, but rather I wanted the actors and crew to be able to feel what the atmosphere of the completed film would be like as they made their preparations. There are the drawings in the storyboard, but since music is also effective in creating a mood, I prepared three CDs worth of music and gave it to them.

Tell us about the process of casting KIM Tae-ri.

I definitely wanted to use a new, unknown actress, so we prepared a large-scale audition. I met a lot of great young actresses with potential, after which process it became clear to us that KIM Tae-ri was our Sookee. She has a unique look about her, and when she speaks, she has real backbone. I had a very similar feeling when I first met Gang Hye-jung [from OLDBOY]. She is a person who expresses her own strong point of view.

I'm curious if there were times on the set with actor HA Jung-woo when, without any specific instruction, he produced some unexpected expression or gesture that impressed you.

In my films, what I want is always quite particular. I'm not the kind of director to just hand an actor the script and say, "You figure it out." Compared to some other directors, I give actors a very narrow space to work in, but there are times when very talented actors express themselves within that narrow space so well that it really surprises me. That's the kind of acting I hope for, and with HA Jung-woo there were quite a few times that happened.

In a previous interview you commented that the films of yours that contained humor have all done well. What about for THE HANDMAIDEN?

The humor in this film comes from the fact that the characters are hiding their true identities and acting. There are many scenes where they're hiding their feelings, and thinking something different from what they're saying. Even if the audience doesn't burst out laughing in the theater, I think they will be able to enjoy this sort of humor throughout the film.

How would you describe THE HANDMAIDEN, in a few words?

It's a thriller movie, a story about swindlers, a dramatic story with several unexpected twists, and more than anything else, a romance.





KIM Min-hee

as Lady Hideko

SELECTED FILMOGRAPHY

- Right Now, Wrong Then (2015)
- No Tears for the Dead (2014)
- Very Ordinary Couple (2012), Helpless (2012)
- Moby Dick (2011)
- The Actresses (2009)
- Hellcats (2007)
- Surprise Party (2002)
- Asako in Ruby Shoes (2000)



Actress KIM Min-hee has been a familiar face in Korean film, TV and fashion circles for the past decade and a half, but her performance in BYUN Young-joo's thriller *HELPLESS* in 2012 garnered widespread praise and captured the attention of many viewers, including PARK Chan-wook. With her subsequent films, including a memorable leading role in Locarno Golden Leopard-winning *RIGHT NOW, WRONG THEN*, she has continued to redefine herself as an actor who exhibits considerable range, precision and force in her performances.

For her portrayal of Lady Hideko, a woman who has lived isolated from the rest of the world since the age of 5, Kim gives a smooth, multilayered interpretation of a complicated woman with hidden depths of feeling.

ACTOR INTERVIEW

What kind of character is Hideko?

She seems to have been much affected by her upbringing. She thinks differently from other people, and she has a lot bottled up inside her. In the midst of all that oppression she hasn't been able to live like a normal person. Living in an environment where she felt no love or affection, she simply walled up all her emotions inside her.



KIM Tae-ri

as Sookee

FILMOGRAPHY

Moon Young (2015, short film)



For the role of the Korean maid Sookee, PARK Chan-wook wanted to cast a completely unknown face. After auditioning no less than 1,500 actresses, he ultimately settled on this 26-year old journalism graduate with little acting experience beyond an independent short film and some high-profile advertisements for The Body Shop and other brands. Comparing her to OLDBOY's GANG Hye-jung, Director Park has expressed strong confidence in her talent, and described her as a perfect match for the role.

Kim's portrayal of the pickpocket Sookee who poses as a maid captures the rough edges of her character's lower-class upbringing and also her warm, vibrant personality. It's a performance that simultaneously expresses a crafty deceitfulness and a naive innocence.

ACTOR INTERVIEW

What is PARK Chan-wook's style as a director?

Very theatrical. He really likes extreme actions and feelings, so there were many times that he told me, 'That's not enough.' He wanted more energy. More energy on the screen. He'd ask me to give a little bit more, and I'd think to myself, 'Isn't it a bit too much?' So that was a bit difficult for me... Eventually I learned to just trust him and go with it.



HA Jung-woo

as the Count

SELECTED FILMOGRAPHY

The Tunnel (2016)
Assassination (2015)
Chronicle of a Blood Merchant (2014), KUNDO : Age of the Rampant (2014)
The Terror Live (2013)
The Berlin File (2012), Love Fiction (2012), Nameless Gangster : Rules of the Time (2012)
The Client (2011), The Yellow Sea (2010)
Take Off (2009), My Dear Enemy (2008), The Chaser (2008)
Never Forever (2007), Breath (2007)
Time (2006), The Unforgiven (2005)



Over the past decade, HA Jung-woo has established himself beyond doubt as one of Korea's most popular and widely praised actors. He has headlined smash commercial hit films like ASSASSINATION (12.6 million admissions), THE TERROR LIVE (5.6 million admissions), THE BERLIN FILE (7.2 million admissions), TAKE OFF (8.1 million admissions), and THE CHASER (5.1 million admissions), while simultaneously appearing in critically acclaimed smaller-scale films like MY DEAR ENEMY, US-South Korea co-production NEVER FOREVER and KIM Ki-duk's TIME. He has also recently taken up directing, with two feature films to his credit : novel adaptation CHRONICLE OF A BLOOD MERCHANT (2014) and comedy FASTEN YOUR SEATBELT (2013).

