



CHINA HEAVYWEIGHT

A film by Yung Chang

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A ZEITGEIST FILMS RELEASE

CHINA HEAVYWEIGHT

A film by Yung Chang

Award-winning filmmaker Yung Chang (*Up the Yangtze*) returns to China for another riveting documentary on that country's ever-changing economic landscape—this time through the lens of sports. In *China Heavyweight*, Chang follows the charismatic Qi Moxiang, a former boxing star and state coach who recruits young fighting talent from the impoverished farms and villages across Sichuan province.

A select few boys (and girls) are sent to national training centers, with the hope of discovering China's next Olympic heroes. But will these potential boxing champions leave it all behind to be the next Mike Tyson? Their rigorous training, teenage trials and family tribulations are expertly intertwined with Coach Qi's own desire to get back in the ring for one more shot at victory. Cinematically rich and intimately observed, *China Heavyweight* is all at once thrilling sports drama, astute social commentary and a beautifully crafted portrait of an athlete.

DIRECTOR'S STATEMENT

For someone like myself, who grew up in two worlds, it is inevitable that you love kung-fu movies (the Chinese side) and boxing movies (the American side). From *On the Waterfront* to *Million Dollar Baby* or *36 Chambers of Shaolin* to *Enter the Dragon*, movies about boxing and Kung Fu transcend action and become metaphors for the challenges of life and the willpower of the human spirit. I've always wanted to make an action film. Somehow, my decision to make *China Heavyweight* began with the idea of melding the two genres of Kung Fu and boxing into an "action documentary."

I chose to tell this story not only because the subject was boxing, but the story was about respect, honor, and perseverance—virtues at their greatest test in a changing China.

The genesis of *China Heavyweight* originated in an atmosphere in which the last decade has witnessed the incredible ascent of Chinese boxing prowess in the competitive ring; rising even before the Beijing 2008 Olympics. By 2008, Zou Shiming, the most successful Chinese amateur boxer, had already won two world titles and an Olympic gold medal in the Light Flyweight division. China also dominated the Women's World Championships, the highest profile tournament for women's boxing. In 2008, as China hosted the Summer Olympic Games, traditional media coverage and China's nascent online blogosphere provided a flood of inspiration, stories, characters and research information—all of which became an impetus for further investigation. I partnered with Chinese co-producer Yuanfang Media in Beijing with producers Yi Han and Lixin Fan (director of *Last Train Home*); the first step was an initial research phase. After web searches, scouring of newspaper articles and inquiries, our team discovered a hot bed of amateur boxing in Southern Sichuan Province. We also found a boxing school, which was a center of national excellence and had produced 200 champions in twenty years. Yi Han was able to establish contact and get permission for a crew to visit Huili for a research shoot in December 2009. This would begin a two-year schedule of filming in Huili County, Liangshan Prefecture, Sichuan Province, from winter 2009 to summer 2011.

I had a smooth journey with my subjects. On our initial research trip, we followed the advice of the coaches. They recommended we follow Miao Yunfei and He Zongli. Both were boxing hopefuls, but from different backgrounds. Miao's family was quite successful as tobacco farmers. He Zongli's family were poorer subsistence farmers. Their personalities were polar opposites. Where Miao was outgoing; He Zongli was quiet and introverted. These traits also translated to their fighting personas. I found this very cinematic. I think we have many great reaction shots that tell a lot about what the subject is thinking. From *Up the Yangtze*, I learned that your subject doesn't have to say much in order to have depth; I like the story in unspoken silences. I also followed a bunch of other subjects: other boxing hopefuls and new female recruits (which unfortunately didn't lead anywhere; because they were novice boxers and just starting, there was no denouement). As seems to be the case, it wasn't until about one third into the shoot that we honed our focus to the key subjects. We didn't decide to focus on Coach

Qi until the beginning of the editing process, where we continued shooting with him for the climax of the film.

Thankfully were we able to form a shared trust with our subjects very quickly. In fact, when my producers and I went on an initial research trip to Huili, it turned out Zhao Zhong (the Master Coach) didn't know we were an independent film company. He thought we were from the national broadcaster, CCTV. He had prepared a giant red banner welcoming CCTV and pulled out the red carpet for us. After some initial confusion, everything worked out. Eventually they learned that I won a Golden Horse (the equivalent of a Chinese Oscar) for *Up the Yangtze*. They also loved hosting my producer, Peter Wintonick. From that day on, we never had any problems with filming. Master Zhao was accommodating on every level. It was an unprecedented filming experience—extremely cooperative and open.

