





## SYNOPSIS

A gang leader on the run seeking redemption...  
A girl in trouble risking everything to gain her freedom...  
Both hunted on the hidden shores of The Wild Goose Lake.  
They set a deadly gamble for what may be their last day.

# THE WILD GOOSE LAKE

(NAN FANG CHE ZHAN DE JU HUI)

南方車站的聚會



OFFICIAL SELECTION  
COMPETITION  
FESTIVAL DE CANNES

A FILM BY DIAO YINAN  
WITH HU GE GWEI LUN MEI LIAO FAN WAN QIAN

China / France | 2019 | 113 minutes | DCP | 1.85:1 | Color | 5.1 Stereo  
Mandarin / French with English subtitles



FILM MOVEMENT®

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## DIAO YINAN - Q & A

**Throughout this movie two worlds are shown and compared in parallel: the Jiang Hu (criminal underworld) and the police (the forces of “order”). Where did you get this idea?**

I have a quite extensive knowledge and experience of life in second and third tier cities in China. I know it so well that you can find echoes in real life of my imaginary stories. You mention the Jiang Hu. Jiang Hu exists in the ever-expanding outskirts of those cities. To me, the choice was instinctive. It could be seen as a choice of romance. Romance, the deeper kind of romance, only exists in Jiang Hu! Along with this, there is a choice of space, the kind of space that is inspired by characters and the story line, waiting for them to explore it. I think the space in this movie is seedy, polluted, and anti-civilization. I invested the

dark side of myself into it, to seek comfort. Crime movies can't exist without the police, nor can the Jiang Hu. The difference is that I show the police in plain clothes to make them look like a part of Jiang Hu, not in the uniform usually associated with the clean, civilized, and rigid image of authority. You think of them as two worlds. However, for me, they co-exist in one world, intertwined and parallel, dependent on each other, and inseparable.

**The first impression of the movie is of film noir (with a romantic hero and a *femme fatale*). But those two elements have their variations: the car thief follows the male romantic tradition of Chinese Kung Fu movies, like the quiet, introverted male lead in Chu Yuan's work; while the swim companion embodies Xia (chivalry) and Yi (loyalty) from “*Xia Nu*” (*A Touch of Zen*).**

Maybe what you say is true. However, when I was writing the script, I didn't intentionally set out to differentiate them. I believe that film noir in the west and the pursuit of romance in Chinese wuxia movies are comparable. The difference is that in wuxia movies, there is more emphasis on the poetic and the aesthetic; while the film noir emphasizes fate (or the acceptance of fate) and darkness (night and the corruption of society) and desire. If there are variations, they are reflecting the complexity of human nature and its dark side. The heroes have their flaws and fears. The appearance of Xia (Chivalry) and Yi (loyalty) is not usually

flagged or planned in advance. Each is more likely to emerge in an encounter, usually a sudden one, and the characters are caught in a whirlwind of instant emotions and desires.

**How did you establish the flashback in the middle of the movie? What is its purpose?**

The very first image of this movie that came into my head was of a small rural train station at night in the rain. It almost became an obsession. No matter how the story evolved, I had to use that image at the start of the movie. I had no choice. For that reason, I cannot avoid using the flashback. However, a flashback is a method and a language. It creates alienation, as in Brechtian plays where the narrator constantly interrupts the smooth flow of the story, to remind us of the existence of reason. I think this is connected with the pursuit of a style. I like images that are simple, even old fashioned. I try to have them interact with other elements of the movie to create a harmonious juxtaposition if you will. You see the marks of



the struggle or you can call it energy. There is art that is meant to be moving, to stir the emotions; and there is art which is subtle, thoughtprovoking. I lean towards the latter in this movie.

**Director, you have a special affinity for night scenes; you have been called the “poet of the night”. In *Black Coal, Thin Ice* and the movies before that, most of your stories took place at night time, and the night carries the reality. How do you see “night”, a concept that represents mystery and death? How do you reveal the poetry and beauty of the “night”?**

Retreat and escape need the protection of the night. In darkness, characters are in a relatively open space. There are more choices visually. As you said, “night” conjures up a sense of mystery, relates to death. Some objects appear in the darkness, intangibly as sparks. The night is like an extra filter on the camera. The darkness has the elegance and simplicity of a black and white photograph. At the same time, the strong colours, shadows and lights, and empty roads join together to create a dream-like atmosphere, floating in the dark marshland. “Night” also adds a filter to my consciousness, allowing me to indulge in the subconscious, to take risks. I am not sure if I have come to a conclusion about the shooting of “night”. After all, the world sometimes appears like a surreal stage in the artificial light. People move around like animals, traveling along the edge between dream and reality. And there is also the silence of the night. A ray of light could almost make a sound in this silence. I am in love with the shadows created by the light and darkness. I can never tire of capturing them with the camera.

