



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES

THE HOUSEMAID

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■ **Technical Information**
Country of Production_ Korea
Format_ 35mm
Year of Production_ 2010
Color_ Color
Running Time_ 106min.
Original Language_ Korean
Production Company_ Mirovision Inc.

■ **International Publicity** _ Cannes Film Festival
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DIRECTOR'S STATEMENT

She is a resident maid.
Just as we are all familiar with, she is a housemaid.
She works all day, dedicated to her duties as a maid. She is quite the professional.
Without a wicked bone in her body, she is naive and innocent, always with a smile on her face.
She listens to her innermost desires and sincerely seeks after them.
Though she is a housemaid, she isn't a housemaid. Yes.

A completely bitter, twisted woman.
Her co-worker, the old housemaid, is a maid to the bone.
But fortunately, she is set to quit being a maid. Congratulations!

Rich women who treat these two women as their maids.
These women don't know for the life of them that they are the real housemaids.
Without knowing this, they pass down their housemaid-nature to their daughters and their granddaughters.
How sad and horrific.

Our main character who looks empty-headed and naive...
What is it that she couldn't endure for the life of her?

That is...
Something we give and take from each other,
we stomp in agony and try to forget,
but we cannot so we crush on it and live on...
It is like the hard callus stuck around our soft, erogenous zones.



On Alfred Hitchcock's Suspense Theory

Let me tell you what suspense is. Four people go into a room to play poker. Suddenly, a bomb explodes and all four of them get helplessly killed. In this case, the audience will just be shocked.

But I will show a man setting up a bomb under the table where the poker game will take place before the four people go into the room. The four people sit down and play poker. And the timer on the bomb keeps ticking away. In a situation like this, the same meaningless conversation can draw the viewer's attention. The viewers feel like yelling, *It's no time to be chatting idly! The bomb is about to explode any second!* Just before the bomb explodes, the poker game ends and they all get up to leave, but one of the four says, *How about a drink?* Just then, the audience's anxiety and nervousness are about to explode. The emotion you feel at this point is *suspense*.

SYNOPSIS

Eun-yi is a middle-aged divorcee whose marriage fell apart due to her infertility. She is hired as an upper-class family housemaid, and is tasked to take care of the family's young daughter and her pregnant mother, Hae-ra. Byung-sik is an older housemaid who has been with this family for a long time and holds many secrets. But soon enough, master of the house Hoon takes advantage of his social position by slipping into her sheets. Hoon's visits become frequent and Byung-sik reports the affair to Hae-ra's mother Mi-hee, who plots to give Hae-ra the control over her husband. Soon Eun-yi miraculously becomes pregnant and wants to keep the baby. This is discovered by the family and she's forced to have an abortion by Mi-hee despite Eun-yi's plea to let her keep the baby and leave the house. Mi-hee's plot backfires when Hoon scrutinizes her for terminating his child, even if that child is conceived illegitimately. Her forced abortion turns Eun-yi's mental condition for the worst and she decides to take the matter into her own hands.



ABOUT MOVIE

A New *Housemaid* Arrives / 1

JEON Do-youn, who received the coveted Best Actress Award at the Cannes Film Festival three years ago and director IM Sang-soo who has maintained a prominence presence at such leading world film festivals as Berlin and Venice, return with a top cast LEE Jung-jae, YOUN Yuh-jung, and SEO Woo in what is turning out to be one of the most anticipated films of 2010, *The Housemaid*.

This remake of the late director KIM Ki-young's classic 1960 original *The Housemaid* has been the subject of enormous anticipation since it was first announced.

Little wonder; KIM Ki-young's original was a public and box office sensation when it first appeared on Korean cinema screens back at the outset of the 60's. Now widely considered a masterpiece of the genre, KIM Ki-young brought a new modernity to Korean cinema with his uncompromising depiction of betrayal, cruelty and sexual obsession which surfaces in a perfect family home with the arrival of a new housemaid. It was a film which has by their own admission influenced many top Korean directors who have followed, among them such modern masters as PARK Chan-wook, KIM Ki-duk and BONG Joon-ho. Viewed alongside other films which have captured the foreboding and claustrophobia of the work, it is impossible not to believe that KIM Ki-young's influence must also have reached such International known directors as Polanski and Haneke.

Securing its position as a classic of world cinema, with the support of the world renowned master director, Martin Scorsese, and the aid of the Korean Film Archive, KIM's film was digitally restored in 2007 and screened in a special presentation at Cannes in 2008, and since at other festivals around the world.

