



Presents

HUNT

A film by Lee Jung Jae
131 mins, South Korea, 2022
Language: Korean with English subtitles

Distribution

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SYNOPSIS

After a high-ranking North Korean official requests asylum, KCIA Foreign Unit chief Park Pyong-ho (LEE Jung Jae) and Domestic Unit chief Kim Jung-do (JUNG Woo Sung) are tasked with uncovering a North Korean spy, known as Donglim, who is deeply embedded within their agency. When the spy begins leaking top secret intel that could jeopardize national security, the two units are each assigned to investigate each other. In this tense situation where if they cannot find the mole, they may be accused themselves, Pyong-ho and Jung-do slowly start to uncover the truth. In the end, they must deal with an unthinkable plot to assassinate the South Korean president...

DIRECTORS' STATEMENT – LEE JUNG JAE

In the midst of the information overload that we experience in this world, including fake news, one wonders if certain organizations or even the government may be trying to incite us through ideology, or if harsh restrictions are making us conform to tyranny.

In order to protect an ideology, a system or profits, endless wars are fought all over the world. What kind of ideology, system and profits permit these acts of violence?

False instigations are evolving so that now we accept them without skepticism.

Must we uphold an ideology that permits violence for reasons related to difference or to competition?

This film is an effort to stop the wrongdoing of such an era.

Our properly aligned conscience and just self-awareness must contribute towards stopping conflict and violence, so that we do not leave these ill legacies behind for the next generation.

- Director LEE Jung Jae

ABOUT THE FILM

Taking place in the '80s against the backdrop of a cold war between the two Koreas, *HUNT* tells an engrossing tale of a spy agency conducting a smoke out operation to root out a mole. Although the circumstances surrounding the film are based on actual events in history, the story itself is a work of fiction in its entirety. Two high-ranking agents are pitted against each other to find the mole first, and the psychological tension becomes palpable as they attempt to hunt down each other. The story unfolds at break-neck speed, and you will be sitting on the edge of your seat until the very moment the spy is revealed.

KCIA agents Park Pyong-ho and Kim Jung-do are at the core of this exhilarating espionage story. Park's crucial mission to bring in a high-profile defector goes awry due to a leak by the mole, and he puts everything else aside in order to find the said mole. On the other hand, Kim is given a mission to investigate everyone within the agency without prejudice. His prime suspect is none other than Park and his unit. Both agents suspect each other, and tension fills up the screen as they duel it out. More importantly, as their secrets get exposed one by one, they are faced with a massive plot to assassinate the South Korean president in a series of unpredictable events. The psychological warfare between the two leads, LEE Jung Jae and JUNG Woo Sung is impressive as they fall into a deep dilemma over their own principles. Their conviction pulls the audience into their way of thinking and how they view the situation at hand, thereby creating a tight and perfect espionage action drama of 2022.

From headlining *Squid Game* to directing *HUNT*

International star actor LEE Jung Jae has helmed a feature film. *HUNT* is directed by one of Korea's leading actors of his generation, who has starred in many genres such as drama, melodrama, action and others, and became a household name after starring in Netflix Original series *Squid Game*. Director LEE has used his 30-year experience as an actor to lead fellow filmmakers and cast on the set. While working with his co-stars in front of the camera, he listened to various advice and opinions, and showed what kind of director he is by convincing the cast and swaying their opinions in a way that improved the film. He also used storyboards and reference images to visualize each shot, and discussed many obstacles with each department in order to promote creativity on the set.

If you take a look at directors whose debut film was invited to Cannes, you can't help but anticipate big things from director LEE Jung Jae. From Alejandro González Iñárritu whose debut feature *Amores Perros* was screened at Cannes to Xavier Dolan's *I Killed My Mother* who not only directed the film but also played three characters, to YOON Jong Bin and his *The Unforgiven* and NA Hong Jin with *The Chaser*. All of these directors became some of the most celebrated filmmakers on the international film stage. Director LEE Jung Jae will no doubt join them soon.

In addition, given the films that were invited to Cannes and went onto become box office hits such as *Parasite*, *Once Upon a Time in... Hollywood*, *Mad Max: Fury Road* and *Sicario*, there is high anticipation for *HUNT* as it hopes to satisfy artistic endeavors as well as to reach into the mainstream.

