

CJ ENTERTAINMENT

THE SPY GONE NORTH

A YOON JONG-BIN FILM



**OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES**

INTERNATIONAL PRESS KIT

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FILM INFORMATION

ENGLISH TITLE | THE SPY GONE NORTH

ORIGINAL TITLE | Gongjak

GENRE | Espionage, Drama

COUNTRY OF PRODUCTION | Republic of Korea

LANGUAGE | Korean

DIRECTOR | YOON Jong-bin

CAST | HWANG Jung-min, LEE Sung-min, CHO Jin-woong, JU Ji-hoon

PRESENTED & DISTRIBUTED BY | CJ Entertainment

PRODUCTION | Moonlight Film, Sanai Pictures

WORLD SALES | CJ Entertainment

PRODUCTION YEAR | 2018

RELEASE DATE | Summer, 2018

RUN TIME | 140 min

TECHNICAL INFO | 2.39:1 / Color / 5.1 Ch

INTRODUCTION

Decades after the fall of the Berlin Wall, Cold War spy thrillers have long since started to show their age. But not so on the Korean peninsula, where the Cold War lives on uninterrupted into the present. Arriving at a time when North-South relations are as dramatic as ever, *The Spy Gone North* tells one of the most surprising untold stories of the Cold War, set during the crisis that gripped the Korean peninsula in the 1990s when word leaked of the North's clandestine nuclear program. Against this backdrop, one man was trained as a spy, and managed to infiltrate even the very top levels of the North Korean hierarchy. Through this film, viewers for the first time will learn the true story behind the spy known as "Black Venus".

A hugely ambitious work that ranks as one of the highest-profile South Korean releases of 2018, *The Spy Gone North* also marks a return to Cannes by award-winning director YOON Jong-bin. Over a decade ago, YOON's feature debut *The Unforgiven* secured a prestigious slot in Cannes' Un Certain Regard section. Now, after the popular success of films like *Nameless Gangster: Rules of the Time* (2012) and *Kundo: Age of the Rampant* (2014), he is a major player in the commercial industry.

The Spy Gone North contains its share of surprises. Adopting a realist approach, the film blends fascinating historical detail, striking shots of Pyongyang and other North Korean locations. Illuminating, thought-provoking, exciting, and tragic, *The Spy Gone North* is a spy movie like no other.

FILM SYNOPSIS

Logline

In the mid-1990s, a loyal South Korean secret agent is caught in a political vortex plotted by the ruling classes of North and South Korea.

Short Synopsis

In 1993, former military officer PARK Suk-young is recruited as a spy by South Korea's National Intelligence Service (NIS), and given the codename "Black Venus". He is then sent to infiltrate a group of high-ranking North Korean officials based in Beijing, with the ultimate goal of acquiring information on the North's nuclear program. After becoming close to Ri Myong-un, a key power broker, Black Venus succeeds beyond his wildest dreams of gaining the trust of North Korea's leadership. But political machinations on both sides of the border threaten to derail his accomplishments.

Synopsis

In 1993, tensions on the Korean peninsula rise to crisis levels with news of North Korea's nuclear program. A former military intelligence officer named PARK Suk-young (HWANG Jung-min) is recruited by South Korea's National Intelligence Service (NIS) as a spy with the codename "Black Venus". In order to ascertain the true state of the nuclear program, Black Venus is ordered to infiltrate a group of high-ranking North Korean officials based in Beijing. Besides the South Korean president and NIS foreign affairs director CHOI Hak-seong (CHO Jin-woong), no one, not even his family, is aware of Black Venus' true identity. Posing as an entrepreneur looking to do business with the North, he approaches a high-ranking North Korean official based in Beijing, RI Myong-un (LEE Sung-min). After several years of effort, he and RI Myong-un overcome their ideological differences and build a close partnership, and Black Venus successfully wins the trust of the North Korean leadership. However in 1997, just before South Korea's presidential election, Black Venus comes to know of a secret deal between the high-ranking officials of the two governments. This spy, who has risked everything for his nation, becomes caught up in an overwhelming conflict...

