

CINDERELLA MOON

Press Kit

Written, Produced & Directed by **Richard Bowen**
Co-Produced by **Barbie Tung & Tristan Whalley**
A Louisa Production in association with Half the Sky



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1 One Line Synopsis

The first telling of the original Cinderella story from ancient China.

2 Synopsis

Long ago, in a majestic Kingdom near the coast of Southern China, everyone believed Heaven and Earth were reflections of each other. When the Sun and the Moon were where they belonged, Earth was happy. Trouble on Earth could cause trouble in Heaven.

A fairytale village is nestled in bone-dry mountains by a river that flows to the sea, near a busy market town. On an island offshore sits the palace of Earth's King, whose job is to read Heaven's signs and keep the Sun and Moon in balance.

Five years earlier, the village Shaman had predicted the birth of a very special boy. In fact, it was a girl, Mei Mei (Little Sister). As the story opens, Mei Mei's father is disappointed, as he still doesn't have the son he desperately needs.

Father's 'first wife', Mei Mei's stepmother, only gave him one child, Big Sister. But Mei Mei's beautiful young mother, her father's 'second wife', is about to give birth to her second child. Everyone's sure once again that it will be a boy, and they're right, but... mother and baby both die in childbirth.

Ten years later, Mei Mei is 15 and ready to fulfill her mother's dying wish... that she wear her magic slippers to the Full Moon dance and learn why, in a world that only wants sons, Heaven has made her a girl.

But fate, it seems, has other plans. Father drowns in the swift river, leaving Mei Mei a helpless orphan at the mercy of Stepmother and Big Sister. Stepmother tricks a sweet old Matchmaker into selling Mei Mei to an unsavory Merchant as a bride for his pitiful son and prepares Big Sister to take Mei Mei's place at the dance.

The Moon grows so sad at the ways of the world, that it stops moving across the sky.

From his island, Earth's teen-aged boy King interprets the stuck Moon as a sign to him from Heaven... but what is it trying to say? His mother, the Dowager, has no doubts... the Moon's telling him to do his duty, visit his new Concubines and give her a grandson, so the family can hold on to the throne. His shifty Eunuch and aging Astronomer agree, but the King, unlike his father, refuses to have a child with a woman he doesn't love.

As Mei Mei prepares her father for burial, a magical little goldfish mysteriously appears, growing larger by the day. She keeps her new friend, her only

glimmer of hope, all to herself... until Stepmother discovers and kills it.

While Stepmother serves the fish at a banquet celebrating her upcoming wedding, Mei Mei dances alone on a distant hill, the magic slippers lifting her spirits... and lifting her high into the air. The King, studying the Moon through a long telescope, trying to understand its message, spots Mei Mei floating to Earth. He's sure she's an Angel, sent down from Heaven to help him fix the Moon... and knows he must find her.

As Stepmother and Big Sister head off to the dance, the bones of Mei Mei's fish speak to her in the fairy-godmotherly voice of the wise old Matchmaker, encouraging her to go to the dance... to find where she belongs. Mei Mei disguises herself in a costume of angelic beauty and heads for town.

The King, himself in disguise, moves through the dancers, searching for his destiny. The magic slippers on Mei Mei's dancing feet suddenly lift her high above the crowd. The King freezes at the beautiful sight of his Angel floating down. There's a chase, a lost slipper and a search for the foot that fits.

When Mei Mei is discovered and the King's men lock her in chains so she won't fly away, Heaven goes from sad to mad, causing the Sun to fall from the sky... threatening all life on Earth.

The orphaned peasant girl, mistaken as an Angel from Heaven, is marched off to meet the helpless boy-King. Together they are the world's only hope.

Will she finally fulfill her mother's wish... and learn why she was born a girl?

Will he finally become a man... capable of saving his world?

Can the power of love show the Sun and the Moon where they belong?

Can we, by living the lives we are born to live, save our world?

3 The Origins of CINDERELLA MOON

A native Californian, ASC and Motion Picture Academy Member Richard Bowen has enjoyed a long and successful career as a Hollywood Director of Photography working in both feature films and commercials.

