

thirst

A FILM BY PARK CHAN-WOOK

 CJ Entertainment

FOCUS
FEATURES
INTERNATIONAL

 MFI
FILM



FESTIVAL DE CANNES
OFFICIAL SELECTION
COMPETITION

CJ ENTERTAINMENT
AND
FOCUS FEATURES INTERNATIONAL
PRESENT

A MOHO FILM PRODUCTION

thirst

A FILM BY
PARK CHAN-WOOK
STARRING
SONG KANG-HO
KIM OK-VIN

Length : 2 h13



FOCUS
FEATURES
INTERNATIONAL



SYNOPSIS

Sang-hyun is a beloved and admired priest in a small town, who devotedly serves at a local hospital. He goes to Africa to volunteer as a test subject in an experiment to find a vaccine to the new deadly infectious disease caused by Emmanuel Virus (E.V.). During the experiment, he is infected by the E.V. and dies.

But transfusion of some unidentified blood miraculously brings him back to life, and unbeknownst to him, it has also turned him into a vampire.

After his return home, news of Sang-hyun's recovery from E.V. spreads and people start believing he has the gift of healing and flock to receive his prayers.

From those who come to him, Sang-hyun meets a childhood friend named Kang-woo and his wife Tae-ju. Sang-hyun is immediately drawn to Tae-ju.

Tae-ju gets attracted to Sang-hyun, who now realizes he has turned into a vampire, and they begin a secret love affair.

Sang-hyun asks Tae-ju to run away with him but she turns him down. Instead, she tries to involve Sang-hyun in a plot to kill Kang-woo...



ABOUT THE FILM

1. Park Chan-wook's most ambitious film: Perfecting his 10-year long dream project

THIRST is the film that **Park Chan-wook** – the master director who received the world's attention for his unique storylines and images – has been trying to perfect for a long time.

In his previous films, like *OLDBOY*, *SYMPATHY FOR MR. VENGEANCE*, and *SYMPATHY FOR LADY VENGEANCE*, **Park** has highlighted characters that faced ethical dilemmas. By capturing characters that commit crimes and their fight for redemption, **Park** has repeatedly explored the questions of human existence. In that sense, **Park's** *THIRST* could be considered the apex of his film style. The irony of a priest, the ultimate symbol of humanism, in a situation where he must drink others' blood to survive as a vampire best illustrates the relationship between sin and redemption that **Park** has long been exploring.

To perfect his dream project, **Park** has been planning *THIRST* for 10 years. He asked **Song Kang-ho** to star in it back when he directed *JOINT SECURITY AREA*. And in *THREE...EXTREMES* he created the character of a film director who makes a vampire film to further test out the possibilities for *THIRST*. The bold editing style, extreme camera work, and other cinematic techniques refined through his previous works are expected to reach new heights in *THIRST*.

Simply put, *THIRST* is a film that has the message, the style, and every aspect of **Park Chan-wook's** film world combined into one. The audience will finally have a chance to experience a true taste of "**Park Chan-wook's** World" through *THIRST*.



