

# OASIS

A film by  
LEE Chang-Dong

Starring  
SOL Kyung-gu, MOON So-ri,  
AHN Nae-sang, RYOO Seung-wan

Produced by  
MYUNG Kaynam

132 min; Dolby SRD  
Korean with English sub-titles.

Opening: May 7, 2004  
Lincoln Plaza Cinemas  
& Angelika Theaters

U.S. Distribution:

Lifesize Entertainment  
194 Elmwood Drive, Suite 2,  
Parsippany, NJ, 07054  
Tel: (973) 884-4884 Fax: (973) 428-9550  
bfrigeri@lser.net

Publicity:

Samantha Dean & Associates  
847A, Second Ave,  
New York, NY, 10017  
Tel: (212) 490-8006 Fax: (212) 490-2340  
sam@samanthadean.com

## CAST AND CREW

Hong Jong-Du:	SOL Kyung-gu
Han Gong-Ju:	MOON So-ri
Hong Jong-Il:	AHN Nae-sang
Hong Jong-Sae:	RYOO Seung-wan
Jong-Sae's wife:	CHU Gui-jeong
Mrs Hong:	KIM Jin-gu
Han Sang-Shik:	SOHN Byung-ho
Sang-Shik's wife:	YOON Ga-hyun
Woman Neighbor:	PARK Myung-shin
Her Husband:	PARK Kyung-geun

Director:	LEE Chang-dong
Producers:	MYUNG Kaynam
Co-Producers:	CHO Min-choul, Jay JEON
Screenplay:	LEE Chang-dong
Cinematographer:	CHOI Young-taek
Editor:	KIM Hyun
Production Designer:	SHIN Jum-hui
Make-up:	HWANG Hyun-gyu
Wardrobe:	CHA Sun-young
Properties:	JUNG Min-young
Original Music:	LEE Jae-jin
Sound:	LEE Sung-cheol
CGI Effects:	KIM Tae-young

## AWARDS

59<sup>TH</sup> VENICE INTERNATIONAL FILM FESTIVAL, 2002

Best Director (Lee Chang-Dong)

Marcello Mastroianni Award for Best Young Actor/Actress (Moon So-ri)

Fip Resci Award (International Critics' Prize)

Cinema Verine Prize

19<sup>TH</sup> SEATTLE INTERNATIONAL FILM FESTIVAL, 2003

Best Actor (Sol Kyung-Goo)

Best Actress (Moon So-ri)

21<sup>ST</sup> VANCOUVER INTERNATIONAL FILM FESTIVAL, 2002

Chief Dan George Humanitarian Award

## SYNOPSIS

Jong-Du is back on the streets after serving a three-year prison term for a hit-and-run accident that his older brother committed. He quickly discovers that during his absence his family has moved without telling him. Oblivious to society's rules, Jong-Du again ends up in police custody for non-payment of a restaurant bill. He is bailed out by his brother and reunited with his estranged family who reluctantly take him back in. Slightly retarded and an incurable social misfit, Jong-Du is hired as a delivery boy for a neighborhood Chinese restaurant on the recommendation of his older brother.

In an awkward attempt at reconciliation, Jong-Du seeks out the family of the man killed in the hit-and-run accident. He finds the man's son, Sang-Shik, in the process of moving out of the apartment. Sang-shik is leaving his Cerebral Palsy-stricken sister Gong-Ju behind to be cared for by the neighbors, while he uses her disability pension to supplement his own lifestyle. The family is horrified at Jong-Du's intrusion and he is told to leave, but not before he has become intrigued by Gong-Ju.

Jong-Du decides to woo her by sending flowers and, while spying on Gong-Ju's apartment, discovers where her house keys are hidden. Later, he lets himself in at a time when he knows she is alone. Trying to reassure and pacify the startled Gong-Ju, he loses control and starts to impose himself on the helpless young woman, stopping only when she faints. In classic Jong-Du fashion, he impulsively leaves his phone number in her room before he departs so that Gong-Ju would know where to find him.

