



TRAVELS INSIDE FOREIGN HEADS

VOYAGES EN *têtes* ÉTRANGÈRES



SYNOPSIS

My name is YEDEL. I have been on Earth for one month. My graft is called GIL CARVALHO. With him, I feel like in a jar filled with dirty water. I can't get anywhere. I found GULH and KADATH. GULH has good news for us: he says that the time has come for us to leave. We have seven days to leave the Earth, no more.

But KADATH is grafted to a certain ADAMOUE. He keeps delaying the time of departure. What does he want exactly? This one will give us a hard time...

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ENTRETIEN AVEC LE RÉALISATEUR

How did your interest in "undocumented" groups come about?

I had already touched on the subject in my previous film: D'étoile en étoile. There was a lot of talk about collectives and movements of "undocumented migrants" at the end of the 90s, with the occupation of the Saint-Bernard church for example. This moment remained engraved in a corner of my unconscious; with hindsight I realize that the subject was just waiting for an opportunity to resurface and "explode". I had the concept of the film, the atmosphere, the genre... but I lacked the raw material: the return in force of the undocumented migrants' collectives in 2020 came to light the fuse.

(bottom photo: Antonio Amaral on the set of [Travels inside foreign heads](#))



A word about the writing of the script?

To write this film, I first met Anzoumane Sissoko, one of the key figures in the struggle of undocumented migrants. From there, I started a work of meetings and I followed many militant actions, in Paris and its suburbs: collectives of undocumented migrants, trade union struggles, associations of aid to



migrants, associations of aid to Roma...

I had the opportunity to visit foreign workers' hostels (especially in Montreuil), migrant camps around Paris, demonstrations (authorized or not)... It can be said that the period of confinement in spring 2020 was a trigger in many ways: the health emergency and the sudden "visibility of the undocumented" generated awareness, and even militant vocations. The "Solidarity March movement" is quite emblematic in this respect.



The main character is a white racist, why?

I wrote around three axes: uprootedness, racism from different points of view and militancy.

I first built the character of Adamou, based on the encounters and links I had made with young "undocumented" activists, very often from French-speaking West Africa - many of them met within the CSP Montreuil, CSP75 and CSP20e.

Gil Carvalho, the main character, came in a second time. Gil Carvalho is French, of Portuguese origin; he has somewhat forgotten where he comes from, he is adrift and to top it all off he is racist.

Gil's character has been nourished by the current movement of "decomplexed" racism. He has settled, without the slightest hindsight, into this "current", regressive in many respects. I wanted to see if he could evolve, if we could get something out of him. Basically, he is the most uprooted character in this story, indeed the most lost of all. His chance, his redemption, could only come from cohabitation with this spirit from the cosmos named YEDEL.

Is there a continuity between *Voyages en têtes étrangères* and *D'étoile en étoile*?

In *D'étoile en étoile*, Pedro, the homeless man, is locked "outside"; all the doors are closed, he is alone. With *Voyages en têtes étrangères*, it was a question of going alongside the "invisible borders", but very real:

This device led me to work with both professional and non-professional actors I met in the field.

The members of the undocumented migrants' collective who participated in the writing and especially in the authenticity they bring to the



to their personal stories (each of which is already a subject in itself).

(right photo: CSP Montreuil during the demonstration on June 20, 2020, Solidarity March Act II)



TECHNICAL SHEET

Feature film / fiction / fantasy / 1h59mn

Script and direction : **Antonio AMARAL**

Production : image fantôme, **Antonio AMARAL**

Technical team :

Director of photography : **Geoffrey KENNER**

Sound engineer : **Arthur MEYER**

First assistant director **Valentine BILLOUD**

Scriptwriters : **Anna Franche, Caroline SOURZAC-LAMI**

Stage managers : **Louise PASSAQUIT, Victoire D'HUMIERES**

Costumes : **Anita DI VINCENZO**

Accessories : **Antonio Corvo, Sonia AMARAL**

Editing : **Baitong WANG**

Color grading/VFX : **Geoffrey KENNER**

Sound editing, mixing: **Thibault DELAGE (l'arrière boutique)**

Original music : **Fabrice RICHAUD**

Image format : **2:39 - COLOR - DCP-2K**

France - 2022



ARTISTIC LIST

Julien DARNEY : 1st lead role (GIL/YEDEL)

Both an actor and a doctor, Julien DARNEY continues his adventure in the film industry with projects that are close to his heart and in which he is able to invest 200%. "Voyages en têtes étrangères" is his first foray into feature films.

Elisabeth MBAKI : 2nd main role (SALLY/ GULH)

Young actress but with a solid training; she already accumulates several first roles in short films and in a feature film: Pilot by Paul DOUCET, released in 2022.

