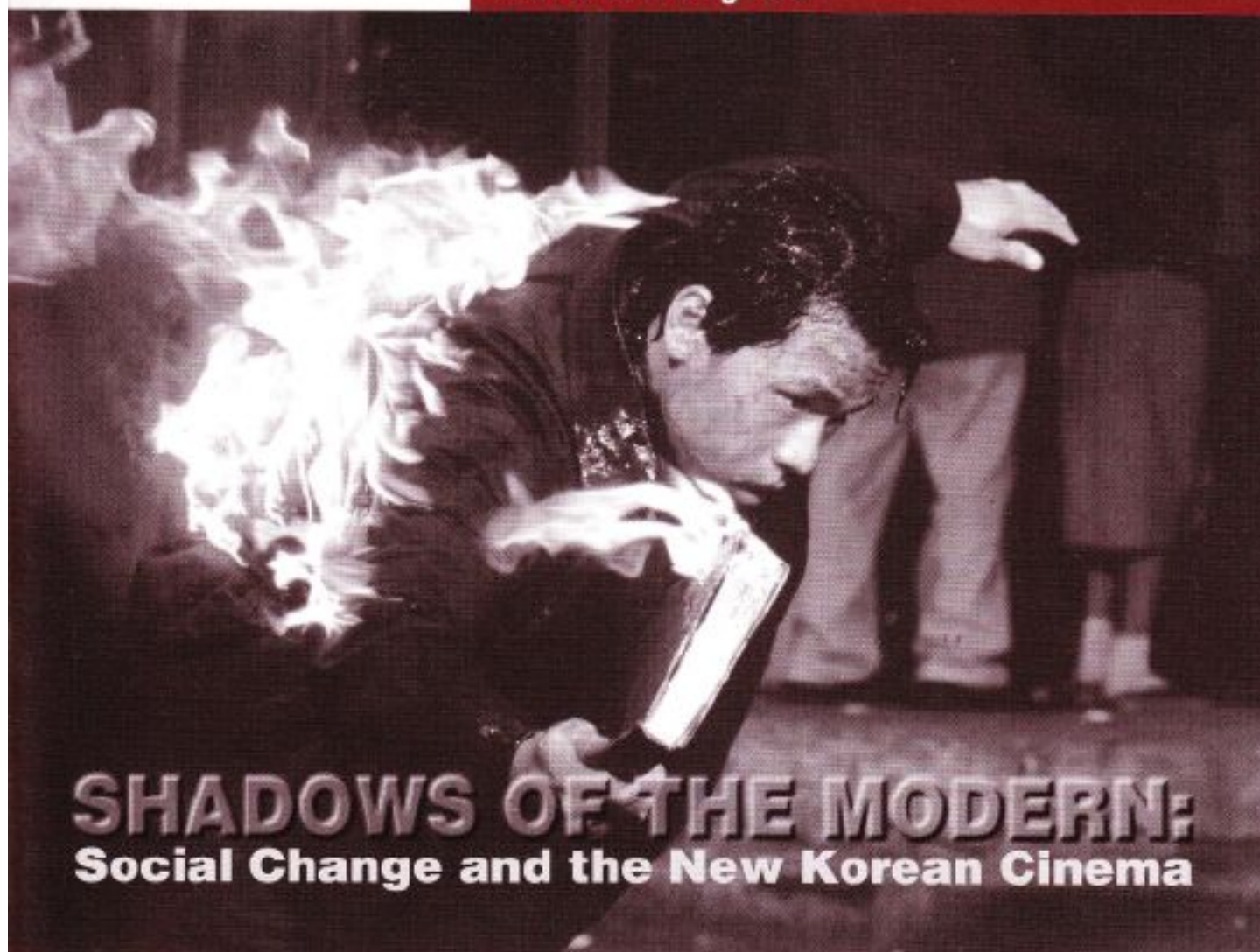


UNIVERSITY OF SOUTHERN CALIFORNIA  
SCHOOL OF CINEMA-TELEVISION

AND KOREAN STUDIES INSTITUTE PRESENT

*A Festival of Films together with  
a conference and a day with*

*Park Kwang Su*



**SHADOWS OF THE MODERN:**  
**Social Change and the New Korean Cinema**

**9 - 18**

**February**  
**2001**

At the University of Southern California

University of Southern California  
School of Cinema-Television  
and Korean Studies Institute  
present

**Shadows of the Modern:**  
**Social Change and the New Korean Cinema**

A Festival of Films together with a conference  
and a day with **Park Kwang Su**

9-18 February 2001  
at the University of Southern California

This event made possible through the generous support of the  
**Korea Foundation** and the  
**Korean Cultural Center of Los Angeles**  
and with the invaluable assistance of the  
**Korean Film Commission**

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*Professor and Chair  
Division of Critical  
Studies, School of  
Cinema-Television,  
USC*

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*Professor and  
Director  
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Techno Design,  
Yonsei University  
Visiting Scholar,  
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It is my privilege and pleasure to welcome you to the University of Southern California, School of Cinema-Television. We are extremely honored to host this festival of Korean films, together with the scholarly conference on the topic of Korean cinema and modernization, and the visit to us by the acclaimed director, Park Kwang-Su.