Nonetheless, THE HANDMAIDEN marks Ha's first-ever collaboration with PARK Chan-wook, leading to widespread anticipation on the part of his fans to see what kind of performance results from the meeting of these two minds. As depicted by HA, the Count is a scheming, untrustworthy character who sets the events of the plot in motion by recruiting Sookee as his accomplice. However, as the film progresses, his character gradually becomes more rounded, and we get tantalizing glimpses into his true nature.

ACTOR INTERVIEW

How were you cast for the film?

As the shoot for ASSASSINATION was about to start, I met PARK Chan-wook at a production dinner and heard about this project for the first time. Production Designer RYU Seong-hee was with him too. I'd always loved and respected his work, and felt that I'd like to work with him, so I felt quite excited. He told me he'd send me the script on October 15, and sure enough at 9AM that morning an email arrived. I read it through in one sitting, and found the character of the Count to be attractive, and the project as a whole to be just hugely intriguing.



CHO Jin-wong

as **Kouzuki**

SELECTED FILMOGRAPHY

Bluebeard (2016)
Assassination (2015), Salut D'Amour (2015)
We Are Brothers (2014), Roaring Currents (2014)
KUNDO : Age of the Rampant (2014), A Hard Day (2014)
Hwayi : A Monster Boy (2013), An Ethics Lesson (2013)
Perfect Number (2012), Nameless Gangster : Rules of the Time (2012)
The Front Line (2011), G-Love (2011)
Bestseller (2010)
GP506 (2007)
Les Formidables (2006)



Although he started his career as a character actor, CHO Jin-wong left such an impression with his varied performances in films and on TV that he now is regularly cast in leading roles, and ranks as one of the industry's hottest names. Originally attracting widespread attention in NAMELESS GANGSTER : RULES OF THE TIME (2012), he has continued to garner acclaim in HWAYI : A MONSTER BOY (2013), A HARD DAY (2014), KUNDO : AGE OF THE RAMPANT (2014), mega-hit ROARING CURRENTS (2014), and ASSASSINATION (2015).

In THE HANDMAIDEN Cho plays Kouzuki, Hideko's authoritative uncle who wields controls over her life and makes her take part in his unhealthy obsession for rare books. It marks Cho's first experience playing a much older character, for which he lost 18kg and spent three hours each shooting day in the make up room.

ACTOR INTERVIEW

How was your experience shooting the film?

This shoot gave me a lot to think about, in terms of cinematic sensibility. The whole process took a lot of effort. But in the end it was more than just working in a functional sense, rather, in terms of the meaning behind each shot, the actors were able to contribute and collaborate as creators themselves with this production. PARK Chan-wook is extremely capable, of course. But it's more than just him. You can feel it from the fine touches of the make up artists, to the placement of each bonsai plant on the set, to the expressions on the faces of the camera and lighting crew... So I never felt like I was acting alone. We were all working together.



KIM Hae-sook



as Mrs. Sasaki

A veteran of the TV scene who has also left an unforgettable mark on Korean cinema, KIM Hae-sook had a major role in PARK Chan-wook's THIRST (2009), and is also well remembered for playing Simon Yam's love interest in CHOI Dong-hoon's THE THIEVES (2012). She brings not only experience to her roles, but also a hard-edged steeliness that directors have been keen to utilize. In THE HANDMAIDEN she plays Mrs. Sasaki, an intimidating figure at the estate who maintains a rocky relationship with Hideko and also Sookee.

SELECTED FILMOGRAPHY

The Throne (2015), Assassination (2015), Hope (2013), The Thieves (2012), Thirst (2009), Vival Love (2008), Open City (2008), Sunflower (2006), My Brother (2004), Oh! Happy Day (2003), The Scent of Love (2003), etc.



MOON So-ri



as Hideko's Aunt

One of Korea's most acclaimed actresses, first brought to fame by LEE Chang-dong in PEPPERMINT CANDY (1999) and OASIS (2002) and then continuing to push boundaries in a diverse spectrum of roles from A GOOD LAWYER'S WIFE (2003) to SA-KWA (2005), FAMILY TIES (2006), FOREVER THE MOMENT (2008), HAHAHA (2009), MANSHIN : TEN THOUSAND SPIRITS (2014) and others. In recent years she has also directed several critically praised short films, including THE BEST DIRECTOR (2015) and THE ACTRESS (2014). In THE HANDMAIDEN she plays Hideko's aunt (Kouzuki's wife), who feeling oppressed by her domineering husband, ultimately chooses a desperate means of escape.

