



Invisible Waves

Feature 35mm 100min.

Budget

US\$2,000,000 (HK\$15,600,000)

Funds Secured

US\$1,200,000 (HK\$9,360,000)

Producer

Wouter BARENDRECHT

Executive Producer

Mingmongkol SONAKUL

Tentative Cast

ASANO Tadanobu, GANG Hye Yang

Production Company

Fortissimo Film Sales (HK)

Partners Attached

CJ Entertainment, S. Korea; Dedicate Ltd, Thailand;

Focus Films, Hong Kong; Faruk ALATAN

HAF Goal

Pre-sales

■ Introduction ■

Kyoji, the chef of a Japanese restaurant in Hong Kong, invites his boss' wife over for dinner. What appears like a sensual rendezvous turns into full-blown murder. Next seen on a cruise bound for Thailand, Kyoji meets a Thai-Korean beauty with a baby. He is lured to stop-over in Phuket with her. There, he meets his mysterious destiny...

A truly pan-Asian film, *Invisible Waves* takes place in Hong Kong, Thailand and Macau, with cast and crew from Thailand, Hong Kong, Japan and Korea. After the achingly poetic mood-piece *Last Life in the Universe*, Pen-ek Ratanaruang reunites with the incomparable Asano Tadanobu and the irreplaceable Chris Doyle to create a thriller in which the only thing that matters is – “atmosphere, atmosphere, atmosphere and atmosphere.”

■ Director ■

Pen-ek RATANARUANG was born in Bangkok, Thailand in 1962. He spent 1977-1985 in New York City, where he studied at Pratt Institute, majoring in Art History. Later he worked as a freelance illustrator and a graphic designer with Designframe Incorporate. He spent 5 years as an art director before started directing television commercials in Thailand.

Pen-ek Ratanaruang made his first feature film, *Fun Bar Karaoke* in 1997. The film had its world premiere at Berlin and was awarded a Special Jury Prize at the Festival des 3 Continents in France.

His second film, *sixtynin9* (1999), received numerous awards at international festivals: Special Mention from the International Film Society at the International Forum of Young Cinema in Berlin, Fipresci prize at Hong Kong IFF, Best Feature Film at Williamsburg Brooklyn FF, and in Thailand: New Horizon Award for Best Screenplay at Bangkok FF, Best Screenplay and Best Director at Thailand Critics Awards and Best Screenplay at the Thai Federation Film Association Awards.

Ratanaruang's third film, *Mon-rak Transistor* (2001) premiered at the Directors' Fortnight in Cannes 2002. It won several awards such as the Asian Trade Winds Award at the Seattle IFF, Best Picture and Best Screenplay Awards from Thai Film Federation Association, and was screened at many major festivals including Pusan, Tokyo, Hong Kong, Vancouver, London, Toronto and Rotterdam. *Last Life in the Universe* (2003) won the Fipresci prize at Bangkok IFF, the AQCC and Jury Prize at Fant-Asia Film Festival, and the leading actor Asano Tadanobu received the Upstream Prize for Best Actor at Venice Film Festival 2003.

■ Producer ■

Wouter BARENDRECHT is the Hong Kong-based founder of Fortissimo Film Sales, a company dedicated to the development, international sales and marketing of quality art-house films by, among others, Wong Kar-wai, Pen-ek Ratanaruang, Iwai Shunji, Tsai Ming-liang, Alex van Warmerdam, the Pang Brothers and Jim Jarmusch, as well as documentaries such as *Super Size Me* (2004), *Capturing the Friedmans* (2003) and *Spellbound* (2002).

In recent years, Barendrecht has also worked as executive or associate producer on films by Clara Law, Tsui Hark, Sergei Bodrov, Peter Greenaway, Gregg Araki, Dylan Kidd, Pierre-Paul Renders and Tian Zhuangzhuang. He produced Pen-ek Ratanaruang's *Last Life in the Universe* (2003) and is currently producing his forthcoming *Invisible Waves*. Barendrecht has served as juror in film festivals throughout the world, including Jerusalem, Berlin, Pusan, Rio de Janeiro, Edinburgh, Turin and Sydney, and was Director of the inaugural Hong Kong-Asia Film Financing Forum (HAF) in 2000. He is a member of the European Film Academy, a board member of CineMart of the International Film Festival of Rotterdam, an advisory board member of the Thai Film Federation, and a recipient of the MIFED European Exporter of the Year Award.

■ Executive Producer ■

Mingmongkol SONAKUL's name became synonymous with the birth of Thai independent cinema, after producing Apichatpong Weerasethakul's debut feature *Mysterious Object at Noon* (2000), the first Thai film to receive the Hubert Bals grant. Since then she has produced other important works including the 2003 Berlin Forum premiere *One Night Husband*, along with award-winning short films by Aditya Assarat and other young new directors.

