

E STARS FILMS presents

a DE WARRENNE PICTURES production

a SALTY PICTURES production

a film by TOM WALLER

THE CAVE

— טפאט פארט —

CASTING BY.....WIMOLWAN BOONCHAN, KANLAYA NETRAYON

MUSIC BY.....OLIVIER LLIBOUTRY

COSTUME DESIGNER.....PREEYANAN SUWANNATHADA

EDITED BY.....LEE CHATAMETIKOOL, ASAMAPON SAMAKPHAN

PRODUCTION DESIGNER.....PONGNARIN JONGHAWKLANG

DIRECTOR OF PHOTOGRAPHY.....WADE MULLER H.K.S.C.

ASSOCIATE PRODUCERS.....SOMBOON VICHASRE, KATRINA GROSE

CO-PRODUCER.....DIDIER COSTET

EXECUTIVE PRODUCERS.....JONAH GREENBERG, DESMOND O'NEILL

PRODUCED BY.....ALLEN LIU

PRODUCED BY.....TOM WALLER, p.g.a.

STORY BY.....DON LINDER, TOM WALLER and KATRINA GROSE

WRITTEN & DIRECTED BY.....TOM WALLER

PRODUCTION NOTES – THE CAVE

LOG LINE

A Thai boys soccer team is trapped in a cave while rescue workers scramble to save them.

SHORT SYNOPSIS

Based on true events, THE CAVE tells the untold story of the rescue that captivated the world, from the point of view of the unsung heroes in the Tham Luang mission to free the trapped 13 'Wild Boars', culminating in a triumphant outcome against all the odds.

LONG SYNOPSIS

When a soccer team of 12 boys, aged 11-16, and their 25-year-old coach are trapped deep inside a cave in Northern Thailand, thousands of volunteers and soldiers from around the world unite in a race against time to find them.

In Okinawa, a phone call from U.S. Indo-Pacific Command in Hawaii alerts the U.S. Air Force Major (JAMES EDWARD HOLLEY) to deploy his team. Meanwhile in Beijing, TAN XIAOLONG, an experienced diving instructor, is called upon by a charitable foundation to join a group of rescue volunteers traveling to the cave. British civilian cave rescue divers are also summoned to the scene by Thai officials. But once the boys are found alive after 9 days of searching, the only way out is an impossible five-hour dive-swim that only the expert cave divers could survive. The world watches as retired Thai Navy Seal SAMAN KUNAN swims in... and drowns. The cave has shown its teeth, there was no telling who would come out alive.

In Ireland, airplane factory engineer and recreational cave diver JIM WARNY gets the call: "How soon can you be here?" Having said goodbye to his family, Jim steps off the plane and into the cave – a knife-edge three-day mission is underway.

Based on true events, THE CAVE tells the thrilling story of the largest international rescue mission of modern times, from the unique perspective of men and women facing life-and-death decisions and displaying selfless determination and sacrifice, culminating in a triumphant outcome against all the odds.

Runtime: 104 mins

Languages: English/Thai/Chinese

ABOUT THE PRODUCTION

BASED ON A TRUE STORY

On 23 June 2018, twelve teenage boys of the Wild Boars soccer team and their coach walked into Tham Luang Cave in northern Thailand for some fun after practice as they had done several times before. They expected to be home for dinner and were having a great time until the monsoon season waters abruptly flooded the cave, ending their fun and almost ending their lives.

For 18 days, the world watched in real time as an incredible story of courage and self-sacrifice unfolded. A small city arose around the remote cave, as hundreds arrived to do whatever they could to save the boys. A hastily-assembled team of international divers, many of whom had never worked together before, came together and quickly created a plan of action that no one was sure would work. Local villagers and rice farmers generously gave their time and resources to keep the armies of international volunteers fed and comfortable.

As the boys, deep inside the terrifying darkness became hungrier and more frightened, their coach led them in meditation to calm themselves, and taught them to catch the water drippings from stalactites to quiet their hungry bellies while they dreamed of eating KFC and *som tom*.

No one knew exactly where the boys were, much less how to reach them. As the days dragged on, the odds of survival dwindled, and rivalries developed among the first responders. Everyone was on edge, and few dared to say what many were thinking – that tragedy was imminent.

