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Hide and seek korean movie explained

Review.In addition to the possible unhealthy compulsion to scrub the skin until it bleeds and to ensure that each label of the bottle looks in the same direction in its refrigerator, Sung-so thus leads an ideal life. His wife is kept in fur coats, his two children appear satisfied, and their entire family lives inside a luxury skyscraper protected by electronic keyboards and 24/7 video surveillance. Sung-so's OCD turned out to be rooted in a tragic event from his secret past. Sung-so had a brother with a skin disorder. Perhaps to put those ugly wounds out of the picture, and possibly to put his hands on the family fortune, sung-soobored a story of sexual impropriety that sent his brother away at a very young age. The truth of that damn accusation is a matter of question. Yet after receiving a phone call informing him that his now adult sibling was inexplicably missing, sung-soy cannot let sleeping dogs lie. Sung-so is exploring his estranged brother's apartment. Not only does it find hidden panels connecting multiple domiciles, but beneath each bell in the building's door is a roughly smudged code. Sung-so quickly concludes that someone has identified the inhabitants of each unit by gender and number, although for what reason he has no idea. Things get weirder when he comes home and finds the same code next to every door in his building, and a shape in a black motorcycle helmet stalking his family. Could it be the work of Sung-so's troubled brother, or is it something more sinister? Korean thriller Hide and Seek is a masterful film about insecurity in your own home that doesn't require killers in creative masks to feel uncomfortable. To hide and search would be an extraordinary achievement in cinematic suspense regardless of who, it turns out, was managing its course. The fact that writer/director Jung Huh is a first-time feature filmmaker makes him even more astonishing. Huh demonstrates a natural instinct for camera setup and beat alternation that other directors spend their entire careers developing understanding. Hide and Seek has twists, flashbacks and red herrings, but it's otherwise a simple story that rarely slows down long enough to become predictable because its style is so invigorated. The suspense is consistently tight whether Sung-so is scrubbing toilets or chasing lead. And the tension is still high from the first cast until the last scene. Maintaining an unrelenting essence even when the story is quiet is a truly impressive feat. The mystery is so crazy that it becomes excruciatingly frustrating in the most fun way possible. You want so much to see that tenacious, faceless, silent stalker unmasked to end up being an example of those clichéd thriller descriptions as you find yourself rising in your with always tightening the grip on the armrest, remote control or nearest loved one. Hide and Seek arrives at an age when genre films are constantly working around modern conveniences, always finding ways for cellphones not to work, or cutting the power cord to jump the scripting hurdle. Cell phones play a key communication role in Hide and Search, but Huh keeps their use organic to its main goal of delivering character-driven mysteries. There is a subtle underlying message about how cameras, monitors and codes provide only the illusion of security and that no amount of surveillance and protective countermeasures can match the very determination of psychopaths with lead pipes. What's more interesting is how Huh coughs up modern technology into smart story-related uses without making a big deal about it. Undoubtedly, Hide and Search would shake on the house of cards if her story was kept under intense scrutiny. Or maybe even just a pinch of surveillance. To maximize thrill satisfaction while watching, remove any thought that starts with wait a minute or go back to the previous detail to recalculate whether it adds up or not. When an innocent bystander is pursued because he happens to be wearing the same special clothes as the mystery stalker, there's no argument that it's anything other than a made-up moment. But no more so than when Ben Tramer met his death on Halloween II because he happened to be dressed in matching overalls and a white mask as Michael Myers. However, such moments are so small and far away that turning the other cheek is done without hiding and asking even asking. The film draws on numerous shots of silent creep. Trimming some of those stretching too long may have picked up the pace and made Hide and Seek a bona fide classic, but most moments are still effectively executed with expert precision. There is little doubt that Hide and Search would have had its work cut out to make it completely satisfying on the second viewing. But it's that first spin that counts above all else, and that real pulse-pounder is grounded in a premise based on reality that's as scary as it is fun. NOTE: The Korean title of the film is Sum-bakk-og-jil. Review Result: 85 Original Title: Sum-bakk-og-jil South Korea 2013 Genre: Thriller Director: Huh Jung Cast: Son Hyeon-joon Jeon Mi-seon Moon Jeong-hee Jeong Joon-won Kim so-an Kim Ji-yeong Story: Seong-so (Son Hyeon-joon) has a wife, Min-ji (Jeon