

CJ ENTERTAINMENT



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES

THE SHAMELESS

- PRESS KIT -

A Film by OH Seung-uk



FILM INFORMATION

ENGLISH TITLE | The Shameless

ORIGINAL TITLE | Mu-roe-han

WRITER/DIRECTOR | OH Seung-uk

CAST | JEON Do-yeon, KIM Nam-gil

GENRE | Noir, Romance

PRESENTED BY | CGV Arthouse

PRODUCTION | Sanai Pictures

WORLD SALES | CJ Entertainment

PROD. YEAR | 2015

RELEASE DATE | May 27, 2015

RUN TIME | 118 min

TECHNICAL INFO | 1.85:1 / Color / Dolby SR 5.1

FILM SYNOPSIS

<Short Synopsis>

A detective and a killer's lover. A hard-boiled melodrama between a man who never realized that what they had was love and a woman wanted to believe it was.

<Long Synopsis>

A cop meets his suspect's lover

Homicide detective Jung Jae-gon (KIM Nam-gil) is chasing after a suspect of a murder case (PARK Sung-woong). He knew his suspect would get in touch with his lover Kim Hye-kyung (JEON Do-yeon), who is a madam at a third-rate bar. Jung goes undercover as the suspect's former cellmate and becomes the floor manager at the bar where Kim works, and watches her every move. But as Jung spends more time with her, he feels strange sense of guilt and his resolve to catch the suspect is shaken. Having dedicated his life to police work, Jung doesn't understand the feeling he feels towards Kim. On the other hand, Kim waits tirelessly for her lover to come back to her, but she begins to open up to Jung, who is always by her side.

DIRECTOR'S STATEMENT

It was 'shameless' from the beginning. In Chinese, the word signifies someone who is not associated with any organization, or rely on others, and in essence, I believe that this is someone who neither sees things in good or evil when going after a goal. During my research for KILIMANJARO, I tagged along gangsters and detectives. Even though these groups are completely opposing sides of the law, their intrinsic actions were the same. In order to obtain what they desire, and to survive, their actions did not wield good or evil will. I thought to myself, there was no better word to describe them other than 'shameless'.

In a way, 'shameless' lives inside all Korean men. They lead the lives they desire in a crude, ferocious and violent way. When such shameless man loves someone, he cannot express himself, and he stays close to the woman like a tormentor. There is no evidence in the film that the protagonist is in love with the woman. As a way to catch his suspect, he went undercover and began his 'love' as a means to achieve his goal without realizing that the feeling he's experiencing is love. For this reason, the film is a hard boiled melodrama that depicts a shameless and violent man who does not rely on anyone to get what he wants.

I made conscious decision to avoid spectacular visuals, production design or technically proficient editing. I wanted the film itself to have the same rough and unsophisticated feel to match the protagonist. A detective who made moves on a woman under false pretense, and a woman who has always been tormented by the men around her and finds traces of hope in a man who may end up becoming another source of pain. Love that is shown in THE SHAMELESS is of the lowest kind. As the audience members watch these two protagonists, who wish to atone themselves through pain, I hope that they look into themselves and receive feeling of purification.

DIRECTOR OH Seung-uk

ABOUT THE DIRECTOR

OH Seung-uk

Date of Birth: August 24, 1963 / Place of Birth: Seoul, Korea



Director OH Seung-uk began making a name for himself as the writer of director LEE Chang-dong directorial debut film GREEN FISH, and CHRISTMAS IN AUGUST, which portrayed the subject matter of life and death honestly while packaged as a romantic melodrama. He wrote and directed his directorial debut KILIMANJARO, which showed off spectacular action, and over the top style, which shattered the preconception of a noir genre. It was praised for realistic portrayal of gangsters and cops. He also worked as a script revisionist for RIKIDOZAN, which chronicled the life of a Korean-born Japanese pro wrestler, and as the writer of thriller H. He went onto devote his life to teaching, until he began working on THE SHAMELESS, which is his first directorial effort in 14 years, and vows to show melodrama in a way that the audience aren't familiar with.

