

## **THE WAILING PRESS KIT (Eng)**

### **Contact Information**

#### **Sales Company– FINECUT**

##### ***Cannes Contact***

*Riviera G9 (T +33 (0)4 92 99 32 15)*

##### ***Executives Attending***

*Youngjoo SUH, CEO / yjsuh@finecut.co.kr*

*Yunjeong KIM, Director of Int'l Business / jeong@finecut.co.kr*

*Namyong KIM, Manager of Festival & Marketing / ny@finecut.co.kr (+33 (0)7 8515 9602)*

*Jin LEE, Assistant Manager of Sales & Marketing / jinlee@finecut.co.kr*

*Soyoon AHN, Marketing / soyoon@finecut.co.kr*

##### ***Head Office***

*Patio House #102, 22-14 Bongeunsa-ro 26-gil, Gangnam-gu, Seoul, Korea 06126*

*T +822 569-8777 | Fax:+822 569-6662 | cineinfo@finecut.co.kr | www.finecut.co.kr*

## MAIN CREDIT

Presented by **20th Century Fox**

In association with **Ivanhoe Pictures**

Distribution by **20th Century Fox Korea Corporation**

Production Companies **Side Mirror** and **Fox International Production (Korea)**

Written and Directed by **Na Hong Jin**

Starring **Kwak Do Won, Hwang Jung Min, Kunimura Jun, Chun Woo Hee**

Produced by **Suh Dong Hyun, Kim Ho Sung**

Executive Producers **Robert Friedland, John Penotti**

Director of Photography **Hong Kyung Pyo**

Gaffer **Kim Chang Ho**

Production Designer **Lee Hwo Kyung**

Production Sound Mixer **Kim Sin Yong (K.P.A)**

Action Choreographers **Yoo Sang Seob, Kwon Gui Duck**

Costume Designer **Chae Kyung Hwa**

Makeup & Hair by **Kim Seo Young**

Special Effects by **Kim Kwang Soo (Extreme.FX)**

Special Makeup by **Hwang Hyo Kyun, Kwak Tae Yong (CELL)**

Editor **Kim Sun Min**

Music Composers **Jang Young Gyu, Dalpala**

Sound Supervisor **Park Yong Ki (Studio K)**

VFX Supervisor **Cheong Jai Hoon**

Digital Intermediate Supervisor **Kevin Kang (DEXTER THE EYE)**

Line Producer **Lim Min Sub**

World sales **FINECUT**

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## TECH INFO

Format	DCP
Shooting Format	Digital 2.8K
Aspect Ratio	2.39:1
Sound	5.1 Surround
Running Time	156 minutes

## COMMENTARY

“After finishing THE YELLOW SEA, all I did was prepare this film.

I should have recognized my limits, but with this project I had encountered something truly fierce.

I really wanted to make it.”

- Dir. Na Hong Jin-

## INTRODUCTION

THE WAILING is based on the premise that obscurity is followed by suspicion and that no one can know the truth.

Focusing on the themes of paternal love and rumors, this film dramatizes the story of a father who tenaciously endeavors to save his daughter from danger.

The tension created by the fast-paced development in a closed off rural village, the unpredictable plot, and the overwhelming visuals are expected to electrify the audiences.

If you go fishing,  
do you know what you'll catch?  
He's just fishing.  
Not even he knows what he'll catch.

Never

Never be tempted

THE WAILING

## SYNOPSIS

An old stranger appears in a peaceful rural village, but no one knows when or why.

As mysterious rumors begin to spread about this man, the villagers drop dead one by one.

They grotesquely kill each other for inexplicable reasons.

The village is swept by turmoil and the stranger is subjected to suspicion.

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## **DIRECTOR**

### **Na Hong Jin**

Na Hong Jin has gained international recognition with his feature film debut *THE CHASER* (2008) and follow up film *THE YELLOW SEA* (2010). He realized his unique perspective and fully fleshed out the genre of “Korean noir” through his distinct visual style and bold touch. Relentless and sorrowful, this film explores in depth humans who are instinctively roused and corrupted by an unknown being who can neither be defined as real nor imaginary, good nor evil.

