

DAISY & CINERGY ENTERTAINMENT
LOTTE ENTERTAINMENT
PRESENT



OFFICIAL SELECTION
COMPETITION
FESTIVAL DE CANNES



THE TASTE OF MONEY

A FILM BY JIM SANG-SOO

LOTTE ENTERTAINMENT

DAISY CINERGY
ENTERTAINMENT

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THE TASTE OF MONEY

(DO-NUI MAT)

A FILM DIRECTED AND WRITTEN BY
JIM SANG-SOO

STARRING

KIM KANG-WOO BAEK YOON-SIK
YOUN YUH-JUNG KIM HYO-JIN

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South Korea / 2012 / DCP / Color / 2.35 / 5.1 / 114 minutes

PROLOGUE DIRECTOR'S STATEMENT

CONTEMPT AND APPRECIATION.

When we are all in Cannes, the French presidential race would be decided by then. South Korea's presidential election is in December. The current president of Korea is often compared to Italy's Silvio Berlusconi because the President himself is a wealthy man and he promised to make all the citizens of Korea just as rich. But only some of his close acquaintances have become wealthy and Korea is seriously riddled with low employment problems, along with unbalanced labor practices. Because of this, Koreans, rich or poor, are all infatuated with 'money'. This is why the title of this film, THE TASTE OF MONEY, will become this era's best stand-out title. At least in Korea.

I wanted to create a beautiful young man in THE TASTE OF MONEY. He's an ordinary young man, who exists in this greedy society, and attempts to breathe in the muddy water of a corrupt world. Without beautiful love, you will realize that this beautiful young man does not exist.

The woman he begins to love is Nami. She's the young daughter seen in THE HOUSEMAID, who wants to be courteous to those around her, and knows that she's actually elevating herself by giving respect to people who are in lower class than she is. That child grew up.

Please pay close attention to this beautiful couple's mission impossible.

THE TASTE OF MONEY is about the taste of power, the power that forces anyone to bow their head at my feet without challenge. Some are completely powerless to this but why must we step all over them to be satisfied? Does giving them contempt make you happy?

The world is becoming more dangerous because of this exchange of contempt between those with power and those without. Take note of the housemaid who could not submit to the contempt and decided to take her own life in my previous film THE HOUSEMAID. She sets herself on fire in order to attack her employers. I wanted to evoke the image of suicide bombers. Perhaps all terrorists, especially the suicide bombers, could not endure any more contempt and disdain from those around them.

The revenge of those who have suffered contempt from others is usually slight. We manage to control our anger quite well but must vent it from time to time to let out our might. But if we do not resolve the contempt that we receive or perceived contempt, the world will remain a dangerous place, and

our hearts grow more desolate, because we must hide the rising sense of guilt quite deeply.

I despise 'very Asian' films that are frequently invited to European film festivals. More than that, I loathe those who invite them as well.

I also find European art house films that imitate the same modes of the past several decades very flat. Imitation itself cannot be art.

Because of these thoughts, I wonder, rather enjoyably in my own small way, why Cannes has invited my film.

With THE TASTE OF MONEY, I wanted to restore the classic characters and epic of Shakespeare and Balzac. I also wanted to draw out the suspenseful atmosphere with Hitchcock-like mise-en-scene. I apologize for bringing up big names, but in all honesty, these were the most vital reference material during the pre-production stage of my film - a story that is absolutely necessary to a Westerner, but one that Asians can up the ante and draw another layer from. This is the type of film that I wish to view and I believe this is a film of our time.

Please savor THE TASTE OF MONEY.

IM Sang-soo

SYNOPSIS

Wealthiest of the wealthy, who desires the vitality of the youth,
the youth who desires the power of the wealthy

Between Lust and Shame...

The ferocious and conniving wife of one of the most powerful and privileged families in Korea, one that controls the nation with money - Madam BAEK (YOUN Yuh-jung)

Addicted to money and its power, Madam BAEK's husband who has wasted away his life in contempt - Chairman YOON (BAEK Yoon-sik)

A secretary who takes care of all the dirty work for the Chairman YOON's family and slowly comes to relish the taste of money - Young-jak (KIM Kang-woo)

The daughter of the family who develops a strange attraction for Young-jak - Nami (KIM Hyo-jin)

Controlling the money, controlled by the money, this is their story of power, lust and obsession!



