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2014 INTERNATIONAL FILM FESTIVAL

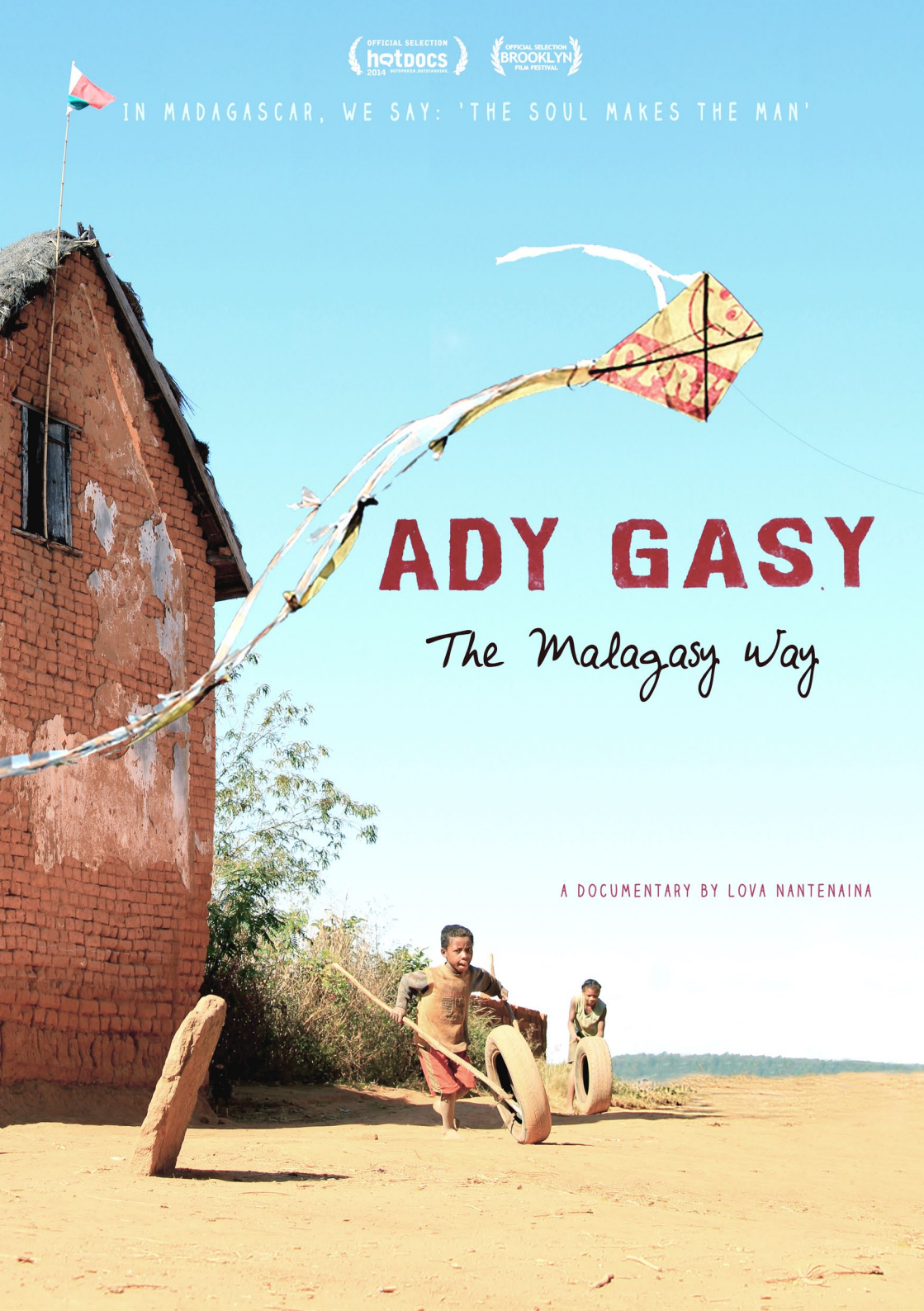
OFFICIAL SELECTION
BROOKLYN
FILM FESTIVAL

