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INTERNATIONAL

**"TRULY A MASTERPIECE!"**

— BETSY SHARKEY, LOS ANGELES TIMES

**"A STARTLING  
HISTORICAL EPIC,**

**AS BRILLIANTLY WELL-MADE AS IT IS SOCIOLOGICALLY ASTUTE."**

— SCOTT FOUNDAS, LA WEEKLY

# CITY OF LIFE AND DEATH

南京！南京！

A FILM BY LU CHUAN



## CITY OF LIFE AND DEATH

2009, China, B&W, 133 minutes, 2.35:1,  
Mandarin-Japanese-English-Shanghainese w/subtitles

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## **CITY OF LIFE AND DEATH**

### **CAST**

Liu Ye – Lu Jianxiong  
Gao Yuanyuan – Miss Jiang  
Hideo Nakaizumi – Kadokawa  
Fan Wei – Mr. Tang  
Jiang Yiyan – Xiao Jiang  
Ryu Kohata – Ida  
Liu Bin – Xiaodouzi  
John Paisley – John Rabe  
Beverly Peckous – Minnie Vautrin  
Qin Lan – Mrs. Tang  
Sam Voutas – Durdin  
Yao Di – Tang Xiaomei  
Zhao Yisui – Shunzi

### **CREW**

Written and directed by Lu Chuan  
Director of Photography – Cao Yu  
Production Designers – Hao Yi, Lin Chaoxiang  
Original Music – Liu Tong  
Sound Designer – Lai Qizhen  
Executive Producer – Lu Chuan  
Producers – Han Sanping, Qin Hong, Zhou Li, John Chong and Andy Zhang  
Production Executives – Zeng Qinghuai, Shi Dongming, Yue Xiaomei, Shirley Lau, Han Xiaoli, Yang Xinli, Jiang Tao and Liang Yong.

### **– SHORT SYNOPSIS –**

Nanjing, China December 1937: The Japanese Imperial Army attacks the city wall of the fledging Republic of China's ancient capital, and in a matter of days, Nanjing falls. Over the course of the following weeks, Japanese soldiers systematically exterminate Chinese prisoners while brutalizing, murdering, and raping civilians. As the death toll mounts exponentially, a group of Chinese and European refugees attempt to stave off the atrocities within a Safety Zone established inside the city. In the process, everyone – Chinese, Japanese, civilian and soldier – has their loyalty and humanity tested by the unspeakable crimes and extraordinary sacrifices that are to follow. The film is based on recorded witness testimony from the real-life survivors of the Nanjing Massacre.



**CITY OF LIFE AND DEATH**  
**– LONG SYNOPSIS (POSSIBLE SPOILERS) –**

Ghostly ink on letters and post cards sent home by foreigners living in 1937 Nanjing confirm the worst – Shanghai has fallen and the Imperial Japanese Army is preparing to attack the Republic of China's capital Nanjing. A homesick young Japanese soldier Kadokawa (Hideo Nakaizumi) pauses as his division assaults on the city while on the other side of the wall that protects Nanjing, battle hardened Chinese Kuomintang Army (KMT) regular Lu (Liu Ye) and his comrade Shunzi (Yisui Zhao) join a human fence of loyal KMT soldiers attempting to keep deserters from leaving their posts. Lu, Shunzi and a child soldier Xiaodouzi (Bin Liu) doggedly engage the enemy, but they're outnumbered and short on ammunition. Onscreen more postcards confirm – Nanjing is falling.

A civilian delegation led by German businessman John Rabe (John Paisley) accompanied by his Chinese secretary Mr. Tang (Fan Wei) appeal to the Japanese command to honor an international refugee Safety Zone within the city. After ambushing Japanese troops with grenades and rifle fire, Lu disbands his platoon, is subsequently forced to surrender to the Japanese and is reunited with Xiaodouzi in a makeshift KMT prisoner of war stockade. Imperial Army details simultaneously barricade surrendered Chinese in a burning warehouse, mow down KMT prisoners with machine gun fire, and bayonet and bury civilians alive.

Kadokawa and his friend the brutal Japanese Commander Ida (Ryu Kohata), rest on the shore of the Yangtse before Kadokawa loses his virginity to Yuriko (Yuko Miyamoto) a Japanese woman working in a makeshift "Comfort Women" brothel facility. After Imperial Army soldiers violate the Zone and sexually assault several girls Mr. Tang and a young schoolteacher Ms. Jiang (Gao Yuanyuan) instruct the Chinese women in their care cut their hair and dress like boys. Xiaojiang (Jiang Yiyuan) a Chinese prostitute, refuses.

