



FESTIVAL DE CANNES  
COMPETITION  
2022 OFFICIAL SELECTION



A film by  
**PARK CHAN-WOOK**  
The Director of  
**THE HANDMAIDEN** and **OLDBOY**

# DECISION TO LEAVE

PRESS KIT

## FILM INFORMATION

TITLE	DECISION TO LEAVE
ORIGINAL TITLE	HEOJIL KYOLSHIM
GENRE	Police Procedural / Romance
LANGUAGE	Korean, Chinese
COUNTRY OF PRODUCTION	Republic of Korea
DIRECTOR	PARK Chan-wook
SCREENWRITER	CHUNG Seo-kyung, PARK Chan-wook
CAST	TANG Wei (as SONG Seo-rae) PARK Hae-il (as JANG Hae-joon)
PRODUCTION COMPANY	Moho Film
PRESENTED BY	CJ ENM
INTERNATIONAL SALES	CJ ENM
YEAR OF PRODUCTION	2022
RUNNING TIME	138 min
SCREEN RATIO	2.39:1
FORMAT	4K   Dolby Atmos, 5.1ch

# DECISION TO LEAVE

DECISION TO LEAVE van de Zuid-Koreaanse regisseur Park Chan-Wook (OLDBOY, THE HANDMAIDEN) is een spannend, maar sensueel detectiveverhaal. Met humor en melancholie scheidt Park Chan-Wook een romantische, intrigerende thriller.

De ijverige detective Hae-Joon (Park Hae-Il) onderzoekt de verdachte dood van een man die van een berg is gevallen. Seo-Rae (Tang Wei), de weduwe van de man, lijkt niet erg rouwig om het verlies. Hae-Joon heeft zijn bedenkingen, maar raakt in de ban van deze ongrijpbare vrouw. Is ze echt zo onschuldig als ze lijkt, of is Hae-Joon haar volgende prooi? Hij neemt geen risico en vertrekt naar een andere stad...

DECISION TO LEAVE heeft een ingenieuze plot en ziet er schitterend uit. 'Gorgeously and grippingly made', aldus The Guardian die de film 5 sterren toebedeelde. Op het Filmfestival in Cannes won Park Chan-Wook dan ook de prijs voor de Beste Regie.

*DRAMA/DETECTIVE - 2022 - ZK - 138 MIN.*

Meer over de film: [Cineart.nl/films/decision-to-leave](https://www.cineart.nl/films/decision-to-leave)  
Persmaterialen: [Cineart.nl/pers/decision-to-leave](https://www.cineart.nl/pers/decision-to-leave)

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### DISTRIBUTIE

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A man falls from a mountain peak to his death.

The detective in charge, Hae-joon (*PARK Hae-il*),  
comes to meet the dead man's wife Seo-rae (*TANG Wei*).

*“I worry when he does not come back from a mountain,  
thinking he might die at last.”*

Seo-rae does not show any signs of agitation at her husband's death.  
With her behavior so unlike that of a grieving relative, the police consider her a suspect.

Hae-joon interrogates Seo-rae,  
and while observing her on stakeout,  
feels himself slowly developing an interest in her.

Meanwhile the difficult-to-read Seo-rae,  
despite being suspected of a crime,  
acts boldly towards Hae-joon.

A suspect who is hiding her true feelings.  
A detective who suspects and desires his suspect.

*Their Decision to Leave.*



# D I R E C T O R

Screenwriter/Director | PARK Chan-wook

*“DECISION TO LEAVE is a film for adults.  
Rather than tell the story of loss as something tragic, I tried to express it with subtlety,  
elegance and humor, in a manner that speaks to adults.”*

After establishing himself as a leading Korean director in the year 2000 with his popularly and critically acclaimed feature JOINT SECURITY AREA, PARK Chan-wook became celebrated as a global auteur with OLDBOY (2003), winner of the Grand Prix at the 57th Cannes Film Festival.

In the years since, he has continued to receive worldwide acclaim with films such as SYMPATHY FOR LADY VENGEANCE (2005); THIRST (2009), which won the Jury Prize at the 62nd Cannes Film Festival; STOKER (2013), his Hollywood debut; and THE HANDMAIDEN (2016), which not only screened in competition at the 69th Cannes Film Festival, but also won the Best Film Not in the English Language at the 71st BAFTA. From his first TV series THE LITTLE DRUMMER GIRL which screened on the BBC, to his collaboration with Apple on the short film LIFE IS BUT A DREAM, director PARK Chan-wook has constructed a unique cinematic world with his taboo-breaking storytelling, fascinating characters and sensual visuals.