In 1998, he and his wife Jenny adopted the first of their two Chinese daughters and soon thereafter Jenny formed Half the Sky Foundation, dedicated to enriching the lives and enhancing the prospects for orphaned children in China, predominantly girls.

Half the Sky blossomed and soon the Bowen family relocated to Beijing, to better guide the development of their rapidly growing foundation. Soon after arriving, Richard discovered that the world's first telling of the Cinderella story was written in southern China in the year 768AD.

He found the original hieroglyphic in a dusty Beijing antiquities museum, had its ancient script translated and, sure enough, it was the Cinderella story we all love and know, but with a decidedly Chinese twist. That discovery inspired Richard as a filmmaker to revisit the Cinderella story in its original setting and to bring it to the world.

Richard says, "An ancient fairy tale, far away and long ago, safely within a well defined storytelling genre, seemed the perfect vehicle for me to make the writer/director leap and to explore an issue I care deeply about. It's a family-friendly tale with a happy ending, but, like all genuine fairytales, it has a dark side and a moral. As a lover of films that both entertain and teach, I found the combination irresistible."

CINDERELLA MOON explores the notion that when someone does find out where they truly belong and are able to live the life to which they were born, they can, and do routinely, change the world in which they live.

Richard Bowen says, "I'm very American, but, I've lived in China for five years, have two Chinese daughters and I've come to understand and love the Chinese people... so this film isn't simply another Westerner's view of China from the outside. Nor would a Chinese director have made the film the way I did. CINDERELLA MOON strives to celebrate the essential Chinese-ness and magic realism of the original Cinderella story, while keeping the characters and situations familiar to a non-Chinese audience."

CINDERELLA MOON is a story about a very special girl orphaned in a world that only wants sons. In the Chinese original, Cinderella has much more at stake than whether or not she'll find her Prince Charming. To save herself, she must first save her world. In so doing, she shows us the real moral behind her fairy-tale life... that girls are as good as boys.

Now that's a happy ending.

4 Q&A With Richard Bowen

- Where did the original story come from and how did it reach the world?

The story from which Cinderella Moon was adapted was written in 768AD in southern China, about seven centuries before the story first appeared in Europe. After hearing of its existence, I hired a researcher and scoured the antiquities libraries in Beijing. We found it, in the form of an ancient hieroglyphic, had it translated and, sure enough, it was the Cinderella story. Academics figure it likely travelled to Europe over the tea-horse trail (the horse-caravan trade route between southern China and the Middle East... the equivalent of the Silk Road that originated in northern China). In fact, the area of Yunnan Province where we shot is dotted with towns and villages that are along the ancient tea-horse trail.

- How is the original Chinese Cinderella story of interest to a contemporary audience?

Cinderella is clearly one of the world's favorite stories, and Cinderella Moon presents its original telling for the first time ever in film. And, as so many of us in the west find ourselves fascinated with China and things Chinese, it's illuminating to see how a story we had thought of as essentially western, is so eastern at heart.

Also, in this ancient Chinese version, Cinderella's stakes are much higher than whether or not she'll find Prince Charming... and so, ironically, the oldest version of this story turns out to be the most contemporary and the most relevant to the lives of girls today. Rather than simply being "saved" by a man, the Chinese Cinderella saves herself, and in the process saves her world, and the man she ends up with.

Fairy-tales have morals, and the moral of this story is that girls are as good as boys.... a belief that's sadly still not shared by the whole world, but thankfully is on the rise in all but the most backward of societies.

- Why did you, as an American director, want to make a film of the original Cinderella story in China?

My commitment to making this film grew directly out of my personal life and a social issue I'm deeply involved in, which are themselves tightly bound together. I have two adopted Chinese daughters with my wife Jenny, and I've worked extensively with Half the Sky Foundation (an NGO started by Jenny in 1997, which helps orphans in China, most of whom are girls). When the strong Chinese preference for sons, (which, by the way, isn't limited to China), came up against its one-child policy, the treatment of infant females (abandonment, infanticide, etc) developed into a massive, urgent social problem. I'd been urged by filmmaking friends for years to make a

documentary about the problem, but always felt it was too personal family-wise and too diplomatically touchy for Half the Sky.

