

Futureless Things

Press Book

1. Welcome!

Prologue

INFORMATION

Written and Directed by : KIM Kyung-mook

Producer : SHIN Yu-jae

Starring : GONG Myoung, YOO Young, SHIN Jai-ha, KIM Hee-yeon, AN Jae-min, LEE Paul, KIM Sae-byuk, CHUNG He-in, LEE Ju-seung, and KIM Soo-hyun

Running Time : 107 min

Genre : Black Comedy

Synopsis

- **Short**

The day-to-day happenings in convenience store from 10 am to 10 pm

A convenience store is one of the places that you can't live without in modern society. It is a post office, bank, restaurant, and is the place where the art of Capitalism is perfectly realized; to make people produce and consume constantly. In this wonderland, we meet part-timers; a university student, an indie musician, a lesbian, a North Korean defector, a jobless, their boss and customers who come and go like ghosts. The film consists of 13 episodes, and the part-timers in each episode look similar in the same uniform. Through those similar, yet different beings, the film studies the relation between reality and illusion, love and break-up, and individual and society of our days.

- Long

AM 07:00 Part-timer, Again Today Coming to Work is Complete!

At a convenience store in a suburb, Ki-cheol, who just started to work as part-timer is learning work from Hana, who is about to quit the part-time job. Ki-cheol is hesitating about the beginning love. On the contrary Hana is suffering from the out-of-date love. Though their loves are opposite to each other, these have something in common: Their love both began at the convenience store. Expecting exciting day, the convenience store opens.

PM 1:00 We All Were Part-Timers of Somewhere

Tick-tock, tick-tock, the clock is ticking away, and various people such as an undergraduate, a dropout, an indie musician, a would-be actor, a gay, a North Korean defector, a middle-aged unemployed etc., are gathering under the name of 'the part-timer' in this small convenience store. They spend day loving fluttered, parting awkwardly, being annoyed by someone, and studying English. Today in the convenience store where various part-timers and customers are engaging like cogwheel, time seems to flow smoothly.

PM 6:00 Though Part-time Work is Done, Today is not over!

Seemingly endless light of the convenience store has been suddenly turned down! Customers are gathering one by one, still firmly-closed door doesn't seem to open. A day of the convenience store is being propelled towards unexpected, rather unacceptable end...

The Endless Story of Youth in the Sleepless City now begins.

Director's note



<Futureless Things> is a microscopic observation diary on humans turning pale under the too-bright lights. The movie starts and ends at a convenience store, dealing with various stories which happen from 10AM to 10PM. The object of our observation are part-timers such as an undergraduate, a dropout, an indie musician, a young applicant, a lesbian, a North Korean defector, a middle-aged unemployed, and their employer, the boss, and customers who come and go out of the convenience store like ghosts.

I explore the spatial meaning of a convenience store in this era where neo-liberalism flows thoroughly into our daily lives. I also try to study the relation between the reality and the fantasy, the work and the fatigue, and the love and the part of the people who come to the convenience store. All of them seems to have one face which represents this era just like all of them the same uniform. Nevertheless they have different identities, they are all the broken parts of the face like a puzzle appearing as putting small pieces together. The movie takes the omnibus format to embody this effectively. (Director Kim Kyung-mook)

Hot Issue

Hot Issue no.1 A Provocative Cineast Kim Kyung-mook, Noted on the World, We Meet His Newest Color!

Director Kim Kyung-mook, firmly established his own film world just like Todd Haynes and Xavier Dolan comes back with <Futureless Things> which is released on June 26th. Director Kim Kyung-mook started directing film with an experimental documentary <Me and Doll-Playing> in 2004, directed and produced his first feature film <Faceless Things> in 2005, second feature film <A Cheonggyecheon Dog>, and ran parallel with numerous media works

His works have been screened at many film festivals such as Vancouver, Rotterdam, Buenos Aires, Jeonju International Film Festival etc. and displayed at the galleries such as the Museum of Modern Art(MoMA) of New York, Arko Art Gallery, Imin Museum of Art, the alternative Space Loop, a Gallery-Tour Exhibition of Southern America etc. His third feature film <Stateless Things> was invited to Orrizzonti section at Venice Film Festival, screened as World Premier, then invited to many other film festival such as London Film Festival, and HongKong Film Festival. It also won the Best Picture award at the Toronto Reel Asian International Film Festival. Since the domestic release of <Stateless Things> in March 2012, KIM Kyung-mook has several retrospective screening in Korea(KT&G SangsangMadang), Taiwan(Taipei Film Festival), France(Paris Korean Film Festival), Swiss(Black Movie Geneva International Independent Film Festival) and so on.

