

# *Samui* SONG



OFFICIAL SELECTION

**tiff**

TORONTO INTERNATIONAL  
FILM FESTIVAL 2017



*A Film By* **PEN-EK RATANARUANG**

**INTERNATIONAL  
SALES AGENT —**

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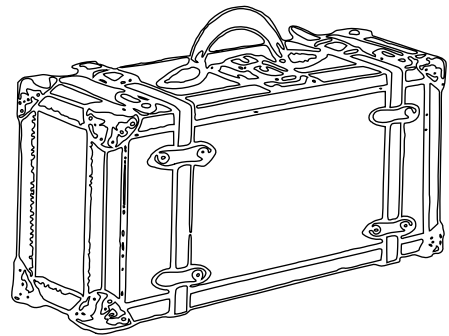


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**SAMUI SONG JV** presents a **BLUERING COMPANY LIMITED** production in association with **CINEMA22** in co-production with **AUGENSCHHEIN FILMPRODUKTION** **TENK.TV** with the support of **MINISTRY OF CULTURE THAILAND** **WORLD CINEMA FUND** **SØRFOND** world sales **URBAN DISTRIBUTION INTERNATIONAL**

# OFFICIAL SELECTION

- 2014 PARIS CO-PRODUCTION VILLAGE
- 2014 BUSAN ASIAN PROJECT MARKET
- 2014 WORLD CINEMA FUND
- 2015 SØRFOND
- 2015 & 2016 MINISTRY OF CULTURE THAILAND FILM & VIDEO FUND



## CAST

- **Viyada Beaufoy**  
*Chermarn “Ploy” Boonyasak*
- **Guy Spencer**  
*David Asavanond*
- **The Holy One**  
*Vithaya “Pu” Pansringarm*
- **Jerome Beaufoy**  
*Stéphane Sednaoui*

# INFORMATION

— *technical*

<b>Producers</b>	Raymond Phathanavirangoon, Rasarin Tanalerttararom
<b>Executive Producers</b>	Thanawat Lertwattanak, Chayamporn Taeratanachai, Srirat Chuchottaworn, Pichai Chirathivat, Chaichat Boonyarat, Perapol Suwannapasri, Karn Promayorn
<b>Co-Producers</b>	Arunee Sriruk, Maximilian Leo, Jonas Katzenstein, Frode Søbstad
<b>Written by</b>	Pen-ek Ratanaruang
<b>Story by</b>	Pen-ek Ratanaruang, Raymond Phathanavirangoon
<b>Director of Photography</b>	Chankit Chamnivikaipong
<b>Editor</b>	Patamanadda Yukol
<b>Production Designer</b>	Pawas Sawatchaiyamet
<b>Costume Design</b>	Visa Kongka
<b>Sound Designer</b>	Akritchalerm Kalayanamitr
<b>Composer</b>	Koichi Shimizu
<b>Country</b>	Thailand / Germany / Norway
<b>Original Title</b>	Mai Mee Samui Samrab Ter
<b>Genre</b>	Noir / Drama / Satire
<b>Duration</b>	Approx. 108 MIN
<b>Language</b>	Thai / English with English subtitles
<b>Image</b>	Colour
<b>Shooting Format</b>	Red HD
<b>Format of Presentation</b>	DCP
<b>Ratio</b>	1:1.85
<b>Sound</b>	Dolby SRD



## LOGLINE

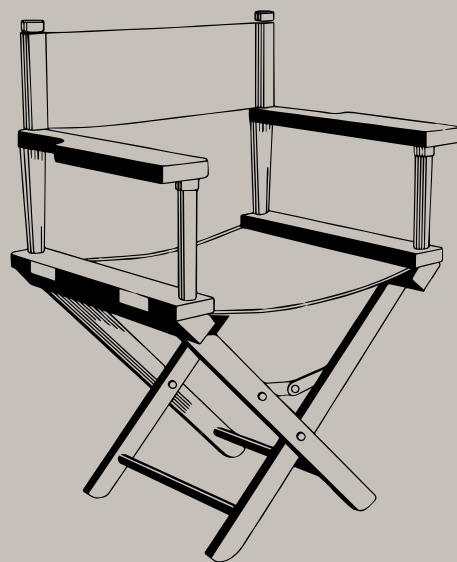
*Viyada, a Thai soap opera actress in her mid-30s, finds herself increasingly pressured by her husband Jerome, a rich foreigner entirely devoted to a charismatic cult leader called The Holy One. Viyada has no other choice than to take the most drastic measures in order to escape once and for all from their influence.*

