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**THE
YELLOW SEA**
(THE MURDERER)

A FILM BY NA HONG-JIN

WELLMADE STARM AND POPCORN FILM PRESENT
IN ASSOCIATION WITH SHOWBOX/MEDIAPLEX AND FOX INTERNATIONAL PRODUCTIONS



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THE YELLOW SEA

(THE MURDERER)

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A film by **NA HONG-JIN**

Starring
HA JUNG-WOO
KIM YUN-SEOK
CHO SEONG-HA

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SYNOPSIS

Gu-nam is a cab driver who leads a pitiful life in Yanji City in Yanbian prefecture, a region between North Korea, China and Russia, where about 800,000 Korean-Chinese known as Joseonjok reside. His wife went to Korea to earn some money 6 months ago, but he hasn't heard from her since. He plays mah-jong to make some extra cash, but his life only becomes more complicated and pathetic.

One day he meets a hitman named Myun and receives a proposal to turn his life around by repaying his debt, and reuniting with his wife. All for a price of one hit. But everything will go wrong...



PRODUCTION NOTES

THE YELLOW SEA represents a year-long production period that captures director NA's passion for reality and details, actors HA and KIM's deep respect for one another and various new attempts that were never done before in Korean cinema.

Gu-nam and Myun's city of origin is filled with bleakness and evil, as portrayed in real location in China. Just like Gu-nam's life in the underbelly of Yanji City, the city itself feels desolate and barren. The location only intensifies the character's daily life. One of the more remarkable locales is a massive dog market called 369 market that houses over 1,000 dogs, where Gu-nam and Myun first meet. During the shoot, the crew had a difficult time coordinating with over 200 extras with thundering noise of dogs all around. But their efforts paid off in creating an adverse and inhospitable atmosphere to support realistic portrayal of Myun's character. These combined Chinese locals helped solidify the film's depth and extremity in the first act. Also local make-up and clothes helped blend both actors with the locals.

The production crossed the border back to Korea and shot in various cities across the country, including Busan, Incheon, Boeun, Chung-joo, Soonchun, Moonkyung, and Ulsan. Due to director NA insistence on realism, actor HA Jung-woo had to hike harsh terrains and swim in all three oceans that surround Korean peninsula.

One of THE YELLOW SEA's highlight scenes is a massive car chase scene that takes place in the city of Busan. In it Gu-nam is chased by Myun on the road and with cooperation from Busan Film Council, the crew was able to block 3km stretch of road in the middle of the city and brought in 50 cars for this spectacular scene. Just for this scene, over 150 staff members were involved, and of the 50 cars, 20 were damaged or demolished in the process of filming.

For the cut where a trailer truck flips over, 13 cameras were used to capture every angle because it was important to film the scene in one take and no mistakes could be made. However, it didn't all go as planned. Stunt supervisor drove the trailer truck himself and as the truck sped down the road, one of the cameras was turned off by accident. Thinking that the shot would require another fresh take, the crew turned off 3 more cameras. But the truck did not stop. When the truck hits the wall, there wasn't going to be another take, so the crew signaled and did their best to stop the truck from the impact by getting in the way. They were able to reset everything and go on to shoot the scene successfully.

HA Jung-woo and KIM Yun-seok had to forego the images that they were known for in order to transform into sorrowful Gu-nam and brutal Myun. HA lost a significant amount of weight and cut his hair short, as well as maintain his beard for 300 days. Because Gu-nam appears in almost every scene of the film, HA had to deal with the loneliness for the entire duration of the production. He won the admiration of the crew and staff when he poured his utmost efforts into trying out new things for his character and adjusting his acting to accommodate the director's intentions.

For the role of Myun, KIM Yun-seok put on 8kg and completely change his hairstyle, highlighting his new iconic look. This transformation came from KIM's own suggestions after studying his character. His evaluation of his character only added depth to the character who had to choose the evil in order to survive in the harsh reality of life in Yanji City.

The final scene to be shot after 300 days of production days was a stow away scene aboard a ship in the dead of the winter at Ulsan ocean. This was a scene in which Gu-nam crosses the deadly sea in order to smuggle into Korea. The crew utilized 2 ships for the scene, which wasn't an easy task as there were many problems of obtaining ships during a period when many fishing boats sailed out. They managed to secure a Chinese and a Korean fishing boats.

