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**Press Conference**  
(Provisory title)

just words William, just words...

Everything must work as in a film : with fades, ellipses, *fondus au noir...* suggested by light and sound effects, as well as acting.

Several sentences can be said at one moment or another and repeated.

The epilogue is a typical and typified "hollywood star interview".

The interviewed seats in a comfortable sofa, behind him the poster of the movie he featured in with his face and the title ("Tantalus", for instance).

The rest is easy to imagine.

The epilogue can be shown to the public before the play on television sets laid out for that purpose in the theater's waiting hall.

## 0 – Épilogue / Making-out / Interview avec l'artiste - TV

- Bon, je dois dire que je n'avais jamais travaillé dans un truc comme ça avant. C'était inespéré et inspirant. Totalemment. Vraiment. Nous avons plongé si profondément dans les caractères, c'était unique, comme... je n'imaginai pas qu'il était possible aller si loin, vous savez ?

- Je n'avais jamais travaillé avant avec quelqu'un comme ça. Il est brillant. Un génie. Il fait des trucs, vous donne l'impression que c'est facile, des trucs que vous n'imaginez pas du tout, il fait que les choses se passent et vous ne vous rendez même pas compte, et après, quand vous comprenez, quand vous réalisez ce que vous venez de faire, vous sentez comme si un monde totalement nouveau s'ouvrait devant vous, type un truc vraiment impressionnant, tu vois ? Et il est tellement à l'écoute des comédiens, toujours là... je crois qu'il lit les pensées, sérieusement, non, sérieux : Il lit les pensées. Je ne sais pas comment il le fait, mais vous avez l'impression qu'il est toujours partout, tout le temps, comme un électron, je ne sais pas comment est possible. Il est magique.

- Bon, l'histoire, bien sûr, tellement originale. Comme si... c'est fabuleux, tu ne sais jamais ce qui va suivre. Et les dialogues aussi, évidemment, bon, mon personnage, oui. Oui, oui, oui ! Qu'est-ce que je peux dire ? C'est un chef d'œuvre. Vraiment. Simplement. Un chef d'œuvre. Bien entendu, je sens, je me sens... comment expliquer cela ? Je ne peux pas. Quand j'ai lu pour la première fois je n'ai pas pu arrêter. J'ai l'impression que je l'ai lu dans cinq minutes. Ça m'a pris dès la première phrase, c'était comme si le temps s'était arrêté pendant que je lissais. C'est un texte merveilleux.

- Tout le monde à été tellement attentif avec moi. J'étais dans un rêve. Ils peuvent me demander de faire n'importe quoi, tout ce qu'ils veulent. Je le fais. Un tout petit rôle, n'importe quoi, je m'en fous, je dis oui. Je laisse tomber tout le reste. Sérieux. Ce n'est pas une équipe, tu sais ? C'est une famille... On connaît les autres comme soi-même, et on blague tout le temps, l'ambiance est, comment dire ? Parfaite. Tous sont tellement chaleureux, tout est si... réellement touchent... ils ont tout fait pour me faire sentir part de la famille dès le début, et maintenant on est des frères : « *Notre petite bande, notre heureuse petite bande de frères ! Car celui qui aujourd'hui versera son sang avec moi sera mon frère...* »<sup>1</sup>

- Ah, oui. Quand j'ai su, quand on m'a dit qu'elle était là, je ne pouvais pas le croire. Travailler avec elle est un rêve. Elle est la plus grande comédienne que j'ai vue dans toute ma vie. La phrase la plus insignifiante devienne tellement expressive, tellement... vivante. Elle est absolument spontanée, c'est incroyable. Je n'ai jamais vu quelque chose comme ça. Bien sûr, quand tu travailles avec quelqu'un de si douée, tu te sentes absolument protégé.

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<sup>1</sup> William Shakespeare - Henry V – Act IV – sc. 3

C'est incroyable. Aucun risque, et en plus elle me fait jouer beaucoup mieux, ça oui, grand part de mon travail vient d'elle de son « input ».