INTERVIEW WITH IM SANG-SOO

Money seems to rule the world today, like some kind of abstract power. What is your feeling about that?

Not just today, but historically, money has always ruled the world. But there has never been a period in time where greed for money has been so systematic and hypocritical as now.

Can you explain how the power of money translates in the South Korean society?

In recent times, the gap between the rich and the poor has become more pronounced as the middle class disappears. People believe that they could, at any moment, lose everything and they live with this fear. And this fear is the most effective means to portray modern Koreans today.

The aesthetic of the movie is quite detailed. Can you elaborate on your process with the set designer?

The unique feature of the set on this film was the artworks within large space. It's a trend among the richest to use their homes as if part of a museum or gallery. The paintings in the film (Erro, Arman, Yuri Kuper and Jim Dine and a host of other renowned Korean artists) are quite stunning to look at, but those who live in this space with these paintings grow uglier by the day, which is ironic to say the least.

The light is cold and quite dark throughout the movie? Can you explain to us the use of lighting into the movie?

Aside from the scenes where Nami, the daughter, appears in the film, I did not use any elaborate colors. The film starts with fabulously glimmering colors, and ends with the funeral, where the family gathers in a dark room. The black in that room isn't true black, but one that is used in traditional Asian paintings.

Is this a follow-up to the Housemaid?

'I learned to respect those under me. That's how I elevate myself', this is what Nami learned as a child and she grew up to become the woman she is in the film. But because each film is independent to each other and can be enjoyed without the understanding of the other, it's not a direct sequel.

Could you talk about how you work with the actors? They seem to play their parts quite low key?

I dislike screaming, wailing and a general explosion of emotions. I never write these scenes in the script. And on the set I always wonder how I could allow the actors to act the least. With this minimal acting approach, I believe that authentic emotions come out.

The ending is implying a sense of hope after a very bleak story, almost religious. Can you give us your insight into this conclusion?

By the end of the film, protag Young-jak wants to end the life of contempt. It's a noble decision to walk off from this life, but it's not so easy for Eva, whose life was shortened due to the contempt of others. How would Eva feel to be back in her homeland with the help of Young-jak and to be within reach of her children? I wouldn't have been surprised even if she was resurrected like Jesus and walked out of the coffin.

The film is about power, sex and wealth. Could you elaborate on the relationship between these?

Who would ever refuse power, money and sex? Who could criticize someone for chasing after the three? That's arrogant flow. But it's not hard to find someone drowning in the muddy stream of this flow. Everyone must be careful.

What prompted this project?

Unjust society and sympathy for those suffering in that world. I almost always start with this idea. However, I realize that it's hard to express the complex society and irony of life as they are.

What do you think is the difference between the power of politics and power of money?

Everywhere in this world, the power of money is gaining strength. And politics is controlled by the power of money. It's crucial that the power of politics separate itself from money.

You seem to work with the same group of actors for the most part, any particular reason?

My working style is similar to that of a theater production, in which it is open to new members but has established permanent fixtures in the cast. The group of actors that I work with is top-class artists and my own artistic mentors.

ABOUT MOVIE

Unlikely to disappoint fans of his past films that have featured extremely graphic sex scenes, director IM promises another equally provocative film. By delving into the private lives of the wealthiest family in Korea, IM allows us to observe the erotic, dirty secrets that unfold behind the curtains of privileged lives. Chairman YOON, whose life has been a series of insults due to his addiction to money, chooses his Filipino maid as his last woman in his life and engages in sexual intercourse with her right under his wife's nose. But ferocious Madam BAEK is also lusting after the vitality of her youthful male secretary, Young-jak. She lures him with pity and money. Daughter Nami grew up getting anything she desired, and like her mother, she begins to feel a physical attraction towards Young-jak and anguishes over what she must do. We peer into their lives through these dangerous and erotic liaisons, and experience their jealousy, rage and despair in breathless suspense as their world begins to unravel.

Film ensembles Korea's leading veteran actors BAEK Yoon-sik and YOUN Yuh-jung, with current generation stars KIM Kang-woo and KIM Hyo-jin

THE TASTE OF MONEY is receiving early anticipation for its strong pairing of some of Korea's finest veteran actors with the pick of a new generation of actors, including BAEK Yoon-sik and YOUN Yuh-jung as husband and wife, and KIM Kang-woo and KIM Hyo-jin as secretary and daughter of the host family respectively. Charismatic veteran actor BAEK is called on to uncover his body in his career-first bed scenes as a character whose one last remaining joy in life is having sex with his maid.

