



Presents

BEDFORD PARK

A film by Stephanie Ahn
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Distribution

Mongrel Media Inc
1213C Bathurst Street
Toronto, Ontario, M5R 3H3
Tel: 416-516-9775
Email: info@mongrelmedia.com
www.mongrelmedia.com

Publicity

Natalie Sarkic
Mongrel Media Inc.
Email: natalie@mongrelmedia.com
Cell : 647-529-9080



/MongrelMedia



@MongrelMedia



/MongrelMedia



/MongrelMedia



@MongrelMedia

SYNOPSIS:

Audrey is a 36-year-old physical therapist caught between her distinctly American identity and her loyalty to her Korean immigrant family. When she meets Eli, a Korean-American with a fractured past, they journey through an unexpected relationship that starts as friends and goes on to become a love story that transcends the cultural pressures each of them face - and which lifts them up and helps define them.

DIRECTOR'S STATEMENT

BEDFORD PARK is the kind of raw and intense love story and family drama we urgently need. It's a story about transcending cultural definitions of love and opening up to that terrifying place inside us where our most vulnerable selves live, as a path to loving ourselves and others.

The most powerful expression of love in my Korean immigrant home was the act of sacrifice. Sacrificing one's needs to serve someone else's, especially as a woman, was the foundation of everything important in life. While this bonded us in many ways, it often was in conflict with the more western idea of love, that you can't really love others unless you first love yourself.

As a lifelong moviegoer, I have waited for a film that would speak honestly to this struggle; an experience I knew so many others shared. Whenever the thought of telling this story myself entered my mind I dismissed it. What I thought was disinterest on my part was actually fear. I was afraid of revealing my most vulnerable self. I finally decided to give it a shot, but on one condition. I had to be willing to go deep, and expose everything.

– *Stephanie Ahn*

BEDFORD PARK: LOVE REVEALS INNER TRUTH

When you meet someone who truly sees you, it can inspire you to see yourself more clearly, and give you the courage to live in alignment with your inner passions. In *BEDFORD PARK*, that's the case with Audrey Park (MOON CHOI) and Eli Wolkoliak (SON SUKKU). Audrey, a caring yet disillusioned physical therapist in Brooklyn, is at a pivotal crossroads of her life. She's 36 and is still tethered to the expectations of her parents. When she's summoned back to their home in New Jersey, she struggles to live by her own rules as her parents try to enforce theirs onto her. Eli, an ex-high school wrestler who's been cast as the perpetual underdog, is fighting for a chance at a better life. When Audrey and Eli meet by chance, the trajectory of both their lives change forever.

In her debut feature, writer-director STEPHANIE AHN distills all of this into a love story filled with hope and humanity, while staying faithful to the gritty realities of everyday life. Ahn — an accomplished editor whose work includes Israel Horowitz's *My Old Lady* and Debra Granik's *Winter's Bone* among others — called upon her own experiences in crafting the story of *BEDFORD PARK*. In the film, Audrey's family emigrated from Seoul, South Korea, to the Bedford Park neighborhood in the Bronx, raising Audrey and her brother Henry with Korean traditions at home. With Henry having moved away from the family, Audrey remains a dutiful if conflicted daughter to immigrant parents who, after many years, still find life in America challenging, especially her father (KIM EUNG-SOO), a man haunted by the successful life he left behind in Seoul.

After her mother (WON MI KYUNG) is involved in a car accident, Audrey approaches the other driver, Eli, to address damages to her mother's car. Audrey develops a deep curiosity for Eli and offers to drive him to work and community college while his car is being repaired. But Eli — who was adopted as a child by a blue-collar American family — has his own issues. He's plagued by the guilt of not being a present father to his young daughter from a previous relationship and is tormented by a stepbrother who tries to steer him back into a life he'd rather leave behind. Audrey and Eli's bond inspires them to recapture things they've lost: for Eli, a devotion to wrestling, and for Audrey, a love of photography. As their relationship develops,

passions that have laid dormant for too long are ignited once again, while discovering their true capacity to love themselves and others.