ABOUT THE FILM #1

A divided nation, at the peak of the Cold War, brings an intense espionage drama to screen

In all of his films, Director YOON Jong-bin has explored various aspects of contemporary and historical Korean society. But his debut feature *The Unforgiven* and this latest work *The Spy Gone North* both provide insight into Korea's situation as a divided nation. The end of the Korean War in 1953 in many ways doesn't qualify as an "end" – having signed an armistice, rather than a full peace treaty, both sides are still technically at war. This situation has resulted in continued tension on the Korean peninsula, and given rise to mandatory military service for all able-bodied Korean men. *The Unforgiven* explores the strict military culture, and the violence inherent within this culture, that men face while carrying out their compulsory two-year service. In this way, *The Unforgiven* shows the tragedy of Korea's division in a very personal, individualized way, through the experiences of those who train to defend their country from the North.

Meanwhile, *The Spy Gone North* provides a broader view on the issue of national division. Black Venus' experiences also provide unique insight into the perspectives that exist on both sides of the border. In this sense, *The Spy Gone North* gives audiences an opportunity to rethink the issue of national division from an entirely new and fresh point of view.

ABOUT THE FILM #2

An ensemble cast reflecting the best of Korean cinema

The cast of *The Spy Gone North* is eye-catching in more ways than one. HWANG Jung-min, LEE Sung-min, CHO Jin-woong and JU Ji-hoon can be said to represent some of the strongest tendencies and strengths of contemporary Korean cinema. HWANG Jung-min, who takes the lead role of Black Venus, has been at the forefront of creative genre experimentation throughout his career, in films like *The Wailing*, *Asura: The City of Madness*, *New World*, *The Unjust* and *A Bittersweet Life*. In this sense it's appropriate that he's starring in a film that sets out to redefine the spy movie genre.

His main counterpart in the film, LEE Sung-min, plays the role of the nearly untouchable North Korean power broker RI Myong-un. The two men forge a working relationship that bridges all of the mistrust built up between the two countries over the decades. But that relationship also turns in unexpected ways, taking paths that suggest at what the two nations could achieve through peaceful co-existence. LEE Sung-min's ability to project a cold outer demeanor masking something more thoughtful and reflective on the inside make him a perfect match for this role.

CHO Jin-woong's character, the director of South Korea's National Intelligence Service (NIS), is an enigmatic mix of warm and cold, showcasing the multiple sides of him we've seen over his acting career, from villain roles (*The Handmaiden*, *A Hard Day*) to loyal and trustworthy characters (*Assassination*, *Man of Will*). Finally, one of the hottest names in contemporary Korean cinema, JU Ji-hoon, comes to this film fresh off the success of mega-hit *Along with the Gods*. JU as well has played a variety of characters over his career, but it's his cold, intense side that gets showcased in *The Spy Gone North* as a young, ambitious North Korean military officer. This, perhaps, is the darker side of North Korea, expressed not in a grizzled military veteran but that of a young and privileged member of the next generation.

DIRECTOR'S STATEMENT

The starting point for *The Spy Gone North* was my curiosity about the spy called "Black Venus". My interest in his activities, which can be seen as the most successful operation in the history of South Korean espionage, soon evolved into a desire to make a realistic spy film that doesn't exaggerate the facts. I felt confident that this story set in the last place on earth where the Cold War still reigns, where two nations of the same people face off against each other, would result in something new within the spy genre.

I'd like to ask a similar question to that posed by the great spy novelist John Le Carre.

"For decades we've treated each other as enemies and fought.
But what have we been fighting for?"

Through this film about Black Venus and the people he met on both sides of the border, I hope to motivate viewers to think about this question.

ABOUT THE DIRECTOR

Director | YOON Jong-bin

Born in Busan, Korea. December 20, 1979

In 2005 Director YOON Jong-bin made a sparkling debut in the film industry with his graduation work *The Unforgiven*, which considered habitual violence existing in the South Korean military. Premiering at the Busan International Film Festival, the micro-budget film picked up three awards, including the FIPRESCI Award, the NETPAC Award, and the PSB Audience Award, before going on to receive an invitation to the Un Certain Regard section at the 2006 Cannes Film Festival. *The Unforgiven* is also notable for introducing the acclaimed actor HA Jung-woo, who would go on to become one of the industry's top names.