ABOUT THE FILM

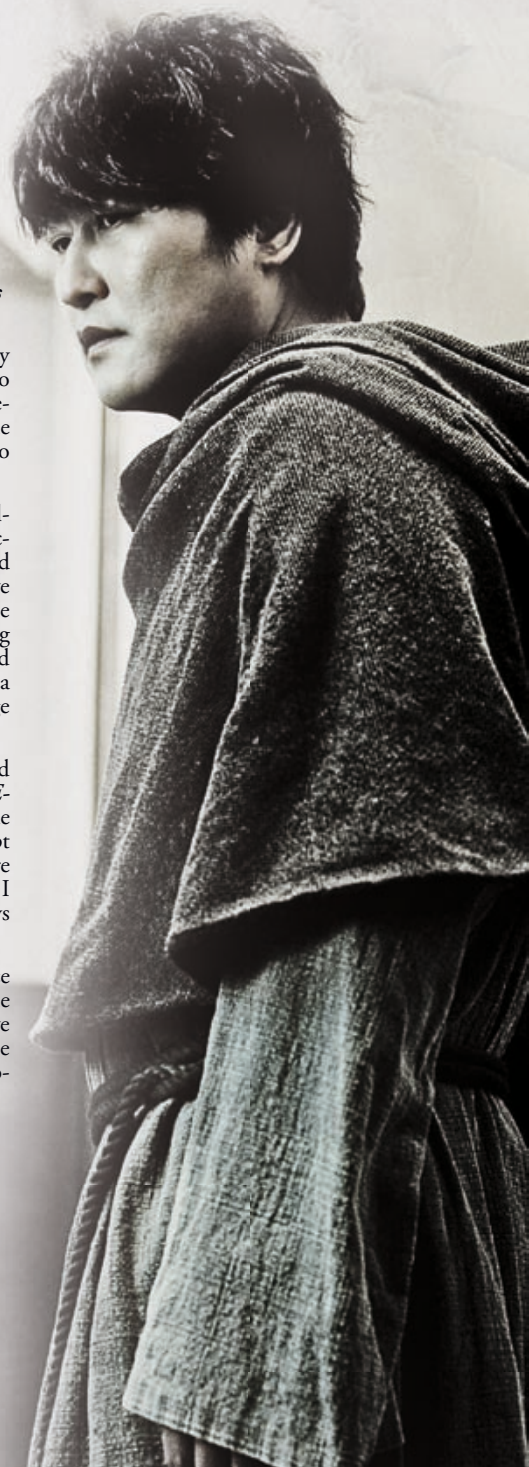
2. Top Korean actor Song Kang-ho's exceptional challenge : a vampire, a priest, and a man who covets his friend's wife

If you ask who the best actor working in Korea today is, no one will object to the answer **Song Kang-ho**. No matter what the role, once **Song** gets into it, he is reborn in a real living, breathing, and wholly believable character. As a result, audiences always look forward to his performances.

Now, in *THIRST*, **Song** takes on an exceptionally challenging role. His character transforms from a well-respected priest to a blood-thirsty vampire after an unidentified pack of blood is transfused into him. He then falls in love with his friend's wife and is asked to kill the friend in the name of love. Even for **Song**, playing a character making such an extreme transition in one film "was a great and difficult venture." But he claims he "was thrilled to be a part of *THIRST*," and shows that he met this challenge successfully.

Song has also waited 10 years for this film. Having talked about the project with **Park** on the set of *JOINT SECURITY AREA*, he didn't know it would take a decade for it to come to fruition. "When I received the script for *THIRST*, I was surprised by the meticulous structure and the originality of the story. But more than that, I was thrilled to see that it had finally come to life," says the actor.

Not only do **Song's** efforts in changing his appearance shine through, those in creating the character come to the fore. He presents an innocent, weak, indecisive vampire of great humanity that is far different from the conventional Western vampires we're used to. **Song** promises once again not to disappoint.



ABOUT THE FILM

3. *Discovering the true actress in Kim Ok-vin* *Chosen by Park Chan-wook and praised by Song Kang-ho, the hottest star of 2009*

The starring actress that completes *THIRST*'s above the line triumvirate has been of the utmost interest.

Park's eye for beauty and talent has been proved successful by the casting of **Kang Hae-jung** in *OLDBOY*, **Lee Young-ae** in *SYMPATHY FOR LADY VENGEANCE*, and **Lim Soo-jung** in *I'M A CYBORG, BUT THAT'S OK*. With **Park's** expert guidance, the actresses were able to break free from their pre-existing screen images and give completely different and unexpected performances. So when **Kim Ok-vin** was cast as the lead actress of *THIRST*, it created a buzz of excitement.

Although **Kim Ok-vin** gave solid performances in various TV drama series, commercials and films such as *VOICE* (2005), *DASEPO NAUGHTY GIRLS* (2006), and *THE ACCIDENTAL GANGSTER* (2008)), her doll-like features and beauty have been her greatest asset – as well as her biggest stumbling blocks. But now in *THIRST*, witness **Kim** break free of her former beauty pageant winner title and stand firm as actress **Kim Ok-vin**.

As **Park** comments, “**Kim Ok-vin's** ageless, complex, and compound appearance and her raw energy through her classic yet modern image all make her an actress with infinite potential.” Rising up to such expectations, **Kim** was completely immersed in the role of Tae-ju, who falls in love with her husband's friend and later plots her husband's murder, a role which calls for a more mature performance.