SELECTED FILMOGRAPHY

Love and... (2015), Hill of Freedom (2014), Manshin : Ten Thousand Spirits (2014), Venus Talk (2014), The Spy : Undercover Operation (2013), An Ethics Lesson (2013), In Another Country (2012), Leafie, a Hen Into the Wild (2011), The Housemaid (2010), HaHaHa (2009), Fly Penguin (2009), Like You Know It All (2009), Forever the Moment (2008), Family Ties (2006), Bewitching Attraction (2006), Sa-Kwa (2005) Bravo My Life (2005), The President's Barber (2005), A Good Lawyer's Wife (2003), Oasis (2002), Peppermint Candy (1999)

MOHO FILM was established as an auteur-driven film production company in 2002 by the world-renowned filmmaker PARK Chan-wook. Apart from award-winning films directed by Park himself, including *LADY VENGEANCE* (2005) and *THIRST* (2009), the company has produced the critically acclaimed English language sci-fi film *SNOWPIERCER* (2013) directed by BONG Joon-ho, and the award-winning debut feature *CRUSH AND BLUSH* (2008) by LEE Kyoung-mi. Moho Film has also produced a series of works by PARKing CHANce (a collaboration between PARK Chan-wook and his brother PARK Chan-kyong), including the Berlinale Golden Bear winning short film *NIGHT FISHING* (2011), shot entirely on iPhones, and the crowd-sourced documentary *BITTER, SWEET, SEOUL* (2014).



MOHO FILM

FILMOGRAPHY

BITTER, SWEET, SEOUL (2014 / documentary)

Director PARKing CHANce

SNOWPIERCER (2013)

2015 National Board of Review Awards (Top 10 Independent Films), and others

Director BONG Joon-ho

Cast Chris Evans, SONG Kang-ho, Ed Harris, John Hurt, Tilda Swinton, Jamie Bell, Octavia Spencer, Ewen Bremner, KO Asung

DAY TRIP (2012 / short)

Director PARKing CHANce

Cast SONG Kang-ho, JEON Hyo-jeong

NIGHT FISHING (2011 / short)

2011 Berlin Int'l Film Festival (Golden Bear Best Short Film), and others

Director PARKing CHANce

Cast OH Kwang-rok, LEE Jung hyun

THIRST (2009)

2009 Cannes Film Festival (Jury Prize), and others

Director PARK Chan-wook

Cast SONG Kang-ho, KIM Ok-vin, SHIN Ha-kyun, KIM Hae-sook

CRUSH AND BLUSH (2008)

2008 Blue Dragon Film Awards (Best Screenplay, Best New Director), and others

Director LEE Kyoung-mi

Cast KONG Hyo-jin, LEE Jong-hyeuk, SEO Woo, HWANG Woo-seul-hye, BANG Eun-jin

I'M A CYBORG BUT THAT'S OKAY (2006)

2007 Berlin Int'l Film Festival (Alfred Bauer Prize), and others

Director PARK Chan-wook

Cast LIM Soo-jung, JUNG Ji-hoon

LADY VENGEANCE (2005)

2005 Venice Film Festival (Little Golden Lion, CinemAvvenire), and others

Director PARK Chan-wook

Cast LEE Young-ae, CHOI Min-sik, KIM Si-hu, KIM Bu-sun, LEE Seung-shin

FILMOGRAPHY

THE BEAUTY INSIDE (2015)

Remake of *The Beauty Inside*, the social film by Intel & Toshiba (USA)

Director BAIK

Cast HAN Hyo-joo, PARK Shin-hye, LEE Beom-soo, PARK Seo-jun, CHUN Woo-hee, LEE Jin-uk, LEE Dong-wook, KIM Ju-hyuk, YOO Yeon-seok, etc.

THE TARGET (2014)

Remake of *À Bout Portant* (France)
2014 Midnight Screening, Cannes Film Festival

Director CHANG

Cast RYU Seung-ryong, LEE Jin-uk, YU Jun-sang, KIM Sung-ryoung, JIN Goo, JO Yeo-jeong



CRAZY STORY. IMAGINATION.

YONG FILM is a film production company established in August 2012 by Syd LIM, a veteran producer who previously served as President of SIO FILM and Vice President of BARUNSON FILM DIVISION. Aside from *THE HANDMAIDEN*, the company has produced romantic drama *THE BEAUTY INSIDE* (2015) and action film *THE TARGET* (2014), a remake of the 2010 French film *POINT BLANK*. It also has a diverse slate of upcoming projects in various stages of development, including works by directors BAIK, LEE Gye-byok, JUNG Ji-woo, and LEE Hae-young. Yong Film is always open to opportunities for international co-production, and is committed to producing quality films with talented directors and writers.

