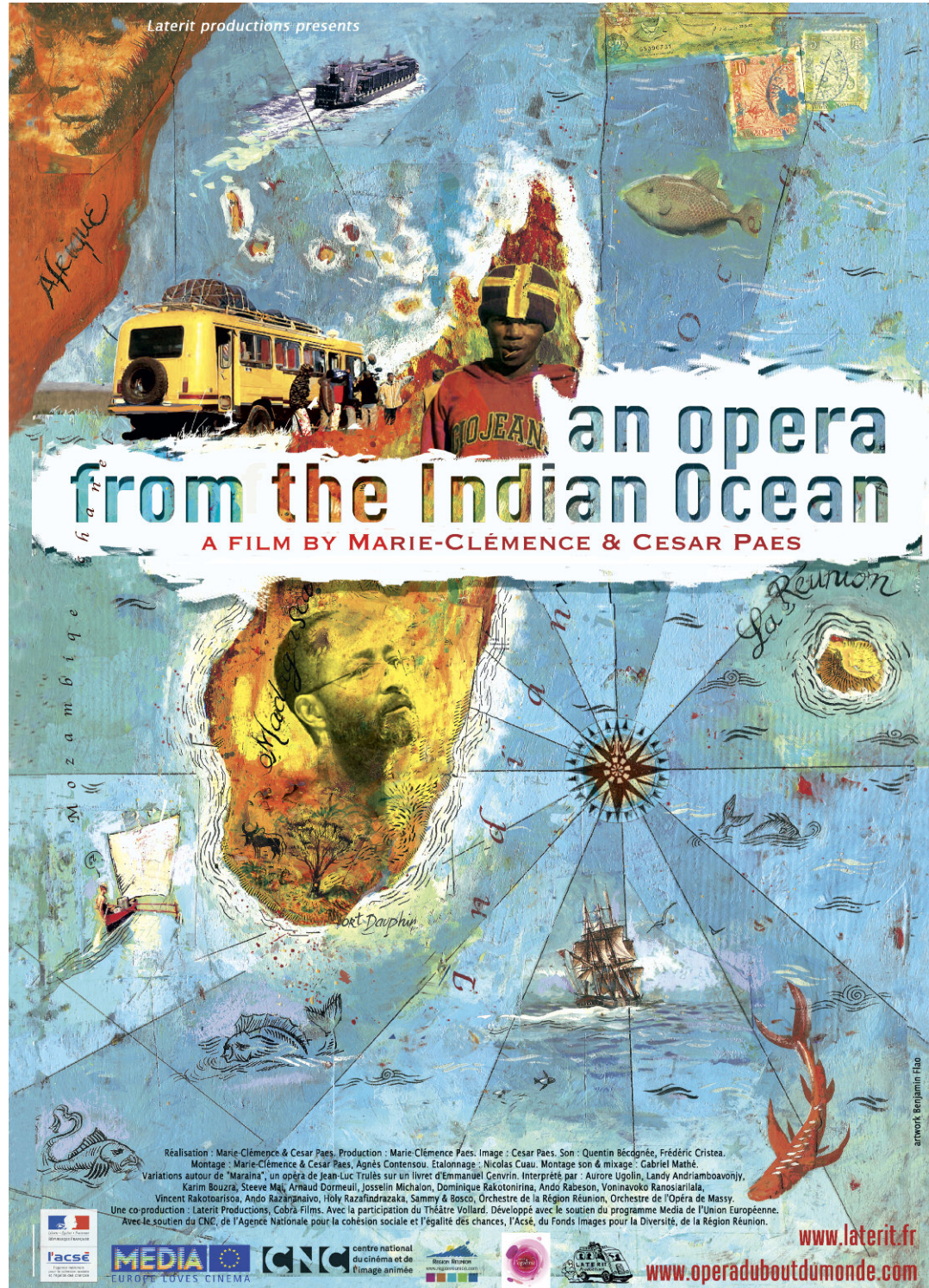


Laterit productions presents

Afrique

from the Indian Ocean

A FILM BY MARIE-CLÉMENTE & CESAR PAES



artwork Benjamin Flao

Réalisation : Marie-Clémence & Cesar Paes, Production : Marie-Clémence Paes, Image : Cesar Paes, Son : Quentin Bécognée, Frédéric Cristea.