Not surprisingly, there were roadblocks during filming. One time we camped out for three days in the lobby of a five-star hotel in Tianjin, a city north of Beijing, hoping to meet the great Mike Tyson. He had been hired for three days to be a boxing ambassador for the first WBO title fight in China. It was a slow process, first meeting with Tyson's entourage. Every time we thought we had a chance, we'd hear back from his posse that Mike wasn't available. We had reached a point of no return, where we'd been waiting for so long that we couldn't turn around and head back home. Finally on the last day, one of Tyson's entourage sent us on a mission to find Shaw Brothers kung-fu DVDs, pomegranates and a toenail clipper. We couldn't find any of those items. Instead, I gave the assistant a copy of *Up the Yangtze*. Around 11PM that evening, just as we were packing it in to head home with our heads hung low, we saw Tyson and his team exiting the elevators and heading through the lobby. Now, over these three days I also had with me a small puppy that I found in a dumpster in Huili. I named him Laji (trash). Laji was also fed up with the inhospitable hotel and long waiting, and so he started yelping.... Tyson heard the puppy and re-directed his entourage towards us to see Laji! I had my entire crew with me. So while Tyson was greeting my mutt, they had set up my laptop with rushes from the film. It was at this point that Tyson was complaining how he couldn't get out of bed to change the DVD that was playing in his hotel room. He had described some movie about a big dam and started quoting the opening quotation from *Up the Yangtze*: "*Learning through experience is the bitterest.*" I told him that *Up the Yangtze* was my film, and then asked if he'd be interested in seeing some of *China Heavyweight*. He okayed it and plunked himself down in the leather chair. I sat on the floor next to him like a child waiting to hear a story. We played the demo for him and immediately he started cussing at the first image, which showed Don King in China speaking in Mandarin and talking about boxing in China. Tyson was livid. Unbeknownst to many, Tyson is well read in Chinese history. He started comparing Don King to Chiang Kai-Shek, the KMT (Chinese Nationalist Party) leader who fled from Mao Zedong to Taiwan in 1949. Tyson pointed to his tattoo, told us that he was Mao and said that he'll kick Don King out of China. He concluded by telling us that he will go to Huili to teach our kids to fight! It was all very exciting. Alas, he never made it to Huili but his heart was in the right place. I'd love to send him a DVD of the film. Moral of the story? Always have a cute puppy in your arsenal. Laji is still with me today in Canada.

Combing through more than 200 hours of footage, I've created *China Heavyweight* into a more a human drama than a "message" documentary. We use the genre of boxing to tell a bigger story. Embedded within the drama between the two students and the coach is a commentary on modern China. In China, you fight for your country; but with boxing, the bottom line is that you're fighting for yourself. This story becomes a metaphor for nationalism vs. individualism. But at the heart of the film, it's really about the relationship between Coach Qi and his students. It's enough to walk away with a greater sense of honor about the role of mentors and teachers, and about perseverance. I do believe it's a universal story.

A BRIEF HISTORY OF BOXING IN CHINA

“Mastering others is strength. Mastering yourself makes you fearless.”

—Lao Tzu

Although Western styles of boxing didn't arrive in China until the 20th century, forms of Chinese-style boxing date back 3700 years to the Late Shang Dynasty, when aristocrats used martial arts for military training. Chinese martial arts, known in Mandarin as Wushu and in the West as Kung Fu, encompass a number of training and fighting styles developed over centuries. Some forms gather inspiration from various Chinese philosophies, myths and legends. Some styles focus on the internal, and the harnessing of the life force called chi or qi. And others concentrate on the external, and the improvement of strength and fitness. Each fighting style offers a different approach to the common problems of self-defense, health, and self-development—from a Chinese perspective.

In 1900, a group of rebels called the Righteous and Harmonious Fists rose up against foreign occupiers and Christian missionaries in China. This is known in the West as the Boxer Rebellion because of the martial arts and calisthenics practiced by the rebels. Rhetorically, they encouraged the use of the term Kuoshu, meaning “the arts of the nation,” rather than the colloquial term Kung Fu (or Gongfu), in an effort to associate Chinese martial arts with national pride rather than individual accomplishment.