Now he returns with his first feature film in six years, *DECISION TO LEAVE*. A blend of investigative drama, romance and unexpected humor, *DECISION TO LEAVE* eschews the shocking breaking of taboos in his previous work for a deep drama in which subtle emotional tremors coexist with pulsating inner waves. Director PARK says, “My goal in *DECISION TO LEAVE* was to create a film that subtly and imperceptibly pulls the audience in and captures their interest.” Audiences around the world are sure to be captivated by PARK Chan-wook’s depiction of the densely-layered emotions that build up between these two characters.

## Selected Filmography

The Little Drummer Girl (2018, TV series), director  
The Handmaiden (2016), producer/screenwriter/director  
Snowpiercer (2013), producer  
Stoker (2013), director  
Thirst (2009), screenwriter/director  
I’m a Cyborg, but That’s OK (2006), screenwriter/director  
Sympathy for Lady Vengeance (2005), screenwriter/director  
Oldboy (2003), screenwriter/director  
Sympathy for Mr. Vengeance (2002), screenwriter/director  
Joint Security Area (JSA) (2000), screenwriter/director  
and many more...



## A B O U T T H E F I L M

01

*A police procedural/romance from PARK Chan-wook*

*A story that slowly, deeply immerses you in its world*

*Meet the new film from PARK Chan-wook*

*DECISION TO LEAVE* begins with the detective Hae-joon investigating the death of a man who fell from a mountaintop. When he meets the deceased man's wife Seo-rae, he starts to suspect her at the same time that he begins feeling an attraction to her. Amidst the rising tension of the crime investigation, the film delicately captures the emotions of two characters who feel a special curiosity and unexpected affinity for each other, providing an intriguing mix of suspense and romance. In particular, the unreadable words and actions by Seo-rae make her tantalizingly hard to read, not only for Hae-joon but for the viewer as well, raising dramatic tension.

As the location of the story shifts from the mountain to the sea, as their developing relationship is torn between suspicion and attraction, and as the investigation slowly reveals more details about the past, the complex, subtle emotions that tie these two characters together will leave an unforgettable impression on viewers. With its genre mix of police procedural and romance, its intriguing characters, its moments of unexpected humor, the sensual mise-en-scène and powerful direction of PARK Chan-wook, *DECISION TO LEAVE* is at once the most classic and most original film of 2022.



## A B O U T T H E F I L M

02

*Seo-rae, the upright and composed wife of the deceased man*

*Hae-joon, the polite and clean detective*

*Two dramatic and attractive characters*

*DECISION TO LEAVE* follows the emotional trajectory of two characters: the wife of the deceased man, and the detective who becomes fascinated by her. Seo-rae, who lost her husband in a sudden accident, does not show any signs of grief or agitation. The police start to investigate her as a suspect, but she never loses her upright and imposing attitude, making the audience curious whether she might really be the culprit. She does not hesitate in her exchanges with Hae-joon, even though he suspects her. And despite her limited Korean skills, her unexpected expressions and answers stymie those who question her. Seo-rae can knock her opponent off guard without ever losing her composure, making it impossible to ever know what is truth, what she is truly feeling, and who she really is. In this sense Seo-rae with her ever-shifting charm joins the pantheon of unforgettable female characters created by PARK Chan-wook, from *OLDBOY*'s Mido and *SYMPATHY FOR LADY VENGEANCE*'s Geum-ja to *THIRST*'s Tae-ju and *THE HANDMAIDEN*'s Hideko and Sook-hee.

Meanwhile Hae-joon, from the moment he first sets eyes on Seo-rae, feels a subtle interest stirring in him even as his instincts as a detective tell him to suspect her. Having been recognized for his abilities and named team leader at the violent crimes division, Hae-joon stands out from other detective characters in the police procedural genre with his neatly dressed look, clean personality, and polite manner of interacting with others. A person who has never felt disturbance in the slightest, he begins to change in unexpected ways after meeting Seo-rae. Having often suffered from insomnia, he is finally able to sleep deeply. The subtle and tense feelings that emerge between these two people, which having begun as the relationship between a detective and a suspect cannot easily reveal its true nature, combined with the attractive characters will leave an unforgettable impression on the audience.



