

# The Flower of Evil

South Korea

## YIM Phil-sung



Genre: Horror, Suspense, Drama  
Format: 35mm  
Estimated Running Time: 100 min.

Budget:  
US\$5,000,000  
(HK\$38,800,000)

Producers:  
SEO Woo-sik

Writing Credits:  
YIM Phil-sung  
CHUNG Seo-kyung

Production Company:  
Barunson Film Division

HAF Goals:  
Funds, Co-producers, Sales agents

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## INTRODUCTION

It is a male instinct to desire attractive women. Men divide women into two archetypes: healthy, young, and sexy women; or graceful, intelligent, and virtuous women. When a woman who seems to combine these two types is encountered by a man he will do anything in the pursuit of her. This film intends to go one step beyond a simple exploration of the attractions of the "femme fatale" who, after all, has been explored in countless movies before. As the world becomes more high tech, humans are more and more at the mercy of their primitive instincts and desires, and this film attempts to show the nightmarish journey of a man who is destroyed by them.

## SYNOPSIS

David WHITMAN looks like a classic American businessman: tall, blonde, mid-30's and from Iowa. He lives in Seoul where he's an executive at the Korean offices of a multinational corporation. His family is picture perfect – smiling wife, lovely kids – but deep down he's a virulent racist and a neo-Conservative, all-American Republican.

One day at a club he bumps into a beautiful, young Korean woman. He's always looked down on his colleagues, like this best friend Nathan, who relentlessly pursue Asian women, but despite himself he's instantly attracted to this graceful, sensuous Korean girl. The next day, flowers arrive in his office from a mysterious sender and later on that day he bumps into the woman, In-hwa, again. He's wracked with guilt, but he can't help it - he's falling for her.

He loses interest in his job, his family, his work, but he's happier than he's ever been in his life. In-hwa refuses to have sex with David, and as their relationship deepens he becomes completely unbalanced, losing himself totally. On his birthday, In-hwa gives herself to him and they finally have very kinky sex.

David is obsessed, barely the man he used to be. Nathan asks what girl could do this to him, and when David tells him Nathan is shocked and he demands that David leave In-hwa immediately before he storms away. Upset, David goes to In-hwa's apartment. Finding the door unlocked he enters and catches In-hwa having a threeway with two young men. He attacks, beating the hell out of the men, completely out of control. Terrified at his own violent actions he runs off.

Out of his mind, he feels as if he has accidentally opened the gates of hell. His whole life starts to fall apart, but what terrifies him most is learning who In-hwa really is. She is made of secrets, horrors and lies. She is a demon from hell, the Flower of Evil. As his conservative values and racial prejudices that are everything he is fall apart, he's unable to control his twisted obsession and he has to confront the disaster he's unleashed.

## DIRECTOR'S STATEMENT

Several years ago, I read an interesting story in the newspaper: an attractive young woman had blinded two men and convinced them to commit suicide. She made a fortune from those incidents, and tried to destroy another man. I also read another true story that inspired me: somewhere in Asia, an elite corporate executive worked as a professional hooker at night and was brutally murdered. This film was inspired by the assumption that these two worlds actually stand very close to each other and that any one of us could be standing at the threshold of hell. And that assumption is derived from the ubiquity of evil that exists beyond races and borders.

In this film, an average white American man hopelessly falls for an impossibly beautiful young Asian woman, and ends up having to confront his prejudices, fantasies, and fears. It is a story about the horrible consequences of a desire that attempts to cross the fine line between races and genders. It will be a dark, sexy, and horrifying film with a sensuous and fast-paced storyline, which might terrify the audience at some points. The film's theme might seem to imply some moral lessons, but I want the film to communicate with adult audiences all over the world with its empathetic, yet horrifying, story.

## DIRECTOR

Born in 1972, YIM Phil-sung started making short films in 1997. His short films, *So-Nyun-Ghi* (aka *Brushing*) and *Baby*, were invited to numerous film festivals including the Venice and Clermont-Ferrand Film Festivals. *So-Nyun-Ghi* won the Best Film Award at the Pusan Asia Short Film Festival. His debut feature, *Antarctic Journal*, explored mysterious and dark journey in the Antarctic and won the Best Asian Film Award at the Sitges Fantastic Film Festival in 2005. In 2007, he made his second feature, *Hansel and Gretel*, which was invited to a number of international film festivals including the Sitges, Vancouver, and London Film Festivals.

## PRODUCER

SEO Woo-sik served as CEO of Free Cinema and is now in charge of production at Barunson Film Division as Production Executive. He oversaw the productions of YIM Phil-sung's *Hansel and Gretel* and KIM Jee-woon's *The Good, the Bad, the Weird* (2008, HAF 2007 project). Currently, he is producing BONG Joon-ho's *Mother* (HAF 2008 project).

## PRODUCTION COMPANY

Barunson Film Division was launched in 2005 by Barunson Co., Ltd., one of the biggest stationery companies in South Korea. It produced *Hansel and Gretel*, a fantasy thriller by YIM Phil-sung, in 2007 and *The Good, the Bad, the Weird* (2008, HAF 2007 project), an oriental western by KIM Jee-woon, which was the most successful film in South Korea in 2008. Barunson is currently producing *Mother* (HAF 2008 project) directed by BONG Joon-ho.