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presents

Mountain Patrol (Kekexili)

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Columbia Pictures Film Production Asia Limited

Huayi Brothers & Taihe Film Investment Co., Ltd.

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Background on Kekexili

Kekexili, the largest animal reserve in China, is home to many rare species, including the Tibetan antelope. Prized for its skin that is used in making luxurious, albeit illegal, shahtoosh scarves, the antelope's numbers have been dwindling drastically in the past twenty years as poachers slaughter the animals, often hundreds at a time. In the 1990's local Tibetans formed a volunteer patrol to try to stop the illegal poaching - sometimes at the cost of their own lives. "Kekexili" chronicles the life-and-death struggle between these volunteers and the poachers, and takes place in the 5,000-meter high Kekexili on the Qinghai-Tibetan Plateau.

Ke Ke Xi Li

Under the heavenly blue sky of Kekexili lies a wilderness of unimaginable beauty. Is it heaven or is it hell? Or is it a battleground between conscience and greed?
Only those who have been there know the answer.

When Ga Yu, a journalist from Beijing, arrives at the mystical camp of the Kekexili Mountain Patrol, he witnesses Tibetan funeral rights and a village in mourning. Ga Yu is determined to uncover the real story behind the mysterious disappearance of patrol volunteers, the cruel slaughtering of Tibetan antelopes, and the rumor that the Mountain Patrol cooperates with the illegal hunters.

In search of the truth, Ga Yu joins the patrol headed for 40,000 square kilometers of wilderness. The illegal hunters are like phantoms in the uninhabited land, hiding in every cave, and tracking the patrol members like sinister shadows, waiting for the right moment to execute their fatal attack… the patrolmen have become the hunted.

Despite the severe natural environment, the patrol led by Ri Tai , risk their lives in the fight against the brutal hunters. At first an observer, distanced by the lens of his camera, Ga Yu slowly becomes personally involved in the struggle. He gradually becomes aware that this is not just a regular patrol, but rather a journey about life. To the patrol members,

Kekexili is their homeland as well as that of the Tibetan antelopes. In the transmigration of life, they will always guard their homeland… Through the eyes of patrol leader Ri Tai and the other patrolmen, Ga Yu witnesses the real beauty of life: faith.

Long Synopsis

Huayi Brothers & Taihe Film Investment Co., Ltd. And Columbia Pictures Film Production Asia Limited present "Kekexili". Written and Directed by Lu Chuan, the film stars Duo Bujie, Zhang Lei, Qi Liang, Zhao Xueying and Ma Zhanlin. "Kekexili" is produced by Wang Zhongjun. The Executive Producers are Chen Kuo Fu, Wang Zhonglei and He Ping and the Co-Producers are Wu Zheng, Zhaxi Dawa and Lengben Cairang Ermao. The Director of Photography is Cao Yu, Production Design is by Lu Dong and Han Chunlin, the Editor is Teng Yun, Sound Design is by Song Qin and Music is by Lao Zai.

Photographer Ga Yu arrives at the camp of the Kekexili patrolmen just as they are mourning the death of one of their members. Their leader Ri Tai is at first suspicious about Ga Yu's presence but when the photographer suggests that his work can help bring about their goal of creating a natural reserve for the Tibetan Antelope, Ri Tai allows him to join the patrol.

After an evening of song and feasting where Ga Yu witnesses the strong brotherly bond between the patrolmen, he is awoken very early the next day. As the men pack their guns and supplies, Ri Tai tells him they are heading for the mountains. Ga Yu witnesses the heartfelt and tearful goodbyes of the family members and begins to wonder what is in store for them, seeing a mixture of fear and sorrow in their relatives' eyes as they depart.

The patrol enters the bleakly beautiful landscape that seems to stretch for miles without end – barren tundra like the surface of the moon. They stop a truck to check its cargo and Ri Tai tells Ga Yu that the Mountain Patrolmen only have the authority to stop, confiscate and fine but not to arrest anyone. They drive on to meet up with another border patrol team at the base camp and although there is sadness about the recent death of a member, Ga Yu is struck by the natural joy for life that the patrolman have. His photographs capture the exuberance of their dancing and singing.

In stark contrast the following day, Ga Yu witnesses a scene of death as the patrolmen find a field of hundreds of antelope carcasses near a lake, some still being picked apart by vultures. They find two men still at the lake and force them to help bury the remains. Ri Tai informs Ga Yu that the patrolmen bury 10,000 antelopes a year. A prayer is said as they burn remains, with the same respect shown to one of their own.