- Ouais, c'était un truc totalement différent. Tu sais, comme, parfois t'as le sentiment que tu es en train de jouer toujours la même chose. Le même personnage. Ce qui change c'est l'environnement : t'es un avocat, la prochaine fois le président, après un général, un criminel extrêmement dangereux, peu importe. Oh, je ne me plains pas ! je veux dire, c'est super, dans un sens c'est super... C'est comme ces acteurs japonais qui jouent le même personnage toute la vie, comme un chemin pour atteindre la perfection, bon, je ne dis pas que je sois parfait – même si réellement je le suis – mais... Non, je veux dire, cet métier est comme ça, on te met une étiquette et après on n'arrive pas à s'en défaire. Le public n'aime pas quand tu changes, quand tu fais un truc différent. Il faut faire très attention à ça. Je sais que j'ai pris un gros risque quand j'ai dit à mon agent que je voulais faire ceci. Je savais. Il a essayé de me convaincre de ne pas le faire, mais l'instinct me disait qu'il le fallait. Maintenant on est tous d'accord, mais c'était une surprise pour tous, mes amis, ma famille quand j'ai dit que j'allais faire ça, c'était bizarre, tu sais, mais finalement « Tout est bien qui finit bien » : « *Le roi n'est plus qu'un mendiant, la pièce une fois jouée tout aura bien fini si nous parvenons à obtenir que vous exprimiez votre satisfaction : en retour de quoi nous ferons chaque jour de nouveaux efforts pour vous plaire... À nous votre indulgence ! À vous notre défense ! Prêtez-nous vos mains gentilles et prenez nos cœurs* »<sup>2</sup>

*Timide et fier, rit après sa performance.*

- Beh, oui. C'était assez exigeant. Ça a demandé énormément de concentration. Et temps. Pour se construire une certaine protection tout au tour. Pour s'isoler, pour garder sa tête, se protéger, quoi. Ça a été très important.

- On a commencé bien avant qu'on le fait normalement. On s'est rencontré plein de fois pendant la préparation, au moment de la pré-production. On parlait beaucoup. On se donnait rendez-vous dans des bars, partout. On discutait le personnage, on échangeait, se posait des questions, si *dans ce moment ceci*, ou quelque autre chose. S'imaginer le comportement du type, ses idées, réactions, tout... Tu es là pour partager intensément une période, et pendant que tu parles l'âme de l'histoire, le « détail qu'il te manque » apparaît. Doucement les choses bougent, ici, là. Ça devient mieux. Tu commences à penser au truc, et puis tu reviens demain, et après demain, et après... et puis, un jour, paf ! ça tourne.<sup>3</sup>

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<sup>2</sup> William Shakespeare - All's Well that Ends Well - Epilogue

<sup>3</sup> - Well, I have to say I had never really worked before in something like that. It was really something totally inspiring. Really. We were so deep into the

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characters, it was unique, like, I never imagined it possible to go so far, you know?

- I had never worked before with someone like that. He's brilliant. A genius. He does things, gives you the impression it's easy, things you never thought of before, he makes the thing happen and you don't notice, and then after you really understand, you realise, you feel like a new world has opened up to you, like really impressive, you know? and he's so concerned about the actors, always there, I think he really reads your mind, I'm serious, no, seriously, he reads your mind. I don't know how he does that but you have the impression he's everywhere, all the time, like an electron, I don't know how it's possible. He's magic.

- Well, the story, of course, is so original. Like, it's amazing, you never know what's next. And the dialogue of course, well, my part, yes, yes, yes! What can I say? It's a masterpiece really, simply a masterpiece. Of course I feel, well, I can't really explain it. When I read it for the first time I couldn't stop reading, I had the impression that I had read it in ten minutes. It held me from the first sentence and it seemed like time stopped/froze while I was reading. It's a marvellous text...

- Everybody took such care of me. I was in a dream. They could ask me to do whatever they wanted. I'd say yes without a doubt. I don't care what. I'd just do it. A little role, anything, I don't care, I'd say yes. I'd give up anything else. Seriously. It's not a team, you know? It's a family. We know each other like ourselves. And we joke all the time, the ambience is, well, what can I say? Perfect. They are so warm, everything is so... it's really touching... they did everything to make me feel a part of the family from the beginning, and now we are like brothers, a band of brothers... "*We few, we happy few, we band of brothers;*

*For he to-day that sheds his blood with me*

[...]