## A B O U T T H E F I L M

03

*Outstanding mise-en-scène created by globally recognized talents in screenwriting, cinematography, production design, costume design, and music from films including **OLDBOY**, **THIRST**, **THE HANDMAIDEN**, **A TAXI DRIVER**, **THE AGE OF SHADOWS** and **THE FORTRESS***

Set against a contrasting backdrop of mountains and seas, *DECISION TO LEAVE* captures the tension of a police investigation while simultaneously being focused on the changing psychology of a man and a woman. To more fully realize this dramatic story, longtime collaborators of PARK Chan-wook including screenwriter CHUNG Seo-kyung, Director of Photography KIM Ji-yong, Production Designer RYU Seong-hie, Costume Designer KWAK Jung-ae and Music Director CHO Young-wuk have all gathered.

The first ever Korean to win the EnergaCAMERIMAGE Gold Frog for Best Cinematography with *THE FORTRESS* in 2018, Director of Photography KIM Ji-yong, known for his impactful camerawork in films like *THE AGE OF SHADOWS* and *A BITTERSWEET LIFE*, works for the first time with PARK Chan-wook in *DECISION TO LEAVE*. Here he focused on facial expressions and eyelines to better capture the true face of the two characters' emotions. With bold zooming in and zooming out to visualize the characters' imagination, and unusual perspective shots that capture the sense of watching the relationship develop between the characters, KIM Ji-yong created a subtle and enigmatic atmosphere. Production Designer RYU Seong-hie has collaborated with Director PARK on *OLDBOY*, *I'M A CYBORG BUT THAT'S OK*, *THIRST*, and *THE HANDMAIDEN*, for which she won the Vulcan Award of the Technical Artist at the Cannes Film Festival. Taking her concept of space from the primary backdrops of the mountain and the sea, RYU depicted each character's space by focusing on the shapes of meandering mountains and rippling waves. In particular, she added her distinctive fine details and flourishes to various spaces which reflect the inner lives of the characters, such as the houses belonging to Seo-rae and Hae-joon, or the police station and interrogation rooms with their differentiated structure. Costume Designer KWAK Jung-ae, who has excelled in reflecting the mood of each film in her costumes for *SYMPATHY FOR LADY VENGEANCE*, *THE HANDMAIDEN* and *THE MAN STANDING NEXT*, focused on the changing inner psychology of each character in *DECISION TO LEAVE*. And finally Music Director CHO Young-wuk, who has worked on nearly all of PARK's films as well as *NEW WORLD*, *INSIDE MEN* and *A TAXI DRIVER*, boosted the emotional resonance of the story with music that shifts back and forth between suspense and melodrama.



## INTERVIEW WITH DIRECTOR

### PARK CHAN-WOOK

*Q. What was the process of developing DECISION TO LEAVE?*

It started from a conversation in London with screenwriter CHUNG Seo-kyung, who I've collaborated with on many films. Before that, there were two bits of source material in my mind. The first is a Korean song 'The Mist' composed by LEE Bong-jo, which I have loved since I was young, and which I only knew as a recording by Ms. CHUNG Hoon-hee. But later I found out that Twin Folio had also recorded that song, and after listening to it, I fell in love with it. And I thought to myself, how about making a film with the voice of CHUNG Hoon-hee, as well as another version of the song with the voice of SONG Chang-sik? Naturally, I thought that it should be a romance film set in a misty town. Second, I wanted to make a film featuring a detective character with a personality that I like, similar to my favorite police character Martin BECK from the Swedish detective novel series. I wanted to see a detective who was gentle, quiet, clean, polite and kind. The two stories merged into one through a conversation with screenwriter CHUNG Seo-kyung, and gradually took shape.

*Q. What is the meaning of the title DECISION TO LEAVE?*

When they say, "I don't think things will work out between us," they decide to break up. But when they express their intention in this resolute way, from an outside perspective it doesn't feel very convincing. They may want and agree to separate, but given that deep inside their hearts they don't really want to part, it's a title that suggests they won't be able to leave each other.

*Q. As you were directing this film, what were the new elements you considered?*

If my previous films were intense, made with the goal of providing a very stimulating experience, DECISION TO LEAVE is a film that subtly and imperceptibly pulls the audience in and captures their interest. So there's not much violence, nudity or sexual content. However, I wanted to depict these complicated emotions that any human, and any adult, can empathize with.