Over the past decade, Korean cinema has emerged on the international scene with a remarkable and unprecedented brilliance. Last Spring, a headline on the front page of the *Hollywood Reporter* reading, "Seoul Train: South Korea Drives World Cinema" announced the country's recent transformation into "the hottest film market in Asia," and also reported on another form of international recognition for South Korean cinema, the acceptance of Im Kwon-Taek's *Chunhyang* into the Official Competition Section at the Fifty-fifth Cannes Film Festival, the first time ever that a Korean film had been so honored.

At U.S.C., we are proud to be leading the way in giving scholarly attention to this New Korean Cinema. Indeed, our 1996 retrospective of Im Kwon-taek's work was the first of its kind in the United States, though soon to be followed by many other forms of international recognition for the director. We are confident that the present screenings and related events are similarly foresighted and will be similarly fruitful, especially as they involve many of the Korean students we are pleased to have now in our graduate programs.

For making these events possible, I again thank our friends and colleagues at the Korea Foundation, the Korean Cultural Center, and U.S.C.'s Korean Studies Institute. Without the vision, commitment, and much hard work from the many people associated with these institutions, these events could not have come to fruition.

*Elizabeth M. Daley*

*Steven J. Ross/Time Warner Professor and Dean of School Cinema-Television  
Executive Director, Annenberg Center for Communication*

The Korean Studies Institute is very pleased to be a co-sponsor and organizer of *Shadows of the Modern: Social Change and the New Korean Cinema*. We are also delighted to have the participation of director PARK Kwang Su, who will be in residence at USC throughout the festival and conference as a Provost's Distinguished Visitor.

This important event marks our second collaboration with USC's School of Cinema-Television in the field of Korean cinema studies, and it will undoubtedly confirm USC's international reputation as a leader in research and education concerned with Korean studies generally, and Korean cinema studies in particular.

USC's Korean studies faculty have particular strength in the area of modern Korean society and culture, with core faculty representing the fields of modern Korean history, language, literature and politics. David James, professor in the School of Cinema-Television and co-organizer of this festival and conference, has enabled USC to develop a further specialization in Korean cinema, through his research, teaching and contribution to the organization of special activities.

We look forward to continued efforts to promote Korean cinema, and to ongoing collaboration with the School of Cinema-Television. We thank Dr. CHAE Youn-Jeong for her invaluable efforts as program director for this event. And we are especially grateful for the generous financial support provided for this event by the Korea Foundation and the Korean Cultural Center of Los Angeles. Together with USC, these organizations have contributed to Los Angeles becoming a center for the promotion of Korean cinema.

*Nam-Kil Kim*

*Professor, East Asian Languages and Cultures  
Director, Korean Studies Institute*

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**Statement from  
Elizabeth M. Daley**

*Professor and Dean,  
USC School of  
Cinema-Television*

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**Statement from  
Nam-Kil Kim**

*Director, Korean  
Studies Institute,  
USC*

It is a great honor to welcome everyone - honored guests and cinephiles - to this celebration of Korean film in Los Angeles at the beginning of the new millennium. The Korean Cultural Center is very proud to help showcase the films of several contemporary Korean directors that deal with the struggles and ordeals of life in the modern and post-modern world. We hope that for many of you this will be your first opportunity to experience the realistic, shadowy—and sometimes earthy—sensations of Korean cinema. We also appreciate the visit of director Park Kwang Su and his willingness to come to Los Angeles to discuss his films and his role in the development of the New Korean Cinema.

As a co-sponsor of this event, the Korean Cultural Center would like to thank all those involved at USC whose unceasing efforts have made this retrospective and conference on recent modern cinema possible. In particular we would like to thank the following individuals for their generous sacrifice of time and expertise: Professor David James, Critical Studies Division of the School of Cinema-Television; Nam-Kil Kim, Director of the Korean Studies Institute; Otto Schnepf, former Director of the East Asian Studies Center; Gordon Berger, current Director of the East Asian Studies Center; and Youn-Jeong Chae, guest director of this event visiting from Yonsei University in Seoul, Korea.

Throughout the 20th century, Korean filmmakers strove to portray the momentous and often-painful transformations occurring in Korea. Korean aesthetic sensibilities have tended to accentuate personal feelings of tragedy and despair, and the shadowy side of progress, despite the Korean people's visions of hope and the joy of hard-won and hard-preserved freedoms and fresh tomorrows that have lifted and continue to inspire the hearts of the Korean people. Now, at the outset of this new millennium, Korean cinema is beginning to receive the praise it has long deserved and an international audience that appreciates the tone and mode of its presentation. We hope that through these films you will realize that in Korea cinema provides a chronicle for an ancient land where modern life has brought as many challenges and concerns as it has opportunities and freedoms. Since you may see the best and the worst sides of Korea in these films, we hope that our recent cinema will evoke a sense of understanding and appreciation toward the modern experience of Korea. Furthermore, we believe that these films do not just record the experiences of the Korean people, but that they narrate much about the complex and interconnected times in which we all live.