Ahn explains that she began working on the BEDFORD PARK script nearly a decade ago, finding elements from journal entries that gave her pieces to a story that she thought could resonate with other 1st generation Asian-Americans.

“I’ve written many scripts throughout my life, none of which got made. I came to a point where I thought, ‘I can give up now or write something more personal than anything I’ve written before’,” says Ahn. “I knew, for this last attempt, I had to expose myself in ways that would be uncomfortable.”

“As I was writing this film, one of the things that kept coming up was the ways in which we express love,” Ahn continues. “In the Korean-American home I grew up in, love wasn’t always warm and fuzzy. In examining how love was expressed in some of my other relationships there was a kind of dissonance. That’s where this story came from — the desire to find syncretism with two contradictory ways of experiencing love.

“This is a love story about accepting the messiness of who we are,” says Ahn. “Audrey and Eli see each other for who the other one *truly* is. When we make assumptions about people it’s often surprisingly refreshing to be wrong. It can recalibrate how we see others and the world. In the scene where Audrey first meets Eli, she encounters someone who doesn’t seem to fit into a mold, especially as an Asian-American man, and this awakens something in her.”

Being pressured to live by two different cultures that often contradict one another can be tough. Ahn says. “Both Audrey and Eli have a curiosity or affection for their Korean roots, but they don’t know how to go about [integrating] that into their lives. These characters are both, in a way, unsure of their identities, but I wasn’t interested in telling a story about the ‘search for one’s identity’. Instead, I wanted to tell a story about letting go of the idea of fitting into one.”

About 5 years after Ahn finished the script, she and producer GARY FOSTER decided to try and

make a short film as a proof of concept. Through Chris Lee's introduction, Ahn had already cast Moon Choi — a rising star in her native South Korea — and the actress flew to New York. Ahn's subsequent 2023 short, *Accident*, helped get interest from other producers and financiers in the feature film.

Ahn notes that there's a scene in BEDFORD PARK that represents the inexplicable connection between Audrey and Eli: At one point they're sitting in Audrey's car listening to the radio, and Bill Conti's theme from 1976's *Rocky* starts playing — a piece that Eli, an ex-wrestler now working as a security guard in a Jersey mall, hears as an inspiring soundtrack to his harsh existence.

“That scene in the car encapsulates how these two people are sharing an experience but are having their own experience simultaneously, and the audience gets to witness this intimate, unspoken moment through the vulnerable expressions on their faces,” says Ahn. “Dialogue can only do so much. I often don't feel the characters' lines I write are as powerful as the visuals and the music I imagine. I wanted these characters to feel something deep within themselves and with each other, but I wanted to express that without words”

CONNECTING CAST AND CHARACTERS

For BEDFORD PARK, Ahn wanted to find actors who could understand the complex layers of Audrey and Eli and capture their essence in a naturalistic way. Ahn cast two South Korean performers who are well-regarded in their native country: Moon Choi and Son Sukku.

“Moon and I had been rehearsing since she was cast in 2019, so we've been [discussing the script] a long time. Sukku and I also began intense zoom rehearsals as soon as he was cast. They were both extremely dedicated and worked hard to understand these characters inside and out.”

Integral to both characters, Ahn says, is the Korean idea of *han* — trauma from our ancestors that gets passed down through generations. Ahn weaves *han* into the narrative.

“I wanted to link Audrey and Eli to a deeper sense of their past,” says Ahn. “As Koreans, we feel our ancestors’ love through the sacrifices they made for us. I think these two characters feel that burden — Eli is perhaps less familiar with Korean culture, so maybe he doesn’t know *why* he feels it, but he does. They become tied to something cultural in a way that makes them feel even more bonded.”

“I think that compassion for our parents is so beautiful — it’s something I experienced more profoundly when I became a parent myself,” says Ahn. “I wanted to make sure that there was no ‘right or wrong’ in the generational divide. Despite Audrey’s frustration with her mom and dad, she understands that they are not to blame [for her inner struggles]. Her parents tried their best, and she feels that. She knows it’s her job to do the sacrificial act of taking care of them, which is an added pressure for a woman.”