*Q. What were the reasons behind the casting of TANG Wei and PARK Hae-il?*

CHUNG Seo-kyung said it would be good if the female lead was Chinese, so that we might be able to cast TANG Wei. Sure enough, I've wanted to work with her ever since watching LUST, CAUTION, and more than anything, we thought she would be convincing as the character that CHUNG Seo-kyung and I wanted to create. And I thought that TANG Wei and PARK Hae-il would make for a fascinating combination.

I've known PARK Hae-il for so long that it seemed as if I must have shot one or two films with him. But I realized one day that I had never made a film with him. In the film, Hae-joon is exceptionally gentle, neat and polite and has eccentric humor. No other actor but PARK Hae-il came to mind for that character. In that sense the script was almost custom tailored to him, and although the "Hae" in "Hae-joon" represents the sea, it also brings to mind PARK Hae-il.

*Q. What kind of people are Seo-rae and Hae-joon to each other?*

To Seo-rae, who has always thought of herself as being unhappy, Hae-joon is like a precious gift. She must have been taken with surprise to think, "Someone like him really does care for me." For Hae-joon, Seo-rae is like the waves on the sea. Sometimes she is calm, sometimes violent, sometimes overwhelming. Sometimes she wraps you in her embrace, but it's always changeable.

*Q. What do you hope viewers will take away from DECISION TO LEAVE?*

DECISION TO LEAVE is a story for adults. It's a love story, and also a detective drama. But what I really want to emphasize is that it's a story about loss, that any adults will be able to relate to. Rather than treat it as a solid tragedy, I tried to express it with subtlety, elegance and humor.



## C H A R A C T E R & C A S T

**Seo-rae** | the upright and composed wife of the deceased man

*“I worry when he does not come back from a mountain,  
thinking he might die at last.”*

The wife of the man who dies on the mountain. Although she is Chinese, her maternal grandfather was a Korean independence fighter, and she is proud of her family’s history and her grandfather. When her husband who loved climbing dies on the mountain, leaving her alone, she comes across the polite and clean detective Hae-joon who is in charge of her husband’s case. During the course of the investigation, she feels she is being considered a suspect. Even so, she maintains her usual upright posture and speaks boldly to Hae-joon in her Korean that is awkward, but which expresses her intentions clearly.

### TANG Wei

TANG Wei established herself as an actress of international renown with her acclaimed performance in Ang LEE’s LUST, CAUTION as a character who disguises her identity in order to approach a man who is the target of an assassination attempt. Following that she left a lasting impression in Korean director KIM Tae-yong’s LATE AUTUMN, becoming the first non-Korean to win a Best Acting Award at the 47th Baeksang Art Awards in Seoul. In THE GOLDEN ERA(2014, Dir. Ann HUI), the closing film of Venice Film Festival in 2014, TANG Wei’s enthusiastic performance opened her first door to the world’s three major international film festivals.

The clear choice of Director PARK Chan-wook from the screenplay stage of DECISION TO LEAVE, TANG Wei brings her delicate eyes and facial expressions to the elusive character of Seo-rae. Director PARK says, “From the time I saw LUST, CAUTION I’ve been wanting to make a film with TANG Wei. I thought she would be persuasive as the self-confident character Seo-rae.”

Melting into the character as though she were wearing her own clothes, TANG Wei constantly provokes curiosity in the viewer through her charming character. The actress says, “Many of Seo-rae’s reactions and decisions will take the audience by surprise. She’s a very attractive character, and DECISION TO LEAVE is the type of film I’ve been wanting to make for a long time.” TANG Wei expresses a bold and mysterious character through her graceful acting, heightening the sense of unpredictable tension.

### Filmography

Long Day’s Journey Into Night (2018), Book of Love (2016), A Tale of Three Cities (2015), Monster Hunt (2015), Only You (2015), The Golden Era (2014), Finding Mr. Right (2014), Speed Angels (2013), Dragon (2011), Late Autumn (2011), Lust, Caution (2007)





## C H A R A C T E R & C A S T

### **Hae-joon** | a polite and clean detective

*“It’s not that I can’t sleep because of stakeout,  
I do stakeout because I can’t sleep.”*

The always proud and faithful detective Hae-joon is so capable that he becomes the youngest officer ever to rise to the position of Inspector. He always dresses neatly, cares about cleanliness, and has a polite, kind personality, but above all, he is a person who sincerely devotes himself to catching criminals. He records all details at the scene of a crime on his smartwatch, and routinely performs late-night duty because of his insomnia. It’s to this person that Seo-rae, who reacts so placidly to her husband’s death, approaches so boldly with strong curiosity.