*Jong-Moon Park*  
*Korean Cultural Center*

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**Congratulations from  
Jong-Moon Park**

*Director, Korean  
Cultural Center, Los  
Angeles*







## Shadows of the Modern in Recent Korean Cinema

Korean cinema has been actively engaged with the transformation of Korean society, particularly as it has occurred since the 1980s. It has been perceived as somewhat hidden, dark, and dismal while Hollywood movies have given Korean audiences dreams, hope, and fantasies. Often Korean cinema has depicted the dark side of modernization rather than the prosperity of urban life so that it has always featured more gloomy characters than glamorous lives, more tragic stories than happy endings, and more shadow than light.

Perhaps the darkest shadows can be found in Korean cinema in the scenes of violence. Many foreign viewers find it surprising that almost every Korean film includes violence, either between men or directed towards women. The twelve films selected here for presentation all feature scenes of violence whether telling stories of gangsters (*Green Fish*, *No.3*), illicit love affairs (*Lovers in Woomukbaemi*, *The Day a Pig Fell into the Well*) or underground political activism (*Black Republic*, *A Single Spark*). Violence in modern Korea is widespread across the public and private sectors and all of the characters in the twelve films fall victim to violence. Violence became a means of survival under the harsh social control imposed by a succession of military regimes, under the bitter competitiveness experienced as a part of life, and under the strict militaristic hierarchy found in most social organizations. The act of violence is so embedded in everyday life that we cannot recognize its gravity until we distance ourselves from the place and time of its occurrence. This is most notably represented by the principal character in *Peppermint Candy* whose transformation from an innocent young man to a violent and miserable middle-aged man anchors the narrative.

However, one can easily discern violence that comes down from the top. A worker's violent act is triggered by the capitalist's own violence aided by a complicit government (*A Single Spark*); a frustrated young man's drunken, but harmless, behavior is seen as a threat to the established social order that prompts an immediate action by law enforcement (*Chilsu and Mansu*); a public prosecutor uses more violence and foul language than gangsters (*No. 3*); and a father even blinds his daughter in an effort to make her a great pansori singer (*Sopyonje*).

While violence invades every aspect of life, families are torn apart by death (*Green Fish*, *Deep Blue Night*, *A Single Spark*) or absence/disappearance (*Spring in My Hometown*, *Sopyonje*, *Chilsu and Mansu*, *The Day a Pig Fell into the Well*). At times, violence is not only committed on others but even on the self, a sure act of self-destruction. The lead characters in *Deep Blue Night*, *Chilsu and Mansu*, *A Single Spark*, *The Day a Pig Fell into the Well*, *Peppermint Candy* all end their own lives for different and disparate reasons.

Korean cinema is able to be as strong, alive, and dynamic as it is today just because it has focused more on the dark side of modernization and urbanization. It feeds our anger and frustration on reality rather than on escapist hope and dreams. Korean cinema is enriched by these films that stress the dark side of life and that are filled with social realism and politically critical consciousness. As light is intensified by the contrast with shadow, the shadows of the modern do not necessarily darken our view of Korean society and its cinematic community. In fact, these very shadows play a crucial role to brighten the other side of the screen.

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CHAE Youn-Jeong

Program Director



## Festival Schedule-Film Screenings

9 February-  
18 February

<u>Date</u>	<u>Time</u>	<u>Film</u>	<u>Location</u>
Friday, 9 February	7:00 p.m.	<b>Declaration of Fools</b> Pabo sônôn	USC, George Lucas Bldg. Room 108
	9:00 p.m.	<b>Deep Blue Night</b> Kipko p'urûn bam	
Saturday, 10 February	7:00 p.m.	<b>Green Fish</b> Ch'orok mulkogi	USC, Norris Cinema Theater
		<b>Peppermint Candy</b> Pakha sat'ang	
Sunday, February 11	7:00 p.m.	<b>Sopyonje</b> Sôp'yônje	USC, Norris Cinema Theater
	9:00 p.m.	<b>Spring in My Hometown</b> Arûmdaun shijôl	
Friday, 16 February	7:00 p.m.	<b>The Day a Pig Fell into the Well</b> Twæji ga umul e ppajin nal	USC, George Lucas Bldg. Room 108
	9:00 p.m.	<b>No. 3</b> Nômbô Ssûri	
Saturday, 17 February	7:00 p.m.	<b>Lovers in Woomukbaemi</b> Umulpaemi ûl sarang	USC, Norris Cinema Theater
	9:00 p.m.	<b>Chilsu and Mansu</b> Ch'îlsu wa Mansu	
Sunday, 18 February*	1:00 p.m.	<b>A Single Spark</b> Arûmdaun chôngnyôn Chôn T'ae-il	USC, Norris Cinema Theater
	6:00 p.m.	<b>Black Republic</b> Kûdûl do uri chôrôm	

\* a discussion with Director PARK Kwang Su will follow *A Single Spark* at 3:00 p.m.

## Conference

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17 February

9:00 a.m.-5:00 p.m.