Filmography

- 2004 **RIKIDOZAN: A HERO EXTRAORDINARY (script revisionist)**
 - Newport Beach Film Festival
 - Deauville Asian Film Festival
 - Tribeca Film Festival
- 2002 **H (writer)**
 - Fantas Porto-Oporto International Film Festival
 - International Film Festival-Prague
 - Brussels International Film Festival
 - Seattle International Film Festival
- 2000 **KILIMANJARO (writer, director)**
 - Fantas Porto-Oporto International Film Festival
- 1998 **THE UPRISING (writer)**
 - Goteborg International Film Festival
- 1998 **CHRISTMAS IN AUGUST (writer)**

International Film Festival Manheim-Heidelberg
Karlovy Vary International Film Festival
Las Palmas de Gran Canaria Film Festival
Vesoul International Film Festival of Asian Cinema
1996 **GREEN FISH (writer, first assistant director)**
Film Asia Film Festival
Fribourg International Film Festival
International Film Festival-Prague
Buenos Aires International Film Festival of Independent Film
Jakarta International Film Festival
Deauville Asian Film Festival
Focus on Asia-Fukuoka Film Festival
1994 **To the Starry Island (assistant director)**
Fribourg International Film Festival

ABOUT THE FILM

**A detective and a killer's lover, a hard-boiled melodrama
that brings together two people from two extreme sides of life.**

Shedding tears when one true love passes away from an incurable disease... The excruciating pain of first love... Tale of conspiracy and revenge derived from crimes of passion... These represent some of the tropes of Korean melodrama. THE SHAMELESS does not fit into any of these molds. A detective whose role is to protect and serve the public, follow up crimes and capture the criminals. A killer's lover, whose life cannot make any more wrong turns... These two unlikely characters come together because of a single murder. The film asks the audience if the feeling between these two characters are indeed love, and it depicts an emotion that absolutely cannot be love. He develops feelings that he knows he mustn't possess, and she knows her heart cannot move towards another man, and through their unavoidable and inevitable attraction for one another, we grow to understand that there is certain fatal attraction to those we cannot obtain. A love confession cannot be seen in any of the scenes, but as they fall for one another, they caress each other's physical and mental scars, while giving each other new ones.

**A hard-boiled melodrama that's never been seen in Korean cinema was only
possible thanks to JEON Do-yeon and KIM Nam-gil!**

JEON Do-yeon is back. With the reputation of being one of the most coveted and intense actress of her generation, we thought we saw everything there is to see from her performance. With THE SHAMELESS, JEON once again show us detailed acting that only she can pull off, and the catharsis that comes from watching someone of her caliber on the silver screen. She plays a woman named Hye-kyung, who is caught in the web of a criminal lover, who uses her to get money for his gambling problem and debt. Her only solace is contained inside an alcohol bottle. As a madam of a third-rate bar, and an escort, she has no future to look forward to, and is only greeted by despair and decadence. This character's will and innocence are 3-dimensionally created by JEON on the screen. Actor KIM Nam-gil was known to his fan as a soft-faced actor who portrays romantic characters who know how to woo and love his ladies. But he brings out his masculinity in THE SHAMELESS, and walks the fine line between the just and the unjust. Director OH Seung-uk has created his own blend of hard-boiled style that showcases human being's primal and basic instincts in THE SHAMELESS, and this sentiment

is readily evident in KIM's character of detective Jung. His poker-face is adamant, never allowing his emotions to seep through. But as he begins to earn the trust of Hye-kyung, he slowly allows himself to feel emotions that he never knew he possessed. He soon becomes the sole outlet to normalcy for her gloomy life. This is a melodrama that is devoid of lovey-dovey emotions, words and sentiments. It is, in essence, a hard-boiled to the core.

CHARACTERS & CAST 1

*“Nothing but lies out of you.
You haven’t told me a single truth ever since we met.”*



(JEON Do-yeon)

Madam Kim Hye-kyung

Lover of a fugitive, whose loyalty is shaken by the man who’s chasing her man

Once a high-end bar madam in her heyday, Hye-kyung suddenly fell from grace, in addition to a half a million in debt. She believes that her only way out of her miserable life is by marrying and getting away from her life with Jun-gil. For that reason, she scrapes up tens of thousands of dollars for him, even if that means she has to work at a third-rate, seedy bar. When Jung comes along, she feels strange attraction, even though she knows that everything out of his mouth is a figment of his imagination.

Korean cinema’s most provocative actress, JEON Do -yeon, transforming herself once again, portraying a woman who has hit rock bottom!