Japanese raids on the Zone increase in frequency and brutality, Kadokawa's relationship with Yuriko deepens, and Rabe receives word that he has been recalled to Germany. In an effort to protect Mrs. Tang (Lan Qin), their child daughter, and his sister in law May, Tang tells the Japanese command about injured Chinese soldiers hidden within the zone. His plan backfires tragically when the Imperial army storms his home. At a mass gathering of Safety Zone refugees, Rabe tearfully passes along an Imperial Army ultimatum. The Zone will remain intact, he explains, if 100 Chinese women agree to serve in the Japanese Comfort Women brothels. May and Xiaojiang are among those who come forward. On the threshold of escape from Nanjing in the company of his pregnant wife and John Rabe, Mr. Tang makes a fateful decision. The Japanese army corrals the remaining Nanjing refugees and orders the men onto trucks that will take them to be killed. Told that families may save one male relative each, Ms Jiang disguises herself to rescue both Shunzi and Xiaodouzi but is caught.

Imperial Army soldiers prepare a drum ceremony to commemorate their victory. Though Kadokawa is at the front of the parade, the horrors he has witnessed and committed have cost him dearly and hurt him deeply. A short time later in a field outside the city, he chooses his own destiny after deciding the fates of both Shunzi and Xiaodouzi.



**CITY OF LIFE AND DEATH  
– ABOUT THE PRODUCTION –**

“The Nanjing Massacre is a very special memory for every Chinese person,” says *City of Life and Death* director, writer and executive producer Lu Chuan. Though born decades after the massacre, Lu Chuan was, like the rest of his countrymen, thoroughly indoctrinated in the official history of the 1937 crimes that claimed an estimated 300,000 victims from boyhood on. “Every Chinese citizen knows that history,” he says. Lu Chuan's creative road to *City of Life And Death* really began while the future director was completing university study and compulsory military service in Nanjing during the early 1990's. “I visited the memorial there commemorating the massacre,” Lu Chuan says. Nanjing Massacre Memorial Hall's combination of artifact exhibitions, video displays, outdoor monuments and a partial excavation of skeletal remains proved overwhelming for the director. “The experience really shocked me at the time. I saw the pictures in the massacre museum and the documentaries there and many, many, many skulls, you know? That memory is deeply ingrained in my heart.”

A decade and a half later, those images, emotions, and impressions proved galvanizing. “I finished my second movie '*Mountain Patrol: Kekexili*' and I needed to find a new project,” Lu Chuan says. “All of a sudden I began to think that maybe the Nanjing Massacre might be a good topic to do a film about.” What followed was an exhaustive two-year period of writing and research into the Japanese invasion, occupation, sexual slavery and genocide in Nanjing in 1937 and 1938, based as much as possible on eye-witness and first person accounts, and primary resource documents from both sides of the massacre. Lu Chuan's search for the most complete possible picture of the human toll taken at Nanjing eventually led him all over the globe. “I went to Washington DC to visit the Holocaust Museum,” he says. “I also got information from Taiwan. The war in 1937 was between Japanese troops and Kuomintang troops, and the Republic of China had a lot of information.”

Western eye witnesses to the horrors of Nanjing like American teacher Minnie Vautrin and Nazi party member and businessman John Rabe maintained vivid diaries and correspondence detailing the living nightmare they endured. The Nanjing Museum also compiled survivor testimony from the few Chinese nationals who lived to relate their experiences. But in his search for the fullest view possible, Lu Chuan sought out another group of survivors less inclined to share their memories of the appalling six weeks of unchecked aggression at Nanjing. “I went to Tokyo to interview some of the oldest veteran Japanese soldiers,” Lu Chuan says.

He credits individual custodians of memories, documents and keepsakes from the Imperial Army's attack and occupation of Nanjing with helping him to create a more nuanced and emotionally resonant mosaic of Nanjing's destruction. “I got a lot of support from private individuals,” he says. “They gave me Japanese soldiers' diaries, letters, and personal photographs.”

Lu Chuan offers that his global research immersion awakened a deeper understanding of the disturbing human realities that lay behind the genocide. “In China,” Lu Chuan says, “we are educated to see one very basic and simple truth – from the time that they're young, everyone in China is educated to hate the Japanese. Japanese troops were very brutal, so Japanese people are very brutal and we have to hate the Japanese. It's textbook, you know?”