### *PARK Hae-il*

PARK Hae-il is an actor who has shown tremendous range in the course of his career, appearing in period films, action movies, dramas and more. Famous for his roles in MEMORIES OF MURDER, THE HOST and THE FORTRESS, in DECISION TO LEAVE he plays a police detective for the first time. As the clean and polite detective Hae-joon, PARK Hae-il depicts a character who departs significantly from the familiar conventions of the police procedural genre. Expressing both the suspicion of a police detective and the attraction of a human being, Hae-joon’s subtle inner changes are expressed masterfully by PARK Hae-il. Director PARK says, “Hae-joon is an exceptionally refined, neat, and kind person. No other actor came to mind for this role, so in that sense the script was almost custom tailored to PARK Hae-il.”

“While pulling the drama forward with Seo-rae, I thought to myself about how to construct in detail the smallest gestures up to the biggest emotions. That was my biggest challenge as an actor,” says PARK Hae-il, who perfectly expressed Hae-joon’s delicate yet simple charm, as well as the complex emotions that grew ever more confused within him as time passed.

### *Filmography*

The King’s Letters (2019), Ode to the Goose (2018), High Society (2018), The Fortress (2017), The Last Princess (2016), Love and... (2015), My Dictator (2014), The Whistle Blower (2014), Gyeong-ju (2014), Boomerang Family (2013), A Muse (2012), War of the Arrows (2011), End of Animal (2011), Heartbeat (2011), Moss (2010), A Million (2009), Modern Boy (2008), Paradise Murdered (2007), The Host (2006), Boy Who Went to Heaven (2005), Rules of Dating (2005), My Mother, the Mermaid (2004), Memories of Murder (2003), Jealousy is My Middle Name (2003), Scent of Love (2003)

# C O M M E N T S

*Actor* **TANG Wei**

“Seo-rae is a person who has a composed side even in the face of danger. Many of Seo-rae’s reactions and decisions will take the audience by surprise. She also has a firm side. In any situation, she only has one path forward, with no other choice. She’s a very attractive character, and DECISION TO LEAVE is the type of film I’ve been wanting to make for a long time. Actors always crave screenplays like this one. I want to show audiences a different side of me through this film.”

*Actor* **PARK Hae-il**

“How well will I be able to match the color of the films that PARK Chan-wook has been making? When I was offered the role I was a bit concerned about that, but after reading the script I became very curious. I think that rather than strain to interpret it, this is a film that you can enjoy fully just for what is visible on the surface. When you look back on it after watching it, it will leave a sad ache in your heart, but there is also the director’s distinctive black comedy. A new film that only could have been made by PARK Chan-wook has come out, and for me it was a tremendously meaningful opportunity to be able to take part.”

*Screenwriter* **CHUNG Seo-kyung**

I think that in DECISION TO LEAVE, the most important element is the human heart. More meaningful than the question “Who is the culprit” is the question “Does that person love me?” With the emergence of any new evidence or testimony, the key point is not, “Does this mean that person is guilty?”, but rather, “Does this mean that person is thinking about me?” Because the film’s message is expressed in a subtle way, I hope that viewers allow themselves to be pulled into DECISION TO LEAVE just as Hae-joon is drawn to Seo-rae’s love. Like the sand is soaked by the waves.”

*Director of Photography* **KIM Ji-yong**

“Compared to the other films I’ve done, we spent a lot of time on the storyboard for DECISION TO LEAVE. Over the course of a month I worked together with Director PARK Chan-wook, listening to his thoughts about the film, and exchanging ideas with him. Because from a genre perspective it’s a romance, we approached the cinematography with the aim of bringing out the actors’ charm. There are many shots in the film that are technically unconventional and physically impossible, but I thought it unique because it feels like an omniscient point of view peering in at their relationship. The process of working with Director PARK was quite enjoyable, and it influenced me in positive ways. My one wish is that viewers watch it on a big screen.”