Montage : Marie-Clémence & Cesar Paes, Agnès Contenson, Etalonnage : Nicolas Guau, Montage son & mixage : Gabriel Mathé.

Variations autour de "Marina", un opéra de Jean-Luc Trullès sur un livret d'Emmanuel Genyvin. Interprétés par : Aurore Ugolin, Landy Andriamboavonjy, Karim Bouzra, Steeve Maï, Arnaud Dorneuil, Josselin Michalon, Dominique Rakotonirina, Ando Rabeson, Voninavoko Ranoariarala, Vincent Rakotoarisoa, Ando Razananaivo, Holy Razafindrazaka, Sammy & Bosco, Orchestre de la Région Réunion, Orchestre de l'Opéra de Massy.

Une co-production : Laterit Productions, Cobra Films. Avec la participation du Théâtre Vollard. Développé avec le soutien du programme Media de l'Union Européenne.

Avec le soutien du CNC, de l'Agence Nationale pour la cohésion sociale et l'égalité des chances, l'Acse, du Fonds Images pour la Diversité, de la Région Réunion.



www.laterit.fr

www.operaduboutdumonde.com

after *Saudade do futuro* and *Mahaleo*,
Laterit Productions presents

an opera
from the Indian Ocean
A FILM BY MARIE-CLÉMENTE & CESAR PAES

*From la Reunion and Madagascar to Paris, discover the story
of the relationships between Europeans and Malagasy, in the
Indian Ocean. A poetic and profoundly human experience.*

96 min - DCP - 5.1 - 1,77 - Color
France/Madagascar - 2012

DISTRIBUTION & WORLD SALES

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synopsis

This musical road movie, which explores the Europeans' discovery of the Indian Ocean, is a poetic and profoundly human experience.

In the wings of the opera *Maraina*, voyaging between Reunion, Madagascar and... Paris, the film combines history and oral memory to recount the story of the first settlers of the Indian Ocean islands. Written by a Reunion-born composer, *Maraina* is the first opera created in the Indian Ocean region: the story of ten Malagasy and two Frenchmen who landed on this pristine island in the mid-XVIIth century. The film traces the cast's journey to the place where it all began - Fort-Dauphin, in southern Madagascar - where they perform for an audience that has never before seen an opera.



the authors

Marie-Clémence & Cesar Paes



She is both French and Malagasy, he is Brazilian and French. They make feature length documentaries where music is a way to explore serious topics and fight against clichés.

Their previous films such as *Angano...angano...tales from Madagascar* or *Songs and Tears of Nature, Awara soup* (already about a French overseas department) have won top awards at Cinema du Réel, Festival dei Popoli or Leipzig and been screened by dozens of broadcasters such as Arte, WDR, WNYC, Canal+, SVT or even Taiwan public TV. Their feature length documentary *Mahaleo* has won a SCAM Star in 2007, and was co-produced by ARTE France cinema with the support of Canal +. *Saudade do futuro* won the Audience award at the Rencontres internationales de Cinéma (Forum des Images). Both films have been theatrically released in France and in the USA (Film Forum, Facets). The DVDs and original soundtracks of the films have been successfully released worldwide.

Why this film ?

The soloists of the opera are native from Tahiti, the Caribbean, Africa, Madagascar. They perform a genuine classical opera partition but influenced by Indian Ocean rhythms in front of an audience watching for the first time an Opera. The film explores through this experience the past of a small Island that tells so clearly what existed just before the slave trade History. There are Black and Brown Europeans, and we are proud to be among them, as we are also from mixed cultures (the authors - producer). Some of the Europeans are born in the French overseas, or in the places that once belonged to the French Colonial Empire. Some of those places are now independent, but some continue to be part of France.