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# SYNOPSIS

Viyada, a Thai soap opera actress in her 30s, is married to Jerome, a rich foreign national. Though their marriage started out happily, Jerome has lately become increasingly controlling as he gets more involved with Buddhakaya, an alternative religious sect founded by a powerful figure named the Holy One, whom Jerome reveres. However, Viyada is not a follower. Soon the abbot also comes to visit the couple's household. But his latest visit with Viyada leaves the woman violated and shaken. She believes that Jerome might have even consented to this violation.

This is precisely when Viyada meets Guy Spencer, a suave drifter with a shady past whom she encounters at a hospital canteen. He insinuates himself towards her and, in a moment of weakness, she agrees to his offer to have her husband killed – for a price.



Soon, a murder plan is set. Unfortunately, it all goes wrong. Guy is forced to lie low, and he is unable to track Viyada down. Worse, he is suddenly being followed by dangerous men.

As for Viyada, she must take drastic measures in order to escape once and for all from the influence of The Holy One.

# DIRECTOR'S STATEMENT



In the past ten years or so, cross-cultured marriage has become increasingly common in Thailand. Mixed-marriage couples, usually Western men and Thai women, have become a common sight in Bangkok as the city became more and more cosmopolitan. This film is a tribute to this specimen of people.

Here we have a story of an actress who struggles in a male-dominated environment where she has no way of defining herself, be it her marriage, her career, her sexuality or even the destiny of her offspring. She tries everything to break free from this oppressive environment...which eventually leads her to become entangled in a serious crime.

A crime which doesn't turn out as planned and forces her to escape, well...vanish actually.

Just when she thinks that she has successfully escaped, this happiness is short-lived. The men and Thai customs and culture prove too powerful for our female protagonist and, before long, they manage to bring her back to her rightful place again: under their influence.

SAMUI SONG is ultimately a modern satire of the Thai upper class. Though nominally a dark noir, I want the film to be surprising and unexpected – an ode, if you will, to cinema itself. Using Hitchcock as a starting point, the film serves as an homage to the kinds of movies I enjoy, from Buñuel to Thai cinema from the '60s.

**Pen-ek Ratanaruang**

**N**  
▲

# AN INDISCREET MURDER WITHIN THE THAI BOURGEOISIE

— *Interview With  
Pen-ek Ratanaruang*



*Why a satire on the Thai upper class – in this case, a mixed couple? What is it about their role in society that you felt you wanted to comment on?*

Once, I saw a famous Thai actress shopping in a supermarket around my neighborhood with her foreign husband. The actress was definitely pretty, while her husband looked distinguished and with the air of a young CEO. They looked privileged, and the pairing seemed like a win-win situation for both, I thought: a foreigner with an exotic, beautiful wife, and a Thai with an exotic, green-eyed Caucasian. I started following them around out of curiosity – not stalking, mind you, just following. They bought expensive, imported groceries: ham, cheese, anchovies, olive oil, etc. Then I started to imagine how the actress had to go home and cook and eat all this foreign stuff. How terrible it would be if she had to eat this every day, I thought! Then my imagination started further acting up. But it started with a normal day in a supermarket.

As a result of this mixed couple sighting, I wanted to explore this upper-class cross-cultural marriage phenomenon, which has become more and more common in Bangkok. How absurd their lives may seem to an ordinary person. What kind of conflicts do such a couple go through, when they seem to have everything? For one, Thais don't have a concept of a prenuptial, while for Westerners, it is more common. These small cultural differences start creeping in, thus forming the basis of my story.

