



THE DRUNKMEN'S MARSEILLAISE

LA MARSELLESA DE LOS BORRACHOS

A film by Pablo Gil Rituerto

Producida por Bernat Manzano Vall / Frédéric Féraud / Enrica Capra / Alba Lombardía / Miguel Ángel Blanca Producción ejecutiva Montse Pujol Solà / Frédéric Féraud Escrito por Alba Lombardía con Pablo Gil Rituerto Dirección de fotografía Daniel Lacasa Montaje Pablo Gil Rituerto / Marcos Flórez Sonido directo Gerard Tàrraga / Giovanni Corona / Cora Delgado / Fernando Aliaga Diseño de sonido y mezclas Laia Casanovas BSO Lina Bautista



A Boogaloo Films, Les Films de l'œil sauvage
Graffiti Doc, Escarlata production

with the participation of
France Télévisions
Radiotelevisión española

with the support of
Ministerio de Cultura y Deportes - ICAA
Centre national du cinéma et de l'image animée (CNC)
Creative Europe Media

Ministero della Cultura – Direzione Generale Cinema e Audiovisivo
Film Commission Torino Piemonte – Piemonte Doc Film Fund
Institut Català d'Empreses Culturals
Memorial Democràtic
Institut Ramon Llull

international title *The Drunkmen's Marseillaise*
directed by Pablo Gil Rituerto
written by Alba Lombardía with Pablo Gil Rituerto
produced by Bernat Manzano Vall, Frédéric Féraud, Enrica Capra,
Alba Lombardía, Miguel Ángel Blanca
direction of photography Daniel Lacasa
editing Marcos Flórez, Pablo Gil Rituerto
executive production Montse Pujol Solà, Frédéric Féraud
music Lina Bautista
sound design Laia Casanovas del Pino (Lima Limón Estudio)
direct sound Gerard Tàrrega, Giovanni Corona, Cora Delgado,
Fernando Aliaga
art design Begoña Olavarrieta

LOGLINE

A Road Movie Documentary Journey: Exploring the Songs of Resistance during Franco's Spain.

SHORT SYNOPSIS

A film crew travels through the roads and towns of northern Spain. They follow the footsteps of the clandestine journey undertaken by the group Cantacrocacho group (seven young ethnomusicologists from Italy) who in the summer of 1961-during the Franco dictatorship-collected popular songs of resistance. Through the prism of oral memory and the sound archives recorded in 1961, the two journeys engage in dialogue, shaping an emotional and political geography of a territory where the wounds of the past remain open.





SYNOPSIS

A film crew travels the roads and villages of the northern half of Spain. They retrace the journey of the Cantacronache group, composed of seven young ethnomusicologists from Italy, who in the summer of 1961, during the Franco dictatorship, embarked on a mission to collect popular resistance songs and take them out of Spain, a country that at that time was enclosed within itself.

After 6,000 kilometers on the road, the group returned to Turin with 9,000 feet of magnetic tape, travel notes, and hundreds of photographs. The recordings include acapella performances of popular songs, testimonies about life under the dictatorship, and original poems written by some informants. The songs are urgent, biting, and precise. They are performed by workers, students, waiters, taxi drivers, farmers, fishermen... but also some of the greatest intellectuals and poets of that time in Spain.

A year after the trip, Cantacronache published the book *Canti della nuova resistenza spagnola (Songs of the New Spanish Resistance)*. Manuel Fraga, Minister of Propaganda in the Francoist regime at that time, mobilized the fascist press throughout Europe to discredit the publication through an anonymous pamphlet titled *La Marsellesa de los borrachos (The Drunkmen's Marseillaise)*. The book was seized, and three members of the group were accused of obscenity and defamation of a foreign Head of State. When they were finally acquitted, the book was published.

On the occasion of digital restoration of the tapes in Turin, the memory contained in these archives is activated. Guided by the songs, writings, and photographs from that time, the film updates the journey through the roads of contemporary Spain. These “things seen and heard” today, and the songs reinterpreted by the young musicians, echo the poetry and history contained in the songs and sound recordings from 1961. Through the prism of oral memory and sound archives, the two journeys dialogue in an emotional and political geography of a territory where the wounds of Franco's dictatorship still remain open. A treasure trove of what remains of these songs and how do they resonate today.

DIRECTOR'S NOTE

The Drunkmen's Marseillaise, which ironically takes up the name given by the fascists to the songbook and reappropriates it, is, in effect, impregnated from beginning to end with a need for reappropriation that aims to make a confiscated heritage and memory its own and forgotten. The more alive and vivid the film is, the more fair, beautiful and collective this appropriation will be.

