

EPITAPH

ABOUT THE MOVIE

**The essence of horror evolved to love and an era!
That in itself is <Epitaph>!**

Each summer, a parade of ambitious horror films storms the theaters, trying to go beyond the fundamentals of fear and surprise. With each attempt to come up with newer, more exciting material, the stories have become even more mundane than they originally were and have strayed farther away from delivering true fear and terror to the audience. Without relying on cliché sound effects, <Epitaph> takes the genre back to the origin of "horror" itself by telling the strange and eerie story that sent chills throughout one summer night.

In 1942, the characters at Anseong Hospital each face a tragic end inside the walls of the best Western hospital in Seoul. Within the same time and space, the chain of horrific events leads each person to their death, brought upon by the frightening love that each person chose for themselves.



The 1940s are an unfamiliar era that exudes mystery and enchantment. The hospital setting also makes for the best closed space full of ominous spirits. A spine-chilling love between the living and dead helps to shake the audience with a kind of horror they have never yet experienced.

A meek hospital intern named Jung-Nam becomes enchanted by the breathtaking corpse of a young high school girl. Having survived alone from a deadly car accident, a young girl named Asako faces her loved ones as they haunt her through the night, and as her doctor, Soo-In doctor, puts all of his energy in trying to help her overcome the pain. Although Dong-Won and his wife, In-Young, appear to be another happily married couple, the day comes when Dong-Won realizes the shocking fact that his wife is missing a shadow. February 1942, these unfortunate souls begin their journey at Anseong Hospital toward the greatest love of all, a love that continues on beyond this life.

<Epitaph> takes upon itself the challenge of changing the definition of the horror genre in Korea, helping it evolve from just the basic scream fest to a realm beyond mere curses and vindictive ghosts; the new era of horror begins in a time full of love that exceeds life and death.



**It will deliver a deadly, yet beautiful horror to the audience!
Horror is no longer about "intensity" and "quantity,"
but more about "ambience" and "quality."**



2007 SAN SEBASTIAN INTERNATIONAL FILM FESTIVAL

Horror Elegy | 2007 | 98 min | Released in Korea: August 1, 2007

WORLD SALES **STUDIO 2.0**

6th Fl., Mediacorp Bldg., 997-10, Daechi-dong, Gangnam-gu, Seoul 135-502 KOREA
Tel: +822 2107 5496 | Fax: +822 562 5943 | Email: int@studio2.co.kr | www.studio2.co.kr

**The perfect combination of fantasy, fear and tears.
Discover the breathtaking side of fear!**

Fear is undoubtedly the most variegated human emotion. Ranging from the most basic instinctual dread of the dark to a rage or guilt embraced deep within the heart, and even a bitter sadness, fear can mold itself into many different forms. Showcasing the drastic contrast between fantasy and fear, fear and tears, <Epitaph> is the realization of these varied sentiments, captured through an imaging aesthetic and a solid story.



<Epitaph> is ornamented with moments of beauty too great to behold, as well as moments so surreal that it throws the audience into the middle of a great nightmare.



In one part of the film, Jung-Nam has a vision of the four seasons represented by cherry blossoms, water lilies, fallen leaves of autumn, and snow covered mountains. This fantasy symbolizes the marriage of his soul to that of Aoi. Cutting-edge equipment was brought in to create this scene, which delivers a scale of cinematography yet unseen in horror films. In another scene inside the sad dream of a young girl, a jumbo bluescreen and a giant custom-made mirror were used to create the melancholy field of snow.

Instead of relying on the humdrum effects of blood and gore, this film creates defining moments in which dread grabs hold of the viewer's heart—this very moment is when the fantasy of cinema spreads across the screen and the contrast between dread and awe comes into play. <Epitaph> has enough tricks up its sleeve to send chills through the viewer's heart, venturing beyond beauty, terror, fantasy, and fear.

The greatest appeal of <Epitaph> lies in the way the story comes to an end. Instead of relying on the obvious horror film formula—a constrained twist in plot or the unmasking of an evil curse—this film ends with a cathartic flow of tears. With fear and tension behind them, the audience finally comes to sympathize with the most powerful form of fear that accompanies love and sadness.



**Fantasy, fear, and tears...
<Epitaph> is a harmonious combination of these emotions,
enabling it to tell a story of a profound kind of fear yet untold in Korean cinema.**

CAST & CHARACTERS



KIM In-Young
A surgeon and anatomy professor is mysteriously linked to a series of murders

"I'll stand by you, even in the afterlife."

