

Punitive Homicide

Hong Kong

Teddy CHEN



Genre: Action, Thriller
Format: 35mm
Estimated Running Time: 103 min.

Budget:
US\$4,000,000
(HK\$31,000,000)

Funds Secured:
US \$2,000,000
(HK \$15,500,000)

Producers:
John CHONG

Writing Credits:
Story: SU Chao Pin & Teresa LAM
Screenplay: LIEN Yi Chi & LEE Chia Ying

Production Company:
Sum-Wood Productions Ltd.

Partners Attached:
Media Asia Films Ltd.

HAF Goals:
Funds, Co-producers, Sales agents,
Pre-sales

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INTRODUCTION

In the legal treatise of the Official History of the Han Dynasty it is written, "The Qin Dynasty adopted punishments promoted by Shang Yang which implicated also the relatives of criminals, massacring three related clans of criminals; and expanded corporal and capital punishments to include digging open the skull, cutting off ribs and boiling alive."

2010, Hong Kong. A series of murder in the style of ancient Chinese torture shocks the city. This is the background of Punitive Homicide. Ancient Chinese mysteries are alive and well in contemporary Hong Kong when a thousand-year-old legend uncovers the darkness in the minds of modern people. This is the theme of *Punitive Homicide*.

SYNOPSIS

Hong Kong is rocked by a brutal murder that meticulously recreates the tortures used during China's Warring States period, around the 5th Century BC. To solve this baffling crime, the Hong Kong Police form a task force led by Captain William GAO, Inspector Eva LE, computer whiz Mike LIN and sharpshooter Jack SHEN.

Three more serial killings follow, each one using the execution and torture methods of the Seven Warring States, and so the task force consults with archeologist Alan QIU, who blows them away with his insights into the motives of the murderer. His hypothesis is that the killer is symbolically recreating the fall of each of the Seven Warring States by killing one person per state. Each victim must have the same last name as the last king of one State, and the victims are being killed in chronological order of the fall of the states. Further evidence is uncovered that seems to confirm Alan's hypothesis.

William finds Alan's theories a bit too insightful, however, and he marks Alan as the prime suspect, even though Alan has an alibi for each of the four killings. Still suspicious, William orders protection for three people who share the same name as the next king destined to fall, but unfortunately the killer is able to claim his victim right under their noses. And this time, Alan is caught red handed at the scene. They interrogate him, but with only circumstantial evidence they have to let him go.

Eva tails him and discovers that he's seeing a psychiatrist and Mike is able to hack the shrink's computer system and retrieve Alan's file. The file reveals that Alan is a psychopath suffering from the delusion that he is helping the king of one of the Seven Warring States eliminate his rivals. Alan disappears and all the Task Force can do is place everyone with the same name as the next king into an arena under guard. But Alan is a step ahead of them and he has manipulated two of the potential victims into helping him, and their elaborate plan almost kills the next target before they're stopped.

Eva leads a search squad to one of Alan's last known addresses but she is drugged and kidnapped by Alan. When she wakes up she finds that she's

bound and gagged at William's house. She manages to free herself but finds mutilated body parts in William's golf bag. Suddenly, William attacks her and Alan, who is also there, and beats them badly. Alan explains that it takes a psychopath to recognize another psychopath and he has discovered that William is a psychopath who cannot tolerate not finishing his assignments. Alan tried in vain to rescue the last victim from William, who killed the target to complete the symbolic fall of the Seven Warring States. Before he can kill them, William is taken down by a team of cops who've been tipped off by Alan. Alan has lost his will to live since the death of the last victim, the symbol of his king, and he only wanted to avenge him. The cops arrest him, putting an end to his reign of terror.

DIRECTOR'S STATEMENT

I was obsessed with the whodunit stories of Agatha CHRISTIE, MATSUMOTO Seicho and NGAI Hong during my adolescence. Night after night, I stayed up late, immersed in the worlds of mystery those authors created. I tried to follow the clues to solve the puzzles, figure out the identity of the murderers and to discover the underlying morality that sees good triumphing over evil. *Punitive Homicide* is my attempt to give the audience a chance to be stimulated sensually and challenged intellectually. It is also an invitation to follow me into a maze of mysteries and shadows, to search for the source of a flickering flame.

DIRECTOR

Teddy CHEN has been making movies in Hong Kong for almost two decades. He has been an assistant director, production manager and actor as well as scriptwriter. CHEN directed his first movie in 1989, and achieved critical and commercial success by the time of his third movie, *Twenty Something*. CHEN followed this up with an action flick, *Downtown Torpedoes* in 1997, and his following movies, *Purple Storm* (1999) and Jackie CHAN's *The Accidental Spy* (2001) were very well received, confirming CHEN's reputation as an action movie director. In 2004, CHEN founded Sum-Wood Productions Limited to focus on making quality Pan-Asian films.

PRODUCER

John CHONG is the CEO of Media Asia Group, a film studio that has produced more than 60 titles since 1994, including blockbusters like the *Infernal Affairs* Trilogy, *The Warlords*, *The Assembly*, *Initial D* and award winning films such as *Isabella* and *Exiled*. John has been involved in filmmaking for more

than 25 years as both a screenwriter and a producer. The Vice Chairman of the Hong Kong Film Awards Association and the Chairman of the Hong Kong Screenwriters' Guild, he also serves as an advisor to the Film Services Advisory Committee, the Hong Kong Film Archive, and the Hong Kong-Asia Film Financing Forum.

PRODUCTION COMPANY

Veteran filmmaker Teddy CHEN has been tackling both roles as producer and director under his own banner Sum-wood productions Ltd for years. While largely defined himself as an insightful producer with extensive perspectives in business, he manages to keep his sentimental quality with great enthusiasm as a prolific visual artist. Teddy is best known for combining both artistic and commercial elements with innovative ideas out of old fragments in his work. His critically acclaimed film *Wait 'Til You're older* has proved himself in both areas while it ranks as the No.2 top grossing Hong Kong film in year 2005.

Sum-Wood aims to amass the influence of Asian filmmakers with various Pan-Asian collaborations. Teddy CHEN has been continuously enlisting elite filmmakers in Hong Kong to create a bond with filmmakers from other countries in Asia. He holds a clear vision to set Sum-Wood as the platform for new potential directors and future filmmakers for the expanding Asian market. The goal is to produce great quality films in China and Asia and present the best and genuine production for audience worldwide.