Aside from 2 main fishing boats, there were many extra boats as well as 20 extras, 4 stuntmen, and 4 lifeguards on hand. In order to recreate a scene of a violent storm, the crew poured 100 tons of water. The actors fell into icy water and climbed onboard many times over. There were lifeguards in scuba gear in the water, tent equipped with portable heaters behind the camera for actors and crew. The shoot continued until break of dawn and the production wrapped aboard the ship. They also shot the sun rising above the horizon and felt that this shot was the most representative shot of THE YELLOW SEA. The production crew's 300 days of detailed preparation and efforts can be felt in the 5,000 cuts.

"From the moment we saw THE CHASER, we pursued NA Hong-jin"- Sanford Panitch, president of Fox International Productions

THE YELLOW SEA is the first ever Korean production to receive investment from a major Hollywood studio. Fox International Productions have been fascinated by director NA since

THE CHASER. "From the moment we saw THE CHASER, we pursued NA Hong-jin and wanted to be a part of his next film," said Sanford Panitch, president of Fox International Productions. That we could reprise the marvelous THE CHASER cast for this project was equally exciting. NA Hong-jin has a big future. Fox has co-financed the film with 20% of the production budget and reserves the right to participate in a potential English-language remake (and sequel) of THE YELLOW SEA with NA attached to direct and popcorn Film to produce.

THE YELLOW SEA received much attention from Asian and European territories on top of investment from FIP. With just director NA Hong-jin's name alone, it garnered attention from Cannes and pre-sold to French distributor Wild Side Films. It also received HAF Award at 2009's Hong Kong Asia Film Financing Forum.

THE YELLOW SEA also reunites director NA with his THE CHASER cinematographer LEE Sung-je and editor KIM Sun-min, as well as many key department heads. They put blood, sweat and passion into the film during 170 shooting days (about twice the number of a typical film), with 250 bloodcurdling scenes and over 5,000 cuts. "When we prepared 10, we picked only the best for the shoot. I wanted a great sense of speed of one cut quickly transitioning into the next", director NA said.





DIRECTOR

NA HONG-JIN

In 2005 director NA Hong-jin received the Best Horror/Sci-fi Short Film Award at Mise-en-Scene Film Festival with his 9-minute and 30-second short film THE PERFECT FISHPLATE and made his spectacular feature debut with THE CHASER in 2008, which swept the nation with over 5 million admissions and invited to the midnight special screening of the 61st Cannes Film Festival. His feature debut accumulated countless awards from all over the world and won the hearts of 20th Century Fox. Without superfluosity in his story and with speedy cuts, NA is heralded as a powerful figure who will lead a new wave of directors in Korea.

Filmography

2010 The Yellow Sea
2008 The Chaser

Awards (selected)

2009 Best Thriller Prize - 27th Brussels IFF
2009 Best Action Asia Film - 11th Deauville Asian Film Festival
2008 Orient Express-Casa Asia Award
- 41st Sitges International Film Festival
2008 Best Film/Best Director/Screenplay
- 45th Daejong Film Awards
2008 Best New Director - 31st Golden Cinematography Awards
2008 Best New Director - 11th Director's Cut Awards
2008 Best New Director/Best Film - 44th Paeksang Arts Awards



DIRECTOR NA HONG-JIN Q&A

Why is the film called THE YELLOW SEA?

It's difficult to logically explain the title when thinking of the story. There are times when you feel as though you have to go with that title. I've received many inquiries regarding it and I thought about how to best answer it. The emotion I get whenever I thought of the film is THE YELLOW SEA in itself. Perhaps the biggest reason for the title is how the entire staff came together as one during the completion of the film's story.

HA Jung-woo (Gu-nam) performs instinctively, and Kim Yun-seok (Myun) is said to possess different energy. Why is that?

Kim Yun-seok really is an actor whose energy is quite different than others. He always brings something unique to the set and we learn a lot from him. Especially during editing stage when I get to watch his performance in detail, you can see his performance even at the tip of his tongue. He's an actor who is dedicated to the details... HA Jung-woo, on the other hand, moves instinctively. When the camera starts rolling HA transforms into the character with high level of concentration. It must have been psychologically and physically draining to devote everything to the character, but as the director, I'm very proud of him for pulling off the character. It was a difficult shoot and the wrap was possible because of these two actors' abilities.

