

# ONE ON ONE

a film by **KIM Ki-duk**



## World Sales FINECUT

### VENICE CONTACT

Int'l Publicity : Yunjeong KIM (jeong@finecut.co.kr) / c. +33 6 07 25 82 62  
Italian Publicity : Alessandro Russo (alerusso@alerusso.it) / c. +39 349 3127 219  
Valerio Roseli (valerio@alerusso.it) / c. +39 335 70 81 956

### HEAD OFFICE CONTACT

4F, Incline Bldg., 64, Seolleung-ro 90-gil, Gangnam-gu, Seoul 135-840, Korea  
t. +822 569 8777 / f. +822 569 9466 / cineinfo@finecut.co.kr / www.finecut.co.kr

## Main Credit

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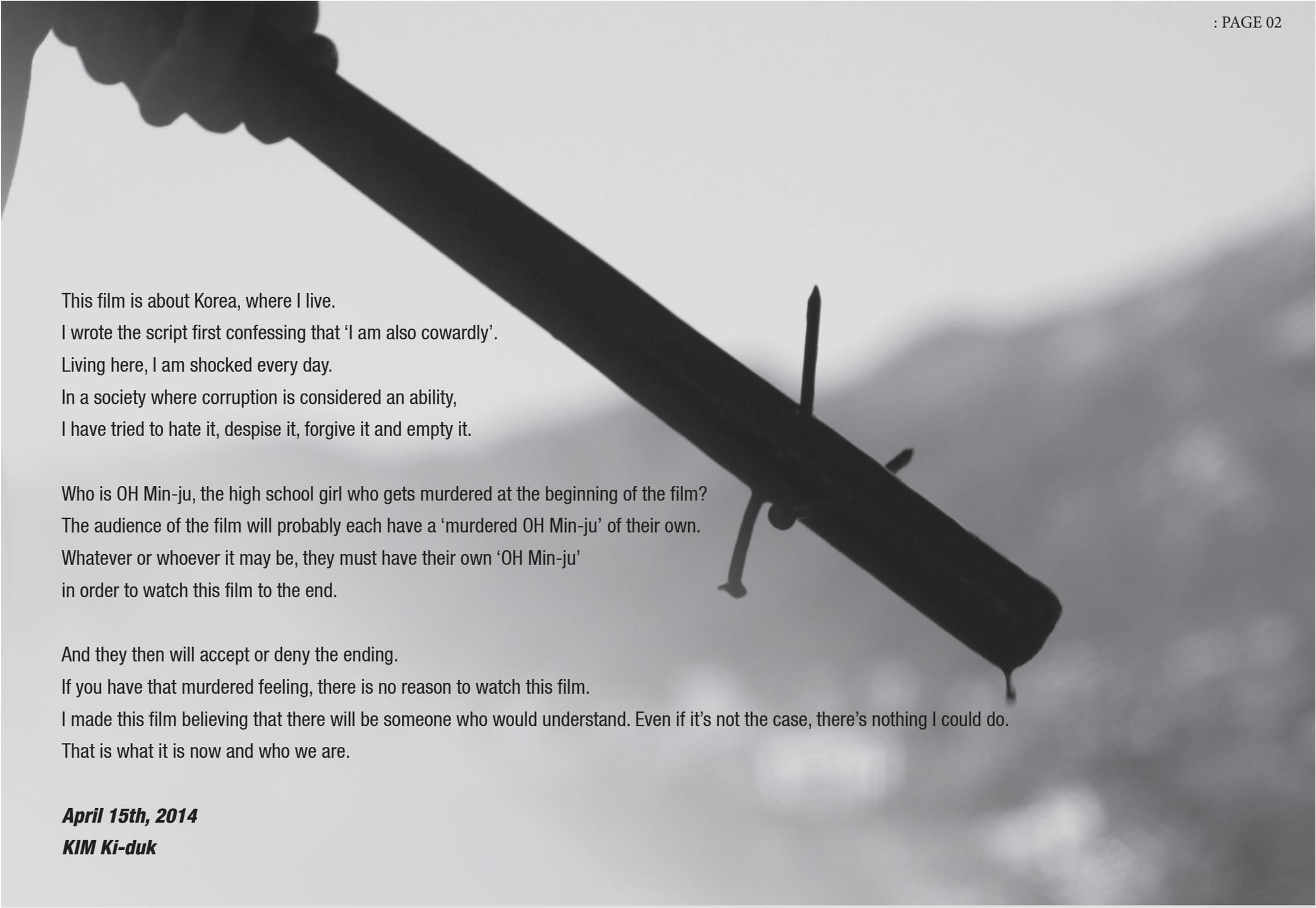
a **KIM Ki-duk Film** production  
 starring **Don LEE, KIM Young-min, LEE Yi-kyung, CHO Dong-in,  
 YOO Teo, AHN Ji-hye, JO Jae-ryong, KIM Joong-ki**  
 executive producer **KIM Ki-duk**  
 producer **KIM Soon-mo**  
 written & directed by **KIM Ki-duk**  
 cinematography **KIM Ki-duk**  
 production design **HON Zi**  
 editing **KIM Ki-duk**  
 lighting **KIM Ji-hyun**  
 sound design **DO Won**  
 recording **JEON Seung-hugh**  
 music **PARK Young-min**  
 visual effects **LIM Jung-hoon (Digital Studio 2L)**  
 costume **LEE Jin-sook**  
 world sales **FINECUT**