Various members of the crew whose films were invited to Cannes in the past have come together to make *HUNT*. First, LEE Mo Gae, the director of photography who shot two films including the oft-praised *The Good, The Bad, The Weird* and last year's invitee *Emergency Declaration*, used wide open city streets to set a car chase and firefight sequence with LEE Sung Hwan, the lighting director, brought out details in each shot by paying attention to even the shadows at the edges of the frame. In addition, stunt coordinator HEO Myeong Haeng, who elevated the action in *The Spy Gone North*, *The Merciless* and *TRAIN TO BUSAN*, directed the action sequences in *HUNT* to inject realism into the film.

The mise-en-scène of *The Spy Gone North*, which screened in Cannes' Midnight section, was the work of production designer PARK Il Hyun. Understanding that the film takes place in the '80s, he designed the set to match the era down to even the smallest detail. Costume designer CHO Sang Kyung made a name for himself with *The Handmaiden*, which shocked the audience with its stunning style. He too was instrumental in creating the look of the '80s in this film. Lastly, composer CHO Young Wuk, whose two films *The Gangster*, *The Cop*, *The Devil* and *The Spy Gone North* have also screened at Cannes, came onboard to create stunning music for *HUNT*.

Director LEE Jung Jae previously collaborated with Sanai Pictures on the critically acclaimed 2013 noir *New World*. The studio's Netflix Original series *The Silent Sea* was praised for taking up the challenge to create an authentic science fiction drama and watched by millions around the world. Head of Sanai Pictures HAN Jae Duk has worked on five films that were invited to Cannes, including *Old Boy*, *Crying Fist*, *The Shameless*,

The Spy Gone North and now *HUNT*. Thanks to the efforts of filmmakers who are at the top of their games, this film was created in an environment that had profound synergy on the set.

INTERVIEW WITH THE DIRECTOR

■ What kind of film is *HUNT*?

In term of genre, *HUNT* is an espionage action film, and it tells the story of people who feel conflicted regarding their beliefs and principles.

■ How did you come about wanting to tell a story about beliefs and principles?

We often come to believe distorted truths through skewed perspectives in the media and in education, which brings us into conflict with the opposition. There are people in the world who profit from our conflict, and it's obvious what they get out of it, but what about the rest of us? It is important to continuously ask ourselves if our beliefs are rooted in honor and love.

■ *HUNT* contains elements of espionage action drama, but also a tension that arises from psychological warfare between the characters. What area did you focus on to achieve this?

It was important to keep the situations faced by Pyong-ho and Jung-do at a dangerous level, and to have them constantly competing against each other. The reason for this is that once their ultimate goals in the third act of the film are revealed, the energy added by this plot twist will provide one of the film's main points of attraction. Since the story was conceived to leave the audience with lingering emotions in the third act and the ending, it was very difficult to structure the first and second acts.

■ How is *HUNT* different from other spy films?

Of course spectacular action sequences play an important part in the film, but I also wanted to make sure that the audience's attention was held by a story that had plot twists within plot twists, and to be invested in how the two characters decide on their fates. I wanted to make a film that is filled with large and small plot twists that reinforce each other, creating great tension.

■ From your perspective, how does this film stray from the pack of films that dealt with geo-political relationship between North and South Korea?

I like to think that this film is more about people who are working to right their ill-conceived ideologies, rather than to tell a story about North and South Korea.

■ What part of the screenplay convinced you to take on this project? And what part of the screenplay did you focus on when rewriting it?

After reading the original script, I decided to make this film thinking it would be possible for Pyong-ho and Jung-do, two people who devote themselves to a greater cause, to be perceived as characters who represent their people. I searched for a screenwriter and a director with a similar creative vision, but in the end I couldn't find one so I took on the task of writing the screenplay myself.

Over the course of 4 years, I've rewrote a considerable amount of material, and the element I focused on most was to establish convincing motivations for each character. These motivations had to be pressing so that these characters would collide with one another with intensity. I wanted that white-hot intensity to spread all over the screen.

■ Did you give any specific directions to each department to maintain your vision for the film, or was there anything that you discussed extensively with them?

- Camera department

I wanted to try something new in terms of the overall color scheme, technical elements, and even locations. Therefore, there were significant challenges posed to the camera department, and they had a tough time during production.

- Stunt department

It was important to make every action sequence look real and powerful to the audience. I wanted to express elements that might seem even like 'too much', while preserving the detail in a vivid and lively way.