*And hold their manhoods cheap whiles any speaks*

*That fought with us upon Saint Crispin's day.*"] (William Shakespeare - Henry V – Act IV – sc. 3).

- Oh, yeah... when I found out, when I saw she was there I couldn't believe it. Working with her is a dream. She's the best actress I ever saw. The most insignificant sentence became so expressive, so... alive. She's absolutely spontaneous, it's unbelievable. I never saw anything like that. Of course, when you play with a prodigy like her you feel completely safe. It's incredibly supportive, and of course, she made me play better. Oh, a great part of my work came from her, from her input.

- Yeah, it was something completely different. You know, like, sometimes you have the feeling you're always playing the same thing. The same character.

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The only things that change is the circumstances: you are a lawyer, next time the president of the United States, after that you are a general, or an extremely dangerous criminal, whatever. I'm not complaining, I mean, in a sense its great... its great! Like these Japanese actors who play the same role all their life, it is a way to achieve *perfection*, well, I'm not saying I'm perfect – even if I really am – but... No, I mean, this job is like that, people put a label on you, and then it's not easy at all to change that. The public don't like when you change, when you do something different. So you have to be very careful about that. I know I took a big risk when I said to my agent I want to do this. They tried to convince me not to accept, but my instinct was certain. I knew it. And of course now we all agree. But it was really a big surprise for my friends and family when I chose to do it. It was *weird*, you know, but finally *All's Well that Ends Well*:

*“The king's a beggar, now the play is done:  
All is well ended, if this suit be won,  
That you express content; which we will pay,  
With strife to please you, day exceeding day:  
Ours be your patience then, and yours our parts;  
Your gentle hands lend us, and take our hearts.”*

(William Shakespeare - All's Well that Ends Well – Epilogue)  
(He laughs, proudly shy after his *performance*)

- Well... yes, that was very demanding. Requires lots of concentration. And time. Time to construct some protection around yourself. To isolate, to keep your mind... isolated, protected in a sense. That was very important.

- The time: We started much earlier than we normally do. We met a lot during the preparation, at the pre-production's time. We talked a lot... we met in bars, everywhere. Discussing the character, changing things, asking questions, if *in this moment, that happens*, or if it is something else. Discussing/imagining the behaviour of this guy, the thoughts, the reactions, everything... You sit with people for an intense period. And as you talk, the soul of the story "the detail that you need" comes out. Slowly some things change here and there. Become better. You start to think about it, and you can come back the next day, and the next day, and the next... Then, one of these next days the shooting starts.

**0 bis – Prologue / Making-in / Pré-paration** **SHE**

*A hurried, busy assistant enters. She approaches the platform, and looks at her watch.*

- He'll come in three minutes from now.

- You all know the drill: no questions outside the agreed subjects. That is out of the question.

*She flashes a mocking smile. Maybe she is pleased with her wordplay, maybe there is some other reason, who knows.*

- Should anyone stray from what has been accorded, they already know [what awaits them]...

- Secondly: it's up to him to choose who will ask questions, it is useless to try and impose yourself, you know, this will only displease him regarding those who act like that... what else, now? Am I forgetting anything?

- Oh, yes, the cell phones: it is forbidden to use them. It would be impossible, anyway: there are signal scramblers that do not allow their use in every sector of this building. So, just forget about getting directly in touch with your offices.

*She looks at her watch one more time. Then, she listens to her receiver.*

- He's already in the building. In a few moments, he will be among us.

*She waits.*

*We all wait.*

*It's all kind of Godot.*



*“I guess I should warn you, if I turn out to be particularly clear, you've probably misunderstood what I've said”*

Alan Greenspan.

## 1 – Conférence de presse : Act 1 – Programation

*“He” arrives. After a brief moment adapting to the camera flashes and the excessive lighting, he wishes a good afternoon to the audience and takes his place.*

- Ladies and gentlemen, good evening.

*Then he points his finger. It is clear he is listening to questions. He quiets down his audience, and listens some more.*

- Yes.

*It is clear he is being asked a single question. He answers:*

- Let us say it is taking place as we speak.

- Yes. It is true. In the present conditions, we are not prepared to put into action the program we have defined. We all know that the obligations we must face are becoming more and more numerous, in the state things are in, and because of the way we found them... And to face all that, we must make cuts. And when cuts are to be made, it is important that they are enacted where there are, or were, no previous engagements. For engagements must be kept.