Fired from his delivery job after crashing the scooter, Jong-Du is given the opportunity to work in his brother's auto repair shop, where he also sleeps at night. A couple of days later to his surprise and delight, Gong-Ju calls him in the middle of night.

After a number of secret encounters and outings, several times nearly being discovered by Jong-Du's brother or the neighbors, the two misfits become inseparable. Uninhibited and wanting to share her feelings with Jong-Du, Gong-Ju tells him how frightened she is of a shadow from a tree outside of her window that reflects on a picture hanging in her room. In his protective yet comforting manner, Jong-Du promises Gong-Ju that she no longer has to be afraid because he will make the shadows disappear by magic.

On their adventures outside of the apartment, the couple is faced with the harsh reality of a discriminating society but is comforted by the innocent sanctity of their shared love. When Jong-Du naively brings Gong-Ju to his mother's birthday celebration, tempers flare. The last thing Jong-Du's older brother wants is for him to be socializing with a family member of his hit and run victim.

Wanting to feel and be treated like a woman, Gong Ju invites Jong Du back to her apartment where they make love. When her brother arrives on a surprise visit, chaos erupts. Jong Du is arrested; charged with raping a helpless, handicapped woman. Gong Ju's family makes sure that no one hears her side of the story. But in one final burst of passion, Jong Du escapes from the police and rushes to Gong Ju's apartment. The couple manages to reaffirm their love as Jong Du fulfills his promise of making the shadows disappear.

## DIRECTOR'S NOTE

In essence, love is a fantasy shared by just two people. Their inevitably subjective feelings are equally inevitably in some degree of conflict with the objective world around them. And 'love' becomes even more tragic and aching when it takes a form that the world fails to recognize as love.

My thinking about the ill-starred love story between Jong-Du and Gong-Ju starts from the constant conflict between their subjective feelings and the objective world around them. If directing a film is a way of experiencing that conflict, then watching a film is a way of sharing that experience.

I would like those people who see Oasis to stand at the border of that conflict. You could see it as the border between real life and fantasy, or the border between film and reality. I don't want to drag the viewer into the cheap fantasy world I've created, but I don't want to push them outside the border either.

Oasis can be seen as a film about borders. The border between the self and others, the border between ourselves and those we detest, or the border between 'normal' people and 'handicapped' people. Or, again, the border between a fantasy called 'love' and the reality of everyday life, or the border between a fantasy called 'a movie' and the real life it somehow represents. It may be an uncomfortable and emotionally draining experience to stand on those borders, observing those conflicts. But if we want to communicate with each other, in the fullest sense, how can we run away? - LEE Chang-dong

## THE WRITER / DIRECTOR LEE CHANG-DONG

Born in the city of Daegu in 1954, LEE Chang-dong graduated from Kyungbuk University in 1980 with a degree in Korean language and literature. He published his first novel, *The Booty*, in 1983, and quickly established himself as one of the leading Korean writers of his generation. Subsequent books include *Burning Papers* in 1987 and *There are Lots of Shits in Nokcheon* in 1992.

He was drawn into the film industry in 1993 when PARK Kwang-su (one of the founders of Korean cinema's 'new wave') invited him to script *To the Starry Island*, a feature co-financed by Samsung and Britain's Channel 4. He also worked on the film as an assistant director, gaining valuable experience of the production process. In 1995 he scripted a second film for PARK Kwang-su: *A Single Spark*, a feature about a real-life labor-activist/martyr of the 1960s and the attempt in the 1970s to canonize him as a left-wing hero.