Ahn says that Audrey “is somebody who is dutifully living a life she’s uninspired by while numbing the pains of her past with secret acts of self-destruction. She’s in a constant push and pull of who she should be and who she wants to be and ends up in a kind of emotional paralysis as a result.”

One major element of Eli’s character changed unexpectedly from the original concept, Ahn says. “The Eli character was Caucasian in the original feature script and in the short film. Given that he comes from a working-class industrial town in Pennsylvania and just the general gruffness of his personality, I somehow always saw him as a white guy,” explains Ahn. “But then Son Sukku, a good friend of Moon’s, was brought up, and I was told after he saw the short film that he was curious about the feature and wondered why Eli couldn’t be a Korean-American. Soon after he read the script we met over zoom and I saw that he had an essence that very much captured Eli, so I began rewriting the character, and I was happily surprised to see that Eli’s layers became

more complex, and the Audrey-Eli relationship became more meaningful. It made the story stronger.”

Playing Audrey’s parents were esteemed Korean actors with decades of performances in their home country, Won Mi Kyung as Mrs. Park and Kim Eung-Soo as Mr. Park.

“We had a casting director in Korea who connected us with some great actors of that generation,” says Ahn. “Won Mi Kyung had taken a break from acting and moved to the U.S., and right before she shot this film she went back to Korea to do some TV work. I met her and Kim Eung-Soo over Zoom, and they were both gracious enough to audition.”

“A lot of actors didn’t relate to Mr. Park and his immigrant experience in the US, but Kim Eung-Soo absolutely did and was very passionate about it right away,” says Ahn. “I told him the character of Mr. Park is rooted in sadness; Audrey and Eli have their lives ahead of them, they’re young, but Mr. Park had lost his dreams. That resonated with him.”

“I honestly don’t think I could have written this story before I became a parent myself,” says Ahn. “A parent’s love, while imperfect, can still be profoundly deep and pure. The way Audrey’s parents are with her is a result of their circumstances, not who they are or a question of their love. It was important for me that the story conveyed that.”

THE WAY LIFE FEELS

The New Jersey setting of BEDFORD PARK serves a purpose beyond the narrative: As Korean immigrants Audrey and Eli end up here and have to figure out who they are in this place. Audrey’s brother Henry leaves at the start of the story, defining himself by the place he’s left behind — But Audrey stays close by, knowing that her parents need her. When she returns home to New Jersey to help them, she finds herself stuck in an environment that suffocates her.

“The details in a film, the locations and production design, can be so powerful — I think these

details reach a deeper part of our psyche, telling us about how the surroundings have shaped people,” Ahn says. “I did have a slight rule during filming of ‘no establishing shots,’ because the film is using a different kind of visual language. I think the only time we have one is when we see Audrey’s parents’s house as a car pulls into a driveway.”

Working with cinematographer David McFarland, Stephanie Ahn aimed to make sure the world of BEDFORD PARK felt lived in and genuine.

“In probably the first conversation we had, I said to David that the most important thing to me from a visual standpoint was that the camera should feel like it was a really great listener for the story and the characters,” says Ahn.

“David knew exactly what that meant. I didn’t want to feel the camera; I wanted the style to be invisible, the camera to be subtle and fit into this realm of being humble. That was the idea behind all the choices we made.”

ABOUT THE FILMMAKERS

STEPHANIE AHN (DIRECTOR & WRITER)

Stephanie Ahn began her career working for filmmakers such as Griffin Dunne and Jonathan Demme and was later a part of the post-production team of award-winning films such as *The Forgiveness of Blood*, *The Girl*, and *My Old Lady*. Her editing work has also been showcased at The United Nations, The Gotham Awards, and numerous international film festivals. Her short films have been at major film festivals and featured on Short of the Week and Daily Picks on Film Shortage. Her screenplays have been chosen for IFP's Independent Project Forum and finalists at top screenwriting contests. Her first feature, *Bedford Park*, won the Special Jury Prize at Sundance for Best Debut Film.

Stephanie received her film degree at NYU's Tisch School of the Arts.