### **Filmography**

#### **THE WAILING (2016)**

69th Cannes Film Festival – Out of Competition

#### **THE YELLOW SEA (2010)**

64th Cannes Film Festival - Un Certain Regard

17th LA Film Fest - The Beyond

28th Filmfest München - Focus Far East

15th Bucheon International Fantastic Film Festival - Best Director

60th Melbourne International Film Festival - Accent on Asia

7th Fantastic Fest - Official Selection

44th SITGES – International Fantastic Film Festival of Catalonia - Official Fantastic - Best Direction Award

#### **THE CHASER (2008)**

61st Cannes Film Festival - Out of competition (Midnight Projections)

41st SITGES – International Fantastic Film Festival of Catalonia - Casa Àsia-Orient Express - Casa Àsia Award

12th Tallinn Black Nights Film Festival - Screen International Critics' Choice

31st Golden Film Festival - Best New Director

29th Oporto International Film Festival - Fantasporto - Orient Express - Special Jury Award

11th Deauville Asian Film Festival - Action Asia - Best Action Asia Film

27th Brussels International Festival of Fantastic Film - Thriller Competition - The Prize of the Best

## CHARACTER & CAST

### **Kwak Do Won** as *Jong-gu*

A police officer in a quiet and peaceful rural village.

Mysterious murders occur in this village and one day, he finds out that there is something wrong with his daughter as well.

### ***Selected Filmography***

2013 THE ATTORNEY (dir. Yang Woo Seok)

- 34th Korean Association of Film Critics Awards - Best Actor

2012 THE BERLIN FILE (dir. Ryoo Seung Wan)

2011 NAMELESS GANGSTER : RULES OF THE TIME (dir. Yoon Jong Bin)

2010 THE YELLOW SEA (dir. Na Hong Jin)

### **Hwang Jung Min** as *Il-gwang*

A traditional shaman who performs a ritual for the sick Hyo-jin.

Although Jong-gu is unsure whether he is a crackpot or a savior, he has no choice but to rely on the shaman for the sake of his daughter.

### ***Selected Filmography***

2015 VETERAN (dir. Ryoo Seung Wan)

2014 ODE TO MY FATHER (dir. JK Youn)

2012 NEW WORLD (dir. Park Hoon Jung)

- 34th Blue Dragon Film Awards - Best Leading Actor

2010 THE UNJUST (dir. Ryoo Seung Wan)

- 15th Fantasia International Film Festival – Best Actor Award

## CHARACTER & CAST

### **Kunimura Jun** as *The Stranger*

The stranger who shows up in a quiet and peaceful rural village.

He becomes the target of suspicion when a murder happens in the village and troubling rumors about him are spread throughout. But no one knows the truth about him.

### ***Selected Filmography***

2013 LIKE FATHER, LIKE SON (dir. Kore-eda Hirokazu)

2010 OUTRAGE (dir. Kitano Takeshi)

2004 KILL BILL: VOL. 2 (dir. Quentin Tarantino)

2003 KILL BILL: VOL. 1 (dir. Quentin Tarantino)

### **Chun Woo hee** as *Anonymous Woman*

A mysterious woman who appears in front of Jong-gu and claims to have witnessed the incident.

She points to the stranger as the culprit and then vanishes.

### ***Selected Filmography***

2013 HAN GONG-JU (dir. Lee Su Jin)

- 51st Paeksang Arts Awards – Film Awards - Best New Actress

- 35th Blue Dragon Film Awards – Best Leading Actress

2011 SUNNY (dir. Kang Hyoung Chul)



## PRODUCTION NOTE

### #1

#### **Perfect location scouting and a six-month shoot that crisscrossed the country, THE WAILING created its own utterly unique cinematic space**

THE WAILING was made with a complete devotion to perfection, encompassing 2 years and 8 months of screenplay writing and revision, 6 months of shooting and a year of post-production work. In particular, the production team's devotion to location shooting was extraordinary.

Following the cramped alleyways and streets of Seoul shown in his first film THE CHASER, and the desolate backdrop of Yanbian in THE YELLOW SEA, Na Hong Jin gave great attention to the space portrayed in THE WAILING, and devoted himself to finding the perfect locations.

Of the film's total 121 shooting days, 97 shooting days or 80% were shot on location in various cities and towns around Korea including Hamyang, Cheolwon, Gokseong, Gurye, Suncheon, Jangseong, Haenam, Hwasun, Gochang, Jinan, etc.

