Runtime: 88 minutes
Language: Mandarin w/English subtitles. Genre: Dramatic Comedy
A Peking Pictures / Seesaw Entertainment Ltd. Production

PUBLICIST: Steven Raphael, required viewing. sterapha@aol.com Tel: 212 206 0118
FOREIGN & US SALES: XYZ Films. Nate Bolotin. nate@xyzfilms.com Tel: 310 909 9318
**LOGLINE**

When video home entertainment enters the market in 90s Beijing, a former projectionist ropes his young son into starting their own pirate movie company, but easy money comes with its own price tag.

"King of Peking" is a comedic drama that explores father and son relationships, morality, and what it means to be an example to others.

**SYNOPSIS**

Big Wong and his young son Little Wong are part of a fading tradition: traveling film projectionists screening Hollywood movies for villagers who otherwise don’t have access to films.

But when Big Wong’s ex-wife raises the spousal support payments, Big Wong faces the possibility of losing custody. In order to stay together, the two Wongs move to the basement of an old Beijing cinema, where Big Wong works as a janitor.

When Big Wong discovers a prototype DVD recorder for sale in a junk store, he convinces Little Wong to join a new venture: a father-son bootlegging company. He names it King of Peking in honor of their surname’s meaning: king.

Business soon booms, but in the maelstrom of making money, Big Wong realizes that he might lose something more precious than custody: his son's trust. And Little Wong learns that sometimes parents make bad choices for very good reasons.
DIRECTOR’S STATEMENT

I grew up in China, and spent a few years in the early 90s living outside of Beijing in the countryside. There were no cinemas out there. If you wanted to see a movie you needed either a VHS player (which few had) or you’d have to wait for the traveling projectionists to hit town. On weekends I’d go and sit under the stars with anyone who lived nearby, and we’d watch Hollywood movies projected on a sheet on a basketball court. With the arrival of digital video discs, which brought pirated movies into most homes in China, the traveling projectionists disappeared. I always wondered what happened to them, and how many had embraced the new technology in order to survive.

I spent most of my 20s in China with my head down, hungrily pursuing goals that were squarely for my own self-interest. A few years ago I was about to be a first time dad. Coming to terms with impending fatherhood, I realized that from now on I’d need to try and set a good example for my daughter. I needed to shift my life from “what can I get away with” to whether it’s actually a good role model for her. Sure, I might fail in my efforts, but at least I had to give it a go.

And so, with memories from my childhood in the back of my head, I started writing this story about parents and piracy. There’s a Chinese phrase, “有其父必有其子”, which means “like father, like son”. This is an exploration of how the paths we choose as adults can affect our kids, and how sometimes it’s not just the child who has to grow up.

- Sam Voutas
SAM VOUTAS FILMOGRAPHY

TRAINING:  Bachelor Of Creative Arts, Victorian College Of The Arts (’01)
           Berlinale Talents (’11)
           Toronto International Film Festival Talent Lab (’11)
           Sundance Screenwriters Lab (’12)
           Professional Program In Producing, UCLA (’13)

FILMS & TELEVISION:

2010    RED LIGHT REVOLUTION  (Feature Film, China).
   Role: Writer/Director
   Winner, People’s Choice Award, 2011 Singapore International Film Festival
   Nominated, Best Director, 2011 Singapore International Film Festival
   Nominated, Best East Meets West Cinema, 2011 Santa Barbara Film Festival
   Won, Best International Feature, 2011 Friars Club Film Festival
   Selected: British Film Institute’s “10 Great Films Set in Beijing”.

2009    CITY OF LIFE AND DEATH (Feature Film, China). Directed by Lu Chuan.
   Selected: 2009 Toronto International Film Festival.
   Role: Actor (Durdin)

2007    DRAGON SONS, PHOENIX DAUGHTERS (TV Documentary, China).
   Role: Writer/Director
   Screened on TV channels including: NHK (Japan) and Knowledge Network
   (Canada).

2006    SHANGHAI BRIDE (TV Documentary, China).
   Role: Writer/Director
   Screened on channels including KBS (S.Korea), PTS (Taiwan),
   Documentary Channel (New Zealand), MTV Oy (Finland), YES/DBS (Israel),
   SVT (Sweden), The Australia Network and Shanghai Documentary Channel.
BIOGRAPHIES

SAM VOUTAS (Writer / Director)

An Australian, Sam was raised in Beijing in the 80s and 90s. He is an alumnus of Berlinale Talents, the Sundance Screenwriters Lab, and the Toronto Film Festival Talent Lab. His 2010 Chinese language feature film, *Red Light Revolution*, was recently included on the British Film Institute’s list of “10 Great Films Set in Beijing”. That film was released theatrically in Canada, the UK, and Singapore, and won the People’s Choice Award at the 2011 Singapore International Film Festival. Sam also played the role of Durdin in Lu Chuan’s *City of Life and Death* (Toronto International Film Festival 2009).