*Production Designer* **RYU Seong-hie**

“This was my first work after THE HANDMAIDEN so I came to it with great anticipation. Since the mountain and the sea are important locations in the film, I thought about the best way to incorporate them. The theme in this film is much more emotional than in Director PARK’s other films, however I tried to find an element that could be captured rationally. The concept of ‘wavelength’ occurred to me, which is related to the mountain and the sea, but which can also finely capture something of the relationship between this man and woman. I hid subtle emotional details here and there in the film, and I think it will be fun for the audience to try to find them.”

*Music Director* **CHO Young-wuk**

“I spoke for a long time with Director PARK Chan-wook about the direction to take with the music. He preferred music that would express the atmosphere between the two characters, rather than to reinforce the development of the story. Therefore, instead of putting together a large-scale orchestra, I composed music centered on woodwind instruments, string instrument solos, and small percussion. Rather than enter into the emotions of the characters themselves, I tried to express the bizarre quality of the situation.”

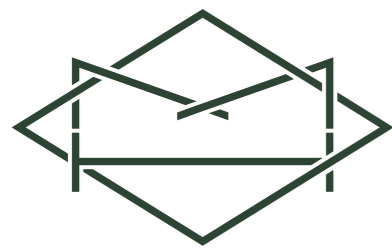
*Costume Designer* **KWAK Jung-ae**

Seo-rae’s costumes to reflect Seo-rae. Hae-joon’s costumes to reflect Hae-joon! While dissecting the screenplay, I settled on the concept. In the case of Seo-rae, Director PARK wanted to portray her as a chameleon, and to maintain a deep uncertainty over what she is thinking and what she plans to do. For Hae-joon, he wanted the look of classic gentleman but also that of a competent detective. I’ve always worked with Director PARK, but I really wonder if there are other directors who trust their collaborators to this extent. For that reason, I think I was a bit more bold.”

*Make-Up & Hair Designer* **SONG Jong-hee**

To maximize the sense of the unknown, Seo-rae was made to look as raw as possible. And Hae-joon was conceived as a character who cares for and embraces ‘unknown raw things’. On the set, we worked hard with the actors on the make-up so that their faces could express the subtlest of emotions. As always, the director put tremendous effort into communication with the actors and crew. I learned a lot from seeing him exhibit such patience and exactitude even in situations when we were in a rush.

## ABOUT PRODUCTION COMPANY



MOHO FILM

MOHO FILM was established as an auteur-driven film production company in 2002 by the world-renowned filmmaker PARK Chan-wook. Apart from award-winning films directed by PARK himself, including SYMPATHY FOR LADY VENGEANCE (2005), THIRST (2009) and THE HANDMAIDEN (2016) the company has produced the critically acclaimed English language sci-fi film SNOWPIERCER (2013) directed by BONG Joon Ho, and the award-winning debut feature CRUSH AND BLUSH (2008) by LEE Kyoung-mi.

Moho Film has also produced a series of works by PARKing CHANce (a collaboration between PARK Chan-wook and his brother PARK Chan-kyong), including the Berlinale Golden Bear winning short film NIGHT FISHING (2011), shot entirely on iPhones, as well as DAY TRIP, BELIEVE IT OR NOT, LIFE IS BUT A DREAM, etc.

## ABOUT CJ ENM



Established in 1995, CJ ENM is well recognized as the premier entertainment studio in Korea and boasts the country's largest domestic film library: over 500 films with new exciting titles being added each year.

Entering the film distribution business in 1996, CJ ENM's strong commitment to film financing and distribution was widely recognized in 2000 when JOINT SECURITY AREA became the highest grossing film in Korean history. With that film, CJ ENM opened a new era in Korean cinema and continues to lead the charge. MUSA: THE WARRIOR (2001); MEMORIES OF MURDER (2003); SYMPATHY FOR LADY VENGEANCE and TYPHOON (2005); I'M A CYBORG, BUT THAT'S OK (2006); SECRET SUNSHINE (2007); THE DIVINE WEAPON and THE GOOD, THE BAD, THE WEIRD (2008); HAEUNDAE, MOTHER and THIRST (2009); THE UNJUST and THE MAN FROM NOWHERE (2010); SUNNY, SILENCED and PUNCH (2011); DERANGED, A WEREWOLF BOY, THE TOWER and MASQUERADE (2012); THE BERLIN FILE and SNOWPIERCER (2013); MISS GRANNY, ROARING CURRENTS and ODE TO MY FATHER (2014); VETERAN (2015); THE HANDMAIDEN (2016); THE BATTLESHIP ISLAND and 1987: WHEN THE DAY COMES (2017); THE SPY GONE NORTH (2018) and PARASITE (2019) are among many CJ titles that have enjoyed both critical acclaim and commercial success in Korea and abroad.