“I've read no other script that stimulated my imagination as much. The characters came alive as I was reading,” says the actress. She shows great attachment to and pride for the role and comments, “The character contained everything that an actor could wish to express and I didn't want the part to go to anyone else.”

Park Chan-wook praises **Kim Ok-vin's** performance in *THIRST* as more than enough to match even the veteran actor **Song Kang-ho**. “She comes out very mature and sexy in the film. She gave a far better performance than I ever expected. I think the audience is in for a big surprise.”

Audiences should look forward to rediscovering actress **Kim Ok-vin** as she portrays a provocatively attractive woman who crosses the line between good and evil in *THIRST*.

4. *A variation on the ParkChan-wook-style melodrama* *What is a “scandalous vampire melodrama?”*

After his Vengeance Trilogy, **Park** went on to direct a unique romantic comedy with *I'M A CYBORG, BUT THAT'S OK*. His choice of genre was enough to draw high expectations. Now, **Park** presents another new genre: Scandalous vampire melodrama.

Scandalous vampire melodrama is the phrase that most easily and accurately describes *THIRST*. The unique subject of a priest who turns into a vampire and the scandalous affair of crazy love heightened further by melodramatic romance are brought together in a new genre in *THIRST*.

A priest, who sought only to serve God, gains eternal life by accidentally becoming a vampire. He is forced to survive by taking others' lives, which he believes is a great sin. But in choosing not to commit one sin he would be forced to commit another in giving up his own life. In losing Godly love but opening his eyes to humanly love, he stands at the crossroads where a moment of pleasure brings about personal downfall.

The endless thirst brings about more conflicts as the summit of all these ironic circumstances come together in a scandalous vampire melodrama that only **Park** could create.

The fatal seduction of blood that rattles the soul will make for an intense viewing experience of *THIRST*.





ABOUT THE FILM

5. The first Korean film to be co-invested and co-produced with Hollywood The first film to lead the new way in Korean films reaching a global audience

THIRST will be remembered as the monumental film that became the foothold for Korean films to be recognized in the world market. It is the first Korean film ever to succeed in getting a major Hollywood studio, Universal Pictures International Studios, to invest in the film at its production stage and secure North American distribution rights. Focus Features International, the company that heads *THIRST*'s North American release, is recognized for carefully screening and introducing works by world renowned, influential directors, such as **Ang Lee's** *LUST, CAUTION* and *BROKEBACK MOUNTAIN*, **David Cronenberg's** *EASTERN PROMISES*, and **Joe Wright's** *ATONEMENT*.

Focus Features International's CEO, **Christian Grass**, comments, "*THIRST* is the first Korean film that a major American studio has invested in co-producing... I am very pleased to be working with CJ Entertainment on the most influential Korean director, **Park Chan-wook's** film. I hope this will pave the way for more opportunities to produce and invest in Korean films."

CEO James Schamus of Focus Features says that Director **Park Chan-wook** is one of the most creative and talented directors in the world, and that he is very pleased at the opportunity to present his work. On the film he comments that *THIRST* is a truly amazing film, explaining that it touches upon a wide range of issues including culture, identity, sexuality, faith and religion, while remaining immensely entertaining. He also comments that it contains philosophical examination of human minds and desires along the lines of such masterpieces as *VERTIGO*.

While other Korean films made it to the world market after being produced or by selling re-make rights, *THIRST*'s achievement proves that Korea can make a film with global appeal, and not based on "Orientalism." It brings forth a new solution to setting foot in the world market at a time when the Korean film industry is faced with many obstacles. Scheduled to be released in the United States by the end of 2009, *THIRST* is a meaningful example that proves the potential of the Korean film industry to produce good films, as well as raise the brand value of Korean films.





PRODUCTION NOTES

1. Principles of space in *THIRST* : Create a drama through space peculiar to the characters !

The space in *THIRST* is as unique as the premise of a modern day vampire living in a Korean city. The spatial concept of the movie can be categorized into “simple” and “compound.” An example of the former is Sang-hyun’s space and the latter is portrayed in Tae-ju’s space.

A lot of the scenes after Sang-hyun’s transformation into a vampire were shot on indoor sets and the focus was on building an intense drama within limited space.