But it only became a satire after the Buddhist cult aspect crept in. Maybe it is due to the increasing number of foreigners living here in Thailand, but I saw in the news a story about a wealthy Westerner donating millions to this famous Buddhist sect. This was the connecting point that sparked the central conflict of *Samui Song*.



***Could you explain the role of Buddhist cults in today's Thailand, and why you decided to portray them in this way in the film?***

Alternative Buddhist sects have gained more and more popularity in Thailand. People have become disillusioned with mainstream Buddhism; nearly every day you read about monks or abbots of all ranks taking bribes, committing sexual misconducts, involving themselves in drugs, selling guns, etc. It's a daily occurrence. But you have to understand, contrary to popular belief that Thais are religious, we are not. We are more superstitious than religious. We succumb to supernatural aura. If someone with charisma and a great personality who claims to possess divine powers comes along, a new cult can easily be established.

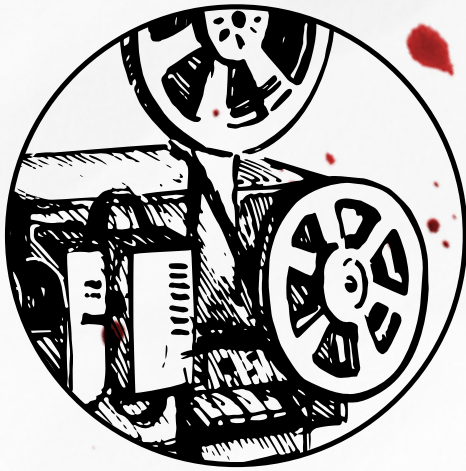


A few famous monks even started these cults after they were caught committing sins and were expelled from the temples. And, out of loyalty, people still followed them to join their new cults. This is absolute devotion. Some of these cults make millions from donations, sponsorships and merchandising. And some have throngs of women worshipping them, like groupies.

Basically, insecurity is a lucrative business in this country. Granted, our version of a Buddhism cult may seem extreme, but I wouldn't be surprised if local audiences found our story not so far from the truth, what with all these scandals connected to religion nowadays.

***Your film's view on the status of women in Thailand is decidedly downbeat. Do you believe that women still have to struggle within today's society?***

I don't think this only applies to Thai women – perhaps it happens all over the world. But in Thailand, in order to live successfully in this society, women here definitely have to be good actresses. They have to play the different roles society require of them when dealing with different people: be obedient in front of



parents, be cute and helpless with boyfriends, be submissive with husbands, play stupid with the bosses, etc. I think being a Thai woman is quite exhausting. The struggle isn't so much physical, but psychological. You must be put in your place. And if you happen to be bright and outspoken, you are destined to stay single.

And being single is fine if you enjoy it. But in this society, it's like a stigma. It's like a sign hanging around your neck saying, "Something's wrong with me." And for someone who is an aspiring actress like our lead character Viyada, being single is not an option. She has to "look" the part of her status. As such, having a rich foreign husband fulfills what is expected of someone of her standing.

So in the end, Thai women have to somehow fulfill all these expectations placed upon them, regardless of their social class. But what if, in the end, all this is not what who they really want to be?

***Hitchcock was mentioned as a source of your inspiration – what in particular about Hitchcock inspired your film, and how?***

Something dark and murderous lurking behind a mundane situation is what I like about Hitchcock films. For example, a group of reporters is interviewing a politician. Suddenly, behind him, we see a corpse floating down the Thames. He did this time and again.

In our case, two strangers meet accidentally in a parking lot. He asks her for a cigarette. They start chatting, and before you know it, the conversation turns to murder.

However, suspense isn't what our film is going for. It's more drama than suspense in our case.

***You also said that this film is an homage to Luis Buñuel. Did the idea of having two women portray the same protagonist come from THAT OBSCURE OBJECT OF DESIRE?***

I saw other Buñuel films like BELLE DE JOUR, which I loved. And I have certainly heard of THAT OBSCURE OBJECT OF DESIRE, but I never watched it. That said, I knew about how the film cast two different actresses in the same role. That intrigued me.

