



A family, but made of spies, become real

RED FAMILY

directed by **LEE Ju-hyoung**

- Press kit -

MAIN CREDIT

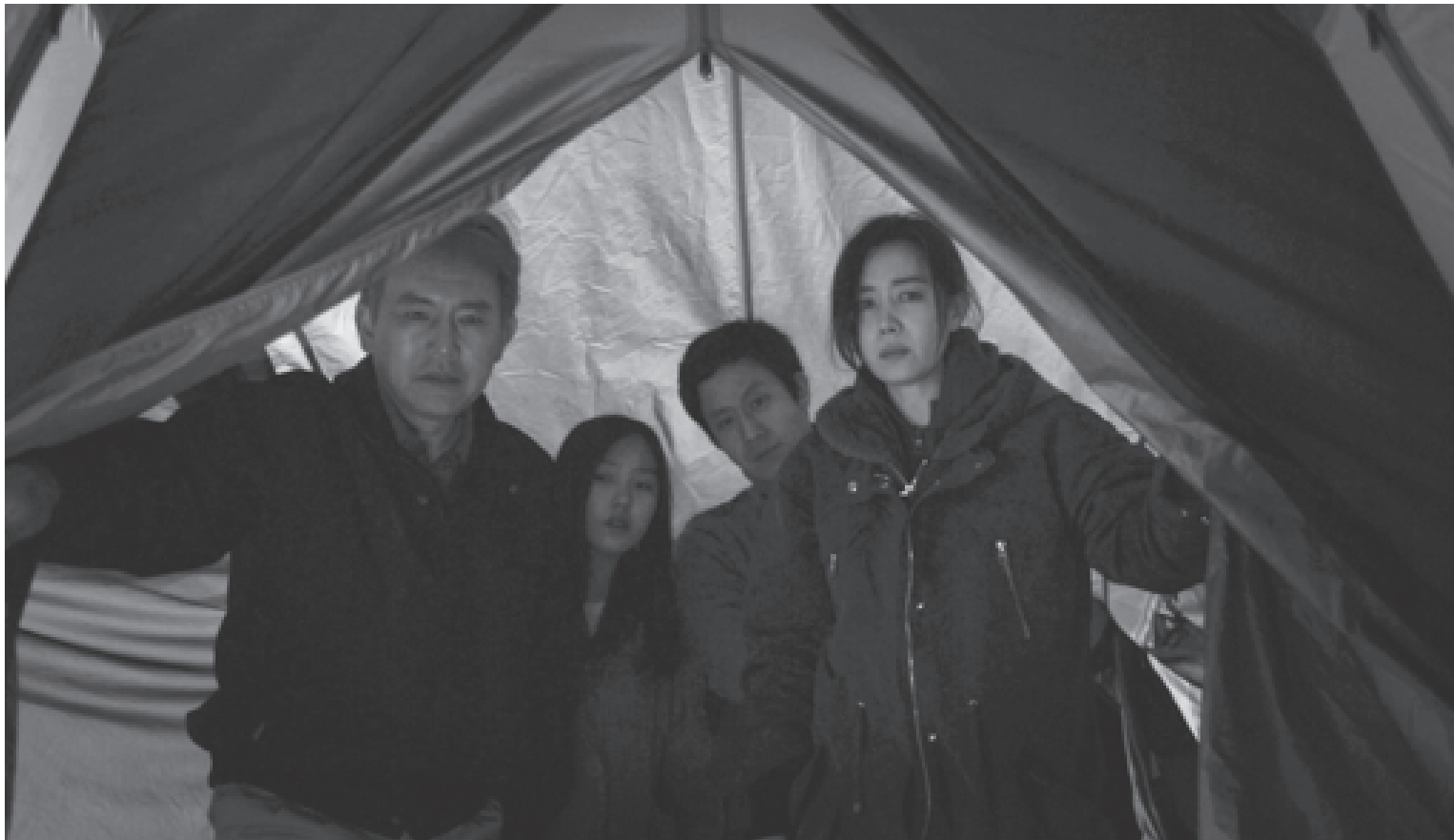
a **KIM Ki-duk Film** production

executive producer	KIM Ki-duk
producer	KIM Dong-hoo
written by	KIM Ki-duk
directed by	LEE Ju-hyoung
cinematography	LEE Chun-hee
production design	JUNG Hye-won
editing	KIM Ki-duk, KIM Heuk
lighting	PARK Ji-sung
sound design	KIM Ji-heop (Dolco Post Production)
recording	LEE Seok-jun
music	CHOI In-young
visual effects	LEE Jang-wook (Next Visual Studio)
costume	KIM Jin-a
world sales	FINECUT

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TECH INFO

format	DCP
aspect ratio	1.85:1
running time	99 min.
sound	Stereo
color	Color



SYNOPSIS

A team of North Korean spies under cover as a family in the South slowly start to feel for each other after carrying out missions. Yet a fatal mistake puts their strongest faith into question.

A small team of North Korean spies are planted in the South as a family which is purely a clever cover for espionage. On the outside, they seem like an ordinary happy family, but each individual is a trained specialist with their own families back in the North. The members of the 'red family' carry out various espionage commands from their North Korean superiors while leading their double lives. They abide by the strict order of ranks when they are among themselves, which is different from how they have to act according to their roles in the family when they are in public.

Living next door is a spoiled, capitalist South Korean family that fights non-stop over money. The neighboring family seems to have a lot of problems, but their love and affection for each other are still evident despite all the bickering and quarrels that can be overheard through the bugs planted by the red family. Slowly, the spies begin to feel affection for each other as a family and help cover-up each other's mistakes made during their operations. Eventually, they end up making a fatal mistake that is detected by their superiors. And they are put under a test for their communist faith that they are no longer able to follow.