Center for International Studies Seminar Room

Social Sciences Building Room B40

### Conference Moderator

**JAMES, David**

*University of Southern California*

### Invited Contributors

**BERRY, Christopher**

*University of California, Berkeley*

**CHAE, Youn-Jeung**

*Yonsei University and University of Southern California*

**CHEUNG, Hye Seung**

*University of California, Los Angeles*

**CHOI, Chungmoo**

*University of California, Irvine*

**CHO, Eunsun**

*University of Southern California*

**DIFFRIENT, D.**

*University of California, Los Angeles*

**LIM, Jae-Cheol**

*Editor, Film Culture*

**LEE, Young-Kwan**

*Korean Film Commission*

**YU, Gina**

*Dongguk University*

with the special participation of director **Park Kwang Su**





## A Day with Park Kwang Su

Park Kwang Su is widely recognized as the most distinguished director of the New Korean Cinema, one of the most innovative and important national cinemas of the 1990s. Born in 1955 in Sokcho in the northeastern part of South Korea, he grew up in Pusan. While majoring in sculpture and fine art at Seoul National University, he joined a student cine-club and began to make short films. After graduation, he founded and led an underground cinema group called "Seoul Film Group," which in the 1980s tried to support contemporary social movements against the oppressive military regime that then ruled South Korea by developing a radically renewed film culture. Park briefly studied film in Paris and returned home to be an assistant director with Lee Jang-ho, himself a respected and provocative filmmaker. He made his debut film *Chilsu and Mansu* in 1988. Winning prizes at the Locarno and Berlin film festivals, this highly allegorical film turned out to be the opening shot of the New Korean Cinema. His second film, *Black Republic* (1990), dealing with an activist-fugitive who settles in a mining town under pseudonym, secured his reputation as director of stark social realism.

Realizing that the compromises he had to make with commercial producers were detrimental to his vision, in 1993 Park formed a company to produce his own films. Its first production, *To the Starry Island* (1993), was the first Korean film to benefit from co-financing from the West. Also winning prizes at festivals in Asia and the west, it manifested Park's highly distinctive personal style, which he nevertheless used to investigate key moments in the troubled history of twentieth-century Korea. His use of cinema to explore historical reality has consistently set him apart from the commercialized film culture of his native country. Park's films raise serious social and political issues, notably the class and ideological conflicts that continue to exist in Korea. His work has dealt with the labor movement (*Black Republic*, *A Single Spark*), national reunification (*Berlin Report*), the Korean War (*To the Starry Island*) and foreign colonialist intrusion (*The Uprising*). As well as for his thematic confrontation with Korean society and its modern history, Park is acclaimed as a stylist, especially for his critically distant but emotionally compelling sense of mise-en-scene.

**Han Ju Kwak**, Ph.D. Candidate  
School of Cinema-Television  
University of Southern California

Director  
Park Kwang Su



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### 18 February

Norris Cinema Theater,  
USC

1:00-3:00 p.m.

screening of *A Single Spark*

3:00-5:00 p.m.

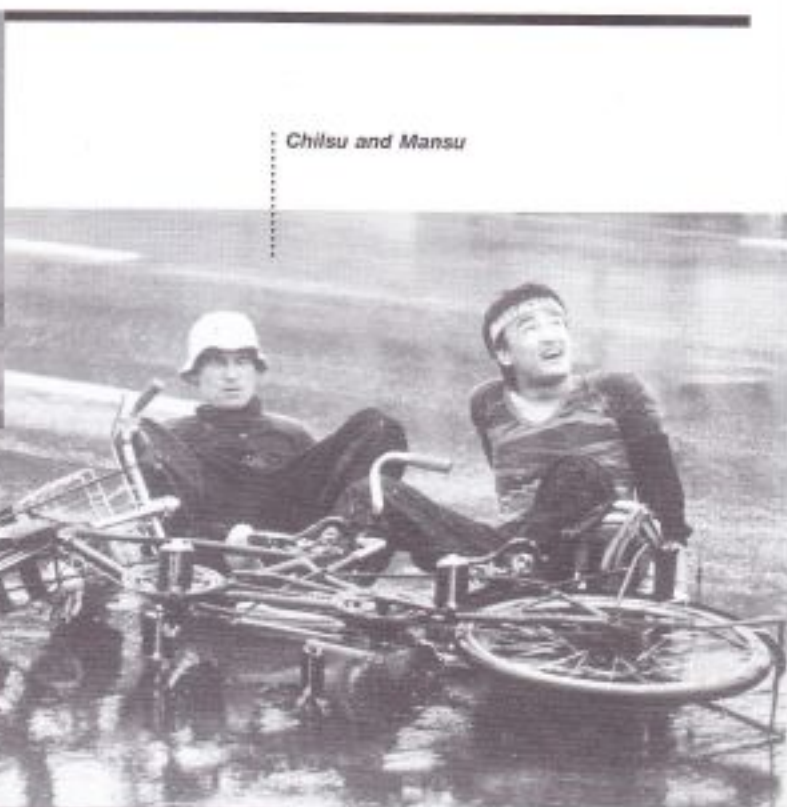
a discussion with Park Kwang Su

6:00-8:00 p.m.

screening of *Black Republic*



*A Single Spark*



*Chilsu and Mansu*



*Black Republic*





**Declaration of Fools** is an allegorical depiction of the restless society and the irrational film censorship under Chun Doo Hwan's regime. The film succeeds in reflecting social reality through its formal experimentation while also giving voice to the marginalized. The film renders penetrating social satire through sight and sound gags, slapstick and humor. It also includes a self-reflexive satire on filmmaking conditions under oppressive circumstances in dealing with the death of a filmmaker. A child narrates throughout the film, suggesting an intention to dispense with logical and dramatic narrative.