But the idea actually started when I wrote the script up to the part where the protagonist disappeared. The idea of switching to a completely different film altogether came to me. It would be an entirely new set of characters and a new story. Basically, it would be "a film within a film." So I followed this idea until I figured out that this new "film" would basically be an idealized, alternate life of the same actress – how she would live if she were free of all of society's constraints. But in the end, it would all be smoke and mirrors – all part of a make-belief world that she has trapped herself in.



#### SELECTED FILMOGRAPHY:

- 
- 2017** SAMUI SONG (Mai Mee Samui Samrab Ter) – *Venice Days*
- 
- 2013** PARADOXOCRACY (Pachatipathai) (docu, co-dir) – feature documentary
- 
- 2011** HEADSHOT (Fon Tok Kuen Fah) – *Berlin Panorama, Toronto*
- 
- 2009** SAWASDEE BANGKOK (omnibus, segment “SILENCE”) – *Toronto Film Festival*
- 
- 2009** NYMPH (Nangmai) – *Cannes Un Certain Regard*
- 
- 2007** PLOY – *Cannes Directors’ Fortnight*
- 
- 2006** INVISIBLE WAVES (Khampipaksa Chak Mahasamut) – *Berlin Competition*
- 
- 2003** LAST LIFE IN THE UNIVERSE (Ruang Rak Noi Nid Mahasarn) – *Venice Upstream*
- 
- 2002** MON-RAK TRANSISTOR – *Cannes Directors’ Fortnight*
- 
- 1999** SIXTYNIN9 (Ruang Talok Hok Kao) – *Berlin Forum*
- 
- 1997** FUN BAR KARAOKE – *Berlin Forum*



## WRITER/DIRECTOR’S BIOGRAPHY

### *Pen-ek* **RATANARUANG**

was born in Bangkok in 1962. He spent eight formative years in his late teens and early twenties in New York City, where he studied at the Pratt Institute majoring in Art History. He went on to work as a freelance illustrator and graphic designer. Back in Thailand, he was appointed Head of Art at the Leo Burnett agency and spent five years as an art director before directing TV commercials.

He made his debut as a feature film director in 1997 with FUN BAR KARAOKE. Since then he has been recognized as a major pioneer in the Thai New Wave cinema of the late 90s/early 2000s. Four of his films – SIXTYNIN9, MON-RAK TRANSISTOR, LAST LIFE IN THE UNIVERSE and HEADSHOT – were Thailand’s official submissions to the Best Foreign Language Oscar category. His films have been screened in major festivals and have been distributed worldwide.

# PRODUCERS' BIOGRAPHY

## **Raymond PHATHANAVIRANGOON**

is a film producer and an international film festival programmer. Previously he served as international programmer for the Toronto International Film Festival and the Toronto Reel Asian Film Festival as well as Programmer Consultant for the Hong Kong International Film Festival and Cannes Critics' Week. Prior to that, he was the Director of Marketing & Special Projects (Acquisitions) for international sales agent Fortissimo Films. He acted as a Reading Committee Member for the Hong Kong Asia Film Financing Forum (HAF) and



was an advisory member of the Asian Film Awards (AFA). He was a jurymember at festival such as Sarajevo, Vladivostok, Seattle, Antalya, Jecheon and many others. Most recently he serves as Executive Director for Southeast Asia Fiction Film Lab (SEAFIC), a 9-month intensive script lab for Southeast Asian filmmakers.