Sang-hyun’s space was designed to reflect the ethical and ascetic life of a priest, as it does in the monastery and the hospital in Africa. They have a very austere décor with plain white walls, wooden flooring and minimal furniture, and are designed to create cold and dry atmosphere. Narrow winding corridors of the hospital are metaphorical of the mental conflict and afflictions of a priest who abandoned his creed.

On the other hand, Tae-ju’s space, the dressmaker’s shop, is a crazy mixture of culturally clashing elements. The production design team used wallpapers and fabrics inspired by the phantasmal paintings of French symbolist Redon as an unbecoming backdrop. Jumbled up inside the traditional Japanese-style house, are traditional Korean costumes, vodka, herbal medicines, soppy old-school Korean pop and figures of the Virgin Mary. These incoherent/incompatible objects were chosen to rid the space of any particular national trait.

The disharmonious space is the basis of Tae-ju’s frustration and desire for escape. It is where Sang-hyun gives into his carnal desire and it also serves as a fantastical space that gives rise to death and rebirth.

2. Make-up and costumes capturing drastic changes in characters’ emotional states : A mise-en-scene encapsulating the intensity of *OLD BOY* and sensitivity of *SYMPATHY FOR LADY VENGEANCE*

Sensuous mise-en-scene, one of the most distinctive traits of **Park Chan-wook’s** works, is evident in his latest film. If *OLDBOY* placed an emphasis on the raw energy generated by the antagonism between two male leads, and *LADY VENGEANCE* on the sensitivity of the female protagonist, *THIRST* embraces both. With equally strong presences of the male and female leads, the mise-en-scene in *THIRST* is assigned both femininity and masculinity. The transformation occurs in accordance with the shifting emotions of the characters and is manifested through the costumes and make-up.

In the beginning, Sang-hyun wears achromatic colored clothes made with soft fabric to portray a plain and honest Catholic priest. His extra-clerical clothing consists of plain china-collared shirts or turtle-neck jumpers and khaki trousers, allowing him to blend in with the crowd.

After his transformation takes place, however, rougher clothes and messy hair replace his meticulous preppy look. The change in style can be described as midway between the wild tough-guy look and sharp suit portrayed by the two opposing leads in *OLDBOY*.

As for Tae-ju, her emotional change is manifested by a shift in color, from nude tones to blue. Portraying an oppressed woman living in the shadow of her controlling mother-in-law and weakling husband, Tae-ju has a pale complexion, her hair is frizzy and uncombed, and her clothes are all nude-toned.

However, after meeting Sang-hyun, she regains her vitality. Her face glows and her hair takes on a gloss. She wears blue dresses accentuating the beautiful woman she has become. Whereas Geum-ja’s red eye make-up in *LADY VENGEANCE* symbolized rage and vengeance, Tae-ju’s peach cheeks in *THIRST* represents the vigor of a woman in love.

PRODUCTION NOTES

3. From Bach Cantata to old Korean songs : A wide spectrum of music

Bach's "Cantata BWV 82," which Sang-hyun plays on the recorder, and the old-school Korean pop of **Lee Nan-young** and **Nam In-soo** played in Tae-ju's house were hand-picked by the director.

The lyrics of the Aria, also known as "Ich habe genug," is about the anticipation of eternity—"because Christ has redeemed us, we can embrace death as an eternal peace". Sang-hyun plays it on his recorder before he meets his death. The Aria speaks for his heart.

It also symbolizes Western culture's advocating of rationalism.

On the other hand, the old-school Korean songs from '40s, by **Lee Nan-young** and **Nam In-soo**, reflect the smothering reality that Tae-ju is in. They are her mother-in-law's favorite songs but for Tae-ju, they only make her life an outright chore. Over-exaggerated nostalgia embedded in the lyrics represents the sentiments peculiar to Koreans.

They symbolize tradition and Eastern culture.

Bach's "Cantata BWV 82" is the theme music that provided the inspiration for the film's score. **Lee Nan-young's** old songs abstractly express the complex emotions welling up in the doomed lovers' hearts—emotions such as regret, longing, nostalgia and nihilism.

The wide gap between the two very different musical styles represents the conflict between Tae-ju, who lives in a reclusive world under Mrs. Ra's control, and Sang-hyun, the intruder into that world.