Dong-Chul, a pickpocket and beggar, meets Yook-Duk, a fat, good-hearted driver, while pursuing Hye-Young, a beautiful young woman dressed like a college student. In a failed ploy to kidnap her, they find out she is a prostitute and she subsequently gets them work at a brothel. When the boys are later fired for helping a country girl to escape, Hye-Young goes along with them. Together the three set out on a journey but all soon separate. Dong-Chul and Yook-Duk eventually reunite, discovering that in the meantime Hye-Young has died.

Based on the novel by Choi In-Ho, **Deep Blue Night** is about a handsome but brutal Korean man who marries a rich divorcee to get his green card in the land of freedom, opportunity, and money. Having left a pregnant fiancée behind in Korea, Gregory Beck arrives in America and immediately seduces a rich married woman whom he beats and leaves for dead in Death Valley. Using the money he has cheated her out of, he goes on to marry another woman, this time a rich divorcee in Los Angeles, in order to get his formal residency and a green card. He achieves his goal and his American wife falls slowly for his charms, but his Korean fiancée is no longer willing to wait for him. The betrayed woman he had abused returns to seek compensation, his wife of convenience refuses to divorce him, and the Law finally closes in on him. A box-office hit director throughout the 1980s, Bae here made a commercially successful yet relentlessly revealing melodrama about the reality of broken dreams and hopes.

Friday, 9 February  
7:00 p.m.

**Declaration of Fools**  
Pabo sônôn

1983

**Director:** Lee Jang-Ho

**Producer:** Park Jong-Chan

**Screenplay:** Yun Simon

**Cinematography:** Seo Jung-Min

**Editor:** Kim Hee-Soo

**Music:** Kim Jung-Gil

**Cast:** Lee Bo-Hee, Kim Myung-Gon, Lee Hee-Sung

97min

Friday, 9 February  
9:00 p.m.

**Deep Blue Night**

Kipko p'urün bam

1984

**Director:** Bae Chang-Ho

**Producer:** Lee Woo-Suk, Dong-Ah Film Co. Ltd.

**Screenplay:** Choi In-Ho

**Cinematography:** Jung Kwang-Suk

**Editor:** Kim Hee-Su

**Music:** Jung Sung-Mo

**Cast:** Ahn Sung-Ki, Jang Mi-Hee

93min.

Deep Blue Night



Declaration of Fools



**Green Fish** takes place in the city of Ilsan, which had been a rural community near Seoul until the late 1980s. The area then became one of several major "satellite new cities," crammed with massive, overbearing high-rise apartments and shopping complexes. The transformation of Ilsan symbolizes the expansion of Seoul's urban character to surrounding areas and this has in turn transformed the lives of the story's protagonists. Each of the characters has his or her own melodramatic story, but what is emphasized in *Green Fish* is that their lives are very intricately interwoven with the process of Korea's rapid modernization. As a result, all have lost their innocence and family ties—each one sacrificing a part or all of his or her lifestyle.

Having just finished military service, Makdong dreams of his family living together as they did before. However, as everyone is too busy making a living, he schemes to become rich by joining a gang. Bae Tae-Gon is the gang leader who has no qualms about using people - including Makdong and his girlfriend Mieh. At the end, Makdong's dream is fulfilled only by his sacrificial death caused by Bae's betrayal.

Lee Chang-Dong has said that *Green Fish* is a film about space, more specifically - the space of a new planned city on the outskirts of Seoul in an area that was once farmland. The brutal rules of the game of life are vividly portrayed in this film, with violence depicted as an inherent part of the modernization experienced by Korean society in the past few decades.

**Peppermint Candy** depicts a man's life in seven separate chapters, covering a span of twenty years and going backward in time: "Spring 1999: Outdoor Excursion," "Two Days Ago, Spring 1999: Peppermint Candy," "Summer 1994: Life Is Beautiful," "April 1987: Confession," "Fall 1984: Prayer," "May 1980: Military Visit," and "Fall 1979: Picnic."

Kim Yong-Ho is a crazed forty-year-old man who shows up unexpectedly at the twentieth anniversary reunion of a group of former factory workers. As Yong-Ho screams at a train running towards him, we travel back through time to see the most important moments of his life and how they collide with some of the major social and economic changes in Korean society. At every instance of gradual or drastic deterioration in his life and personality, we observe simultaneous societal upheavals forcing change upon him, dictating his fate.

In his second feature film after the much acclaimed *Green Fish*, Lee Chang-Dong explores how the modernization of Korean society has been inscribed upon a man's [Yong-Ho's] life, by introducing the texture of social reality into his character's life with delicate insight.

*Green Fish*

*Peppermint Candy*



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**Saturday, 10  
February  
7:00 p.m.**

**Green Fish**

Ch'orok mulkgi

1997

**Director:** Lee Chang-Dong

**Producer:** Yeo Kyun-Dong

**Screenplay:** Lee Chang-Dong

**Cinematography:** Yu Young-Gil

**Editor:** Kim Hyun

**Music:** Lee Dong-Jun

**Cast:** Han Suk-Kyu, Sim Hye-Jin, Moon Sung-Keun

111 min.