## FILMOGRAPHY:

- 
- 2017** Pen-ek Ratanaruang's SAMUI SONG – *Venice Days*
- 
- 2014** Pen-ek Ratanaruang's THE LIFE OF GRAVITY (TV, Producer)
- 
- 2011** Pen-ek Ratanaruang's HEADSHOT (Assistant Producer) – *Toronto, Berlin Panorama*
- 
- 2010** Wisit Sasanatieng's RED EAGLE (Assistant Producer) – *Busan Film Festival*
- 
- 2009** Pen-ek Ratanaruang's NYMPH (Assistant Producer) – *Cannes Un Certain Regard*



## **Rasarin TANALERTTARAROM**

attended the Rajamangala University of Technology Phra Nakhon then the Sukhothai Thammathirat Open University's Film Department before working in advertising for over 15 years. In 2006 she joined Local Color Films and worked as assistant

## FILMOGRAPHY:

- 
- 2017** Pen-ek Ratanaruang's SAMUI SONG (Producer) – *Venice Days*
- 
- 2016** Boo Junfeng's APPRENTICE (Producer) – *Cannes Un Certain Regard*
- 
- 2015** Josh Kim's HOW TO WIN AT CHECKERS (EVERY TIME) (Co-Producer) – *Berlin Panorama*
- 
- 2014** Pang Ho-cheung's ABERDEEN (Co-Producer) – *Opening Film, Hong Kong*
- 
- 2011** Pen-ek Ratanaruang's HEADSHOT (Producer) – *Toronto, Berlin Panorama*
- 
- 2010** Pang Ho-Cheung's DREAM HOME (Co-Producer) – *Opening Film, Udine/Tribeca*
- 
- Boo Junfeng's SANDCASTLE (Associate Producer) – *Cannes Critics' Week*
- 
- 2008** Kiyoshi Kurosawa's TOKYO SONATA (Associate Producer) – *Cannes Un Certain Regard*
- 
- producer on films such as Pen-ek Ratanaruang's NYMPH as well as Wisit Sasanatieng's RED EAGLE. In 2011 she co-founded Bluering Company Limited and later produced her first television feature film as main producer, Pen-ek Ratanaruang's THE LIFE OF GRAVITY (TV, 2014).

# CAST

## 01

**CHERMARN  
“PLOI”  
BOONYASAK**

— *as Viyada Beaufoy*

One of Thailand’s most popular film and television actress and model, Ploy began her acting career at a young age with roles in television series. She made her feature film acting debut with Chuchai Ongartchai’s GOODBYE SUMMER (1996). Since then, she made a name for herself modeling as well as acting in both feature films and popular television series.

Prominent film roles included Pen-ek Ratanaruang’s LAST LIFE IN THE UNIVERSE (2003),

Yuthlert Sippapak’s BUPPHA RAHTREE (2003), the horror omnibus 4BIA (2008), Bhandevanov Devakula’s ETERNITY (2010), and the box office hit THE TEACHER’S DIARY (2014) by Nithiwat Tharathorn. For her role in Chookiat Sakveerakul’s THE LOVE OF SIAM (2007), she won the Thailand National Film Association Awards, the Bangkok Critics Assembly Awards and the Star Entertainment Awards for Best Supporting Actress.



### SELECTED FILMOGRAPHY:

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**2017** Pen-ek Ratanaruang’s  
SAMUI SONG – *Venice Days*

---

**2014** Nithiwat Tharathorn’s THE  
TEACHER’S DIARY  
– *Busan Film Festival*

---

**2011** Puttipong  
Pornsaka Na-Sakonnakorn’s  
30+ (SINGLE ON SALE)

---

M.L. Pundhevanop Dhewakul’s  
AT THE GATE OF THE GHOST

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**2010** Bhandevanov Devakula’s  
ETERNITY  
– *Busan Film Festival*

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**2008** 4BIA (omnibus)  
– *Rotterdam Film Festival*

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**2007** Chookiat Sakveerakul’s  
THE LOVE OF SIAM  
– *Best Supporting Actress,  
National Film Awards*

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**2003** Yuthlert Sippapak’s  
BUPPHA RAHTREE  
– *Toronto Film Festival*

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Pen-ek Ratanaruang’s  
LAST LIFE IN THE UNIVERSE  
– *Venice Film Festival*

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Andrew Lau’s THE PARK  
– *Sundance Film Festival*