Such a revival of interest in KIM's original has only heightened the expectation of IM Sang-soo's revisiting of the story exactly 50 years later, which promises *a Housemaid that highlights the human being's most basic, essential desires...always with a smile on her face, a character who looks empty-headed and naive...but what is it that she couldn't endure for the life of her?*

Courting Controversy / 2

With a dazzling cast of Korea's foremost acting talent including JEON Do-youn, LEE Jung-jae, YOUN Yuh-jung, and SEO Woo, under the expert hand of world recognized issue maker, director IM Sang-soo, anticipation is understandably riding high for what is shaping up to be one of the year's most controversial films, *The Housemaid*. Invited into official competition, the film's participation in competition has highlighted the world standing of Korean cinema. It provides yet a further international festival platform for director IM Sang-soo whose unique eye on cinema has taken him to the Panorama section in Berlin with *Tears*, to compete in Venice with *A Good Lawyer's Wife*, and a previous invitation to Cannes with *The President's Last Bang*, selected for Director's Fortnight. Returning to Cannes also is leading actress JEON Do-youn after scooping the Best Actress award in 2007 for her performance in *Secret Sunshine*.

Acknowledged by Cannes as the Best Actress of Cannes 2007 and increasingly gaining equal attention around the world JEON Do-youn, makes a return to the international screen in *The Housemaid*.

Setting aside her triumph at Cannes, JEON Do-youn was eager to invest herself in another equally challenging role. Eun-yi, the housemaid who cannot hide her natural born desires because she is excessively innocent, provided her with the perfect opportunity. "Within one role, I had to live as four different characters: a housemaid, a woman, a mother, and a human being. At some point, I realized I had already become Eun-yi."

"Eun-yi is a complex character who cannot easily be defined. From classy looks to innocent and provocative appeal, her unique character goes beyond the original film to a stronger, more sensational housemaid. Her apparent innocence proves to be the zenith in providing tension and suspense."

From his introduction to film audiences through his debut film, *Girls' Night Out* to *Tears*, *A Good Lawyer's Wife*, and *The President's Last Bang*, director IM Sang-soo has captured world attention with his daring storytelling. Recognised as Korea's leading exponent of issue-led film story-telling, IM, handles his remake with *a tighter, more stylish erotic suspense* achieved through complex mise-en-scene. With a central character unlike any presented on screen before woven into an unpredictable story and mounting suspense that leads us to the most shocking of endings, director IM Sang-soo's reveals a new mastery of his skills.

DIRECTOR

World acclaimed creative director, IM Sang-soo

Filmography

The Old Garden (2007)

The President's Last Bang (2005)

A Good Lawyer's Wife (2003)

Tears (2001)

Girls' Night Out (1998)

After graduating from Yonsei University with a major in history, IM Sang-soo went on to study at the Korean Academy of Film Arts. Beginning his career in film under the directing team for *The General's Son*, IM went on to make his breakthrough debut film, *Girls' Night Out*, and gained widespread attention from both critics and audiences. With his next film, *Tears*, a film about wayward teenagers, he struck a chord in the heart of Korean society. He further gained recognition with *A Good Lawyer's Wife*, which equally proved a stir across the Korean film world. Introducing him to audiences further afield he was invited to the Panorama section at the Berlin Film Festival with *Tears* and *A Good Lawyer's Wife* competed for best picture at the Venice Film Festival, drawing attention and plaudits to his sharp outlook and unique directing style. In 2004, he returned with a unique analysis of modern Korean history in *The President's Last Bang* with which he was invited to Cannes in the following year, reinforcing his international reputation. In 2007, after filming *The Old Garden*, IM went to France and had been drawing up his next film when he agreed to take on the challenge of remaking *The Housemaid*. Based on IM's unique approach to challenging mainstream social values, IM's *The Housemaid*, now set in contemporary Korean upper-class society, is bound to provoke and question its audience.

PRODUCER



Jason CHAE, President of Mirovision Inc.

