

## **Broker**

**Dir: Hirokazu Koreeda. South Korea 129mins**

Following 2020s *The Truth*, Koreeda once again leaves his native Japan, this time for South Korea, yet still takes his familiar themes, (dysfunctional) family and questionable loyalties, with him.

When Su-Jin decides to leave her baby at a (literal) drop-off centre for unwanted children, she sets in motion a chain of events that sees her thrust into the world of illegal adoption, questionable businessmen, dogged cops, and the murky world of selling of babies to rich Koreans.

Using the familiar trope of the 'road movie', Koreeda demonstrates his skills as an empathetic director, taking a fairly unsavoury topic and making us feel compassion towards the protagonists, no matter how murky and ambiguous their motives may seem. The film never loses its sense of humour and optimism, even though we question just how much of a fairytale ending the story can have.

Koreeda, one of the most successful Japanese filmmakers working in contemporary cinema, cements his reputation as an international director in his casting of South Korean superstars Song Kan Ho (*Parasite*), Bae Donna (*Cloud Atlas*), and rising star Hee-Jun Oh (star of Netflix sensation *All of us are Dead*). The influential critic Roger Ebert describes Koreeda as the natural heir to Ozu. With output like *Broker*, it is easy to see why.

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Our next presentation will be **PAMFIR** on the 7<sup>th</sup> of December at 8 pm. Prior to screening there will be a short AGM for this season.