## 02 DAVID ASAVANOND — as *Guy Spencer*

David Asavanond, who is a quarter Thai, was born in 1975 in France but moved to Thailand when he was three years old. Fluent in Thai, French and English, he completed a 2-year intensive program on method acting at the Lee Strasberg Theater and Film Institute. He had his first major role in Prachya Pinkaew's action epic TOM YUM GOONG (2005) starring Tony Jaa, but his breakthrough was in 2012's COUNTDOWN, directed by Nattawut



Poonpiriya. His controversial role as a sadistic, drug-dealing hipster named Jesus garnered him the Best Actor award at the Thailand National Film Association Awards.

Since then, he has starred in the local comedy PEE KAO PEE OOK (2013) by Pakphum Wongjinda as well as THE LAST EXECUTIONER (2014) by Tom Waller and the Japanese film LUPIN III (2014) by Ryûhei Kitamura, among others.



### SELECTED FILMOGRAPHY:

- 
- 2017** Pen-ek Ratanaruang's  
SAMUI SONG – *Venice Days*
- 
- Apiwat Bunchalaksi & Paracha  
Pavarolarvidya's FAIL STAGE
- 
- 2014** Ryûhei Kitamura's LUPIN III
- 
- Tom Waller's  
THE LAST EXECUTIONER
- 
- 2013** Pakphum Wongjinda's  
PEE KAO PEE OOK
- 
- Matthew D. Panepinto's  
SANTORINI BLUE
- 
- 2012** Nattawut Poonpiriya's  
COUNTDOWN – *Best Actor,*  
*Thailand National Film Awards*
- 
- 2007** Stewart Raffill's CROC (TV)
- 
- 2005** Prachya Pinkaew's  
TOM YUM GOONG

# 03

## VITHAYA “PU” PANSRINGARM

— as *The Holy One*

Vithaya “Pu” Pansringarm was born in Bangkok, Thailand in 1959. Passionate about the arts, he went to New York City and graduated in graphic design with honors from the New York Institute of Technology in 1985. After working as a graphic designer for a number of years, he moved back to Bangkok in 1987 with his wife, an American ballet dancer. Together, they founded the Rising Star dance Studio, one of Bangkok’s foremost academies of dance.

His acting career started almost by accident when he was discovered by Australian cinematographer /director Wade Muller, who asked him to act as Police Lieutenant

Somchai in the short film **SECOND CHANCE**. Since then he has starred in Todd Phillips’ **THE HANGOVER PART II** (2011) and Nicolas Winding Refn’s **ONLY GOD FORGIVES** (2013), which brought him worldwide attention. He was awarded Best Actor at the Shanghai Film Festival for **THE LAST EXECUTIONER** (2014) by Tom Waller, and has been prolific internationally with major roles in the China-Hong Kong co-production **OPERATION MEKONG** (2016) and the French-British Muay Thai drama **A PRAYER BEFORE DAWN** (2017), which premiered recently in Cannes.



### SELECTED FILMOGRAPHY:

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**2017** Pen-ek Ratanaruang’s **SAMUI SONG – *Venice Days***

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Wilson Yip’s **PARADOX**

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Jean-Stéphane Sauvaire’s  
**A PRAYER BEFORE DAWN**  
– ***Cannes Midnight***

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**2016** Dante Lam’s **OPERATION MEKONG – *Tokyo Film Festival***

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**2014** Tom Waller’s **THE LAST EXECUTIONER – *Best Actor, Shanghai Film Festival***

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**2013** Nicolas Winding Refn’s  
**ONLY GOD FORGIVES**  
– ***Cannes Competition***

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**2011** Todd Phillips’  
**THE HANGOVER PART II**

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Tom Waller’s  
**MINDFULNESS AND MURDER**



# 04

## STÉPHANE SEDNAOUI

— as *Jerome Beaufoy*

Stéphane Sednaoui has for the past 30 years covered the genres of music videos, photojournalism, portrait and pop culture. Known for his work as a music video director, he is the director of the critically acclaimed “Give It Away” (Red Hot Chili Peppers), “Sly” (Massive Attack), “Mysterious Ways” (U2), “Big Time Sensuality” (Björk), “Fever” (Madonna) and many others. His music videos are regarded as some of the most memorable in the medium. In 2005, Palm Pictures published a retrospective of his work, “The Work of Director Stéphane Sednaoui”.