When I learned, soon after moving to China in 2004, that the world's first telling of the Cinderella story was from China, I knew this was a film I could... and in fact, had to... make. I felt that if I could film a fairytale with this social issue at its core... long ago and far away... it might actually be a way that I, being who I am, could bring a wonderful story to the world while having an additional impact a social problem dear to my heart.

- What is the creative connection between Cinderella Moon and Half the Sky?

The most valuable thing I've learned from Half the Sky is that the weakest among us have the most to teach. In my work with our foundation, I'm always struck by how brave and resilient these little girls are, despite their understandable fear. Though the pain they are dealing with at their ages is hard to imagine, they do deal with it, some better than others, but all in a way that's illuminating.

I've been deeply inspired in my work with the children of Half the Sky... how the human spirit endures and persists no matter how bleak it's circumstances. That observation has informed every part of this film.

- Why is the narration in English, while the dialogue is in Mandarin? (and, will there be other versions?)

Because Cinderella is the world's story, my goal has always been to make Cinderella Moon a "global film," not simply a "Chinese film."

I worked hard to maintain the original Cinderella's essential Chinese-ness, while keeping it always accessible to a non-Chinese audience. It's pretty clear that while western viewers feel they are watching a Chinese film, it doesn't feel too "foreign", and the English voice-over contributes a lot to that sense of familiarity. It's no surprise to me that Chinese viewers know immediately Cinderella Moon was not made by a Chinese director, and not just because in the Chinese version, there's English voice-over with Chinese subtitles. The feedback so far is that Chinese audiences feel it's an accurate and sympathetic take on their culture as seen from the outside, and they enjoy how the English language narration lends an "honesty" to the film's point of view.

Because I've always known Cinderella would someday be dubbed into English for kids and TV in the west, the Mandarin dialogue was written with an English dub's lip sync in mind.

It's amazing how audiences (and not just audiences of kids) can accept actors speaking their non-native languages in film (think "Schindler's List"), if it's done really well. Dubbing's bad reputation comes as much from bad lip sync

as bad voice acting. As with an animated film, every line of dialogue in Cinderella Moon tested on-screen to make sure the eventual English voices will match the on-screen Mandarin-speakers' lips as closely as possible.

- Why did you pick Xiao Min to play Cinderella and how did you find her?

Of course, our Cinderella needed to touch hearts (so rare in young actors), but the role had other requirements that were contradictory and made the search really painstaking.

Our lead actress needed to play young enough that we could feel her innocence and helplessness, but old enough that the horrible arranged marriage she's almost forced to consummate wouldn't feel pedophilic. She needed uncommon beauty, but had to pass as a long-ago peasant. And, as an orphaned girl in an ancient family-centric world that only values boys, she needed to be outwardly passive and submissive towards the other characters, while letting the modern audience see her internal strength and active struggle. Finally, it was critical to my whole approach to this film that she be able to assume her role with a light touch.

I cast all over China for about two years looking; more time was spent on the Cinderella search than any other pre-production activity. I saw easily more than a thousand pictures and tapes, and met several hundred girls. I knew no matter how well we might do creating other parts of the film.... without a great Cinderella, the film would fail.

About a year into the search, we found Xiao Min in Chengdu (southern China), just about ready to graduate from a performing arts school. As I recall, she wasn't planning to be there the day our casting director visited... so it was a fluke we found her. I couldn't believe how great her little informal audition tape was and immediately flew her up to Beijing. We hit it off and I was certain she could do it. However, it was still another year till all the financing was in place, so I kept looking "just in case". I saw another couple hundred girls, but never saw anyone who I thought came close.

When we finally had our "go" I went down to see her (to make sure she hadn't grown up too much during the long wait). We hung out for a day and told each other our life stories and a few of our secrets and I never had another doubt.

- Tell us about the casting of the film

From the outset I wanted the archetypical characters in this fairy-tale to be sharply drawn and somewhat "extreme". Clear character "types" are appropriate to fairy tale and really do transcend cultures so, again, this was another way Cinderella Moon could strive to be a "global", rather than simply a "Chinese", story. I purposely cast actors whose characters would be immediately recognizable "types" worldwide. The story deals with some pretty serious issues, and I also felt that "fun to watch" characters were critical to the

lightness I was determined to work into the film.