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**Saturday, 10  
February  
9:00 p.m.**

**Peppermint Candy**

Pakha sat'ang

2000

**Director:** Lee Chang-Dong

**Producer:** Myung Kaynam, East Film Co. Ltd.

**Screenplay:** Lee Chang-Dong

**Cinematography:** Kim Hyung-Gu

**Editor:** Kim Hyun

**Music:** Lee Jae-Jin

**Cast:** Seol Kyung-Ku, Moon So-Ri

130 min.



**Sopyonje** refers to a particular style of pansori (a form of traditional folk opera) developed in the western part of Cholla Province. The film weaves its own narrative with excerpts from major pansori pieces such as "The Song of Choon-Hyang", and "The Song of Sim-Chung." *Sopyonje* both tells the story of one man's intense devotion to the musical art of Korea, and also reveals a national cultural identity based on traditional Korean culture.

Early in the 1960s, Dong-Ho, a man in his thirties, arrives at a pub in a mountain village. Stopping there, he drifts back into his past while listening to a woman's Pansori. In his childhood he meets Yu-Bong, an itinerant Pansori singer, who comes to Dong-Ho's village and falls in love with his widowed mother. While they live with Yu-Bong's adopted daughter Song-Hwa, Dong-Ho's mother dies when she gives birth to a baby. Yu-Bong trains Song-Hwa to be a Pansori singer and Dong-Ho to be a drummer. The three travel throughout the countryside, enduring the hardships of poverty and the public's increasing indifference to pansori as Korea begins to experience the drastic changes wrought by modernization and Westernization.

*Sopyonje* set the highest box office record among Korean films up to that point: more than one million viewers in Seoul alone saw the film, including many political leaders such as Kim Young-Sam and Kim Dae-Jeong. It screened for more than 200 days in the same theater, attracting a great deal of media attention. Focusing on a Korean aesthetic and cultural identity based on han (the deeply buried pain and sorrow), *Sopyonje* was one of the most often discussed topics of the day and became one of the most significant cultural phenomena of its time.

Set in the early 1950s when US military rule was predominant in Korea, ***Spring in My Hometown*** depicts the life of an older generation who experienced the Korean War from a child's perspective. Song-Min's family is relatively well situated because his father works on a US military base, while Chang-Hee's mother does menial work to make a living. One day Song-Min and Chang-Hee peep through the hole in the fence of an abandoned mill and chance upon the scene of Chang-Hee's mother having sex with an American soldier. Later, the mill catches fire and Chang-Hee disappears. Meanwhile, Song-Min's father is sacked for petty theft and his family leaves town.

*Spring in My Hometown* combines historical facts and the recreated life of hard but beautiful times with a rigorous formalism of long takes and long shots. Lee Kwang-Mo, the director, lost his father while studying at UCLA, and in this film, he wanted to memorialize his own history based on that loss. His script, which took many years to write, won the Hartley-Merrill Prize for international Screenwriting in 1995.

**Sopyonje**

**Spring in My Hometown**



**Sunday, 11  
February 7:00 p.m.**

**Sopyonje**

Söp'yönje

1993

**Director:** Im Kwon-Taek

**Producer:** Lee Tae-Won, Tae Heung Films Co., Ltd

**Screenplay:** Kim Myung-Gon

**Cinematography:** Jung Il-Sung

**Editor:** Park Sun-Dok

**Music:** Kim Soo-Chul

**Cast:** Kim Myung-Gon, Oh Jung-Hae, Kim Kyu-Chul

112m.

**Sunday, 11  
February 9:00 p.m.**

**Spring in My Hometown**

Arümdaün shijöl

1998

**Director:** Lee Kwang-Mo

**Producer:** Yoo Sun-Hee, Baekdudaekan

**Screenplay:** Lee Kwang-Mo

**Cinematography:** Kim Hyung-Ku

**Editor:** Ham Sung-Won

**Music:** Won Il

**Cast:** Lee In, Ahn Sung-Ki, Bae Yu-Jeong, Song Ok-Suk, Yoo Oh-Seong, Myeong Sun-Mi, Kim Jeong-Wu, Ko Dong-Eob, Oh Ji-Hye

113 min.

**The Day a Pig Fell into the Well** explores the relationships among four characters whose lives are filled with repetitive boredom, hypocrisy and worldly desires. Suffering from a sense of inferiority and persecution due to his reputation of being a third rate writer, Hyo-Seop falls passionately in love with Bo-Gyung, a married woman. Meanwhile, Min-jae, who works in the box-office of a movie theater, dreams of being Hyo-Seop's wife. Bo-Gyung's husband Dong-Woo, a victim of mysophobia, often goes on business trips questioning his wife's fidelity. *The Day a Pig Fell into the Well* follows the banal and mundane existence of these four, who desperately try in vain to escape from their doomed lives. This modernist film is filled with fantastic, yet terrifying imagery of banal and boring everydayness.



**The Day a Pig Fell into the Well**

In **No.3**, Seoul seems to be full of third rate hooligans represented by bully Suh Tae-Ju, prosecutor Ma Dong-Pal, and low-grade poet Rengbo. Suh Tae-Ju is adamant that he is "Number Two" rather than the "Number Three", which is how he is seen by the rest of the gang. His ultimate dream is to become "Number One." Meanwhile Rengbo teaches his wife poetry, but his real dedication is to frequenting motels with her. Ma Dong-Pal is more aggressive and violent than the gangsters whom he prosecutes and has a propensity for bad language.