As the patrol proceeds, driving swiftly across the rough terrain, a gunshot is fired and one of the patrol trucks swerves off the road. The driver is dead and Ga Yu is suddenly face-to-face with the dangerous reality of their situation. Ri Tai vows to track down the killers.

Reaching the Chumaer River, the patrolmen spot a group of poachers and a chase ensues across the freezing water. Ga Yu captures the pursuit on film including the accidental death of one of the poachers. On close inspection the poachers are a seemingly

defenseless crew of old and young men. Ri Tai says a prayer over the dead body of the young poacher – his compassion obvious.

The patrolmen then confront one of the poachers and threaten to kill him if he doesn't divulge who his boss is. Ga Yu is shocked by their rough treatment of the man and tries to intervene, but Ri Tai stops him.

The poacher agrees to confess and takes them to the location of the hidden fleeces – there are over 500 of them. Ri Tai sadly notes that most of them are females and this is the breeding season. They lay all the fleeces out in a field and discover they were shot with assault rifles. Ri Tai is even more determined to track down the killers.

The patrolmen handcuff the poachers together and bundle them into the back of their own truck to begin the search for the gunmen. Ga Yu strikes up a conversation with the oldest poacher, Ma Zhanlin, and discovers that he and his sons are skinners and do this to make a living. Before all the pastures turned to desert and were unable to sustain livestock, they were shepherds in the region.

The men make camp and Ga Yu finds it hard not to empathize with the old man when he asks for more food and shares his meal. That night, Ga Yu takes in the extreme beauty of the Kekexili and one of the patrolmen likens it to a "beautiful girl."

The next morning, the poachers have escaped and Ri Tai blames the patrolmen on guard as the strain of the chase is beginning to tell. They eventually catch up with the poachers on the ice and round them up. The high altitude makes it difficult to run far or fast and one of the patrolmen collapses needing urgent medical attention.

Ri Tai makes the decision that patrolman Liu Dong must return to the town to get his comrade to a doctor and to sell some of the fleeces in order to pay for the doctor and more supplies. Ga Yu is shocked by this order. Ri Tai also informs the poachers that they will have to make their own way back – there are not enough supplies for all of them. He directs them to take their chances by walking over the mountains. The old poacher, Ma Zhanlin, protests that they will never make it. Ri Tai announces that they must take their chance - it's their fate.

With Liu Dong gone, one of the other trucks breaks down and Ri Tai faces another difficult moment when he decides that two of his men must stay with the truck until Liu Dong returns while the others go ahead. As they leave the two men behind, Ga Yu asks him if Liu Dong will be able to find the men with the car and his expressionless response is: "Hope it doesn't snow…"

Back in the truck, Ga Yu asks Ri Tai if he thinks that the poachers will make it across the mountains. Ri Tai again responds seemingly unmoved: "They are the wolves of Kekexili." Ga Yu then tentatively asks him what he does with all the fleeces. Ri Tai reacts angrily calling him a snake and says that Ga Yu "doesn't understand Kekexili." Ri Tai stops the truck and

makes Ga Yu get out, leaving him alone in the wilderness. A short while later, a calmer Ri Tai returns for him. They start to talk again. Searching for answers, Ga Yu asks Ri Tai "As a journalist, how should I write about this story?" Obviously conflicted about his selling the fleeces, Ri Tai confirms this has happened before and that "he has no choice."

Meanwhile, Liu Dong faces his own challenges returning to the village but he is able to get his colleague to the doctor, sell the fleeces and pack up the truck with supplies for the return, after a brief visit with his girlfriend. On the way back, an unplanned stop results in a fatal mistake.

Ri Tai and his remaining group of three come across an abandoned car at the edge of the mountains. They now have no option but to leave the truck and proceed on foot across the snow-covered mountains in pursuit of the gunmen.

After a hard climb Ri Tai and Ga Yu reach the top of the ridge first and see a group of men with guns coming towards them. Among them are Ma Zhanlin and his sons. Ma Zhanlin tells Ri Tai that several of them did not make it across the mountains and Ri Tai replies that he also lost some men. Ma introduces them to his "boss" who immediately tries to bribe Ri Tai Ri Tai responds the only way he knows how, bringing their quest to a tragic end.