**What thoughts and requirements do you have for shooting the night scenes? What did you anticipate in the sounds/sound effects?**

I treat all the sounds in real life as the music of nature. I ask the sound engineer to seek out the rhythm and music in the surrounding environment. For example, the drum beat comes from the pounding of train wheels on the track; the vibrating sound of metal clanking is like a mixer. Sounds made by humans in the night are processed to resemble animal cries, or something in between. Of course, there are also the sounds from the human psyche, from real to exaggerated to abstract, that reveal the specific psychology of the character.

**Why choose Wuhan as location? When you scouted the location, how far did you use the description in the script? How did the actual setting and the people in that reality affect the shooting of the movie?**

The evolving story line of the movie requires a huge lake area on the outskirts of the city. The movie has long scenes shot on water. There are many lakes in the city of Wuhan, which is known as the “City of a hundred lakes”. It is still a very large city. The docklands, together with the industrialization and urban development bring about a surprising variety of scenes. Together with Dong Jingsong, the camera man, I didn’t hesitate for long before deciding on the location. However, I had no intention of presenting a social realistic grid of time and space, a realistic city of Wuhan. To me, the story takes place in a certain city in southern China, an abstract choice of space. We started scouting in the radius of 200 kilometers around Wuhan, choosing the most suitable locations to piece together. We had gone to Guangdong before Wuhan. We also thought of Yingchuan in Ningxia as a location for the movie. But we had to give up both because of the “lake” requirement. Imagine, if we had decided on Guangdong or Ningxia, then our actors would have to immediately switch to Cantonese or the northwest dialect. This is almost a predetermined subject, in that I want to make a movie with scenes of water, moreover, images of water and women. I believe this has something to do with some black and white photos I saw many years ago. In them, there is a woman lounging at the head of a boat, with light sparkling on the water. She looks at the camera

with a mysterious smile. The image of the swim companion comes naturally from this. I encountered swim companions many years ago when I was visiting Beihai in Guangxi. Later on, I found the existence of this shady profession in coastal cities in the southeast and along the Yangtze River. This element firmed up quite early on in the script writing. Maybe the pace of change in China is too fast. The location decided half a year ago may disappear overnight before shooting. There is also the dismantling of the urban villages. For fear of escalating tension, we were absolutely forbidden from entering them to shoot our movie. We had to make changes to the script. In my experience, this is not necessarily a bad thing. More often than not, the adjusted plan is better than the original one. That is because, by then, the story has formed a synergy with the real environment.

**You employ both professional actors and non-professional actors in your movie. How were they independently found and cast? How did you direct them during the shooting of the movie?**

The process of searching was very long, but the decision-making was instantaneous. For the actors you are looking for, you can make the decision after talking with the individual for not even half a minute. Their look and inner quality make the decision. I didn't provide them with the complete script; and I didn't give them too much direction before shooting the scene. If it didn't work the first time, we did it again. Only then did I give them some simple instructions.

**There are some excellent moments and magical scenes during the period when Zhenong is in hiding. How were those moments created? For example, in the zoo, or the moving female heads singing the "Bengawan Solo" in the amusement park; another one is looking at the headlights with Meimei.**

Those images did not just appear from nowhere. In the nineteen eighties, I was living in Xi'an. A notorious villain escaped from the prison shortly before his scheduled execution. All the police in the city were out searching for him, but they did not find him. He was arrested again two years later and revealed the true story. He had gone into the zoo after escaping from the prison and hidden in the elephant quarter. He ate and slept with the elephants for half a month. Everyday, he observed the visitors from the elephants' quarters, almost becoming an animal himself. I liked this modernistic story very much. It could be made into a complete movie, a novel or play. I couldn't wait to use it in this movie. And the headlights. When I was studying in university, I went traveling in the northern Shangxi province. One evening, I had missed the last bus, and started walking from Nanniwan to Yan'an by myself. Night came. The plateau was enveloped in darkness. I was walking along the highway winding around the mountains, and started to feel uneasy and fearful of the total darkness. I remember when I turned a corner, I suddenly saw a light appear in the dark sky. It stayed there for several seconds, and then reality returned. It was the headlight from a vehicle crossing the plateau. Afterwards, one vehicle after another, appeared from behind the turn in the road. I walked a few more steps, and saw the refinery in the valley, bright with all the lights on and full of movement and activity. I don't quite know how to explain it, but I was very moved by that scene.