In-Young is an attractive and intelligent female doctor, as well as the beloved wife of Dr. KIM Dong-Won. The couple suddenly returns to Seoul in the middle of their studies in Tokyo. While it is unclear as to what had happened in Japan, In-Young happens to perform an autopsy on a murdered Japanese soldier on her first day at Anseong Hospital. As more people are killed without any motive or evidence, the number of exhausting autopsies grows as well, making her suffer from lack of sleep and rest. Nevertheless, In-Young finds happiness in each moment with her husband. On the contrary, Dong-Won grows restless with each nightmare that haunts him at night. While In-Young's face looks calm and peaceful at his side, Dong-Won comes to look at her with great worry.

KIM Bo-Kyung: An unpolished jewel with endless potential



"It could happen to anyone...the moment when love becomes the greatest fear of all."

Having received the spotlight as the only female character in the film, <Friend>, KIM Bo-Kyung was the center of the public's attention in the T.V. drama series, <Behind the White Tower>. With her composed and mesmerizing image, KIM Bo-Kyung is a perfect match for the role of a confident, yet fragile woman of the 1940s. "Giving up everything to love someone is a delightful, yet frightening thing." KIM believes <Epitaph> has captured the height of fear and is confident that everyone will be able to relate to the beautiful and eerie love that it shows. In the midst of a trend where new actresses use horror films to make their cinematic debuts, KIM Bo-Kyung aims to capture the audience with her genuine acting skills and classic charm.



KIM Dong-Won
An uxorious surgeon and professor of psychiatry

"Dear, let's never leave each other's side..."

Once the top brain surgery expert in Tokyo, KIM Dong-Won returns to Seoul with his wife, In-Young. He becomes troubled at the sight of his emaciating wife, exhausted by the continuous autopsies. Then one night, Dong-Won notices that In-Young is disappearing during the night in a trance-like state. Although he tries to mask his anxiety and lovingly looks after his wife, Dong-Won becomes even more frightened at discovering the fact that his wife doesn't have a shadow. However, even this eerie truth can't make him part with the love of his life.

KIM Tae-Woo: A breath of fresh air on the screen



**"Just the scenario alone makes this film a perfect ten!
But now, I'm anxiously anticipating greater things from it."**

Through films such as PARK Chan-Wook's <JSA>, HONG Sang-Soo's <Woman on the Beach>, <Don't Look Back>, and <Hypnotized>, KIM Tae-Woo has each time soaked in the different styles of film and has delivered fresh characters through soulful performances. "I have waited a year and a half to take part in this film," says KIM. He believes "the combination of diversified sentiments, abundant spectacles, and

solid horror is what accounts for the charm of <Epitaph>. As if the part was tailored for him, and him alone, KIM Tae-Woo once again manages to blend himself into the film with his natural and reliable acting. Perhaps it came so naturally to him because the gentle and uxorious Dong-Won is quite the spitting image of KIM Tae-Woo in real life.

PARK Jung-Nam
The hospital intern infatuated with a breathtaking corpse

"Each time I see a dead person, I can feel the sadness of the ones left behind."

Jung-Nam had always dreamed of becoming an artist, not a doctor. With the death of his parents, the head director of the hospital takes him in at a young age and brings him up as her own son. Following the director's wishes, Jung-Nam begins his medical studies and is betrothed to the director's daughter, a girl he has never even met. Then one day, the beautiful dead body of a young teenage girl is brought to the hospital and Jung-Nam falls in love with her at first sight. Enchanted by her beauty, he visits the body every single night...



JIN Goo: *Becoming a true actor at the height of his youth*

"I think this will be the most different film yet, just as a work of art and for me personally."

JIN Goo made himself known to the world playing the young LEE Byung-Hun in the drama series, <All In>. He has since molded himself into a rough, masculine character in films such as <A Bittersweet Life> and <A Dirty Carnival>, as well as the warm and kind role in <Ice Bar>. These diverse roles have broadened his range and helped him to grow as an actor. With his surprisingly stable acting abilities and discerning production choices makes JIN Goo one of the most promising talents of his age. In <Epitaph>, he sheds himself of the masculinity and transforms into a weak and timid hospital intern, once again broadening his spectrum as an actor.



Dr. LEE Soo-In
The brilliant psychiatric specialist with a limp becomes attached to a young girl

"Everything will be fine... I'll be right here next to you."

