

# ANGE

A FILM BY TONY GATLIF



FESTIVAL DE CANNES  
2025 OFFICIAL SELECTION

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**A**nge, a footloose musician, feels a fundamental need to track down and make peace with his old friend Marco. Solea, the daughter of his former lover, in full-on rebellion against the world, tags along on his journey. Together, they will rediscover the path to joy.



# INTERVIEW WITH TONY GATLIF

## **Out of what desire for cinema, encounters and musical moods was *Ange* born?**

Ange was born out of an enormous desire for life, powerful emotions and tears. We were coming out of Covid and my new movie had to be the opposite of the world I was living in. I had to go even further into love and revolt, but without sentimentalism. I wanted the film to convey contradictions and provocation. Tracing a path from party to party. A story as simple as a thread. A man travels with his daughter, who reminds him of the past. A past that reminds him of his cowardice because he disappeared for several years. But Ange lives neither in the future nor in the past. He is in the present. The very moment. At the same time, he is in the memory of a people and their music. So, the past is his constant companion. His profession means that he lives surrounded by ghosts.



## **His van is overflowing with recordings of gypsy music and culture.**

We all have boxes of memories. Ange's baggage is gypsy philosophy. Gypsies only live in the present. They don't have a past because they did not want one. And they have no future because they don't want one. Ange has taken on this way of life, even though he is not himself a gypsy, but like them, he hits the road for a very simple reason: to find a friend he lost, to whom he owes money. On his journey, he is immersed in gypsy culture because it is the only thing that he finds positive about the world today.

**Where did you get the idea for the mission that structures this road movie. Signs of life buried in the earth, a book about gypsies, a VHS of Wild Horses of Fire, and wads of cash that**

**flutter away from us at first, and that he digs up under a cross or transmission tower.**

What he retrieves is what he has in his mind. A treasure he has hidden. The audience sees it in a realistic way. There's a book, there are records... But for Ange it's a ginormous library that travels with him. For him, it is symbolic. It's his personal experience. His baggage is buried within him. Ange is a man who lives life in his mind. He sees some magnificent things there. He flits away constantly. Even when he's driving and the road is passing by in front of him. His mind is elsewhere. It was to be with him, to get into his mind, that I wanted to shake things up. I wanted to flit away with him. To get into his vision of the world, his point of view. That allowed me to take every liberty. And to grow the film with music. It is not figurative, nor is it there to be pretty. It conflates with Ange's story. It juxtaposes itself. It is his experience and he is attached to it above all else. On top of that, Ange senses that it is his last journey, but not in a "farewell tour" way. Ange is not into all that.

**He briefly mentions having been through some rough times without ever being more specific....**

Providing explanations would not work. I think he gets a shock from everything he digs up. Like the VHS of Wild Horses of Fire by Sergei Parajanov. He must have watched it thirty years earlier, and it left a mark. That film is a huge article of baggage left in film history. It has a symbolic virtue. I always say that music is a long memory that keeps getting longer. My film is there. In the prolongation of Ange's private sphere, what is in his mind and what is revived by musical and

personal encounters. Cinema allows me to show all of that, but in an unfamiliar way.

**To describe him, you resort to a beautiful idea that is poetic and full of imagery: Ange is a musicologist looking for syncopation.**

Syncopation is all of music. Gypsy music to begin with, but also rock, jazz and all of Oriental and Arab music. Syncopation is like someone who stands up when everyone else is kneeling. That's the moment that Ange is looking for. It's not military music that goes straight ahead, always with the same harmonies, and keeping everybody in line.

**Ange is a nomad, on the road in his van. One pictures him as being detached from everything, yet you come up with a spectacular behavioral detail: a very meticulous, squared-off way of folding his towels.**

It is indeed a detail, but one that I like a lot because it is his signature. It means he is a man who has self-respect. Who respects his body and his hygiene. He is not at all a cowboy, although he looks like one. A cowboy is a mysterious character whose arrival somewhere triggers incidents and drama. And usually they're not the talkative type. They never smile. Ange looks like them but he is the complete opposite.