**How do you define the influence of the Chinese film tradition in this movie and what position does it hold in that tradition going forward? What frame of mind do you wish the audience to adopt to immerse themselves in the movie?**

If the genre of martial arts movies is an important part of the Chinese film tradition, then I am definitely influenced by it. The influence also includes the way in which Beijing Opera uses space and changes scenes symbolically. I no longer bother with the outlines of the broader environment. I am only interested in the space created by the action, even if there is conflict between them. At the same time, I hope this



movie is contemporary, non-psychological: it relies on actions/movements to present a concept. Humans are the accumulation of all their actions. I pull in different styles into this movie. That is consistent with my understanding of reality.

**In the movie, the keeper of the “order” (the police) relies mainly on the method of overall control; while the underworld is full of different forms of betrayal because of money. What/where is the future of the Chinese society? Is your attitude pessimistic?**

The two extremes you describe exist in every kind of society, but in different forms or degrees. I believe my two protagonists try to overcome certain fears, fear of death, fear of betrayal. They risk their lives to claim back their dignity as human beings; they counter humiliation with chivalry. This noble spirit existed in classical Chinese philosophy and traditional literature; it is the pursuit of ethics and morals. I appreciate this spirit, and hope to present it in the form of a movie. Chinese society has undergone unspeakable suffering and tragedies. Today, the process of modernization, the stress of development, make us forget to pay tribute to the traditional spirit at a time when we need it to be present in our spiritual life more than ever. In today's globalized world, danger and hope exist in every corner. But one thing is certain – there is always sadness in every society. No system can get rid of our suffering and fear of death. My attitude to the future is complex but positive. Your question reminded me of the scene in *“The Third Man”* when Harry Lime (Orson Welles) says: “. . . in Italy, for thirty years under the Borgias, they had warfare, terror, murder and bloodshed, but they produced Michelangelo, Leonardo da Vinci and the Renaissance. In Switzerland, they had brotherly love, they had five hundred years of democracy and peace – and what did they produce? The cuckoo clock.”



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## DIAO YINAN Director / Screenwriter

DIAO Yinan was graduated from the Dramatic Literature Department in The Central Academy of Drama, one of the representatives of Chinese Avant-garde theatre. He has written numerous scripts, including CAUGHT, PAVEL KORCHAGIN, THE TRUE STORY OF AH Q, etc. Then he started to create screenplays for films & TV series, including series SPICY LOVE SOUP, film SHOWER, film ALL THE WAY, series CHERISH OUR LOVE FOREVER. In addition, DIAO once participated as the leading actor, to an independent film ALL TOMORROW'S PARTIES by Director YU Lik Wai, which premiered at “Un Certain Regard” in Cannes. As a film director, his work includes:

2014, BLACK COAL, THIN ICE, Golden Bear and Silver Bear of Best Actor at the 64th Berlin International Film Festival, invited to over 100 international film festivals for competition and screening; distributed to more than 40 countries & regions.

2007, NIGHT TRAIN, selected to the “Un Certain Regard” section of the 60th Cannes Film Festival, critically acclaimed, secured distribution throughout Europe.

2003, UNIFORM, granted the Dragons & Tigers Award of Best Film at the 22nd Vancouver International Film Festival.

## HU GE (As ZHOU ZENONG)

HU Ge was born in Shanghai in 1982, and studied at the Performance Department of the Shanghai Theatre Academy. He has created numerous classic characters, working on many TV series. He has won the Magnolia Award for Best Actor at Shanghai TV Festival, Golden Eagle Award for The Favorite Actor, The Most Popular Actor at the Golden Eagle Art Festival. In 2011, HU participated in the film THE REVOLUTION OF 1911 directed by ZHANG Li and Jackie CHAN, and was nominated for the Best Newcomer Award of the Hundreds Flower Award. Since 2013, HU has participated in stage performances, starring in the eight-hour epic stage show A DREAM LIKE A DREAM directed by LAI Shengchuan. In 2015, HU starred in the TV series NIRVANA IN FIRE, which received a high score of 9.5 on IMDB, and was exported to the United States, Japan, South Korea, Singapore, Malaysia and other countries. The series such as THE DISGUISER and GAME OF HUNTING starred by him are also popular both in domestic and overseas market.