On July 2, two British divers, John Volanthen and Rick Stanton, who had been searching almost randomly in pitch blackness for any signs of the group, popped their heads out of the murky waters. Right in front of them were the Wild Boars perched on a narrow stone ledge. "How many of you?" John shouted as he shone his torch on the group. "Thirteen," a voice called out from the back. "Thirteen? Brilliant!" John called back.

What had seemed an impossible effort had become a remarkable success – all the boys and their coach were alive. Now all wondered how to get them out. Exhausted divers and officials worked non-stop until on July 8th the world breathed a collective sigh of relief as the first group of four boys were safely led out of the cave. But no one exhaled completely until on July 10, jubilation replaced apprehension as the last boys and the coach emerged from the darkness.

FROM SCRIPT TO SCREEN

From the moment the story broke on a rainy night on 23 June 2018 that 12 boys and their soccer coach were trapped in a cave in rural Thailand, it was clear that it was an extraordinary story that had to be told – a story of mistakes made, and the courage, hope, and perseverance that followed. According to Tom Waller, THE CAVE’s writer/director/producer: “Like everyone else on the planet, I was following the news with much anticipation. People around the world watched the events unfold and their hearts were beating collectively. I realized that as a Thai filmmaker I was in a unique position to tell this story.”

Writing the Script and Challenges

In many ways, the script could almost write itself. The sequence of events and characters were set, and it was filled with a universe of plot twists and turns. But, as writer Don Linder said, “There was a huge challenge in writing the script. That was, how to create and maintain dramatic tension when everyone already knew how the story unfolded and how it ended.”

The decision was taken by Waller to tell the story behind the story by “focusing on the volunteer spirit of the rescuers along with the personal, untold stories of all the unsung heroes involved in the rescue mission” and that authenticity would be paramount. Waller and team worked with a wide variety of participants – cave divers, diplomats, rescue foundation workers, volunteers, the police, local farmers and villagers – to ensure the details of the story were completely accurate. Many were later recruited to play themselves or to personally advise the actors who played them.

As the story was developed by the same team that wrote the internationally award-winning “THE LAST EXECUTIONER” – Don Linder, Tom Waller, Katrina Grosse -- instead of worrying about what the audience already knew, “we endeavored to recreate authentic conditions in a way that would allow the audience to feel as if they were actually there – even to feel as if they were immersed in the tunnels with the rescuers” as well as to feel what the boys themselves must have experienced: the hunger slaked only by water dripping off stalactites, the disorientation of complete darkness and loss of sense of time, the threat of rising waters suddenly engulfing and carrying them away, and the real possibility of never seeing their parents again.

There were more challenges. How to tell the inside story of the amazing international cooperation that beat all the odds for survival, how to convey the terror and roller coaster of emotions of the boys’ parents, friends, and relatives, and how to allow audiences to understand just how much of a role local villagers and Thais from all over played in the ultimate success.

Since the writers were either from Thailand or had spent many years living there, they could bring to the script a deep understanding of the uniquely Thai sub-text of the story as opposed to the

perspective of outside observers. After exhaustive research and interviews with diverse characters from Mae Bua (the rice farmer who lost everything as waters released from the cave flooded her fields) to Jim Warny (the diver whom Tom met and interviewed in Ireland and dropped everything to make a grueling journey from Shannon Airport to Chiang Rai airport, then immediately suiting up and entering the cave with no sleep) to Pooyai Tun (a pump manufacturer from an area of Thailand far away from the cave, whose sheer perseverance may have ultimately been the difference between life and death). And many, many more.

These were the stories of the unsung heroes that needed to be told. These were the stories that would allow audiences to go deep into the real events and emotions behind the constant breaking news updates. And, so on a Saturday afternoon, Don, Tom, and Katy sat on the floor in Don's living room with a large white board and several colored markers. Within several hours, the film was outlined in a multi-colored tangle of scribbles, lines, circles, and arrows, entirely comprehensible to the team, but perhaps to no one else. Within a few weeks, the script was ready.