A young girl has come to Anseong Hospital, having lost the ability to speak due to the shock of being the sole survivor in a tragic car accident that killed her entire family. Soo-In is put in charge of her care, and since her pain touches a matter very close to his own heart, Soo-In becomes greatly attached to the child and devotes himself to her treatment. As the girl's condition becomes better, however, Soo-In grows increasingly weak and impoverished. Just as he comes to believe that she has fully recovered, he comes face-to-face with an irrevocable tragedy.



LEE Dong-Kyu - The charismatic leader on set

"It was the most compassionate role of my career... I've grown much attached to this role."

LEE Dong-Kyu shows another side of his charm through <Epitaph>, following his impressionable performances in films such as <Wild Card> and <To Sir, with Love>. He portrays Soo-In, a doctor with a warm heart underneath the cold, white gown. His gentle face and fresh look will create a new sensation in Korean cinema.

Asako
The sole survivor of a deadly car crash loses her voice and begins to see the dead



"I love you....Koshiro."

Asako is brought to Anseong Hospital covered in her mother's blood, but without any wounds of her own. She alone survives a car accident that takes the lives of her entire family, left only with aphasia and recurring nightmares. Ghastly images of her beloved mother and stepfather come to haunt her every night, leaving the audience to wonder what really happened on the day of the fatal accident.



KO Joo-Yeon: *Perfecting acting that transcends ages*

In the past, KO Joo-Yeon's commanding performances in <Blue Swallow> and <The Fox Family> shocked the film industry in Korea's Chungmuro district. Through the character of Asako in <Epitaph>, she once again displays a remarkable level of acting for her young age. Asako is a character suffering from overbearing nightmares and the loss of speech, which demands a powerful and shocking performance from the actress. KO Joo-Yeon wholly dedicated herself to the role and became so immersed in her performance that she had to deal with sudden nosebleeds for a portion of the shooting.



Onji Koshiro
A secret locked inside the young girl's dreams

"It's nice to meet you, little lady."

Having fell in love with a woman and become a stepfather to Asako, Onji Koshiro is the man that comes to face the tragedy of a love that goes amiss.



David McInnis: *A charm that goes beyond the lines of nationality*

David McInnis makes his first jump ever into the horror genre through his role as Onji Koshiro in <Epitaph>. After the release of <Never Forever>, he has gained much attention from not just the Korean film industry, but from Hollywood as well. McInnis has received love calls from American companies, such as Sony Pictures and 20th Century Fox, and is currently selecting the film that will help him break into the Hollywood scene. As the key role in the core of <Epitaph>'s shock and horror, he has now transformed his exotic charm into a mysterious ambience that transcends cultural boundaries.



Asako's Mother
A woman that finds one love to lose another

"It's okay, Asako... It's not your fault."

For a short while, Asako's mother finds happiness as she spends time with her dear daughter and her newfound lover. However, the time allowed to finally enjoy her blessings is cut short as she ends her life in a sudden car accident. Asako's mother visits her beloved daughter each night in order to tell her something she wasn't given time to say...

Zia: An actress that drew the world's attention

For her role as Yeon in KIM Ki-Duk's <Breath>, which competed in the 60th Cannes Film Festival, Zia received rave reviews from the film industry around the world. Variety Magazine wrote that she was "terrific as Yeon, with an unconventional face that perfectly conveys hidden depths of hurt." Zia gave a profound performance as she took on the role of Asako's mother, an essential character that simultaneously embodies unconditional love and spine-chilling terror.

The Head Director

An eerie woman who blinds herself to the mysterious accidents at Anseong Hospital

"Jung-Nam, you and Aoi should be wed in the spring."

The head director of Anseong Hospital is an elite woman with the highest credentials and level of education received in those times. Recently, the hospital director is failing to run the hospital at her ordinarily high standards. She focuses all her time and energy in getting her only daughter, Aoi, married to Jung-Nam and is blind to the mysterious accidents happening within her hospital walls.



YE Soo-Jeong: The epitome of matured acting and experience

YE Soo-Jeong is more familiar to the public on a theater stage, rather than on the big screen. She has performed in numerous theatrical productions, but has also given memorable performances in <Save the Green Planet> and <Hwang Jin Yi>. Her cold, expressionless face is just as powerful as her impassioned emotional delivery, which double the grotesque aura of the secretive hospital director.



A Beautiful Corpse

The breathtaking beauty of a young girl who took her own life

A young dead girl was brought to Anseong Hospital after four days of endless searching for the body frozen inside a river. Her face is so peaceful and breathtaking that it would be more probable to believe she was sleeping instead of lying cold and dead. Word gets around the entire hospital about the girl with the face of an angel, which becomes the center of Jung-Nam's infatuation...