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## Tech Info

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format	<b>DCP</b>
aspect ratio	<b>1.85:1</b>
sound	<b>5.1</b>
running time	<b>122 min.</b>
color	<b>Color</b>

A black and white photograph of a hand holding a pen. The pen is held diagonally from the top left towards the bottom right. A single drop of ink is falling from the tip of the pen. The background is a soft, out-of-focus landscape with hills and trees.

This film is about Korea, where I live.  
I wrote the script first confessing that 'I am also cowardly'.  
Living here, I am shocked every day.  
In a society where corruption is considered an ability,  
I have tried to hate it, despise it, forgive it and empty it.

Who is OH Min-ju, the high school girl who gets murdered at the beginning of the film?  
The audience of the film will probably each have a 'murdered OH Min-ju' of their own.  
Whatever or whoever it may be, they must have their own 'OH Min-ju'  
in order to watch this film to the end.

And they then will accept or deny the ending.  
If you have that murdered feeling, there is no reason to watch this film.  
I made this film believing that there will be someone who would understand. Even if it's not the case, there's nothing I could do.  
That is what it is now and who we are.

**April 15th, 2014**

**KIM Ki-duk**



## *Synopsis*

A high school girl is brutally murdered. One of the 7 men behind the girl's murder gets abducted by some highly trained soldiers on his way home. He gets tortured and forced to write a confession to the murder, then gets released. Regretting that he had once believed himself to be invincible, the man suffers from the terrors that now dominate him. However, he later learns that other assailants to the murder case had also been abducted, tortured, and even committed suicide. Getting suspicious of the people who abducted him, the man tails the next victim and discovers their hideout.

# Director

## KIM Ki-duk

### BIOGRAPHY

Born in 1960. After studying art in Paris, KIM Ki-duk returned to Korea and began his career as a screenwriter. He made his directorial debut with a low-budget movie, CROCODILE, in 1996. Since then, KIM Ki-duk has been hailed by both critics and audiences for his hard-to-express characters, shocking visuals, and unprecedented messages. He continued on making internationally acclaimed films such as SAMARITAN GIRL (Silver Bear award for Best Direction in Berlin 2004), 3-IRON (Silver Lion Award for Best Direction in Venice 2004), ARIRANG (Un Certain Regard Prize in Cannes 2011). Most notably, PIETA has won the Golden Lion Award for Best Film at 2012 Venice Film Festival. In 2013, MOEBIUS was invited to Venice Film Festival again in the out of competition section.