(MORE)



**CITY OF LIFE AND DEATH  
– ABOUT THE PRODUCTION –**

(CONTINUED)

They're not human beings, they raped women, they raped very young girls, they even raped their own women. But over two years of research and writing some ideas changed in my heart," he says. "I found the basic truth that a massacre is not a special talent of the Japanese people. It's a talent of human beings, you know? All kinds of people kill all kinds of people. That devil is always in everyone's heart, so as human beings we need to be very careful. It's not just a tragedy for the Chinese killed in Nanjing, it's a tragedy for the Japanese soldiers who killed them. The Japanese are normal, ordinary people just like us. War is the thing that makes people transform into animals."

The more the director researched and re-wrote, the more he was drawn away from an underlying one-dimensional belief that, he says, still exists in Chinese society. The dramatic mosaic he assembled of core characters, many closely based on actual participants, underscored the director's growing belief that the massacre was a dehumanizing tragedy for everyone concerned – victims, victors, and witnesses from both sides.

"It was very difficult to find the money for this movie in the beginning," Lu Chuan says. "The topic is controversial and nobody thought that it was a box-office movie. Nobody wanted to put money into it." Though he lacked a budget and the official government SARFT certificate required to make a film in China, the director assembled a small cadre of loyal, behind-the-scenes collaborators carried over from his prior films.

From a production headquarters located in a Beijing indoor basketball court near the director's apartment, three location scouting teams fanned out into China in search of locales in which to recreate the walled capital city of pre-Communist China – while production designers Hao Yi and Lin Chaoxiang set themselves to the arduous task of bring a lost city, its people and two armies back to life on screen. "He set up his staff, then found investors and then made the project," says Stella Megamedia's Qun Hing, who would shortly come aboard with the first official production funds. "Qun Hing was a young producer," Lu Chuan says, "but he worked for a big entertainment company. He read the script in one night and, in the morning, he called me and said that he was deeply touched by the subject and the story – and he said he wanted to make the movie with me. That was the first real money."

Additional funding arrived courtesy of legendary Chinese producer Han Sanping and the Chinese government-run film production company China Film Group. "Han Sanping has produced more than 600 movies and is sort of the father of the modern Chinese film industry," Lu Chuan said. "He loved my work and said he's a super fan of my movies, so after I got the first money I showed my script to him." With the 70th Anniversary of the Nanjing massacre at hand, China Film Group was at the time also considering 4 other film projects depicting Nanjing's desecration. "We could only afford to make one film on the Nanjing Massacre," Han Sanping says. "Lu Chuan tried to persuade me and influence me again and again, and eventually he did."

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## CITY OF LIFE AND DEATH – ABOUT THE PRODUCTION –

(CONTINUED)

The rest of the film's 13 million dollar budget was put up by a consortium made up of Jiang Su Broadcasting, the main television network in Nanjing's home province, Media Asia Films in Hong Kong, and Shanghai Bailiang Investment. As executive producer, it fell to Lu Chuan to act as go-between amongst his investors, answer for the cost overruns likely to occur during such an ambitious and expensive undertaking and address individual anxieties during six months of set construction and what would become a 253 day shoot and a nine-month post-production period.

Lu Chuan and director of photography Cao Yu decided that *City of Life and Death* should be photographed in black and white wide-screen. "For me it was a long held dream to make a black and white movie," Lu Chuan says. "Black and white is very powerful and can give an audience a very special sense of reality and sense of memory. It gives a movie the power to bring the audience into the past." The widescreen panoramic frame would, the director says, help him conduct "a tour of a massacre that happened 70 years ago and make the audience experience the fear, anger, and desperation of the survivors. I have to use a big frame to totally conquer the audience, so the bigger the better, you know?"

Lu Chuan and Cao Yu also chose to shoot much of the film with hand-held cameras to impart as much documentary immediacy as possible. Throughout production, Lu Chuan strove for realism and intimacy, telling his art department that the Nanjing sets they designed were characters in the story. "The buildings and streets themselves need to portray the death and the cold," he said. The production team was called upon to realize the necessary sets in complete enough size, scale and detail that crew, cast and some 30,000 extras would have the freedom to explore and improvise a variety of staging and shooting options within the film's complex battle and crowd scenes. Art director Hao Yi compares his initial feeling about the project to being like "standing in front of a sea and wondering if I could get across it."