Yeoji: A memorable first impression for the next generation heroine

Yeoji was the topic of conversation as she heated up the online world with her classic beauty, earning the title of "The Next HAN Ga-in." Equipped with elegant features and a solid determination, this newcomer will make a title of her own in near the future. Having withstood a painstaking debut experience of snails slithering across her face, suffocating under wet hospital sheets, and even sliding into the dark cold chambers, Yeoji is sure to be ready for anything on the road ahead to stardom.



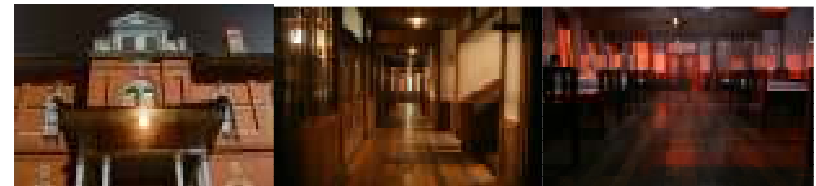
First Enchantment - The recreation of 1942 Seoul!

A thorough pre-production process was enough to capture the periodic essence of Seoul in the 1940's and give <Epitaph> the visual attractions powerful enough to enchant the audience.

Anseong Hospital – Inside and out

As the place where all the terror unfolds, Anseong Hospital was created with an image far different from the cold sterility of the modern-day hospital. Along with the main set situated in the town of Yangsur, three other sets were added to make the stage for <Epitaph> over 4290m² in size. Anseong Hospital is the result of over a year's worth of sketches, miniatures, and 3D simulation practices. In contrast to the average movie set, in which rooms and spaces are randomly placed one next to the other, Anseong Hospital was built like a real working hospital with actual connecting hallways and staircases.

While the realistic structures of Anseong Hospital were built according to Western architectural styles at the end of the Chosun Dynasty, the individually handmade props were all created in Japanese tradition. The harmony of Japanese wooden beds, doorknobs, and signs inside a Western building creates quite an odd ambience. Wooden furniture took the place of cold steel while fluorescent bulbs were replaced with lamps giving off a warm, copper light. Medical appliances of those times were flown in from Japan to add to the detail that will enhance the effects of fear.



Each space in Anseong Hospital was given its own unique characteristics: the ominous funeral home was floored in tatami to emphasize the Japanese ambience and the hospital director's office was decorated with Western antiques in order to highlight an old-fashioned simplicity. The windows in the morgue were also designed to resemble the subtle sanctity of cathedral windows and bricks piled on the autopsy room walls to enhance the sense of oppressiveness.

Medical Equipment



Finding the appropriate medical equipment wasn't an easy task as well. Due to the lack of reference within the country, the staff desperately searched in Japan and many other countries to piece together the bits of information. "Where would they store dead bodies during a time before refrigerators?" "If there was such a system, how would it work?" It took months of painstaking research just to answer these questions and to collect samples of the medical equipment. Out of what few samples the staff could obtain, none could be put to actual use for the film. Since the 1940's wasn't a decade of high technology, most of the

equipment was streamlined instead of rectangular. It was a time when things like carts and trays for surgical tools were made of enameled ceramic, not stainless steel, so everything had to be made especially for the film.

Wheelchairs, carts, respirators, and electric cauters—things commonly seen in historical museums—were all manufactured and other equipment brought from actual hospitals about to close down after much inquiry.

Costume and Prop

The brilliant hair and costume of <Epitaph> have perfectly captured the style of the times. As an elite doctor couple, In-Young and Dong-Won are dressed in smart Western clothing typical of high society. Instead of the long, straight hair essential to the average horror film heroine, In-Young's hair is cut short and wavy in the definitive hairstyle of those times. Dong-Won's glasses are worth approximately \$1000, also an indispensable accessory for the well-educated in 1940's Seoul. To top it off, one of the three Ford Deluxe Sedans left in the country was brought in to represent the luxury cars of the period, along with a Chevrolet Master and a Cadillac Fleetwood—both of which are the only one of its kind in Korea. Even the white gowns the doctors and nurses wore were a result of a meticulous process through which over ten different kinds of fabric, in various tones of white, were wrinkled and dyed by hand and tested in front of the camera.

This combination of careful historical research and cinematic innovation was captured on film, which was then put through the Technicolor ENR process (bleach bypass) to heighten the periodic atmosphere through the right saturation and contrast.

Second Enchantment – Reaching the climax of fear through music!