IN MADAGASCAR, WE SAY: 'THE SOUL MAKES THE MAN'

ADY GASy

The Malagasy Way

A DOCUMENTARY BY LOVA NANTENAINA





ENDEMIKA FILMS
presents



ADY GASNY

a documentary by LOVA Nantenaina

2014 / France - Madagascar / 84' / Couleur / 1:85 / 4.0 & stereo
DCP / BluRay / DVD

Language: Malagasy / Subtitles: French & English

Produced by AUTANTIC FILMS, LATERIT PRODUCTIONS
and ENDEMIKA FILMS
Theatrical release in 2015

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SYNOPSIS

Just for the time of a film, let's have fun reversing roles...

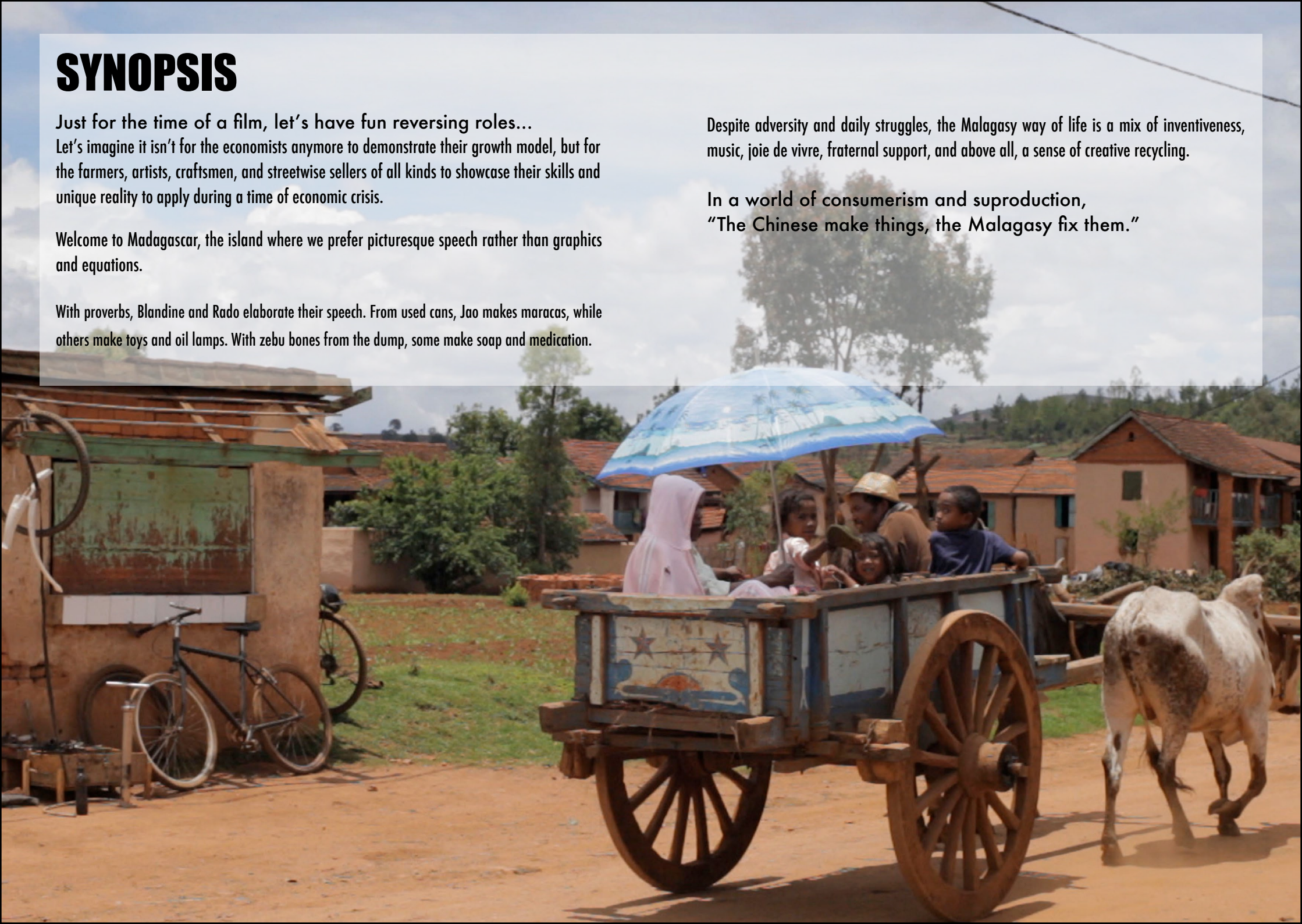
Let's imagine it isn't for the economists anymore to demonstrate their growth model, but for the farmers, artists, craftsmen, and streetwise sellers of all kinds to showcase their skills and unique reality to apply during a time of economic crisis.

