

A film by Arantxa Echevarría

CARMEN Y LOLA

A love story between two gypsy girls



QUINZAINÉ
DES RÉALISATEURS
Société des réalisateurs de films
CANNES

ARANTXA ECHEVARRÍA
FIRST SPANISH WOMAN DIRECTOR
SELECTED FOR DIRECTORS FORTNIGHT
CANNES FILM FESTIVAL



SYNOPSIS

Carmen is a gypsy teenager living in the outskirts of Madrid. Like every other gypsy woman, she is destined to live a life that is repeated generation after generation: getting married and raising as many children as possible. But one day she meets Lola, an uncommon gypsy who dreams about going to university, draws bird graffiti and is very different. Carmen quickly develops a complicity with Lola and discovers a world that, inevitably, leads them to be rejected by their families.



ERNANDEZ 002



ALICIA JIMENEZ 314

314

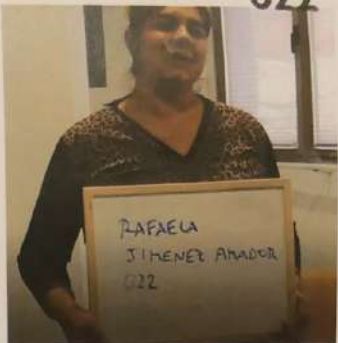


ALFREDO GABARRE 019

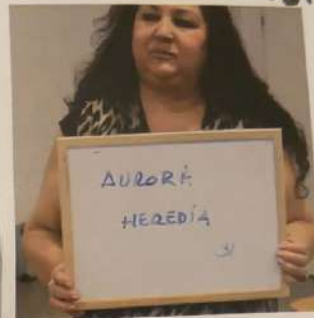


RAFAELA JIMENEZ

022



AURORA HEREDIA 031



FRANCISCA MANZANO Y JUAN RAMON HEREDIA 157 Y 158

158



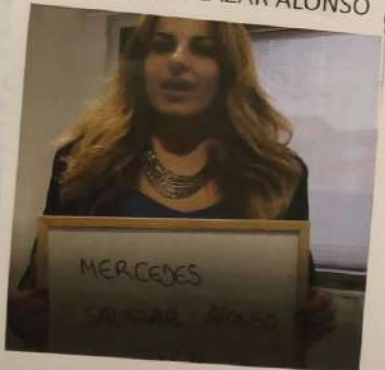
JOSÉ

RO AMAYA 049



MERCEDES SALAZAR ALONSO

069



LUCÍA AMAYA GABARRE 053



JOSEFA VARGAS SILVA 117



ESTRELLA MUÑOZ MUÑOZ (208)