Filmography

Producer

Housemaid (2010)

Les Formidables (2006)

Lofi (2004) Pusan Int'l Film Festival

After War (2002)- Golden Leopard/Video Competition, Locarno Int'l Film Festival

Fly Low (1998) 1999 Rotterdam Film Festival – Tiger Competition

Baby (1999) – Venice Film Festival

Brushing (1997) – Competition, Clermont-Ferrant Int'l short film festival

Co-producer *Antarctic Journal* (2005)

Executive Producer

Woman on the Beach (2006) Special Presentation,

2006 Toronto Film Festival Panorama, 2007 Berlin Film Festival

Traces of Love (2006), Opening Film, 2006 Pusan Film Festival

Dasepo Naughty Girls (2006), Panorama, 2007 Berlin Film Festival

Sam's Lake (2004), Tribeca Film Festival

Cry Woman (2003), Un Certain Regard 2004 Cannes Film festival

Born in 1974, in Seoul Korea, Jason CHAE began his career in the film industry working as a writer at Korea's leading film weekly Cine21 specializing in international film, while at the same time producing internationally acclaimed independent films such as *Brushing* and *Fly Low*.

In 1998, CHAE established Mirovision Inc., the first international sales & distribution outfit for Korean films which has continued to be a beacon for Korean film across the world for the last 12 years. During this time he has also built a unique distribution brand with the successful domestic distribution of such international art house hits as Lars von Trier's *Dancer in the Dark* and Pedro Almodovar's *Talk to her*, during this time also launching the up-market art house cinema Mirospace, playing a major part in changing the perception of art house cinema in Korea.

Since 2002, CHAE has become a champion of new forms of international co-production. Starting out with with Liu Bingjian's *Cry Woman* (Cannes 2004), he teamed up with Japanese horror-master Kurosawa Kiyoshi for *Lofi*. In 2005, CHAE ambitiously took on his first English speaking feature *Sam's Lake* with *Twilight* producer Mark Morgan.

Since 2005, CHAE has been gearing up Korean production more actively and in the time has produce or presented challenging projects as YIM Phil-sung's *Antarctic Journal*, *Les Formidables* by CHO Mino and HONG Sang-soo's *Woman on the Beach*.

Driven by his affinity with original director KIM Ki-young, *The Housemaid* is another major leap forward for CHAE.

PRODUCER'S NOTE

It has been such a long & winding road to make this monumental project happen on screen to coincide with the original film's 50th anniversary.

The original itself made a major impact on Korean society at the time, and it has remained Korea's most acclaimed classic all over the world, so remaking this film has always been the dream of all Korean filmmakers.

For me, this film means so much to me personally that it feels more like family heritage.

As a fledgling journalist, I first met Director KIM Ki-young 13 years ago at the Pusan Int'l Film Festival where his works were being rediscovered by the Korean audience.

Well, I was so lucky to be appointed as his chaperon for the forthcoming Berlin Film Festival & his European tour with a hope of joining his next film. However, four days before his Berlin retrospective, I was struck by the tragic news. Perhaps.. I believe, that was the point at which my motivation began.

My life dramatically turned around, now I was into the film business dashing this way and rushing that... Ten years later, around the 10th anniversary of Director KIM Ki-young's death, I realized the truth that he was becoming forgotten even I was forgetting him myself as well...

Liability & Reflection came over and I determined that we had to do something to remember him.

In truth we were all scared, fighting with the dilemma of whether to take on a remake, not only because of what people might think of a remake, but also whether we had the strength and resourcefulness to carry it through.

However, my fears were soon settled with the arrival of Director IM Sang-soo and the coming on board of such ideal passengers as great actress JEON Do-youn & LEE Jung-jae, with full support of Ms. YOUN Yuh-jung, who starred for KIM in the 70's (*Woman of Fire*).

Then I said to myself, "OK, Let's Fight it out!"

I know I'm still too young to deserve these overwhelming moments presenting this movie now.

However, the real mystery is, somehow, I cannot help feeling that we're still part of his script & everything is still being directed by Director Kim.

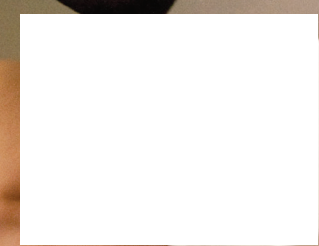
Again, we're totally dedicating this achievement to the spirit of departed Director Kim Ki-young.

I hope this film will help encourage other filmmakers who are eager to remake any masterpiece.

PS: I express my deep gratitude to the members of KIM Ki-young's family who so trusted me and supported remake throughout in any circumstance.

Also, I wish to convey special thanks to our hero Mr. Martin Scorsese for shining a light onto the original movie through his restoration & presentation of it to the world.