Since that time, Director YOON has carved out an important place for himself in the mainstream commercial film industry. His second feature *The Moonlight of Seoul* (2008) was about male room salon hosts, and starred Yoon Kye-sang and Ha Jung-woo. It was with his third project *Nameless Gangster: Rules of the Time* (2012) that he truly broke out, selling 4.7 million tickets and earning widespread critical praise. Director YOON rode that success and directed one of the highest-profile summer releases of 2014, period drama *Kundo: Age of the Rampant*.

With his fifth feature *The Spy Gone North*, he comes full circle and returns to the Cannes Film Festival, this time not as a young independent director, but as a major commercial director with an ambitious, big-budget feature prepping for a wide summer release.

Filmography

Kundo: Age of the Rampant (2014)

Nameless Gangster: Rules of the Time (2012)

The Moonlight of Seoul (2008)

The Unforgiven (2005)

INTERVIEW WITH THE DIRECTOR

How did you come to adapt the 'Black Venus' incident for the screen as *The Spy Gone North*?

Around 2014, I was researching the National Intelligence Service (NIS) and I came across a reference to a spy called Black Venus. I was intrigued. After the NIS and the American CIA received intelligence in 1989 about the North Korean nuclear program, one man had his identity washed and was sent to North Korea as a spy. I was curious to find out how a spy operation of the type we usually see in films or novels might have played out in reality, and what was happening on the South Korean side.

What was your intention with this film?

In general, spy films fall into the action genre and are centered on the completion of a mission, conflict with an antagonist, and thrilling action set pieces. But at the same time, I also thought one could tell an interesting story about human nature through a film about a spy. Spies need to infiltrate a nation to obtain information, but to gain an advantage they also gradually come to see things through the eyes of the other.

From a directorial perspective, how was your approach to this work different from your previous films?

This is my first time adapting a real-life story. But what's most different is that I tried to tell this story in a different way from ordinary spy films or action movies. I didn't want audiences to be able to predict what course the story would take from scene to scene. So what was most important was to maintain that tension throughout the film of not knowing what would come next.

What distinguishes this film from ordinary "spy movies"?

Western spy stories set during the Cold War are centered around conflict and competition between two ideological systems, but what most distinguishes the case of Korea is that the two systems are made up of the same people. It's a very unusual situation that a single nation becomes divided into two separate systems. Korea is also the one place on earth where the Cold War still exists. Because of this, the emotional texture of this film is different from other spy movies. I wanted the audience to feel the tension that results from this sort of highly complex operation and subtle battle of wits, so I worked with the actors on expressing slight shifts in the

atmosphere, on portraying situations where the characters' faces may be smiling, but undercurrents of suspicion flow between them.

In terms of cinematography, what was your emphasis?

I used many more close-ups than I have in the past. I followed one principle when shooting *Black Venus*, that I always shot separately the dialogue that he speaks as part of his outward role, and the moments that express his inner thoughts or feelings. It was through close-ups that I tried to capture the subtle facial movements and tension that show how even when he is deceiving the people in front of him, he is experiencing some sort of nervousness inside.

What were the back stories to the casting?

Hwang Jung-min was the first actor I thought of for *Black Venus*. I wanted an actor who did not fit the typical image of a spy, but who could still carry off the rough and straightforward look of a soldier. I needed a face that could not be easily read, but which contained both good and evil within it. So Hwang Jung-min was the one who came to mind.

The character of Ri Myong-un is a complicated one – someone whose inner thoughts can never be read, whose actions cannot be predicted; a North Korean who nonetheless projects an intellectual air and sense of humanity. I thought Lee Sung-min was the perfect match for that role.