Welcome to Madagascar, the island where we prefer picturesque speech rather than graphics and equations.

With proverbs, Blandine and Rado elaborate their speech. From used cans, Jao makes maracas, while others make toys and oil lamps. With zebu bones from the dump, some make soap and medication.

Despite adversity and daily struggles, the Malagasy way of life is a mix of inventiveness, music, joie de vivre, fraternal support, and above all, a sense of creative recycling.

In a world of consumerism and suproduction,
"The Chinese make things, the Malagasy fix them."



Interview with Nantenaina LOVA

Why this film ?

Politicians in my country, along with most international economic experts consider that being poor or rich is based on the arbitrary thresholds they have put in place. Throughout the film, I wanted to tell them how more complicated things are in everyday life because everything is not measurable. And above all, solidarity that can exist between people.

If I offer something I manufactured or cultivated myself, it won't be recorded in the GDP. Yet, it is by these means that we survive. I remember after the cyclone Geralda ravaged crops, I heard my mother, lending a kilo of rice to her neighbour, saying, «trano Atsimo sy Avaratra, izay tsy mahalena hialofana» which can be translated as « **Between two houses North and South, in case of bad weather, you seek the best shelter.** »

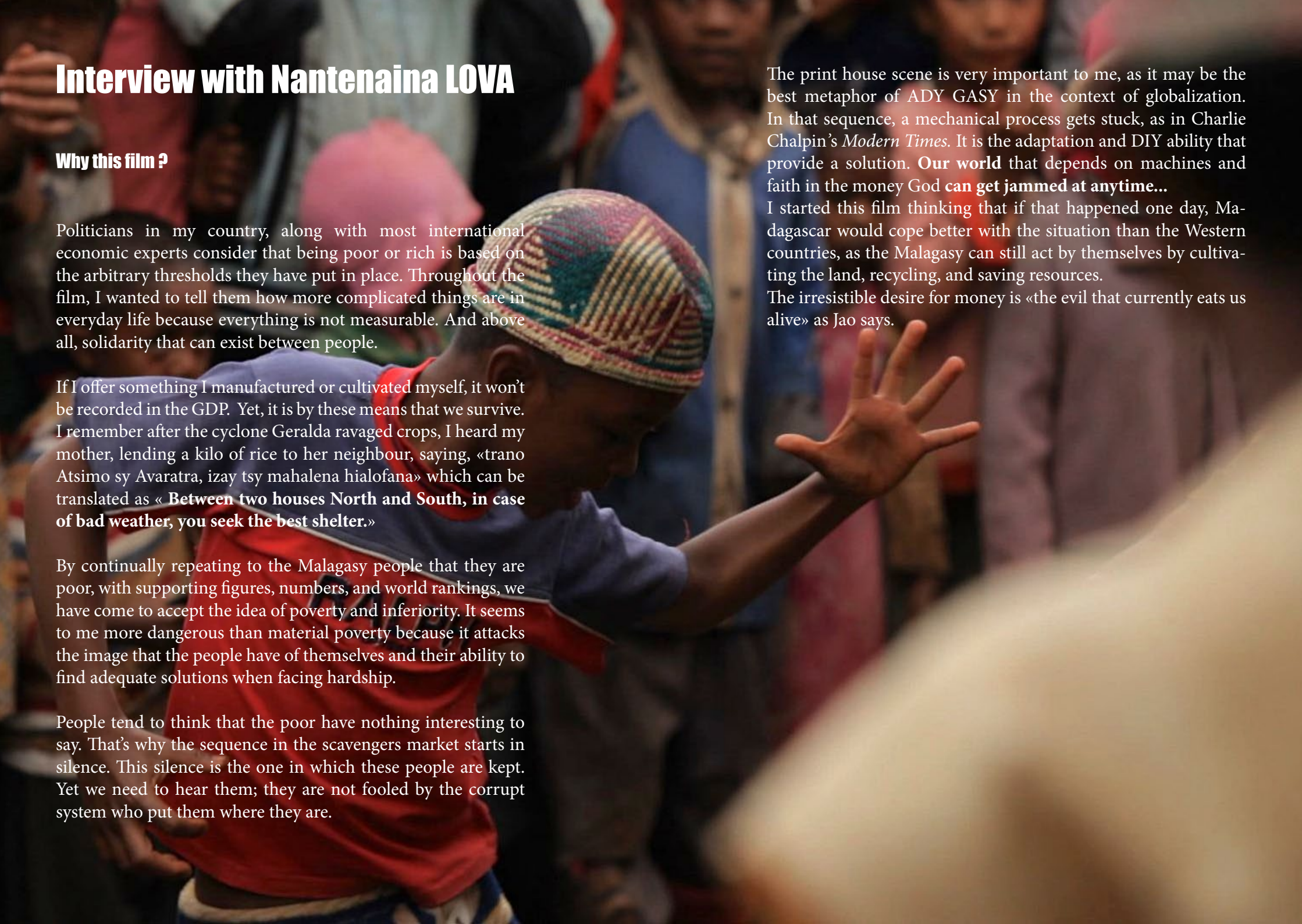
By continually repeating to the Malagasy people that they are poor, with supporting figures, numbers, and world rankings, we have come to accept the idea of poverty and inferiority. It seems to me more dangerous than material poverty because it attacks the image that the people have of themselves and their ability to find adequate solutions when facing hardship.

People tend to think that the poor have nothing interesting to say. That's why the sequence in the scavengers market starts in silence. This silence is the one in which these people are kept. Yet we need to hear them; they are not fooled by the corrupt system who put them where they are.