In 1996 he made his debut as a writer-director with *Green Fish*. Extremely well received by audiences and critics in Korea, the film won the Dragons & Tigers Award at the 16th Vancouver International Film Festival (given to new directors of outstanding promise) and was invited to many other international festivals, including London and Rotterdam. His second film *Peppermint Candy* was even more widely acclaimed: after premiering as the Opening Film of the 4th Pusan Film Festival in Korea and screening in the official selection of the Directors' Fortnight in Cannes, it was invited to more than 30 festivals worldwide. The film won three prizes in Karlovy Vary and two in Bratislava.

## FILMS AS WRITER/DIRECTOR:

1996: Chorok Mulgoki (Green Fish)  
1999: Bakha Satang (Peppermint Candy)  
2002: Oasis

## LEAD ACTORS

**SOL KYUNG-GU** (as Hong Jong-Du)

Born in Chungcheongnam-do in 1968, SOL Kyung-gu studied Film and Drama at Hanyang University, graduating in 1994. He was already acting on stage before his graduation, and went on to appear in such shows as the hit Korean adaptation of the German rock musical Line 1 and a production of Sam Shepard's True West. His first film role was in A Petal (1996, directed by JANG Sun-woo). Since 1998 he has specialised exclusively in film work, winning numerous Best Actor prizes at home and abroad for his first collaboration with Lee Chang-dong on Peppermint Candy. Dividing his time between commercial movies and more challenging and ambitious work, he has recently won another Best Actor prize from the Daejeon Film Festival for his role as an unscrupulous cop in KANG Woo-suk's Public Enemy.

### FILMS:

1996: A Petal (dir: JANG Sun-woo)  
1996: Love Story (dir: BAE Chang-ho)  
1998: Girls' Night Out (dir: IM Sang-soo)  
1999: Rainbow Trout (dir: PARK Chong-won)  
1999: Phantom, the Submarine (dir: MIN Byung-chun)  
1999: The Bird Which Stops in the Air (dir: JEON Soo-il)  
2000: Peppermint Candy (dir: LEE Chang-dong)  
2000: The Legend of Gingko (dir: PARK Jae-hyun)  
2001: I Wish I Had a Wife (dir: PARK Heung-sik)  
2002: Public Enemy (dir: KANG Woo-suk)  
2002: Oasis (dir: LEE Chang-dong)  
2002: Jail Breakers (dir: KIM Sang-jin)  
2003: Silmido (dir: KANG Woo-suk)

**MOON SO-RI** (as Han Gong-Ju)

Born in Seoul in 1974, Moon So-Ri majored in Education at Sungkyunkwan University and first acted on stage in 1996. She had appeared in only one short film before Lee Chang-Dong cast her as the female lead in his feature Peppermint Candy -- a role which made her famous in Korea. She returns to the screen (again opposite Sol Kyung-Gu and under Lee Chang-Dong's direction) in Oasis.

### FILMS:

2000: Peppermint Candy (dir: LEE Chang-dong)  
2002: Oasis (dir: LEE Chang-dong)  
2003: A Good Lawyers Wife (dir: Eun Hu-jeong)

## PRODUCTION NOTES

### 1. The Shooting of Dove Fantasy and Elephant Fantasy Scenes

During a severe winter, the crew of the film had to collect butterflies and white doves, which were quite rare in the wintertime. After shooting the wing movements over 80 takes, the crew found themselves almost reaching the professional level of the trainers.

The little Elephant that was featured in the film was not allowed to be brought to Korea so the production team decided to move the set and themselves to the Elephant. At the very end of production, the set of Gong-Ju's room was moved to Thailand on a ship.

### 2. The Shooting on the Chong-gye Overpass

The scene Jong-Du dances carrying Gong-Ju in his arms in the middle of heavy traffic was shot in Chong-gye Overpass, which is located in the center of Seoul. The Seoul Film Commission, Seoul Metropolitan Government, and the Seoul Metropolitan Police Agency were all called for this scene. It was the first time in history that Chong-gye Overpass was blocked for filming. Around 100 cars gathered, which belong to the crew, press, and volunteers from the fan club of 'Peppermint Candy'. However, to the helmer LEE, who was used to shooting one take in 6 hours, it was a difficult experience to shoot 6 takes in one hour. While shooting, however, LEE still stuck to the details, even classifying 100 cars by their type, color and size. His efforts to control even timing of rolling up a window and honking made each cut look perfectly natural.