Even though it doesn't feel like a serie (RE: THE CHASER), what was your reason for employing these two actors? Did it have to be them?

Before writing the script, these two actors came to mind when I thought about the story. They were the only actors who could carry the story and it felt natural when I thought about them living as these characters. I'm not worried about people thinking that THE YELLOW SEA is the sequel to The Chaser. Because these two films were so different, I had no problem requesting the two leads to star in this film.

What's THE YELLOW SEA's appeal in contrast to THE CHASER?

While penning the script, I felt the burden of THE CHASER as it couldn't be avoided. And I tried very hard to not be restrained by it, and at certain point, I wasn't aware of it anymore. The appeal of THE YELLOW SEA is the fact that it is quite different from my previous film.

What is the reasoning behind dividing the film into chapters?

Even at the development stage, I wondered if the film should only focus on Gu-nam's perspective. I thought the film would hit the limit of expression when only following Gu-nam's journey so it was decided to divide it in chapters from the beginning. It was originally conceived as a 2-parter but in the post, it was divided into 4 parts. In the beginning, I wanted a shot of a train passing by at the start of each chapter that would eventually connect with the epilogue with

Gu-nam's wife. But shooting train wheels proved to be very challenging so we went with black title card with name of each chapter.

Kim Yun-seok's action sequence is quite memorable. What did you want to convey?

Kim Yun-seok's Myun is clearly a strong character from the way he looks. It was necessary to prove that he was a strong character and the action sequence came of it because of this reason. At least for Myun, his portrayal had to be genre-specific in order to justify his character. I referenced films like KILL BILL and tried to remove all realism from it. This particular scene is not realistic, but choreographed. People say this scene is barbaric and brutal, but that is attributed to Kim's superb performance.

Like THE CHASER before it, it feels like the film portrayed incompetency of the authorities. What is the thinking behind it?

Although it was intended in THE CHASER, it wasn't the case for THE YELLOW SEA, not at all. It was imperative for Gu-nam to not get caught by the police in order to keep the pace flowing. Also for this pacing issue, minor physical gags were put in place to neutralize high level of anxiety that came with intense pace. In the scene where a police officer trips on the field, that was never intended, the actor actually fell, and we put that in the film.



I thought the reason behind Professor Kim's murder was weak. Is there another fundamental explanation?

I believe that extreme jealousy that rises from seeing your spouse or lover being with another person could lead someone to the act of murder. In the film, Gu-nam dreams repeatedly of his wife having sex with another man, and it tears him up. And what if he came to Korea and saw her with another man? I believe that Gu-nam could kill that man. The film is about a man who commits murder due to jealousy and another man who has already murdered in the name of love, and how they intertwine. Because of this, I believe jealousy is enough reason for one to kill another.

The deaths of characters were quite unique in the film. Is there a particular reason why the deaths aren't spectacular like other films?

It's because the film is about people who are involved in this dirty and crude situation. I didn't want to glamorize the deaths of side characters and even the leads because the story came about due to something so superficial.

In THE CHASER, Ji Young-min's room is quite memorable. Also, in THE YELLOW SEA, the wallpaper in the inn where Gu-nam stays is haunting. What was your thinking behind these spaces?

I think that the spaces within the film represent the protagonist's emotions. As a device to express Gu-nam's situation, I used the moldy room. From this moldy room, Gu-nam looks at the space around him. I thought it would be great for the audience to feel Gu-nam's emotions while seeing the molds from his perspective.

I got the feeling that the oblivious characters are dipped into dirty water. Perhaps that's why the film is called THE YELLOW SEA?

THE YELLOW SEA directly deals with murder case, but overall, it's a metaphorical story. The title is something that could convey the story I want to tell, and after completing the script, I went back to square one and thought, 'the yellow sea' should be the title. There's no logical explanation. The title of the film is what will penetrate the film's message.

It can be said that both THE CHASER and THE YELLOW SEA are stories that deal with personal struggle. Are you planning on a 3rd part in the series?

I don't know what I plan to do next. There's nothing set in stone yet. I never start a project thinking, 'I should make this kind of film next'. I only start a film when I get a strong feeling for a certain story. At this moment in time, I do not have that feeling.

There is not a single good-natured character in the film, what is the reason?

Unlike their exterior facade, I think perhaps human beings are evil.