From extensive scouting that took into account everything from the shape of houses to the form and curvature of trees, the ideal locations were selected. In particular Jong-gu's house, which serves as the main stage of the film, was found at the end of an exhaustive search of traditional Korean homes across the country in order to find the exact layout and gate appropriate for the story.

The Stranger's hideout was refurbished from a deserted shack located on a mountain 400m above sea level. Scenes shot in the mountains with no road access, such as the 336m high cliffs at Seonunsan Mountain or the waterfall, required the crew to haul heavy production equipment, cameras and cranes along narrow mountain paths back and forth for several days on end.

All this resulted in a cinematic space filled with vivid mise-en-scene that fully matches the characters and situations of the film.

## PRODUCTION NOTE

### #2

#### **The strong visuals and spectacle of THE WAILING, all from real life**

The effort to impart an utter reality to the high quality visuals in THE WAILING began with waiting for the appropriate time and weather for the situations in the film. Director Na Hong Jin was committed to finding the appropriate tone and atmosphere for the mysterious events that take place in the story. As opposed to the tall skyline of a city, the countryside setting of THE WAILING with its wide mountain ridges made it inevitable that natural light would fill the screen, so Director Na waited for actual clouds and rain in order for the sky to be in the perfect condition for each scene.

In this way the crew waited for cloudy weather and then used sprinkler trucks to create rain, or for truly important scenes they scheduled shooting around days with actual rain or mist to create the dim, natural look needed for the shoot.

In particular, the chase scene featuring Jong-gu's companions on the mountain road was all shot with actual heavy rain, such that shooting of the scene started in the fall and only finished in winter. Not only weather, but the time of day was a factor that was beyond compromise. To take advantage of the special natural lighting at Magic Hour, the crew scheduled shooting during a brief window of time at dawn, sometimes shooting only a cut or two each day and taking several days to finish a particular scene.

Furthermore, in order to impart the greatest degree of naturalism to the art direction and props, the crew prepared as many real objects as possible and limited their dependence on CGI and post-production work.

The withered snapdragon flowers that form the shape of skulls were prepared by drying real flowers for several months before the shoot and choosing those that most closely resembled skulls. The shamanic ritual performed by Il-gwang was staged by combining objects and forms used in various actual rituals.

In this way, from shooting time to weather, art direction and props, THE WAILING achieved outstanding visuals and a surprising degree of realism.

## PRODUCTION NOTE

### #3

#### **An unprecedented mobilization of talent to achieve cinematic perfection**

An unrivalled crew in terms of reputation and skill gathered together to make THE WAILING.

In his first collaboration with Na Hong Jin, the multiple award-winning Director of Photography Hong Gyung Pyo who is renowned for his refined but dynamic camera work in films like SNOWPIERCER, HAEMOO and MOTHER brought a breathtaking tension and explosive energy to THE WAILING's visuals. Hong, who in 2009 was the first director of photography in Korea to use an anamorphic lens for MOTHER, made selective use of an anamorphic lens in order to create changes in the depiction of certain spaces. In scenes like the shamanic ritual, which was shot in a 15-minute long take using 6 different cameras, he created a highly original look.

Art Director Lee Hwo Gyung, who was behind the intense but realistic production design of THE YELLOW SEA, achieved in THE WAILING something approaching literary realism. Costume director Chae Gyung Hwa (THE YELLOW SEA, THE TERROR LIVE, THE DIVINE MOVE, TAZZA – THE HIDDEN CARD) instilled a personality of their own to the everyday clothes worn by Jong-gu and the villagers, as well as the clothing worn by Il-gwang that shatters our preconceptions about shamans. Editor Kim Sun Min (MEMORIES OF MURDER, THE HOST, THE CHASER, THE YELLOW SEA), in contrast to Director Na's previous films, allows the tension in THE WAILING to build at a very slow pace, making for a different kind of thriller.

Finally the music composed by Jang Young Gyu and Dalparan (ASSASSINATION, THE THIEVES), which combines together various sorts of sounds, imparts a simple but deeply resonant sense of tension to the film.