At a moment where there are a lot of questions about the reasons why kids from the French suburbs burn the cars, our film is an essay to look at the diversity of French people origin through an incredible experience. We want to show that something else is going on beside car burning. This adventure is a positive example of people from all origins working together to achieve a highly demanding performance, and talk about their common history through art.



the troupe's journey

takes us from La Réunion to Fort-Dauphin,
in Camp Flacourt, where the French officers
sent by Louis XIV met the Malagasy
for the first time

The libretto and music from the opera are used as punctuation to tell the story of the first days. When two Frenchmen and ten Malagasy people, among which three women started the settlement of the future La Réunion Island. The argument is based on the real **historical facts** back in the XVIIth century before slave trade. It is said they went voluntarily to plant tobacco on a virgin island somewhere on the road to India. That is the plot of the opera and it echoes today in our film while our protagonists experience their journey in reverse, from Indian Ocean to Europe on their tour to perform the Opera.

We pay attention to **different sides of the same history**: one related by the French people, and the other one by the Malagasy people. A sort of “regard croisé” on a common past. Our characters recount their own vision of the same first moments of the first contacts. How was it? How did they talk together? There was war of course but there were also love stories between those young French soldiers and beautiful Malagasy princesses. There were slave stories but there were also stories of **freedom and utopia**. Our film precisely investigates all the small stories that enchant the History of the origins, and it is fascinating when our characters almost incarnate situations today that probably existed back in the XVIIth century. Like the ritual with a zebu to ask the blessing for the... Opera.

These different sides of the history are intertwined with the real journey of the cast towards the very place where it all happened, Fort-Dauphin, on the southern shore of Madagascar on the Indian Ocean and finally to Paris. The film follows their discoveries while rehearsing the opera with the composer - conductor and the unique experience to perform in front of an audience who had never watched an opera before.

The film was shot throughout three years: from first rehearsals in La Reunion Island, to performing outdoors in the South of Madagascar, and finally in Paris France, where the opera was performed in front of a western audience, with the Symphonic Orchestra of Massy. The narrative follows this chronology, from the hardships of the first moments to the last seconds before performing in Paris.



What audience?

The opera goes are at the very heart of our target, but there is another one, much wider and increasing audience: the people concerned with cultural diversity.