Playing with his wife, YOUN has been a staple of Korean TV dramas and has played many mother roles over the years, but has transformed into a middle age femme fatale who preys on the young and feeds off their vitality. Bravely, she took on the challenge to strip off her clothes for the first sex scene of her career. Bolstered by a strong foundation of trust and respect for the director that was built over his career, YOUN successfully overcame the taboo for most actresses of her age, and revealed another, sexy side, of her personality.

KIM Kang-woo has gained great popularity not least of all for his commanding physical appearance, but he shows equally strong acting abilities as Young-

jak, the youth who must kneel down in front of the temptation of wealth.

Former model KIM Hyo-jin, too, honed her acting skills with a variety of supporting and leading roles over the years and this marks her first post-wedding role. She follows the footsteps of MOON Sori and JEON Do-yeon as director IM Sang-soo's on-screen persona, THE HOUSEMAID.

Revealing the lives of the wealthiest of the wealthy! Through a story of the nation's richest, the film cuts deep into capitalistic South Korean society

THE TASTE OF MONEY reveals what everyone has been wondering by showcasing the inner lives of the upper crust of Korean society, in which wealth equals power. There have been many TV dramas and films that tackle politics, power struggles, and the love quarrels of the richest and the most powerful. Whether good or bad, money represents one of top topics of conversation in Korean society and THE TASTE OF MONEY tackles that head-on without reservation. But unlike other films that have addressed similar themes, THE TASTE OF MONEY refuses to show a beautiful, alluring facade, but instead dives into an ugly, gut-wrenching side of success. The film's characters take off their fancy masks and show their true nature and through them the film warns of what significance wealth has on modern Korean society.

You seem to work with the same group of actors for the most part, any particular reason?

My working style is similar to that of a theater production, in which it is open to new members but has established permanent fixtures in the cast. The group of actors that I work with is top-class artists and my own artistic mentors.



PRODUCTION NOTES

Most of the events in THE TASTE OF MONEY take place inside the massive home of Chairman YOON. In order to convey the feelings and relationships between characters, the production crew planned meticulously in the pre-production phase. The entire mansion was built on the set occupying 15,000 square feet of space. The mansion's space was divided into main hall, the Chairman's room, Madam's room, Nami's room and the gallery. Even though they live in the same space, the occupants are like water and oil, and their space had to represent this theme by creating a unique look for each space, connected by long hallways. By using marble floors, black/white motif, luxuriously modern walls, the director exquisitely details the space that a very powerful family resides in.

Fitting a story about Korea's most privileged family with an unhealthy obsession for wealth, there is no other prop that would be more important than cash. The YOON family has a large cash reserve that would rival the Bank of Korea in order to use it as slush funds and to bribe and influence politicians, executives and anyone who possesses power. Cash is constantly being seen in the film and flutters the hearts of those within reach. In order to realistically portray these scenes, the prop department produced over 50,000 \$50 bills, and 50,000 \$100 bills, together totaling nearly \$7.5 million. Of course, these are fake bills with 'Film Prop' marked on each, but the crew had to keep a watchful eye on the extraordinary amount of fake cash in their possession.

Director IM paid special attention to the gallery space in the mansion. In order to express the elegant style that wealth brings, the art department brought in extremely expensive artworks from several prominent Asian artists including HONG Kyoung Tack's 'Requiem', 'Insect Collection', HWANG Se-joon's 'Falls', 'Time', NOH Jae-woon's 'Brain', HONG Seung-hye's 'organic geometry', as well as several artworks by local Western-style artists. Not only that, they managed to include dozens of paintings by Western artists including Arman, Erro, Yuri Kuper and Jim Dine. Also, geometric Western paintings are scattered throughout the mansion converting a cold and simple space into one that is artistically tasteful and visually appealing.