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## GWEI LUN MEI (As LIU AIAI)

GWEI Lun Mei was born in Taiwan in 1983. She began her career as an actress in 2002, in Director YEE Chihyen's film BLUE GATE CROSSING. Then she participated in more than 20 films, including JAY Chou's first feature SECRET, film FLYING SWORDS OF DRAGON GATE, film ALL ABOUT WOMEN directed by TSUI Hark, and Director LAM Dante's film THE STOOL PIGEON. In 2012, she won the Best Actress of the 49th Golden Horse Awards and the 55th Asia-Pacific Film Festival for her film work GIRLFRIEND, BOYFRIEND. Later, she was nominated the Best Actress of the Golden Horse Awards twice more for YEUNG Charlie's CHRISTMAS ROSE and DIAO Yanan's BLACK COAL, THIN ICE.

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## LIAO FAN (As CAPTAIN LIU)

LIAO Fan was graduated from Shanghai Theatre Academy and has many film and television works. In the film part, LIAO won the Silver Bear Award of Best Actor at the Berlin Film Festival in 2014 for DIAO Yanan's BLACK COAL, THIN ICE. In 2018, he participated in Director JIA Zhangke's feature ASH IS PUREST WHITE, in competition at the 71st Cannes Film Festival. In 2005, he won the Best Actor Award at the 18th Singapore International Film Festival for Director LIU Fendou's film GREEN HAT. In 2008, he cooperated with LIU again in the film OCEAN FLAME and was nominated the Best Actor at the Golden Horse Awards in the same Year. LIAO has also cooperated with Director JIANG Wen twice for films LET THE BULLETS FLY (2010) and HIDDEN MAN (2018). In 2018, LIAO starred in CUI Siwei's SAVAGES, which won the New Currents Award of the 23rd Pusan international film festival.

## WAN QIAN (As YANG SHUJUN)

WAN Qian was graduated from the Shanghai Theatre Academy; a representative of powerful actresses in 80's generation of Chinese mainland. In the film part, she won the Best Supporting Actress Award at the 51st Golden Horse Awards and the Best Actress Award at the 24th Beijing College Student Film Festival. Her film work includes: Director WU Qi's biographical film LIU RU SHI, Director NIU Doze 's feature PARADISE IN SERVICE, the film GUILTY OF MIND in participation with the Actor LIAO Fan, Director RAO Xiaozhi's film THE INSANITY and so on. WAN Qian also maintains an excellent performance in TV series: in 2018, she won the Best Supporting Actress nomination of Magnolia Award at the 24th Shanghai TV Festival for the TV series GAME OF HUNTING.

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## QI DAO (As HUA HUA)

QI Dao was graduated from the Central Academy of Drama in 2001, then entered the Beijing People's Art Theatre and created distinctive characters in many films and TV series. In the film part: in 2004, he participated in MOUNTAIN PATROL by LU Chuan, and was nominated the Best Supporting Actor in the 5th Chinese Film Media Awards; in 2007, he starred in DIAO Yanan's film NIGHT TRAIN, selected in "Un Certain Regard" at the 60th Cannes Film Festival; in 2010, he starred in LIU Jie's film JUDGE, which was selected to "Orizzonti" of the 66th Venice Film Festival, and won the Golden Lotus Award of the 12th Deauville Asian Film Festival. In 2012, QI participated in Director LU Chuan's work again for the feature THE LAST SUPPER, co-starring with Daniel WU and CHANG Chen. In 2015, he starred in Director ZANG Qiwu's film THE DONOR, which won the New Currents Award of the 21st Pusan international film festival.



## LI LI Producer

As the founder of HE LI CHEN GUANG International Culture Media Co., Ltd., Mr. LI is engaged in the Chinese film and TV industries, focusing on development, investment, production, and aiming at building a platform of Completion Guarantee. He has cooperated with Director GUO Jingming since 2013, for the TINY TIMES franchise. He has also collaborated with Director ZHANG Yang on films FULL CIRCLE, SOUL ON A STRING and PATH OF THE SOUL, which was selected by Top 10 Best Chinese Films in 2017. Mr. LI also works together with new directors closely, such as the film GUILTY OF MIND (2017), SAVAGES (2019, New Currents Award at the PIFF), and Director DIAO Yanan's film, THE WILD GOOSE LAKE.