**You have made more than twenty films in a career that goes back nearly fifty years. Without ever repeating yourself but plowing a very distinctive furrow. So, from the get-go, it feels**



**as if we have already bumped into Ange.**

Yet *Ange* is a movie that I have not already made. Just like its protagonist. I have never before written a character like him. He's new for me, in his early fifties, roughly Arthur H's age. Ange is like a brother. He is absolutely like me, with his soul on fire. No, not on fire. His soul is overheating. That's the right word. And it has been so for a very long time.

**Alongside him on this journey is his daughter Solea.**

She's a very smart girl. When writing the character, I drew my inspiration from Suzanne Aubert, who plays Solea. She's a dazzling person, who started out studying philosophy, then political science, if I remember correctly, before dropping out to become an actress. Then she took a break to become a truck farmer. It really is her, the character I wrote for the film. She doesn't like her father not saying anything. She is as reserved as he is, but his silence makes her want to drag the truth about her birth out of him. Joining him in his van seems the only way to do that. She decides to hit the road with him to find out where she comes from, and what her life—and that of her father—truly is.

**The reunion with the two women in his life is silent at first. They do not communicate in dialogue, but through their bodies, their eyes... It's organic and sensorial.**

Exactly. The reunions are experienced by vibes, which come firstly from the sense they both have of someone coming up behind them. When Christine Citti turns around, she is sure that it's Ange behind



her. And at that moment, the tears fall immediately, as if a faucet had been opened. For both women, it's the same because the love that bound them to Ange was particularly strong. A love that ended when he disappeared and which, when he returns, comes back exactly as before.

**Let's talk about the music. You are credited as musical director...**

It took me a long time to write the script. Before I reached the simple story that you see in the film, there were a lot of drafts that I didn't like. During those writing phases, I rummaged in my travel boxes, looking for music and rediscovering the pleasure I felt when I listened to it so long ago. I had all sorts of tapes that are no longer used and the players I had kept had not resisted the passing of time, so I had to do a lot of research to find the right tape players to be able to listen to that music again. And I often came across extraordinary tracks that provoked immense and savage emotions as I listened to them all on my own.

**In your film, different musics come in, collide and leave again almost immediately.**

Precisely. And that really is the specificity of my film. I have never done that before. Normally, you sit and listen to the music for fifteen seconds, five minutes, whatever. Not here. They are puffs of emotion. They are not there to describe an ongoing situation. That would be too easy. They bounce off what is happening on screen. Like in the restaurant where Ange and Solea begin a battle of proverbs. And immediately after, in the same way, we hear the



father-daughter couple of musicians, André and Juliette Minivelle, two wonderful musicians, performing a duet rendition of the song *La Lega*, which says We are women, we are fighting. A protest song for female laborers and working women. And the man also sings We are women. The song becomes part of the battle, and part of what plays out between Solea, a woman and her father's daughter, and Ange, who is reserved and unable to express what he feels. The song is not there to emphasize their emotions, but to underline their thoughts.

**The music is literally organic, as in the scene when Ange plays percussion on his body and heart...**

Ange is a guy who travels solo. He has huge moments of solitude. But not sadness. Like all gypsies, he refuses to live between four walls, and prefers to live outside. Four walls is a sedentary civilization. A

different philosophy of life. Ange has kept just a drafty cabin, and it's as if he owns a castle. That's where, all alone, he starts to make music. He hears the wind, listens to his heart and it all becomes a music within him. Visceral. When I met Arthur H, I told him that I didn't want to work with him because of his being a musician, but because I liked his voice. To my ears, it really is the voice of a man going back on his past. That of the cowboy I was talking about earlier. I had told him there would be none of his music in the movie, but I wanted to make an exception in that scene. I told him that was going to listen to his heart and make music with it, made up solely of the drumming of his fingers on the fabric of his clothes.