Many of the principal production crew from THE TASTE OF MONEY have worked with director IM on the majority of his past films. On the camera is KIM Woo-hyung, who first collaborated with IM on A GOOD LAWYER'S WIFE and for his work won the 2003 Stockholm Film Festival's Best Cinematography Award. KIM continued his work with the director on THE PRESIDENT'S LAST BANG and THE OLD GARDEN. Producer SEO Jung-hun has worked with director IM since THE PRESIDENT'S LAST BANG, and has contributed heavily on the set to provide him with solid workspace. In addition, composer KIM Hong-jip and editor LEE Eun-soo are all IM regulars, who contributed to the tight teamwork that IM has developed over the years.

CAST & CHARACTER

A young man who develops an addiction for money

"Dammit, I don't even have the choice to refuse the money"

As the secretary for a prominent member of the upper crust of Korean society, Young-jak is assigned to take care of all the dirty work for this family and gradually learns to appreciate the power of money, only to be sucked in by its allure. He failed to refuse Madam BAEK's seduction and recognizes that his identity is slowly fading as he accepts her money. But things take a turn when he discovers his feelings for her daughter, who seems to be immune to her family's undying thirst for greed.

KIM Kang-woo is an actor who combines an enviable physique, charismatic good looks, and seasoned acting skills. He made his film debut with 2002's THE COAST GUARD and has been honing his acting skills ever since. He won the Best Actor award at 25th Torino Film Festival and again at the 10th Busan Film Critics Association Awards in 2010. In THE TASTE OF MONEY, he becomes the eyes of the audience and is given the opportunity to widen his acting spectrum by working alongside several of Korea's most seasoned veteran actors.

Selected filmography

THE TASTE OF MONEY (2012), MIRACLE (2012), DOOMSDAY BOOK (2012), A BETTER TOMORROW (2010), HAHHA (2009), IN MY END IS MY BEGINNING (2009), MARINE BOY (2008), RAINBOW EYES (2007), LE GRAND CHEF (2007), THE RAILROAD (2006), THE BEAST AND THE BEAUTY (2005), THE AGGRESSIVES (2005), SPRING TIME (2004), THE COAST GUARD (2002)

A tragic romantic who has wasted his life on wealth

"I spent so much, without regret. But it left me with so much contempt.»

Madam BAEK's husband and CEO of her family's conglomerate, Chairman YOON chose money over anything else in life and married Madam BAEK. He has spent money to fill a hole in his heart and turned to sex as the only joy

in his life. He has become a tragic slave to money and realized that his life consists of nothing but contempt. He gives up everything for a housemaid whom he sees as his last saving grace.

BAEK Yoon-sik is an immensely charismatic veteran actor who has maintained a high level of popularity and confidence over the years with diverse roles in SAVE THE GREEN PLANET, THE BIG SWINDLE and TAZZA. He has won many best actor awards, including Korea Film Award, Daejong Film Festival, Blue Dragon Awards. He collaborated with director IM Sang-soo for the first time with THE PRESIDENT'S LAST BANG and continues to build their mutual respect for one another with THE TASTE OF MONEY.

Selected filmography

THE TASTE OF MONEY (2012), I AM THE KING (2012), MEET THE IN-LAWS (2011), HEAD (2011), WOOCI (2009), BRAVO MY LIFE (2007), HOW THE LACK OF LOVE AFFECTS TWO MEN (2006), LIKE A VIRGIN (2006), TAZZA (2006), THE ART OF FIGHTING (2005), THE PRESIDENT'S LAST BANG (2005), THE BIG SWINDLE (2004), SAVE THE GREEN PLANET (2003)

The wife of a CEO who desires the vitality of a younger man

"Judges, prosecutors, bureaucrats, scholars... They hound us for money."

Madam BAEK is a ferocious woman who believes that money can control her country, and buy her way out of any problem. She inherited her father's wealth and company by providing him with younger women to play with. She believes that money is power and is not afraid to flaunt it. But she also makes the mistake of thinking that she can buy the young Young-jak.

YOUN Yuh-jung made her debut in director KIM Ki-young's WOMAN ON FIRE in 1971 and began gathering wide attention and awards with CHUNGNYEO and MOTHER. She moves back and forth between television and film roles and won Korea Film Awards' and Blue Dragon Awards' Best Actress awards. With A GOOD LAWYER'S WIFE, THE ACTRESSES and THE HOUSEMAID, she portrayed older, refined characters and showcased her unique sensibility rare in many other actresses of her generation. THE TASTE OF MONEY marks her 4th collaboration with director IM Sang-soo after A GOOD LAWYER'S WIFE,

THE PRESIDENT'S LAST BANG and THE HOUSEMAID, and the diversity in her characters within this body of work is nothing short of amazing. Despite her tender age of 65, YOUN took on the challenge to shoot an extremely revealing bed scene, for which her courage will no doubt surprise and possibly shock some of her fans.