GARY FOSTER (PRODUCER)

A 1983 graduate of the University of Southern California, Gary Foster began his career as a producer in the mid 1980s. At the age of 25, he produced his first film, *Short Circuit*. In 1993, Foster produced the Oscar® and Golden Globe-nominated hit *Sleepless in Seattle*, which grossed more than \$400 million worldwide.

From 1993-1996 he produced *Just Cause*, *The Amazing Panda Adventure*, *Big Bully*, and *Tin Cup* starring Kevin Costner.

In 2001, Foster produced *The Score*, which brought together the talents of Robert De Niro, Edward Norton and Marlon Brando.

In 2003, he began a series of three movies for *Marvel Studios: Daredevil* (Fox/New Regency) starring Ben Affleck in the title role, which was followed in 2005 by *Elektra* (Fox/New Regency) starring Jennifer Garner, and finally, *Ghost Rider* (Sony) in 2006 starring Nicolas Cage and Eva Mendes.

Other feature credits also include *Gloria*, *Desperate Measures*, *Loverboy* and *Side Out*.

In 2009, he produced THE SOLOIST starring Jamie Foxx and Robert Downey, Jr. The film was directed by Joe Wright and written by Susannah Grant.

In January of 2010, Foster produced WHEN IN ROME (The Walt Disney Company), a comedy with romance starring Kristen Bell and Josh Duhamel. Mark Steven Johnson wrote and directed.

Gary developed with his partner Russ Krasnoff and Dan Harmon, the acclaimed series COMMUNITY. He was an Executive Producer for all 6 seasons of the NBC/Yahoo/Sony Pictures Television comedy series starring Joel McHale, Gillian Jacobs, Alison Brie, Danny Pudi, Yvette Nicole Brown, Jim Rash and Ken Jeong.

In 2013 -2014 Foster produced EMPEROR starring Matthew Fox and Tommy Lee Jones as well as Israel Horovitz's MY OLD LADY starring Kevin Kline, Dame Maggie Smith and Kristin Scott Thomas.

In 2016 Foster produced the BAFTA nominated film DENIAL starring Rachel Weisz, Tom Wilkinson and Timothy Spall. Screenplay by David Hare and Directed by Mick Jackson.

In 2023 his film FINESTKIND was released by Paramount +. Written and directed by Brian Helgeland, it stars Ben Foster, Toby Wallace, Jenna Ortega and Tommy Lee Jones.

Foster produced BEDFORD PARK which premiered at the 2026 Sundance Film Festival and won a jury award for best first feature film for writer/director Stephanie Ahn.

Also in 2026, the COMMUNITY movie will be made for Peacock. It will reunite creator Dan Harmon and the cast of the series.

CHRIS LEE (PRODUCER)

Chris S. Lee is the Founder and CEO of B&C Group (Bold & Courageous), an LA- and Seoul-based production and management company launched in 2017. Working across

Hollywood and Korea, Lee develops and produces film, television, and animation projects with leading global studios and platforms while representing filmmakers and talent across both markets.

Lee began his career in the U.S., working with critically acclaimed feature film producers Scott Rudin (*No Country for Old Men*) and Lawrence Bender (*Pulp Fiction*). He later joined Creative Artists Agency (CAA), first in its Television Department and subsequently in CAA Media Finance, where he worked on the packaging, financing, and distribution of independent films.

Lee's recent producing credits include *Bedford Park*, which premiered in U.S. Dramatic Competition at the 2026 Sundance Film Festival, where it received the Special Jury Award for Debut Feature, and was subsequently acquired by Sony Pictures Classics for worldwide distribution.

He is also the producer of *Tygo*, the upcoming Korean-set feature expanding Netflix's *Extraction* universe starring Don Lee and Lisa from Blackpink, and *Pig Village*, an English-language action thriller produced between Korea and the U.S. and backed by Korean studio Plus M Entertainment. Lee is also producing the upcoming Paramount Pictures remake of *The Gangster, The Cop, The Devil*, starring Don Lee and directed by James Wan.

Through B&C Group, Lee focuses on championing distinctive storytellers and building an international slate of films and series that move organically across Hollywood, Korea, and the global marketplace. He is a member of the Producers Guild of Korea (PGK) and serves on its International Committee, supporting the continued global expansion of Korean cinema.