The cast of 16 main roles comes from four different areas in China. Some are seasoned character actors, a few had studied acting, but never been in a film and some are total "non-professionals."

- Where are the various locations and why did you select them?

The Chinese story from 768AD, on which Cinderella Moon was based, places the story in the "dry costal mountains in southern China". Such a location doesn't actually exist, but it sounded beautiful and fairytale-like so we went about creating it. Also, the predominant image of China in films is green and wet and I thought it would be interesting to work against that and show a China that I, at least, had never seen before.

Finally, while Cinderella is a magical fable, I worked very hard for Cinderella Moon to have a very rigorous photo-real feel in order to accentuate the "magic-realism" at the heart of the original Chinese version of the story. Most period films in China are shot on back-lots (with a few second-unit landscapes) and all my Chinese filmmaking friends advised me not to attempt this shoot in an actual rural location... it was just too tough. Buy my eye is too drawn to realism for that, and besides, as a westerner, I couldn't imagine making a film on the other side of the world on a back-lot.

I found the perfect location... very magical, very realistic... in the northern reaches of the most south-western province of China, called Yunnan. This is the Tibetan plateau (most of the film was shot within a few hundred miles of Tibet)... the setting for James Hilton's "Lost Horizon". The area is known within China as "Shangri-La" and its mountainous landscape is epic and breath-taking.

Aside from northern Yunnan's beauty, it's also an area of China that has largely escaped the ravages of modern development, so that it was possible to stitch together (using a number of locations in that area) a believable world from long ago. Of course, we were a couple thousand miles inland, so the seashore and King's island had to be created in the computer from architectural elements shot in Yunnan combined with costal elements from Hong Kong and northern China.

- Why did you choose to have Cinderella Moon look the way it does, and how did you establish the 'look'?

I made Cinderella Moon in the style of "magic-realism", which I tried to infuse into every aspect of the production, especially the way the film looks. Wild and unbelievable things happen throughout the film; magic is at the story's core. However, I felt the "Chinese-ness" and "ancient-ness" of the story needed magic that wasn't "supernatural", but realistic in its presentation and the way the characters experienced it. In this ancient, Chinese fairytale world, magic

is a natural part of everyday life, experienced perhaps as an ancient mind believing in magic, might experience it.

So, my artistic bias and the needs of the story both required that the film look deeply realistic... real looking characters, sets, landscapes and wardrobe. But, being a fairytale, the film's world needed to look unique, self-contained, make-believe, and magical. I strove to weave these two elements, the magic and the real, together by working only with existing elements currently available amongst the minority groups living in today's south-western China, but by juxtaposing them in ways that would never happen. Mixing and matching wardrobe and jewellery from different minority tribes and areas of China, giving the King a contemporary "anime" haircut, placing a Taoist temple from the Tibetan plateau on an island in the South China Sea, and so forth.

5 Crew Biographies

5.1 Richard Bowen Writer / Producer / Director

Richard Bowen was born in Massachusetts, and graduated from the University of California in 1973 with a Bachelor of Arts in Psychology.

While backpacking around Europe taking photographs, Richard was invited onto his first movie set... Bernardo Bertolucci's film *1900*. He fell immediately in love with film and has lived the life of a filmmaker ever since. After attending the Graduate Film Program at California State University, San Francisco in 1976, he has worked continuously in the US mainstream and independent film communities, principally as Director of Photography and Producer.

While *Cinderella Moon* (2010) is his debut as a Writer/Director, it's his fourth feature as a Producer. In the mainstream industry, he's photographed 20 films, shot and/or directed hundreds of TV commercials and is a member of the American Society of Cinematographers, the International Photographer's Guild and the Cinematography division of the Motion Picture Academy of Arts and Sciences.

Over the years, Richard has also been active in making short documentaries and Public Service Announcements for favourite charities, as well as being an active, and published, photographic portraitist.

Since adopting the first of two daughters from China in 1998, Richard has served as a Founding Director of Half the Sky Foundation (www.halfthesky.org), which cares for the needs of orphaned children throughout China. In the twelve years since he and his wife (screenwriter and director Jenny Bowen) started Half the Sky, it has grown into a major international NGO, and is one of only four NGOs legally registered to operate domestically by China's Central Government.

