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PICTURES FILM PRODUCTION COMPANY, CHONGQING FILM GROUP, 21<sup>ST</sup> CENTURY MEDIA  
present

**CHUANGRU ZHE**

**RED AMNESTIA**

a film by **WANG Xiaoshuai**

China 2014 / 115 min. / Color / Drama / Mandarin

1.85:1, Dolby 5.1

**INTERNATIONAL SALES**

CHINESE SHADOWS

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## SYNOPSIS

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Deng is a stubborn retired widow who spends her days caring about her two grown up sons and her elderly mother, despite her family efforts to stop her. But her daily routine starts derailing when she keeps receiving anonymous calls. What's happening to her? Who could have anything against her? Even her husband's ghost doesn't seem to know...

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## DIRECTOR'S NOTES

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### THE BEGINNING OF THE PROJECT

Since my father's death, my 70 years old mother, who lives alone, still wants to take care of her grandchildren and children. She seems to be unaware of the concept of taking some rest. Her life makes me reflect on Chinese people's way of life. Her generation lost self-consciousness. They don't know who they are and how life can be otherwise...

From this, the first idea that I had was to make a film about a woman always on the move. While I was working on the script, I found that this was a popular phenomenon in China. So I started to explore the causes. People aged 70 today grown up around 1949, after the establishment of the People's Republic of China. They have been educated by the different political movements, which our country went through. And they have gone through them all. From then till now, they have been completely brainwashed and became insensitive. That's the reason of the emptiness of their existence. In the film, I wanted the old lady to realize what is actually going on. That's how this project became RED AMNESIA.



### THE CHINESE TITLE *THE INTRUDER*, LIKE A THRILLER, A GHOST FILM...

It's quite possible that the Chinese audience will think that this film is a thriller. Who's the intruder? Actually I didn't intend to make a thriller or a scary movie, but to create a fear atmosphere, in an apparently calm situation.

The ghost in this film is different from its meaning in scary movies. It's actually the demon of the heart, the burden, the fear that follows you everywhere and all the time. I have humanized the ghosts in the film. Personally, I regard ghosts as humans, who can hear you and see you.

The Intruder, the phone calls or the harasser, are the reflection of fear in people's life, and the fears that my mother suffered as well.

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## **THE ENGLISH TITLE *RED AMNESIA***

The older generations have been brainwashed and lost their consciousness. But our generation might be in the same situation. *RED AMNESIA* is about us today, forgetting those damages we suffered along the way. Somehow we're all amnesiac...

So, this is also a film about consciousness.



## ***SHANGHAI DREAMS, 11 FLOWERS, RED AMNESIA: A TRILOGY ON THE THIRD LINE***

These three films are related indeed, and we could say that they make a trilogy. After finishing *SHANGHAI DREAMS* and *11 FLOWERS*, I always wanted to make another film about the Third Line. This film had to be in the present, since the tragedy of the Third Line has actually never ended, unlike the Cultural Revolution. The movement of the Third Line started in 1966. At that time, millions of families were moved with the industry from the cities of the coast to the most interior and hardest part of China (including nowadays province of Sichuan, Chongqing, Yunnan, and Guizhou). There, they rebuilt the factories, and the workers started again their life. There, they rarely had contact with the locals and belonged to a closed world. Since the whole family moved to the Third Line with their hukou, a Chinese household registration record, when the Cultural Revolution ended, some of them tried to go back home. It was quite difficult for cities like Peking and Shanghai to suddenly accommodate millions of people. Besides, the employment relationship with their original units had been cut and they lost their job. So, only some families managed to return to their original cities through relatives or friends' help. Others decided to move into suburbs, and others chose to stay in the Third Line where they settled down.

I think that the story of Deng follows my previous films, as they all tell the damages that people suffer because of our History and its changes.

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## **RESPONSIBILITY**

In the final scene, Deng who's been deeply shocked seems to ponder a question of "What happened to me?". I wanted her to be conscious of her guilt, and have the intention to admit, to apologize and make up. That's what I expect from the Chinese Communist Party. If we don't start to analyze History, it will be difficult to develop our future. The disorder of China's economy nowadays is due to the lack of acknowledgement of our past errors. However, as individuals, some people have already stood up and made public apology: like the children of the founding fathers of the country or the Red guard who met with Mao Zedong on Tian An Men Square at the beginning of the Cultural Revolution, such as Chen Lu or Song Binbin. Those emblematic figures of those times have decided to take their responsibility in our History. It should be encouraged. And I hope that Deng could do the same thing in the film, to prove that we are still human who are able to survive.