In 2013, CJ ENM has bolstered its overseas presence with its international projects such as SNOWPIERCER, which set a new Korean industry record for the number of countries involved in its release. Its first Chinese collaboration project, A WEDDING INVITATION (2013), also proved to be a success by scoring over \$31M box office in China. In 2014, the naval action epic ROARING CURRENTS topped Korea's all-time admissions record with more than 17.5M admissions, and in 2019, fresh action comedy EXTREME JOB became Korea's highest grossing film of all time with more than 16.2M admissions. Same year, the world-class director BONG Joon Ho's newest film, PARASITE became the very first Korean film to win Palme d'Or at the 72nd Cannes Film Festival. The iconic film went on to make history, winning more than 200 awards worldwide including Best Picture and three more Oscars at the 92nd Academy Awards.

In 2022, CJ ENM presents DECISION TO LEAVE by worldwide acclaimed director PARK Chan-wook and BROKER by Palme d'Or winner KORE-EDA Hirokazu in competition section at the 75th Cannes Film Festival.

From its start in 1995, CJ ENM has embraced a global perspective when it partnered with Steven SPIELBERG, Jeffrey KATZENBERG, and David GEFFEN's fledgling DreamWorks SKG. Starting from THE PEACEMAKER (1997), the first film by DreamWorks SKG, CJ ENM distributed DreamWorks' films as well as selected foreign films in Korea until 2017. With the company's foreign film marketing capacities, CJ ENM domestically distributed Paramount's titles as its partner from 2006 to early 2015. Having established itself as the leader in the domestic market, CJ ENM is also a singular presence throughout Asia, Europe and in the U.S., producing, financing and distributing local content in those respective territories. As a result, the film division is expanding its international market by establishing direct distribution channels in various countries such as Vietnam, Indonesia, and Turkey. CJ ENM is also building partnerships in the regions and striving for well-made international co-productions. Following the success of the first Korean-Vietnamese co-production film, LET HOI DECIDE (2014), CJ ENM has produced six of Top 15 local films of all time, including GO-GO SISTERS and MY MR. WIFE (2018). Other success cases in Indonesia such as IMPETIGORE, DREADOUT (2019), and SATAN'S SLAVES (2017), #6 local film of all time, and CLASSIC AGAIN (2020), SUDDENLY 20 (2016) in Thailand, have bolstered our experience and expertise in international co-productions, based on which we plan to continue developing various global projects around the world. Growing its U.S. footprint, CJ ENM launched a new specialty genre label 413 Pictures under which all its genre films, with a focus on elevated thriller and supernatural horror films, will be released. With more ambitious international projects in stock, the company continues to establish its spot in the global film industry.

# C R E D I T

CJ ENM Co., Ltd. PRESENTS  
A MOHO FILM PRODUCTION

A PARK CHAN-WOOK FILM “*DECISION TO LEAVE*”

STARRING	TANG WEI PARK HAE-IL
EXECUTIVE PRODUCER	MIKY LEE
CO-EXECUTIVE PRODUCER	KANG HO-SUNG
FINANCING EXECUTIVE	SI YEON-JAE
CO-FINANCING EXECUTIVE	KWON MIN-SUNG
DIRECTOR OF PHOTOGRAPHY	KIM JI-YONG [C.G.K]
PRODUCTION DESIGNER	RYU SEONG-HIE
EDITED BY	KIM SANG-BUM
MUSIC BY	CHO YOUNG-WUK
COSTUME DESIGNER	KWAK JUNG-AE
MAKE-UP & HAIR DESIGNER	SONG JONG-HEE [MIMOS]
GAFFER	SHIN SANG-YEUL
PRODUCTION SOUND MIXER	JUNG GUN [K.P.A]
SOUND SUPERVISOR	KIM SUK-WON
VFX SUPERVISOR	LEE JEON-HYOUNG [4th CREATIVE PARTY]
CO-PRODUCER	KO DAE-SEOK
PRODUCED BY	PARK CHAN-WOOK
WRITTEN BY	CHUNG SEO-KYUNG PARK CHAN-WOOK
DIRECTED BY	PARK CHAN-WOOK