- I heard that you had intensive discussions about the mise-en-scène, the color of the lighting and even the direction of where the light was coming from. Could you elaborate on this?

The DOP and gaffer both wanted very much to portray and express each character's desires differently, so we were definitely on the same page. They brought out details in each shot by paying attention to even the shadows at the edge of the frame.

- You worked hard to create a color palette that hasn't been seen in films of this genre. What did you discuss with the production design team?

We talked about colors more than anything, and I wanted to express the characters' emotions with colors in each shot. But at the same time, the production design team had to respect the era in which this film was set, and to be sophisticated without using too many colors in order to provide focal points. For this reason, I had endless discussions with the production designer.

- What kind of work did you do to portray South Korea in the 1980s?

The biggest issue was that there are no more actual locations where one can capture the look of the 1980s in various ways. Our budget was not sufficient to fully recreate locations and sets to depict the 1980s, but I think the production crew did an amazing job meeting this challenge. In particular, the scenes set in Washington, Tokyo, and Thailand were all filmed in Korea, and although the preparation process was not easy, we all did our best and produced amazing results.

- How did you differentiate Pyong-ho, who has been an KCIA agent for 13 years, and former army officer Jung-do in terms of their costumes, hair and make-up?

This film has a lot of male characters, and most are KCIA agents, so there is plenty of overlap in the costume design and color palettes, but the costume department prepared a huge number of vintage neckties and accessories from that era, working incredibly hard to design and create uniforms for the Thai soldiers, cops, government officials and the military band.

- What was the concept for Tokyo street firefight, the KCIA staircase hand-to-hand combat, the laundromat explosion and the Thai cemetery ambush?

Energy, realism and details were the most important elements. Due to this, I had storyboarding sessions with the special effects, stunt and CG departments. There were many hard struggles, but it was the only way to raise the level of the work. I wanted the car chases, street firefight, explosions and battlefield-like scenes to all feel very fresh. I'm so thankful that they took on these extremely difficult challenges in stride.

- I've heard that you used unconventional methods for explosions, such as using grain powder. What was your reasoning behind that?

After experiencing the scene for a long time as an actor, I paid a lot of attention to the crew's safety and health concerns, so we mixed in grain powder for those explosion scenes. Safety precautions were taken very seriously when prepping those explosions.

■ Since you're an actor who plays characters, I'm sure your experience influenced the way you directed the cast. What was your focal point when directing them?

In my experience, if the situations depicted in the script are convincing, and the set feels realistic, my performance will be very natural. But if that is not the case, I try to follow the director's intent as much as possible. During pre-production rehearsals and table reads, there were instances where I edited the dialogue and blocking based on feedback from the cast, while at other times, I had to convince the cast with reason and logic even if the scene felt uncomfortable to them. In acting, reason and logic have to be concise so that the actor can freely emote, and I know that very well.

■ **How did you want to portray this diverse cast?**

Even if it's a character who is onscreen for a very short period of time, it was my goal to make them come across as distinctive as possible. This was also my way of thanking them for their efforts.

- **What discussions took place with the actors who played Jung-do, Ju-kyung, Cheol-sung and Yoo-jung to help them get into their characters?**

I wanted Jung-do to start out very cold and level-headed and end as a fiery character. Ju-kyung needed to be the only cheerful character in the film. This had to be done so that the plot twist would stand out even more.

Cheol-sung is a loyal servant of the dictator. I wanted him to look like someone who acts without realizing that he's been brainwashed.

Yoo-jung doesn't appear in many scenes, but she's a character who's most tightly connected to the subject matter of this film. She's depicted as a character who distrusts the older generation, but ironically finds an answer to her life from Pyong-ho.

■ **Did you have any special direction to create some contrast between these two characters, Pyong-ho, and Jung-do?**

Even though they operate from opposing directives, I wanted them to feel like they were gazing into a mirror when they looked at each other. And despite not sharing a lot of dialogue, I wanted them to feel some sense of kinship and solidarity. As the film goes into the second half, I wanted them to be eventually recognized as people who thought deeply and cared about future generations.

■ **What should the audience pay special attention to while watching *HUNT*?**

Although the espionage story develops at a rapid pace, the plot is not very complicated. I hope you enjoy your time watching this film.