Mohamat Amine BENRACHID : 3rd main role (ADAMOUCET / KADATH)

Amine comes from Chad. He lived in Libya for a year, crossed the Mediterranean at the risk of his life. He arrived in France as an asylum seeker. While training as an educator, he decided to experiment with cinema. "Voyages en têtes étrangères" offers him his first main role; since then another one is already in progress...

and the other actors



Anzoumane
Sissoko



Samba
Fofana



Ahmada
Siby



Elodie
Atsade



Mody
Diawara



Anthioumane
Touré



Ariane
Louis



Renato
Ribeiro



Alioune
Traoré



Patrice
Mambagli Yonli



Cyrille
Mougas



Sam
Rodrigues



Pierre
Ispar



Sonia
Da Cruz



Marian
Monoflei

Filipe Dionisio, Johann Coste, Dééa Monoflei, Julien Martinez, Henri Philippe, Marie-Myriam Lagny, Lucas Lettelier, Christophe Bichon, Adele Gabbanelli, Waguy Coulibaly, Bruno Noury, Boubou Sibi, Boubacar Bathily / Baila, Théo Banus, Mohamed Messirdi, Antonio Corvo, Etienne Cottereau, Coman Lacatus, Nikola Monoflei, Lena Florentina Monoflei, Frederik Delmonte, Quentin Larnicol, Argentina Lacatus, André Ionita, Karima Amir, Corentin Grassin, Irene Castelli, Denis Godard, Caroline Sourzac-Lami, Talibé Soukhona, Toufik Sellam, Ash Kumar, Faaiz Lutfi, Sekou Traore.

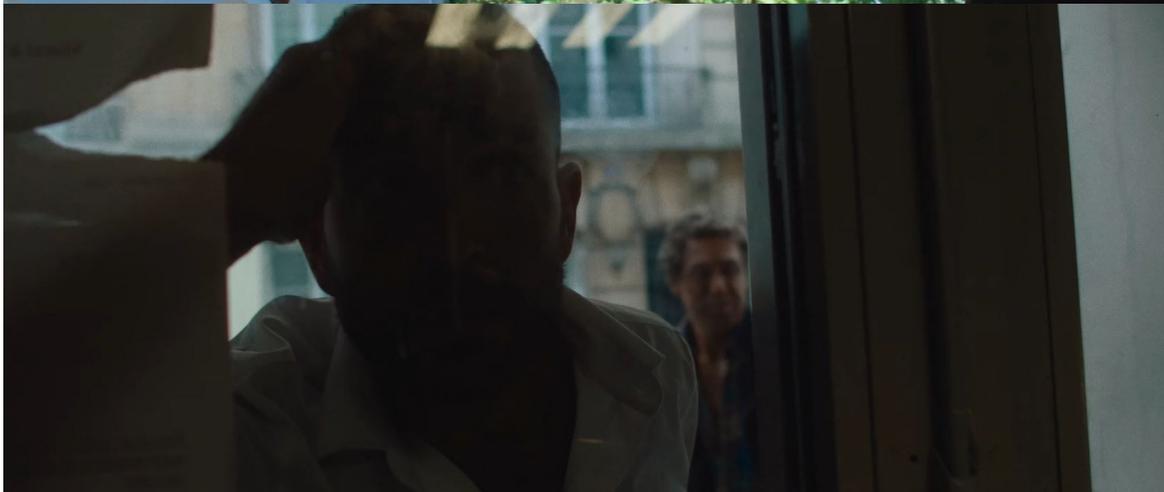
JULIEN DARNEY : « living on borrowed time but continuing to exist, whatever the cost »

It was only when I started shooting that I understood the scope and ambition of Antonio Amaral's project. At the time, we had to bring forward the beginning of the film by a month in order to shoot the final scenes of the film, which take place in the homes of (and with) Roma families, on the grounds that their "platz" could be evicted overnight.

This first passage from the script to the set, from the written word to the real thing, was therefore done in a hurry. I didn't realize it yet, but this first step already contained the DNA of the film, its fundamental idea: to live on borrowed time but to continue to exist, whatever the cost, even if it means paying a high price. Fighting to stay.

I played the part of these dented destinies, stamped with the seal of exile and illegality, but above all with courage and dignity. These upsetting encounters have brought me back to humility and exigency, the actor's refuge values, to a return to work with my acting partners, actors or not, with or without papers.

Aware of these stakes, I tried to serve the narrative as well as possible by embodying a figure of rejection, racist and egocentric, who leads his own struggle... but to leave [to flee].



A close-up photograph of a man's face in profile, looking towards the right. He is wearing a dark suit jacket and a white shirt. In front of him is a golden, textured mask with large, dark eye openings. The background is blurred, showing other people in a crowd.

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