As for Director Choi, he is in charge of all North Korean espionage activities, and I wanted him to give off the air of an officer. Besides, many key figures in the NIS were originally officers by training. The actor Cho Jin-woong gives off that kind of aura. In particular, I didn't want Director Choi to come across too easily as a malevolent character, and I didn't want to show him using malicious means to hold onto his power. The actor who I felt could best express the inner logic and motivations of this character was Cho Jin-woong.

Jong Moo-taek was the last major role to be cast, and in terms of overall balance I thought Ju Ji-hoon could bring a very distinctive air to that character. In North Korea, which you can think of as a hierarchical class society, this character is someone with privileged origins who rises to a high rank at a young age. I thought Ju Ji-hoon's cool demeanor would be a good match for the role.

What did you want to show through the locations?

I had the ambition to show audiences images that they have never seen before. But since it's based on a true story, I thought viewers had to recognize the spaces. It's not possible to shoot in North Korea at this time, so I was concerned about how to present Pyongyang, Guryong River, the outdoor market, etc. in a realistic way. We solved that problem through various means: foreign locations, CGI, and building open sets in South Korea. I wanted viewers to feel like what they were seeing was really North Korea, so I devoted a lot of attention to creating realistic spaces.

CHARACTERS & CAST #1

HWANG Jung-min as "PARK Suk-young,"

South Korean spy with the Code Name 'Black Venus'

A military intelligence officer by training, PARK Suk-young agrees to go undercover as a spy in the early 1990s, in the hopes of acquiring information about North Korea's nuclear program. Posing as a wealthy businessman, he successfully makes contact with the North's External Economic Council in Beijing, and his proposals meet with far more success than he ever could have imagined. But political machinations on both sides of the border put his accomplishments in jeopardy.

HWANG Jung-min has firmly established himself as one of Korea's iconic leading men. He has taken on a wide variety of roles, from the everyman quality he displayed in the box office smashes *Ode To My Father* (14.3 million tickets) and *Veteran* (13.4 million), to an entrepreneurial band leader in *The Battleship Island* (6.6 million), a famous mountain climber in *The Himalayas* (7.8 million), a cop-turned-criminal in *A Violent Prosecutor* (9.7 million), and the enigmatic shaman figure in *The Wailing* (6.9 million). In *The Spy Gone North*, he showcases his ability to express multiple layers to his acting. At the same time as he's playing out his prescribed role as a spy, in his gestures and facial movements we see glimpses into what his character may be feeling underneath the mask.

Actor interview: What was your emphasis in playing your role as a spy?

"I spent a lot of time discussing his character with the director, and we decided to approach it almost like two separate characters, so that the acting for Park Suk-young would be different for that of Black Venus. For example, when operating in China or North Korea he is Black Venus, not Park Suk-young. He has his own distinctive look, actions and speaking style. I tried to portray Black Venus less as a spy, and more as a kind of businessman. In general, Black Venus and Park Suk-young speak different dialects, the Southeastern Gyeongsang dialect and a standard dialect, so we can think of them as different people."

Selected Filmography

The Battleship Island (2017), Asura: The City of Madness (2016), The Wailing (2016), A Violent Prosecutor (2016), The Himalayas (2015), Veteran (2015), Ode To My Father (2014), Man in Love (2014), Fists of Legend (2013), New World (2013), Dancing Queen (2012), Moby Dick (2011), The Unjust (2010), Blades of Blood (2010), Private Eye (2009), A Man Who Was Superman (2008), Happiness (2007), Black House (2007), Bloody Tie (2006), All for Love (2005), You Are My Sunshine (2005), Heaven's Soldiers (2005), A Bittersweet Life (2005), This Charming Girl (2005), A Good Lawyer's Wife (2003), Road Movie (2002), YMCA Baseball Team (2002), Waikiki Brothers (2001) and more.

CHARACTERS & CAST #2

LEE Sung-min as “RI Myong-un,”

Director of North Korea’s External Economic Council

RI Myong-un, director of the Beijing-based External Economic Council, is a true power broker in North Korea, and one of the few people who take part in face-to-face meetings with KIM Jong-il. But he is a contradictory figure as well, showing a more intellectual and humanistic side compared to the military figures who surround him. When he first meets Black Venus he is naturally suspicious, but he also senses that this might be someone he can work with.