"Excellent script and mutual respect for each other got us involved with THE YELLOW SEA."

HA Jung-woo, KIM Yun-seok

*Two of Korea's best actor's actors:
HA Jung-woo and KIM Yun-seok!*

HA Jung-woo showed his animalistic acting chops with various transformations in THE CHASER, BEASTIE BOYS, MY DEAR ENEMY, and TAKE OFF. The audiences have been clamoring for more of HA after THE CHASER and he'll undergo another drastic transformation and show maturity in his acting skills.

KIM Yun-seok received numerous accolades in 2008 with THE CHASER, sweeping best actor awards. RUNNING TURTLE and WOOSHI sealed his reputation as a top-class actor. The depth portrayed in his character could only come from living as his character for a year during the shoot.

These two actors' passion overwhelms the screen as they reunite for THE YELLOW SEA. HA brings out sympathy from the audience through his portrayal as a pathetic and sorrowing character and KIM plays the most vicious villain in his career.





CHARACTERS & CAST

HA JUNG-WOO

(*Gu-nam*)

From a sordid bar host to a national ski jump athlete who came to Korea to find his birth mother, and a psychotic serial killer, actor HA Jung-woo has shown a wide range of colors in his roles thus far. HA's filmography is filled with challenges and unexpected choices. Unlike other young rising stars who often go after commercial and mainstream movies, HA has sought the development of his career with many independent and unique films. Starring in a cult movie THE FOX FAMILY and KIM Ki-duk's independent film TIME are the examples of his rebellious choices refusing to be incorporated into the mainstream. Expanding his spectrum ultimately as an actor in those films, he continuously appeared in both commercial movies and non-commercial movies; Korean, Korean-American and Japan joint productions. In 2008, as starred in 3 movies, THE CHASER, BEASTIE BOYS, and MY DEAR ENEMY, cementing HA as one of the most popular actors in Korea.

Selected Filmography

2010 Parallel Life, The Yellow Sea
2009 Take Off, Boat
2008 My Dear Enemy, Beastie Boys, The Chaser
2007 Never Forever, Breath

Awards

2011 Best Actor - 5th Asian Film Awards
2010 Best Actor - 46th Paeksang Arts Awards
2009 Favorite Star - 30th Blue Dragon Awards
2009 Best Actor - 10th Busan Critics Association Awards
2008 Best Actor - 31st Golden Cinematography Awards
2008 Best Actor - 11th Director's Cut Awards
2007 Best Actor - 27th Oporto International Film Festival
2005 Best New Actor - 25th Korean Critics Association Awards

"He possesses the concentration and articulation to dig deep into his soul at moment's notice. That shows what an excellent actor HA Jung-woo is." - KIM Yun-seok

HA JUNG-WOO

Q&A

How did you get involved with this project?

I really liked the script. The power contained within the film, the characters that centered around the story are what made me choose this project. Also, I wanted to work with director NA and KIM Yun-seok once more.

There were many action thrillers in 2010. What part of THE YELLOW SEA stood out?

It could be said that <The Yellow Sea> is a very highly concentrated film. The way this film's drama unfolds, or the character development, it's very realistic in a way that's never been done before in Korean film industry. Although packaged in an action-thriller genre, there is a strong sense of drama in the process of following this character.

How was shooting in China?

I concentrated on accepting and learning a new culture. I practiced mah-jong, understood it and tried to experience what Korean-Chinese people experience in their daily life. With Kim Yun-seok, we flew to China and saw firsthand where they lived and soaked in the atmosphere. That was very cinematic and noir-like. The shoot took place mainly in Harbin, Manchuria, north of China.

What was the most memorable and difficult part of shooting?

I climbed steep mountains, fell into the water during shooting, but more than anything, getting into a character and concentrating for a long period of time was the most difficult part of shooting. Rather than a specific scene in the movie, I remember, fondly, the director, cast and crew, who made this film possible.

What drew you to the character of Gu-nam?

When I thought about why he had to cross the yellow sea and the circumstances behind it, I felt the drama was very humanistic. As head of a household who had a wife and a child, I could sympathize with him, who turned into a monster when he was cornered from all sides while trying to save those he loved.

What was it like to collaborate with director NA and KIM Yun-seok?