Ga Yu returns to Beijing, a very different man than when he left, and writes the story of the bravery and faith of the Kekexili Mountain Patrolmen. The story shocks the nation. This is the legacy he gives to Ri Tai and the patrolmen and his gift to the future survival of the Tibetan Antelope.

About the Production

A Visiting Diary from Journalist Teng Jingshu

I heard that Lu Chuan was making a film named "**Kekexili.**" I intially thought it was about the Tibetan Antelope, a native wild animal. Not until late September of 2003 did I find out that it was a film about the Mountain Patrol of Kekexili; a striking story about the people living on that land.

I had an impulse to visit Lu Chuan on location because I wanted to see for myself both the land of mystery and the man who was making a movie about it.

I traveled from Shanghai to Germu via Lanzhou, heading west. I met the crew on October 1st, just in time for the second site transfer, from Germu to Wudaoliang. The altitude jumped from 2900m to 4700m. Wudaoliang is close to one of the most important shooting sites – Chumaer River of Kekexili.

On the way, our car cut through the vast desert plain. I spent a total of 6 days with the crew. In those 6 days, I saw herds of Tibetan Antelope galloping on the barren land; I saw the film group shooting in the icy river when the outside temperature was minus 10 degrees centigrade; I saw actors cry out loud in the chilling weather and I witnessed a director at such a point of exhaustion that he was unable to speak.

Although 6 days may seem like a short visit, the trip was long enough to convince me that this film was going to be something extraordinary.

Oct. 1st. First Impressions of Germu

It was a 17-hour train ride from Lanzhou to Germu. The train spent the whole night traveling though the uninhabited area of Qingzang Heights. It was pitch black outside. As the altitude increased, I started to experience all kinds of discomforts. I would wake up every two hours in the swaying cabin, feeling short of breath and dizzy. I managed to take some medicine, but I could not fall asleep.

When I arrived at Germu at 11 a.m., it was not as cold as I thought. The service man came over to inform us to be prepared for the acute mountain sickness (AMS) during the night. I told him I experienced it last night.

When I arrived at the hotel, it was silent. The crew was still asleep. They had just finished a night shoot. The first one to greet me was the Assistant Production Supervisor Guo Tao. He told me the director was still checking the dailies and that he would take me to him shortly. There were a few people with him, who all appeared to be Tibetan natives. Guo told me they were the actors in the film.

I was shocked the first moment I saw Lu Chuan, the director. It was a

sleep-deprived face, with messy hair like a punk. He gave me a firm handshake and said: "There you are." The last time I saw Lu, it was the previous May when he came to Shanghai to promote his film "The Missing Gun." He looked like a mild-tempered intellectual at that time, which was in stark contrast with his appearance this time.

As I entered Lu Chuan's room, I glanced at the picture playing on the monitor. In the film, some natives sat in a circle, smoked cigarettes and chatted. The next shot was a man appearing from the distant horizon with a rifle on his back. The snow-covered mountains in the background made him look small but determined. What surprised me was the atmosphere in the film was so different from the recent domestic films I had seen. The cinematography had a simple purity about it and it was quite breathtaking. At first glance I could feel the sincerity of the film , as well as the work put into it by the creative team.

Somebody summoned the core members to a meeting. I found it was an almost all-male crew. They discussed their long trip for the following day to Wudaoliang, which is on Kunlun Mountain with an altitude of 4700m. They had already contacted the army barrack there, which was the only possible campsite. The producer informed them all to be prepared for tough conditions. At that moment, I saw the serious look on Lu's face.

Lu told me in private that his instinct told him he could not get the real Kekexili if they did not go up Kunlun Mountain - the un-inhabited area of Kekexili.

It was freezing cold out in the wild of Kekexili, and one scene of the script required the actors to swim without pants. Lu said in the prep meeting, "There are two things that concern me the most: one is the altitude might be too high for us, and the second is the low temperature. I hope everybody in the production department will treat this very seriously and give each other the highest cooperation."

Many people were quite anxious about moving to Wudaoliang. For myself, it was just the beginning of the adventure.

Oct. 2nd. Living in Wudaoliang

We left Germu at 8 a.m. and headed for Wudaoliang via the Qingzang roadway. I rode with the director and chatted with him during the trip.

We talked about why he made this film, as well as the extremely tough conditions of the shoot. At times during the conversation, Mr. Lu would become silent and stare off into the distance. He told me that the theme of the film gave him strength, and he actually enjoyed the tough conditions. "This film will enrich your experience and change your life," he said.