Selected filmography

THE TASTE OF MONEY (2012), HINDSIGHT (2011), HAHAA (2010), THE ACTRESSES (2009), HWANG JIN YI (2007), MAUNDY THURSDAY (2006), THE PRESIDENT'S LAST BANG(2005), A GOOD LAWYER'S WIFE (2003), MOTHER (1985), CHUNGNYEO (1972), WOMAN OF FIRE (1971)

A beautiful divorcee who rejects the taste of money

"Do we have to do strange things to each other as a family?"

Graceful and chic, Nami is the daughter of Madam BAEK and Chairman YOON. Despite her birth into an upper class family where money makes or breaks everything, she is the only rational person in the family. She refuses to be controlled by greed and finds herself slowly being attracted to Young-jak.

KIM Hyo-jin started her career as a commercials model instantly receiving considerable attention. She began her acting career with the TV drama NONSTOP and starred in films of all sizes and genres. In 2011, she married fellow actor YOO Ji-tae and THE TASTE OF MONEY marks her first film after her wedding and promises to reveal new sides to her. She vows to continue challenging herself with new roles and characters.

Selected filmography

THE TASTE OF MONEY (2012), LIFE IS PEACHY (2010) A DREAM COMES TRUE (2009) IN MY END IS MY BEGINNING (2009), FIVE SENSES OF EROS (2009), WOOCHE (2009), MR. WACKY (2006), BAREFOOT KI-BONG (2006), EVERYONE HAS SECRETS (2004), THE LEGEND OF THE EVIL LAKE (2003)

CREW

IM SANG-SOO (Director & Screenwriter)

"THE TASTE OF MONEY's unique attribute is the fact that everything is out in the open. It opens up the world of the upper echelon of our society to the rest of the world, which cannot normally be seen in TV dramas and films."

- excerpt from director IM Sang-soo's interview

Born in Seoul in 1962, director IM Sang-soo graduated from Yonsei University's sociology department and began his work in the film industry as an assistant director on IM Kwon-taek's THE GENERAL'S SON. He connected with audiences with TEARS, which portrayed the wandering era of disengaged teenagers and for realistically and truthfully approaching the topic of sexuality in GIRL'S NIGHT OUT. With A GOOD LAWYER'S WIFE, IM wanted to show a broken family dynamic, and garnered worldwide acclaim for his sharp visuals and unique directorial style. He then creatively explored Korea's modern society with THE PRESIDENT'S LAST BANG, which even made a political splash upon its release. IM followed with THE HOUSEMAID, which depicted the collapsed morality of a wealthy family through the eyes of one housemaid. It went on to compete at the 63rd Cannes Film Festival and cemented IM's standing as one of the most refined Korean directors of his time. His lensing of sex, politics and power in each of his films successively create a major buzz in Korea. This year IM comes back with THE TASTE OF MONEY, with a devastating study of a Korean upper class family and tackles the issues of dark secrets, human nature, greed for sex, money and power, love and hatred. THE TASTE OF MONEY marks IM's second straight competition entry at Cannes Film Festival following his 2010 film THE HOUSEMAID.

Filmography

THE TASTE OF MONEY (2012), THE HOUSEMAID (2010), THE OLD GARDEN (2007), THE PRESIDENT'S LAST BANG (2005), A GOOD LAWYER'S WIFE (2003), TEARS (2001), GIRL'S NIGHT OUT (1998)

Awards

THE HOUSEMAID

Best Director: 31st Fantasporto

Best Director: 12th Cinemanila International Film Festival

THE OLD GARDEN

Best Director: 8th Busan Film Critics Association Awards

THE PRESIDENT'S LAST BANG

Director of the Year: 8th Director's Cut Awards

Ten Best Films: 25th Korean Association of Film Critics

Best Picture: 41st Paeksang Arts Awards

A GOOD LAWYER'S WIFE

Best Film: 6th Deauville Asian Film Festival

Best Director: 30th Gent International Film Festival

TEARS

Best New Director: 38th Daejong Film Festival

GIRL'S NIGHT OUT

Best New Director: 19th Blue Dragon Awards



KIM WOO-HYUNG (Photography)

Having studied cinematography in the UK, KIM made his debut with TIMELESS, BOTTOMLESS. He captured HAPPY END realistically and sensually and collaborated with IM on A GOOD LAWYER'S WIFE, for which he went on to win the Stockholm International Film Festival's cinematography award.