Richard and his family lived in China from 2004 till 2009. He currently lives in Berkeley, California.

5.2 Barbie Tung Co-Producer

In 1981, Barbie started her film career as Production Manager on staff at Golden Harvest, the leading production company in Hong Kong. She has risen rapidly through the ranks of Line Producer, Associate Producer, Producer and Executive Producer. In 1998 she was made Director of Golden Harvest. In 2000, she founded China International Entertainment Limited with director Stanley Tong.

Barbie has since participated in the production of over 40 feature films projects for Golden Harvest, working alongside many of Hong Kong's notable talents such as Jackie Chan, Stanley Tong, John Woo, Ronny Yu, Michael Hui, and Michelle Yeoh. Her credits include producer for Jackie Chan's most commercially successful Chinese language features to date, *Rumble In The Bronx* (1994), *First Strike* (1995), *Who Am I?* (1997) and Andrew Lau's *A Man Called Hero* (1999), a follow-up to Lau's highly successful *The Storm Rider*.

China Strike Force was her first film as an independent producer, which was released across Asia in the Christmas of 2000. In 2002, she participated in the production and distribution of Chinese TV drama series entitled "*Field Of Dreams*", "*Love In The City*", and "*Water Lilies*".

In 2003, Barbie produced *New Police Story*, directed by Benny Chan, starring Jackie Chan. In 2004, Barbie line-produced Dutch documentary-drama *The 8 Modelworks*, which was short-listed for the competition of Ten World's Best Documentary of Sundance Film Festival that year. In 2005 - 2008, she produced another Stanley Tong film *The Myth* starring Jackie Chan and Kim Hee Seon; *Love In The City*, directed by Jingle Ma, starring Shawn Yue, Gao Yuanyuan; *MingMing*, directed by first-time film director Susie Au, starring Zhou Xun and Daniel Wu, and *Cinderella Moon*, directed by Richard Bowen. She is now in production of a Jiang Wen film entitled *Let The Bullets Fly* starring Chow Yun-fat, Jiang Wen and Ge You.

Barbie is a member of the Academy Of Motion Picture Arts And Sciences, U.S.A., Producer branch.

5.3 Tristan Whalley Co-Producer

Tristan Whalley and his Co-Managing Director Nicki Parfitt joined forces in 2006 to establish Goalpost Film, a worldwide sales, financing and marketing company which executive produces and enables independent feature films.

Prior to forming Goalpost Film, Tristan was the Director of Marketing and Distribution for Majestic Films and Television International for seven years, where he handled the marketing and distribution of over 50 titles including the Oscar winners *Driving Miss Daisy* and *Dances With Wolves*.

5.4 Stephen Jermyn Executive Producer

Stephen Jermyn is a company director and retired Sydney businessman, a current director and past chairman of Ronald McDonald House Charities Australia and current chairman of Half the Sky Australia.

5.5 Guy Russo Executive Producer

Guy Russo is Managing Director of Kmart owned by Wesfarmers Ltd in Australia and New Zealand. Formerly with the McDonald's Corporation, he was CEO in Australia and President for Greater China. He served as a Director of Ronald McDonald House Charities in Australia and Hong Kong and as Chairman in Australia. He is currently President of Half the Sky Foundation.

5.6 Wang Yu Director of Photography

Wang Yu graduated from the Beijing Film Academy's Cinematography Department. He is an award winning cinematographer, having worked with many of China's most respected directors on feature films including;

Delamu (Chinese Title: De La Mu) - Director: Tian Zhuangzhuang
The Go Master (Chinese Title: Wu Qing Yuan): Director: Tian Zhuangzhuang (Won Best Cinematography at Golden Goblet Awards and Shanghai International Film Festival)
The Warrior and the Wolf (Chinese Title: Lang Zai Ji) - Director: Tian Zhuangzhuang
Lost, Indulgence (Chinese Title: Mi An) - Director: Zhang Yibai
24 City (Chinese Title: 24 Cheng Ji) - Director: Jia Zhangke
Zhouyu's Train (Chinese Title: Zhou Yu De Huo Che): Director Sun Zhou
Quitting (Chinese Title: Zuo Tian) - Director: Zhang Yang
Purple Butterfly (Chinese Title: Zi Hu Die) - Director: Lou Ye
Suzhou River (Chinese Title: Suzhou He) - Director Lou Ye