Production and Principal Photography

Production and Principal Photography brought with it a whole other set of considerations. The film was shot in a total of 30 shooting days, between October 2018 and January 2019, on locations at and around the Tham Luang Cave near Mae Sai in northern Thailand, as well as numerous other locations in Thailand and well beyond including Ireland and Wales.

The most obvious production issue was how to shoot the scenes inside the cave and underwater, including the dramatic moment the boys were found. It was clearly out of the question to shoot deep inside an actual cave, so Production Designer Pongnarin ("Ju") Jonghawklang first planned to build a set in a warehouse, but the cost and time involved were prohibitive. Ju scouted a location that already existed and had a solid enough structure to hold a large amount of water. He had found an abandoned sports complex on the outskirts of Bangkok, which conveniently included an abandoned Olympic-sized swimming pool. The crew spent 5 weeks building a set out of cement which replicated the rock ledge on which the boys were found. The pool in front of the set was filled with water, and eventually, on an overnight shoot to ensure darkness, actor-divers, the Assistant Director, and a host of others dove or waded waist high while the Director of Photography carried a plastic-covered ArriAlexa camera into the water, even submerging it to replicate the murkiness and air tank bubbles of the actual location.

Not everything went perfectly at other locations, though, particularly in Mae Sai near the cave. As with any production, THE CAVE had its fair share of glitches and need for quick adaptations. In September 2018, Waller got special permission for the writers and some of the crew to visit the mouth of the actual cave, which had already been closed off to the public. This was an important

visit. Don Linder noted that “My take-away from standing right at the cave was that no matter what I had seen on TV or in photos captured how dangerous and seemingly crazy it was for the 13 to climb down a slippery escarpment and enter the tiny entrance to the cave.”

Nevertheless, despite requesting a permit to access the front of the cave again to film external scenes, that permit was never issued until after the main filming block had finished. So, on the day that scene was shot, the crew had to search on-the-fly for a nearby cave entrance that was so similar that it was easily transformed for the scene where the boys ride up on their bicycles and clamber up a hill to the entrance. Other authentic caves were used for some internal shots just a few meters in.

The big scene when the boys are rushed in individual ambulances to a waiting helicopter to take them to the hospital in Chiang Rai also almost went down the tubes when the promised permit to use a helicopter was never issued. The crew were able to use the actual field where the helicopters landed and took off, but there was no helicopter. Instead, huge blowers were brought in to replicate the dust storm created by a chopper, and the scene was refocused on the dramatic rush from ambulance to helicopter.

Perhaps the biggest disappointment was that the Ministry of Culture never issued the requested permission to use the boys themselves. Understandably, the Thai government has been very protective of the boys to avoid their exploitation. So, twelve actors were hired, and with make-up and wardrobe, they gave amazing performances barely indistinguishable from the actual boys.

Languages presented another problem to be solved. To maintain authenticity, Waller decided that characters would speak whatever the language is they would have spoken during the rescue, including various dialects of Thai, English, pidgin English, Chinese, and so on.

Some of these glitches could be foreseen, but one small overlooked point almost affected a long series of scenes. When the crew visited the rice farmer Mae Bua in September, 2 months before the first day of principal photography, her fields which had been all but destroyed when the government drained several million cubic meters of water from the cave were once again verdant, with rice stalks waving in the breeze over her 13 rai (about 5 acres) of rice paddies. There were some beautiful visuals. Fortunately, the crew had walked through the fields with her and shot them along with the surrounding panorama. Good thing, because when they came back in November to shoot the actual scenes, the rice had been harvested and all that was left were dry, brown fields of rice stalks.

Ultimately, THE CAVE is a film which not only captures the incredible events and essence of the story, but also its Thai-ness. As Waller noted, "It was a Thai emergency, but the whole world tuned in and tried to help."

An interview with writer/director TOM WALLER:

· *Why did you decide to make a film about the cave rescue, and why did production start relatively quickly after the rescue?*

Like everyone else on the planet I was following the news with much anticipation. People watched the events unfold and their hearts were beating. I realized as a Thai filmmaker, that I was in a unique position to tell this story from a unique perspective.

· *What angle does the film focus on?*

My film focuses on the volunteer spirit of the rescuers, following the untold personal stories of those unsung heroes involved in the mission to bring out the trapped boys and their coach from the cave.