- No, no. You cannot speak of engagement in that particular case. That was a *promise*. Yes. That is true. And yes, it is true we did *promise* it. Promised it within reason, that is. But that is a whole different thing. Circumstances – and the various audits we have asked for prove that – prove we are not ready, for the moment, to honor that commitment.

- Before taking that road, before anything else, let us agree on a basic principle: we, you over there and us over here, must show fair play. Every attempt at *seizing* even the smallest part of what we call *reality* is inevitably reductive. Therefore, upon receiving a given discourse one must try to think and seize the definitions and meanings of its speaker, what he thinks this and that *mean*, when he alludes to a given concept. This may sound like a somewhat Heideggerian quip to you, but if one wants to maintain a conversation in good faith, I cannot see how it could be done otherwise. Now, yes... I hear you... Yes...

- What is going on, quite simply, is that we are obliged to pay several people whose task is to justify that there is no money.

- That's how the system works.

- It happens more and more.

- There is nothing we can do.
- Well, because they were already there... We did not hire them ourselves. But we are not the only ones. Look around, and you'll see it happen in every sector. And everywhere else, in all countries.
- Of course it would cost much less money to *do* things than to pay those salaries. But then the unemployment figures would shoot up. You cannot imagine the number of people, totally unable to do anything even remotely useful, that must be kept busy. Otherwise it would be a catastrophe. And I can assure you that this number will only go up.
- Excuse me? Could you speak up a little, please?
- Yes, *percentage-wise*, too.
- Yes, of course. In all areas of society. Hence, also at the top of the pyramid.
- No, I won't name names. I don't want to discuss this any further. Don't you ever get the feeling, when you go to the doctor, that you are there to pay for the Mercedes Benz of the CEO of your insurance company rather than for any other reason? I get it all the time. And then afterwards there's always someone to tell you that this is very good in terms of growth and a lot of other figures besides. Well. It's the same with everything else. It happens more and more.
- We can do nothing about it.
- At least, not in a single mandate.
- No. That's totally different.
- We are considering the possibility of making quite diversified investments. We believe that will allow us to balance some of our accounts, which tend to be iffy.
- We are thinking about many different sectors. It would be quite premature to say anything on that subject.
- Yes... Actually, some of them have already been made...
- No, I cannot tell which.
- That is a sheer fabrication.

## **Act 2 – Exploitation**

- Yes. We are aware of that conflict. We find it regrettable. Inhuman. Tragic.

- I know as much as you do. All that we know is taken from the media. We believe that what is going over there, and in the whole northern region is an internal affair, out of our jurisdiction, we, therefore, have nothing to say on the subject.

- No, I have just told you, I know nothing about that. I cannot tell you more than what we all know: it is a metal. A heavy metal (D=16.6) from group 5, period 6, atomic number 73; relative atomic mass: 180.9479 ; it also contains small quantities of uranium -238 and thorium -232. Due to that, radioactivity levels on the containers that usually carry it – which have a 200-litre capacity – are slightly higher than the ones in nature, on a proportion of 1 to 20 $\mu$ Sv/h.

- What does all this mean? It means precisely what it says.

- We all know that mining is a dangerous profession. Unprotected carriers, rudimentary and precarious working conditions, frequent structural collapses. But what can we do? At the moment, there is not an industrial infrastructure for mining exploration; conditions, as you well know, are quite primitive...

- No, I would not call them *medieval*, I find that a gross provocation... Besides, everyone here is familiar with the agony of Tantalus, eternally in Hell, hungering and thirsting with drink and food under his eyes and just within his grasp... Yet curiously, in the word "Tantalus", if you care to listen, you can hear the word "entente"... that's French... "*quoi ?*"... Oh well...

- Yes. After being thoroughly searched, the miners go with their bags to the counter where the mineral is tested. Just standard procedure.

- They are paid according to the purity and weight of their finds.

- You may think whatever you like, but I think you must take into account the kind of wages that are paid in the region. Take into account that these people earn in two weeks more than a peasant earns in a whole year, or more.

- Quite unfortunately, local buyers amass large quantities of it, which they sell to middlemen across the border.

- We find the notion of moral embargo absolutely irrelevant.