Kim Kyung-mook has filled his whole twenties with film making, and he is enlarging his own film world winning high praise by the republic of literary critics; "the only way for me whenever he evolve is to faint."(Critic Lee Yong-cheol) "None other director has brought such big effect in Korean Independent Cinema" (Tony Ryans). He has left a deep impression with mature cinematic expressiveness through <Stateless Things> which is a queer cinema, a dazzlingly beautiful coming-of-age cinema and road movie stubbornly exploring the place, Seoul.

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Bonus Issue!
The Face of the City, a Convenience Store,
From the History to the Reality,
Various Aspects of the Convenience Store!

1. The number of the convenience store as a percentage of population is one per 2,075 people, which is much denser than Taiwan(2,308 people) as well as the U.S.(2,100 people), Japan(2,719 people). Korea is a country with the most convenience stores as a percentage of population. On average, 359 people visit 786.3-foot convenience store and buy 1,450 thousand won worth of stuffs. Add all the convenience stores in this country, 8.8 million people visit and buy 35.6 billion worth of stuffs in 2012.

2. In Korea, the convenience store was introduced 60 years later than the U.S., and 20 years later than Japan. In the early 1980s in Korea, there were attempts of establishment of the national-brand convenience stores, but mostly failed, then in May of 1989, Seven-eleven made debut as the first 24-hour convenience store of Korea with its 1st branch in the Olympic village.

3. Around May 2013, four convenience store franchisers committed suicide successively. Main reason was hardships of life due to chronic deficit. According to the survey of Korea Federation of Small and Medium Business, there are only 34.7% of convenience stores which reach to the expected sales presented by franchise headquarters when they make a franchise contract, and 32% of them are in a deficit state. Reasons of deficit are 'Burden of personnel expenses according to 24-hour sales' and 'excessive royalty of franchise headquarter' and so forth. Almost 40% of them answered that they had experienced unfair actions such as compulsory expected sales, enforced unreasonable 24-hour business, and refusal of shut down.

4. It turns out that there are over 480 stores which don't open till late at night since the enforcement of the revised franchise act from successive suicides of franchisers. The Congress has passed a revised franchise act including the ban on the compulsory 24-hour business on the stores with the low sales as the suicides of franchisers and tyranny of franchise headquarters became to be issued last year.

Character & Cast

Scene #1 This is Our End

Hana is transferring her business to the new part-timer Ki-cheol. Hana just get parted with Eun-young and Ki-cheol has only 3 months to go to the army. Ki-cheol is the person who talks about the end before its beginning, while Hana is the person who talks about the start recognizing its end. They have an argument on love.

Cast : Gong Myoung (Ki-cheol)

Gong Myoung takes the part of 'Ki-cheol' who hesitates in front of the love. He made an impressive screen debut as the main character of <Ice River> directed by Min Yong-keun, an episode of a film on human right <If You Were Me 6>. He also appeared 2015 Cannes' Selection <A Girl at My Door>. He is a new blue chip in the independent film world.

Cast : YOO Young (Hana)

YOO Young is from K-pop girl group 'Hello Venus' and captivates male fans with their song 'Will you have a coffee?'. She makes a screen debut taking Hana part. She has been prepared for acting one by one through a drama <Wonderful Mama>, <Cunning Single Lady>. She shows the bare face of 'part-timer Hana' which is different from the vigorous figure on the stage, showing the wide spectrum in acting. YOO Young meets the audience becoming 'Hana' itself which undergoes the love from start to end indicating hidden delicate feeling behind the daring attitude.

Scene #2 Give Me a Lottery

Hyeon-soo just looks into the clock impatiently. He, who is about to be thirty is always nervous. He has to go to get the acting audition right after his part-time work, but the next part-timer is not coming and the boss is not receiving his call. He thinks to close door of the store and just go, but customer does not seem to leave.

Cast : SHIN Jai-ha (Hyun-soo)

SHIN Jai-ha depicts the figure of a lover starting love with 'Ki-cheol' and a would-be actor preparing for the audition stringently showing both romance and comedy. He has taken the main

character in KIM Tae-yong's feature debut <Giant>. Through <Futureless Things>, he is expected to catch women's mind showing enough potential

Scene #3 Manicure Does Not Dry Well

A jerk customer harasses Soo-hee after he recognizes she is a North Korean defector visiting the convenience store frequently. Soo-hee just paints her nails silently. That jerk disappears blaming her as materialistic. After a while a police car comes. A police officer asks her to show her identification card asking if she is a spy. She worries if half-dried manicure on her nail becomes removed.