ABOUT THE FILMMAKER

LEE JUNG JAE – Director

LEE Jung Jae is an actor with a 30-year career, who made his debut in 1993, and he is taking on a new challenge by stepping into the director's seat for *HUNT*. Although he was originally offered a role in the film, after reading the script he thought "I could create a lot of common threads between two men bound by a great cause", and decided to get behind the camera as well. He went on to work on the script and direct the film.

Commenting on why he decided to make his directorial debut with *HUNT* after four years of preparations, he says, "I thought about why the audience needs to see this film now."

Director LEE Jung Jae has taken *HUNT* into the realm of espionage action drama, but focused on the psychological warfare between the characters, heightening the overall tension. He made circumstances worse and worse for both Park Pyong-ho and Kim Jung-do, and they ultimately find themselves in a situation where they have to compete, keeping the tension at an optimal range. "Of course spectacular action sequences play an important part in the film, but I also wanted to make sure that the audience's attention was held by a story that had plot twists within plot twists, and to be invested in how the two characters decide on their fates," said director LEE, explaining how *HUNT* differs from other espionage films.

ABOUT THE CAST

LEE Jung Jae as “PYONG-HO”

**After failing in a mission due to a leak by a mole,
he goes after the mole himself with everything he’s got**

KCIA Foreign Unit Chief Park Pyong-ho has been working for the agency for 13 years, and is a highly respected agent who has access to incredibly fast and accurate intel. But leaks out of the agency have become an issue, and the agency receives a piece of intel that there is a mole leaking classified intel to North Korea. As his first order of business, newly appointed Director Ahn orders him to investigate the matter by digging into the Domestic Unit. But as he investigates, he is faced with a truth that defies his own principles.

After starring in the Netflix Original series *Squid Game*, actor LEE Jung Jae has won over not only Korean audiences but audiences from all over the world. He was soon recognized for his fabulous acting ability by sweeping the Rookie of the Year award with *The Young Man* a year after his debut. He went onto star in successful films such as *Last Present*, *Il Mare*, *City of The Rising Sun* in the early 2000s. He is one of the few stars who has four films that have surpassed the coveted 10-million admission mark: two films in the *Along with the Gods* series, *Assassination*, *The Thieves*. It was the aforementioned *Squid Game* that truly catapulted him to global stardom, including winning multiple awards overseas. In *HUNT*, LEE is poised to show another side of himself as Park Pyong-ho. Through the character’s endless internal conflict, he will bring a third dimension to this character and show the world why he is so highly regarded.

[Selected Filmography]

2021 SQUID GAME (Drama)

2020 DELIVER US FROM EVIL

2019 SVAHA : THE SIXTH FINGER

2018 ALONG WITH THE GODS: THE LAST 49 DAYS

2017 ALONG WITH THE GODS: THE TWO WORLD, WARRIORS OF THE DAWN

2016 OPERATION CHROMITE

2015 ASSAINATION

2013 NEW WORLD, THE FACE READER

2012 THE THIEVES

2010 THE HOUSEMAID

JUNG Woo Sung as “JUNG-DO”

**A relentless chase to find the mole within the agency
after receiving an order to smoke him out.**

As a former military officer, there is innate toughness and integrity embedded into his nature and he lives by a strict code. After receiving an order to uncover the identity of a high-ranking mole within the KCIA, with the support of the newly appointed Director Ahn, Domestic Unit Chief Kim Jung-do chases after Park Pyong-ho, the lead of the Foreign Unit and starts investigating every member of the Foreign Unit. In the process of searching for the mole, Kim uncovers a plot to assassinate the South Korean president, and in order to maintain his principles, he begins a dangerous mission.

As soon as JUNG Woo Sung made his debut, he was instantly catapulted to stardom, becoming one of Korea’s leading actors. After appearing in *Beat*, he starred alongside LEE Jung Jae in *City of The Rising Sun* and became a teen icon. He went onto star in many successful films across many genres such as melodrama, action and drama, including *Innocent Witness*, *Steel Rain*, *The Divine Move*, *The Good*, *The Bad*, *The Weird* and showcased strong characters heightened by a humane facade. He won over the audience with the wide spectrum of his acting and became a singular actor of his generation. JUNG plays KCIA Chief Kim Jung-do, a former military officer who will brave death to uphold his principles. He will contribute intense action as well as an emotional performance that elevates the tension on the screen.