Actor LEE Sung-min first established himself in theater circles before drawing notice for his supporting role in LEE Chang-dong's acclaimed *Secret Sunshine* (2007). In the coming years he went on to appear in more and more films and TV dramas, gradually taking on leading roles in films like *Broken*, *Sori: Voice from the Heart*, *The Piper* and *The Sheriff in Town*. Known for the intensity he brings to his roles, LEE Sung-min first comes across as cold and intimidating, leading the audience to feel wary of his intentions. But as the film goes on he expresses more nuanced feelings that come as a surprise.

Actor interview: How did you come to join the production of *The Spy Gone North*?

“The key reason for me was director Yoon Jong-bin. I worked with him on his previous film, and it was quite a meaningful experience, so that was the deciding factor. Last year he visited the theater production I was acting in and told me about his screenplay, which seemed quite fascinating and new. In particular the dialogue felt fresh. The conversations between characters had real impact, like physical action. So I felt that in this film, the dialogue could function almost like action sequences.”

Selected Filmography

Drug King (2018), *The Sheriff in Town* (2017), *Real* (2017), *Familyhood* (2016), *Sori: Voice from the Heart* (2016), *The Piper* (2015), *Big Match* (2014), *Kundo: Age of the Rampant* (2014), *Broken* (2014), *Venus Talk* (2014), *The Attorney* (2013), *A Wonderful Moment* (2013), *Howling* (2012), *The Unjust* (2010), *Café Noir* (2010), *Go Go 70s* (2008), *Secret Sunshine* (2007), *Silk Shoes* (2006) and more.

CHARACTERS & CAST #3

CHO Jin-woong as “CHOI Hak-seong,”

Director of South Korea’s National Intelligence Service

A high-ranking official within South Korea's National Intelligence Service (NIS), CHOI Hak-seong is directly in charge of the nation's espionage activities towards the North. A staunch anti-Communist, he distinguishes himself with his expertise and ingenuity. But domestic political events, and pressure from his superiors, soon start to encroach upon his work.

Originally seen as a character actor, CHO Jin-woong's strong performances in films like Yoon Jong-bin's *Nameless Gangster: Rules of the Time* have propelled him into the spotlight. His leading performances in acclaimed films like *A Hard Day*, *Kundo: Age of the Rampant*, *Roaring Currents*, *Assassination* and *The Handmaiden* have demonstrated his ability to play both heroes and villains with equal flair. His role in *The Spy Gone North* is a complicated one – a highly competent figure who nonetheless finds himself pulled in multiple directions. CHO's skill at portraying this complexity will leave audiences feeling their impressions of him change continually throughout the film.

Actor interview: How was your experience working with the other actors?

“It was my first time working with Hwang Jung-min, so it was exciting and I learned a lot. He's a role model for me in many ways, so I actually felt a bit shy. What I felt from Hwang Jung-min, Lee Sung-min, and Ju Ji-hoon can be summed up in the word "intense". The film itself is intense, and the situations it portrays have a real concentrated impact, so I felt a deep intensity to the acting. And it may be surprising to hear, but Ju Ji-hoon was very cheerful and good natured on set, bringing us all together and helping to maintain a good balance.”

Selected Filmography

Believer (2018), Man of Will (2017), Bluebeard (2017), The Handmaiden (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), The Guard Post (2008), Les Formidables (2006) and more.

CHARACTERS & CAST #4

JU Ji-hoon as “JONG Moo-taek,”

Section Chief of North Korea’s State Security Dept.

Section Chief JONG Moo-taek has risen to a high position within North Korea's security apparatus, despite his young age. Suspicious by nature, he develops a strong mistrust of the South Korean businessman PARK Suk-young, though he's also practical enough to co-operate with him when it is to their mutual benefit.