Cast : KIM Hee-yeon (Soo-hee)

KIM Hee-yeon gets enthusiastic acclamation of the audience during Jeonju International Film Festival with her brilliant performance as North Korean defector. She has experienced on various play stage, and makes a successful screen debut as 'Soo-hee' in <Futureless Things> showing complicated feelings.

Scene #4 We've Met Before, Right?

A young lady comes to Seong-jun who is working at the convenience store. She leaves him a box asking to deliver to 'a person who buys nothing'. After her leaving, diverse people come to the convenience store. A police officer finding something, middle school girls getting triangle kimbop for free, a bulimic woman, and an old man collecting garbage. Who is the receiver of the box?

Cast : AN Jae-min (Seong-jun)

Seong-jun is a would-be underground hip-hop musician who works as a part-timer at the convenience store arranging stuffs with grumbling. He was recognized as the role 'Jae-min', a cousin brother of Young-ae in a long-run drama of tvN, <Rude Miss Young Ae>. Following to a weekend drama of JTBC <The First Born>, he meets the audience successively with a short film <One Summer Night> which is released on May 29th and <Futureless Things>.

Scene #5 May I help you?

Ki-seon studies English whenever not crowded with the work. There sounds a sentence 'One of the most dangerous thing is to be a mother in Afghanistan' on an English broadcasting. After a while, an Arab woman, a mother and a son, an foreign couple come to the convenience store.

Cast : LEE Paul (Ki-seon)

LEE Paul left a deep impression on the audience's mind with his performance as a North Korean defector in <Stateless Things>. <Stateless Things> was his first main role, at the same time his first film. This time, this actor meets the audience with a mature performance expressing more comfortable smile and a youth's sorrow struggling for surviving in reality at the same time.

Scene #6 May Lots of Fortune on You

In the afternoon of a holiday, a yogurt woman comes to convenience store to eat a instant cup noodle. A part-timer Min-hee greets the customers alone at the convenience store. As ill luck would have it, all the customers are something weird.

Cast : KIM Sae-byuk (Min-hee)

The actress KIM Sae-byuk has attuned with the director Kim Kyung-mook in a <Stateless Things>. She got a nice suspect if she is a 'real Korean Chinese' with her realistic depiction of a Korean Chinese girl in <Stateless Things>. She gives an enthusiastic performance in <Futureless Things> performing 'Min-hee', a shrewd part-timer dealing with all the jerks. She once revealed her behind story mentioning her experience as a part-timer at a real convenience store became helpful for her performance. She has showed her fresh charm as a vivid high school student in a short film <Hard to Say> directed by LEE Kwang-kuk, and appeared in <Mansin : Ten Thousand Spirits> directed by PARK Chan-kyeong.

Scene #7 It is a Good Time Not to Know

When Eun-young quits her job, a new part-timer Hana comes. Eun-young transfers the work to her successor Hana. There comes knowing and not knowing tension more and more between their relationships.

Cast : CHUNG He-in (Eun-young)

CHUNG He-in is famous for her Barbie doll-like appearance, and has been in numerous TV advertisements with KIM Soo-hyun and LEE Min-ho. She enlarges her acting coverage to screen

taking a role 'Eun-young' who daringly expresses her thrill of love in <Futureless Things> following to an eye-catching nurse role in a SBS drama <Doctor Stranger>.

Scene #8 We Were Closed

People repeatedly asks a dropout Ji-yong's age. Whether he answers or not, people get angry. Many people come to the convenience store for each reason, and Ji-yong collects their certification card.

Cast : LEE Ju-seung (Ji-yong)

LEE Ju-seung has left a definite impression to the audience as 'enfant terrible' of screen through <Broken> and <Shuttlecock> in the first half of 2014. Now he is renowned as 'an actor brand name' in the independent film world following to LEE Je-hoon, HAN Ye-ri, YOO Yeon-seok. He is an adult actor with wide spectrum who has mainly taken role of a remarkable high school student with a mysterious face that nobody can tell his age.

Scene #00 Will He Come?

In front of the firmly closed convenience store, there are people who are waiting the door to open. A high school student who couldn't get his wage, a customer who has to pay utility bills, a customer who has to substitute a meal, a customer who has to send a package. People ask what they cannot be answered. With the call of a bailiff, his mother comes. This two people unlock the door and go inside of the convenience store.

Cast KIM Soo-hyeon (boss JEON Doo-hwan)

The actor KIM Soo-hyeon has performed an impressive villain role in <The Unjust>, <The City of Violence>, <Die Bad>. He shows a sympathizing performance from a villain boss teasing part-timers as a franchiser of the convenience store, the stage of <Futureless Things> to a man being harassed with debts naturally.

Interview with the Director

This is His Beginning!