SOLEDAD DE LA ROSA MOLINO



SEBASTIAN NIETO FLORES 329



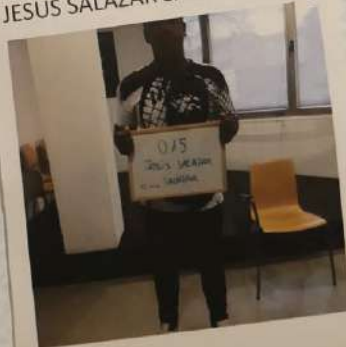
SAMUEL



JONATAN GABARRE 021



JESUS SALAZAR SALAZAR 015



EUGENIO FERNANDEZ 095

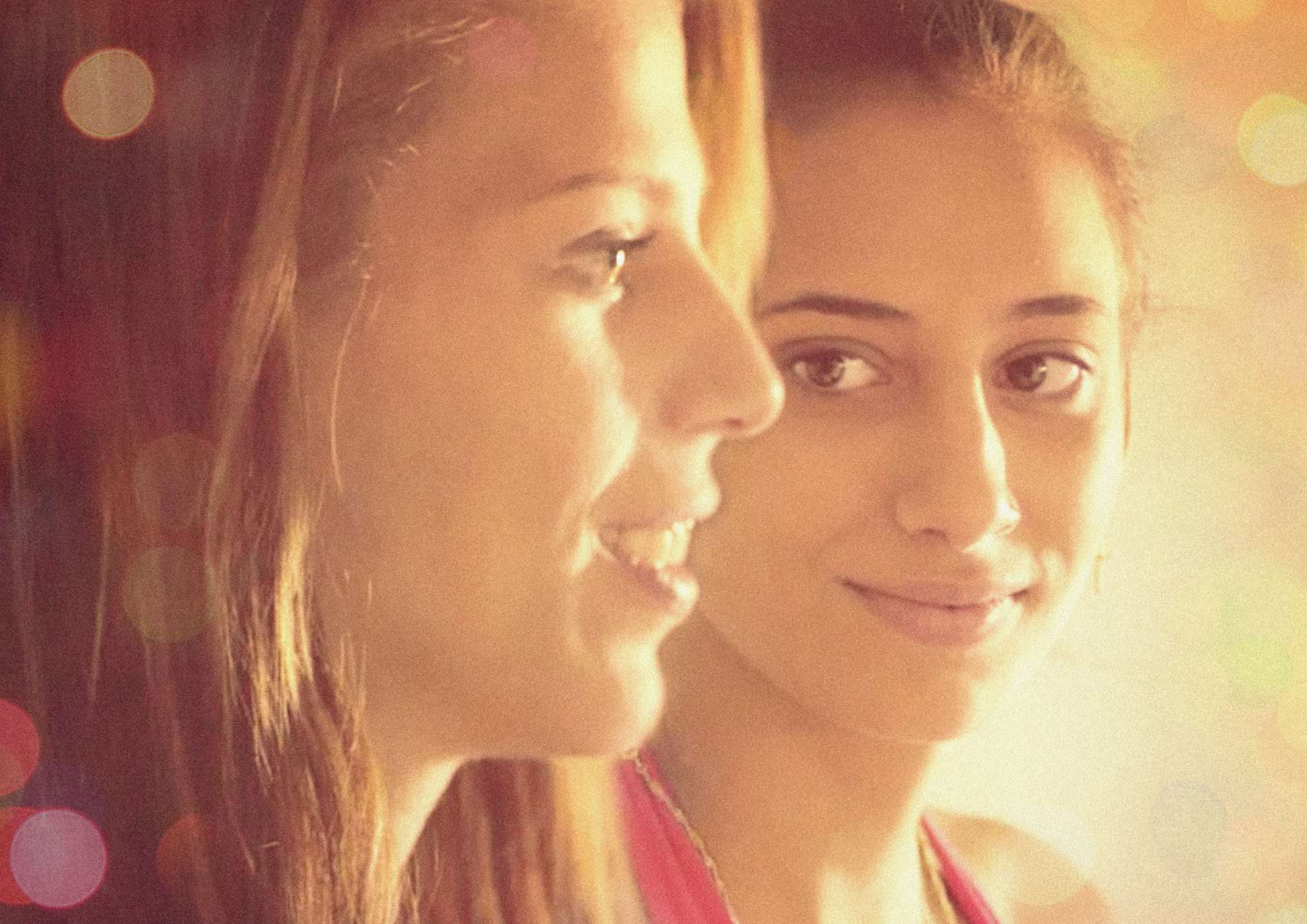


CAST

From the outset we knew we had to be faithful to the truth. There are very few actors and actresses in the gypsy world, since they rarely dare to follow that path. This was our big bet; finding two adolescents within the community who would dare to play these characters, despite the alienation that they may suffer because of the film. We searched in street markets, in suburbs, associations, even on the street. Throughout a challenging casting process which extended over 6 months, we saw over 1,000 gypsies, until we finally found our Lola and our Carmen.

Only one character in the film is played by a professional actor, the rest are 150 gypsies with no prior experience in front of a camera.





ZAIRA ROMERO – LOLA

Zaira is a 16-year old “merchera”, a mix between gypsy and white. She had never been in front of a camera, but she radiates authenticity every time she speaks.

ROSY RODRÍGUEZ – CARMEN

Rosy was number 897, she appeared in the casting process when we were very close to giving up. She was just 17, but had already been married at 15 and then left her husband 6 months later. For that reason, she is considered “badly married” within the gypsy community.



MORENO BORJA – PACO

Moreno Borja is a modern-day gypsy; educated, up-to-date and sensitive. He had to work very hard to create his character because Paco is the complete opposite to his real personality. After working in “Carmen y Lola”, he discovered a passion for acting which led him to leave his job as a security guard and has now been signed by Paco León for the Movistar series “Arde Madrid”.