Modern day “Western boxing,” was first introduced in the late 1920s in the port cities of Shanghai and Guangzhou, where foreign sailors were pitted against local fighters. During this time, the influential book *The Technique of Western Boxing* was translated into Chinese. In the '30s, some sports academies introduced boxing classes into their major curricula and fostered a number of Chinese boxing talents. But in 1953, a boxer died at a big competition in Tianjin, a city near Beijing. Sports authorities were unnerved, so in 1959, as China organized its first National Games, it dropped boxing from the lineup. Mao thought boxing was too “American” and too violent. The political atmosphere was increasingly dismissive of Western imports. Fan Hong, a scholar who specializes in China's athletic history states that, “people believed that boxing was very brutal, very ruthless, and those were said to be the characteristics of capitalism.” So it was banned.

After the Cultural Revolution subsided, in 1969, China used the competitive sport Ping Pong as a diplomacy tool to reconnect with the world. In the late 1970's, Deng Xiaoping decided that competition might be as good for athletics as it was for the economy. In December 1979, heavyweight champion Muhammad Ali visited China at the invitation of the Chinese government. Chairman Deng pointed out that boxing could foster understanding and friendship between the Chinese and the Americans. Soon boxing began to regain its status, and exhibition matches were held. Currently, the State General Administration of Sports is the government agency responsible for sports in the People's Republic of China. It also administers the Chinese Olympic Committee.

Professional boxing is developing, and amateur centers of excellence are sprouting up. The school in Huili, Sichuan Province, is one such example. It has trained more than 200 regional and provincial champions over the last two decades.

Changing government attitudes to sports are moving Chinese sport policies towards a more market-driven approach. To liberally paraphrase Chairman Mao: "Let a hundred flowers bloom, let a hundred schools of (boxing) thought contend." But sports officials still shape and determine careers and livelihoods and define the differences between amateurs and pros. Lately, there has been a flourishing of professional boxing clubs and matches organized across the nation. Champions are coming from all across the land; Western boxing authorities are working with Chinese counterparts to organize tournaments. China's boxing performance improved dramatically at the 2008 Summer Olympics in Beijing. Zou Shiming won the gold medal as a Light Flyweight and Zhang Xiaoping won the gold medal in the Light Heavyweight division. The London 2012 Olympics have offered another opportunity for Chinese boxing to excel.

These days, in contemporary China, it may be argued that boxing and the other martial arts are substitutes for religious philosophy in a secular state where competing for national excellence is a quasi-religious enterprise. The evolving strength of Chinese boxing derives from the long history of building up schools and mentors in martial arts. Influenced by Taoist, Confucian and Buddhist thought, the yin and yang, and the give and take, China's own adaptation of a uniquely Chinese Western boxing style might be viewed as "passive aggressive." Millennia of martial arts training have taught combatants how to turn defensive maneuvers into offensive moves. Amateur Western-style boxing in China is not like the heavyweight prizefights of American popular culture, where professionals pound each other into oblivion, looking to land that one killer knock-out punch. The Chinese have their own unique style. Chinese amateur boxers win most often on points, relying on their training, agility, speed, accuracy and finesse, rather than on brute force. This may explain why China can beat the world in boxing.

SUBJECT BIOS

QI MOXIANG (COACH)

Born in 1977, Qi Moxiang has been training in amateur boxing since the age of eleven. Qi was recruited to Sichuan Provincial Team in 1991, and then placed on the National Team in 1998. He was the 54G Runner-up of the 1999 National Championship. After resigning from the National Team in 2004, he turned to professional boxing and became China's very first professional boxer. He still ranks in the WBC Asian Pacific top five (8-6-2, 5KOs). Qi has been coaching the Huili Boxing Team for free since 2004, and has trained more than two dozen provincial amateur boxing champions.

ZHAO ZHONG (MASTER)

Zhao Zhong was a weight lifter on the Sichuan Provincial Team from 1982 to 1985. After resigning from the team, he worked for Huili Sports Bureau. After China lifted the ban on boxing in 1986, he was among the first group to be trained as boxing coaches. Zhao Zhong is the coach of Qi Moxiang and the founder of the Huili Boxing Team.

MIAO YUNFEI (STUDENT BOXER)

Born in 1992, Miao Yunfei started training with Qi Moxiang in 2004. Miao won the 60K runner-up, 64K champion and 69K champion in the 2008, 2009 and 2010 Sichuan Provincial Youth Championships.

HE ZONGLI (STUDENT BOXER)

Born in 1992, He Zongli started training with Qi Moxiang in 2004. He won the 48K champion, 51K champion and third place in the 2008, 2009 and 2010 Sichuan Provincial Youth Championships. He is now an officially registered boxer on the Sichuan Provincial Team.