The print house scene is very important to me, as it may be the best metaphor of ADY GASY in the context of globalization. In that sequence, a mechanical process gets stuck, as in Charlie Chaplin's *Modern Times*. It is the adaptation and DIY ability that provide a solution. **Our world** that depends on machines and faith in the money God **can get jammed at anytime...**

I started this film thinking that if that happened one day, Madagascar would cope better with the situation than the Western countries, as the Malagasy can still act by themselves by cultivating the land, recycling, and saving resources.

The irresistible desire for money is «the evil that currently eats us alive» as Jao says.



... about the casting



I did not have much trouble coming across and filming the DIY (do it yourself) people, because 90% of the population in Madagascar work in the informal sector. When I explained to them my project, what I wanted to value and show in the film, they collaborated with a big deal of enthusiasm because most of the time, they are subjected to pity and despise, rather than consideration.

Conforming to the tradition, I have appointed artists to be my spokespeople: Blandine, Fred and Sily from the band RAEDISAMIMANANA, Rado the speaker, Vahömbey and his musicians, and Jao, the lead vocal of the band. Jao had been working with me on the music for this film project since 2010; way before the writing was done. Since the first time we met, we felt that we had the same view on our country.

As for the other artists, I met them just before the shooting although I had been scouting for a year. At that moment I met Blandine. She did not want to be alone during the artist's workshop because she has always worked on her oratory writings with her brothers, Fred and Sily. These two young men enriched the show with a traditional choreography that I had not originally thought of.