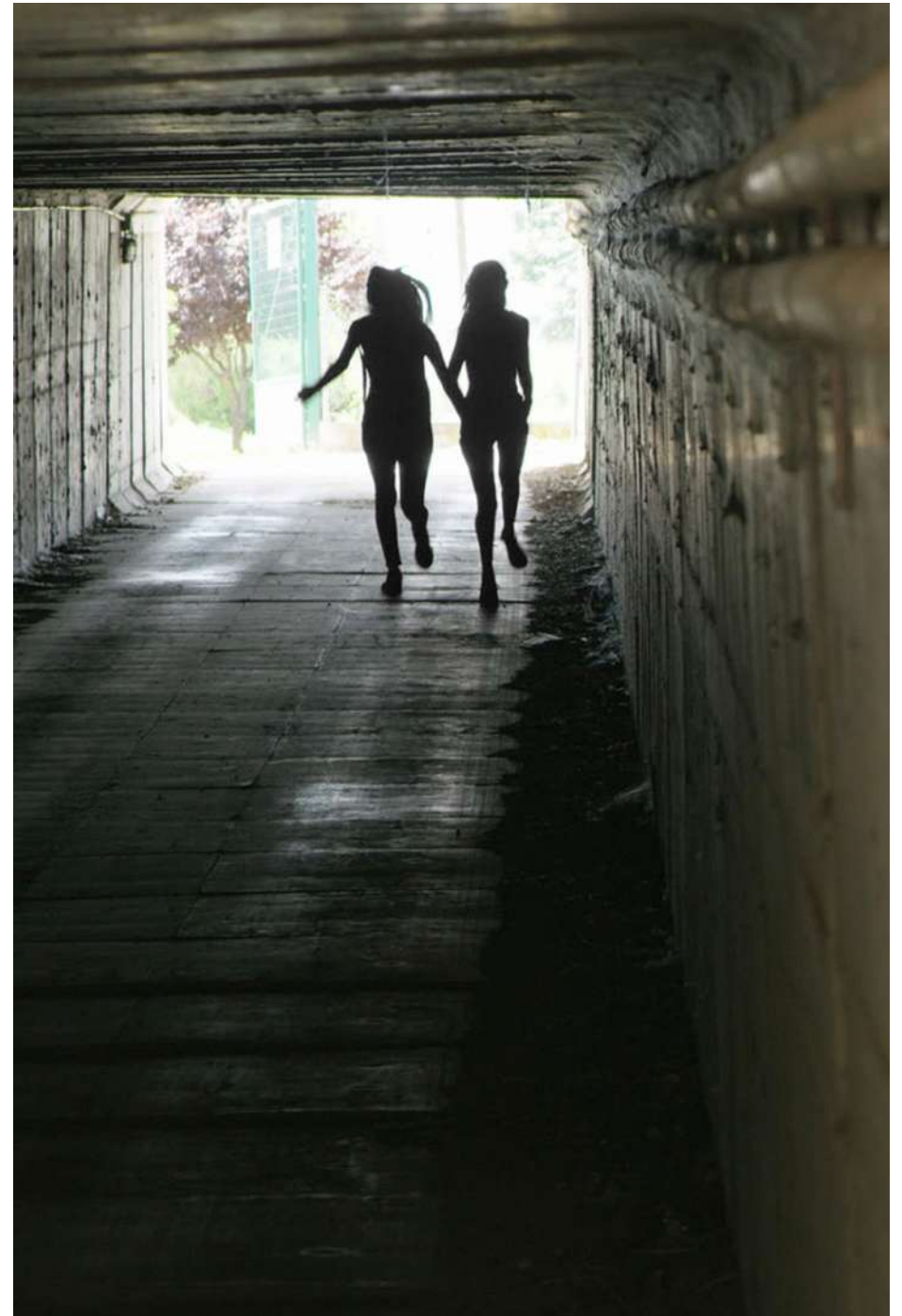
RAFAELA LEÓN – FLOR

At age 43, Rafaela never imagined herself in front of a camera. The outstanding humanity that she shares with her character led her to accept the role because it would bring in some additional income for the family.



CAROLINA YUSTE – PAQUI

An excellent theatre actress who has played, among others, “Hablar por hablar” and “Séneca” at the National Drama Centre. Her latest film, “**Quién te cantará**” is directed by Carlos Vermut and produced by Apache Films and Áralan Films.