5.7 Zhai Tao Production Designer

Zhai Tao was born in Shandong. The first film he worked on as Production Designer was *Who Had Seen the Festival Of The Wild Animals*, which screened in many countries in 1997, but was banned in China. His other feature film work includes:

Hip-hop Kung-fu (Chinese Title: Jing Wu Men) - Director: Fu Hua Yang
Welcome to Shama Town (Chinese Title: Jue Zhan Sha Ma Zhen) - Director: Li Weiran

5.8 Laurence Xu Costume Designer

Laurence Xu is a much sought after costume designer in China. He is also famous for designing couture gowns for many Chinese actresses attending red carpet events at festivals around the world. His feature film credits include:

When Ruoma Was Seventeen (Chinese Title: *Ruoma de 17 Sui*) - Director: Zhang Jiarui (The only nominated Chinese speaking film in the Montreal International Film Festival).

The Road (Chinese Title: *Fang Xiang Zhi Lv*) - Director: Zhang Jiarui

The Sun Also Rises (Chinese Title: *Tai Yang Zhao Chang Sheng Qi*) - Director: Jiang Wen

The Bride (Chinese Title: *Hua Yao Xin Niang*) - Director: Zhang Jiarui

The Red Awn (Chinese Title: *Hong Se Kang Bai Yin*) - Director: Cai Shangjun

Dark Matter (Chinese Title: *An Wu Zhi*) - Director: Chen Shizheng

Work on the red carpet:

Gown for the leading actress of *When Ruoma Was Seventeen* at the Montreal International Film Festival.

Gown for the Premier for Venice International Film Festival for Zhang Jingchu.

Gown for Zhang Jingchu for *The Seven Swords* (Chinese Title: *Qi Jian*) screening at the Venice International Film Festival.

2 Gowns for Fan Bingbing at the Berlin International Film Festival.

Gown for Huang Lu for the movie *The Blind Mountain* (Chinese Title: *Mang Shan*) for the Cannes Film Festival.

Gown for Zhou Yun for the Venice International Film Festival.

Gown for Fan Bingbing for the Cannes for Director Wang Xiaoshuai's film *Chong Qing Blues* (Chinese Title: *Ri Luo Chong Qing*)

Gown for Yan Ni for the film Directed by Zhang Yimou, *A Woman, A Gun And A Noodle Shop* (Chinese Title: *San Qiang Pai An Jing Qi*) for the Berlin International Festival.

5.9 Lisa Fruchtman Supervising Editor

Lisa Fruchtman is an Academy Award–winning editor who has worked in both feature film and television. Among her many film projects are *Apocalypse Now*, *The Right Stuff*, *Children of a Lesser God*, *The Godfather Part III*, *The Doctor*, *My Best Friend's Wedding*, *Dance with Me*, *A Love Song for Bobby Long* and *The Woodsman*. For television, she has edited such HBO films as *Truman*, *Witness Protection*, *Point of Origin* and *Normal*.

Her awards and honors include an Oscar for *The Right Stuff*, Academy Award and BAFTA Nominations for Best Editing for both *Godfather Part III* and *Apocalypse Now*, an Emmy Nomination and a Cable ACE Award for *Truman*. *Children of a Lesser God*, on which she was sole editor, was nominated for Best Picture.

In addition, she is producing *Stones from the River*, based on the acclaimed novel by Ursula Hegi, as well as co directing and producing *Sweet Dreams*, a documentary about Rwanda.

5.10 Robert Miller Composer

Robert Miller is a prolific composer of film, concert, and commercial music. His distinctive style has made its mark on over 1800 commercials, a growing body of film scores, as well as works for concert and the stage. Over the years, his talent and passion have garnered him six CLIO awards, as well as a nomination at this year's Emmy's for his work on the Coca-Cola spot "Finals."

