

233MIN

REC

8:45MIN

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29

B1 PARKING



OFFICIAL SELECTION
OUT OF COMPETITION
FESTIVAL DE CANNES

OFFICE

HE'S COME BACK TO WORK AFTER KILLING HIS FAMILY

PRESS KIT

DIRECTED BY HONG WON-CHAN STARRING KO A-SUNG, PARK SUNG-WOONG, BAE SEONG-WOO

LITTLEBIG PICTURES PRESENTS IN ASSOCIATION WITH UNI VENTURE CAPITAL, KTH, AND TIMEWISE INVESTMENT | A FILM BLOSSOM PRODUCTION | WORLD SALES 9ERS ENTERTAINMENT

FILM INFO

Korea 2015 | 111 min. | Color

CONTACT

INTERNATIONAL SALES

9ERS ENTERTAINMENT

5F. 506 Yeongdongdaero, Gangnam-gu, Seoul 135-882, Korea
T +82 70 4490 4073 | F +82 2 797 7279

CHOI Eun-Young (Head of Int'l Business Dept.) | teferet@niners.co.kr
Angela KIM (Manager of Int'l Business Dept.) | angela@niners.co.kr
LEE Jeong-Eun (Asst. Manager of Int'l Business Dept.) | jelee@niners.co.kr
Cannes Office : Riviera E14

INTERNATIONAL & FRENCH PRESS

THE PR FACTORY – www.theprefactory.com
Barbara Van Lombeek – barbara@theprefactory.com | +33 6 4507 4154
Marie-France Dupagne – mariefrance@theprefactory.com | +337 8583 5861
Gudrun Burie – gudrun@theprefactory.com | +33 6 3780 1857
Cannes Office : 25 rue Bivouac Napoléon – 1st floor

CREDITS

LITTLEBIG PICTURES PRESENTS IN ASSOCIATION WITH UNI VENTURE CAPITAL, KTH, AND TIMEWISE INVESTMENT

A FILM BLOSSOM PRODUCTION
WORLD SALES 9ERS ENTERTAINMENT

DIRECTED by **HONG WON-CHAN**
STARRING **KO A-SUNG, PARK SUNG-WOONG, BAE SEONG-WOO**
WRITTEN & PRODUCED by **CHOI YUN-JIN**
CINEMATOGRAPHY by **PARK YONG-SOO**
LIGHTING by **CHOI CHUL-SOO**
PRODUCTION DESIGN **SHIN YU-JIN**
EDITING **KIM SUN-MIN**
MUSIC **CHONG JEE-HOON, AHN SO-YOUNG**
SOUND RECORDING **ON SE-WOONG**
COSTUME DESIGN **SHIN JI-YOUNG**
MAKE-UP **PARK MIN-HEE**
SOUND DESIGN **KIM CHANG-SUB**
VISUAL EFFECT & DIGITAL INTERMEDIATE **LIM JUNG-HOON**
LINE PRODUCER **LEE SUNG-JIN**
ASSISTANT DIRECTOR **KIM TAE-JOON**

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OFFICE

DIRECTOR'S STATEMENT

In Korean society, one's job is so closely tied to one's survival, and when one falls behind in the game of competition, he is overcome with despair that is beyond the scope of stress.

It is a social system in which 'working' is 'survival' and 'dismissal' is 'death'. This is the biggest contradiction that lies within Korean society today. You cannot simply ignore the connection between this and Korea's suicide rate, which is one of the highest in the world.

<Office> portrays an ordinary corporation and its employees, and displays the protagonist's ambition and despair in plain sight. It is an everyday workplace, a place of self-realization, but it gradually turns into a backdrop of vicious horror. Not a conflict between pure good and evil, <Office> does not have a beacon of shining light that will confront the evil, because it is more interested in portraying fear that resides deep inside us all. I wanted to show ordinary office workers, and the struggles of those just fresh out of college as they enter the workforce, and the fear and social anxiety they feel. I hope that the theme of individuals gradually losing control of their sanity within the confines of our social system is felt in the film.

A man in a dark coat stands in a parking garage, looking down. The wall behind him is brick and has graffiti of two hands. A large sign on the wall reads 'B1 PA'. The scene is dimly lit with a spotlight effect on the man.

SYNOPSIS

After murdering his family,
he's back at the office again...
Another colleague has disappeared!