Here, Kim Kyung-mook, who seemed to live as enfant terrible forever, is now 30 years old as the time has slipped by. People who have thought his film just as shocking cinema would be surprised by change of the newest work. Has he changed suddenly? I asked of the newest work and his image still captivating after meeting him. (Interviewer and Writer : Critic Lee Yong-cheol)

<Futureless Things> seems to be very different from your previous works in terms of tones, and atmosphere.

It was a dark-tone film when I planned this movie and wrote a script alone. But after thinking it would be better to have more reality, I decided to work together with a screen player who has the experience to work as a part-timer at a convenience store. So the bright and humorous part of the film is from my partner scenarist, while my original sensitivity still remains at the 'death of the boss and the scene that the group of people wanders in front of the door' is the latter part of the film. Moreover, the convenience store, the location place, gets the light from all sides. We happened to make an overall bright-tone image in using the original setting of the place.

There are more than 10 episodes. How did you manage shooting?

We started shooting in August 2013, but the pre-production schedule was very tight. In addition, as there're many episodes and actors, we managed to have rehearsal twice per episode, and finished shooting with 12 shootings. It's almost 1-day shooting per episode. Especially in this film, I planned to take different shooting concept for each episode. It was hard to be awake during the restless shooting schedule, the hardship of the actors and staffs must be bigger than mine. I felt I was doing crazy after shooting for third time.

The editing doesn't seem to be easy, because it has to connect each episode organically.

On the script, the time and the characters were mixed more, but the film became too long in that way. Eventually I decided to lessen all resolutely. I want that <Futureless Things> becomes more accessible to the audience. As a result, the final version becomes simpler in relationship, shorter in time, more friendly for audiences.

I wonder your intention to show the clock between every episode.

First of all I thought it can show the characteristics of the part-time work in the convenience store, and I wanted to express the feeling of mingled time. More than anything else, I set the clock as the subject of attention looking the whole story. I planned the movie which starts from the clock and ends with the clock from the beginning stage, and I saw the clock of the place observes and remember the people's features and ongoing incidents.

You used the screen ratio 2.35:1 for the first time.

The convenience store consists of horizontal structure. Various display stands are horizontal angle, so as to the counter and cigarette display stand, the main stage of the film. As it was divided monotonously without concerning any aesthetic value, I decided to screen with the screen ratio 2.35:1.

It seems to have a strong reality just like the feet of the story touches the ground, not just a simple story.

One of the main topics was how to reveal the Korean society through the convenience store. After quitting the school at an earlier age, I had to work as a part-timer at various places until the mid of twenties. It was not easy to maintain the relationship, and it was painful to alienate myself

with unpleasant work. I think that kind of fatigue would be on this film. Also there appeared many issues relating to the convenience store when I wrote the scenario. I remember there were many cases that the franchisers committed a suicide out of suppressive management of franchise. Considering the contemporary sensing, those parts were reflected on the scenario naturally.

It seems to move from your own story to that of others.

To some degree I intended to do that. It is rather a hope than an intention. I felt films have been stuck too much to me meantime as I started film on my own story. Thinking I should try various works during my twenties nevertheless I may fail, this time, I tried to do what I have never done before. After this kind of work, I was wondering how the result would be. So I tried to listen to others' opinions more than my own standard during the work.

Is the title a declamation or a metaphor on a society?

The original scenario was about to terminate just like the title, with extreme way aesthetically. In that point, the initial thought was similar to a declamation. But on the way of writing scenario together, tone of the film became to change as a black comedy. Accordingly when we see the tile now, there contains a little comic feeling. The meaning of the title becomes different between the former and the latter of film making.

You started to shoot the film in this Digital Era. Don't you think consideration on the digital has disappeared these days?

The reason for each digital work should be obvious. We need consideration on the reason seeking materialistic sense and image, not shooting just within the budget. I considered the texture of the home video, the hidden camera as the recording device, and the convertibility of

HD camera in the first three films. I am maintaining my concern on the digital image still after making <Stateless Things> and <Futureless Things>.

You became 30 years old in Korean age. Is there any change of thinking toward film making?

When I released <Faceless Things>, I received a reaction "Is this a movie?", so I have worked in the way of making 'the movie which can be called as a movie'. Now I want to try a new thing or the thing I want as soon as possible rather than stopping still inside of the film system. There were many things I learned and there were lots of fun in the system, but there still were some parts that I had to give up. I realized I should give up what I wanted to express with the shortage of budget when I made a feature film. Though you may accept differently according to the view, it is close to say that I couldn't work as much as I want. There are visual art, media art, and expanded cinema these days, isn't it? I want to discover and develop my own language while doing small-scale individual works before making a feature film again.