I will try to produce a game of mirrors between the past and the present, where the scenes filmed today will become the image strip of the sound files that have remained in the darkness of silence for so many years. It is not about showing or telling everything, but about making the fragments shine, putting them in relation, so that the different narrative elements reveal new layers of meaning. We live in complex political times, with the rise of the extreme right in Spain and throughout Europe, which threatens civil liberties and brings back the worst ghosts of the past. And in resistance and protest movements, there are always popular songs. Those who interest us have traveled the long night of Spain (title of one of the songs in the songbook) until today. Some are very well known, others less so. Exploring the strength, the stories and the power of evocation contained in these songs is the best tribute we can pay to Margot Galante Garrone, Emilio Jona and all the other members of Cantacronache, whom unfortunately we will not be able to meet, since they have passed away. And to exhume their archives and bring them back to life, with all our gratitude. The luminous and somewhat unconscious spirit of these young people from 1961 permeates our journey.

The best tribute we can pay to the Cantacronache group is to follow in their footsteps and open our eyes and ears to the reality of today's Spain, while we listen and delicately film the echoes of the wounds of a not-so-distant past that still permeates all of us. levels of society.





PRODUCER'S NOTE

In times of political disagreements, one of the first things to be punished is freedom of expression. However, art always seeks forms of expression that circumvent censorship, getting its message across despite the lack of freedoms. When we learned about the ***The Drunkmen's Marseillaise*** project, we were captivated by the history of the compilation of anti-Franco popular songs and the subsequent publication (and censorship) of the Italian songbook due to its connection with popular historical memory.

We live in complex political times. The rise of far-right parties throughout Europe is endangering civil liberties and putting in the spotlight the processes of historical review and reparation that have been taking place with greater or lesser success. It is in this context that we find stories like the one told in *The Drunkards' Marseillaise*, a story that has been silenced for quite some time.

In resistance and protest movements there are always popular songs. Those who interest us have traveled through the long night of Spain to the present day. Some of them are well known, others not. The objective of ***The Drunkmen's Marseillaise*** is to rescue the energy of this story and the emotion of these recordings to build a hybrid story that works like a mirror: by trying to understand the past we can find some light that illuminates some of the shadow areas of our present. These songs remain part of our intimate emotional construct and have the ability to create a sense of community and belonging. In ***The Drunkmen's Marseillaise*** there is a distinctive element that differentiates the project from other projects that have dealt with memory in relation to the Spanish Civil War: music.

One of the objectives of Boogaloo Films is to produce a popular type of cinema. Serious topics but within reach of the general public, with accessible narratives and a friendly tone. Without a doubt, ***The Drunkmen's Marseillaise*** is a good opportunity to discover a part of the recent history of our country that has been silenced.

DIRECTOR'S FILMOGRAPHY

Pablo Gil Rituerto. Madrid, 1983.

After graduating in Audiovisual Communication, editing and post-production in Madrid, in 2008 he moved to Barcelona to study the Master's degree in Creative Documentary in Pompeu Fabra University.

For the last fifteen years he has been working as a film editor with filmmakers such as José Luis Guerín (*La dama de Corinto*, *Recuerdos de una mañana*), Mercedes Álvarez (*Mercado de futuros*), Isaki Lacuesta (*Apagón*) or Marc Recha (*Centaures de la nit*), among others.

The Drunkmen's Marseillaise is his first feature documentary as a director.





PRODUCTION COMPANIES

BOOGALOO FILMS is an independent production company based in Barcelona founded in 2008. They're committed to the reflection of current issues, with a vocation for internationalization of young talent, without forgetting risk and creative and artistic points of view.

Their professional work in the world of fiction and documentaries has earned them well over 50 selections and awards at both national and international festivals such as Hot Docs, Thessaloniki Documentary Festival, DOK Leipzig, Ji.hlava Documentary Festival, BAFICI, San Sebastian Festival, FICG, Seville European Film Festival, Gijon Film Festival, Zinebi, Cinespaña Toulouse, Lima Independent Film Festival and Malaga Festival, among others.

They have co-produced with other production companies including Les Films d'Ici, Little Big Story, Graffiti Doc, Lilith Films, Les Films de l'Oeil Sauvage, Got-Fat Productions, Open Society Foundation, Mosaic Produccions and with the broadcasters Movistar+, Televisió de Catalunya, Al Jazeera Documentary, France Télévisions (France 2, France 3 and Via Stella), Radio Canada, IB3 or RTS, among others.