CHARACTER & CAST



The fake wife, **BAEK Seung-hae**

The leader of the spies assigned to this family unit. She is the one facing the greatest conflict as she performs her role since she has to maintain her heartless cold-blooded ways as the subject of fear for other members, although she is a warm, humane person who longs for her daughter left in North Korea.

KIM Yumi

Selected Filmography

2004 THE DOLL MASTER (dir. JEONG Yong-ki)

2002 THE PHONE (dir. AN Byung-ki)



The fake husband, **KIM Jae-hong**

A spy who performs his espionage duties to ensure the safety of his wife and child in North Korea. His kind-hearted nature drives him into making numerous mistakes in his operations.

JUNG Woo

Selected Filmography

2012 DOOMSDAY BOOK (dir. KIM Jee-woon, YIM Phil-sung)

2008 DACHIMAWA LEE (dir. RYOO Seung-wan)



THE fake father-in-law, **CHO Myung-sik**

He is a seasoned spy who has over 40 years of experience as a spy living in South Korea. Over the years, he has forgotten the North Korean ideology and beliefs. His last dream is to reunite with his family in the North.

SON Byeong-ho

Selected Filmography

2008 THE GOOD, THE BAD, THD WEIRD (dir. KIM Jee-woon)

2002 OASIS (dir. LEE Chang-dong)



The fake daughter, **OH Min-ji**

She is an elite spy who had been trained at a young age and sent down to South Korea. Her uncompromising personality often drives her to face against the Chief, but she gradually starts to feel affection for the members of her fake spy family.

PARK So-young

Selected Filmography

2002 THE INNOCENT MAN (TV) (dir. KIM Jin-won, LEE Na-jeong)



DIRECTOR'S COMMENTS

The moment human-beings are born, they are placed in a community regardless of their own choice. Starting from an individual, they would belong and live within various communities such as the smallest group of families to societies, and nations.

I wanted to explore the question on identity and the community's ideology that clashes against it, and the paradox that arises from them. The main characters of the film are conflicted between the people and family they must protect against the contradicting ideologies, and torn between the two different ideas that can never blend together. I focused on the main characters' paradox and dilemma of having to pretend to be a family for their real beloved families back home while being forced to destroy other families.

The fake family (Red Family) that has to pretend being a family versus a dysfunctional family (Chang-su's family) next door that constantly fight against one another. The two families may seem close but are separated as if by a big invisible wall between them. Much like the Korean Peninsula, the two families can see each other and hear each other, but cannot come and go. Gradually, as if merged by osmotic pressure, the two families visit the other's place and build a relationship. And when the wall between them slowly falls apart, the red family is punished by their ideology.

In that sense, the film can be divided into distinct parts. The episodes between the two houses are spatially divided and ideologically separated. On the other hand, on a deserted island, they are spatially combined, and at the chaotic sea where ideologies get confused, they return to their true selves by stripping off all the ideologies that had covered them.

Why couldn't they be conflated? Why must their innocent (true) union end as an impossibility and that their only possible act was to imitate (act like) Chang-su's family? There were my questions.

I'd say that the film RED FAMILY is like an onion. An individual's pure white intentions are covered by layers of ideology and ideas and this film is about peeling them off. The characters in the film strip bare from their ideologies and eventually destroy their own bodies that contained them and return to naught.

I hope this film would provide a chance to perceive a new perspective of the invisible communities and the ideologies that surround us and to remind ourselves of the meaning of being a family.



DIRECTOR

LEE Ju-hyoung

Biography

Born in 1977. He had studied film and digital arts at the European School of Visual Arts in France, and had produced various short animations and documentaries during his stay. He has been greatly influenced by director KIM Ki-duk's works, and has now directed his first feature film RED FAMILY.

Filmography

2010 WE'VE NEVER SEEN A NIGHT WHICH HAS FINISHED BY REACHING A DAY (Documentary)

-12th Yamagata International Documentary Film Festival

2009 MOVING WALKWAY (2D Animation, Short)

-21st Ankara Uluslararası Film Festival

-10th Monstra Lisboa Animated Film Festival

-17th Stuttgart Festival of Animated Film

-9th AniFest International Festival of Animated Films

-18th Anima Mundi International Animation Festival

-11th International Festival of Animated Images Animadrid

-6th Istanbul Animation Festival

2008 LE POT DE TERRE ET LE POT DE FER (2D Animation, Short)

-28th Festival International du Film d'Amiens

2004 DEATH OF A WORM (2D Animation, Short)

-47th Doc International Leipzig Festival



WORLD SALES

FINECUT

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 of the best known Korean films such as LEE Chang-dong's OASIS, PARK Chan-wook's OLDBOY, KIM Ki-duk's 12 titles including PIETA, 3-IRON, SPRING, SUMMER, FALL, WINTER...AND SPRING, and BONG Joon-ho's THE HOST. SUH has also 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, the company has been representing many successful titles including THE CHASER (dir. NA Hong-jin) invited to 2008 Cannes Out-of-Competition, SUH's 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, HAHAA (dir. HONG Sangsoo) winner of 2010 Un Certain Regard Prize, BEDEVILLED (dir. JANG Cheol-soo) which was invited to Critics' Week in 2010, KIM Jee-woon's controversial film I SAW THE DEVIL, Berlin Golden Bear winning short NIGHT FISHING by PARK Chan-wook and PARK Chan-kyong, and ARIRANG (dir. KIM Ki-duk) winner of 2011 Un Certain Regard Prize. And most notably, one of its latest films PIETA (dir. KIM Ki-duk) has won the Golden Lion at 2012 Venice Film Festival. 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.