Having a woman in charge of the KABARY (the epitome of a traditional discourse) seems to be a strong symbol which has both surprised and pleased the audience. Mixing music from the South and dances from the Central Highlands had the same effect on the audience; a proof that the Malagasy society is able to evolve without denying some of its traditions.



THE WHEELBARROW MAKERS OF 67 HA
GABY AND HIS FAMILY



TIRE SHOEMAKERS OF ANOSIBE
DADA NAIVO AND HIS BIG FAMILY



OIL LAMP MAKERS OF TANJOMBATO
RANJA, ODILLE AND THEIR FAMILY



BLACK SOAP MAKERS OF ANDRALANITRA
AIME, KRISY AND THEIR FAMILY



Treatment

A background image showing two men in the rain. The man on the left wears a straw hat and a blue jacket, holding a camera with a black cloth over the lens. The man on the right wears a colorful beanie, headphones, and a white and blue jacket, holding a boom microphone. They are standing in front of a brick building.

The film lingers at the heart of the informal sector with these undesirable people getting chased because of their carts and goods that are littering the streets and sidewalks of the capital. To those who are prevented from selling their products when they occupy the sidewalks of the city. I want to give life on the screen to those who are left behind, these artisans, the quiet peasants, this world of perpetual creativity and adaptation.

We discover in close shots the nimble fingers of rubber stamps manufacturers, of tyre shoe-makers, of a retired officer that makes wheelbarrows from scratch, of a family that turns bones collected from the dump into soap... these portraits are no exceptions, the whole country functions thanks to ADY GASY.

"SOME SHOW OFF WITH THEIR SUITCASE AND ECONOMIC THEORIES, OUR SPEAKERS HERE CAN'T WAIT TO MEET THEM."

Without seeking to deny the suffering caused by poverty, the film wants to be a bittersweet satire system of global overproduction and overconsumption.

It is a mirror where we oppose insistent and well-functioning speeches of some development agents to other discourses, those of Malagasy speakers. Whereas the defenders of the market economy have enough opportunities to spread their numbers and their rhetoric, the film does not question their point of view, but it rather focuses on the words and deeds of courage that African people could answer to them.

In this film are set into frames the Malagasy cultural codes but their words and know-how certainly affect everyone which are too often mocked for their inability to integrate into a ultra-competitive world.

TSY MISY MAFY TOY NY VATO
FA TSY MITENY REHEFA HANGEREZAN'NY VORONA.

THERE IS NOTHING MORE RESISTANT THAN THE ROCK
BUT IT SAYS NOTHING WHEN BIRDS POOP ON IT.

As well, the film is structured as a kabary, the Malagasy traditional oratory with is highlighted here. To elaborate a persuasive kabary, you need proverbs. To create proverbs, you must learn to observe your environment.

Traditional musicians and speakers have always been inspired by the lives of modest people. The film will echo in, assuming the judgmental scope of Jao, a musician from the South of the Island, and Rado and Blandine, traditional speakers.

Elizabeth Lequeret says there is in African cinema «this inability to imagine the world otherwise than as a whole, a certainly non homogenous assembling, but of which the diverse elements can come into contact at any time». *The Malagasy way* fits into this philosophy, this view of the world of creativity.



LOVA NANTENAINA

Biography

With this first feature length film, Lova Nantenaina wants to represent poverty the way he experienced it as a child: a daily life where difficulties and joie de vivre are intermingled.

Born in 1977, he grew up in Antananarivo at the time when there was rationing by the Socialist regime. An unforeseen and random series of events led him to leave his country in 1999 to undertake sociology and humanitarian studies in France. In 2001, he was an association's director for a development project in Madagascar and he became aware that outside counsel was often unwelcome. Indeed, it is organized from the perspective of economic development rather than cultural and ancestral teaching. «Better lose money than FIHAVANANA», a concept that can be translated as the 'preservation of the harmony of relationships with people close to you' or 'brotherhood'.