**The music is also that of nature. Like in the hailstorm scene...**

On set, I said, "We take whatever comes along." You always have to be ready. For that scene, there were ten of us in a van setting up



a tracking shot. Before we could shoot it, you always end up waiting for someone to fix something, tape something up... And I could see the skies getting heavier. We were in the mountains, and I was sure there was going to be a storm with forks of lightning that I wanted in the shot. I got everybody moving so we could start filming. About four seconds after I gave the command to roll camera, the hail started to fall. It was enormous chunks of ice. Terrifying. When I watched the scene, I immediately thought of Mario Maya and the zapateados of his flamenco. Tac, tac, tac, magnificent rhythms. Flamenco really is the hail, and I laid the two sounds over each other. Nothing more. That icy downfall came along like a gift. Without us expecting it. It was magnificent.

**What was your aesthetic approach?**

I wanted to catch anything that came our way, without falling into a documentary approach obviously. To grab what life gave us. I also wanted to bring out the "flesh" of the sound. For the mics to be positioned so that I could feel fingerprints on the strings of the instruments. I wanted the audience to feel it rubbing, screeching. Those prints, the musicians' hands, are all over the film. I want to be able to feel the touch. Because it's an amazing sense. Touching, playing with the earth, the mud, the herbs... That's what directing is all about. It's the filmmaker who is playing. Ange is exactly the movie I wanted to make. A film that exudes life, oozes revolt and all that is within us.

**You say you chose Arthur H for his voice, but he is also very**

**interesting to film.**

The first time I met him, as guests on Brigitte Fossey's radio program, I was struck by his magnificent voice and physique. I said to myself that if I needed a voice like that one day, I'd call him. I made plenty of movies after that without thinking of him but, for this film, before I began to write even, I said to myself that Arthur would be Ange. I wanted to write for him. He is exactly like the plainsmen. He has a whole past behind him and a whole world around him. It's a physical thing. That's why I worked in closeup a lot when I was filming him. Or wider shots when he is walking. I loved the way he touched things. His hand movements were impeccable. He was never wrong. It's a delight to work with an actor like him.

**Then there is Mathieu Amalric. We won't say too much about his character to preserve the mystery, but his appearance in the movie is another gust of wind.**

Mathieu Amalric is completely out of tune. And he's a bomb. That's how I wanted him to be in the movie. At first, he didn't want to do it. He said he was going to quit movies. And he's done others since Ange (laughter). I promised him that he wouldn't be on set for more than a week. He liked that. Then he asked me what his character was about. I said he was a man who is scared of an outpouring of emotion. That really appealed to Mathieu. He took the role on 100%, gave it all he had from the beginning. He understood the part immediately, and when he arrived on set he was on fire. ■

*Paris, may 2025*







## CAST

|                   |           |
|-------------------|-----------|
| ARTHUR H          | Ange      |
| SUZANNE AUBERT    | Solea     |
| MARIA DE MEDEIROS | Georgina  |
| MATHIEU AMALRIC   | Marco     |
| CHRISTINE CITTI   | Margareth |



## CREW

Written by **TONY GATLIF** • Cowriters **PATRICIA MORTAGNE, VALENTIN DAHMANI** • Produced by **PRINCES PRODUCTION** • Cinematography **LAZARE PÉDRON** • Editing **CÉSAR SIMONOT** • Sound **PHILIPPE WELSH** • Sound Editing **ADAM WOLNY** • Mixing **DOMINIQUE GABORIEAU** • 1<sup>st</sup> Director's Assistant **VALENTIN DAHMANI** • Scripte **ANDRA BARBUICA** • Production design **PHILIPPE KARA-MOHAMED** • Original Music by **ARTHUR H, FIONA MONBET, TONY GATLIF, DELPHINE MANTOULET** • With the support of **CANAL+** • With the participation of **CINÉ+OCS** • With the support of the **CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE**, with the participation of the **FONDS IMAGES DE LA DIVERSITÉ - L'AGENCE NATIONALE DE LA COHÉSION DES TERRITOIRES - CENTRE NATIONAL DU CINÉMA ET DE L'IMAGE ANIMÉE**, with the support of **LA RÉGION ÎLE-DE-FRANCE** • In partnership with the **CNC**, with the support of **LA RÉGION OCCITANIE** • In partnership with the **CNC** • Associated producers **PASTORALE PRODUCTIONS, COSMOTONE, PRINCES FILMS** • Distribution & International sales **LES FILMS DU LOSANGE**