- Yes, but that was a totally different situation. And context. And time.

- No, we have nothing to do with the conflict.

- No, no, I have already told you: we have nothing to do with the conflict. And I believe that to speak of foreign intervention is... more than tendentious; it is ill-intentioned and insulting. We were invited there. Besides, you know that

better than anyone: the whole thing was a shambles. The state of finance, the whole situation was chaotic (a real chaos), everything was out of control. In such a case, to speak of intervention can be nothing but bad faith.

- No I haven't read *The Persians*.

Of course I have read *The Persians* ! But I don't see what you mean. Nowadays nothing happens like that; besides, it is ridiculous to claim that. They are the Persians.

- The *malpensamiento* of some (of you) never ceases to amaze me. No. Definitely not. Let's be clear: what I find rhetorical is to call this rhetorical and when one speaks of bad faith, one in fact speaks in bad faith. Now, *that* is rhetorical.

- Since the ancient Greeks, rhetoric, the art of beautifully speaking, has been decisive in politics. Why shouldn't it be so today?

- Yes, it could be said that to speak well, in politics that is, is to say whatever the other person wants to hear. Or else to make the other believe we are saying what he wants to hear. But let us please return to the Greeks, and discuss the discovery of Aeschylus' *Tragedy of Tantalus*, which we will ourselves bring to the stage for the first time.

### **Act 3 – Production**

- Yes, the idea of making a film adaptation of it is not out of the question. Quite the contrary...

- The spirit behind this production is to show we are able to undertake traditional operations that go well beyond theatre.

- No, no, that's not disguised publicity! Come on, it's a Foundation, for crying out loud... A little good faith, if you please...

- We have been working now for quite a long time, in order to be ready to supply new ideas and technologies so that everything will run smoothly and intelligently. We are looking for the elements that will prove essential to bring our theatrical operation to a satisfying fulfillment.

- As far as the experts can tell us, the play was written after 460 B.C., most probably in 457 or even 456, and certainly in Sicily.

- The manuscript was found in Mveso.

- Miraculously, the play is practically intact; and it was thanks to the Nyiragongo eruption, a few years ago, that the manuscript was miraculously recovered. The Nyiragongo eruption generated a huge lava river that cut the

city in two. Burning everything in its wake, it caused most of the region's 400 000 inhabitants to escape.

- Yes, one of these people had the manuscript in his possession.

- No, we have no idea of how he came by it. We asked him thousands of times, and each time his answer was different.

- It is a common attitude. They do that all the time, with everything. They say they were born here, and two minutes later, over there. That they belong to this ethnic group, and ten minutes later, to some other... It's always like that.

- Of course he was paid.

- No, I cannot tell you that.

- The text was brought there by a group of Sicani – a very ancient Mediterranean people, at the very least contemporary to the megalithic populations that lived in the Mediterranean area in prehistoric times – who, after the arrival of the Elymians to Sicily, went South, following the Nile down to the Mwongo.

- Yes, it is quite possible that the mineral might have been named after the play.

[- Allow me to read you an excerpt.

*Behold Tantalus, whose shaggy beard  
Hangs lapped by the waters of the lake  
In which he stands, perennially thirsty.  
Of times, the ancient bowed his head  
Morosely intent on drinking,  
But just as often did the lake's waters dry up,  
Absorbed by the black earth;  
Such is the gods' unanimous will.  
He is hungry, but the encumbering wind  
That blows from the tree-tops  
Will not let him satiate himself  
With the splendid pears, green olives  
And figs as black as blood,  
As tasty as nectar and ambrosia;  
Such is the cause of his regrettable weakness,  
And living keeper of remembrance.<sup>4]</sup>*

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<sup>4</sup> May be read or broadcasted differently.

- No, I could not swear if Professor Ekeberg was aware of that. But everything leads us to believe that is the case, evidently.

- You mean columbite-tantalite and cassiterite.

We have quarries of columbite-tantalite and cassiterite of our own, which we mine and export. All that can be easily verified. Did you know that? Apparently, nobody cared to research it. Just as nobody cared to find out where the hundreds of millions of dollars necessary to explore those mineral riches would come from.

- If it were simply a matter of bending down, picking up the columbite-tantalite and loading it into trucks, this people would all be rich by now, don't you think? You are not being serious.