Equally established as a photographer, Stéphane has covered as

a photojournalist such monumental events as the Romanian Revolution of 1989 and the 2001 attack on the World Trade Center. He has also been a regular contributor to Vogue Italia, Vogue China, Vanity Fair, The New York Times Magazine, Interview, The Face and Visionaire as a fashion and portrait photographer. Stéphane has been recently exhibiting his art work in New York, Paris, Beijing and Shanghai.

As actor, he made his acting debut in Laetitia Masson's GHB (TO BE OR NOT TO BE) (2014) opposite César Best Actress winner Marina Hands. SAMUI SONG (2017) is his second feature film.



### FILMOGRAPHY:

- 
- 2017** Pen-ek Ratanaruang's  
SAMUI SONG – *Venice Days*
- 
- 2014** Laetitia Masson's GHB  
(TO BE OR NOT TO BE)





# PRODUCTION CREW



01

## **CHANKIT CHAMNIVIKAIPONG**

— *Director  
of Photography*

One of Thailand's most experienced cinematographers, Chankit entered the industry as an assistant cameraman at Salon Films Thailand. He later became a producer at JWT, and is currently Managing Director at The Film Factory. He has previously cinematographed FUN BAR KARAOKE, SIXTYNIN9, MON-RAK TRAN SITOR, PLOY, NYMPH, HEADSHOT and SAMUI SONG for Pen-ek Ratanaruang. His other credits include Nonzee Nimibutr's OKAY, BAYTONG and Jira Maligool's THE TIN MINE. In recent years he has also begun to direct documentaries about whale preservation in Thailand.

02

## PATAMANADDA YUKOL

— *Editor*

M.R. Patamanadda Yukol is the daughter of one of Thailand's most famous filmmakers, M.C. Chatrichalerm Yukol. She is a much sought after editor of TV commercials and feature films, and she is Pen-ek Ratanaruang's trusted editor who has worked on all of his feature films, from FUN BAR KARAOKE to SAMUI SONG. She also edited her father's films, including THE LEGEND OF SURIYOTHAÏ and the KING NARESUAN series.



03

## PAWAS SAWATCHAIYAMET

— *Production Designer*

Pawas Sawatchaiyamet started his career as an art director at Siam Studio, one of the earliest and biggest advertising companies in Thailand. He attended the New York Institute of Technologies where he pursued his Masters Degree, concentrating on Film and Television production. He returned to Thailand and in 1999, he made his debut as a feature-length film art director with 6IXTYNIN9, where he collided with director Pen-ek Ratanaruang, whom he has continued to work with ever since. 2004 saw Pawas winning Best Art Direction for Surapong Pinijikhar's THE SIAM RENAISSANCE as well as working as Production Designer on Julien Seri's LES FILS DU VENT, a foreign production shot in Thailand. Later in 2006, Pawas started his own company, Local Color Films, and he quickly also became known as a producer, including for Pen-ek's HEADSHOT (2011). Other credits as production designer include Banjong Pisanthanakun and Parkpoom Wongpoom's ALONE (2007) and Somkiat Vituranich's OCTOBER SONATA (2009).



04

## AKRITCHALERM KALAYANAMITR

— *Sound Designer*

Akritchalerm Kalayanamitr has a Bachelor of Fine Arts in Political Science/International Affairs from Thammasat University and originally intended to join the diplomatic corps. But a strong interest in film sidetracked him into studying filmmaking in the U.S.. After graduating from film school in 2000, he was active in the 'underground' filmmaking scene in the San Francisco Bay Area. Upon his return to Thailand, he taught at the school of audio engineering and worked with director Apichatpong Weerasethakul for the first time on 2004's TROPICAL MALADY. His recent credits include Anocha Suwichakornpong's MUNDANE HISTORY, Pen-ek Ratanaruang's HEADSHOT, Apichatpong Weerasethakul's CEMETERY OF SPLENDOR, Kongdej Jaturanrasamee's TANG WONG, Anat(t)a sound installation with Koichi Shimizu, among others.