I asked him about those crew members who had already resigned during production and his response was that this was movie making and most of the guys were there just for a job. It was unusual for someone to go above and beyond to fulfill a dream.

On both sides of the road there were barren lands. In the distance, there were those beautiful snowy mountains but the view would never change, it gave you a kind of fear that you would never escape the siege of the barren lands.

After 4 hours, we arrived at Wudaoliang barracks. The main building had three floors, and looked just like a school building. Because the number of rooms available was limited, only the core crew and females could stay in the main building - the rest of us had to stay in the flats. The living conditions in the main building were poor at best. The whole barracks only had one rest room, and it was outside.

But nobody complained. After we settled down, everyone lay down and rested. It was hard for anyone to stay cheerful at 4700m high. The make-up artists started to suffer headaches and nausea; the producers were also deflated; even the natives felt tired and took naps. The barracks, although full of people, were extremely quiet.

I was having the worst time in my life. The headaches were killing me. I wanted to vomit but there was nothing to come out, and it seemed I could never catch my breath. The girl staying with me told me that when they started to shoot at the altitude of 3500m, many people got ill.

At dusk, somebody shouted that there were large herds of Tibetan Antelope nearby. Lu drove out to have a look. It was cold on the heights and in the setting sun, we spotted about two-dozen Tibetan Antelope. Lu asked the photographers to capture the scene before it was dark.

After that, a group of people went scouting by the Chumaer River. It was the site of a major scene and they had to make sure nothing went wrong. It got too dark outside, so we had to return to the barrack for help. I could not keep up anymore and I vomited repeatedly on the way back, which alarmed the director and Mr. Cao Yu, the director of photography.

The first night at Wudaoliang, I had to resort to my oxygen bag to sleep. Like everybody else, I spent the whole night in utter discomfort.

Oct. 3rd. The View is Better by the River

Most of the crewmembers had dark circles around their eyes when they awoke the next day. AMS tortured everyone, both in body and spirit. However, back at the Chumaer River there was still work that needed to be done.

The temperature was only 3 degrees centigrade when we set off at 10 a.m. Although it turned to 9 degrees after 90 minutes, it was still chilly when we arrived by the riverside. The river wriggled quietly across the undeveloped land and the pure blue sky and snow-covered mountains in the distance made everything look surreal. Zhao Xiang, the

Associate Producer, put his hand into river and pulled it out fast. "It's so cold," he said.

Based on this reaction, the core members returned to the army barracks to discuss the logistics of shooting the river scene and being able to keep the actors safe at the same time. They continued their discussion when they went back to riverside in the afternoon. When they saw the local actors jump into the river without clothes, they decided to start rolling right away so as not to waste the actors' excitement.

Filming is such a team effort that it takes time to set up all the equipment and be ready to shoot. Unfortunately, by the time everything was set up, the strong wind had returned and caused problems with the sound recording. Lu Chuan was forced to give up the day's shooting even though he would have preferred to continue as all the actors were in such high spirits. None of the actors had shown any hesitation or fear about the freezing river. Lu Chuan was impressed with his cast: "They are really something!" he declared.

I talked with some of the actors that night. Apart from Zhang Lei, Qi Liang and Duo Bujie, the majority of the actors were non-professionals and this was their acting debut. When I asked them whether this shooting process was too hard for them, the answer always was "it's worth it for a good film." I had heard similar responses again and again over the three days.

Still, the AMS continued to cause widespread misery. Cao Yu, the DOP, had to go to bed very early; he was unable to speak at that point. The cameraman

He Lei hadn't slept for days because of his heart problem. The poor conditions of the accommodation at the army barracks made everything worse. It was so difficult to breathe when you went to the bathroom or just washed your face in the extremely cold nights.

Oct. 4th. Sing All the Songs We Know

In the morning, I awoke with the most severe headache I had ever experienced. I could barely swallow some pills. I thought at first that I was the weak one, but later I realized everybody else was depending on medication as well.

In the morning the actors went to the riverside to practice. The wind was very strong and as the actors rushed to the other side of the river, rifles in hand, we all felt the intensity of the scene. The crowd was very excited; everyone was talking about how good the actors were and how well the shooting would go. It was a busy scene on set but I was still suffering tremendous pain. I inadvertently fell asleep only to be woken by the director. It was 3 pm by then, and overcast, and was the perfect time for shooting.