- Talk is indeed cheap.

- It s common practice. Everybody does it

#### **Act 4 – Borders**

- The reality is that we are dealing with thousands of refugees and that we wish them to be able to return to their homes soon, because we must feed them at present.

However, the real problem is this: these people have the same rights as everyone else. So, for the others, to try and solve their predicament by surreptitiously expelling them into our territory is an aberration, in total defiance of international law.

- This situation is the sad reflection of what's going on for several years, in many "buffer states".

- Unfortunately, it is necessary to create and enforce security measures for border protection.

- (By) tightening control, reducing open-access zones and implementing assistance in the area, thus allowing potential emigrants to remain in their places.

- Unfortunately, things are not like that.

... - The borders draw back, and the risks increase.

... - It is our hope it will prove efficient enough, so that no repressive measures will be necessary.

- Well... By sending ships, planes, helicopters, joint patrols, radars... in short, a military contingent.

- The entry ways have changed.
- Repression on borders does nothing but change their choice of access.
- The means to be used will remain the same: on one hand, a major reinforcement of border security, on the other, the application of pressure on their native countries in order to incite them to control their own borders and take in the persons in question.
- We are also redoubling our own efforts in that sense.
- For instance, by installing camps on buffer states in which both migrants and asylum seekers may find a safe haven, as well as access to basic services.
- ~~They are totally shocked.~~ They are totally blocked. Unable to move backwards or forwards, unable to live with dignity in a country that cannot and will not receive them.
- It is undeniable that their humanitarian and psychological conditions is quite difficult.
- On a juridical level, their refugee status cannot preserve them from being arrested and sent back to their countries of origin; even if, in the case of a large number of them, we are unable to determine with certainty their native country.
- These are seasonal populations, people who circulate from one country to another, buying and selling merchandise, without any restraints or even border or police formalities to obey.
- The question is...            The quest...            ... is...            Migration towards the North is an age-old phenomenon. It has always existed.
- The question is whether or not political leaders want something else besides controlling (and manipulating (voters)). Everything else is secondary.
- Listen: By definition, all migration implies the possibility of a return. It is part and parcel of every migratory project. The possibility of return must exist for every migrant.
- Look: The core, the root, the foundation of this problem and all the accusations which are piling upon us will eventually be exposed for what they are: fabrications.

### **Act 5 – Development**

- That is a very good question! Development. Development is a subject that interests me and in which I have been involved for quite some time; my first



objective is to get results. Especially for the poor; that is my agenda. But when the wheels and cogs of a country are corrupt, unfortunately, a lot of money does not get where it should, and what is supposed to be done does not get done. What is heartening, as in many other countries, is the growing demand, both from leaders and the population at large, for better institutions. That is a domain in which we may help.

- We work very hard to obtain a better system, with better institutions. Last Thursday morning, I had a conversation on the phone with the president and spoke about certain initiatives we might discuss now. We are both very committed. We have a common desire to benefit from the new revenues generated by many different sources: culture, minerals, oil / hydrocarbures, stock actions, etc.

- It is our responsibility to consolidate an exceptionally close relationship, based on strong cultural and historical connections, shared interests and values and a commitment to defend peace in the world.

- The way to success is not easy; it is a winding road. It's hard to travel. The enemy is smart and evolves continually.

- Our current task is to determine how security, prosperity and democracy are to be ensured.

- Such fears are exaggerated. Nobody has any reason for alarm.

(- The only thing I regret is not to have done enough about that much earlier.)

- Nobody will ever dictate our actions. Doubtlessly, that is the reason these people hate us.

- Yes, I am talking about hatred. It's all a matter of that.

- We want to know what happened and just how deep complicities went. That is our profound right, our duty to memory. We will do it in a serious, documented, impartial way.

- No. Anything that comes from that judge holds no interest for me.

- The State does not intervene.

- I believe that development without democracy ends up chewing its own tail and that democracy without development rushes to its fall: democrats must eat, too! One and the other go together. You will not trick me with that syllogism...

## **Act 6 – Film**

- Yes. It is a grand, beautiful film. Unlike another feature made last year, and which I haven't seen yet, this one was shot right here – which seems to me an advantage in itself. The spectators were crying. I felt moved myself. Everyone should see this film.