CAST & CHARACTERS



Song Kang-ho

*"Now I THIRST after all sinful pleasures.
But how can I get human blood without killing?"*

A priest who becomes a vampire : Sang-hyun

Becoming a vampire after getting an unidentified pack of blood transfused into him, Father Sang-hyun is conflicted by his carnal desire for blood and the faith that forbids him from killing. Later, he falls in love with his friend's wife and gives up the cloth. Then, he is asked to even kill his friend...

Directors, critics, and audiences all agree that actor SONG Kang-ho is the top Korean actor of his generation. Regardless of genre or subject matter, the master performer makes perfect transformations into his characters. In *THIRST* he takes on the challenge of the deepest melodramatic role of his career!

The representative of the best in Korean film acting, Song Kang-ho

Selected Filmography

THIRST (2009), THE GOOD, THE BAD, THE WEIRD (2008), SECRET SUNSHINE (2008), THE SHOW MUST GO ON (2007), THE HOST (2006), SYMPATHY FOR LADY VENGEANCE (2005), ANTARCTIC JOURNAL (2005), THE PRESIDENT'S BARBER (2004), MEMORIES OF MURDER (2003), YMCA BASEBALL TEAM (2002), SYMPATHY FOR MR. VENGEANCE (2002), THE FOUL KING (2000), JOINT SECURITY AREA (2000), SWIRI (1998), THE QUIET FAMILY (1998), NO. 3 (1997), GREEN FISH (1996)



Kim Ok-vin

"I'm not a shy person. I run out on my bare feet to escape from this hell sooner."

The woman who leads Sang-hyun toward dangerous desires : Tae-ju

Despite her attractive appearance and provocative beauty, Tae-ju does not discover this side of her while living with a weak, sickly husband and a hard-hearted mother-in-law. When she meets and falls in love with her husband's friend, Sang-hyun, she unleashes her sexual desires and exploits his vampire powers to plot to kill her husband.

Kim Ok-vin is an actress with a classic yet modern, innocent yet bewitching appeal. In *THIRST* she makes an unexpected transformation into a character that freely crosses the line separating good and evil.

Much anticipated future star, Kim Ok-vin

Selected Filmography

THIRST (2009), THE ACCIDENTAL GANGSTER (2008), DASEPO NAUGHTY GIRLS (2006), VOICE (2005)

CAST & CHARACTERS



Shin Ha-kyun

*"I don't believe in this, but since the prayer is from an old friend..."
"Hey, hon! Tae-ju! My hot water bag!"*

A sickly husband who cannot satisfy his wife's desires : Kang-woo

Born with an innately weak body, Kang-woo grew up sheltered by an over-protective mother and thus cannot sense his wife's hidden desires. As Tae-ju's relationship with Sang-hyun deepens, his life is put in greater and greater danger.

SHIN Ha-kyun has a wide range of roles to his credit, portraying innocent young men, elderly men with insatiable desires and everything in between. In *THIRST*, he gives another unforgettable performance.

From innocence to lunacy, the talented actor that can do it all, Shin Ha-kyun

Selected Filmography

THIRST (2009), THE DEVIL'S GAME (2008), NO MERCY FOR THE RUDE (2006), MURDER, TAKE ONE, WELCOME TO DONGMAKGOL, SYMPATHY FOR LADY VENGEANCE (2005), MY BROTHER (2004), A LETTER FROM MARS, SAVE THE GREEN PLANET! (2003), NO COMMENT FAMILY, SYMPATHY FOR MR. VENGEANCE (2002), GUNS AND TALKS (2001), JOINT SECURITY AREA (2000), THE SPY (1999), THE HAPPENINGS (1998).



Kim Hae-sook

"You bitch! I fed you and raised you and you can't even change your husband's hot water bag?"

Tae-ju's hysterical mother-in-law: Mrs. Ra

Due to her self-sacrificing yet obsessive love for her weakly son, she is an antagonistic mother-in-law to Tae-ju. Although she treats Kang-woo's childhood friend like another son, she does not notice Sang-hyun and Tae-ju's secret affair.

Kim Hae-sook is renowned for giving 100% to her character. Even in supporting roles, she always stands at the center of the story. She proves through *THIRST* that there is no end to an actress' transformation.