· *What has been done to ensure the film is authentic and accurate?*

I have more than a dozen actual rescuers involved in the production, mostly playing themselves in the film. They help to maintain the authenticity since for them, there's no acting required.

· *Where does the cast come from?*

Although the story is embedded in a Thai narrative the film features a truly international cast. In the same way that this rescue was a real mix of participants from all over the world, I've tried to match that variety by using a very diverse ensemble cast, which includes real people from the rescue as well as trained actors to portray certain roles.

· *Have the local Chiang Rai / Mae Sai community been involved in the film?*

Yes, many of the real participants of the events at Tham Luang cave have cameo appearances as extras in the film, and we filmed in the region and also inside the real cave.

· *Did you have any trouble with the Thai authorities?*

At first, it was a challenge to persuade the National Parks Authority to let us film at the real Tham Luang cave, but after months of lobbying and with assistance from the Ministry of Culture, we were finally granted access. Also, surprisingly, the film censorship department at the Ministry passed the film for Thai audiences with a 'General' audience rating, with no cuts.

ABOUT THE CAST

JIM WARNY (as Himself) is an expert cave diver and has been diving in caves for over 20 years. He was born in Belgium but is now based in County Clare, Ireland working for Lufthansa Technik as a turbine engineer. He is well known around the world as an expert cave diver and was approached by the British Cave Rescue Council to assist with the rescue of the 12 boys and their coach.

EKAWAT NIRATWORAPANYA (as the Coach) is a Thai actor known for the Thai teenage box office hit LAST SUMMER (2013) and the slasher movie AWASARN LOK SUAY (2016). He also appeared in the Netflix TV series GIRL FROM NOWHERE (2018).

After several days waiting to get permission to get into Tham Luang cave, **NOPADOL NIYOMKA** aka POOYAI TUN (as Himself), a Thai founder of Niyomka Marine Engineering Co. Ltd., requested his colleague's assistance from the Royal Chaipattana Foundation. With his help, Nopadol was able to bring his PVC Turbo Jet pumps to drain the cave within 6 hours. Nopadol became a key player of the rescue mission and later received a Royal Decoration for his merit.

JUMPA SAENPROM (as Mae Bua) is a veteran Thai singer whose music and arts echo the indigenous Thai *Lanna* culture. For her feature film debut in THE CAVE she portrays a local rice farmer in Chiang Rai, Mae Bua, who sacrificed her entire rice crop when her rice fields flooded due to the water drainage from the cave, with the hope of saving the 12 "Wild Boars" and their coach.

JAMES EDWARD HOLLEY (as the U.S. Major) is an American actor, writer and director. He got his start in theater in 2011, while still serving on active duty for the West Virginia Army National Guard. Between 2011 and 2018 he performed in over 20 plays and musicals and multiple television and radio commercials. His film credits include a number of short films including the award-winning horror-short PAPER WASPS (2017), directed by Paul Moore. He made his feature film debut in Tom Waller's rescue drama THE CAVE.

TAN XIAOLONG (as Himself) is an experienced cave diving instructor from Beijing and frequent rescue volunteer. He joined the rescue after one of his diving students from the Peaceland Foundation telephoned him to alert him that the group were planning to fly to Thailand to help.

Canadian national **ERIK BROWN** (as Himself) is a technical diving instructor from Vancouver, who became a member of a team of heroes that risked numerous obstacles and hazards deep into a flooded cave to save the 12 Thai “Wild Boars” school boys and their coach. He began diving over a decade ago and co-founded Team Blue Immersion, a technical diving school in Egypt. He was the only North American diver involved in the rescue mission, and now teaches diving on Koh Tao in the south of Thailand.

Finnish national **MIKKO PAASI** (as Himself) is the founder of a diving center on the small Thai island of Koh Tao, where he specializes in technical diving, such as wreck and cave diving. On 2nd July 2018, the day the boys and their coach were found, Mikko flew from Malta to Thailand to join the rescue efforts.