- Yes, the film has been rated NC-17 and that's absolutely unfair.

- Of course, political motivations are probably at stake. There is no explicit violence, no sex, no strong language – only a character who says the “s” word once – and thus it comes across as hard to understand. They said the NC-17-rating was due to the “general impact” of the film, but I don't find that reason enough. I would like to say that this is an event, a tragedy that truly took place in the world, which truly happened. Young people are not insensitive to the emotional impact of this kind of films, on the contrary, and besides they are character building. On the other hand, it is also a love story. That is the basis of the film. Just because it takes place in an historically real and tragic context, that doesn't take anything away from the fact that it is the story of a man who perseveres and finds love, and in which good triumphs over evil. I think it is a very uplifting story. A very beautiful story.

- I don't like “message” films. I loathe those films that are made to convert, to convey an ideology and emotionally manipulate people.

- It is a chronicle of certain events that truly happened during a very hard and difficult time for all of us. Everyone can see it and take it as they see fit. But I am sure that everyone, after having seen this film, will have a feeling of added responsibility and seriousness.

- Before the film I did not know much about that. But then, our fund has increased 62%, we have had profit in our investments on emerging markets, in emerging countries, we have sold our shares because they are too volatile, except for the mines, and now we expect the Yen's value to go up, as our small Japanese investments would profit the most from it.

- It is always good to analyse.

### **Act 7 – What are we talking about?**

- What are we talking about now?

- No, that's another, entirely different subject.

No, that's two entirely different subjects.

No, that subject has nothing to do with this.

No, that's an entirely unrelated subject.

No, that's the same thing.

No, come on, that's not the same thing.

No, that's the same thing, come on.

There, what you just said is simply what I just said.

- Tell me: what is it that you don't understand? It's very easy to comprehend: you take "good morning" as if it were an avenue, you go straight ahead and then turn left at "that's true", go on for a few meters before going round the roundabout and making a U-turn at "the current conditions". Once there, you just keep going straight for a few minutes without stopping. You'll see that at a certain point "the current conditions" turn into "It's the system, you know. We get that more and more. There's nothing we can do", but you just keep going ahead. And, before you know it, you're almost there.

- I

I

I have

I have asked

I have asked Her

I have asked Her Excellency

– Excellent –

I have asked Her Excellency the Minister

Her Excellency the Minister

to take

I have asked Her Excellency the Minister to take

charge

charge in

in charge

take

I have asked Her Excellency the Minister to take in charge

new take

Her

Her Excellency

Her Excellency the Minister...

Her Excellency the Minister has

Her Excellency the Minister has asked

Her Excellency the Minister has asked me

in charge, the charge, in charge

Her Excellency the Minister has asked me to take in charge

Her Excellency the Minister has asked me to take in

has asked me to take in

asked me to take in

take in

- Power is sexy.

- Yes, so is supremacy.

- Sometimes, things have to change for everything to remain the same.

- We have signed partnership deals. Unfortunately, the partners with whom we are dealing are having difficulties in finding money, just like us. Hence, these partnerships didn't pan out and we were unable to achieve the result we were expecting. Nonetheless, these partnerships did not develop so badly after all. We felt a need to rethink the situation. Therefore, we will sign new partnership deals. Unfortunately, these new partners move in circuits where certain difficulties subsist, and the difficulty in finding financing persists. However, the partnerships are quite good.

- No, I did not say "theatre of operations". Yes, I did say "theatre of operations", but only to signify that I had not said "theatre of operations", which amounts to not having said it. Maybe I have said the word "theatre", but I am not at all sure of that and I believe that probably I didn't. Anyway, even though I don't believe it, I may have used the word "theatre", of course. But if I said "theatre", I wasn't in any case intending to mean "theatre"; I was certainly alluding to something else. But I can't remember what. In any case, I am sure I didn't employ the term "theatre of operations". I have perhaps spoken of "theatre" and "operations", but not "theatre of operations". It is indeed possible that, here and there, I have employed the two words separately, and someone may have believed they were coupled. But I must indeed insist I have never, ever, spoken in terms of "theatre of operations", until the present moment, when I have indeed used the phrase "theatre of operations" to deny in no uncertain terms my previous use of it.

