



Tony Jaa's directorial debut Ong-Bak 2

Film stocks KODAK VISION2 50D 5201, 250D 5205, 200T 5217 and 500T 5218

After catching the attention of the world with his stunning martial arts prowess in the popular *Ong-Bak: Muay Thai Warrior*, Tony Jaa was given the chance to practice his own personal life lesson, "Work hard. Be tough. Keep improving oneself." by extending himself beyond the starring role to both star and direct the \$15 million, *Ong-Bak 2*.

Although the film, produced by the Iyara Film Co., Ltd., is another martial arts action it is not actually considered a sequel. Written by Jaa's mentor and inspiration, Panna Rittikrai, the film involves a character whose dark side is dominant until he's transformed by the gracious power of 'khon', the sacred Thai masked dance.

Shooting commenced in October 2006 and 31-year-old Jaa chose Director of Photography, Natawut Kittikun who brought with him his experience from the first *Ong-Bak* film as well as other productions of a similar genre including John Woo's *Bullet In The Head*. "Jaa had a clear idea of what he wanted to achieve and together we discussed the 'heart' of each scene," explains Kittikun.

"The storyline contains a philosophy and a way of life in the Far East that should appeal to Western viewers," says Kittikun. "The film was designed to illustrate the classical dance moves from 'khon'. We wanted to capture the beauty and delicateness that are associated with both art forms and show how powerful they can be when they are put together while offering a very realistic combat style that the audience can identify with."

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Filmed entirely in Thailand, the majority of the production was shot outdoors in four or five main locations including the marketplace in Khao Yai, the cave of Phra Pohtisat at Loei province, the Asarom Phra Kru in Krabi and the Royal Palace in Rayong. The palace interior was created in the studio.

Following a range of tests and working with both ARRI 535 and

ARRI 435 cameras, Kittikun shot on KODAK VISION2 50D 5201, 250D 5205, 200T 5217 and 500T 5218.

"We wanted to emulate a natural light look as much as possible," recalls Kittikun. "Although we used a 20Y filter to maintain the contrast of the lighted scenes such as in the palace hall and a black frost filter to help reduce the richness of the lighting and make the look softer, it was all about matching

January 2007) directed by Prince Chatrichalerm Yukol whom Jaa also credits as one of his inspirations saying, "He is the true father of the Thai motion picture industry."

Kittikun comments, "The best part of being a DP is the confidence I receive from the directors I have worked with as well as being part of a film crew that strives to improve the quality of Thai film production so that it is better accepted worldwide."

our lighting to the mood of the environment and what was happening naturally. We depended upon the broad range of Kodak stocks, which corresponded with each situation particularly where there was limited natural lighting or only limited space and very low lighting."

Immediately prior to shooting *Ong-Bak 2* Kittikun shot the epic film *King Naresuan* (see *InCamera*

Indeed the film, which lists Somsak Techaratanaprasert of Sahamongkolfilm International Co.,Ltd. as its Executive Producer, was promoted at the 2007 Cannes Film Festival and the company has continued to generate interest from around the world including an early distribution deal with The Weinstein Company who have the North American rights.