[Selected Filmography]

2020 STEEL RAIN2: SUMMIT, BEASTS CLAWING AT STRAWS

2019 INNOCENT WITNESS

2018 ILLANG : THE WOLF BRIGADE

2017 STEEL RAIN, THE KING

2016 ASURA : THE CITY OF MADNESS, REMEMBER YOU

2014 THE DIVINE MOVE

2013 COLD EYES

JEON Hye Jin as “Agent JU-KYUNG”

KCIA Foreign Unit’s ace who searches for the mole alongside Park Pyong-ho

Agent Ju-kyung is always by Park Pyong-ho’s side and eagerly solves problems methodically. She has a heightened ability to sort through piles of information, and is willing to buckle down when she needs to in order to accomplish the mission she’s been given. While searching for the mole, Donglim, she comes face to face with an unbelievable truth that she cannot turn away from.

[Selected Filmography]

2019 ASHFALL, THE BEAST, HIT-AND-RUN SQUAD

2017 RV : RESURRECTED VICTIMS, A TAXI DRIVER, THE MERCILESS, THE POET AND THE BOY

2016 SORI : VOICE FROM THE HEART

2015 THE THRONE, CHRONICLE OF A BLOOD MERCHANT

2014 OBSESSED

2013 THE TERROR, LIVE

HEO Sung Tae as “Agent CHEOL-SUNG”

KCIA Domestic Unit agent who follows Kim Jung-do’s orders to a tee in search of the mole

Agent Cheol-sung is a loyal subordinate of Kim Jung-do, who is instrumental in revealing Donglim’s identity. He lives up to his role as Chief Kim’s right hand man, and acts on his behalf. He has no problems finding dirt on agents of the Foreign Unit, including Chief Park Pyong-ho, if it means finding the mole.

[Selected Filmography]

2022 STELLAR

2020 HITMAN: AGENT JUN

2019 BLACK MONEY, THE DIVINE MOVE 2: THE WRATHFUL, MAL·MO·E: THE SECRET MISSION

2018 RAMPANT

2017 THE SWINDLERS, THE BROS, THE OUTLAWS, THE FORTRESS
2016 THE AGE OF SHADOWS

GO Youn Jung as “YOO-JUNG”

Due to an incident involving her father, college student Yoo-jung has been under Park Pyong-ho’s protection and guidance, only to get swept up in the operation to expose the mole within the agency. She is mercilessly tortured and interrogated by Kim Jung-do for information she may or may not have.

[Selected Filmography]

2021 LOW SCHOOL (Drama)
2020 SWEET HOME, THE SCHOOL NURSE FILES (Drama)
2019 HE IS PSYCHOMETRIC (Drama)

KIM Jong Soo as “Director AHN”

Newly appointed KCIA director Ahn is a former military officer and he is able to freely control Foreign and Domestic Units as he wishes. Although he trusts Chief Kim Jung-do, whom he served alongside in the military, he pits two chiefs against each other in an effort to expose the mole. He’s someone who will stop at nothing to accomplish his mission.

[Selected Filmography]

2022 KINGMAKER
2020 SAMJIN COMPANY ENGLISH CLASS
2019 START-UP, BRING ME HOME, MONEY, INNOCENT WITNESS, EXTREME JOB
2018 THE DRUG KING, DARK FIGURE OF CRIME
2017 1987: WHEN THE DAY COME, THE SHERIFF IN TOWN
2016 ASURA: THE CITY OF MADNESS, THE MAP OF AGAINST THE WORLD, SEOUL STATION,
SEONDAL: THE MAN WHO SELLS THE RIVER, A VIOLENT PROSECTOR
2013 FIST OF LEGEND
2012 NAMELESS GANGSTER: RULES OF TIME
2011 POONGSAN



JUNG Man Sik as “Agent YANG”

As part of Park Pyong-ho’s Foreign Unit, Agent Yang is an ambitious agent who is always waiting for his chance to advance his career. For this reason, he defies his superior’s direct order and acts on his own to obtain some key intelligence, only to get gunned down in an avoidable error of judgment.

[Selected Filmography]

2021 ESCAPE FROM MOGADISHU

2020 BEASTS CLAWING AT STRAWS

2019 MONEY

2018 RAMPANT

2017 MAN OF WILL, MY LITTLE BROTHER

2016 ASURA: THE CITY OF MADNESS

2015 THE TIGER, INSIDE MAN, VETERAN, GRANNY’S GOT TALENT, CHRONICLE
OF A BLOOD MERCHANT

2014 KUNDO: AGE OF THE RAMPANT, A HARD DAY, MAN IN LOVE

2013 MIRACLE IN CELL NO.7

2012 THE SPIES, EUNGYO, OVER MY DEAD BODY

ABOUT THE PRODUCTION COMPANIES

ARTIST STUDIO

Artist Studio is a diversified entertainment and media company with ventures in film and television development and production on multiple platforms.