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## SHEN YANG Producer

SHEN Yang, is an independent film producer and curator. In 2014, she produced DIAO Yanan's BLACK COAL, THIN ICE, which won the Golden Bear and the Silver Bear of Best Actor at the 64th Berlin International Film Festival and was nominated for the 51st Golden Horse Awards with 8 awards. In 2015, she produced BI Gan's film KAILI BLUES (2015), which won the Montgolfière d'Or Award in the 37th Festival des 3 Continents, the Best Emerging Director Award in the 68th Festival del film Locarno Concorso Cineasti del presente Competition, and the Best New Director Awards in the 52nd Golden Horse Awards, etc. In 2018, she worked as producer with BI Gan again on the film LONG DAY'S JOURNEY INTO NIGHT (2018), which was selected in "Un Certain Regard" at the 71st Cannes Film Festival. Director ZHANG Ming's film, THE PLUTO MOMENT (2018) produced by her, was also selected the same year in the "Directors' Fortnight" section in Cannes. In 2014, SHEN produced LI Xiaofeng's first feature film NEZHA, which was nominated for New Currents Awards of the 19th Pusan International Film Festival and selected by over 10 international film festivals including Festival des 3 Continents. Film NORTH BY NORTHEAST (2015), produced by SHEN and directed by ZHANG Bingjian, was selected by five A category film festivals, including Tokyo International Film Festival and Shanghai International Film Festival and so on.

SHEN is also the founder of sections such as "Asian New Talent Award", "SIFF Project", "Student Shorts Award" of Shanghai International Film Festival.

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## ALEXANDRE MALLET-GUY Co-Producer

Founder of MEMENTO FILMS PRODUCTION, a Paris-based independent production company working with internationally acclaimed directors, Alexandre Mallet-Guy won an Academy Award for Best Film in a Foreign Language as producer of THE SALESMAN directed by the Iranian director Asghar Farhadi. Among the other films he produced or co-produced : two other films by Asghar Farhadi EVERYBODY KNOWS starring Penelope Cruz and Javier Bardem (Opening film, Cannes 2018) and THE PAST (Best Actress, Cannes 2013), the two latest works by the Turkish director Nuri Bilge Ceylan THE WILD PEAR TREE (Cannes 2018) and WINTER SLEEP (Golden Palm, Cannes 2014) and the latest film by the French director Robin Campillo 120 BPM (Grand Prize, Cannes 2017).

Alexandre Mallet-Guy is also one of the main independent art-house film distributors in France with his company MEMENTO FILMS DISTRIBUTION working with acclaimed directors from all over the world : Diao Yanan (BLACK COAL, THIN ICE), Pawel Pawlikowski (IDA), Bruno Dumont (BAY SLACK), Nuri Bilge Ceylan (WINTER SLEEP), Jafar Panahi (TAXI), Asghar Farhadi (A SEPARATION), Francis Ford Coppola (TETRO), Noah Baumbach (FRANCES HA)...

## CAST

HU Ge  
GWEI Lun Mei  
LIAO Fan  
WAN Qian  
QI Dao  
HUANG Jue  
ZENG Meihuizi  
ZHANG Yicong  
CHEN Yongzhong

ZHOU ZENONG  
LIU AIAI  
CAPTAIN LIU  
YANG SHUJUN  
HUA HUA  
YAN GE  
PING PING  
XIAO DONGBEI  
CLIENT

## CREW

Director  
Chief Producer  
Producer  
Co-producer  
Screenwriter  
Director of Photography  
Production Designer  
Makeup & Costume Designer  
Sound Director  
Gaffer  
Composer  
Editor  
Presented by

Produced by

In Co-production with

With the Support of

DIAO Yinan  
LI Li  
SHEN Yang  
Alexandre MALLET-GUY  
DIAO Yinan  
DONG Jinsong  
LIU Qiang  
LIU Qiang / LI Hua  
ZHANG Yang  
WONG Chi Ming  
B6  
KONG Jinlei / Matthieu LACLAU  
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