NINA YANG BONGIOVI (PRODUCER)

Nina Yang Bongiovi is a BAFTA-nominated, Emmy-nominated, award-winning film producer and co-founder of Significant Productions alongside Forest Whitaker. Renowned for her expertise in film financing, creative and physical producing, and talent discovery, Nina specializes in championing multicultural narratives. She has produced critically acclaimed and commercially successful motion pictures, including *Fruitvale Station* by Ryan Coogler (2013), *Dope* by Rick Famuyiwa (2015), *Songs My Brothers Taught Me* by Chloé Zhao (2015), *Roxanne*

Roxanne by Michael Larnell (2018), *Sorry to Bother You* by Boots Riley (2018), *Passing* by Rebecca Hall (2022), *Fancy Dance* by Erica Tremblay (2024), and most recently, *Lucky Lu* by Lloyd Lee Choi, which world-premiered at the Cannes Film Festival (2025). The majority of these projects marked the feature directorial debuts of prolific filmmakers and premiered in the U.S. Dramatic Competition at the Sundance Film Festival, leading to competitive studio acquisitions.

In television, Nina serves as an executive producer for the premium series *Godfather of Harlem*, now in its fourth season on MGM+/Amazon, and the forthcoming Amazon fantasy tentpole series *Rise of the Empress*. She received two Emmy nominations for her documentary series *Hollywood Black*, directed by Justin Simien.

Nina is deeply committed to advancing underrepresented stories in entertainment. She is on the board of CAPE (Coalition of Asian Pacifics in Entertainment), is a voting member of both the Academy of Motion Picture Arts and Sciences (AMPAS) Producers Branch and the Television Academy, and serves on the advisory committee of Gold House's Creative Equity Fund. She holds a master's degree in Entertainment Management from USC's Annenberg School and is the Associate Chair of the Peter Stark Producing Program at USC's School of Cinematic Arts, where she mentors the next generation of producers. In 2023, Nina was honored with Variety's Creative Impact Award in Producing.

THERESA KANG (PRODUCER)

Theresa Kang is the principal of Blue Marble Pictures and Blue Marble Management.

Blue Marble produced the dramatic series, *PACHINKO*, for Apple TV+. *PACHINKO* won the Peabody Award, AFI Award for TV Program of the Year, Critics Choice Award for Best Foreign Language Series, Independent Spirit Award for Best New Scripted Series and Best Ensemble Cast, Gotham Award for Best Breakthrough Series Longform. Kang executive produced the series for its two season run.

Most recently, Blue Marble Pictures was part of the producing team behind the film BEDFORD PARK premiering at Sundance in the U.S. Drama8c Compe88on 2026, with Theresa Kang as Producer, and additional Blue Marble producers Caroline Garity (Executive Producer), Chelsea Golub (Associate Producer), and Elle Lütz (Associate Producer).

Blue Marble Management represents Oscar®-winning filmmakers Alfonso Cuarón (ROMA, GRAVITY), Chris Terrio (ARGO, STAR WARS: EPISODE IX) and Simon Beaufoy (SLUMDOG MILLIONAIRE), Emmy®-winner Lena Waithe (MASTER OF NONE), Golden Globe®-nominee and best-selling author Gillian Flynn (GONE GIRL), Pulitzer Prize nominated author and screenwriter Chang-rae Lee (NATIVE SPEAKER), amongst many others.

Kang was a Partner and Agent at William Morris Endeavor Agency for fourteen years where she represented a broad array of award-winning producers, writers, directors, showrunners and actors across film and television. She was the first Asian American to be promoted to Partner at WME. Additionally, she was the architect and co-founder of Empower, a company-wide program promoting diversity, inclusion and mentorship.

Kang is a member of the Academy of Motion Picture Arts and Sciences, and a member of the Television Academy. Kang has been featured on numerous industry lists including The Hollywood Reporter's Women in Entertainment Power 100, The Hollywood Reporter's 50 Agents Empowering Diverse Voices in Hollywood, The Hollywood Reporter's 50 Agents of Change, Gold House's annual A100 List, and Variety's 2022 TV Producers Impact List.