ABOUT HUILI COUNTY, LIANGSHAN PREFECTURE, SICHUAN PROVINCE

Known for its pomegranate, tobacco and mineral resources, Huili is a distinctly modest county in a rural corner of southwest China with a population of 430,000. There are 22 ethnic minorities, and the Yi ethnic minority comprises almost 17% of the population. Part of the county was built more than 2000 years ago, and has since been well preserved. Huili is also historically significant as the location that commemorates the Long March in which Chairman Mao hosted the CPC Central Political Bureau Extended Meeting—when his leadership of the PLA was reaffirmed.

THE FILMMAKERS

YUNG CHANG (DIRECTOR)

Internationally award-winning filmmaker Yung Chang made his first feature documentary, *Up The Yangtze*, in 2007. The film uses China's highly contested Three Gorges Dam as a dramatic backdrop for a moving and richly detailed narrative of a peasant family negotiating unprecedented historic changes. The film played at numerous festivals, including Sundance, and was one of the top-grossing theatrically released documentaries of 2008. *China Heavyweight* is Chang's second feature, which had its world premiere in Official Competition at Sundance 2012. He is currently in production on *The Fruit Hunters*, a feature documentary about nature, commerce and obsession in the fruit underworld. He is also writing *Eggplant*, a feature fiction film about a Taiwanese wedding photographer in China.

Award highlights for Yung Chang and *Up the Yangtze*:

Emmy Nomination, Best Cinematography
Best Documentary, Canadian Genie Award
Best Debut Feature and Audience Choice Award, Cinema Eye Awards
Independent Spirit Award Nominee
Best Documentary, Taiwan Golden Horse Award
Canada's Top 10, Toronto International Film Festival
Golden Gate Award (Best Documentary Feature), San Francisco International Film Festival
Don Haig Award, Hot Docs
Yolande and Pierre Perrault Award, Rendez-vous du cinema québécois
Charles E. Guggenheim Emerging Artist Award, Full Frame Documentary Film Festival
Best Canadian Documentary, Vancouver International Film Festival

MILA AUNG-THWIN (EXECUTIVE PRODUCER)

Mila Aung-Thwin is co-founder of EyeSteelFilm. After completing his studies at McGill University in 1998, he began working with filmmaker Daniel Cross on the feature documentary *S.P.I.T.: Squeegee Punks in Traffic*, learning the ins and outs of documentary filmmaking on the streets of Montreal with a squeegee punk named Roach. In order to take advantage of Canadian tax incentives, they founded a production company and called it "EyeSteelFilm" because it seemed like a good idea at the time. After flirting with other titles such as Cinematographer (*Too Colourful for the League*), Co-Director (*Chairman George*), Director (*Bone; Music for a Blue Train*) and Office Drywall Consultant (various walls), he has decided to just go with Producer and stop worrying about it. Most recently, Aung-Thwin produced the feature documentaries *Taqwacore: The Birth of Punk Islam*, *Rip! A Remix Manifesto* (IDFA Audience Choice Award Winner), the multi-award winning *Up the Yangtze*, and *Last Train Home* (IDFA Feature Documentary Winner). In addition, he serves as the President of the Rencontres International du Documentaire (RIDM), Montreal's international documentary festival.

LIXIN FAN (EXECUTIVE PRODUCER)

Lixin Fan, co-founder of Yuanfang Media, is a multi-award winning filmmaker and director of the internationally acclaimed *Last Train Home*. Born and raised in China during the era of its most rapid transformation, Fan is dedicated to directing and producing influential socio-political documentaries for audiences in China and around the world. He edited the Peabody and Grievson award-winning documentary *To Live Is Better Than To Die*, about China's AIDS epidemic, which was broadcast on CBC, BBC, TV2 and PBS. Fan was also assistant producer on *Up the Yangtze*. He was previously a producer and journalist at Chinese national broadcaster CCTV (China Central Television).

DANIEL CROSS (EXECUTIVE PRODUCER)

Daniel Cross is co-founder of EyeSteelFilm, named by *RealScreen* Magazine as one of the Top 100 non-fiction production companies in the world. An Assistant Professor at the Mel Hoppenheim School of Cinema, Concordia University, Cross is an award-winning documentary filmmaker who has made his mark with films concerning homelessness in Canada. His features *The Street* and *S.P.I.T: Squeegee Punks In Traffic* received both theatrical distribution and critical acclaim. Along with the groundbreaking site HomelessNation.org, these projects are reflective of his artistic philosophy that film is a medium for affecting social and political change. For TV, Cross directed and produced the Gemini-nominated *Too Colourful for the League; Chairman George* (CTV, BBC Storyville and TV2 Denmark); and *Inuuvunga: I Am Inuk I Am Alive*. He was Executive Producer of *Up the Yangtze*, and producer of *Last Train Home*. Daniel is active in the film community with a Trailblazer Award at MIPDOC and Mentor of the Year from the CMPA. He is also a board member of Hot Docs, Documentary Organization of Canada, Quebec Chapter, and the Concordia Documentary Centre.