A model by training, JU Ji-hoon made a sensational acting debut in the 2006 TV drama *Princess Hours*, which was a hit throughout Asia. He made his acting debut in *Antique* (2008), and went on to take many leading roles after completing his military service in 2011, including *I am the King*, *Confession*, *The Treacherous*, and *Asura: The City of Madness*. Recently he starred in the two-part mega hit film *Along with the Gods*. His role in *The Spy Gone North* can be seen in some ways as a villain, but his natural charisma will leave the audience with a nuanced impression of the character.

Actor interview: In a genre sense, how is this film different from previous spy movies?

“If most spy movies place an emphasis on action, *The Spy Gone North* is more concentrated on psychological depth. It tries to capture the battle of nerves that happens when, in order to achieve their goals, characters present a false image of themselves, and continually try to unmask each other.”

Selected Filmography

Along with the Gods: The Two Worlds (2017), Asura: The City of Madness (2016), The Treacherous (2015), Confession (2014), Marriage Blue (2013), I am the King (2012), The Naked Kitchen (2009), Antique (2008) and more.

ABOUT THE PRODUCTION COMPANY

MOONLIGHT FILM

Director YOON Jong-bin, who was invited to Cannes' Un Certain Regard section with his independent graduation work/debut feature *The Unforgiven* (2005), launched Moonlight Film after the commercial and critical success of his breakout 2012 feature *Nameless Gangster: Rules of the Time*. Producing works in various genres by young writer-directors including *Kundo: Age of the Rampant* (dir. YOON Jong-bin), *A Violent Prosecutor* (dir. LEE Il-hyung), and *The Sheriff in Town* (dir. KIM Hyeong-joo), Moonlight Film has established its reputation with films that have a sharp presentation and distinctive humor, while providing unusual depictions of Korean society. In 2016 CEO/Producer SON Sang-beom, who has worked with director YOON Jong-bin for many years, took the reins of the company, and for 2018 they are preparing the release of espionage drama *The Spy Gone North* by YOON Jong-bin and financial thriller *Money* by PARK Noo-ri.

SANAI PICTURES

After producing films like RYOO Seung-wan's *The Unjust* (2010) and YOON Jong-bin's *Nameless Gangster: Rules of the Time* (2012), HAN Jae-duk launched the production company Sanai Pictures in 2012. His first release *New World* (2013) by director PARK Hun-jeong left a distinctive mark on the action genre. He followed that up with six more features in four years, including HAN Dong-wook's *Man in Love* (2014), OH Seung-wook's *The Shameless* (2015), PARK Hun-jeong's *The Tiger* (2015), LEE Il-hyeong's *A Violent Prosecutor* (2016), KIM Sung-soo's *Asura: The City of Madness* (2016), and KIM Hyeong-joo's *The Sheriff in Town* (2017). In keeping with the name of the company ("sanai" means "man" in Korean), the company has focused on a spectrum of masculine centered movies, drawing critical and popular acclaim with works ranging from a Cannes Un Certain Regard selection (*The Shameless*) to a smash hit which recorded over 9 million admissions (*A Violent Prosecutor*). In the near future it will release more diverse works including YOON Jong-bin's *The Spy Gone North* and PARK Noo-ri's *Money* (w/t).

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. 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 Korean history. With that film, CJ Entertainment opened a new era in Korean cinema 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); MISSGRANNY, ROARING CURRENTS and ODE TO MY FATHER (2014); VETERAN (2015); THE HANDMAIDEN (2016); THE BATTLESHIP ISLAND and 1987: WHEN THE DAY COMES (2017) 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. 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. 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 has been distributing DreamWorks' films as well as selected foreign movies in Korea. With the company's foreign film marketing capacities, CJ Entertainment domestically distributed Paramount's titles as its partner from 2006 to Feb, 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 four of Top 10 local films of all time, including SWEET 20 and GO-GO SISTERS. Other success cases like SATAN'S SLAVES 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.

CREDITS

CJ ENTERTAINMENT PRESENTS
A **MOONLIGHT FILM** AND **SANAI PICTURES** PRODUCTION

A **YOON JONG-BIN** FILM “**THE SPY GONE NORTH**”

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