An exemplary officer worker and head of his family KIM Byung-Guk murdered his entire family without any provocation and disappeared into thin air. Homicide detective Jong-Hoon immediately begins his investigation at KIM's office but all of KIM's colleagues seem to be hiding something. He realizes that KIM and an intern named Mirae were close and suspects something out of ordinary. During his investigation, Jong-Hoon obtains a CCTV footage of KIM entering the office parking lot immediately following the murder of his family but he was never seen exiting. Meanwhile, KIM's colleagues are all on the edge, fearing that KIM may come after them for various reasons...

ABOUT MOVIE



Thriller + Horror matchup genre that leads a new trend

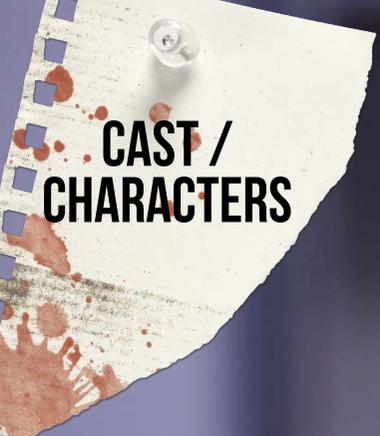
Any genre films that mainstream audiences fall head over heels are the films that are grounded in reality. For this reason, thrillers are consistently more popular than horror films, as they deal with aspect of reality that brings out the true horror since we can all relate to the situation at hand.

<Office>'s main space of chills and thrills is an office, which grounds the film in a space that we can all relate to. While introducing a realistic subject matter as the basis of a thriller genre, the heightened anxiety and stress create horror elements that are far more effective than a traditional horror film. <Office> balances on such tight rope between thriller and horror.

Turning a dark aspect of our everyday life into a thriller

The society we're living in is a merciless and unsociable place where fierce competition takes place every single day. In such tight space, there are those who cannot leave such environment and must endure surmountable psychological pain and suffering. <Office> depicts devastating lives of these soul-depriving modern office workers, and a deadly situation that takes place between them.

KIM Byung-Guk, LEE Mirae and the rest of sales team 2 are symbols of ordinary business men and women. Some are responsible for their families, some are desperate for a job, some are junior employees who are tasked with repetitive mundane tasks, some pour their souls for sales results and promotions... These aren't just fictional characters. They exist in our daily lives, all around us.



CAST / CHARACTERS



“Doesn't the company value employees
who are loyal and obedient?”

KO A-SUNG (LEE MIRAE)

An ordinary 20-something who dreamt of working at a large corporation. For whatever reason, she works very hard to keep her internship position. Despite graduating from a rural college, she believes that hard work could win the respect of her seniors, but such earnest attitude only earns her their scorn. As her internship period nears the end, she's confident that she will become a full-time employee until another intern is hired. She keeps her distance from the new intern, who is far more qualified than her. She becomes even more anxious as the performance review period is just around the corner.

FILMOGRAPHY

<Thread of Lies> (2013), <Snowpiercer> (2013), <A Brand New Life> (2009), <The Host> (2006)



PARK SUNG-WOONG (CHOI JONG-HOON)

Seoul Metro police homicide detective who is the primary investigator of KIM Byung-Guk's family murder case. While tracing the killer's steps, he finds out that the killer went back to his office immediately after killing his family, and begins the investigation by interviewing his colleagues. He suspects that the killer's motive lies within this company, and senses that everyone has something to hide.

FILMOGRAPHY

<The Shameless> (2015), <The Deal> (2015), <For The Emperor> (2014),
<The Fatal Encounter> (2014), <New World> (2012)



CAST / CHARACTERS



BAE SEONG-WOO (KIM BYUNG-GUK)

As a loyal employee of a large corporation, KIM worked his hardest to maintain his job and family. He kept his head low and worked honestly, but out of the blue, he slaughters his entire family. He is then seen on CCTV as he enters the office immediately after killing his family. But to the investigators' amazement, he was never found leaving the building.

FILMOGRAPHY

<Big Match> (2014), <Azooma> (2012), <Confession of Murder> (2012), <Moby Dick> (2011), <Bedevilled> (2010)



KIM EUI-SUNG (DEPARTMENT DIRECTOR KIM)

As the department director of Sales Team 2, he's a superior who is only interested in results. His method of motivation is insulting and cursing at any employees who are behind in their sales. He was especially hard on KIM Byung-Guk, and made a habit of putting him down in front of others. When KIM murdered his family and disappeared, he became anxious and is afraid that KIM may come after him to seek revenge.