### FILMOGRAPHY

- |      |   |      |  |      |  |
|------|---|------|--|------|--|
| 2013 | MOEBIUS<br>The 70 <sup>th</sup> Venice Film Festival – Out of Competition                           | 2005 | THE BOW<br>The 58 <sup>th</sup> Cannes Film Festival - Opening Film for Un Certain Regard  | 2001 | ADDRESS UNKNOWN<br>The 58 <sup>th</sup> Venice Film Festival - Official Competition    |
| 2012 | PIETA<br>The 69 <sup>th</sup> Venice Film Festival – Official Competition Golden Lion Award         | 2004 | 3-IRON<br>The 61 <sup>st</sup> Venice Film Festival - Official Competition<br>Leone d'Argento Award (Special Award for Best Direction) and three other awards<br>Best Film of the Year by FIPRESCI | 2000 | REAL FICTION<br>The 26 <sup>th</sup> Moscow Int'l Film Festival - Official Competition |
| 2011 | AMEN<br>The 59 <sup>th</sup> San Sebastian Int'l Film Festival – Official Competition               | 2004 | SAMARITAN GIRL<br>The 54 <sup>th</sup> Berlin Int'l Film Festival - Official Competition<br>Silver Bear Award (Best Director Award)  | 2000 | THE ISLE<br>The 57 <sup>th</sup> Venice Film Festival - Official Competition           |
| 2011 | ARIRANG<br>The 64 <sup>th</sup> Cannes Film Festival – Un Certain Regard<br>Un Certain Regard Prize | 2003 | SPRING, SUMMER, FALL, WINTER... AND SPRING<br>The 56 <sup>th</sup> Locarno Int'l Film Festival (Official Competition)<br>Junior Jury Prize, Don Quixote Prize, CICAÉ / ARTE PRIZE, NETPAC Award    | 1998 | BIRDCAGE INN<br>The 49 <sup>th</sup> Berlin Int'l Film Festival – Panorama             |
| 2008 | DREAM<br>The 56 <sup>th</sup> San Sebastian Int'l Film Festival – Official Competition              | 2002 | THE COAST GUARD<br>The 38 <sup>th</sup> Karlovy Vary Int'l Film Festival - Official Competition  | 1997 | WILD ANIMALS<br>The 17 <sup>th</sup> Vancouver Int'l Film Festival                     |
| 2007 | BREATH<br>The 60 <sup>th</sup> Cannes Film Festival – Official Competition                          | 2002 | BAD GUY<br>The 52 <sup>nd</sup> Berlin Int'l Film Festival - Official Competition  | 1996 | CROCODILE  |



## Characters & Cast

### Don LEE as The Leader of The Shadows

'Shadow 7', the dominant leader of the Group of Shadows  
A man who had lost someone dear to him to an unknown power

#### **Selected filmography**

2014 KUNDO: AGE OF THE RAMPANT  
2012 LOVE 911  
2011 NAMELESS GANGSTER: RULES OF THE TIME

### LEE Yi-kyung as Shadow 1

'Shadow 1', the right-hand man of the Shadows' leader  
A café waiter, treated with disrespect by customers

#### **Selected filmography**

2013 THE PIRATES  
2013 MY LOVE FROM THE STAR (TV)  
2012 WHITE NIGHT

### KIM Young-min as Suspect 1 & 7 Others

'Suspect 1 (OH Hyun)', a man who killed someone upon orders from higher-ups to keep his job. After becoming the shadows' first target, he sets out to unveil their true identity. & 7 others.

#### **Selected filmography**

2013 HWAYI  
2011 PERFECT GAME  
2003 SPRING, SUMMER, FALL, WINTER... AND SPRING

### CHO Dong-in as Shadow 2

'Shadow 2', a coward who is quick to talk but slow to action  
An auto mechanic who is frequently insulted and debased by his boss

#### **Filmography**

2013 THE STONE  
2011 UNBOWED



## Characters & Cast

### **YOO Teo as Shadow 3**

'Shadow 3', a rational man  
An American Ivy League graduate who cannot find a decent job

*feature debut*

### **JO Jae-ryong as Shadow 5**

'Shadow 5', a man who revolts against 'Shadow 7', the leader  
A jobless man who borrowed from a private loan shark to pay for his wife's terminal illness

#### ***Selected filmography***

2013 KILLER TOON  
2012 PIETA

### **AHN Ji-hye as Shadow 4**

'Shadow 4', a faint-hearted woman and the only female in the group  
A woman who endures a dating violence

#### ***Selected filmography***

2011 RED VACANCE BLACK WEDDING  
2010 HEARTBEAT

### **KIM Joong-ki as Shadow 6**

'Shadow 6', the oldest of the Group of Shadows  
A self-employed small business owner, forced out on the streets after being scammed by a friend

#### ***Selected filmography***

2013 MANSHIN  
2012 NATIONAL SECURITY



## *Interview with Director*

### **Q. Who was OH Min-ju, the high school student, based on?**

Before showing the completed film, there were two people and an incident that I had in mind. As I watched the film, I thought that the film fully explained things and that I should not mention it directly. I wanted to talk about specific people in a specific case, but soon realized I shouldn't, while watching the film. I thought the name itself gives the audience a big hint and perhaps we all had lost and damaged 'OH Min-ju' (OH 'Democracy') in all of us. Rather than looking at the opening sequence as the death of one high school girl, I think if you approach it as symbolic problems of damage, death, and loss, it will be clearer to understand.