May 2010
Jason CHAE, Producer *The Housemaid*



CHARACTER & CAST



**“I like this job”
- A housemaid who is true to her instincts, Eun-yi**

A woman with a pure, innocent personality uncharacteristic of her age, Eun-yi goes to work as a live-in maid at a top upper-class household and blends in effortlessly. She is straight and open to her instincts and desires. She passively accepts the house master's seduction and secretly has a heated relationship with him.

**Master actress recognized by the world,
JEON Do-youn**

After making her screen debut in 1997 with *The Contact*, JEON went on the show a wide spectrum of acting performances in films like *A Promise*, *The Harmonium In My Heart*, *Happy End*, *Untold Scandal*, *You Are My Sunshine*, *Secret Sunshine*, and *My Dear Enemy*. Earning regard as Korea's top actress- unanimously voted by directors, critics, and audiences alike, JEON had the honor of winning the Best Actress Award at the Cannes International Film Festival in 2007 for her role in *Secret Sunshine* and is now Korea's most sought after actress. JEON now returns to the big screen for the first time in two years with *The Housemaid*, in which she takes on her most shocking character ever and will no doubt once again surprise audiences with her strong, intense acting performance.

JEON DO-YOUN

as Eun-yi

Filmography

My Dear Enemy (2008)
Secret Sunshine (2007)
You Are My Sunshine (2005)
My Mother, the Mermaid (2004)
Untold Scandal (2003)
No Blood No Tears (2002)
I Wish I Had a Wife (2001)
Happy End (2000)
The Harmonium In My Memory (1999)
A Promise (1998)
The Contact (1997)



“It’s been fun”

- Top elite master of the house who easily takes or throws away anything he wants, Hoon

Money, honor, and power: Hoon grew up with everything he ever wanted in his position among the top 1% elite in the country. Due to privileged position, he has never been denied by anyone or anything, and does whatever he wants and easily takes and discards anything he desires. He does not feel any guilt in his relationship with the housemaid and is unashamed in his behavior before his wife.

**A heartthrob maturing into a true actor,
Gentle, charismatic actor, LEE Jung-jae**

After coming under the spotlight with his charismatic bodyguard role in *Hourglass*, LEE Jung-jae went on to star in a variety of films such as *An Affair*, *City of the Rising Sun*, *Il Mare*, *Oh! Brothers*, and *Typhoon* to build up his acting career. *The Housemaid* promises to be a groundbreaking turning point in his 17 year acting career in which he shows unexpected, hidden talents.

LEE JUNG-JAE

as Hoon

Filmography

The Accidental Gangster and the Mistaken Courtesan (2008)

Typhoon (2005)

Oh! Brothers (2003)

Over the Rainbow (2002)

The Present (2001)

Il Mare (2000)

Interview (2000)

City of the Rising Sun (1999)

An Affair (1998)

The Young Man (1994) and others



**“It’s revolting, disgusting, nauseating, and shameless”
- A materialistic old maid to the bone, Byung-sik**

Byung-sik has been managing everything in the owner’s house as a maid for a long time and is sick and tired of it. But she is a maid through and through. She becomes aware of Eun-yi’s forbidden relationship with the male owner of the house, Hoon, and tries to use what she knows for her own gains.

***Dominating the narrative, the pride of actresses,
YOUN Yuh-jung***

After making her screen debut in 1971 in *Woman of Fire*, the second film of the late KIM Ki-young’s *maid trilogy* series, YOUN Yuh-jung received much acclaim and awards from numerous film festivals both in and out of the country. She then worked with top TV drama writers as well as in films such as *Maundy Thursday*, *A Good Lawyer’s Wife*, and *The Actresses* and solidified her unrivaled position in the industry. In 2010’s *The Housemaid*, a movie that has special meaning to her, YOUN returns to work with director IM Sang-soo once again to show great acting talent that oscillates between the familiar and the daring.

YOUN YUH-JUNG

as Byung-sik

Filmography

The Actresses (2009)
Hwang Jin Yi (2007)
Maundy Thursday (2006)
The President’s Last Bang (2005)
A Good Lawyer’s Wife (2003)
Chungnyeol (1972)
Woman of Fire (1971) and others





“You’re all dead.”
- Arrogant lady of the house who doesn’t want to lose her queen’s throne, Hae-ra

Hae-ra had married an upper class rich man, Hoon, at a young age, driven by her strong desire for wealth and power. Even after discovering that her maid has had relations with her husband, she prefers to pretend she doesn’t know in order not to lose everything she has and enjoys. But her husband Hoon’s undisguised two-faced, hypocritical behavior drives her close to breaking point.