FILMOGRAPHY

<The Deal> (2015), <Big Match> (2014), <Hill of Freedom> (2014), <The Face Reader> (2013), <Nobody's Daughter Haewon> (2012)



RYU HYUN-KYUNG (HONG JI-SUN)

Fiercely independent and prickly as ever, HONG is someone who is looked up to by her colleague. She pretends not to be disturbed by the murder case, but she knows that KIM's professional life at the office could have motivated him to commit such brutal murders. Just like her boss, she feels unease about coming to work, thinking that KIM may be coming after her too.

FILMOGRAPHY

<The Whistleblower> (2014), <Manshin: Ten Thousand Spirits> (2013)

DIRECTOR

HONG WON-CHAN

By collaborating on the screenplays for <The Chaser> and <The Yellow Sea>, director HONG Won-Chan showed off his creative writing proficiency early on in his career after graduating from Korean National University of Arts. <Office> marks his breakthrough feature debut, and promises to showcase his eye for thrilling experience for the genre audiences.

After graduating from Korean National University of Arts, director HONG Won-Chan showed off his creative writing proficiency in his early career with his screenplay collaboration for <The Chaser> and <The Yellow Sea>, each work has been invited to 'Midnight Screening' and 'Un Certain Regard' of 61st and 64th Cannes Film Festival. With his feature debut <Office>, he enjoys the honor to join the 68th edition in 'Midnight Screening' section as director, marking his breakthrough and promises to showcase his eye for thrilling experience for the genre audiences.

FILMOGRAPHY

- 2012 <Confession of Murder> co-writer
- 2010 <The Yellow Sea> co-writer
- 2009 <The Scam> co-writer
- 2008 <The Chaser> co-writer
- 2004 <End of the Alley> (short film) director
 - Mise-en-Scene Short Film Festival - Competition
 - Seoul Independent Film Festival
 - Busan Asia Short Film Festival
 - Real Fantastic Film Festival
 - L.A. Asian Pacific Film Festival

PRODUCER, WRITER CHOI YUN-JIN

Having worked at some of the most prolific film production/distribution companies in Korea, such as Chunggeorahm Film, Myung Films, and Daisy Entertainment as the Head of Development and Production, CHOI began writing and producing her own films in 2013 with <Steel Cold Winter>, and followed it up with <Office>'s original screenplay.

FILMOGRAPHY

- 2014 <Office> producer, screenwriter
- 2013 <Steel Cold Winter> producer, screenwriter
 - 2013 Busan International Film Festival, New Currents Competition
 - 2014 Deauville Asian Film Festival, Competition
 - 2014 Munich Film Festival, Out of Competition
- (2012 Founded Film Blossom)
- 2012 Daisy Entertainment – Head of Korean Film Department
 - <I Am The King>, <Horror Stories> Head of Investment
- 2010 Myung Films – Manager of Development
 - <Leafie, A Hen into the Wild>, <Paju> Line Producer

PRODUCTION LITTLEBIG PICTURES

LittleBig Pictures was founded in October 2013 in order to reform unfair working conditions and treatment of filmmakers in the film industry. 10 most representative film production companies, including CAPER FILM, CHUNGEORAHM FILM, FILMMAKER R&K, JUPITER FILM, MYUNG FILMS, REALIES PICTURES, SAMGEORI PICTURES (in alphabetical order), CINE21, CANDLEMEDIA, KFPA (Korean Film Producers Association) have come together to form LittleBig Pictures. It aims to respect the creative spark and rights of the production companies, and work towards creating an industry that allows rational and fair contract process and profit sharing.

In 2014, LittleBig Pictures began its first full year by distributing several notable films including <Mourning Grave>, <Cart>, and <How to Steal a Dog>. In 2015, it released <Shoot Me in the Heart>, which was based on the bestselling novel by JEONG You-Jeong, and Berlinale/Cannes favorite auteur IM Kwon-Taek's 102nd film <Revivre>. At this year's Cannes Film Festival, LittleBig Pictures is proudly representing 2 films: <Madonna> in Un Certain Regard and <Office> in Midnight Screening.