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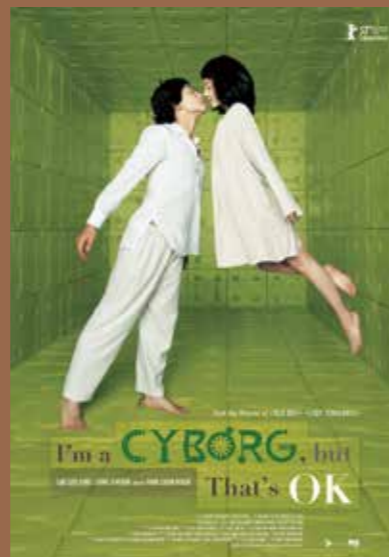
Established in 1995, CJ Entertainment is recognized as the premier entertainment studio in Korea and boasts the country's largest domestic film library : over 370 films with 20 new titles being added each year. After the integration by its mother company CJ group in 2011, the media and entertainment divisions became a single entity named as CJ E&M (Entertainment & Media) corporation, which consist sectors of film, broadcast, music, performance and animation.

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 innovative, challenging acts and now becoming to be the Asia's no. 1 global entertainment company.

CJ Entertainment's strong commitment to film financing and distribution was recognized by all in 2000 when JOINT SECURITY AREA (JSA) became the highest grossing film in Korean history. With the film, CJ Entertainment opened a new era in Korean cinema and continued to lead the charge. MUSA : THE WARRIOR (2001); MEMORIES OF MURDER (2003); SYMPATHY FOR LADY VENGEANCE (2005); TYPHOON (2005); I'M A CYBORG, BUT THAT'S OK (2006); SECRET SUNSHINE (2007); THE DIVINE WEAPON (2008); THE GOOD, THE BAD, THE WEIRD (2008); HAEUNDAE (2009); MOTHER (2009); THIRST (2009); THE UNJUST (2010); THE MAN FROM NOWHERE (2010); SUNNY (2011); SILENCED (2011); PUNCH (2011); DERANGED (2012); A WEREWOLF BOY (2012); MASQUERADE (2012); THE BERLIN FILE (2013); SNOWPIERCER (2013); MISS GRANNY (2014); ROARING CURRENTS (2014); ODE TO MY FATHER (2014); VETERAN (2015); THE HANDMAIDEN (2016) are among the many CJ Entertainment titles that have enjoyed both critical acclaim and commercial success in both Korea and abroad.



SYMPATHY FOR LADY VENGEANCE (2005)
Director PARK Chan-wook



I'M A CYBORG, BUT THAT'S OK (2006)
Director PARK Chan-wook



THIRST (2009)
Director PARK Chan-wook



SNOWPIERCER (2013)
Director BONG Joon-ho
Produced by PARK Chan-wook

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. Its 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 box office record with more than 17.5M admissions, and the family saga, ODE TO MY FATHER successively became the second biggest box-office hit by achieving 14M admissions. Also, the action drama VETERAN has become the third box-office hit of all time with 13M admissions in 2015.

In recent years, the film division has enlarged its international sector by starting direct distribution in various countries such as U.S. (Los Angeles), China, Japan, Vietnam, and Indonesia. Additional to the local film distribution services, CJ Entertainment partnerships with these regions and strives for well-made international co-productions.



CREDITS

CJ Entertainment Presents
A **Moho Film** and **Yong Film** Production

A **PARK Chan-wook** Film

Directed by	PARK Chan-wook
Starring	KIM Min-hee, KIM Tae-ri, HA Jung-woo, CHO Jin-woong, KIM Hae-sook and MOON So-ri
Executive Producer	Miky LEE
Co-Executive Producer	JEONG Tae-sung
Written by	CHUNG Seo-kyung, PARK Chan-wook
Inspired by the novel	"Fingersmith" by Sarah WATERS
Producer	PARK Chan-wook, Syd LIM
Co-Producers	YOON Suk-chan, KIM Jong-dae, Wonjo JEONG
Associate Producer	Jay LEE
Director of Photography	CHUNG Chung-hoon
Production Designer	RYU Seong-hee
Edited by	KIM Sang-bum, KIM Jae-bum
Music by	CHO Young-wuk
Costume Designer	CHO Sang-kyung
Gaffer	BAE Il-hyuck
Make Up & Hair Designer	SONG Jong-hee
VFX Supervisor	LEE Jeon-hyoung
Sound Design by	KIM Suk-won
Production Sound Mixer	JUNG Gun

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