YI HAN (PRODUCER/PRODUCTION SUPERVISOR)

Yi Han is a co-founder of Yuanfang Media. She was associate producer of *Last Train Home* and has worked with other acclaimed filmmakers on projects including *Up the Yangtze*, *China's Changing Relationship with Nature*, *Global Lives Project-China*, and *Maneuvers in the Dark: The North Korean Blue Jeans Story*. She has produced a dozen short and medium-length documentaries for China's provincial and state broadcasters, including a recent five-part series on China's edgy new professions for the CCTV documentary channel. Prior to focusing on independent films, Han was a reporter for Sichuan Provincial TV and CCTV. She has a Masters in Journalism from Carleton University, Canada.

BOB MOORE (PRODUCER)

Bob Moore is an award-winning film producer based in Montreal. He joined EyeSteelFilm in 2008, fresh out of law school, to work on fair-use arguments for *Rip! A Remix Manifesto*: a film about copyright law and mash-up music culture. He has since had the opportunity to produce some great feature documentaries, among them *Last Train Home*, *Taqwacore: the Birth of Punk Islam*, *Inside Lara Roxx*, and *Fortunate Son*. Prior to exploring his passion for film, Bob completed degrees in law, philosophy and print making; managed musicians; consulted for record labels; founded a web design collective; and threw parties for a skateboard company. This wild grab bag of experience allows Bob to maintain an inventive and open approach to producing social-interest documentary films.

ZHAO QI (PRODUCER)

Zhao Qi is a commissioning editor and documentary filmmaker based in Beijing. He has extensive knowledge of China's media and independent filmmaking landscapes. With 15 years of experience as a director, producer and commissioning editor at CCTV, Zhao's repertoire includes over 150 TV documentaries covering arts and culture, and environmental and socio-political issues. He also works extensively with independent directors to support different perspectives in China's media industry. Zhao was the Chinese producer of *Last Train Home*, and secured a license for its national theatrical release there—the first independent Chinese socio-political documentary to receive this. He is in post-production on his doc feature *Fallen City*, supported by Sundance, ITVS and the Jan Vrijman Fund.

PETER WINTONICK (PRODUCER)

Montreal-based producer Peter Wintonick is EyeSteelFilm's international producer. He is renowned the world over as an "ambassador to doc-land" and his ceaseless support of emerging filmmakers. In a career spanning 35 years and 100 films, his incarnations have included producer, director, director of development, FIPRESCI-affiliated critic, writer, mentor, workshop and conference producer, faculty and festival advisor (IDFA), programmer (Reykjavik International Film Festival), and speaker on documentary cinema, "now" media, transmedia and television. Producing credits include *In the Key of David Lai* (in development) and *Be Like Others*. He is the director of *Manufacturing Consent: Noam Chomsky and the Media* (with Mark Achbar), *pilgrimage*, *Seeing Is Believing* and *Cinema Verite: Defining the Moment*. He has won the Governor General Award in Media Arts, Canada's highest such honor. He is co-founder of DocAgora, Greencode, and a former Thinker in Residence on film policy for the Premier of South Australia. Wintonick is also International Editor at *POV* magazine.

OLIVER ALARY (COMPOSER)

A native of Toulouse, France, Olivier Alary is a Montreal-based musician and composer. Following a degree in architecture, Alary moved to London to study composition. He has released several albums and collaborated with numerous musical artists including Björk, Cat Power and Lou Barlow. Since 2007, he has also provided soundtracks for several feature films and documentaries including *Up the Yangtze*, *Last Train Home* and *Jo for Jonathan*. Olivier has also composed music for several exhibitions at the Victoria & Albert Museum in London and the Centre Georges Pompidou in Paris. He has also collaborated with several visual artists including Doug Aitken and Nick Knight.

SUN SHAOGUANG (CINEMATOGRAPHER)

Sun Shaoguang is a Beijing-based cameraman with over ten years of experience of documentary cinematography. He holds a BA in cinematography, and has also received training from National Geographic professionals. Sun is Director of Photography of *Last Train Home* and has worked on many other international productions in China. He is a devoted filmmaker with strong social consciousness.