These three characters play out one of life's many paradoxes, in which their idea of being "the best" is actually "the worst." A social satire that mixes comedy and gangster genres, this film uses rhetorical dialogue to take numerous humorous jabs at the social hierarchy of power, in a way that has never really been seen before in Korean cinema.

An acclaimed screenwriter of many films including *the Taebaek Mountains*, Song Neung-Han made his directing debut with this film, which he also wrote. *No. 3* has enjoyed both critical and commercial success, and was followed by Song's *Fir-de-Sacile* in 1999.



**No. 3**

**Friday, 16 February  
7:00 p.m.**

**The Day a Pig Fell into the Well**

Twaeji ga umul e ppajin nal

1997

**Director:** Hong Sang-Su

**Producer:** Koo Hyo-Seo, Dong A Exports Co., Ltd

**Screenplay:** Hong Sang-Su, Jeong Dae-Seong, Yeo Hye-Young, Kim Ai-A, Seo Shin-Hye

**Cinematography:** Cho Dong-Kwan

**Editor:** Park Kok-Ji

**Music:** Ok Kil-Seong

**Cast:** Lee Eung-Kyeong, Kim Yul-Seong, Park Jin-Seong, Cho Eun-Suk, Bang Eun-Hee

114 min.

**Friday, 16 February  
9:00 p.m.**

**No.3**

Nombô Ssuri

1997

**Director:** Song Neung-Han

**Producer:** Kim In-Soo, Seo Woo-Sik

**Screenplay:** Song Neung-Han

**Cinematography:** Park Seung-Bae

**Editor:** Park Gok-Ji

**Music:** Jo Dong-Il

**Cast:** Han Suk-Kyu, Lee Mi-Yeon, Choi Min-Sik

108 min.



A heart-warming and humorous film, unique among Jang Sun-Woo's works, **Lovers in Woomukbaemi** depicts the lives of working-class characters in the outskirts of Seoul with dynamic camera movement, and without pretensions. Bae Il-Do is employed at a small suburban sewing factory as a supervisor. He lives with a former bar-hostess who shares with him the same unhappy rural childhood background. They are not married but they live together with their son as a married couple. Meanwhile, Min Kong-Rye, a seamstress in the factory, is often beaten by her husband, who it seems takes out on her his frustration for being impotent. Bae and Min become lovers after spending one night in a hotel. But they have nowhere to go when their relationship is revealed to everyone. Bae's quasi-wife reacts ferociously to his illicit love affair and they separate.

Due to a solid narrative combining Bae's flashbacks with the present, seamless acting and scrupulous observation of reality, this tragic-comic melodrama is effortlessly engrossing. Based on the same-titled novel by Park Young-Han, the film resembles typical Korean melodramas often found on television. The conflicts and worries of the characters in *Lovers in Woomukbaemi* can be read as representing the frustrations and despair that prevailed in Korean society after the election of yet another military leader, Roh Tae-Woo, as president in 1987 and the collapse of socialism in Eastern Europe.

Inspired by a short story by the acclaimed Taiwanese writer Huang Chunming, **Chilsu and Mansu** successfully shows how a film can interweave an entertaining and engaging storyline with underlying social and political concerns. (Huang's importance to the film is not credited because his writings were banned in Korea at that time.) Although the director has stated that he set out to make a film which would appeal to a mass audience, *Chilsu and Mansu* was not a commercial success.

Chilsu paints movie advertisements on billboards for a living, dates a fast-food waitress, and dreams of emigrating to Miami where his sister lives with her American husband. He seems to be a happy-go-lucky young man who pretends to his girlfriend to be a college student. Throughout, he holds fast to his dream to go to America, the land of hope and opportunity. But Chilsu's reality is depressingly grim: his father worked as a houseboy at a US military base near Seoul, and his sister worked as a prostitute serving US soldiers. Mansu is a skilled painter who is deeply wounded by his own father's 27-year imprisonment for being a leftist. When they complete their first billboard and celebrate with a few drinks on the top of a building, passers-by mistake them for potential suicides.

..... **Lovers in Woomukbaemi**



..... **Chilsu and Mansu**

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**Saturday, 17  
February 7:00 p.m.**

**Lovers in Woomukbaemi**  
Umukpaemi ūi sarang  
1990

**Director:** Jang Sun-Woo

**Producer:** Kim Young-Jun, Mokad Korea Co., Ltd

**Screenplay:** Jang Seon-Woo, Lim Jong-Jae

**Cinematography:** Yu Young-Gil

**Editor:** Kim Hyun

**Music:** Lee Jong-Ku

**Cast:** Park Jung-Hun, Choi Myung-Kil, Yoo Hye-Ri

114 min.

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**Saturday, 17  
February 9:00 p.m.**

**Chilsu and Mansu**  
1988

**Director:** Park Kwang-Su

**Producer:** Lee Woo-Seok

**Screenplay:** Choi In-Sok, Chi Sang-Hak, Lee Sang-Woo

**Cinematography:** Yu Young-Gil

**Editor:** Kim Hyun

**Music:** Kim Soo-Chul

**Cast:** Ahn Sung-Ki, Park Jung-Hun, Bae Jong-Ok

109min.