When he returned to Madagascar from 2003 to 2005, he became a newspaper journalist. He continued his studies and completed a Masters degree in Information and Communication in Réunion Island in 2005. He then joined the ESAV film school in Toulouse, where he obtained his Masters degree with honors. The short films he directed and produced himself are rooted in the culture and daily life of the Malagasy.

He worked on the feature-length documentary by Guy Chapouillie *Une raison de vivre* as an assistant director and second cameraman and was recently hired as an editor by a French production company for two Malagasy 26-minute documentary films, *Les enfants de la périphérie* of Gilde Razafitsihadinoana and *Todisoa et les pierres noires* of Michaël Andrianaly.

His 'Endemika Films' production company is co-managed by Eva Lova, trained in France. Endemika films is currently developing the production of films by other Malagasy directors who participate in a new boom of independent Malagasy cinema.



LOVA NANTENAINA

Filmography

2014 « With Almost Nothing... » documentary, 52'. Audience prize at the «Festival international du film insulaire de Groix» and selection at the «Etats généraux du film documentaire de Lussas».

2011 « Conter les feuilles des arbres » by Lova Nantenaina and Lova Eva, fiction, 4' 30". Selected for "Regards d'Afrique 2012" at the Clermont-Ferrand Festival, and the DIASPORA Prize at the «Rencontres du Film Court d'Antananarivo» of 2012, selection CinéSud 2013.

2009 « Red Heaven » fiction, 18'30". for "Regards d'Afrique 2009" at the Clermont-Ferrand Festival, selected for Ciné Sud 2011 and bought by the CIRTEF (TV5monde).

2008 « Petits Hommes » documentary, 35'. Selected for "Regards d'Afrique 2008" at Clermont-Ferrand Film Festival.

2008 « A 2 Euro coin in Madagascar », documentary, 6'. Special Jury Prize at a student short film festival (CROUS). Official selection at the «Expression en Corto» of the Mexico short film festival 2008, Cabinet of curiosities at the «Paris Tout Court festival» of 2008, official selection at Cine Posible, 2009 in Spain, selected at FIFAI, 2012.

2008 « L'envers du décor - lettre à mon frère », documentary, 17'. Selected for "Regards d'Afrique 2010 at the Clermont-Ferrand Film Festival .

ENDEMIKA FILMS



Endemika Films was created in 2008 by Nantenaina LOVA to produce his short films. It is now a Malagasy audiovisual production company, co-managed by Eva and Nantenaina LOVA, and produces Malagasy author films.

Endemika Films contributes to have a forum to express themselves in their own countries where the economy of cinema is still in its infancy, and the most part of cinematography is by foreigners.

Work in progress

« Ginger boyz » by Lova Nantenaina and Fifaliana Nantenaina, documentary.

Avotra, a Malagasy young boy, dreams to be an astronaut or a pilot. To finance his studies, he decided to start a dodo-dancers band with his friends. Will he fulfill his dreams in this world of easy money ?

« ZANAKA » by Lova Nantenaina, documentary, coproduced with Laterit Productions.

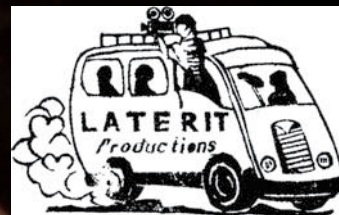
«I encounter children from different social backgrounds, I make discover their work, games, beliefs, hopes and those of their families. The title proposal reflects an essential notion of this film: the one of transmission. «Zanaka» means child, more precisely descendant. All names are meaningful in my country. Mine can be translated as «heritage hoped».

« Madagascar 1947, the sound of silence » by Marie-Clémence Paes, documentary, 90 min, coproduced with Laterit Productions.

« Le Mikea » by Alain Rakotoarisoa, documentary, 52 min, a french coproduction.

« Prisonniers du temps » by Jonattan Rabarijaona, documentary, 52 min, coproduced with Les Films de la pluie (France).