His film work includes the Lionsgate/Weinstein company release, *Teeth*; the 2005 Sundance Grand Jury Prize winner, *Why We Fight*; and the 2005 Tribeca Film Festival Best Feature winner, *Red Doors*. His newest film projects include the score for *Forgetting the Girl*, a dark drama directed by Nate Taylor; *Foreclosure*, a horror film starring Michael Imperioli (*The Sopranos*), directed by Richard Ledes (*The Caller*); and Jon Hock's upcoming film *The Best That Never Was*, the story of Marcus Dupree, a running back from Mississippi.

Miller has also been a longtime collaborator with The American Museum of Natural History's Hayden Planetarium, composing orchestral scores for two planetarium shows, including "Journey to the Stars," narrated by Whoopi Goldberg, currently on display. His work on the Planetarium's new "Big Bang" show will debut in the coming weeks.

Miller was formally trained at the Mannes College of Music in New York City and studied privately with American Masters William Schuman, Aaron Copland, and Edgar Grana. He was the Composer-In-Residence with the New York-based Jupiter Symphony from 1996-1999. His compositions draw on his deep love of all genres and musical palettes to tell unforgettable stories.

5.11 Richard Beggs Sound Designer

Richard Beggs, a sound designer and mixer on 65 feature films since 1976, has worked with Francis Coppola, Barry Levinson, Sophia Coppola, Alfonso Cuarón and other major directors. He won an Academy Award for sound for *Apocalypse Now* and a TEC Award for Outstanding Creative Achievement in Film Sound, and has received seven Golden Reel sound nominations.

Beginning in 1988, in addition to his work on films, he created scores for three contemporary ballets, winning an Isadora Duncan Award for the ballet score of "The Awakening."

Trained as a painter, Beggs received a B.F.A from the San Francisco Art Institute and an M.F.A. from the California College of Arts and Crafts (now California College of the Arts). He exhibited at SFMOMA, the Oakland Museum of Art and collaborated with the now-defunct S.F. Museum of Conceptual Art.

Beggs continues to paint. He also teaches film sound as an adjunct professor at the California College of the Arts and master classes with the San Francisco Film Society. He is an associate fellow of Berkeley College at Yale University, and sits on the board of directors of the San Francisco Arts Education Project.

A native San Franciscan, Beggs has his sound studio at the San Francisco Film Centre in the Presidio of San Francisco. His most recent project was Sophia Coppola's *Somewhere*, to be released December 2010.

6 Cast Biographies

6.1 Xiao Min Mei Mei

Xiao Min was born in a small town called Huaihua in Hunan province, China. She graduated from the department of Stage Performing at Southwest University in Chongqing. This is her first professional role, and she considers it a privilege to have been chosen to play Cinderella, one of the world's most iconic characters.

6.2 Wang Caiping Stepmother

Wang Caiping has been performing with the People's Art Theatre of Sichuan since 1961. On stage she has played leading roles in more than twenty productions, and she has performed in numerous film and TV dramas. Some selected credits include:

Film:

Tales of Rain and Magic (Chinese title: *Shui Yu Tong Hua*) - Director: Sun Xiaoru

The Ladder to Heaven (Chinese title: *Tian Ti*) - Director: Sun Sha

Deep Forest (Chinese Title: *Lin Mu Shen Shen*) - Director: Jiang Shusen

TV series:

Plot Against (Chinese Title: *An Suan*) - Director: Liu Yunlong

Extravagant (Chinese Title: *Zhi Zui Jin Mi*) - Director: Gao Xixi

Golden Wedding (Chinese Title: *Jin Hun*) - Director: Zheng Xiaolong

At Middle Age (Chinese Title: *Ren Dao Zhong Nian*) - Director: Wang Qimin

6.3 Chi Peng Dowager

Chi Peng is one of China's most experienced actresses, working in Film, TV and theatre. Some selected credits include:

Film:

Wild Mother (Chinese title: *Ye Mama*) - Director: Yao Shougang (Indian International Film Festival Judge's Special Award, Silver Peacock Award)

Dark Matter (Chinese title: *An Wuzhi*) - Director: Chen Shizheng (2007 Sundance Film Festival, Alfred P. Sloan (The New Vision) Award, New York Best Story Award)

General Lingjiao (Chinese Title: *Ling Jiao Jiang Jun*) - Director: Qiu Zhongyi

The Yellow River Story (Chinese Title: *Huang He Yao*) - Director: Teng Wenji (Montreal International Film Festival Best Director Award)