**A Single Spark** recounts the life of Jeon Tae-il, a martyr of the South Korean labor movement, through the eyes of the intellectual fictional character Kim Young-Su (the director's alter-ego). Appalled by the atrocious working conditions in the textile company where he worked in the 1960s, Jeon attempted to organize a workers' union and to insure the enforcement of Korea's own labor laws. On November 13, 1970 the 22-year-old Jeon, holding the book of labor statutes in his hands, doused himself with gasoline and set himself on fire, shouting, "Comply with labor laws!" and "We are not machines!" His death helped implement fundamental changes in Korea's democracy movement. While filming Jeon's story in black and white, *A Single Spark* follows the contemporary story of Kim Young-Su in color, as he flees from the law for his own anti-government activism. Kim collects the testimonies of those who knew Jeon, reads Jeon's diary, which had been given him by Jeon's mother, and makes efforts to revive this spark of his short life by writing a biography of him.

In this story, Kim is obsessed with what ultimately drove Jeon to his final act of self-immolation. Praised as one of Park Kwang-Su's best films, *A Single Spark* is a compelling work of social consciousness.



**A Single Spark**

Park Kwang Su's second feature film, **Black Republic** offers angry and graphic evidence of what it meant to live through the period of political oppression in Korea after the Kwangju Uprising in 1980. In a mining village enveloped in gray dust, a young man posing as Kim Ki-Young finds refuge. Wanted by the police for his involvement in the political resistance movement, he conceals himself as an odd-jobber in a briquette factory. There he forges a companionship of sorts with Young-Sook, a prostitute who seems to share his need to leave the past behind. Kim clashes over her with Sung-Chul, the factory owner's spoiled son and apparently an immoral hellraiser.

Censorship at the time forced Park to delete a series of flashbacks of the protagonist's past - starting from the Kwangju Uprising—which were intended to effectively describe the evolution of the ten-year-long underground opposition. Although the film is not a social allegory, it surely recreates the dynamic microcosm of Korean society in 1980 in a provocative and engrossing manner, capturing an era which has often been dubbed "the black age," a time of moral, spiritual and political darkness.



**Black Republic**

**Sunday, 18  
February 1:00 p.m.**

**A Single Spark**

Anūmdaun chōngnyōn  
Chōn T'ae-il

1995

**Director:** Park Kwang-Su, 96min.

**Producer:** Yoo In-Taek

**Screenplay:** Lee Chang-Dong, Kim Jeong-Hwan, Lee Hyo-In, Heo Jin-Ho, Park Kwang-Su

**Cinematography:** Yu Young-Gil

**Editor:** Kim Yang-Il

**Music:** Song Hong-Seob

**Cast:** Hong Kyeong-In, Moon Sung-Keun, Kim Seon-Jae

96 min.

**Sunday, 18  
February 6:00 p.m.**

**Black Republic**

Kūdūl do uri chōrōm

1990

**Director:** Park Kwang Su

**Producer:** Lee Wu-Seok, Dong A Exports Co., Ltd.

**Screenplay:** Yoon Dae-Seong, Kim Seong-Su, Park Kwang Su

**Cinematography:** Yu Young-Gil

**Editor:** Kim Hyun

**Music:** Kim Soo-Chul

**Cast:** Moon Sung-Keun, Shim Hye-Jin, Park Jung-Hun

100 min.



## Acknowledgements

All films and video cassettes have been provided by the Korean Film Commission with permission for screenings granted by the production companies or the director.

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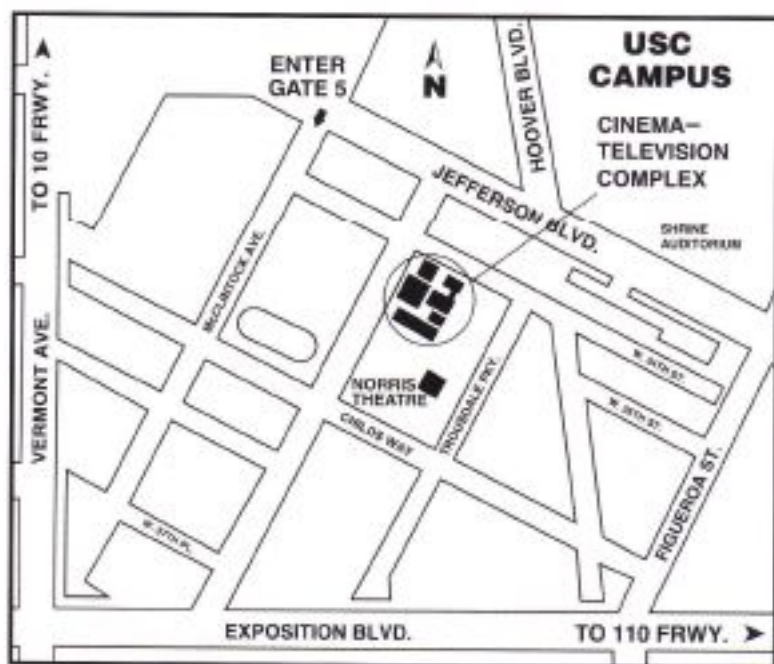
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