A supremely professional actress who takes command, Kim Hae-sook

Selected Filmography

THIRST (2009), EYE FOR AN EYE (2008), VIVA! LOVE (2008), OPEN CITY (2008), SUNFLOWER (2006), MY GIRL AND I (2005), MY BROTHER, GHOST (2004), OH! HAPPY DAY (2003).

CAST & CHARACTERS



Park In-hwan

An old priest who shares Sang-hyun's secret

He is a blind old man who Sang-hyun looks up to as if he were his own father. After learning about Sang-hyun's new powers, he desires to use his blood as a means to escape darkness.

Park In-hwan

Selected Filmography

THIRST (2009), *HAPPINESS* (2007), *MOODORI* (2006), *TWO GUYS* (2004), *OOLLALA SISTERS* (2002), *ONE FINE SPRING DAY* (2001), *JUST DO IT* (2000), *THE SPY* (1999), *THE QUIET FAMILY* (1998), *TWO COPS 3* (1998)

A member of the Mahjong Club "Oasis": Young-du

The only joy in his life is playing Mahjong every Wednesday nights at Kangwoo's. He has a young Filipina wife

Oh Dal-soo

Selected Filmography

THIRST (2009), *PRIVATE EYE* (2009), *THE GOOD, THE BAD, THE WEIRD* (2008), *THE SHOW MUST GO ON* (2007), *A BLOODY ARIA* (2006), *FORBIDDEN QUEST* (2006), *I'M A CYBORG BUT THAT'S OK* (2006), *A BITTERSWEET LIFE* (2005), *CRYING FIST* (2005), *MAPADO: ISLAND OF FORTUNES* (2005), *SYMPATHY FOR LADY VENGEANCE* (2005), *THE PRESIDENT'S BARBER* (2004), *OLD BOY* (2003)

Another member of Oasis Mahjong Club : Seung-dae

A former police chief who now works as the chief of security at the dam where Kang-woo works. He also has a secret crush on Tae-ju.

Song Young-chang

Selected Filmography

THIRST (2009), *THE GOOD, THE BAD, THE WEIRD* (2008), *M* (2007), *EYE FOR AN EYE* (2007), *VOICE OF A MURDERER* (2006), *THE FOUL KING* (2000), *NO WHERE TO HIDE* (1999), *BITTER AND SWEET* (1995)

Young-du's Filipina wife: Evelyn

Young-du's wife is from the Philippines, and considers the Wednesday Mahjong group "Oasis" members as her family. She is Tae-ju's only friend.

Mercedes Cabral

Selected Filmography

SERVICE(2008)

ABOUT THE DIRECTOR



Park Chan-wook

An astoundingly creative director recognized the world over, Park Chan-wook

Sweeping through Cannes, Venice, and Berlin – the world's most vital and influential film festivals – with *OLD BOY*, *SYMPATHY FOR LADY VENGEANCE*, and *I'M A CYBORG, BUT THAT'S OK*, **Park Chan-wook** is a director who exposed Korean films' creativity to the world. With his shockingly unique plots and sensual mise-en-scene, he earned accolades from critics and audiences across the globe. With the dilemma of sin and redemption and extremely violent subject matter, he explored the questions of human existence and caused a stir in the Korean film world.

A director whose next project is always highly anticipated, **Park** returns with *THIRST*, a film that is sure to keep audiences on their toes both in Korea and beyond. Thanks to **Park**, audiences can be taken into yet another wholly unique world.

Filmography

THIRST (2009), *I'M A CYBORG, BUT THAT'S OK* (2006), *SYMPATHY FOR LADY VENGEANCE* (2005), *THREE...EXTREMES* – segment "CUT" (2004), *IF I WERE YOU* – segment "NEVER ENDING PEACE AND LOVE" (2003), *OLD BOY* (2003), *SYMPATHY FOR MR. VENGEANCE* (2002), *JOINT SECURITY AREA* (2000)

ABOUT THE CREW

Producer : Ahn Soo-hyun

Having worked at the production companies Shincine, Sidus and B.O.M, she made her feature producing debut in 2003 with *THE UNINVITED*. She was involved in the Korea-China-Japan co-production of *THREE...EXTREMES* and has since produced Korea's highest grossing melodramatic film to date, *YOU'RE MY SUNSHINE*, and the highly acclaimed, *VOICE OF A MURDERER*. *THIRST* is her second collaboration with **Park Chan-wook** after *THREE...EXTREMES*.