It was also decided that the production would be mounted in two locations. "The battle field set was built from an abandoned chemical factory in Tianjin," recalls Lu Chuan. "It was a terrible experience, because the ground was green and yellow; it was totally poisoned. Everyone in the production suffered working there. We had to bring in dirt from outside that we could build on top of because the dirt there was literally green and yellow and was toxic."

Interiors were shot nearby. "Nothing was shot on a sound stage," Lu Chuan says. "The church we shot in was, for instance, 160-years old. The local government wouldn't allow us to shoot inside it until we expended a lot of effort to make it safe enough to make a movie inside of. For the city set, the outer city walls and the city scenes and exteriors of Nanjing, we built in an entirely different location in a different province than Tianjin, alongside a reservoir outside Chuangchun," Lu Chuan says. "Ironically the reservoir was itself built by the Japanese about 70 years ago."

(MORE)



**CITY OF LIFE AND DEATH  
– ABOUT THE PRODUCTION –**

(CONTINUED)

On location, the director and his cast re-committed to their story with an intensity that went far beyond the printed page. “I wrote the original script in my apartment in Beijing, but during the shoot I revised it every morning and every night. I continued to change it simultaneously until we finished shooting the movie,” Lu Chuan says.

“You would never know the final story from the first script,” says actress Qin Lan. “Every day, we would see Lu Chuan off in the distance wondering about the script. He'd walk back over after a while and tell us he had a lot of new ideas for the scene we were to shoot.” When not directing, rewriting, meeting with the various departments on location (first in Tianjin, and then in Chuangchun), the director was on conference calls with his team of backers in China and Hong Kong. And at night, he frequently had to wine and dine with local officials at the two shooting locations who needed to be kept happy in order for production to keep rolling.

Exhaustion became the norm. Eventually, so did illness. When he experienced attacks of appendicitis several times during the shoot, Lu Chuan attended production and script meetings attached to a dripping IV. In early 2008, as the shoot was about to transition from Tianjin to the Changchun sets, nervous backers shut the production down for nearly a month. Instead of returning to Beijing, Lu Chuan cut together four completed scenes. When he screened them for his investors, production resumed immediately.

After nine months of post production and a six-month waiting period, while Chinese government censors went over every frame in Lu Chuan's final cut (two short scenes were excised per censors notes), *City of Life and Death* opened in Beijing in April of 2009. Some one million Chinese saw the film in the first 19 days it was in release. But challenging the unofficial doctrine that the Nanjing Massacre was somehow the result of an aberration in the Japanese national character was more provocative for native audiences than the director had assumed. “I wanted to make a different movie, an independent movie, because I studied the history and I had my own conclusions,” Lu Chuan says. “I didn't want to turn the Chinese people against Chinese history, I just wanted to show the basic truth to them. I wanted to wake them up, but the result was that I just woke up a huge fury!”

En route to substantial domestic receipts in China (25.7 million in US dollars – in China a bone fide hit and for Lu Chuan's investors a near double return on their outlay), *City of Life and Death* also earned its director condemnations and even anonymous email death threats.

“The film was the topic of a lot of media controversy from TV commentators and newspapers and on the internet and was a big source of debate,” Lu Chuan says. “I was called a traitor on the internet and in newspapers. But I was also honored and respected by other people. This movie was a totally controversial movie in China. But it created huge box office.”



**CITY OF LIFE AND DEATH  
– INTERNATIONAL DISTRIBUTION –**

Controversy has followed the film across the globe.

In a move that The Hollywood Reporter called surprising, the Cannes Film Festival overlooked *City of Life and Death* as a selection for international competition. "People from Cannes saw the movie in China and also asked us to send it to Paris," Lu Chuan explains. "Everybody on the board saw the movie and everybody loved it. Nobody thought it was a propaganda film. But they purposefully ignored it for selection in competition because they wanted to choose another Chinese film that had a French distributor."

Shown out of competition in the Cannes market, *City of Life and Death* earned positive notices (with Variety saying it "lives up to hype and expectations.") and a flurry of distribution offers. "When my film was finally released in Paris by Metropolitan, a huge French distributor," Lu Chuan says, "a lot of critics asked why this film had not been chosen for Cannes and said that it was ridiculous that it had been left out. So we cannot complain, you know?"