NIRUT SIRICHANYA (as the Tourism Minister) is an internationally recognized veteran Thai actor well-known for his role as the stern father of the bride in 2011’s THE HANGOVER – PART II. His film career began in 1977 in the role of Dr. Warong in O, MADDA. Sirichanya has been nominated three times for the Best Supporting Actor award at the Thai National Film Association Awards, winning in 2007 for THE LAST SONG (2006). He is also known for his roles in KING NARESUAN 6 (2015), ONG-BAK 2 (2008), ONG-BAK 3 (2010) and in the German TV movie DAS MADCHEN AUS DEM RENGENWALD (2011). He also appeared in Tom Waller’s THE LAST EXECUTIONER (2014). He will next appear in Terry Nemeroff’s THE KNIFE THROWER, currently in production.

TREECHADA PETCHARAT (as the Thai TV Reporter), better known by the names “Poyd”, “Nong Poy”, is a Thai actress and model. Petcharat underwent sex reassignment surgery at the age of 17. She has appeared in several feature films such as WITH LOVE (2010), THE WHITE STORM (2013), FROM VEGAS TO MACAU II (2015) and WITCH DOCTOR (2016), enjoying much notoriety in both Thailand and mainland China.

THANAWUT KETSARO (as the Thai Navy SEAL) is a Thai actor and director, known for roles in NO ESCAPE (2015), SIAM YOUTH: THE DAWN OF THE KINGDOM (2015) and Tom Waller's THE LAST EXECUTIONER (2014). He also appeared in films that Waller produced: THE PRINCE AND ME IV (2010) and THE ELEPHANT KING (2006).

MICHAEL SHAOWANASAI (as the Park Official) is a Thai writer, director, artist and actor. He was nominated alongside co-director Apichatpong Weerasethakul for the "Daring Digital Award" at the Jeonju Film Festival in 2004 for THE ADVENTURES OF IRON PUSSY (2003) in which he played the titular role. His other film appearances include KHUN PAN 2 (2018) and Josh Kim's HOW TO WIN AT CHECKERS (2015).

APA BHAVILAI (as the Ambulance Nurse) or better known as "Maggi" Arpa, is an up-and-coming Thai film and television actress known for the films GAS STATION (2016), for which she was nominated for a Best Actress award at the 2017 Thai National Film Association Awards, and Chalermchatri Yukol's THE BLACK DEATH aka PHI HA AYOTHAYA (2015).

POL. CAPT. PONGNARIN SRIGANHA (as Himself) is a Police Captain in the Chiang Rai Tourist Police Bureau. Better known as "Bas", during the rescue of the Wild Boars, he was responsible for chaperoning the foreign divers involved in the mission to extract the trapped boys and their coach. As well as appearing in the film, he was a key consultant for the filmmakers, allowing them to recreate the historic events with both authenticity and accuracy.

BEN SVASTI THOMSON (as Himself) is a British/Thai diplomat currently serving as the Hon. British Consul in Chiang Mai. He was one of the first officials from the British Embassy to arrive on the scene and helped to liaise between Thai officials and the contingent of British rescue volunteers.

PHILIP WILSON (as the UK Diving Equipment Officer) is a British actor known for roles such as the British Diplomat in THE SIAM RENNAISSANCE (2004) and a Barfly in the Grimme Prize winning film PATONG GIRL (2014), co-produced by Waller. He also appeared as a CIA agent in the Thai television series SILK KNOT – THE JIM THOMPSON STORY (1999) and in SNAKEHUNTER (2001) for Fuji TV Japan.

ABOUT THE FILMMAKERS

TOM WALLER (Writer/Director/Producer) is a Thai filmmaker born in Bangkok to an Irish Catholic father and a Thai Buddhist mother. Before THE CAVE, he had directed three feature films, of which the last two were set in Thailand and were critically acclaimed, winning many awards. He was nominated in 2012 for two Thai National Film Association Awards: Best Director and Best Screenplay for his Thai language murder mystery MINDFULNESS AND MURDER (2011), and won the Best Director award at Dhaka International Film Festival for his biopic, THE LAST EXECUTIONER (2014), which also won the Best Picture "*Tukkata Tong*" Golden Doll award (Thailand's equivalent of a Golden Globe) in 2015. The film had premiered In Competition at the Shanghai International Film Festival, winning the Golden Goblet award for Best Actor (Vithaya Pansringarm).