« Le mystère des Ntaolo » by Mamy Rakotonirina, documentary, 26 min, coproduced with Sanosi Productions (France) as part of a collection of 6 projects by malagasy directors.



LATERIT PRODUCTIONS

Laterit Productions is an independent production company created in May 1988 by filmmakers Marie-Clémence and Cesar Paes. Our aim is to produce ambitious films that highlight a better cross cultural understanding. We are also committed in distributing films (narrative and documentary) from the Indian Ocean, Africa and the Carribean. An approach that we develop today on different media : cinema, television, DVD, VoD, CD, books.

Our new projet : « Madagascar 1947, the sound of silence » by Marie-Clémence Paes.

Interweaving historical archives and direct testimonies, the film questions how and why Malagasy soldiers back from Europe rebelled in 1947 against French colonial authorities, and will do so from a Malagasy point of view.

Productions

«An opera from the Indian Ocean» by Marie-Clémence & Cesar Paes - 2012 - 96min

Theatrical release France 2012. KIMITÉTÉ AWARD for the "most human film" - Festival Int. de Groix

«Night scenes» cine-performance by Raharimanana/Tao Ravao/Paes - 2010 - 31min

Première at Rotterdam int. Film festival

«Maraina, opéra in 4 acts» performance recording by Cesar Paes - 2010 - 88min

Opera in 4 acts by JL Trulès & E. Genvrin on the first inhabitants of Réunion island

«Mahaleo - Live at the Olympia» live recording by Cesar Paes - 2007 - (52min+150min)

Broadcast : TV5 (Monde), RFO, TV Ravenala (Madagascar), Longbox DVD+CD release 2008

«Batuque» by Julio Silvão Tavares - 2006 - 52min

FIGRA 2007 (Le Touquet), AFRIQUE TAILLE XL (Brussels), RADIO FRANCE Festival (Montpellier)

«Mahaleo» by Paes & Rajaonarivelo - 2005 - 97min
theatrical release : France, USA, Belgium, Madagascar. AUDIENCE AWARDS & ILE D'ARGENT - Festival
Int. du Film Insulaire de Groix (France), ETOILE SCAM 2007

«Saudade do futuro» by Marie-Clémence & Cesar Paes - 2000 - 94min
theatrical release: 2001 : France & USA - 2002 : Switzerland, Belgium, London.
AUDIENCE AWARD - Rencontres Internationales de Cinéma à Paris, LOUIS MARCORELLES AWARD
SPECIAL MENTION - Cinéma du Réel

“Le Bouillon d’Awara” de Marie-Clémence & Cesar Paes - 1996 - 70min
theatrical release Switzerland. BEST ETHNOGRAPHIC FILM - Festival dei Popoli, BEST FILM ON CREOLE
CULTURE - Vues d’Afrique (Montréal)

«Songs and tears of nature...» by Marie-Clémence & Cesar Paes - 1992 - 54min
theatrical release Switzerland. GOLDEN DOVE Leipzig Festival (Germany). SPECIAL AWARD German
ministry of environment (Germany). BEST FILM for the survival of Indigenous People (Parnü - Estonia).

«Angano... Angano... Tales Madagascar» by MC & Cesar Paes - 1989 - 63min
GRAND PRIZE Festival dei Popoli (Florence), LIBRARIES AWARD Cinéma Du Réel (Paris)

co-production

«The Whistle» by As Thiam - 2004 - fiction - 22min
co-production : LATERIT productions, GTVS (Senegal). BRONZE TANIT- Journées Cinématographiques
de Carthage, AUDIENEC AWARD - Festival Plein Sud de Cozes (France) , SPECIAL MENTION - FESPACO

«Entre Muros» by João Ribeiro & José Filipe Costa - 2003 - 75 min
co-production with Laranja Azul (Portugal), international Competition - Cinéma du Réel - Paris,
international Competition - Festival dei popoli (Florence)