CREW

Director and writer: Arantxa Echevarría

Producers: Pilar Sánchez Díaz and Arantxa Echevarría

D.O.P.: Pilar Sánchez Díaz

Art Director: Soledad Seseña

Costume Design: Teresa Mora

Film Editing: Renato Sanjuán

Production Director: Eduardo Santana

Music: Nina Aranda

Makeup: Gloria Pinar and Soledad Padilla

Assistant Director: Jorge Calatayud

Sound: Fabio Huete

Sound mixer: Dani Peña

TECHNICAL DATA

Runtime: 105 minutes

Format: Digital 4K

Sound: Dolby 5.1

Language: Spanish

Production year: 2018

Produced by: TVTEC SERVICIOS
AUDIOVISUALES

In association with: Orange Spain, Ma-
drid Regional Government, Spanish
Film and Audio-visual Arts Institute





ARANTXA ECHEVARRÍA

DIRECTOR

FILMOGRAPHY:

PANCHITO

Short film 2010

CUESTIÓN DE PELOTAS

Documentary 2012

DE NOCHE Y DE PRONTO

Short film 2013

Nominated for Best Fiction Short at the 28th edition of the Goya Awards.

Selected for Malaga Film Festival.

Palm Springs Festival.

Cleveland International Film Festival.

YO PRESIDENTA

Short film 2015

Preselected for the 30th edition of the Goya Awards.

EL SOLISTA DE LA ORQUESTA

Short documentary 2016

EL ULTIMO BUS

Short film 2017

CARMEN Y LOLA

Feature film 2018



DIRECTOR'S NOTES

1. VISUAL CONCEPTS

As director I feel it is important to revitalise classical forms with modern attitudes. It seemed natural to follow the trail of the Dardenne brothers in seeking to portray reality without manipulating it, as in "Rosetta" and "El hijo", as well as the narrative courage of Jacques Audiard's "Dheepan". I wanted to remain equidistant, so that we would never be able to condemn any of the characters. Precisely for that reason, I wanted to adopt a respectful and modest attitude when presenting gypsy culture. That distance is not just seen through the camera but also in the narrative: being able to find social intensity in a character's gestures and portraying the misery of the experience of exclusion through objects. Seeing the world through people's details and viewing individuals through the objects that fill their world.

Seeing and not seeing, like art in the blink of an eye. I wanted our camera to see without judging, whilst at the same time having those images put us in the predicament of having to take a side: there is no way to remain neutral. Because when the love story started to take shape, I picked a side. Lola sees the world through her love for Carmen. And that is not a normal perspective, since it is tinted by all the intentionality and artifice of her feelings. The world seems to stop, blur and lose focus

to concentrate just on Carmen, on an outstretched hand, an earring in the shape of a bird glimpsed through unkempt hair, dirty shoes covered in dust.

2. THE IDEA

In 2009, a news report from Granada caught my attention. It was about the first female gypsy couple to get married in Spain. Same-sex marriage had been legal since 2005, but it had taken them 4 years to decide to take that step. Naturally, the women had asked the newspaper to use made-up names -Rosario and Sara- and not to show their faces. Some lives are like boxing bouts. Rosario and Sara were forced to climb into the ring of prejudice and taboos. They had been rejected by their neighbours, families and the entire gypsy community. But in spite of it, they still decided to get married and be presented in the media, perhaps not showing their faces, but at least lending their voices to a helpless collective.

"Being a woman is still difficult. Being a gypsy woman, adds the burden of an entire culture with centuries of patriarchy and sexism. Being a woman, gypsy and lesbian, means not existing."

Gypsy women "haven't been in a closet, but a vault."
Women who openly manifest their sexuality and wish

to live as lesbians are forced to go far away from the gypsy world, because they feel that they are attacking the legacy of culture and family, their own mothers who raised them to be both perfect wives and mothers. Many have left school very young, have no education, will never be able to find work outside of THEIR environment because, as a general rule, white people don't hire gypsy women. How are they not going to hide their sexual condition?

Being a woman, I think I have a different view of the world, of observing reality and even telling stories. I am a director and a woman, perhaps not in that order, and that marks me. I have felt a moral obligation to give a voice to those who don't have their own. Cinema has become my loudspeaker for certain causes which I believe must be represented.