With this all-star crew contributing their talents in cinematography, art, costumes, editing and music, THE WAILING boasts a precise craftsmanship that promises to overwhelm the screen.

## **COMPANIES**

### **PRODUCTION COMPANY**

#### **Fox International Production (Korea)**

FIP launched in 2008 to build upon Fox's industry-leading international activities by producing and acquiring local language films for key global territories, and by complementing Fox's worldwide releases with films sourced through partnerships with producers, filmmakers and strategic production and distribution agreements. During its eight years, FIP has aligned all the company's international territory productions under one banner and has grossed over \$1 billion at the global box office from films it produced or acquired.

#### **Side Mirror**

Side Mirror is a production company launched at 2011. THE WAILING is company's first film and it has been officially invited to 2016 Cannes Film Festival – Out of Competition Section. The company aims to produce the 'quality' films and wishes to contribute in broadening industry's spectrum.

## **WORLD SALES COMPANY**

FINECUT is a film company specialized in international sales and marketing, production, financing and acquisition of high-end films, set up in 2008 by Youngjoo SUH, the founder of Cineclick Asia, who has represented many works of the best known Korean filmmakers such as LEE Chang-dong (POETRY), KIM Ki-duk (PIETA), HONG Sangsoo (IN ANOTHER COUNTRY), PARK Chan-wook (OLD BOY), and BONG Joon-ho (THE HOST). SUH has represented not only Korean films but also a wide variety of international films such as TUYA'S MARRIAGE (China) winner of Golden Bear Award in Berlin Int'l Film Festival, OPIUM WAR (Afghanistan) winner of Golden Marc'Aurelio Critics Award in Rome Int'l Film Festival, Pablo TRAPERO's LION'S DEN (Argentina) and CARANCHO (Argentina) both invited to Cannes Film Festival.

Since its launch, Finecut has represented many acclaimed works including SUH's own producing titles LION'S DEN and CARANCHO directed by the Argentine director Pablo Trapero and both invited to Cannes Official Selection in 2008 and 2010, POETRY (dir. LEE Chang-dong) winner of the 2010 Cannes Best Screenplay Award, HAHAHA (dir. HONG Sangsoo) winner of 2010 Un Certain Regard Prize, ARIRANG (dir. KIM Ki-duk) winner of 2011 Un Certain Regard Prize, PIETA (dir. KIM Ki-duk) winner of Golden Lion at 2012 Venice Film Festival, OUR SUNHI (dir. HONG Sangsoo) winner of Best Director at 2013 Locarno Int'l Film Festival, and HAN GONG-JU (dir. LEE Sujin) winner of Golden Star for Best Film at 2013 Marrakech Int'l Film Festival and winner of Hivos Tiger Awards at 2014 Int'l Film Festival Rotterdam. In 2014, it represented three films at Venice Film Festival: REVIVRE (dir. IM Kwontaek) in Out-of-competition, HILL OF FREEDOM (dir. HONG Sangsoo) in Orizzonti Competition, and ONE ON ONE (dir. KIM Ki-duk) as the Opening Film of Venice Days.

On the commercial side, it presented genre successes such as THE CHASER (dir. NA Hong-jin), BEDEVILLED (dir. JANG Cheol-soo), I SAW THE DEVIL (dir. KIM Jee-woon), NEW WORLD (dir. PARK Hoon-jung), MIRACLE IN CELL NO.7 (dir. LEE Hwan-kyung) which recorded over 12.8M admissions, THE ATTORNEY (dir. YANG Woo-seok) over 11.3M admissions, and HIDE AND SEEK (dir. HUH Jung) the No.1 Korean Thriller of all times. It also represents feature animation such as THE FAKE which won Best Animated Feature film Award at 2013 Sitges Int'l Film Festival. Its recent film HAEMOO was the 2015 official South Korean Oscar® entry.

FINECUT also focuses on participating in co-production and financing for director-driven edgy projects from worldwide in support of directors, producers, financiers and aims to develop many international projects for its pipeline. And in 2014, the company launched its talent agency business under the label 'Finecut Entertainment' that will represent actors, writers, directors aiming to be global artists.

### **BUSINESS SECTORS**

- International Sales
- Production
- Distribution
- Financing
- Acquisition
- Talent Agency (Actor, Writer, Director)