Selected Filmography

THIRST (2009), *VOICE OF A MURDERER* (2007),
YOU ARE MY SUNSHINE (2005), *THREE...EXTREMES* (2004),
THE UNINVITED (2003)

Screenplay : Chung seo-kyung

She met **Park Chan-wook** at the KODAK short film competition, where her graduation piece *ELECTRICIANS* won first prize, and where **Park** was on the jury. She has since worked closely with him and wrote the screenplay for *SYMPATHY FOR LADY VENGEANCE* and *I'M A CYBORG, BUT THAT'S OK*. It was *THIRST* that the director initially asked her to work on, prior to the two aforementioned films.

Selected Filmography

THIRST (2009), *I'M A CYBORG, BUT THAT'S OK* (2006),
FAMILY MATTERS (2006), *SYMPATHY FOR LADY VENGEANCE* (2005).

Cinematography : Chung Chung-hoon

Chung first worked with **Park Chan-wook** in 2003 on *OLD BOY* and has since been the director of photography for four consecutive **Park** films. With *THIRST*, he got involved from the screenwriting stage and through detailed research, came up with the most fitting pictures for each scene. Unlike with his previous works where he calculated the details of every move, he stays close to the actors' emotions in *THIRST*, moving in tune with the actors.

Selected Filmography

THIRST (2009), *DASEPO NAUGHTY GIRL* (2006), *I'M A CYBORG, BUT THAT'S OK* (2006), *SYMPATHY FOR LADY VENGEANCE* (2005),
ANTARCTIC JOURNAL (2005), *THREE...EXTREMES* (2004),
OLD BOY (2003), *TEARFUL STORY* (2000), *YURI* (1996)

Lighting : Park Hyun-won

Park Hyun-won has worked on six other films by **Park Chan-wook**. He is said to have a perfect understanding of the director's intentions with regards to lighting. In *THIRST*, the emphasis was on the contrast between the story's light-filled beginning and the deep darkness following Sang-hyun's transformation.

Selected Filmography

THIRST (2009), *I'M A CYBORG, BUT THAT'S OK* (2006),
SYMPATHY FOR LADY VENGEANCE (2005),
ANTARCTIC JOURNAL (2005), *THREE...EXTREMES* (2004),
OLD BOY (2003), *THE CLASSIC* (2002), *SECRET TEARS* (2000),
HAPPY END (1999), *THE QUIET FAMILY* (1998)

ABOUT THE CREW

Production Design : Ryu Seong-hie

She was hailed for her exceptional talents demonstrated in the sets of *I'M A CYBORG, BUT THAT'S OK*, *MEMORIES OF MURDER* and *OLDBOY*. In *THIRST*, she focused on showing the emotional instability and changing psychological states of the characters in closed-up spaces, and managed to create a perfect mise-en-scene.

Selected Filmography

THIRST (2009), *HANSEL AND GRETEL* (2007),
I'M A CYBORG, BUT THAT'S OK (2006), *THE HOST* (2006),
THREE...EXTREMES (2004), *OLD BOY* (2003),
MEMORIES OF MURDER (2003), *NO BLOOD NO TEARS* (2002),
THE FLOWER ISLAND (2001).

Costume : Cho Sang-kyung

Cho started her career in film costume design with *NO BLOOD NO TEARS* in 2002. She has since participated in numerous significant projects, securing her position as one of Korea's top stylists. *THIRST* is her fourth collaboration with **Park Chan-wook** after *THREE...EXTREMES*, *OLDBOY* and *I'M A CYBORG, BUT THAT'S OK*. Her costumes show the emotional changes that the characters undergo in the film as the story develops.