## ARTHUR H

**MAMAN** by Romain Goupil, 1989 • **REQUIEM FOR BILLY THE KID** by Anne Feinsilber, 2007 • **FEAR(S) OF THE DARK** by Blutch, Charles Burns, 2008 • **THE LUNATIC COUNCIL** by Arnaud Demuyne, Christophe Gautry, 2010 • **TRUE LOVE** by Joseph Cahill, 2012 • **JACK AND THE CUCKOO-CLOCK HEART** by Mathias Malzieu, Stéphane Berla, 2016 • **MUM IS POURING RAIN** by Hugo de Faucompret, 2021 • **ANGE** by Tony Gatlif, 2025

## SUZANNE AUBERT

**THE ITALIAN** by Philippe Claudel, 2011 • **BLOOD OF THE VINE** (TV series) by Marc Rivière, 2011-2017 • **TOM MEDINA** by Tony Gatlif, 2021 • **ANGE** by Tony Gatlif, 2025

## MARIA DE MEDEIROS (Selected filmography)

**SILVESTRE** by Joao César Monteiro, 1980 • **THE MONK AND THE WITCH** by Suzanne Schiffman, 1986 • **HENRY AND JUNE** by Philip Kaufman, 1989 • **THE DIVINE COMEDY** by Manoel de Oliveira, 1990 • **MACHO** by Bigas Luna, 1993 • **PULP FICTION** by Quentin Tarantino, 1993 • **NEWS FROM THE GOOD LORD** by Didier Lepecheur, 1995 • **THE COMEDIAN** by Christian de Chalonge, 1996 • **APRIL CAPTAINS** by Maria de Medeiros 1999 • **PORTO OF MY CHILDHOOD** by Manoel de Oliveira, 2001 • **THE SADDEST MUSIC IN THE WORLD** by Guy Maddin, 2003 • **THE STORYTELLER** de Luiz Villaça, 2008 • **CHICKEN WITH PLUMS** by Marjane Satrapi, 2010 • **PASOLINI** by Abel Ferrara, 2014 • **EUREKA** by Lisandro Alonso, 2020 • **ANGE** by Tony Gatlif, 2025

## MATHIEU AMALRIC (Selected filmography)

**FAVORITES OF THE MOON** by Otar Iosseliani, 1984 • **MY SEX LIFE... OR HOW I GOT INTO AN ARGUMENT** by Arnaud Desplechin, 1996 • **EAT YOUR SOUP** by Mathieu Amalric, 1997 • **LATE AUGUST, EARLY SEPTEMBER** by Olivier Assayas, 1998 • **THE WIMBLEDON STAGE** by Mathieu Amalric, 2001 • **A REAL MAN** by Arnaud and Jean-Marie Larrieu, 2003 • **KINGS AND QUEEN** by Arnaud Desplechin, 2004 • **THE BIG APPARTEMENT** by Pascal Thomas, 2005 • **ON WAR** by Bertrand Bonello, 2008 • **QUANTUM OF SOLACE** by Marc Forster, 2008 • **HAPPY END** by Arnaud and Jean-Marie Larrieu, 2009 • **ON TOUR** by Mathieu Amalric, 2010 • **JIMMY P.** by Arnaud Desplechin, 2013 • **VENUS IN FUR** by Roman Polanski, 2013 • **THE BLUE ROOM** by Mathieu Amalric, 2014 • **DAGUERROTYPE** by Kiyoshi Kurosawa, 2017 • **BARBARA** by Mathieu Amalric, 2017 • **ISMAËL'S GHOSTS** by Arnaud Desplechin, 2017 • **TRALALA** by Arnaud and Jean-Marie Larrieu, 2021 • **ANGE** by Tony Gatlif, 2025