Choongmooro’s most hopeful future star,
SEO Woo

After making her big screen debut with *Crush and Blush* in 2008, SEO Woo received high recognition for her acting talent and received the Best New Actress award at the Korean Film Awards, Directors’ Cut Film Awards, and Korea Film Critics Awards. In 2009, she starred in *Paju* with LEE Seon-kyun and received further acclaim establishing her as one of South Korea’s fastest rising young actresses. Taking on her first ‘adult’ role in *The Housemaid*, SEO Woo shows new depths to her talents which can only lead to even greater acclaim.

SEO WOO

as Hae-ra

Filmography

Paju (2009)

Crush and Blush (2008)

My Son (2007)



PRODUCTION NOTE

The most fundamental and important factor to the production set of *The Housemaid* was the refined modern look made from moderation and empty space. The two-story mansion, which is around 2300m², is the biggest set in Korean film history. It is not a rich, extravagant house but more like an art gallery with minimal decorations. It was designed so that even the empty space can be a great background to the film. The production gave extra attention to the combination of curves, straight lines, color, and partitions and also brought in works of art that can be seen at real art galleries. Thus, it is safe to say that the mansion in *The Housemaid* is a piece of art itself.



KEY 1

***The mansion is a piece of art not a place
Over 2300m², the largest film set ever in Korea.***

The mansion, which takes up 80% of the film, is not just a place but like a character intimately connected to the characters and the drama. As the master and the maid seem to mix like oil and water but eventually come apart, art director LEE Ha-joon had the character's flow of movements in mind when he designed the set. First, he built the main living room, and the hallway and stairs that lead up to the second floor in set 1. In set 2, he made the dining room, kitchen, the maid's hallway, Byung-sik's room, piano room, and library. In set 3, he made Eun-yi's and Nami's rooms, the master bedroom, and the second floor hallway that connects to the main living room. The 1st and 2nd sets came to about 1300m² and set 3 around 1000m² to a total of 2300m². Director IM Sang-soo and art director LEE Ha-joon conceived the mansion as a limited space and worked hard to intimately tie it into the drama. They mostly focused on the color. Rather than using patterns, they used variations of blue and grey tones to stress 'coldness' to match with the characters' natures.



KEY 2

House features master pop artist Robert Indiana’s engravings. 20 paintings by famous Western-style painter, KIM Jae-gwan. Chandelier, especially designed by Korean Cultural-Arts Award winner, BAE Young-hwan.

The inside of the mansion is filled with eye-pleasing artwork by famous artists. First, there are many paintings with eccentric patterns by representative western-style painter, KIM Jae-gwan, along the walls on the 1st and 2nd floor as well as the room, the living room, and kitchen. From his early works 30 years ago to his most recent, there are over 20 paintings included in the mansion. Just as the artist’s paintings draw tension with the visionary illusion and the planar pitted against each other, art director LEE Ha-joon wanted to create subliminal suspense through KIM Jae-gwan’s paintings. Furthermore, the chandelier, which is a meaningful symbol in the film, had been designed by Korean Cultural- Arts Award winner, BAE Young-hwan. BAE, who mainly created works based on history and society, made “Insomnia” in 2008, after a careful study on the busy, introspection-less lives of modern man. The chandelier in *The Housemaid* is a motif on “Insomnia”. Made with pieces of wine and beer bottles and other broken glass, the chandelier shows a birds-eye-view of traces of countless people in a vast city. “Marilyn” a painting by master pop artist Robert Indiana, who is famous for his “Love” structure, can also be seen in the film. Director IM Sang-soo brought the painting himself from an acquaintance who had bought the piece from an auction and included it in the film. “Marilyn” displays Robert Indiana’s unique sense of warmth and coldness combined. It contrasts with the main characters’ relationship and leaves a strong impression.



KEY 3

All the women in The Housemaid must be sexy! Modern ‘maid’ uniform designed to represent ‘the housemaid’.

The maid’s uniform in *The Housemaid* was especially designed in line with director IM Sang-soo’s order that ‘all women have to be sexy’. From designing to the fitting, the maid uniforms were completed after many meetings with the actresses and definitely stand out in the film. Costume director CHOI Se-yeon said she focused on representing the modern ‘maid’ image that isn’t boring to look at. For this, she minimized using patterns, details, and lavish colors and rather focused on creating a fitted look that accentuates the waistline, chest, and hips and maximizes women’s beauty with puffy sleeves, scarves, and other decorations. For the younger maid, Eun-yi and the old maid, Byung-sik, CHOI designed one dress and two maid uniforms each. Eun-yi’s dress was made with slightly see-through material as in designing the uniforms CHOI focused on how the master will look at the maid from behind.