The film's North American premiere at the Toronto Film Festival in 2009 was similarly well received, as was a showing at the San Sebastian Film Festival where *City of Life and Death* won the festival's Golden Shell. Lu Chuan is however pragmatic about China Film Group's sudden decision to pull *City of Life and Death* from the line-up at the Palm Springs Film Festival due to the inclusion of a pro-Tibet film in the same program.

"China Film Group was told by the Chinese government that they had to pull my film from the festival," Lu Chuan says. "Obviously, film festivals should be an arena for as many different points of view and as many different types of movies as possible. It was a tremendous pity that *City of Life and Death* was pulled from the Palm Springs Film Festival but there wasn't much choice. It wasn't up to me and I had nothing to do with it."

National Geographic Films had been in talks to acquire *City of Life and Death* for North American distribution since the film debuted at the Cannes marketplace. But after China Film Group's demands grew in complexity and restrictiveness, a film that had won over top critics at Toronto and in Los Angeles (where it was screened for selected press) remained without a distributor.

It wasn't until summer of 2010 that Kino International began negotiating with CAA in Beijing on behalf of China Film Group. A deal granting Kino all North American film rights to *City of Life and Death* was signed in Oct 2010.



**CITY OF LIFE AND DEATH  
– THE NANJING MASSACRE –**

The Second Sino-China War, as Imperial Japanese pre-WWII assault on China is known, was the culmination of half a century of enmity between newly industrialized Japan and the fledgling Republic of China. As the Imperial Army prepared to assault the Republic's capital Nanjing in December 9 of 1937, the mood amongst Japanese foot soldier and commander alike was vengeful. "The reason that the [10th Army] is advancing to Nanking quite rapidly," wrote a Japanese journalist embedded with the Imperial Army at the time, "is due to the tacit consent among the officers and men that they could loot and rape as they wish."

Emboldened by their swift victory on December 13, the Japanese occupation spiraled into a level of savagery at Nanjing that would claim an estimated 300,000 Chinese lives in just 6 weeks. The thousands of victorious, young, battle-weary Japanese soldiers had been raised and trained within the xenophobic social order of an empire that had never occupied a foreign capital. Emperor Hirohito had declared that the Imperial Army was not subject to war crimes laws, and thousands of young Chinese men, all assumed to be Chinese soldiers, were rounded up and shot, burned alive, blown up with landmines, bayoneted or drowned in the Yangtze River.

Eyewitness accounts detailed daily acts of savagery and barbarism perpetrated by the Japanese on the rest of the city population. According to the New York Times' correspondent on the scene, "The killing of civilians was widespread. Some of the victims were aged men, women and children. Nearly every building was entered by Japanese soldiers, often under the eyes of their officers, and the men took whatever they wanted.

After killing the Chinese soldiers who threw down their arms and surrendered, the Japanese combed the city for men in civilian garb who were suspected of being former soldiers. In one building in the refugee zone 400 men were seized. They were marched off, tied in batches of 50, between lines of riflemen and machine gunners, to the execution ground." A Japanese correspondent described massive execution lines, piles of burning corpses and a "contest" held between Japanese officers to see who could collect the most severed heads.

Gang rapes, abductions, lethal sexual assaults and dismemberment of Chinese men women and children of nearly every age (some pregnant) were documented by Foreign residents of Nanjing into 1938. American missionary Minnie Vautrin compiled a detailed diary of the civilian atrocities she witnessed during the massacre. "In my wrath, I wished I had the power to smite them for their dastardly work," she wrote of Nanjing's captors.

"How ashamed women of Japan would be if they knew these tales of horror." Vautrin's horror at her immersion into the worst human instincts only ended when she took her own life in 1941, after returning to the US.

(MORE)



**CITY OF LIFE AND DEATH  
– THE NANJING MASSACRE –**

(CONTINUED)

German businessman and witness to the carnage John Rabe attempted to use his position as a Nazi Party member to persuade the Japanese to honor a 3.4 square mile refugee Safety Zone within the city where women, children and elderly civilians could gather unmolested.

“All 27 Occidentals in the city at that time and our Chinese population were totally surprised by the reign of robbery, raping and killing initiated by your soldiers on the 14th,” Rabe wrote in a letter he sent to the Japanese embassy. “All we are asking in our protest is that you restore order among your troops and get the normal life city going as soon as possible. In the latter process we are glad to cooperate in any way we can.” Though the Imperial Army refused to officially recognize the Safety Zone and raped and looted within the area, estimates put the number of Chinese civilians who survived within the zone near 300,000. By the end of February 1938 more conventional occupational order was established under a provisional local government answering to the Japanese called “The Nanking Self-Governing Committee.”