## CHRISTINE CITTI (Selected filmography)

**LA GALETTE DU ROI** by Jean-Michel Ribes, 1986 • **LATHUNE** by Philippe Galland, 1991 • **IT ALL STARTS TODAY** by Bertrand Tavernier, 1998 • **L'ENVOL** by Steve Suissa, 2000 • **CAMPING** by Fabien Onteniente, 2006 • **THE SINGER** by Xavier Giannoli, 2006 • **DISCO** by Fabien Onteniente, 2007 • **BORN IN 68** by Olivier Ducastel and Jacques Martineau, 2008 • **CAMPING 2** by Fabien Onteniente, 2010 • **KILL ME** by Emily Atef, 2012 • **VALENTIN VALENTIN** by Pascal Thomas, 2014 • **GOING TO BRAZIL** by Patrick Mille, 2016 • **LA SOURCE** by Rodolphe Lauga, 2019 • **SUGAR AND STARS** by Sébastien Tulard, 2023 • **ANGE** by Tony Gatlif, 2025

# TONY GATLIF

1975 - **LA TÊTE EN RUINES** • 1978 - **LA TERRE AU VENTRE** • 1981 - **CANTA GITANO** (Short Film / César Awards Nominee 1982) • 1982 - **CORRE GITANO** (Spanish production) • 1982 - **GIPSY** (Grand Prix – Munich European Film Festival / Grand Prix – Taormina Festival / Silver Epi – Valladolid Film Festival) • 1985 - **THE WAY OUT** (Grand Prix – Florence French Film Festival) • 1988 - **DON'T CRY MY LOVE** • 1990 - **GASPARD ET ROBINSON** • 1992-93 - **SAFE JOURNEY** (Un Certain Regard Award – Cannes Film Festival, 1993 / “Mémoire France Libertés Danielle Mitterand” Award / American Critics Award for the Best Experimental Feature) • 1994 - **MONDO** (based on J. M. G. Le Clézio's novel) • 1997 - **CRAZY STRANGER** (Silver Leopard and Special Award for Best Actress (Rona Hartner) – Locarno International Film Festival, 1997 / “Grand Prix Spécial des Amériques”) • 1998 - **CHILDREN OF THE STORK** • 2000 - **VENGO** (Venice International Film Festival Official Selection, 2000 / Toronto International Film Festival Official Selection, 2000 / César Awards Nominee for Best Music) • 2002 - **SWING** (Berlin International Film Festival Official Selection, 2002) • 2004 - **EXILES** (Director Award – Cannes International Film Festival, 2004 / César Awards Nominee for Best Music, 2005) • 2006 - **TRANSYLVANIA** (Cannes International Film Festival Official Selection – Last Screening, 2006) • 2010 - **FREEDOM** (Montréal World Film Festival, 2009 / “Grand Prix Spécial des Amériques” / Henri Langlois Award, 2011 / César Awards Nominee for Best Music, 2011) • 2012 - **THE OUTRAGED** (Panorama Berlin International Film Festival – Opening film, 2012) • 2014 - **GERONIMO** (Cannes International Film Festival Special Screenings, 2014 / Locarno International Film Festival Piazza Grande, 2014) • 2017 - **DJAM** (Cannes Film Festival Special Screenings, 2017) • 2021 - **TOM MEDINA** (Cannes International Film Festival Official Selection, 2021) • 2025 - **ANGE** (Cannes International Film Festival Official Selection, 2025)





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