### **Q. Any motives or reasons that led you to create this film now?**

I thought many people currently living in the Republic of Korea, including myself, are living in a state of indigestion. Without the need to mention one specific case, countless traumatic events continue to shock us. In the midst of all this, I answer to my own question: who am I? What role am I living?

### **Q. Why did you confess 'I am also cowardly' in the director's comments?**

There are shocking events happening in our society every day. I think I am also included in those events, big or small. Ranging from traffic violations to cases rooted in greed for money, honor, and power, I, myself, am not free from it.

### **Q. What's your reason for doing the cinematography yourself in your recent films? Do you feel any advantages in doing so as a director or are there any other reasons?**

I started doing my own cinematography since PIETA. PIETA was shot with another cinematographer, but since MOEBIUS, I became the main cinematographer working with an assistant. The biggest reason is time and money. I can't be sure how many theaters the film will be released in. So, I had to keep the production budget to a minimum. I think the advantage of taking the camera is not interrupting the actors' emotions. Most often, it takes about 30 minutes to move the camera and reset it, but I can do it in a minute. So, I can avoid having the cut or interrupt the actors' emotions, capturing them all on camera. I don't know how the cinematography will be done in my future films, but I do think it needs to be improved because I'm not a professional cinematographer and the result leaves me much to be desired. Since all the shooting was done with just one camera, there are problems in lighting quality, etc. I feel apologetic for presenting footages that are lacking in many aspects.

### **Q. Why is a terrorist group called 'The Shadows' appear in the film?**

There are set, specific classes in Korean society. Regardless of what job, honor, or power we may have, we don't think we're happy. If you say having a nice house and a lot of money is happiness, I have nothing to say, but I believe happiness means not

# Interview with Director

having enemies in our living space. In that sense, our society has now reached its peak in hostility and the latent anger is on the verge of explosion.

The seven 'Shadows' in ONE ON ONE are like that, and their blade is aimed at those in power. The 'Shadows' dress up as those in power and terrorize them. I'm not trying to say whether this is right or wrong. I hope the viewers will judge where the fury started from and how it strains our society.

## **Q. What does the ending of 'Suspect 1' killing 'Shadow 7' suggest?**

It's not the ending I want. I think it just shows that's the way our society is. Though the 'Shadows' wanted to change the world, they leave the group one by one, and eventually fail at the 'equal society' they dreamed of. I think their miserable lives are much like us who try to settle for the present. Perhaps 'Shadow 7' is a hero who stepped forward to change our reality, but vanished because we gave up and didn't help him.

## **Q. Why do the shadows wear fake uniforms of those in authority?**

Historically, we've all suffered from various forms of power. In ONE ON ONE, the 'Shadows,' the common people, dress up in various uniforms and abduct those in power. They also dress up as gangsters, who I think as a form of power that inflict pain in this age.. The 'Shadows' try to get confessions from the abducted power figures to a crime that they committed. Though it is a sad irony, I wanted to ask to whom does power really belong to and how it should be used. I think the scenes will be interpreted differently by each viewer depending on their positions.

## **Q. You've worked with quite many actors in this film compared to others. What are your thoughts on that? Also, what did you place the most importance on while directing the film?**

The domestic marketing team used the phrase, 'Director KIM Ki-duk's blockbuster' for this film. I wondered why they did that, but after watching the film, I can see why.

Considering our budget, we had a tremendous piece of set. We changed the set 7 times. Since shooting on a set for BAD GUY at Yangsuri, I think it's my first time to film on a set again. And there are 14 actors expressing their own characters. Watching the film on screen, I think it is quite a big scale for my film.