It was rolling time. In the scene, the guards spot the poachers and hunt them down. The shouting, the gunfire, the crossing of the river and the big chase - everything was perfect. It got dark during shooting and the temperature dropped severely. It was not yet 5pm but it was already minus 3 degrees centigrade. I put on every piece of clothing I could

find but it was still not enough. The actors had to wear nothing but the underwear, and cross the icy river with bare legs.

It was so cold out there! Assistants would bring coats for the actors immediately after each shot, but the lips of the men had already turned blue. It is hard to imagine any creature that could survive this kind of coldness. When the shooting finally ended at 7p.m., all the actors were on the verge of collapse. I touched their coats, which had already frozen like marble.

Everybody thought the actors would be out of commission for at least a day after that. To our greatest surprise, they all appeared that evening and were still in good spirits, laughing and singing, saying that they were alright and that they could start to shoot again the following day. The whole room was packed with people, producers, photographers, sound engineers and actors. Everybody was happy being together, just like old friends. After a few rounds of drinks, the natives started to sing in their language, one after another. As the song came to its climax, everyone would hit their bowls with their chopsticks and sing together. All of a sudden, I felt like I had understood the true meaning of the movie, I felt euphoric as if my soul had been set free. The rest of us started to sing in response to the natives. One song after another, we sang every song we knew.

This was a life altering experience. I wanted to cry and I sang till my voice failed me. For one brief moment I forgot about the altitude and all the coldness and pain - I just felt warmth and tranquility. Lu told me later that they experienced the same thing every time they had shared meals with the real Kekexili Patrolmen. I slept sweetly after this night of joy and happiness.

Oct. 5th. Frozen to Tears

I haven't taken a bath for 5 days. So today I made up my mind to wash my hair downstairs. It was not easy to wash one's hair at this height. I could hardly breath and when I came back to my room, my hands and feet were frozen. Most people preferred the discomfort of not bathing ever since somebody had experienced the water supply being cut off mid-shower.

The "crossing river" scene was still not completed. Usually the crew set off around 1 p.m., and started shooting at 3 p.m. However, the weather in Kekexili is unpredictable and can change from sunny to hail in mere minutes. It was especially cold that day. Clouds covered the sky and it was snowing. The river was colder than ever but the actors still had to jump into it.

By 7 p.m. some actors were too frozen to speak. Then shooting had to stop and all the actors were sent to local hospital emergency room. Lu Chuan was silent all the way back. I understood his dilemma at having to keep to the schedule but also having to take care of the actors.

All of the seven actors who had gone into the river were now lying down one by one on hospital beds receiving infusions. They told the two assistant directors who visited them that night that waiting on the riverbank between scenes was worse than rushing through the river. The wet body would go numb. They joked with one actor, Zhao Yisui, because he was literally frozen to tears. Zhao was a little bit embarrassed but argued that he could not help it. I had seen his face turned to livid purple with cold during shooting.

Zhang Lei, who played the part of the reporter in the film, told me: "I couldn't stand the pain of the AMS in the beginning and dreamt about going back home everyday. It took me one whole month to get used to everything and now I just want to complete my work well."

No one ever spoke about "quitting" even though they were suffering. I started to understand what Lu called "life fulfillment." In Kekexili, the crew faced a life challenge, just like the characters in the film.

Oct. 6th. When Things Get Worse…

We are still shooting the river scene. Standing in the howling wind, looking at the distant snowy mountains, I felt like I was at the North Pole.

The crew had learnt a lesson from yesterday and allocated people to take care of the actors. They built a tent with a fire inside and the actors would rush into the tent after each shot.

Lu was getting really sick from the strenuous work. He was suffering severe chest pain and could hardly move or speak. He persevered, however, checking on monitors with a one hand on his chest.

Finally, Lu was taken to the hospital and connected to an IV. To compound the situation, the agent of the lead actor called to say that his client had to be released by October 20th for another film. Shooting was originally scheduled to be finished by October 20th but now they had to prolong it into November. As the problems piled up, everyone worried, including a non-crew member like me.

