

La Vingt-Cinquième Heure
in association with Auberlywood
presents



Nous venons vivre Ailleurs

A film by Nicolas Karolszyk

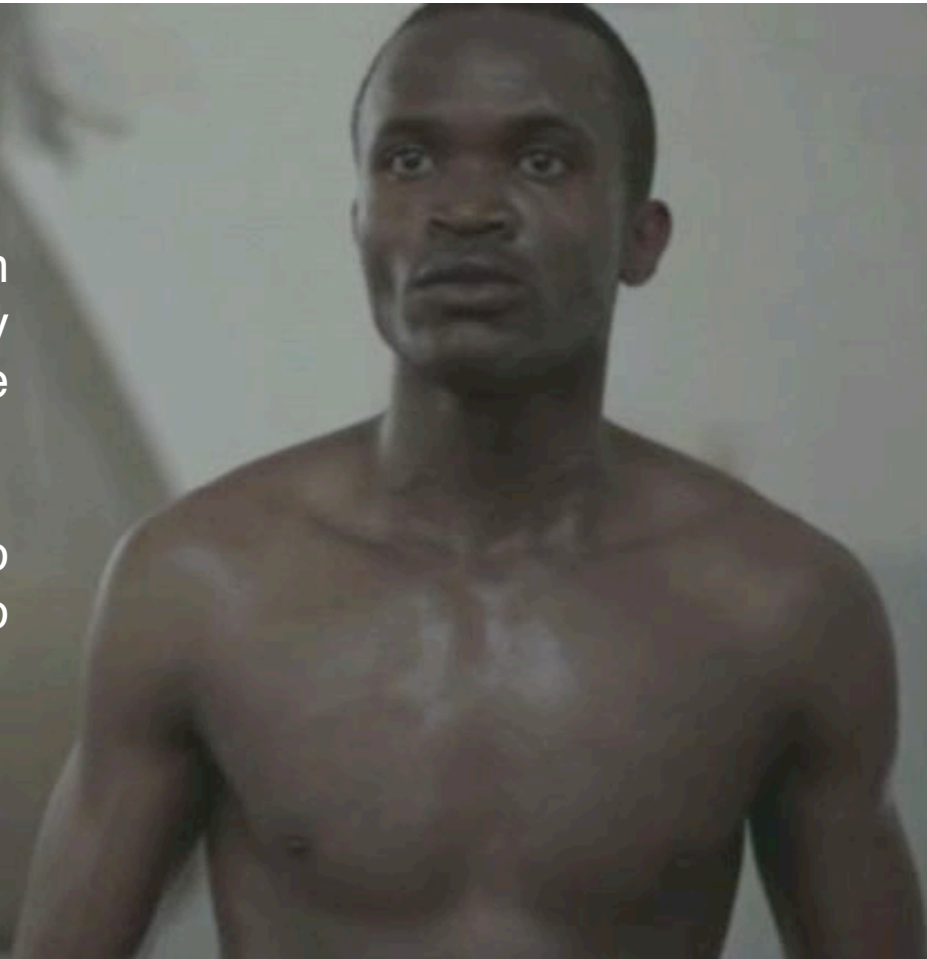
France - 2013 - 1h08' - Colors



SYNOPSIS

Somewhere in Africa, Zola allows an enigmatic and charismatic company manager to convince him that Europe is the only way out to his struggles.

So, sick with fear, Zola decides to embark into a dangerous journey to France.



STATEMENT OF INTENT

It's a movie about adventure, the adventure of a man who wants to build his life in another country. We so often talk about immigrants, that it seems fair to me to show the immigrant point of view, the perspective hidden behind a man who faces danger to reach France.

First of all, there is the idea of exile that becomes necessary for the hero. This exile was triggered by an initial traumatizing situation. This is here, the African way of destiny crushing an individual, also the heavy fate that forces itself on him and the necessity to leave. The movie instantly takes the shape of an involuntary, rushed road-movie, learning about the anti-journey. On a geographical and sociocultural point of view, life never carries us far from our roots. This goes for the rest of humanity. Though, some are forced to leave and to stand up to the differences and the unknown. Those paths are interesting. I am all the more fascinated by destinies that cover a broad-spectrum, crossing humbly the universes and cultures.

For this movie that concerns illegal immigration, it essentially is a low means cinema, rumpled, poetic that corresponds with my subject and its reality. I introduced the sheer harshness of reality to create drama. In fact, it is not the poetic beauty of the images that counts, nor the strong sent of reality that emerges from it but the romantic dialogue between the two.