"I hate being a woman. I hate it with all my heart. If I wasn't a woman, I could have a life. If I wasn't a woman, I could travel, be an entrepreneur, have experiences, meet many people from different places. If I wasn't a woman, I could be like anyone else. I don't have dreams. Gypsy women have nothing at all, not even dreams"

Noemi, a gypsy girl, during a talk about women's rights in a High School in Madrid.

3. MUSIC AND SILENCE

Music is extremely important in the gypsy world. It is part of their everyday life. It is present in every moment, event, celebration and gathering. Gypsy music combines the sounds of India and every other country that their ancestors crossed on their way to Spain, with influences from Iran, Turkey, the Balkans, Greece, Andalusia... for this reason, they consider silence as sadness. Our film includes flamenco, traditional music, cult music and also some moments of silence.

Flamenco is one of the richest contributions to universal culture. It has even been declared as Intangible Human Heritage by Unesco.

Lola is a proud member of her neighbourhood's cult choir. Music in celebrations, in the most typical gospel style, is an essential part of rites. The themes of cult, always based on the Bible and the gospel, resemble "bulerias" and fandangos far more than we imagine. Often, if we didn't know that it was church music, we would think they were love songs. Gypsies sing to God as if He were a man of flesh and blood, and their relationship is very similar to that with a partner who is cherished with love and respect.





THE PRODUCER: TVTEC SERVICIOS AUDIOVISUALES

In 2006, after more than two decades working in the audiovisual industry, Pilar Sánchez Díaz and Arantxa Echevarría decided to form a society to steer their projects with the goal of contributing to reduce, insofar as possible, the female deficit among cinema professionals. Tvtec started its collaboration with other production companies with the feature film “Amateurs”, which was nominated for the Best New Director award at San Sebastián film festival. They have since collaborated on several occasions with Chema de la Peña and his company “La voz que yo amo”, for example in the documentary “Cómicos”, directed by Ana Pérez and Marta Arribas, and “Un cine como tú en un país como este”, which premiered at Valladolid’s Seminci. They have also worked with new filmmakers, like Blanca Torres, in the feature film “Análisis de sangre azul”.

The company has produced all of Arantxa Echevarría’s shorts and her first feature film.

The production company has received the support of the Spanish Film and Audio-visual Arts Institute and Madrid’s Regional Government for over 10 projects, all of which have been completed satisfactorily and been nominated for and received hundreds of awards at both national and international festivals (Palm Springs Festival, Cleveland Festival, Nomination for Goya Award in 2014, Guadalajara Film Festival in Mexico, Flickerfest International Australian Film Festival, Etherian Film Festival in Los Angeles, etc).





CARMEN Y LOLA

A film by Arantxa Echevarría

Zaira Romero * Rosy Rodríguez
Moreno Borja * Rafaela León * Carolina Yuste

Production Company:

Tvtec Servicios Audiovisuales

Hermanos del Moral, 19 - 3º A
28019 MADRID (Spain)
+34 653 321 624
pilar@tvtec.es

Distribution Company Spain:

Super 8 Distribución

Juan Ignacio Luca de Tena, 8
28027 MADRID (Spain)
+34 917 370 247
info@super8.es
www.super8distribucion.es

International Sales:

LATIDO

Veneras, 9 - 3º
28013 MADRID (Spain)
+34 915 488 877
Fax + 34 915 488 878
latido@latidofilms.com

TVTEC SERVICIOS AUDIOVISUALES WITH THE SUPPORT OF ORANGE ESPAÑA - COMUNIDAD DE MADRID - ICAA PRESENTS "CARMEN & LOLA"

PRODUCTION DIRECTOR EDUARDO SANTANA · DIRECTOR OF PHOTOGRAPHY PILAR SÁNCHEZ DÍAZ · COSTUME DESIGNER CUARTO ROPERO TERESA MORA · MAKE-UP AND HAIR GLORIA PINAR Y SOLEDAD PADILLA · PRODUCTION DESIGNER SOLEDAD SESEÑA
ASSISTANT DIRECTOR JORGE CALATAVUD · DIRECT SOUND FABIO HUETE · SOUND EDITING DANI PEÑA · MUSIC NINA ARANDA · EDITOR RENATO SANJUÁN · EXECUTIVE PRODUCERS PILAR SÁNCHEZ DÍAZ Y ARANTXA ECHEVARRÍA

WRITTEN AND DIRECTED BY ARANTXA ECHEVARRÍA