ABOUT THE CAST

MOON CHOI (AUDREY; EXECUTIVE PRODUCER)

Moon Choi (aka Choi Hee-Seo) is an internationally renowned actress whose work spans both screen and stage.

In 2018, Choi was seen starring in Han Ka-ram's *Our Body* which premiered at the Toronto International Film Festival and Busan International Film Festival. The film follows Ja-young (Choi), a woman burnt out from years of studying for civil exams, who finds a new purpose by obsessively trying to emulate a fit, confident female runner, Hyun-joo (Ahn Ji-Hye), eventually joining her running group and undergoing a physical and emotional transformation, only to discover Hyun-joo's life isn't as perfect as it seems. Choi won the Actress of the Year Award for her performance at the Busan International Film Festival and was nominated for the Best Actress Award at the Wildflower Film Awards.

Choi also starred in legendary filmmaker Lee Joon-Ik's *Anarchist* from Colony where she portrayed the Japanese anarchist and a feminist Kaneko Fumiko, who fought for freedom and equal rights of Korean people from Japanese imperialism. Choi won 12 awards for this role including Best New Actress at the Blue Dragon Awards, Korean Association of Film Critics' Awards, Buil Film Awards, and Grand Bell Awards. Choi was also the first actress to have received the Best New Actress and Best Actress awards at the same time in the history of the Grand Bell Awards. Choi was also seen in Lee Joon-ik's *Dongju: The Portrait of the Poet* which earned several prizes in South Korea as Best Film of the Year. Choi played Kumi, a Japanese woman who helps the poet Yun Dongju (Kang Ha-neul) publish his work during the Japanese occupation. Her performance was nominated for Best Supporting Actress in the Wildflower Film Awards.

On stage, Choi's theatrical production credits include *The Cherry Orchard* at LG Arts Center which following its premiere success in Seoul, then toured worldwide including Hong Kong, Singapore and Australia. The production is set to have its U.S. Premiere in New York at the Park Avenue Armory on September 14, 2026. The production is directed by award-winning director Simon Stone (*The Dig*, *The Woman in Cabin 10*).

Prior credits include Bong Joon Ho's *Okja* alongside Paul Dano, Tilda Swinton, Jake Gyllenhaal, and Steven Yeun, Geon-yong Park's *Lifting King Kong*, and Kim Sung Hwan's 15-minute short Janus that premiered at the Cannes Film Festival and won the Jury's Grand Prize at Poitiers Film Festival in France in 2015.

Choi lived in New Jersey before attending Yonsei University at the age of 18 where she studied Journalism and English Literature during the day and trained as an actor at Yonsei Theater Art Club at night. At the age of 21, she went on to take acting classes at UC Berkeley as an exchange student for a year then returned to Seoul. Choi performs in fluent English, Korean, and Japanese. She also speaks conversational Italian.

Choi is currently based in Seoul, South Korea.

SON SUKKU (ELI; PRODUCER)

Son Sukku is a leading actor based in Seoul, South Korea. He studied Visual Arts and Film in Chicago to pursue a passion in becoming a documentary filmmaker. After focusing mainly on Korean stage productions early on such as Oedipus Rex, he caught the eye of the Wachowski Sisters, leading to his role as 'Detective Mun' in Netflix's Sense8 Season 2 (2017). Since then, Son has built a prolific film and television career with roles in projects including Hit-and-Run Squad (2019), the Korean adaptations of Designated Survivor and Suits, JTBC's romantic comedy Be Melodramatic (2019), and tvN's Mother (2018), where he drew critical attention for his chilling portrayal of the villain 'Seol-ak'.

Son further expanded his international profile with Netflix's original series D.P. (2021), which follows a team of Korean military police tasked with capturing deserters. The series topped Netflix Korea shortly after its release and ranked highly in countries with conscription systems such as Thailand and Vietnam. Netflix later greenlit a second season in 2023, in which Son reprised his role.