From CONTACT, SECRET SUNSHINE, THE HOUSEMAID to WAY BACK HOME recently, actress JEON Do-yeon’s filmography has written the history of female characters in Korean cinema. From traditional romance genre that all female leads covet to fantasy melodrama, human drama and noir, she is capable of handling many different roles, and always transforming herself into her character. In THE SHAMELESS, Hye-kyung represents a new world for JEON Do-yeon. She sells laughs, booze, and sex, and is someone who has hit rock bottom. She’s a madam of a sleazy bar, but when her heart is shaken by an undercover police

officer, she does not know where her loyalty lies. 'Joy', 'anger', 'sorrow'... These words that describe human emotions cannot adequately represent the feelings embedded in her eyes. She has the intensity to suck in her audience's attention, thereby completing the drama that her character requires of her.

Selected Filmography

WAY BACK HOME (2013), COUNTDOWN (2011), THE HOUSEMAID (2010), MY DEAR ENEMY (2008), SECRET SUNSHINE (2007), YOU ARE MY SUNSHINE (2005), LOVERS IN PRAGUE (TV, 2005), MY MOTHER, THE MERMAID (2004), UNTOLD SCANDAL (2003), NO BLOOD NO TEARS (2002), SHOOT THE STAR (TV, 2002), I WISH I HAD A WIFE (2001), HAPPY END (1999), A PROMISE (1998), THE CONTACT (1997)

CHARACTERS & CAST 2

“When I cannot differentiate myself from the criminals, my job is over.”



(KIM Nam-gil)

Detective Jung Jae-gon

To lure a killer, he wins the killer’s woman’s heart

Homicide detective Jung Jae-gon will do everything and anything in his power to catch his suspects, even if that means bending the law to his favor. For his latest case, he goes undercover as a floor manager of a sleazy bar and tries to befriend his suspect's lover. He realizes that she was used by men in her life for a long time, and she can't break free from their reach. Pity and affection toward her sweep over him, and he must decide what is more important: his job or love.

Stripping himself of any traces of a romantic gentleman, KIM Nam-gil transforms into a cold-hearted undercover detective!

It is difficult to identify the traits of actor KIM Nam-gil that we know in THE SHAMELESS. The innocent man who tortured himself over the unobtainable love, or the silent and chivalrous man who protected his woman, or even the comic pirate in THE PIRATE (a blockbuster that brought it more than 8 million admissions). In THE SHAMELESS, he is a cold-hearted detective Jung Jae-gon. Aside from his desire to catch the criminal, detective Jung does not exhibit any emotions. As the film starts with following Jung to a crime scene, Jung gradually develops

feelings for his suspect's lover that he never thought he had in him. Fatigue that comes from chasing a suspect relentlessly, brutality that comes out of wanting to capture the suspect, and confusion that sets in when he discovers new emotions while on the job... KIM Nam-gil managed to convey all these emotions without being overly dramatic, and will undoubtedly surprise even the most ardent fans.

Selected Filmography

THE PIRATE (2014), SHARK (TV, 2013), LOVERS VANISHED (2010), TEARS IN THE AMAZON (2010), BAD GUY (TV, 2010), QUEEN SEON DEOK (TV, 2009), HANDPHONE (2009), PORTRAIT OF A BEAUTY (2008), MODERN BOY (2008), PUBLIC ENEMY RETURNS (2008)

CREDITS

Screenplay_OH Seung-uk
Cinematographer_KANG Kuk-hyun
Lighting_BAE il-hyuck
VFX Supervisor_LEE Dong-hoon (4th Creative Party)
Production Design_PARK Il-hyun, LEE Jae-sung (Newimage)
Props_YOU Cheong (Dream Artcenter)
Synchronous Recording_KIM Ji-hwan (Live)
Make-up & Hair_LEE Eun-ju
Costume_CHAE Kyung-hwa
Special Effects_DEMOLITION
Martial Arts_HEO Myung-haeng, CHOI Bong-rok
Sound_KIM Chang-sub (Monocon & The Show)
CG/DI_NOH Byoung-wook (Cinamate)
Music_CHO Young-wuk
Editing_KIM Sang-bum, KIM Jae-bum
Executive Producer_Simon LEE
Co-executive Producer_SHIN Kang-yeong
Associate Producer_EOH Ji-yeon
Creative Producer_PARK Chan-wook, CHO Young-wuk
Co-Producer_SAM Chi
Producer_HAN Jae-duk
Assistant Producer_KUK Su-ran

PRODUCTION COMPANY

Sanai Pictures

Jaeil Building 504 ho, Daesagwan-ro 72, Yongsan-gu, Seoul, Korea

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