It would be the last night for me at Wudaoliang. Lying in bed, I couldn't fall asleep. I knew the tremendous difficulties the crew faced. I couldn't imagine how they would solve these problems but, having seen the determination of everyone in the group, I firmly believed they would find some way to succeed and in doing so those challenges would make them stronger. It was a true test of the soul…

Filmmakers

Lu Chuan - Director/Writer

1998-present	Director of the Creative Center, China Film Group
1998	Master degree in Film Studies, Dept. of Directing, Beijing Film Academy
1993	Bachelor degree in English Language, People's Liberation Army International Affairs

Selected Works

2003	Writer/Director, "Kekexili"
2001	Writer/Director, "The Missing Gun"
1999	Writer, TV series "Black Hole"

Awards for "The Missing Gun"

2002	Selected by Venice Film Festival "Up Stream" unit
2002	Best Film Debut at Beijing University Film Festival
2002	Best Film of Young Artist Category, "News Weekly" Annual Awards
2002	Global Ten Best Films/Director of the Year, "STV Weekly"
2002	Best Film/Best Director/Best Debut/Best Actor, Chinese Film Media Awards
2000	Best Script, Taiwan Script Award

Cao Yu - Director of Photography

Cao Yu graduated from the Department of Film Photography at the Beijing Film Academy in 1997 and is now based at the Beijing Film Studios. Prior to shooting "Kekexili", he won the Young Artist Fund of the 54th Cannes Film Festival in 1997 for his graduation work "Waiting to Dodge." He was the DP of the film "Flying like a Feather," which won the Locarno International Film Festival Committee Special Award in 2001. His commercial advertising work includes: "A Crucial Moment" for China Telecom; Motorola C388 C289 mobiles; Siemens Mini8088 mobiles, which won Best Photography Award in NY Advertisement Festival; "Team China" for Pepsi. "World Cup" for Coca-Cola; "Children's Friend" for McDonalds; and "Xrisp" for Nestle ice cream.

Lu Dong and Han Chunlin - Production Designers

Lu Dong graduated from the Department of Stage Design at the Shanghai Academy of Drama in 1997. His previous work includes: "Kala, My Dog!" (2002); "Eyes of a Beauty" (2002); "The Missing Gun" (2001) and TV series "Black Hole" (2001).

Han Chunlin studied at the Middle School attached to the China Institute of Arts from 1988-1992. He graduated from the Department of Stage Design, the Central Academy of Drama in 2002. His work was then selected by the Bragg Stage Design Exhibition. "Kekexili" is his first feature film.

Cast

Duo Bujie - as Ri Tai

Duo Bujie graduated from Department of Acting at the Shanghai Academy of Drama in 1981. He is currently a member of the Tibet National Theatre, the China Drama Arts Committee and the China Film and TV Art Committees. His major roles include: "SongZanGanBu;" "Once upon a time in Lhasa," "A Tibet Story;" "Princess Wen Chen;" and "When Dust Settles." In 2002 he starred as Luo Sang Dan Zeng' in the TV series "The GeSang Flowers" for which he won the "Best Actor" Award at the Golden Horse Awards. In 1997, he starred as "chieftain" in the film "Red Valley," and won "Best Supporting Actor" at the 17th China Golden Chicken Awards (China's most famous film honors). In 1995, he appeared as "Gong Bu" in the TV series "Snow Shock," and won "Best Supporting Actor" at the 15th Flying Fairy Awards (China's most famous TV awards). In 1994, as the "Sixth Dalai Lama" in the play "A Story of Potala Palace," he won the "Best Acting Award" at the Nine Dragon Awards in addition to the "Art Achievement Award" from the Tibetan Government. In 1991, he won the 2nd Golden Lion Award for his theatre acting.

Zhang Lei - as Ga Yu

Zhang Lei was born in Wulumuqi, XinJiang Province of China, December 1972. He graduated from the Department of Stage Design, the Central Academy of Drama in 1999 and started to work for the National Theatre Company of China. Zhang is an independent theatre drama producer as well. He produced several of Shakespeare's plays. "Kekexili" was his feature film debut.

Qi Liang (as "Liu Dong")

Qi Liang, 28 years old, graduated from Department of Acting, the Central Academy of Drama in 2001. He is now a member of the acting company at the Beijing People's Art Theatre. He starred as "Lu Gui" in the Chinese famous theatre play "Thunderstorm" and "Wu Chang" (name of a Chinese ghost) in the play "The Story of Two Ghosts." "Kekexili" was his film debut.

Zhao Xueying (as "Leng Xue")

Zhao Xueying graduated from Department of Acting, the Beijing Film Academy in 2000. "Kekexili" was her feature film debut.