## COMPANY PROFILES

### PRODUCTION COMPANY - EAST FILM

East Film was established in 1995. The first feature produced by East Film was 'Green Fish', which was awarded in many international film festivals as well as national film awards. The second feature, 'Peppermint Candy', consolidated the reputation of East Film as a frontier. In addition, East Film is renowned as a politically-active production house by participating many struggles to improve the environment of Korean film industry as a frontier. East Film is currently developing the directorial debut of an acclaimed actress, BANG Eun-jin, and the second film of director PARK Heung-sik, the director of 'I Wish I Had a Wife'.

### FILM FINANCIER – UNIKOREA

UniKorea Co., Ltd. has been financing many high-quality Korean films including 'Peppermint Candy', 'Virgin Stripped Bare by Her Bachelors', 'Il Mare', 'My Beautiful Days', and 'Turing Gate'. The company seeks for providing diverse films and establishing reasonable production environment. The most current project of UniKorea is the first animation of director JANG Sun-woo, 'Bari Gongju'.

### NORTH AMERICAN DISTRIBUTION – LIFESIZE ENTERTAINMENT

A full service distribution company for quality feature films and documentaries, Lifesize Entertainment is celebrating its fifth year of championing creative world cinema. Their catalogue features diverse selections from around the globe, including works by acclaimed Greek auteur Panos Karkanevatos and the quirky, Estonian film "Made in Estonia". Upcoming releases include Kim Ki Duk's "Bad Guy" and "The Stroll", which recently played in the Rotterdam International Film Festival. Previous theatrical releases include last year's Academy Award nominee Zus & Zo

## TECHNICAL SPECIFICATIONS

Production year: 2002  
Country of production: Korea  
Running time: 132 minutes  
Length of film: 12, 269 ft  
Screen Ratio: 1:1.85  
Number of reels: 7  
In color   Dolby SRD  
Production budget: US\$1.5 million

## CREW BIOS

Cinematographer: CHOI Young-Taek

DOB: August 22, 1967

Films: 1999 Virgin Stripped Bare by Her Bachelors (dir: HONG Sang-soo)  
2001 Turning Gate(dir: HONG Sang-soo)  
Volcano High (dir: KIM Tae-gyun)  
2002 Oasis (dir: LEE Chang-dong)

Editor: KIM Hyun

DOB: August 5, 1948

Films: 1984 The Whale Hunter (dir: BAE Chang-ho)  
1990 A Short Love Affair (dir: JANG Sun-Woo)  
1992 To the Starry Island (dir: PARK Cheol-su)  
1996 Green Fish (dir: LEE Chang-dong)  
1999 Peppermint Candy (dir: LEE Chang-dong)  
2001 MUSA(dir: KIM Sung-su)  
2002 Oasis (dir: LEE Chang-dong)  
Resurrection of a Little Match Girl (dir: JANG Sun-woo)

Original Music: LEE Jae-Jin

DOB: January 12, 1971

Films: 1998 A Flushing Story (short film) – Original Scoring  
2000 Peppermint Candy (dir: LEE Chang-dong) – Music Director  
2001 Failan(dir: SONG Hae-sung) – Music Director  
2002 Oasis (dir: LEE Chang-dong) – Music Director

Production Designer: SHIN Jum-Hui

DOB: September 28, 1971

Films: 2000 Peppermint Candy (dir: LEE Chang-dong)  
Kilimanjaro (dir: OH Seung-wook)  
2001 I Wish I Had A Wife (dir: PARK Heung-sik)  
2002 The Way Home (dir: LEE Jung-hyang)  
Oasis(dir: LEE Chang-dong)