In 2022, he firmly established himself as a household name when he starred as the endearing lead in the slice-of-life drama My Liberation Notes coupled with a dynamic turn in portraying the charismatic main villain in the second installment of The Roundup franchise that became a major box office hit, grossing over \$101M worldwide. More recently, Son has continued to take on lead roles in TV series for major global platforms, starring in Netflix's A Killer's Paradox (2024), a dark thriller based on the popular webtoon of the same name and the Disney+ mystery

thriller, *Nine Puzzle* (2025). Both projects further demonstrated his dedication to taking on compelling, character-driven work.

In 2024, Son further expanded his creative footprint by establishing his own production company, Stannum Co. One of its first projects was *Night Fishing*, a short film produced in collaboration with Hyundai Motor Company, in which Son both starred and served as a producer. The movie received multiple awards, including the Grand Prix at Cannes Lions and recognition at One Asia Creative Awards as Brand/Campaign of the year, and was widely praised for its innovative storytelling and visual approach.

Son will next appear in the upcoming Netflix thriller series, *Road* (working title), to be directed by acclaimed filmmaker, Han Jun-hee, marking a reunion following their collaboration on *D.P.* Beyond this, he continues to actively develop a diverse slate of projects as both producer and actor under his Stannum banner.

WON MI KYUNG (MRS. PARK)

Won Mi-kyung is a Korean actress who began her career after winning the Miss Lotte beauty pageant in 1978. Her early work, *Spinning the Tales of Cruelty Towards Women* (1984), premiered at the Cannes Film Festival. She would then go on to become one of the most prominent Korean actresses, being part of the famed "The Troika of the 1980s" alongside Lee Mi-sook and Lee Bo-hee. The trio dominated the Korean screens during that era as leading actresses, garnering both critical and commercial success in television and film.

After a long hiatus from acting to focus on her family, Won returned to Korean television in 2016 with the family melodrama *Happy Home*, where she played a central role as a strong-willed mother navigating family conflict. Her comeback drew significant public and industry attention.

She has worked steadily across genres, moving between lead and supporting roles. She appeared in the political-legal thriller *Whisper* (2017) in a key supporting role, and starred that same year as a lead in *The Most Beautiful Goodbye in the World*, a character-driven family drama. In 2020, she delivered a widely praised performance in the acclaimed family drama series, *My Unfamiliar*

Family (2020). Since then, she's taken on more emotionally complex roles in recent projects, including the revenge thriller drama Wonderful World (2024) and the coming-of-age drama, Our Unwritten Seoul (2025).

Won remains an active seasoned actress, continuing to expand her work in family dramas, psychological thrillers, and character-driven ensemble series.

KIM EUNG SOO (MR. PARK)

Kim Eung-soo is a South Korean actor with a career spanning over three decades across film, television, and theater. He initially studied acting at the Osaka University of Arts in Japan before returning to Korea to pursue a professional career. Known for his depth, wit, and versatility, Kim has played a wide range of characters — from gritty villains to quirky comedic roles — earning him a place as one of Korea's most dependable character actors.

He gained wide recognition for his roles in hit films such as Tazza: The High Rollers (2006), Nameless Gangster: Rules of the Time (2012), Veteran (2015), and The Spy Gone North (2018). His television work has also drawn significant praise and international viewership, particularly for standout performances in series like The Slave Hunters (2010), The Moon Embracing the Sun (2012), Bridal Mask (2012), and Mr. Sunshine (2017–2018). He notably won Best Actor at the 29th Grimae Awards for his performance as a Japanese military officer in the historical drama The Imjin War 1592 (2016).

Over the years following that, Kim has remained highly active across both film and television, taking on roles in a wide range of genres. Among them, he played a tyrannical corporate executive who becomes an intern in the dramedy series Old School Intern (2020), a role that earned him the Top Excellence Award at the MBC Drama Awards. He later appeared in the action thriller film, Ransomed (2023), directed by acclaimed filmmaker Kim Seong-hun (Netflix's Kingdom), and in the high budget sci-fi romcom series, When the Stars Gossip (2025). With numerous supporting roles throughout his career, Kim continues to showcase his signature intensity that has made him one of Korea's most dynamic, respected character actors.