Selected filmography

THE TASTE OF MONEY (2012), THE FRONTLINE (2011), CYRANO AGENCY (2010), LATE AUTUMN (2010), WARRIOR'S WAY (2010), NO MERCY (2010), PAJU (2007), VOICE OF A MURDERER (2006), THE OLD GARDEN (2006), THE PRESIDENT'S LAST BANG (2005), HYPNOTIZED (2004), A GOOD LAWYER'S WIFE (2003), THE RESURRECTION OF THE LITTLE MATCH GIRL (2002), HAPPY END (1999), LIES (1999), TIMELESS, BOTTOMLESS (1997)

KIM SUNG-KYU (Gaffer)

Having studied film at Poland National Film School in Lodz, KIM went on to win the Best Lighting award at the 32nd Golden Cinematography Awards.

Selected filmography

THE TASTE OF MONEY (2012), HELPLESS (2012), MOBY DICK (2011), CYRANO AGENCY (2010), NO MERCY (2010), ON THE PITCH (2010), CASTAWAY ON THE MOOND (2008), PORTRAIT OF A BEAUTY (2008), PAJU (2007), FANTASTIC PARASUICIDES (2007), THE WORST GUY EVER (2007), MIDNIGHT BALLAD FOR GHOST THEATER (2006)

KIM HONG-JIP (Composer)

KIM graduated from Korea University majoring in mass communication. His diverse career has seen him compose music for TV dramas, film soundtracks, and even songs for indie bands.

Selected filmography

THE TASTE OF MONEY (2012), HELPLESS (2012), THE HOUSEMAID (2010), CASTAWAY ON THE MOOND (2008), THE OLD GARDEN (2006), LIKE A VIRGIN (2006), THE PRESIDENT'S LAST BANG (2005), A GOOD LAWYER'S WIFE (2003), WANEE AND JUNA (2001)

LEE EUN-SOO (Editor)

LEE studied film editing in France. Having worked with director IM on numerous films, LEE knows exactly what style and pacing are appropriate for the director's taste.

Selected filmography

THE TASTE OF MONEY (2012), THE HOUSEMAID (2010), WHERE THE TRUTH LIES (2009), ANOTHER TIME, ANOTHER PLACE (2009), THE OLD GARDEN (2007), APRIL SNOW (2005), THE PRESIDENT'S LAST BANG (2005), HYPNOTIZED (2004), IF YOU WERE ME (2003), A GOOD LAWYER'S WIFE (2003), IL MARE (2000), BARKING DOG NEVER BITES (2000)





CAST

Youngjak, private secretary	KIM Kang-woo
Chairman YOON, the father	BAEK Yoon-sik
Keumok, the mother	YOUN Yuh-jung
Nami, the daughter	KIM Hyo-jin
Eva, the maid	Maui Taylor
Chul, the son	ON Ju-wan

CREW

Written & Directed by	IM Sang-soo
Production	FILMPASMAL
Executive Producers	SON Kwang-ik KIM Won-kuk
Co-executive Producers	CHAE Yoon SUH Jeong-soo
Co-producers	LEE Dong-ho CHUNG Jae-wook
Associate Producers	LEE Jin-hoon KIM Hwa-jin
Produced by	LEE Nam-hee
Producer	SEO Jung-hun
Director of Photography	KIM Woo-hyung
Lighting Director	KIM Sung-kyu
Production Design	KIM Young-hee KIM June
Editing	LEE Eun-soo
Music	KIM Hong-jip
Visual Effect	MOFAC STUDIO
Sound	BLUECAP
Production Sound Mixer	EUN Hee-soo LIM Hyoung-ju
Costume	Haein Entertainment Corp.
Key Make-up and Hair	HWANG Soo-jung
Stunt Coordinator	PARK Jung-ryul
Special Effects	HONG Jang-pyo (EFFECT STORM)
D.I	PARK Jin-ho
	(KT&G SangSangMaDang)