Who's Tears Are Crying (Chinese Title: *Shui De Yan Lei Zai Fei*) - Director: Zhang Lei

The Story of Two Women (Chinese title: Liang Ge Nv Ren De Gu Shi) -
Director: Chen Caige
Five Women And A Rope (Chinese title: Wu Ge Nv Ren he Yi Gen Sheng Zi)
- Director: Ye Hong Wei

TV series:
Yi Meng (Chinese Title: Yi Meng) - Director: Guan Hu

Stage:
The Count of Monte Cristo (Chinese title: Ji Du Shan Bo Jue)
Thunderstorm (Chinese title: Lei Yu)
Sudan and the King (Chinese title: Su Dan Yu Huang Di)
White Waterlily (Chinese title: Bai Lian Hua)

6.4 Zhang Jie King

Zhang Jie is currently studying at the International Stage Performing College at the Sichuan Music Institute. He has been featured in many music videos, and since completing *Cinderella Moon* has been playing various roles in stage productions.

6.5 Qiu Lin Shaman

Qiu Lin had no professional training prior to being cast by the famous director Zhang Yimou in *Riding Alone for Thousand Miles*. Since then he has performed in a number of feature films, receiving multiple acting nominations, including;

Riding Alone for Thousand Miles (Chinese Title: Qian Li Zou Dan Qi) -
Director: Zhang Yimou
The Messenger (Chinese title: Xiang Ba La Xin Shi) - Director: Yu Zhong
(Nominated for Supporting Actor at the Marble Pillar Awards)
No Robbing (Chinese title: Bu Xu Qiang Jie) - Director: Zhou Wei (Nominated
for Best Actor at the Golden Roster Hundred Flowers Award)

6.6 Yang Zhicheng Mei Mei at 5

Yang Zhicheng was cast in the small village of Nuodeng, which was also the main location for Mei Mei's home. This is her first acting role, and she is now in grade one in primary school.

6.7 Zhang Genrui Matchmaker

Zhang Genrui lives in the remote village near Shaxi, in Yunnan Province. At nearly 90 years old, this is her first acting role.

6.8 Hu Yinzi Big Sister

Hu Yinzi graduated from the Sichuan Music Institute. She featured in many school dramas, and this is her first professional role. She is currently serving in the People's Liberation Army.

6.9 Badeng Xirao Merchant

Badeng Xirao hails from Tibet and is very proud that his brother is one of China's "living Buddahs". He is a captain in the People's Liberation Army, a

part-time actor and a very accomplished slight-of-hand magician.

6.10 Zheng Gan Merchant's Son

Zheng Gan is a truck driver living in Kunming, Yunnan and has worked as an extra in several Chinese films.

7 Cast & Crew List

KEY CREW

Writer / Producer / Director	Richard Bowen
Co-Producer	Barbie Tung
Co-Producer	Tristan Whalley
Executive Producer	Stephen Jermyn
Executive Producer	Guy Russo
Director of Photography	Wang Yu
Production Designer	Zhai Tao
Costume Designer	Laurence Xu
Supervising Editor	Lisa Fruchtman
Composer	Robert Miller
Sound Designer	Richard Beggs

CAST

Mei Mei	Xiao Min
Stepmother	Wang Caiping
Dowager	Chi Peng
King	Zhang Jie
Shaman	Qiu Lin
Mei Mei at 5	Yang Zhicheng
Matchmaker	Zhang Genrui
Astronomer	Tang Zuohui

Big Sister	Hu Yinzi
Merchant	Badeng Xirao
Merchant's Son	Zheng Gan
King's Sister	Fan Yan
Father	Li Wenhua
Mother	Du Fengping
Eunuch	Zhang Zhengyuan
General	Ma Zhaogang
Head Elder	Li Shengquan
Head Elder's Son 1	Huang Chengbao
Head Elder's Son 2	Dong Junjie
Swordsman	Li Lijun

8 Technical Information

Year of Production:	2010
Shoot Location:	Yunnan, southern China Beidaihe, northern China
Production Company:	Louisa Productions, Ltd
Aspect Ratio:	16x9 (1.78:1)
Sound:	5.1 Surround sound Stereo
Duration:	96 minutes