Cast

DUO BUJIE
ZHANG LEI
QI LIANG
ZHAO XUEYING
MA ZHANLIN

Crew

Music by LAO ZAI
Sound Design by SONG QIN
Editor TENG YUN
Production Design by LU DONG HAN CHUNLIN
Director of Photography CAO YU
Co-Producers ~~by~~ WU ZHENG LENGBEN CAIRANG ERMAO
ZHAXI DAWA
Executive Producers ~~by~~ CHEN KUO FU WANG ZHONGLEI HE PING
Produced by WANG ZHONGJUN
Written and Directed by LU CHUAN

Press

"awesome... Reality and art merge in the mirage of memorable moviemaking."
(5 STARS)
Nigel Andrews, FINANCIAL TIMES

"engrossing... one of the movie discoveries of the year... grips like an Oriental version of *The French Connection*... bold, exciting and truly adventurous"
(4 STARS)
SUNDAY TELEGRAPH

"compelling... awesome... unforgettable... a work of art"
Philip French THE OBSERVER

"An astonishing film... to be cherished... Tremendously impressive." No. 1 CRITICS' CHOICE
(4 STARS)
Derek Malcolm, EVENING STANDARD

"terrific... majestically beautiful and begs to be seen on the big screen"
DAILY TELEGRAPH

Pick of the Week
THE GUARDIAN GUIDE

"An astonishing achievement - one that calmly and quietly blows most Hollywood inventions out of the water" (4 STARS)
FILM REVIEW

"stunning mountainous backdrops... epic... thrilling action sequences" (4 STARS)
TOTAL FILM

"Truly unique... spectacular... tense and harrowing... this is an incredible film"
(4 STARS)
HOT DOG

"there will be few more powerful films made this year" (4 STARS)
DAILY MAIL

"Best Film of the London Film Festival…a sober, gripping action drama…achieves emotional impact through affecting individual performance and vividly applied ethical dilemmas…The locations are stunning and the local colour, from air burials to quicksand, vivid." (4 STARS)
TIME OUT

"This year, few films have been as beautiful and exciting... astonishing" (4 STARS)
METRO

"The sheer power and majesty of Lu Chuan's images command attention."
Peter Bradshaw, THE GUARDIAN

"Stunning... Tense, moving and sometimes disturbing, Mountain Patrol is that rare thing: a window on an utterly foreign world."
THE HERALD

"uncompromisingly compelling"
EMPIRE

"extraordinary... all muscle and no flab"
SIGHT AND SOUND

"Thoroughly compelling"
INDEPENDENT

"exciting and beautiful"
Jason Solomons, MAIL ON SUNDAY

"impressive... breathtaking" (4 STARS)
SKY MOVIES

"patrol leader Ri Tai... a fascinating character brought to life with electrifying verve by Duo. That performance, like this movie, is a marvel." (4 STARS)
BBC MOVIES

"One of the very best films of the 2005 London Film Festival, Mountain Patrol (aka Kekexili) defies expectations in the most thrilling way... Spectacularly shot, and acted with understated conviction. Mountain Patrol is a rarity: a thrilling action drama with a message." (4 STARS)
CHANNEL4.COM

"breathtaking" (4 STARS)
CAMDEN GAZETTE

"A compelling action film with plenty of tension and nail-biting chase scenes... director Lu Chuan effortlessly captures the brutal beauty of the Himalaya"
WANDERLUST

"A blood boiling environmental thriller with a dash of Sergio Leone… this is the

kind of film that invites you in with beauty, only to surprise and even shock you with a sudden burst of violence… a work of creative imagination… it draws you in again and again."
NEW YORK TIMES

"brutally beautiful… the landscapes alone are worth the price of admission… a one-of-a-kind action flick: a tale of triumph tinged at every moment with tragedy."
David Ansen, NEWSWEEK

"A gorgeous, engrossing epic reminiscent of Kurosawa."
John Hartl, SEATTLE TIMES

"Exquisite to behold and with a stimulating storyline that mixes guns with ecological consciousness… appeals to the same audience captivated by 'Himalaya'."
Russell Edwards, VARIETY

"gripping…formidable."
CHICAGO TRIBUNE

"Mountain Patrol is breathtakingly beautiful, breathtakingly brutal and simply breathtaking."
PHILADELPHIA INQUIRER

"consistently compelling."
PREMIERE

"a near masterpiece...a powerful, engrossing, visceral experience." (5 STARS)
FIRECRACKER MAGAZINE

Notes

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