

THE SENSE OF URGENCY MADE ME SHOUT OUT.  
THE SENSE OF URGENCY MADE ME PICK UP MY CAMERA AND MAKE A MOVIE.  
THEN AND THERE, ON MY OWN, WITH ALL THE RESOURCES I HAD.

Tony Gatlif

Princes Production presents

# INDIGNADOS

## A FILM BY TONY GATLIF

Freely inspired by **TIME FOR OUTRAGE!**  
by **Stéphane Hessel**

© Indigène Éditions



### INDIGNEZ-VOUS ! (Time for Outrage!)

by Stéphane Hessel was published by Indigène Editions in 2010. The author of this 30-page pamphlet, who regularly introduces himself as just a 93-year-old man, is a former Resistance fighter, diplomat, writer and great fan of poetry. Inspired by the program of the wartime Conseil National de la Résistance, the book didn't seem fated to become a worldwide bestseller. «In this world, writes Hessel, there are some unbearable things. To realize that, you have to look and observe. I say to young people, Take a look and you'll see. The worst solution is indifference, saying, I can't do anything about it, I have to look after myself. By behaving like that, you lose one of the essential components that makes a human being. An indispensable component: the faculty for outrage and the activism that stems from it.»

Stéphane Hessel goes on to call for «a fullscale peaceful insurrection against the means of mass communication that offer, as a horizon for our young people, only mass consumerism, contempt for the weak and culture, general amnesia and excessive competition pitting everybody against everybody else.»

### TONY GATLIF (selective filmography)

1992-93 **Latcho Drom** - Un Certain Regard Prize, Cannes 1993 • American Critics' Best Experimental Film prize 1996 • 1997 **Gadjo Dilo** - Locarno 1997 / Silver Leopard / Bronze Leopard for best actress (Rona Hartner) / Youth Jury Prize / Ecumenical Jury Prize / FICC Prize • 2000 **Vengo** - Venice Film Festival / Toronto Film Festival / London Film Festival • 2002 **Swing** - In competition, Berlin 2002 • 2004 **Exils** - Best Director Award, Cannes 2004 • 2006 **Transylvania** - Closing film, Cannes 2006 • 2010 **Liberté** - Montreal World Film Festival 2009 / Grand Prix des Amériques / Jury Prize Audience Award / 22<sup>nd</sup> Rencontres cinématographiques de Cannes / Jury Prize Audience Award / 20<sup>th</sup> Pessac International Festival / Audience Award / European Time for Peace Film & Music Prize 2010



### SYNOPSIS

**INDIGNADOS** is a dramatized account of what is happening in Europe today and plunges us into the dense and palpable reality of a Europe in revolt. Within the Indignados movement as it makes the news, through the eyes and journey of Betty, a young illegal immigrant from Africa, the film shows men & women who stand up against a system, simply in order to live their lives.

### CAST

Betty, Isabel, Fiona Monbet, Norig, Nawel Ben Kraiem, Eric Gonzalez Herrero, Karine Gonzales, Maud Verdier, Aurélien Le Guerinel, Adiatou Sakho, Lucie Laustriat

### CREW

Screenplay **Tony Gatlif** • Freely inspired by *Indignez-vous! (Time for outrage!)* by **Stéphane Hessel**, **Indigène éditions** • Original score **Delphine Mantoulet, Valentin Dahmani** • D.O.P **Colin Houben, Sébastien Saadoun** • Sound **Philippe Welsh, Pierre Bompy** • Editing **Stéphanie Pédélaçq** • Sound editing and mixing **Adam Wolny** • Line producer **Delphine Mantoulet** • Production assistant **Sylvain Méhez** • First assistant **Véronique Ruggia** • Coproduction **Claudie Ossard, Chris Bolzli, Georges Fernandez, Romain Malbosc** • Coproduction **Princes Production, Eurowide, Hérodiade, Rhône-Alpes Cinéma** • With the participation of **Centre National du Cinéma et de l'Image Animée** and **La Région Rhône-Alpes**

FRANCE • COLOR • 88' • 1.85 • DOLBY SRD • 2012

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## INTERVIEW WITH TONY GATLIF

**/ What made you want to make this movie? Reading Stéphane Hessel's pamphlet *Time for Outrage!*, Nicolas Sarkozy's speech in Grenoble, the economic crisis?**

It all started in late July 2010, with Sarkozy's speech in Grenoble, which was echoed by several government ministers. That's when the government stigmatized the Roma. I was ashamed, ashamed of them. Anger filled me even while I was explaining why it seemed to me that the gypsies had already suffered enough. The reaction was swift. At least a dozen full-blown pogroms took place all over the country. Camps were burned down, Molotov cocktails were thrown into trailers. In Paris, a man died in a fire that swept through a squat. Gypsies were forcibly evicted. Some camped out on Place de la Bastille. I had no idea what to do, other than make a movie. A movie with a message.

**/ *Indignados* tells the story of a young African woman who moves to Europe to find work and earn a living. She symbolizes all those who hope and dream of a welcoming, hospitable Europe...**

When I read *Time for Outrage!*, I felt exactly the same thing as Stéphane Hessel—the need for a "peaceful insurrection" as he calls it. Structuring

the film around this young African woman seemed important. I had to adopt the point of view of an illegal immigrant, who crystallizes all the undesirables of Europe. Coming over the sea, like a ghost, this African seems to me to be the symbol of the rejected, of all those that Europe doesn't want, the undocumented workers, the people who dreamed of Europe thinking it would protect them.