« the Storytellers of Jave Valley » by Eliane Caffé - 2003 - fiction - 100min
co-production with BCA (Brazil). FIPRESCI AWARD -Fribourg Festival (Switzerland), BEST SCRIPT
Cinéma Brazil, GRAND PRIZE - Festival international du film indépendant - Brussels (Belgium)

«Parabolic People» by Sandra Kogut - 1991 - 10x3 min
co-production with CICV / centre P. Schaeffer. GRAND PRIZE Festival de Video de Cadix (Spain), 2nd
PRIZE Festival VideoBrasil (Sao Paulo), TV picture d’or Video Art Festival of Locarno (Switzerland)

in distribution

MADAGASCAR :

«I want my share of land: Madagascar” by JM. Pernelle & F. Lambolez (52min)
“Animated window on Madagascar” (4 animated short films)
by Jiva & Fabrice Razafindralambo
«Hazo Mena, the red wood men” by Federico Varrasso (52min)
“Raketa Mena» by Hery Rasolo (52 min)

ANGOLA : “Dissidence” (56min), “Mopio” (54min), “A Hero” (97min), “The Great
Kilapy” by Zézé Gamboa

MOZAMBIQUE : “O grande Bazar” (56min), “Desobediencia” (91min), “Hospedes da
noite”(53min), “The Water War” (73 min) by Licinio Azevedo

BURKINA-FASO : “I make my balafon” by Julie Courel (54min)

MAURITIUS : “The Children of Troumaron” by Harrikrisna & Sharvan Anenden (90min)

THE ARTISTS

JAO
Joela REJAO REFARALAHY

VAHÖMBEY
Roland Dieudonné Vahömbey RABEARISON

MILANTO
Faly Milanto RABEARISON

MIRANA
Mario Reynald Mirana RAKOTOMALALA

BLANDINE
Florentine RAZAFIHARISOA

SILY
Sylvain RANDRIAMAHANDRY

FRED
Frédéric Samuel RANOMENJANAHARY

RADO MPIKABARY
Rado HARIVELO

LEDAMA
RAKOTONANAHARY Edmond

THE CREW

Screenplay **Nantenaina LOVA, Eva LOVA**

Director **Nantenaina LOVA**

Assistant director

Nantenaina FIFALIANA, Solofonirina Alfred RANDRIANARIVELO

Camera

**Nantenaina LOVA, Lanto Tiana RABEARISON (BEMASO) ,
Nantenaina FIFALIANA, Eva LOVA**

Sound

**Nantenaina FIFALIANA, Maminihaina Jean Aimé RAKOTONIRINA,
Solofonirina Alfred RANDRIANARIVELO**

Editing **Nantenaina LOVA**

Assistant editor **Alain RAKOTOARISOA, Marjorie MIRAILH**

Color grading **Loïc LAROCHE**

Sound editing **Agnès CONTENSOU**

Mixing **Jean-Guy VÉRAN (MACTARI)**

Post-production manager

Eva LOVA, Marie-Clémence PAES, Agnès CONTENSOU

Assistant post-prod manager

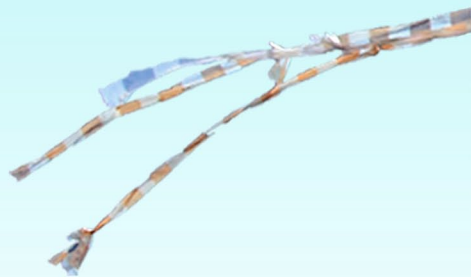
Nantenaina FIFALIANA, Maminihaina Jean Aimé RAKOTONIRINA

Malagasy-French adaptation

Nantenaina LOVA, Eva LOVA, Marie-Clémence PAES

French-English adaptation

Monica MAUREL, John TEMPLE, Volatiana RAHAGA, Agnes CONTENSOU



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Conseil Régional Midi-Pyrénées, IDFA Bertha Fund, « Final Cut in Venice » workshop, Mactari, Titra TVS,
SCAM bourse "Brouillon d'un rêve", Visions Sud Est with the support of
SDC (Swiss Agency for Development and Cooperation)

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