Cast / JEON Do-youn / LEE Jung-jae / YOUN Yuh-jung / SEO Woo / Park Ji-young / Ahn Seo-hyun / Hwang Jung-min / Moon So-ri / Kim Jin-ah
Written & Directed by / Im Sang-soo
Associate Producer / Kim Jin Sup
Director of Photography / Lee Hyung Deok
Lighting Director / Park Se Mun
Production Sound Mixer / Eun Hee Soo
Music Director / Kim Hong Jip
Editing / Lee Eun Soo
Presented by / SidusFNH-BENEX Cinema Fund1
Co-Presented by / Michigan Venture Capital / CJ Venture Investment / Stareast Digital Lab / Hanwha Entertainment Fund No.1
Production / Mirovision Inc.
Co-Production / SidusFNH
Domestic Distribution / SidusFNH
Executive Producers / Choi Pyung Ho , Seo Bum-seok
Co-Executive Producers / Cho Il Hyung / Shin Gang Yeong / Kim Yoon / Park Jun-tae
Produced by / Jason Chae
Co-Producers / Choi Pyung Ho / Kim Dong Won / Kim Kyung Hyun
Head of Financing / Lee Young-jae
Director of financing / Moon Sung Joo

PRODUCTION
Assistant Producer / Choi Un Seok
Production Assistant / Jeong So Young, Park Hye Min / Kim Jong Min / Song Young Hun / Choi Jin / Nam Dae Han / Lim Chul Woo / Choi Yun Tae
Production Supervisor / Kim Eui Sung (SidusFNH)

DIRECTION
First Assistant Director / Seo Jung Hhun
Second Assistant Director / Koo Ja Joon, Park Yoo Chan
Script Supervisor / Nam Koong Sun

CINEMATOGRAPHY
1st Assistant Cameras / Yoon Young Soo
2nd Assistant Cameras / Chae Jung Seok, Lee Zi Hoon
3rd Assistant Cameras / Park Chan Hee

B CREW
“B” Director of Photography / Jung Kee Won
1st “B” Assistant Cameras / Jang Do Hun
2nd “B” Assistant Cameras / Lee Chang Sub

GRIP
CR Keygrip / Jung Hoon
Dolly grip / Hong Eue Su

LIGHTING
1st Chief Lighting Technician / Jeon Jong Min
Assistant Lighting Technician / Lee Hae Won / Hwang Kyeoung Seok / Lee Seung Bin / Jeung Ji Yun / Oh Bhung Ho / Son Hyun Lak / Kim Pyung Ki / Kim Kyoung / Shin Seung Hoon

Electricians / Song Kok Hwan
light truck / Yoon Gi Young
light crane / Choi Myung Duk
HMI / Hansol Daylight

PRODUCTION SOUND MIXING
Boom Operator / Kim Jeong Sook / Jung Won Jae
Utility sound technician / Park Seong Yong

ART
Supervising Art Director / Han Ah Reum
Art Director / Bae Jung Yoon
Art Assistant / Mo So Ra / Seo Yeong Hee / Lee Shin Wook

PROPS
Property Director / Jun Jai Uk, Oh You Jin
Property Director / Lee Jung Eun
Property Assistant / Yeo Sung Jun / Jang Sung Pil

SET
Set Manager / Song Suk Ki / Assistant set manager / Kang Gyu Sick
Set Team / Umid, Zafar, Yang Hyeon Mi
Set Decorator / Yang Hyeon Mi

COSTUME
Costume Designer / Choi Se Yeon
Key Set Costumer / Lee Jin A
Costumer / Kim Bo Seul

HAIR & MAKE UP
Hair & Makeup artist / Lee Eun Ju
Makeup & Hair Artists / Jeon Shin Young / Lee Hey Kyung

SPECIAL EFFECTS
Special Effects / Hong Jang Pyo(EFFECT STORM)
Makeup Special Effects / Shin Jae Ho (MAGE FX)

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Nega Cutter / Lee Youn Jung, Chae Eun Cho
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SOUND / BLUECAP

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Finance & Administration Dept / Jang Sena, Park Soo Kyung / Choi Jung Hoon
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Distributed by / SidusFNH
Head of Distribution / Lee Hwa Nae
Director of Distribution / Heo Han Jin / Lee Myeong Hyeon

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THE HOUSEMAID