**/ The film is dedicated to Jean-Paul Dollé, who wrote *Désir de Révolution* and died in February 2011. Why?**

Jean-Paul Dollé was an urbanist and philosopher. He wrote *Le Territoire du rien*, a very important book. We had long talks about the fate of the gypsies,



politics and the state of the world. He told me, *When you attack head on, you lose. The future belongs to non-violence.* Jean-Paul and Stéphane Hessel spoke about the same things—economy, banks, system, crisis—well before the Indignados movement began. Jean-Paul and I met twice a week. He helped me write a script about the underground movements I knew of—hundreds of young people who organized impromptu meetings on internet. In one night, they set up a camp, which they call a climate camp. They come from all over Europe to discuss the state of the planet, the evolution of the climate, ecology and economy. When Jean-Paul died, I wound up alone. I gave up on the film I was writing and turned to Stéphane Hessel's book. Stéphane Hessel, and Sylvie Crossman and Jean Pierre Barou at Indigène Editions, immediately agreed to give me the film rights. When the Indignados movement started in Spain, I went straight down there with my camera and crew to film these "outraged" young people for whom I had a lot of respect and admiration. I'd had a grueling year that had taken a lot out of me. When I saw thousands of young people in Madrid standing up to say no to society, no to injustice, I felt fresh hope and, in a few days, I'd woven in an old script about an illegal immigrant from Africa. Indignados is a bit like the sequel to Stéphane Hessel's book. The film shows people in Paris, who have spent so long sleeping on the sidewalk that they have merged into it and become invisible. We show whole new towns in Spain, with thousands of identical homes that have been abandoned. Everybody has left—builders, entrepreneurs, banks, inhabitants—leaving a ghost town behind. The complete absurdity of these abandoned towns and people sleeping on the streets.

**/ Why do you film people in close up, often from behind?**

To avoid being intrusive or exploitative. I only filmed people's faces if they wanted to address the camera. I asked them to look at it in silence because their gaze is so powerful. Similarly, I thought it pointless to film the faces of police officers in France and Greece, except those guarding the parliament building in Athens because they're always there, being photographed by tourists. Besides people in the crowd, I never filmed anybody's face unless they'd given their agreement. I



asked the Indignados, in Spain and Greece, if I could film them and stay with them because I had no intention of filming them with a long lens. Nobody agreed at first because cameras weren't welcome. I gave them Stéphane Hessel's name and my name and after they'd checked us out on internet, they gave us access badges for the whole crew. In France, I didn't want to film the people who sleep rough, the people called "the homeless," so I filmed their beds to show how many empty mattresses litter the sidewalks of Paris. The situation sends shivers down my spine every time I think of these people sleeping out in the rain in the middle of winter. In Patras, Greece, it was frightening to see how many people from all over the world were sleeping rough. I asked them not to stand in front of the camera and to leave the shot when I said Action because I knew that many of them hadn't told their family of their situation.

**/ Formally, *Indignados* resembles movies by Godard and Chris Marker. The terms slogan film or typographical film spring to mind.**

Resorting to typography comes from the fact that it's how the Indignados work. They gather together to express their disagreement with the present system, which is ruining us even though its bankruptcy is nothing to do with us. In the film, instead of writing on the walls, we write on the screen with the camera. No speeches, no interviews. I make dialogue out of slogans.

**/ Isn't the problem with the Indignados' struggle the absence of a political extension of it?**

The Indignados are not politicians or economists. They are not experts in crisis management. They are there to stand up in their thousands and say no. To say that they reject a corrupt and unfair system. That's already a massive step. The solutions must



be found jointly in a genuinely democratic system. My film is a tribute to the outraged. The Indignados are still in the early stages of the political evolution of their action. They know they reject a society that only helps those who have money. When I was shooting, it struck me that I met no spokesperson for the movement. Each Indignado is a spokesperson for all of them.

**/ In the film, there is a magnificent shot of thousands of oranges rolling down streets and steps...**

The oranges belong to Mohamed Bouazizi, the street vendor from Sidi Bouzid who set fire to himself on December 17, 2010. He dreamed of buying a pick-up truck so he no longer had to push his cart. When the cart tips over, the fruit spills onto the streets. Nothing can stop those oranges, which represent the soul of the man who said, Here, the poor man has no right to live.

**/ In recent news reports, one sometimes hears people saying, *We shout out but nobody hears us.* Given the current situation, how do you explain that the Indignados movement has not reached greater proportions in a country like France? How come French youth has not rebelled?**

I like filming reality, that rare and precious moment that is now, in a fictional format. *Indignados* is not dramatized reality, but fiction working for reality. In Greece, when I film a banner that reads

*Camera and Democracy don't go together*, it's to prove the person who wrote it wrong, because there are a lot of democratic cameras, through which filmmakers capture their points of view. It's the camera of immediacy working for the filmmakers' vision not immediacy working for sensationalism.

**/ How did you try to use the music in the film?**

You mean, what role did I give it? The music plays a role and a very important one. It talks, creaks, explodes and twists and turns. I asked Delphine Mantoulet and Valentin Dahmani, the composers, to write pieces of music during editing, and even before we shot the film, that could replace the ambient sounds you usually include in editing. Some shots, with live sound, had their own music, percussion and even melody. For example, an empty can on a street began to move in the wind and roll down the slope with a ternary percussion beat. I asked them to build from this sound and create the music of solitude in the scene based on that rhythm. The electric guitar, which I use for the first time ever in one of my films, accentuates this feeling. Whereas hopes diminish and the future of these countries seems bleak, I wanted to make the film luminous through the energy of the music, the eyes and expressions of Betty, the African illegal immigrant, and Isabel, the Spanish protester, and through all the Indignados and their joyous chants and songs of protest. ■