Waller currently serves on the Jury of the Thai National Film Association Awards and is a voting BAFTA member. He founded his production company De Warrenne Pictures in 1996.

Credits as Director:

2019 THE CAVE (aka NANG NON)
2014 THE LAST EXECUTIONER (aka PETCHAKAT)
2011 MINDFULNESS AND MURDER (aka SOP MAI NGEAB)
1998 MONK DAWSON (aka PASSION OF THE PRIEST)

Credits as Producer:

2017 BATTLE OF MEMORIES (Co-Producer) by Leste Chen
2016 MECHANIC RESURRECTION (Line Producer) by Dennis Gansel
2014 PATONG GIRL (Co-Producer) by Susanna Salonen
2014 SECRET SHARER by Peter Fudakowski
2014 CAUTIONARY TALE (Executive Producer) by Christopher Zawadzki
2013 NINJA: SHADOW OF A TEAR by Isaac Florentine
2011 ELEPHANT WHITE by Prachya Pinkaew
2010 THE PRINCE AND ME: THE ELEPHANT ADVENTURE by Catherine Cyran
2009 CREATION (Line Producer) by Jon Amiel
2008 BITTER/SWEET (Line Producer) by Jeff Hare
2008 SOI COWBOY by Thomas Clay (Cannes Un Certain Regard)
2006 THE ELEPHANT KING by Seth Grossman
2005 GHOST OF MAE NAK by Mark Duffield
2002 BUTTERFLY MAN by Kaprice Kea

An 18-year resident of Thailand, **DON LINDER** (Story by) is an award-winning scriptwriter and widely-published fiction and travel writer whose feature-length film, THE LAST EXECUTIONER, won Thailand's prestigious "*Tukkata Tong*" or Golden Doll award for Best Picture and Best Screenplay in 2015.

Born in Bangkok, **KATRINA GROSE** (Story by/Associate Producer) is a Thai/British actress and writer. She adapted the screenplay into Thai language for THE LAST EXECUTIONER, which won her a "*Tukkata Tong*" or Golden Doll award for Best Screenplay in 2015.

JONAH GREENBERG (Executive Producer) launched Beijing-based Salty Pictures in 2018. Formerly he ran the Beijing office of Creative Artists Agency. Other films Jonah produced include ONE LAST DANCE (2005), which competed in the Sundance Film Festival, SHADOW (2018), directed by Zhang Yimou, and Zhao Fei's directorial debut WHERE IT BEGINS (2019).

Based in Bangkok, Los Angeles native **DESMOND O'NEILL** (Executive Producer) has been involved in the Thai film industry for many years. He has worked on various movies in Thailand from Oliver Stone's ALEXANDER (2004) to Wanda Pictures' BATTLE OF MEMORIES (2017).

DIDIER COSTET (Co-Producer) created his own Paris-based company named SWIFT PRODUCTIONS in 1992 with the goal of specializing in the production, acquisition and distribution of world quality motion pictures.

In addition to TV distribution (200 titles) and a video label, theatrical film distribution is handled through its sister company EQUATION, that has been following such critically acclaimed filmmakers as Susanne Bier (IN A BETTER WORLD), Andrea Arnold (RED ROAD) and Pedro Costa (COLOSSAL YOUTH).

In 2008, Didier Costet produced Brillante Ma. Mendoza's SERBIS. It was the first Filipino film selected for the Cannes official competition since 1984. In 2009, he produced both Mendoza's KINATAY (which won the Cannes Best Director Prize) and LOLA (selected in Venice official competition).

In 2011, he produced South African Oliver Hermanus' *BEAUTY (Un Certain Regard Cannes)*. It was the first Afrikaans film to screen at the festival and the first official French/South African co-production. It won the Queer Palm at Cannes, was acclaimed in many festivals around the world and has been announced as South Africa's official entry into the Oscars category for Best Foreign Film in 2012. The same year, he produced Mendoza's feature, *CAPTIVE*, starring Isabelle Huppert, which made its world premiere in official competition at the 2012 Berlin Film Festival.

He also produced Hermanus' *THE ENDLESS RIVER*, the first South African film to be selected at the Venice Film Festival in 2015.