In 2023 they premiered the feature documentary ***Remember my name*** (Elena Molina) at Málaga Film Festival, where it won the Biznaga de Plata Audience Award. The film was selected at festivals such as Rizoma, Festival dei Popoli, Alternativa or Festival de Cinéma Espagnol de Nantes, among others. The film was co-produced by Les Films d'Ici and it was broadcasted on France Télévisions and Movistar+.

In 2022 they premiered the fiction series ***Autodefensa*** (Miguel Ángel Blanca), along with the VOD platform Filmin. The series won the Best Short Series award at Seriesmania (2023) and it was nominated to two Feroz awards (Best Comedy Series, Best Series Script).

ESCARLATA was created in Barcelona in 2018 by Alba Lombardía González and Pablo Gil Rituerto with the objective of developing cinematographic and artistic projects. **The Drunkmen's Marseillaise** is their first project.

LES FILMS DE L'OEIL SAUVAGE In 2015, after 15 years of working together, Frédéric Féraud and Quentin Laurent founded;

Based near Marseille and Paris, we mainly produce creative documentaries for television (Arte, France TV, BBC, Canal + International, TV5 Monde, Ushuaïa, RTS, Al Jazeera, RTBF, VRT, NHK, BeTV, etc.) and cinema. Our films are regularly screened and awarded prizes at major international festivals (Cannes, Berlin, Sundance, Venice, Locarno, IDFA, TIFF, Tribeca, HotDocs, Visions du réel, Cinéma du réel, CPH Dox, FID Marseille etc.) and distributed through cultural and educational networks.

We seek to support original formal proposals, nourished by personal, inventive and committed views of the world. We are particularly interested in filmmakers and stories from non-Western territories. Many of our films are coproduced internationally, notably with Africa (DR Congo, Central African Republic, Burkina Faso, Togo), Asia (Philippines, Bangladesh, India) and Latin America (Chile, Brazil). We like films that question contemporary societies, that seek to shed light on shadowy areas, taboos or neglected spaces. The majority of our productions are by women directors.

Among his latest films are **Against The Tide** (Sarvnik Kaur – 2023, awarded at Sundance, HotDocs, IDFA), **Al Djanat** (Aïcha Boro – 2023, awarded at Fespaco, Majordocs), **Kristos le dernier enfant** (Giulia Amati –2022, Venice Days awarded at Thessalonik, Roma IDFF, Dokfest Munchen), **En Route pour le Milliard** (Dieudo Hamadi, 2020, Festival de Cannes, awarded at TIFF, IDFA, DokLeipzig, Durban IFF, FIFAM, Toronto IFF, Zagreb Dox, Festival sur les Droits Humains de Genève, War on Screen, ...)

GRAFFITI DOC Founded in 2004 by Enrica Capra in Turin, GRAFFITI DOC quickly gained a solid reputation in Italy and beyond its borders. GRAFFITI DOC has focused on the production of projects of international ambition both for cinema and for European public channels. **The Father's Chair**, selected at Dok.Incubator and launched in competition at IDFA 2015, has been presented at thirty leading international festivals (True/False, DOC NYC, DocAviv, Thessaloniki...); **Another Me** (2016) inaugurated the 57th Festival dei Popoli, where it won the audience prize, then the grand prize at the Mese del Documentario 2017, before a successful theatrical release. More recently, **One More Jump** (2019), co-produced by Amka Film, RSI, Al Jazeera and Rai Cinema, won the Europa Award for Best Documentary in 2020 and was selected in the official competition of Visions du Réel, Festa del Cinema de Rome, Popoli Festival, Annecy. **From the Planet of the Humans** (2021) was awarded Best Feature Film of the International Competition at Festival dei Popoli 2021, after its world premiere at the 74th Locarno Film Festival. GRAFFITI DOC's ability to work in the European market has been recognized and rewarded by the Creative Europe Media Program with the award of four Slate grants since 2009.

Graffiti Doc is also actively involved in minority co-productions and has demonstrated its ability to mobilize the support of the Italian Ministry of Culture, RAI and RAI Cinema, and several Italian regional commissions, particularly the Piedmont region, but also Tuscany or Sicily depending on the project, as well as to effectively coordinate the strategies of festivals and theatrical premieres in Italy.

BEGIN AGAIN

INTERNATIONAL SALES

INTERNATIONAL SALES & FESTIVAL CONTACT

Gloria Bretones

Co-head of International Sales - Acquisitions
gloria@beginagainsalesagency.com

(+34) 660 573 049
prensa@beginagainfilms.es

[Website](#)

[EPK](#)