Selected Filmography

THIRST (2009), *PRIVATE EYE* (2009), *MODERN BOY* (2008), *HANSEL AND GRETEL* (2007), *THE CITY OF VIOLENCE* (2006), *TAZZA: THE HIGH ROLLERS* (2006), *THE HOST* (2006), *I'M A CYBORG, BUT THAT'S OK* (2006), *100 POUND BEAUTY* (2006),
SYMPATHY FOR LADY VENGEANCE (2005), *A BITTERSWEET LIFE* (2005), *THREE...EXTREMES* (2004), *HYPTONIZED* (2004), *THE BIG SWINDLE* (2004),
OLD BOY (2003)

Music : Cho Young-uk

Cho has collaborated with **Park Chan-wook** in four of his previous films, *SYMPATHY FOR LADY VENGEANCE*, *I'M A CYBORG, BUT THAT'S OK*, *OLD BOY* and *JOINT SECURITY AREA*. Unlike the full-scale orchestra sound used in *OLDBOY* or the string-based *LADY VENGEANCE*, he focused on woodwind instruments in *THIRST* and presented yet another hauntingly beautiful sound.

Selected Filmography

THIRST (2009), *PUBLIC ENEMY RETURNS* (2008), *MISS GOLD DIGGER* (2007), *I'M A CYBORG, BUT THAT'S OK* (2006), *A DIRTY CARNIVAL* (2006), *SYMPATHY FOR LADY VENGEANCE* (2005), *BLOOD RAIN* (2005), *TOO BEAUTIFUL TO LIE* (2004),
OLD BOY (2003), *SILMIDO* (2003), *PUBLIC ENEMY* (2002), *THE CLASSIC* (2002),
JOINT SECURITY AREA (2000), *BUNGEE JUMPING OF THEIR OWN* (2000).

Make-up : Song Jong-hee

In *MODERN BOY*, *LADY VENGEANCE* and *HYPTONIZED*, **Song** demonstrated exquisite workmanship that went beyond simple make-up. From preppy to rough, and from lethargic to vital glow, she managed to convey the changing psychological states of each character through a subtle transformation of the physical.

Selected Filmography

THIRST (2009), *MODERN BOY* (2008), *CRUSH AND BLUSH* (2008), *LIKE A VIRGIN* (2006), *SYMPATHY FOR LADY VENGEANCE* (2005), *HYPTONIZED* (2004), *MY MOTHER THE MERMAID* (2004), *SYMPATHY FOR MR VENGEANCE* (2001), *JOINT SECURITY AREA* (2000), *HAPPY END* (1999), *THE CONTACT* (1997).



C R E D I T S

Sang-hyunSONG Kang-ho
Tae-juKIM Ok-vin
Mrs RaKIM Hae-sook
Kang-wooSHIN Ha-kyun
Old priestPARK In-hwan
Young-du OH Dal-soo
Seung-dae SONG Young-chang
Evelyn Mercedes Cabral

A film presented by CJ Entertainment and Focus Features International

Production PARK Chan-wook
Director PARK Chan-wook
Executive Producer Miky LEE
Co-Executive Producer Katharine KIM
Producers PARK Chan-wook, AHN Soo-hyun
Screenplay.....CHUNG Seo-kyung, PARK Chan-wook
Cinematography CHUNG Chung-hoon
Editing KIM Sang-bum, KIM Jae-bum
LightingPARK Hyun-won
Recording JUNG Gun
Sound designers KIM Suk-won, KIM Chang-sub
Production designer..... RYU Seong-hie
Music CHO Young-wuk
Costumes designerCHO Sang-kyeong
Make-up and hair designerSONG Jong-hee

133min /35mm/Color/2.35/Dolby SRD/Korean

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Production company

Moho Film
Wonjo JEONG
4F, DSR Terrace, 62-1,
Ehwa-dong,
Jongno-gu, Seoul, Korea
(110-500)
Tel +82 2 3675 4430
Fax +82 2 3675 4493
wonjo@moho.co.kr

International sales

CJ Entertainment Inc.
Eric KIM (US & Europe), Michelle CHAE (Asia)
2/3 Fl. 602 Sinsa-dong,
Gangnam-gu, Seoul, Korea (135-893)
Tel +82 2 2017 1094/1192
Fax +82 2 2017 1241
erickim@cj.net , mkchae@cj.net
www.cjent.co.kr/eng

International Publicist

PR CONTACT (CANNES OFFICE)
Phil SYMES, Ronaldo MOURAO, Virginia GARCIA
All Suites Garden Studio,
Residence Home Business Cannes Croisette,
12 rue Latour Maubourg,
06400 Cannes
(Between Martinez and Carlton Hotels)
Tel: + 33 (0)4 9394 9000
festival@theprcontact.com