05

**KOICHI  
SHIMIZU**

— *Composer*

Born in Japan and studied sound engineering in New York, Koichi Shimizu became active in the underground dance music scene and released his first split album in 1999 via the UK record label Worm Interface. Soon, he met director Pen-ek Ratanaruang, who was looking for a sound designer and composer for his fifth feature film *INVISIBLE WAVES*. Thus began a relationship where by Shimizu scored many works by Pen-ek, including the features *PLOY* and *NYMPH*, the latter garnering Shimizu an award at the Dubai International Film Festival for Best Composer. Apart from Pen-ek, Shimizu also worked frequently with director Apichatpong Weerasethakul on films such as *SYNDROMES AND A CENTURY* and the Palme d'Or winner *UNCLE BOONMEE WHO CAN RECALL HIS PAST LIVES*.



06

**VISA  
KONGKA**

— *Costume Designer*

Born in 1977, Visa graduated from the Fine Arts Department of Prasarnmitr University. She has supervised wardrobe for most of Pen-ek Ratanaruang's films, including *SIXTYNIN9*, *MON-RAK TRANSISTOR*, *LAST LIFE IN THE UNIVERSE*, *INVISIBLE WAVES*, *PLOY*, *NYMPH*, *HEAD SHOT*, *SAMUI SONG*, the short film *TWELVE TWENTY* and many of his TV commercials.



# PRODUCTION COMPANY

*Bluering Company Limited* is a Bangkok-based production company created by prominent film and commercials industry veterans Pen-ek Ratanaruang (director), Chankit Chamnivikaipong (director of photography), Prachitpon Tangsritrakul (director), Pawas Sawatchaiyamet (producer & production designer) and Rasarin Tanalerttarom (producer). Its aim is to provide high-quality film, television and commercials content produced by these industry veterans as well as newcomers. Its latest productions include the TV feature film *THE LIFE OF GRAVITY* (2014), directed by Pen-ek Ratanaruang for TrueVisions, as well as the feature film *SAMUI SONG* (2017). For more information please visit [www.bluering.co.th](http://www.bluering.co.th).



# CO-PRODUCTION COMPANIES

01

*augenschein Filmproduktion*, founded in 2008 by Jonas Katzenstein and Maximilian Leo, is located in Cologne and Hamburg. The company has produced more than 20 international co-productions, and the latest festival premieres were *LOS PERROS* by Marcela Said at 2017 Cannes Film Festival, preceded by *ANA*, *MON AMOUR* by director Calin Peter Netzer, which was awarded with a Silver Bear at the 2017 Berlin Film Festival. *augenschein* also produced *MY HAPPY FAMILY* directed by Nana & Simon, which premiered at the 2017 Sundance Film Festival and was distributed worldwide by Netflix. The next upcoming project is *7500*; an English-speaking movie directed by Oscar-nominated director Patrick Vollrath.

02

*Tenk.tv* is young Norwegian production company built on broad and extensive creative experience. We are currently in production with the animated feature *THE TOWER*, directed by Mats Grorud, slated for a 2018 release. *Tenk.tv* and producer Frode Søbstad has or is currently producing or co-producing feature films with Sweden, France, the Netherlands, Armenia and Thailand. What all our projects have in common is an eye for international involvement and target, and a deep enthusiasm and fascination for the stories we tell.



# COMPANY CREDITS

*Production Company*

bluering

*Co-Production Companies*



Tenk

*In Association With*

cinema22

*Post-Production*



*Sound*



*Visual Effects*



*Presented at*



*With the Support of*



*Supported by*



*Thai Broadcast*



*Sponsors*





# *Samui* SONG