## **THE MAIN ACTRESS LÜ ZHONG**

As a highly experienced stage actress from Beijing People's Art Theatre, Lü Zhong has the exact age I wanted for this film. She's 73 years old and she has already played in films. As she was in all the scenes of the film, we worked very closely during the entire shooting. Her performance style is very important in the film, as she carries the entire movie.



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## DIRECTOR'S BIOGRAPHY

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Graduated from the Beijing Film Academy WANG Xiaoshuai wrote and directed his first feature **THE DAYS** (1993) when he was 27. Acclaimed at first, the film is soon after black listed and its distribution banned in China. The film depicted the last days of a deteriorating relationship between two artists in Beijing.

Two years later, he directed **FROZEN** (1995) under the pseudo Wu Ming (Without a name); the film got selected in many International festivals and was awarded with *Special Mention of the jury* in Rotterdam in 1995. The film offers a look at the Beijing avant-garde art world, where a young artist organizes a set of performances culminating in his own suicide as the final act.

The same year, he directed **A VIETNAMESE GIRL** for the Beijing Film Studio. The censorship committee refused the film and it took 3 years of re-editing and a change of title (**SO CLOSE TO PARADISE**) to be finally approved for a (limited) screening in China. **SO CLOSE TO PARADISE** tells the story of two rural migrants, a naive young boy and a small-time con man, trying to make ends meet living in the city of Wuhan, and falling in love with a female bar singer they abducted. In 1998, it was selected for *Un certain regard* at the Cannes Film Festival.

His fifth feature, **BEIJING BICYCLE** won the *Grand Jury Silver Bear Award* at the 2001 Berlin International Film Festival and its two leading male actors received the *Best Young Actor Prize*. The film had a great international career.

In 2003 **DRIFTERS** was screened in *Un Certain Regard* at the 2003 Cannes Film Festival.

His following film, **SHANGHAI DREAMS** was selected for competition in the 2005 Cannes Film Festival where he won the *Jury Prize*. In 2008, **IN LOVE WE TRUST** won the *Silver Bear for the best screenplay* in Berlin. **CHONGQING BLUES** (2010), selected in competition at Cannes Film Festival, received the Chinese Director's Association *Best Director's award*.

**11 FLOWERS** (2012), which premiered at TIFF and in Competition at San Sebastian Film Festival, is based on WANG Xiaoshuai's memories of his youth during the Cultural Revolution. The film is the first official French-Chinese coproduction.

**RED AMNESIA**, Wang Xiaoshuai 10<sup>th</sup> and newest film is premiering in competition in Venice.

### FILMOGRAPHY

THE DAYS (Dongchun de Rizi) (1993)

SUICIDES (Da Youxi) (1994)

FROZEN (Jidu Hanleng) (1995)

SO CLOSE TO PARADISE (Biandan Guniang) (1997)

BEIJING BICYCLE (Shiqi Sui de Danche) (2000)

SUBURBAN DREAMS (Menghuan Tianyuan) (2000)

AFTER THE WAR (Jeon Jang Keu I Hu) (2001) short film

DRIFTERS (Er Di) (2003)

SHANGHAI DREAMS (Qin Hong) (2005)

IN LOVE WE TRUST (Zuo You) (2008)

CHONGQING BLUES (Rizhao Chongqing) (2010)

11 FLOWERS (Wo 11) (2011)

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## CREDITS

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### CAST

LÜ Zhong	Mother, DENG
Shi Liu	The Boy
FENG Yuanzheng	The Elder son, ZHANG Jun
QIN Hao	The Young son, ZHANG Bing
Amanda QIN	The Daughter-in-law, WANG Lu



### CREW

Director	WANG Xiaoshuai
Scriptwriters	WANG Xiaoshuai, FANG Lei, LI Fei
Director of Photography	WU Di
Art Designer	LOU Pan
Sound	FU Kang
Editor	YANG Hongyu
Music	Umeit
Producer	LIU Xuan
Co Producers	XU Lin, Leah XU, JIANG Wei, Isabelle GLACHANT
Executive Producers	WANG Xiaoshuai, CHEN Xiangrong, WANG Qian, Bill KONG, LI Ruigang, HUANG Xiang, SHEN Hao
Presented by	Dongchun Films, Inlook Media Group, Herun Media, Edko (Beijing) Films, Gravity Pictures Film Production Company, Chongqing Film Group, 21 <sup>st</sup> Century Media
Produced by	Dongchun Films
In association with	Chinese Shadows



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