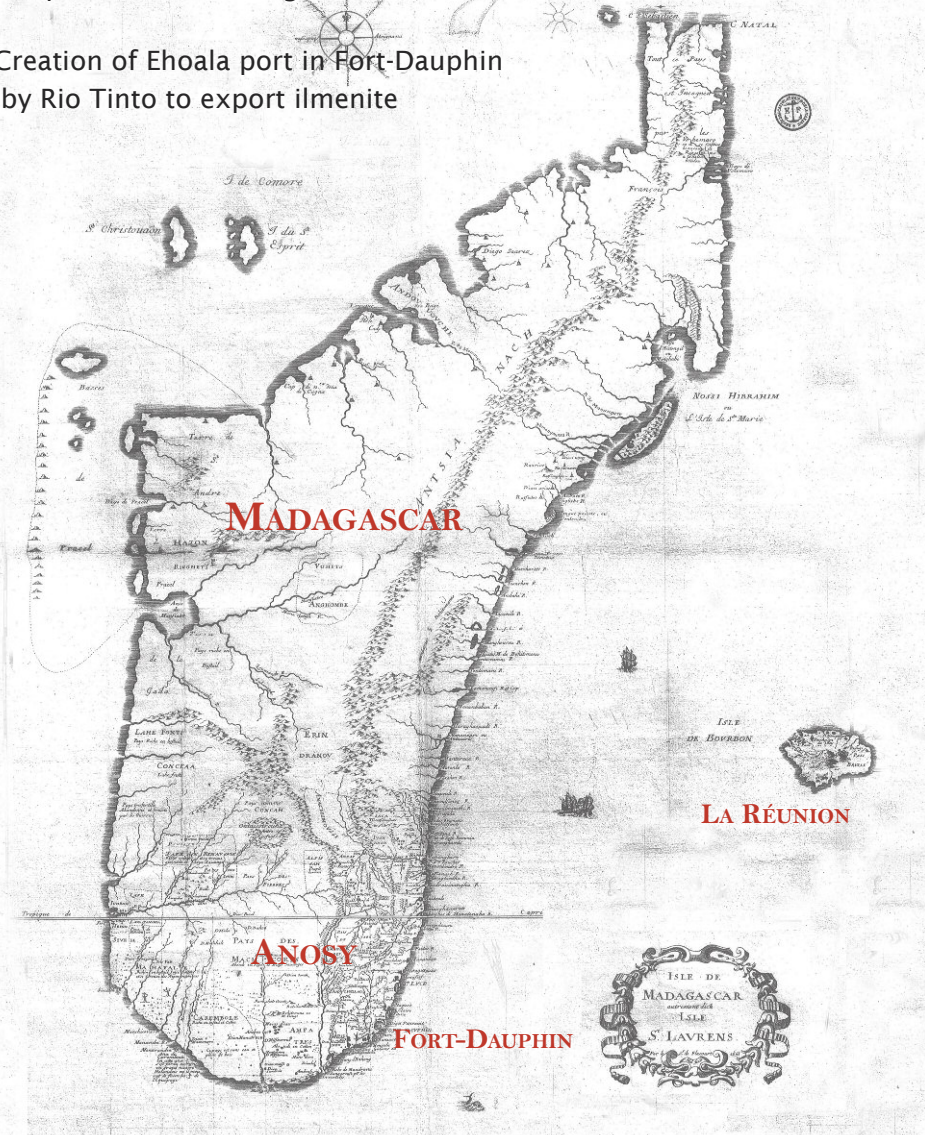
We want with this film to unlock prejudice, and give reasons to be proud. Our film shows another insight at this cultural diversity : artists singing in an Opera coming from the so called French overseas and that play the most important part of the opera : the soloists, and the composer. Our film will show that opera can be played and listened to by anybody, whatever background he has, whatever color he is.

The film also challenges history. The story is not entirely told if it not told by both sides. It was not only about slavery, but also about fighting for freedom and therefore the film can break barriers, and change today's people point of view to create a cross-cultural understanding and build a new future, open new possibilities to live together.

chronology

- Vth century** The Arabs settle on the South-East coast of Madagascar, in the Anosy region.
- 1500** Portuguese navigators discover the Mascareignes islands, Diogo Diaz gives the name Sao Lourenço (Saint-Laurent) to the future Madagascar. Pedro de Mascarenhas gives the name Santa Apolonia to a virgin island, the future Bourbon, La Réunion.
- 1527** Settlement of the Portuguese in the Anosy region.
- 1613** The Portuguese take Dian Ramaka, the son of the Anosy king, aged twelve, to Goa. Three years later, they bring him back in Madagascar, converted to catholicism and christened Dom André de Sousa. The Antanosy (inhabitants of Anosy) decide to attack the Portuguese, who leave the island for good.
- 1642** Jacques de Pronis, commissioned by the Compagnie d'Orient, founds the French colony of Fort-Dauphin. Saint Vincent de Paul, «Monsieur Vincent», sends Lazarist missionaries. Slavery is officially forbidden. Franco-Malagasy marriages are encouraged. Pronis marries the daughter of an Antanosy king and has a daughter with her.
- 1648** Pronis, disowned by his officers, is sent back to France. Etienne de Flacourt becomes governor of Fort-Dauphin. Ten years later, Flacourt publishes *Histoire de la Grande Isle*, the first encyclopedia about Madagascar.
- 1663** Ten Malagasy and two Frenchmen leave Fort-Dauphin to develop Bourbon, still an uninhabited island. It's the story of the opera *Marina* by Jean-Luc Trulès and Emmanuel Genvin.
- 1674** The Malagasy, fed up with razzias on zebus and rice, attack the French. A few survivors flee to Bourbon. In Bourbon, publication of the first law prohibiting interracial marriage.