JANE ZHENG (Producer)

Jane worked in radio and television for many years before studying TV journalism at Goldsmiths College, University of London. She was an associate producer for the 2009 theatrical feature film *Gasp*, starring John Savage and Ge You. Jane also executive produced *Red Light Revolution*. Jane is the founder and owner of Seesaw Entertainment, a Beijing based production house that produces high-end commercials and digital content. She is currently co-producing the feature film *Down River* by New York based director Cathy Yan.

MELANIE ANSLEY (Producer)

Half Chinese and half Canadian, Melanie was born in Windsor, Ontario but grew up in China. She started her producing career in social documentaries. She received development funding from CBC (Canada) for her documentary *Shanghai Bride*, which screened on the Knowledge Network in 2008. In 2010 she produced *Red Light Revolution*, directed by Sam Voutas. Melanie then completed her MFA in Producing at the University of Southern California’s Peter Stark program, where she was awarded the 2014 Women in Film scholarship. She also co-wrote *Don Quixote: The Ingenious Gentleman of La Mancha*, starring Horatio Sanz and James Franco. In 2015 she won a student Emmy for the web series *Miss Mustard Glade*. She is currently Co-Executive Director of the China Hollywood Society.
CAST

Big Wong  ZHAO JUN
Little Wong  WANGNAIXUN
Lei Lin  HAN QING
Liu Feng  SI CHAO
Guard Wen  GENG BOWEN
Wu Fan  YI LONG
Secondhand Store Owner  ZHOU MIN
Businessman On Train  QIN YI
Bowl Cut Guy  FAN CHANGXIN
Old Li  CAO MAISHUN
Pancake Seller  AI WEI
Cinema Slacker  FENG LISHAN
Narrator  ZHENG ZHONGLI
CREW

Executive Producers  LISA CHANG, JESSE VEVERKA

Associate Producers  JAN BERRIS, ILKKA MATIAS RISTIMAKI,
                    SIMON GEROVICH, RIP MUNGER,
                    DORIS MUNGER

Line Producer  MAXINE ZHENG

Director Of Photography  SEPPE VAN GRIEKEN

Second Unit Cinematographer  ANGUS GIBSON

Production Designer  LIU XINMIN

Costumes  LI XUAN

First assistant director  QIN YI

Art Director  SHAN CHANGBIN

Second assistant director  FAN CHENGXIN

Continuity  XIANG YU

Set Manager  QU BEI

First assistant camera  YUE KAI

Second assistant camera  ZOU FENG

Grip  PANG JIECHANG

2nd unit additional cinematography  LEE CHUL JAY

Digital imaging technician  ZHANG HAOYU

Gaffer  CHANG ZHENGWEI

Best boy  PENG PENG

Lighting technicians  CHANG YANWEI, CHANG YATAO
                    and XING GANGAO

Art assistant  QING GUOHUA

Prop master  WANG LEI

On set prop masters  SHAN CHANGPENG, HE JINPENG
                    and WANG TAO
Set dresser XI ZHANGUO
Poster & DVD design ZHANG ZE
Sound recordist KANG WEIDONG
Boom operator FENG WENQIANG
Audio post production JULES AMBROISINE
Set wardrobe ZHENG XUE
Wardrobe assistant ZHANG YIZHUO
Make-up XING NINA
On set make-up DOU YAYUE
Runners WANG HAINING, GENG BIAO and QU HAITAO
Second unit translator SIMMONS ZHU
Script translators SOPHIE GUO and HU HAITAO
Casting assistant CHRISTIE CHEN
Rear projection technical advisor DAVID FU
Drivers AN QINGLI, SHEN TUO, JIAO LEI, LIU JISONG and CAO ZHAOYIN
Stills photography CHEN ZHENG and ANGUS GIBSON
Editor SAM VOUTAS
Associate editor ERIC FLANAGAN
Pre-production colour design JEF GROSFIELD
DI production manager GE DONGSHENG
DI colourist HUANG QIAN
DI editors RAY TAO and WANG YUHAO
DI producer ZHANG JUE
ADR technicians AH YAN, TAN SONG and KE XIAOYAN
Clearance counsel CHRIS PEREZ, DONALDON + CALLIF
Copyright research ELIAS SAVADA, MOTION PICTURE INFORMATION SERVICE.
FILMMAKER CONTACT

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Peking Pictures
Melanie Ansley
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janinazheng@126.com
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