Guided by the vision of founders LEE Jung Jae and JUNG Woo Sung, Artist Studio creates original content that combines creativity, the ability to engage global audiences and innovative ideas as a leading architect in the entertainment world.

Artist Studio has produced the 2021 Netflix hit series *The Silent Sea*, starring GONG Yoo and BAE Doo Na; LEE Jung Jae's directorial debut *HUNT*, starring LEE himself and JUNG Woo Sung, and which world premiered at the 2022 Festival de Cannes; and *A Man of Reason*, which is the directorial feature debut of JUNG Woo Sung, set to be released in the second half of 2022.

Artist Studio will continue to build a library of marquee media properties and establish itself as a trusted brand which consistently delivers high-quality, commercial entertainment

SANAI PICTURES

Producer HAN Jae Duk first participated in PARK Chan Wook's acclaimed *Old Boy* (2003) as a line producer, and then went on to produce RYOO Seung Wan's *The Unjust*(2010), YOON Jong Bin's *Nameless Gangster: Rules of the Time*(2012) and RYOO Seung Wan's *The Berlin File*(2012).

In 2013, he founded Sanai Pictures and released its first film, the gangster epic *New World* (2013). Since then, he has produced eight more features: *Man in Love* (2014), Cannes Un Certain Regard selection *The Shameless* (2015), *The Tiger*(2015), *A Violent Prosecutor*(2016) which amassed over 9 million admission in Korea alone, *Asura: The City of Madness*(2016), *The Sheriff In Town*(2017), Cannes Midnight Screenings selection *The Spy Gone North*(2018), and *Money*(2019).

Han Jae Duk is recognized as having made a clear mark in the crime and action genres in Korea. Following the production company's name that carries the meaning "real man" in

Korean, Han has depicted the world of men in various ways and earned both critical and commercial success for the high quality of his productions.

MEGABOX PLUS M

Megabox Plus M is a leading entertainment company, encompassing development, production, financing, distribution and international sales of films, TV series, and short form series.

It was founded in 2014 by Megabox, one of the biggest multiplex chains in Korea, and is an affiliate of JoongAng Group, which includes major Korean daily newspaper JoongAng Ilbo and cable broadcaster JTBC.

The success of its theatrical slate has been driven by the critically acclaimed films such as *DONGJU*; *The Portrait of A Poet* and *Anarchist from the colony*, as well as other titles like *THE OUTLAWS* and *Little Forest*, *The Book of Fish* and *Kingmaker*.

In the fast-changing world of content production and distribution, the company is driving innovation in the Korean film industry by producing and distributing a wide range of content for various platforms.

CREDITS

MEGABOXJOONGANG PLUS M PRESENTS

ARTIST STUDIO & SANAI PICTURES PRODUCTION

A LEE JUNG JAE FILM

“HUNT”

Cast	LEE JUNG-JAE, JUNG WOO-SUNG, JEON HYE-JIN, HEO SUNG-TAE, GO YOUN-JUNG, KIM JONG-SOO, JUNG MAN SIK
Executive Producer	JEONGIN HONG, JINSUN KIM
Producer	HAN JAE-DUK, LEE JUNG-JAE
Directed by	LEE JUNG-JAE
Screenplay by	LEE JUNG-JAE, JO SEUNG-HEE
Director of Photography	LEE MO-GAE
Lighting by	LEE SUNG-HWAN
Production Designer	PARK IL-HYUN
Stunt Choreography	HEO MYEONG-HAENG, KIM SUN-WOONG
Editor	KIM SANG-BUM
Music by	CHO YOUNG-WUK
Sound by	JUNG GUN
Supervising Sound Editor	KIM CHANG-SEOP
Costume Designer	CHO SANG-KYUNG, CHOI YOON-SUN
Make Up&Hair Designer	SON EUN-JU
Special Effects	JUNG DO-AHN, YOON HYUNG-TAE
Visual Effects	CHANG ICK-JEA, KIM TAE-EUI
Colorist	PARK JIN-YOUNG

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