In contrast to the common horror films that use strange sound effects to give the audience a repulsive type of fear, <Epitaph> carries sounds that are grand, often sorrowful, and absolutely beautiful.

Since this film puts much emphasis on depicting honest, realistic emotions beyond fear, as many electronic instruments as possible were taken out; mostly acoustic instruments were utilized to create a touching lyrical melody. Although each main character has different sentimental music themes, the melody and harmonic sounds of Dong-Won and In-Young's theme reoccur throughout the film and create a sense of continuity.

As for the sound effects, each single sound was created live with the use of musical instruments and other props. This kind of sound design presents fear on a whole new dimension of audio. The flute was played alongside vibraphones, cymbals, and even brass dishes which were rubbed with violin bows. The variations of percussion instruments create an ambient sound powerful enough to draw the viewer into the screen. The music for <Epitaph> will maximize the sentimental wavelengths which take the audience directly from the height of terror to a flood of tears, defining its unique existence in the horror genre.

Third Enchantment – Filming, lights, and printing: three radicals of light and dark!

Horror films have a reputation for blood and gore, as well as the expected darkness of cold, blue tones on screen. This lack of contrast and innovation sets limits for achieving a level of visual perfection. <Epitaph> redefines the standard of aesthetics through a thorough process of testing in advance.

With a basis upon warm yellow and brown tones, different lenses and filters were used each to create the morning, day, and night settings within the wooden building. <Epitaph> was also taken through the ENR bleach bypass process, which was first domestically attempted by <Blood Rain>. During the Technicolor ENR process, famed for its use in <Saving Private Ryan>, black and white film is inserted between the normal color films in order to reduce the depth of color. This darkens the shadows and enhances the saturation so that dark images are dyed even darker, highlights are brighter, and the difference in shading is increased.

The challenges and various attempts to experiment outside the lines of genre have continued from the first moment of shooting to the last printing process in post-production. This innovated mentality is one of the many charms that will enchant the audience.

Fourth Enchantment – Filming at Anseong Hospital: An experience more frightening than the film itself!



Under conditions characteristic of filmmaking, shooting went on for many days and all through each night. As time passed, the prop beds and floors of Anseong Hospital transformed into makeshift sleeping areas for the crew. Made of sturdy lumber and lined with soft cotton blankets, the emergency room beds were particularly popular among the exhausted crew members. However, it wasn't long until someone began having nightmares in that very room and the numbers gradually increased until there was a night when every single person sleeping in the emergency

room suffered from terrifying nightmares.

The crew eventually began to avoid the emergency room and started to gather inside the funeral home. Many joked in awe, wondering how it came to be that they found peaceful sleep within the walls of an ominous funeral home. Still, many of the crew members continued to suffer from nightmares and a member of the production team even saw a ghost on set, which made for quite the perfect atmosphere to capture fear.

DIRECTORS

Directors JUNG Brothers



"We'll grab hold of Chungmuro through innovation and fresh attempts!"

JUNG Brothers have already received continuous love calls from various film production companies after debuting into Chungmuro at the top. With directing skills and a sense of style uncommonly found in beginners, high expectations await the family duo. Combining each of their visions and skills into one, JUNG Brothers have set off to challenge the conventional concepts of era, space, and the object of fear.

<Epitaph> will be the defining point which marks the birth of two promising directors ready to erase the lines of genre become the leaders of Korean cinema.

FILMOGRAPHY OF JUNG BUM-SIK

1997 Musical Performance <NANTA> Assistant Director
1999 Play <ANOMA> Music Director
Worked as a scriptwriter on various projects.

FILMOGRAPHY OF JUNG SIK

2004 <THREE, MONSTER> (PARK Chan-Wook)
2003 <OLD BOY> (PARK Chan-Wook)
2002 <SYMPATHY FOR MR. VENGEANCE> (PARK Chan-Wook)

STUDIO2.0 PRESENTS A Dorothy Film PRODUCTION DIRECTED BY JUNG Brothers
STARRING KIM Tae-Woo, KIM Bo-Kyung, LEE Dong-Kyu, JIN Goo EXECUTIVE PRODUCER KIM Seung-Bum PRODUCER JANG So-Jung SCREENPLAY JUNG Bum-Sik, JUNG Sik CINEMATOGRAPHER YOUN Nam-Joo LIGHTING KIM Ji-Hun EDITING KIM Sang-Bum, KIM Jae-Bum PRODUCTION DESIGN LEE Min-Bok, KIM Yu-Jeong RECORDING Steve R. SEO