The movie generates the action and the purely cinematographic storytelling. There are very few dialogues and also a perspective that stuck to the hero. I regard this movie as a confined odyssey where the perceptions disrupt. Facing the fear of mortal danger that is the crossing of an ocean by means of makeshift dugouts, ZOLA discovers in extremis a desire to live in France, stronger

than death. ZOLA explains this later in court with clairvoyance and a very touching rational honesty. His exile is simply triggered by a societal ideal that synchronizes with a certain vision of the world. The movie is an emotional radiography of the immigrant's willpower to integrate.

“In fact, it is not the poetic beauty of the images that counts, nor the strong sent of reality that emerges from it but the romantic dialogue between the two.”

ZOLA belongs to the condemned clan. He accepts his fate and while enduring the procedures of exclusion and segregation, his character questions the actual model of republican integration; the intensity of diverse discriminations, the prevailing pessimism toward illegal immigrants fate and mostly the danger of the obsessional police that is hunting them which leaves them gripped by fear. This here is a particularly interesting cinematographic motive: a hunted man who has only one noble battle to lead in a permanently enclosed universe where the never-ending deportation threats force him to multiply the strangest strategies for his existence. The events happen in 2008. There is this idea of constant fear, of deep existential anxiety. In the narrative structure, we join here the codes of the resistance movie with an identified enemy, and I like the provocative idea that the illegal immigrants today are yesterday's resistance fighter. Incidentally, I pay tribute to the production of *L'armée des ombres* (*Army of shadows*) by Melville in a sequence.



So ZOLA reaches French territory. “The truth is in the exile” says George Steiner. ZOLA is an angel fatigued by the under-ground journey; he literally is a shipwrecked holding on to the city’s outskirts and a character of great tragic density.

Since the story repeats itself and facing the fact that slums are significantly increasing in the Île-de-France department, I wish to make people see the forms of existence and battle to survive on the outskirts of French standards. I think it is important to draw the Madonna of the slums again since they are back in great numbers. So I think this movie is like discovering a new territory

where problems like; the effect of dreadful payment conditions, the settlement in a great lack of essential space, the rapture of social-class solidarity and the overall absence of political outlook to handle the future, start hatching in a particularly dramatic way. Thus, a very strong dramatic interaction between the leading character and his surrounding settles. A feeling of claustrophobia spreads in ZOLA. That is a concern that is common to the poetic realism. Actually, in my set decoration choice I give the regular design a poetic French realism: the sordid rooms, the working class cafes, pale dawn...

“Some people assert that we can judge the state of a nation by the way it treats its outcasts.”

I believe that the hypocrisy of the actual system enslaves the illegal immigrant workers. I think that they represent perfectly well the popular heroes of our era: hunted, survived terrible journeys, threatened, deported and still courageous in front of the extent of the task. In many sectors in France they are the prey of a system where the idea of profit dominates. Additionally, they suffer from the derogatory image of the foreigner. Plus, ZOLA is a prisoner of a tenacious mischance in a desperate universe where the villains dominate honest people.

I want to imply the administrative deadlock and well beyond that, the spiritual one in which our country puts ZOLA. He's stuck and surrounded. He can't go forward. As an illegal worker he's completely muzzled and can't revolt. He is a hero who regresses and whose goals can't be achieved. ZOLA has to wait for nothing other than the rules that enslave him to a small stupid and egoistic capitalist embodied by the invisible character, Kowalsky, on the phone.

ZOLA's only hope is to be stolen by a little lying boss who tries to teach him the submission to an unjust France. The French institutions are crippled... I show the incapacity of France to create social justice; I show an egocentric France centered on its own problems, unable to share its privileges to become more democratic, an unreasonable France.

More than just an image worthy of an illegal worker, I wish to work on creating a working class hero. I would like to shoot a simple movie, linear, marked with humanity, a violent and tough movie about a violent and tough path. For ZOLA the suffering is the unique promise that life is still solid and the happiness that he encounters is nothing but a short-lived moment of break. That way, we can consider this work from a resistance cinema point of view.

Through a single drama, I conceived this movie as a saga of wondering, where I spread the idea of battle for the democracy and its inherent problems. Some people assert that we can judge the state of a nation by the way it treats its outcasts. What I want to show is the transformation of a society and the adjustment or non-adjustment of individuals to this transformation. I talk about their effort to stay true to themselves, to their way of thinking and living that is threatened by the societal upheaval. The moments where we create and destroy are thrilling, because they hold in their germs extraordinary promises as well as moments of crisis and conflict. ZOLA is not scared to start over. Starting over with everything is being reborn: “only trees have roots, I have legs” but the uprooting does not go without a hitch.