LEE CHATAMETIKOOL (Editor) is an award-winning film editor, director and post-producer. Starting with *BLISSFULLY YOURS* in 2002, he has edited over 30 feature films and shorts for many leading Southeast Asian directors including Apichatpong Weerasethakul, Aditya Assarat, Anocha Suwichakornpong, Boo Jun Feng and Kirsten Tan. His work has screened in all major film festivals including Cannes, Venice, Berlin and Sundance.

He won Best Editor at the Asian Film Awards three times: in 2007 with Apichatpong's *SYNDROMES AND A CENTURY*, in 2010 with Malaysia's *KARAOKE*, and in 2017 with Singaporean Boo Joon Feng's *APPRENTICE*.

His directing debut, *CONCRETE CLOUDS*, premiered in 2013 Busan Film Festival New Currents Competition, and went on to compete in Rotterdam, Shanghai, Taipei, and Edinburgh. It was awarded Best Film and Best Director by the Thai National Film Association Awards, Thai Film Director's Association, Khom Chud Luek Awards, Bioscope Film Awards, and Starpics Thai Film Awards.

He currently runs White Light Post, Thailand's leading post-production house for feature-film editing, color grading and finishing, and was recently invited to join as a member of the OSCARS Academy of Motion Picture Arts and Sciences.

OLIVIER LLIBOUTRY (Composer) began studying classical violin at age five, and later on, piano and harmony. At sixteen, he discovered the world of synthesizers and electronic music, and after his Baccalaureat, he entered Pierre Schaeffer's class of electro-acoustic music composition at the "Conservatoire National Supérieur de Musique de Paris".

In 1985, wanting to further his knowledge of musical arrangements, jazz and film scoring, he left for Los Angeles, and spent seven years studying there, between the Grove School of Music, U.C.L.A., and the film music workshop at B.M.I.

Since 1990, Olivier has been composing mostly for films, writing for full symphonic orchestras, with choir and ethnic soloists, as well as small combos or electronic scores, and has worked in Europe, USA, China, South America and French Polynesia. Today, when not scoring pictures, Olivier is composing and producing personal projects for live concerts, merging symphonic writing, electronic music and vocals. Olivier was also composer on Tom Waller's previous two films MINDFULNESS AND MURDER (2011) and THE LAST EXECUTIONER (2014).

WADE MULLER H.K.S.C. (Director of Photography) was born in Townsville, Australia. He started his career there, at the age of 19 he moved to Hong Kong, where he got involved in shooting Cantonese language feature films and worked regularly with Hong Kong's biggest stars. He was the DP of the Hollywood action film ELEPHANT WHITE (2011) starring Kevin Bacon (MYSTIC RIVER) and Djimon Hounsou (BLOOD DIAMOND) directed by Prachya Pinkaew (ONG-BAK).

Wade is an accredited member of the Hong Kong Society of Cinematographers and works on features and TV Commercials worldwide. Some of his recent work includes DP'ing the 8 Episode HBO Series GRISSE. Some other collaborations between Waller and Muller have been THE LAST EXECUTIONER (2014) and MINDFULNESS AND MURDER (2011). He is now a resident of Bangkok and Hong Kong.

PONGNARIN "JU" JONGHAWKLANG (Production Designer) was born in Nakornratchasima, Thailand in 1973. He studied at Rangsit University in the Faculty of Fine Arts, majoring in Product Design. He worked as a freelance Interior Designer before turning to work on music videos and films such as THE PROTECTOR (2005) as Props Master and on SOI COWBOY (2008) and CREATION (2009) as Art Director. He followed this with BITTER/SWEET (2009) and THE PRINCE AND ME: THE ELEPHANT ADVENTURE (2010) as Production Designer. More recently he worked on the action sequel MECHANIC: RESURRECTION (2016) as a key Art Director, building large scale sets for the USD\$40 million production from Millennium Films.

He first collaborated with director Tom Waller on the hit music video El Nin-YO! for Thai/American pop princess Tata Young in 2006, and went on to work with him on both his acclaimed Thai language debut MINDFULNESS AND MURDER (2011) and THE LAST EXECUTIONER (2014).

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