Because of my previous experience with the duo, I was able to go over this hurdle. It was very enjoyable experience. But what I realized once again was the fact that actor KIM Yun-seok was such a giant support as a fellow actor. Without him it would have been extremely difficult for me to get into the character of Gu-nam. I probably survived this production because of him. Also, director NA had a very difficult task of leading this production with very arduous production schedule. When in production, it's easy to get greedy and face many shortcomings from things that we could not plan well previously, but he always understood the situation and led us to the finish line. For that he has my utter respect.





KIM YUN-SEOK

(*Myun*)

KIM Yun-seok is an actor who was discovered much later in his career. His true talents were unknown because he was rarely seen in popular media, KIM's career made a major turnover in 2006 when he took up <Tazza: The High Rollers>. Those who saw the movie couldn't stop talking about the actor, who stole the scenes from main actors. In <The Chaser>, KIM Yun-seok's potential energy had exploded freely, playing an ex-cop, who chases a causeless murderer barehanded, and he was a character with dual image of both good and evil. By starring in <Running Turtle>, <WOOCHI> and <Happy Life> he has shown a wide spectrum of his acting abilities, from action, thriller, comedy to drama. But whichever role he played, there was irrefutable charisma to his characters on the screen.

Selected Filmography

2010 The Yellow Sea
2009 WOOCHI, Running Turtle
2008 The Chaser
2007 Happy Life
2006 Tazza: The High Rollers, Like a Virgin

Awards

2008 Best Actor - 4th Korean University Film Festival
2008 Best Actor - 7th MBC Korea Film Awards
2008 Best Actor - 29th Blue Dragon Awards
2008 Best Actor - 9th Busan Critics Association Awards
2008 Best Actor - 45th Daejong Film Awards
2007 Best Actor - 8th Busan Critics Association Awards
2007 Best Actor - 44th Daejong Film Awards

"It would have been very difficult to play the character of Gu-nam without him." - HA Jung-woo

KIM YUN-SEOK

Q&A

Why did you select THE YELLOW SEA?

Even though this is ultimately a story about an ethnic Korean living in China, it is also a story that we forget as we live. Also I gained a lot of trust from the efforts put on by the director NA and director of photography LEE Sung-je , and mutual respect for each other with actor HA Jung-woo allowed me to select this project.

What is unique about THE YELLOW SEA?

THE YELLOW SEA is not a simple action thriller. Deep drama contains inside that isolation. After the film ends, only the drama that encapsulates sadness will leave a lasting impression on you. Contained inside the action-thriller genre, is a story about family and awareness of one self, fate and life.

What was it like to transform into a Korean-Chinese, and what about the accent and mah-jong?

Three months before the start of the production, I spent 4 hours daily with several Korean-Chinese, learning both accent and mah-jong so that they felt natural. We realized that actual Yanji City accent may be too difficult to understand by the regular audience so we had to tone it down considerably.

What drew you to the character of Myun?

Yanji City is near the border, where dangerous illegal transactions take place. There, I saw people wanting to survive like animals in the wild, and with continental temperament, I felt the attraction from there. Pending the environment, the line between good and evil could blur tremendously. If you could see Myun's evil side, that's up to the discretion of the viewer. Such view comes from Myun's desire to survive and methods to realize that desire became his lifestyle. I wanted to draw those traits in my character.

What was it like to collaborate with director NA and HA Jung-woo?

We let our guards down since we worked on a film previously so we were able to get right into it quickly, and put our combined efforts into the project. It was a blessing to work with HA Jung-woo once again and a pleasure to act opposite him on the set.

What kind of actor HA Jung-woo is?

HA Jung-woo is a very sensitive actor with high level of concentration into the film. He'll become a magnificent actor as he ages. Delicate, yet relaxed, he is a man of great sense of humor.

He possesses the concentration and articulation to dig deep into his soul at moment's notice. That shows what an excellent actor HA Jung-woo is.

How was it working with the director NA?

Director NA Hong-jin has a tremendous knack for catching stories that are forgotten and dramatizing it. After working with him on two pictures, I noticed how he was able to bring small, presumably trivial stories to his cinematic world and turn them into realistic problems that we must face. He has the ability to weave a story grounded in reality and adhere closely to art, thus making the characters vivid.