HANNELE HALM (EDITOR)

A native of Finland, Hannele Halm has more than 30 years of experience as a film editor. *China Heavyweight* is her third collaboration with director Yung Chang following *Earth To Mouth* and *Up the Yangtze*. She has also worked with veteran directors such as Paul Cowan (*Westray; Peacekeepers*) and John Walker (*Men of the Deep*); as well as acclaimed documentarians Ben Addelman (*Kivalina vs. Exxon*), Rohan Fernando (*Chocolate Farmer*) and Ariel Nasser (*Boxing Girls Of Kabul*).

FAN LIMING (SOUND RECORDIST)

Fan Liming is an experienced sound recordist based in Wuhan, Hubei Province, China. He is the sound recordist of *Last Train Home* and second-unit sound recordist of *Up the Yangtze*. He has worked for Hubei Audio, Visual Arts Press and Wuhan Cinema for seventeen years as a sound recordist, cameraman and editor, and has made many TV documentaries for various Chinese broadcasters.

EYESTEELFILM (PRODUCTION COMPANY)

For over a decade, Montreal's award-winning EyeSteelFilm has made an international impact with social issue documentaries such as *Rip! A Remix Manifesto*, *Antoine*, *Inside Lara Roxx*, *Fortunate Son* and *Taqwacore: the Birth of Punk Islam*, as well as a series of films chronicling modern life in China: *Up the Yangtze*, *Last Train Home*, *Bone*, *Chairman George* and most recently, *China Heavyweight*. EyeSteelFilm began by making films with Montreal's homeless community: Daniel Cross's gritty street trilogy *Danny Boy*, *The Street* and *S.P.I.T.: Squeegee Punks in Traffic*, about a street punk named Roach—who himself became a filmmaker with EyeSteelFilm and directed three documentaries of his own. EyeSteelFilm has worked with broadcasters and funders from all over the world and been named for the past three consecutive years to *Realscreen* magazine's "Global 100" list.

YUANFANG MEDIA (CO-PRODUCTION COMPANY)

Yuanfang Media (YFM) was founded by a group of Chinese filmmakers in Beijing to develop and produce socially responsible film, television and digital content. Dedicated to creativity and independent expression, their mandate is to use the power of film to bring social and cultural changes to communities in China and beyond. Their expertise includes feature-length, television and short form documentary production; cross-platform media promotion; and strategic partnership development. YFM productions have and continue to impact audiences in China and around the world. They include the award-winning *Last Train Home*; *Fallen City*, an ITVS, Jan Vrijman and Sundance-supported documentary that follows the survivors of the 2008 Sichuan earthquake (in post-production); *Pingping and An'an*, a 60-min documentary about the first twin pandas born after the 2008 Sichuan earthquake, co-produced with Sichuan Provincial TV; and *In the Key of David Lai*, about a young, blind piano prodigy, accepted at the 2011 IDFA pitching forum.

CNEX (EXECUTIVE PRODUCERS)

CNEX is the short form of "Chinese Next" and "See Next." It is a non-profit foundation devoted to the production and promotion of documentaries of the Chinese people. CNEX strives to facilitate cultural exchange between China and the rest of the world through supporting documentaries depicting contemporary Chinese: people of Chinese ethnicity, their living and their society. They aspire to become a platform supporting Chinese documentary filmmakers to enhance a sustainable strategy for contemporary Chinese documentary-making. CNEX aims to establish and develop a library of global, Chinese non-fiction works to preserve visuals and cultures of Chinese communities, especially in a time of unprecedented and rapid changes happening in this ancient culture.

CHINA HEAVYWEIGHT

A film by Yung Chang

Featuring
QI Moxiang
HE Zongli
MIAO Yunfei
Master ZHAO Zhong
YE Xinchun

Written & Directed by Yung Chang

Produced by
Bob Moore
Peter Wintonick
HAN Yi
ZHAO Qi

Edited by
Hannele Halm
FENG Xi

Cinematography by SUN Shaoguang

Music by Olivier Alary

Sound Recordist FAN Liming

Commissioned by
ZDF ARTE
NHK
MOVIE CHANNEL
Channel 4
Sundance

Supervised by
China Film Co-production Company

Executive Producers
Daniel Cross
Mila Aung-Thwin
Lixin Fan

China/Canada • 2012 • 89 mins • Color • In Chinese & Sichuanese with English subtitles • 1.78:1

Press materials can be downloaded from www.zeitgeistfilms.com/chinaheavyweight



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