In terms of directing, I focused mostly on the seven transformations. Command troops, gangsters, etc. are the images of those who've oppressed us in society. I wanted to use them all and have ordinary people wear the uniforms of power. And I wanted to talk about the irony of them abducting the powers and throwing questions back at them. I think viewers can enjoy the film more looking at it ironically rather than straightforward. Their transformation into janitors at the end will strike different meanings. Therefore, I placed the most importance on the actors' acting, the second on the set transformations, and thirdly the costumes.

Everyone really did their best for what budget was. We filmed just for 10 days, but did have time to rest and sleep in that period. But I feel bad that I couldn't give enough time for the actors to perform their best.

Now, I don't think we have completely different 'OH Min-ju's. Those who watched the film could probably guess from various aspects of the film such as the dialogues.

## **Q. Why did you throw the question, 'Who am I' at the end?**

The 14 characters in this film all reveal their own thoughts, and I wanted to ask 'Who am I' at the end. They express various beliefs different from each other, but rather than judging whether they are right or wrong, I just wanted to express, 'How much of myself can be identified with the 7 Shadows and 7 suspects'. We can be offenders and victims at the same time, or be like all of the 14 characters. I wanted to ask such things to the viewers, and calmly throw the question at the end. Perhaps the question could be a chance to diagnose ourselves living in this age. I made this film with the definite case in mind, but I cannot tell you about that.

## *World Sales Company*

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FINECUT is a film company specialized in international sales and marketing, production, financing and acquisition of high-end films, set up in 2008 by Youngjoo SUH, the founder of Cineclick Asia, who has represented many works of the best known Korean filmmakers such as LEE Chang-dong (POETRY), KIM Ki-duk (PIETA), HONG Sangsoo (IN ANOTHER COUNTRY), PARK Chan-wook (OLD BOY), and BONG Joon-ho (THE HOST). SUH has represented not only Korean films but also a wide variety of international films such as TUYA'S MARRIAGE (China) winner of Golden Bear Award in Berlin Int'l Film Festival, OPIUM WAR (Afghanistan) winner of Golden Marc'Aurelio Critics Award in Rome Int'l Film Festival, Pablo TRAPERO's LION'S DEN (Argentina) and CARANCHO (Argentina) both invited to Cannes Film Festival.

Since its launch, Finecut has represented many acclaimed works including SUH's own producing titles LION'S DEN and CARANCHO directed by the Argentine director Pablo Trapero and both invited to Cannes Official Selection in 2008 and 2010, POETRY (dir. LEE Chang-dong) winner of the 2010 Cannes Best Screenplay Award, HAHHAHA (dir. HONG Sangsoo) winner of 2010 Un Certain Regard Prize, ARIRANG (dir. KIM Ki-duk) winner of 2011 Un Certain Regard Prize, PIETA (dir. KIM Ki-duk) winner of Golden Lion at 2012 Venice Film Festival, OUR SUNHI (dir. HONG Sangsoo) winner of Best Director at 2013 Locarno Int'l Film Festival, and most recently HAN

GONG-JU (dir. LEE Sujin) winner of Golden Star for Best Film at Marrakech Int'l Film Festival and winner of Hivos Tiger Awards at Int'l Film Festival Rotterdam.

On the commercial side, it presented genre successes such as THE CHASER (dir. NA Hong-jin), BEDEVILLED (dir. JANG Cheol-soo), I SAW THE DEVIL (dir. KIM Jee-woon), NEW WORLD (dir. PARK Hoon-jung), MIRACLE IN CELL NO.7 which recorded No.3 Korean Film of all times, and HIDE AND SEEK (dir. HUH Jung) the No.1 Korean Thriller of all times. It also represents feature animation such as THE FAKE which won Best Animated Feature film Award at 2013 Sitges Int'l Film Festival and ANIMAFICX Prize at 2013 Gijon Int'l Film Festival, as well as a life documentary MANSIN (dir. PARK Chan-kyong), and is starting year 2014 with another huge box office hit film THE ATTORNEY which recorded over 11 million admissions at the box office.

FINECUT also focuses on participating in co-production and financing for director-driven edgy projects from worldwide in support of directors, producers, financiers and aims to develop many international projects for its pipeline. And in 2014, the company launches its talent agency business under the label 'Finecut Entertainment' that will represent up-and-coming filmmakers and actors aiming to be global artists.