CHO SEONG-HA

(*KIM Tae-won*)

Recently, CHO Seong-ha has shown notable acting in several TV dramas, including 'Sungkyunkwan Scandal', and 'Fire of Desire'. He has portrayed a cold-blooded serial killer in THE EXECUTIONER, and showed a completely different character of a benevolent teacher in 'Sungkyunkwan Scandal', leaving a deep impression on the viewers. As a character who contracts a hit, CHO's Tae-won struggles to find a way out. CHO's presence and charisma adds depth and variety to the story.

Selected Filmography

2010 Bleak Night, The Recipe, Sungkyunkwan Scandal (TV), Fire of Desire (TV),
The Yellow Sea
2009 The Executioner,
2007 The Elephant on the Bike, Who's That Knocking At My Door?, Wife and Woman
(TV), King Sejong (TV)
2006 Cinderella, Fly Daddy, Hwang Jin-yi (TV)



CREW

LEE SUNG-JE

(*Director of photography*)

After working on THE PERFECT FISHPLATE and THE CHASER with director NA Hong-jin, DP LEE Sung-je once again teams up with him. With his stylish and dynamic images, LEE photographed Gu-nam's intense and terrifying journey across the border.

Filmography

2010 The Yellow Sea
2009 Secret
2008 The Chaser

Awards

2008 Best Cinematography - 45th Daejong Film Awards

KIM SUN-MIN

(*Editor*)

From MEMORIES OF MURDER, THE HOST to THE CHASER, editor Kim Sun-min has handled many of representative Korean films over the years. With smooth edits, he has won many awards at festivals and once again reunited with director NA for this project.

Selected Filmography

2010 Man of Vendetta, No Mercy, Parallel Life, The Yellow Sea
2009 The Executioner, Searching for the Elephant, A Million, Handphone
2008 Antique, The Chaser, Once Upon a Time in Korea, Hellcats
2006 The Host
2003 Memories of Murder

Awards

2009 Best Editing - 3rd Asian Film Awards
2008 Best Editing - 4th Korean University Film Festival
2008 Best Editing - 7th MBC Korean Film Awards
2008 Best Editing - 17th Buil Film Awards
2007 Best Editing - 44th Daejong Film Awards
2006 Best Editing - 51st Asia-Pacific Film Festival
2006 Best Editing - 11th Chunsa Film Festival



COMPOSERS

JANG YOUNG-GYU

JANG Young-gyu is a music director who leaves addictive rhythm and tone color regardless of genre. He has worked on as many as five films which evidences movie directors' preference for his music.

Selected Filmography

- 2010 The Yellow Sea
- 2009 WOCHI
- 2009 Running Turtle
- 2008 The Good, The Bad, The Weird
- 2006 Tazza: The High Rollers
- 2004 A Bittersweet Life

LEE BYUNG-HOON

Along with JANG Young-gyu, composer LEE Byung-hoon has matured in Korean film industry as a powerful figure. His music always contains gravitas and edges closer to his audience.

Filmography

- 2010 The Yellow Sea
- 2009 WOCHI, Running Turtle
- 2006 City of Violence, Dasepo Naughty Girls, The Fox Family

CAST LIST

Gu-nam HA JUNG-WOO
Myun KIM YUN-SEOK
Kim Tae-won CHO SEONG-HA
Choi Sung-nam LEE CHUL-MIN
Prof. Kim Seung-hyun KWAK BYOUNG-KYU
Prof. Kim's wife LIM YE-WON
Gu-nam's wife TAK SUNG-EUN
Joo-young LEE EL

CREW LIST

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Planning by CHOI SUNG-SIK
Production Executive JEONG MYEON
Screenplay Adaptation by HONG WON-CHAN
Line Producers CHUNG DAE-HOON, KIM UI-SEOK
Cinematographer LEE SUNG-JE
Lighting by HWANG SOON-WUK
Production Designer LEE HWO-KYOUNG
Costume Designer CHAE KYUNG-HWA
Choreographer YOO SANG-SEOB
Hair and Make-up by YANG YUN-YOUNG
Special Make-up by LEE HEE-EUN
Special Effects by HONG JANG-PYO
Recording by WOO-JIN
Editing by KIM SUN-MIN
Music by JANG YOUNG-GYU, LEE BYUNG-HOON
Sound Supervisors CHOI TAE-YEONG, LEE SEUNG-YUP
Visual Effects by CHEONG JAI-HOO
Props by KIM KYUNG-HO
Digital Colorist KIM IL-GWANG