JEFFERSON WHITE

Jefferson White is a dynamic and versatile actor whose work across film, television, and theater continues to earn the attention of audiences and industry executives. Most recently, he starred in Alex Garland's high-profile feature *Civil War*, delivering a riveting performance as a frontline war journalist opposite Kirsten Dunst. He also appeared in William Oldroyd's critically acclaimed *Eileen*, sharing the screen with Anne Hathaway and Shea Whigham.

He is best known for his breakout role as 'Jimmy Hurdstrom' in Paramount Network's *Yellowstone*, a cornerstone performance in one of the most-watched and culturally resonant series of the past decade. As a series regular from the pilot, he brought raw humanity and emotional complexity to Taylor Sheridan's modern Western epic, holding his own alongside Kevin Costner and a powerhouse ensemble.

Post *Yellowstone*, Jefferson continues to build on his momentum with four bold, character-driven feature films. He will next star as Lee Harvey Oswald in *November 1963*, which will be directed by two-time Oscar nominee Roland Joffé (*The Killing Fields*) and explore the intense 48 hours following the assassination of President John F. Kennedy through a sharply focused, human lens.

He also recently wrapped three independent features, each showcasing his range and commitment to complex, emotionally charged roles. In *Bedford Park*, directed by Stephanie Ahn, he played *Jay*, a volatile and psychologically manipulative antagonist with a long-standing grip over his younger stepbrother; the film was produced by Gary Foster (*Krasnoff/Foster Entertainment*), Nina Yang Bongiovi (*Significant Productions*), Chris S. Lee (*B&C Content*), and Theresa Kang (*Pachinko*). Jefferson also starred in *Løvset's Manoeuvre*, written and directed by Elizabeth Chatelain, playing *Bobby* in a raw, intimate story about emotional addiction and the complicated boundaries of family care. In *Dead Letters*, he portrayed *Wayne*, a remorseful convict seeking forgiveness from the mother of his victim, played by Margo Martindale. The debut feature from filmmaker David Drake, the film explores grief, reckoning, and the long tail of trauma.

Jefferson has established himself as a trusted and compelling presence in prestige television, with recurring roles in *The Alienist*, *House of Cards*, *Manhattan*, *The Americans*, *Blindspot*, *Aquarius*, and *How To Get Away With Murder*. Guest appearances on *Elementary*, *Blue Bloods*, and *Law & Order: SVU* further demonstrate his range and adaptability across genres and formats.

Trained at the esteemed Actors Theatre of Louisville, Jefferson's theater credits include *Long Day's Journey Into Night*, *The Whipping Man*, *The Shape of Things*, and *Macbeth*. His work on stage reflects the same depth, rigor, and intelligence that define his screen performances.

Based in Brooklyn, Jefferson White is a rare combination of grounded character actor and leading man, with the instincts, experience, and work ethic to elevate any story he becomes a part of.

Jefferson is repped by Gersh, Principal Entertainment LA, and Lichter, Grossman, Nichols, Feldman, Rogal, Shikora & Clark.

CREDITS

Directed & Written by Stephanie Ahn

Produced by Gary Foster

Chris S. Lee

Nina Yang Bongiovi

Theresa Kang

Son Sukku

Executive Produced by Moon Choi

Yang Jinmo

Caroline Garity

Amy Lee

Bryan Hwang

Alex Peace-Power

Clara Wu Tsai

Agnes Chu

Crystine Zhang

Charlie Zhong

Charley Hine

Kyuho Lee

Annie Yang

Julia Xu

Chee Ching

Nina Fialkow

Hyun Park

Lenox Huh
Oliver Hsu
Ali Jazayeri
Viviana Zarragoitia
Stefan Klink
Sungwon Jee
Yoon-Hyue Julia Kim
Charles Zhong

Featuring Moon Choi
Son Sukku
Won Mi Kyung
Kim Eung Soo
Cindy Hogan
Simon Kim
Aaron Yoo
Jefferson White

Director of Photography David McFarland
Editor Malcolm Jamieson
Stephanie Ahn
Production Designer Javiera Varas
Costume Designer Aubrey Laufer
Music by Michael Brook
Casting by Jennifer Venditti Csa