Mi-seon), and two children, Ho-se (Jeong Joon-won) and so-ah (Kim so-an), for whom he always manages to find some time. That's because Seong-soj inherited his father's fortune. His father made him his sole heir, even though he was only an adoptive parent in the family. Seong-so's brother got nothing because he had to go to jail as a sex offender and disgraced himself. One day Seong-soti was informed that his brother was missing. After that, there are more and more nightmares and so he decides to look for his brother. In the run-down apartment complex where his brother lived, he bumps into the strange mother Joo-hee (Moon Jeong-hee) and her daughter Pyeong-hwu (Kim Ji-yeong). She told him she was constantly being stalked by Seong-so's brother and couldn't live like that anymore. Furthermore, it is rumored that many homeless people live in the apartment complex as they enter apartments where no one lives for some time. Seong-soti feels increasingly uncomfortable in the building and eventually his family is terrorized by an unknown person. Is this person really Seong-so's brother? Review: Hide and Search is one of those rare instances where I get the feeling I've seen a completely different movie than the rest of the critics out there. Since it was reviewed as at least a solid thriller with a few downsides the film got dumber by the minute for me and the internal unconsententious aversion spread in my gut. The reason is that this thriller will inevitably make them feel offended by the extreme way the viewer's intellect is ignored here. Sure, the pace of the film is good, the directing is well achieved, but should it stand as an excuse to accept a ludicrously shaggy story? The answer to this is clearly NO, although many will find Hide and Seek a decent genre thing as a thriller. The idea of examining the safety of your home is certainly not bad. That's how you realize the tremendous amount of terror that makes a movie exciting in every second. Although only as long as you can handle an incredible amount of holes and clichés. You can't keep counting how many times a killer is chased in a movie, and when he's finally cornered, he turns himself from hunted to hunter and the hero of the story becomes the hunted in return. But who makes a hero a victim? No one else but himself. He could have outgunned the killer countless times, but even if he had succeeded, he turned around and allowed the enemy to recover. Why disarm the killer but not throw the weapon out of his grasp? Instead, a full-fledged man runs panicked away from someone lying on the ground? Facing so much nonsense you feel the need to smash your head on the next wall. Yes, the killer is missing a few bricks of wall and I don't mind if it gives him more physical strength than your usual mortal has (for whatever reason), but that certainly doesn't make that person superhuman. Why does a father run like an old grandmother even though his paternal instincts should make him protect his children? There is so much imaginary panic created and far-fetched terror that you can only shake your head in anger. And then there's the twist. Of course, it's mandatory. Thriller. But while there may be some who are taken by resolution you just need to use your brain for a second to think differently! The release of the movie turns the beginning and more important finale into a ridiculous mess! The solved Hong Kong thriller The Killer has got in the way of many in its pointlessness, to the point where the film has been torn to shreds by critics, but Hide and Seek as even a surprise hit at the Korean box office? In some universe, the Killer at least made some sense, but here the invincibility of the killer is completely stupid. At least director Huh Jung manages to convince beautiful images, and a good pace you rarely get a chance to see in a thriller. A particularly run-down apartment complex is beautifully caught, and there is a certain sense of oppression thanks to Seong-so's mental illness. There is always an inner anxiety to feel, exactly the kind you have when playing hide and seek. But without a decent story, a thriller like this just doesn't work out. A father who stands in focus is no doubt not only a good character. The skeletons in his closet are quick enough to hint. The search for his brother also has strong elements of a horror movie, some dream sequences also remind us of the genre. The seong-soy is mentally unstable and this is interesting, but it is immediately relativized because obviously everyone has a screw loose. Still, Son Hyeon-joon (Punch Lady) provides a neat show, though that can't be said of child actors at all times. Told at a high tempo the film encounters all but comprehensible action characters, a completely crazy development of plots and clichés by a dozen as if the filmmakers tried to spend as much of them as possible in Hide and Asks to invite the viewer to a drinking game. One snapshot of someone hiding in a closet and the next when they hide under the bed. And what happens when the killer is allowed to flee for no reason or accidentally surrenders his weapon? No, no, we wouldn't want to support drinking, would we... (Author: Manfred Selzer) Buy this movie: movie:

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