In the West, the Nanjing Massacre competed for headlines with the disappearance of Amelia Earhart, the Hindenburg disaster, Edward VIII’s abdicating his throne to marry Wallis Simpson, the opening of the Golden Gate Bridge, Italy aligning with Germany, Time Magazine anointing Adolph Hitler Man of the Year and the smash hit debut of “Snow White and the Seven Dwarfs.” To many of those Americans looking ahead to the possibility of war, Europe was a powder keg and China a remote smoldering ruin.

At war’s end, General Iwane Matsui, commander of the Imperial Army's Shanghai Expeditionary Force, and Hirota Koki, Japan's foreign minister at the time of the massacre, were both hanged under sentence of the Tokyo War Crimes Tribunal. And Lieutenant General Hisao Tani was extradited to China, where he was tried, convicted and executed for his part in the Massacre.

While the blame and the cause behind the estimated 200-300,000 deaths at Nanjing remain topics of historical debate, many experts maintain that Prince Yasuhiko Asaka, Emperor Hirohito's uncle by marriage and commander of the Nanking assault, and/or his aide de camp lieutenant colonel Isamu Chō, bear the bulk of the documentable responsibility for the massacre.

However, Asaka received immunity from prosecution as part of Japan's terms of surrender and never stood trial. He died in 1981, aged 93, having converted to Roman Catholicism and taken up golf course design. Isamu committed suicide before the armistice.



**CITY OF LIFE AND DEATH  
– DIRECTOR AND CAST BIOS –**

**Lu Chuan – WRITER / DIRECTOR**

Though he fell in love with cinema in his teens via the work of Zhang Yimou, Chen Kaige, and other “Fifth Generation” Chinese filmmakers, on advice of his father, Chinese novelist Lu Tianming, Lu Chuan enrolled in the People’s Liberation Army Institute of International Relations, in Nanjing.

Upon completion of his military service, he enrolled in the Beijing Film Academy, where he studied the work of Akira Kurosawa, Ingmar Bergman, Pier Paolo Pasolini and Jim Jarmusch and completed a master’s thesis on Francis Ford Coppola. Upon graduation Lu Chuan began his filmmaking career as a scriptwriter for television dramas.

His feature film directorial debut, *Missing Gun* (2001), was presented at the Venice Festival in 2002 and his sophomore feature, *Kekexili, Mountain Patrol* (2004), won the Grand Jury Prize at the Tokyo Festival and Best Picture at the Golden Horse Awards in Taiwan. Barely 40, Lu Chuan has, with *City of Life and Death*, moved to the front ranks of Chinese filmmakers. He is currently in production on his fourth feature in Beijing.

**Liu Ye – ACTRESS**

A nominee for Best Supporting Actor at the Golden Rooster Awards in China for his film debut, *Postmen in the Mountains* (1999), Liu Ye also won Best Actor at the Golden Horse Awards in Taiwan for *Lan Yu* (2001) and has appeared in films by directors like Dai Sijie, Lou Ye, Chen Kaige, and Zhang Yimou, as well as co-starring alongside Meryl Streep in 2004’s *Dark Matter*. Liu Ye is a veteran Member of the China Youth Arts Theatre Company and is a graduate of the prestigious Central Academy of Drama in Beijing, China.

**Fan Wei – ACTRESS**

Forty-nine-year old Fan Wei is a popular stand-up comedian, accomplished stage actor and a familiar character performer in Chinese television dramas. 2004’s *The Parking Attendant* marked his big screen debut.

**Hideo Nakaizumi – ACTOR**

Since 2001, Hideo Nakaizumi has appeared in such films as 2004’s *Tokyo Noir*, 2005’s *Who’s Camus Anyway?* and 2007’s *Red Army*.

**Gao Yuanyuan – ACTRESS**

Beijing-born Gao Yuanyuan has appeared frequently on Chinese television and made her feature film debut in the comedy *Spicy Love Soup* (1996). Her second film *Beijing Bicycle* won the Berlin Silver Bear in 2001, and 2005’s *Shanghai Dreams*, in which she also starred, claimed the Cannes Jury Prize. In 2011, she appeared in Johnnie To and Ka-Fai Wai’s *Don’t Go Breaking My Heart*.