- 1793** Bourbon island becomes Réunion.
- 1896** Annexion of Madagascar in the French colonial Empire.
- 1946** La Réunion is parted from the French colonial Empire and becomes a French overseas department.
- 1947** Insurrection in Madagascar against colonial authorities.
- 1960** Independence of Madagascar.
- 2009** Creation of Ehoala port in Fort-Dauphin by Rio Tinto to export ilmenite





Jean-Luc Trulès
from la Réunion Island, both composer
and conductor of the opera *Maraina*.

Emmanuel Genvrin
Author of the libretto and director,
he created the Théâtre Volland troupe.

Monsieur Gabriel
Descendent of Dian Ramaka,
an Antanosy prince, he tells us
the Malagasy version of the story.

Colonel Bernard Razafinanarivo
Malagasy officer at the Camp Flacourt
Museum, he tells us the official history.



Monsieur de Heulme
Businessman in Fort-Dauphin.
Descendent of a XVIIth century adventurer
who was rescued to Réunion in 1674.

Madame Alleaume
the Franco-Malagasy old lady, zebu seller,
she tells us her own version of the story.

Arnaud Dormeuil,
actor and musician from La Réunion.
It was his last role as ténor.
He died in Paris in 2008.



Aurore Ugolin,
mezzo-soprano, her parents came
from Guadeloupe, she is Maraina,
in love with two men: Louis the French
coloniser and Jean, the Malagasy.

Steeve Heimanu Mai, barytone,
from Tahiti. Like Aurore, he studied
at Paris Conservatoire National de Mu-
sique. He plays the Malagasy rebel.

Karim Bouzra, tenor,
he plays Louis Payen, the first French-
man to settle on Mascareigne island.



technical info

genre : Feature documentary

running time : 96 minutes

shooting format : HDV

broadcasting format : DCP, blu-ray

image ratio : 1:77

sound : PCM 5.1

original languages : French, Malagasy, Créole

available subtitles : English + French

scénario & direction : Marie-Clémence & Cesar Paes

music : Jean-Luc Trulès

image : Cesar Paes

editing : MC & C. Paes, Agnès Contensou

production : Marie-Clémence Paes

sound recording : Quentin Becognée, Frédéric Cristea

sound editing & mixing : Gabriel Mathé

shooting locations :

La Réunion (St Denis, St Paul, Le Tampon, Plaine des Cafres)

Madagascar (from Tananarive to Fort Dauphin...)

France (Paris, Vitry-sur-Seine)

production : Laterit productions

co-production : Cobra Films (Belgique)

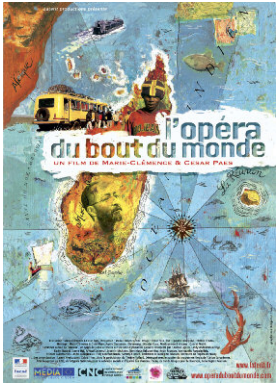
with the participation of Théâtre Volland (île de La Réunion)

with the support of Programme MEDIA de l'UE, du CNC, Acsé,

Région Réunion, Fonds Images pour la Diversité

Photos and trailer available on

www.operaduboutdumonde.com



Benjamin Flao, the illustrator who created the poster for the film is the author of the graphic novel *Kililana song*, in the island of Lamu in Kenya (éditions Futuropolis). According to *Beaux Arts magazine* in July 2012 "Benjamin Flao might well be the successor of Hugo Pratt we long awaited for..."



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