CAST LIST

Zola Mgomezulu
Julie
Ibrahim Coulibali
Bidiou Galadia
Samy M'bour

Cheik Bouiné
The projectionist
Sitting comrade
Boxer 1
Boxer 2
Boxer 3
The smuggler
Bidiou Galadio
Baïfal 1
Baïfal 2
The mother
Mechanic 1
Mechanic 2
Mechanic 3
Dugout passenger

Christian Mupondo
Léticia Belliccinni
Abou Ndende
Kapita Ambe
Emmanuel Mote

Papa Ndar
Silman Diabira
Lamine Ndione
Konate Sambra
Ndong Fassa
Sami M'bour
Mancore Athie
Kapita Amben
Sagma Karfome
Niangané Dia
Sylvia Samb
Dabo M'pamy
Tamba Boulan
Sy Taye
Tandine Niasse
Sissoko Diop
Ammar Nzal
Diene Nadiack
Diatta Bampoky
Sango Kantoussan
Athie Dionou
Ekemba Bakoum
Tendeng Bathe

Social worker Spain
Police officer 1 ZAPI
Police officer 2 ZAPI
Resident 1 ZAPI
Resident 2 ZAPI
Resident 3 ZAPI
The experienced man ZAPI
Man on the phone ZAPI
Women on the phone
Police officer court
Lawyer
Judge
Public prosecutor
Police officer car
Center resident 1
Center resident 2
Police of. 1 station's platform
Police of. 2 station's platform
Women at station's platform
Man at station's platform
Baby at station's platform
Residents at camping place

Little boxer
Police officer at questioning 1
Police officer at questioning 2
Man in bar

Eva Paz
Thomas Gailhard
Ilia Golovtchenko
Stéphane Koutouan
Soumaela Saouvera
Michel Maboundi
Emmanuel Mote
Karim Leeri
Leila Kheilif
Jean-Rémi Tichit
Louise Heem
Michele Contal
Jean-Charles Maricot
Ludovic Chandouineau
Bakary Mambe
Ibrahim Diakite
Saqib de Lahore
Augustin Boyer
Prisca Silie
Stéphane Koutouan
Lalyah Soumah
Nanosh Loeffler
Laetchi Klatt
Kore Divry
Tony Grus
Koja Hoerter
Bisha Romeo
Luludja Rimenez
Claire Pislà
Lupe Bekto
Jean-Rémi Tichit
Jeremy Farfin
Sam Hilali

TECHNICAL DATA SHEET



**Screenwriting, direction, image,
sound and editing** Nicolas Karolszyk

Original music José Soares
Christian Berg

General prod. team Africa Issakha Lakhouné
Assistant director Africa Daouda Diop
Sound editor Romuald Testier
Piano seq. sound engineer Davel Sipa
Sound engineer stu. La Piscine André Bamago
Sound mixer Géraud Bec
Assistant mixer Xavier Prat
Technical sound means Grégoire de Mareuil

Casting assistant Victoria Trillo
Boulogne-Bill. Center locator Abou Dia
ZAPI locator Nanda Naelle Sandra
Costume design assistant Doriane Boudeville
Graphic artist Tina Trottin

Representative producer Natacha Delmon Casanova
Pierre-Emmanuel Le Goff

Thanks to Hassan Kamrani
Aïcha Belaïdi

Distribution La Vingt-Cinquième Heure



NICOLAS KAROLSZYK'S FILMOGRAPHY



Young film-lover Nicola shoots his first self-thought fiction short-film on video and Super 8 with the theatre comedian Boris Daireaux. He already has 14 years of filming and some festivals awards behind him. He edits VHS-C tapes one by one and tests, especially the first digital editing stations. At the same time, Nicolas takes a lot of pictures initiated by the photographer Francis Tack. Holding a degree from the Saint-Charles academy, he starts a career as a camera operator in documentaries and later becomes assistant director for clips and ads then a stage assistant in fiction television and cinema. *Nous irons vivre ailleurs* (lit. *we will go live elsewhere*) is his first feature movie.

LA VINGT-CINQUIÈME HEURE'S FILMOGRAPHY

Nous irons vivre ailleurs, feature film by Nicolas Karolszyk

Fièvres, feature film by Hicham Ayouch (post-production) sponsored by the Ile-de-France department.

Phares, des enfers aux paradis, cross-media documentary by Pierre-Emmanuel Le Goff (in preparation), sponsored par le CNC

Fragrance, short movie by Béchir « Jiwee » Jouini (in development)

En Pays Cannibale, feature film by Alexandre Villeret (co-distribution)

LA VINGT-CINQUIÈME HEURE





CONTACT

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LA VINGT-CINQUIEME HEURE

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