In 2001, she was chosen by the French Embassy to participate in the “Young Producers from Three Continents” training program, held for the first time in Nantes, France. In that same year she also wrote, directed and independently financed and distributed her first feature film *I-San Special*, which was awarded the NETPAC-Fipresci Critics prize at the 2002 Singapore Film Festival. In 2004, she was invited to participate in the Berlin Talent Campus as well as The Sundance Film Festival's independent filmmaker fellowship program. Sonakul's 2005 production included *3 Friends* (also co-directed), *Invisible Waves* and *The Tin Mine*. Mingmongkol Sonakul has also served on the committee of the Thai Film Foundation, the organizing body for independent film in Thailand, since its inception seven years ago (www.thaifilm.com).

■ Production Company ■

Fortissimo Films is one of the world's leading international film, television and video sales organization specializing in the production, presentation, promotion and distribution of unique, awardwinning and innovative feature films from independent film makers from all over the world. With offices in Amsterdam and Hong Kong, and agents in New York, London, Tokyo and Beijing, the company has a true global presence and reach.

Founded in 1991, the partners and staff of the company are well known for their passion about film, their eye for identifying and nurturing new talented directors and producers, and for their excellent relationships with key distributors, film festivals and international and local journalists. This has resulted in a progressive and successful record of growth for the company. Now entering its 14th year in business, the company moves from strength to strength.

The library of Fortissimo Films includes feature films, feature-length documentary films, animated films and short subjects. The company's films have won numerous awards at every major international film festival.

As of August 2004 Fortissimo Films represents nearly 175 films from around the globe. Approximately 12-15 films are added per year to the line-up. Additionally the company has started to acquire and manage existing libraries on behalf of independent producers, such as that of U.S.-based leading producer Killer Films.

During the last five years Fortissimo Films has entered into activities related to the development, financing and co-production of films and has received production credits on a number of titles including *The Goddess of 1967* (2000), *Thomas in Love* (2000), *Party Monster* (2003), *Grimm* (2003), Tsui Hark's *The Era of Vampires* (2002), *Springtime in a Small Town* (2002), *The Tulse Luper Suitcase* (2003), *Last Life in the Universe* (2003), *P.S.* (2004) and *Mysterious Skin* (2004).

■ Synopsis ■

Rosa: The police went to your apartment. People said you killed a woman.

Tony: Yes I did.

Rosa: Why did you do it?

Tony: For money. For a better life.

Rosa: For money...

Tony: Yeah. You think I'm evil?

Rosa: Nah. It's money that's evil. You're just weak. Have some tea.

Kyoji is a talented cook in a Japanese restaurant in Hong Kong. Kyoji, however, has been having an affair with the restaurant owner's beautiful wife, Seiko. One night Kyoji prepares a nice dinner for her in his isolated charming apartment in Macau. Soon what seems to be an evening of great food and better sex turns out ugly. After a few bites of food, a few sips of red wine and a few moves of foreplay, Seiko drops dead. Kyoji has poisoned her.

Next day Kyoji goes to a bank in Hong Kong to check if a large sum of money has been transferred to his account. It has not. A mysterious Buddhist monk meets up with Kyoji to assure him that he will get the money soon but now Kyoji must take a vacation and "not to come back until the boss says so." That night Kyoji leaves Hong Kong on a cruise ship.

Noi is a beautiful half Thai half Korean girl traveling with a small baby on the cruise ship where she accidentally meets Kyoji. He finds Noi attractive and the baby fascinates him. A relationship begins to form between them. When Noi tells him she will get off the ship at the island of Phuket, Thailand, Kyoji decides to follow her unaware that this will lead him into a world of murderous love affair, deception and revenge that involves Seiko, Noi, the boss and himself.

■ Director's Statement ■

It is obvious from the synopsis that this is a thriller. A classic thriller if you will.

It takes place in three territories: Hong Kong, Thailand and Macau.

Most thrillers nowadays rely heavily on a twist at the end while the rest of the movie devotes itself to misleading the audience as much as they can so the big twist at the end comes as a big shock. *Invisible Waves* shows you who the killer is, who he kills, and who hires him to kill from the opening scene. Because it's not about who the murderer is, but it's about why people kill and how they live with and resolve their guilt. It attempts to show that a person who hires and a person who kills are as much a victim as the person he kills. Everyone is a victim and everyone is full of guilt.

No one is a bad guy, even the murderer. They do what they have to do in a given situation.

The three main protagonists are somehow dislocated from their original environment. They are foreigners living and working in foreign lands. This is a continuation of a theme I had started in my previous film, *Last Life in the Universe*.

The plot will play itself out naturally and believably but what's important in this film is atmosphere, atmosphere, atmosphere, and atmosphere.

If Robert Aldrich or Orson Welles were born Asian and still living they would be perfect to make this film. Now I have to do it myself, too bad.

Have a good meeting!

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