- Well, the press is not actually the real problem. The press is concerned with generating consensus, with forming public opinion; as for their own opinion, they take it from the teleprompter. Or it may have been suggested to them by their chief editor, who in turn must always keep in mind the interests of the company, its shareholders and announcers. Hence, we may conclude that divergence is not really an issue here. Anyhow, whenever such a thing happens, we put into action all the necessary clarification devices to adjust the aim and contain damage. Such is the power of the mainstream press, that any event which evades its control will drown in a flux that overrules any possibility of meaningful reply.

- Then, there is the question of the message. Virtuosity, here, lies in controlling every aspect of the process: to think in advance and then say what you intend to say in such a way that your words may be interpreted differently, indeed in a completely opposite way. Like that, everybody's happy.

- Here is an example of what I have just said, only with a slight variation, presenting *a* as *e*, *e* as *i*, *i* as *o*, *o* as *u*, and *u* as *a*: "Thin, thiri is thi quistiun of thi missegi. Vortausoty, hiri, lois on cuntrollong iviry espict uf thi prociss: tu thonk on edvenci end thin sey whet yua intind tu sey on sach e wey thet yuar wurds mey bi ontirpritid doffirintly, ondiid on e cumplitily uppusoti wey. Loki thet, ivirybody's heppy." Or, more easily, we could, on the one hand, replace *a* with *e* and vice-versa, while on the other turning *i* into *o*, *o* into *u* and *u* into *i*:

“Than, thara os tha quastoun of tha massega. Vortiusoty, hara, loas on cuntrullong avary espact uf tha prucass: tu thonk on edvenca end than sey whet you ontand to sey on sach e wey thet yuir wurdz mey ba ontarpratad doffarantly, ondaad on e cumplataly uppusota wey. Loka thet, avarybody’s heppy.” It’s all there, for those who take the trouble to understand.

## 0 – Épilogue / Making-out / Interview avec l'artiste. **LIVE**

- C'est un boulot formidable. On se prépare, bien sûr des petits pépins ici et là peuvent toujours avoir lieu ; mais même cela c'est... drôle ; c'est un boulot formidable, et sans qu'on se rend pas très bien compte, ça y est, on tourne, puis on se rend compte qu'on se rendait compte qu'un jour ça allait tourner. Mais quand même, on ne se rend pas compte de quoi, la force de la chose que quand ça tourne. En là, vous vous rendez compte que quand cela va barder alors tout doit être prêt, vous savez parfaitement ce que vous allez dire, tout le monde est prêt, tout est prêt, absolument synchro, et vous, tous, a vrai dire, vous devez être pile. Et s'il arrive quelque chose d'inattendu, vous devez faire face, c'est ça, c'est ce qu'il faut faire, c'est tout, il faut qu'on le fasse. On est ici pour raconter des histoires, pour faire l'histoire, pour dire notre vérité racontant ces histoires, des histoires humaines ; et quand l'élément humain est présent des erreurs peuvent... arriver. Car c'est un truc compliqué, mais je crois que le public voit ce qui passe, ce qui se passe.

- Okay, oui, je vois ce qui vous dites. Je ne sais pas si c'est la bonne façon de le voir, de le dire, mais bon... Bien sûr on peut, on est libre, on peut, vous pouvez le faire, car on vit dans une société libre, c'est ça que nous sommes. Mais je crois que votre point de vue n'est pas du tout un : vous savez les choses que moi, nous... il y a plusieurs sujets qui nous devons tenir en compte, y penser. Choses que je sais qu'on connaît, et aussi bien sûr des choses que je, on sait qu'on ne sait pas, et aussi des choses qu'on sait que nous allons savoir, même si nous ne savons pas quand, le problème c'est qu'il doit aussi avoir ~~quelq~~ beaucoup de choses que nous ne savons même pas que nous ne savons pas, et je ne sais pas si on peut faire face à ~~ces~~ ~~ces~~, ce concept. Non. laissez-moi m'expliquer mieux, j'essaie de... je veux être absolument honnête avec vous : ~~Nous savons que nous avons du succès parce qu'on est en train de faire un bon boulot.~~ Nous savons que nous sommes en train de faire un bon boulot parce nous avons du succès. Croyez-moi, nous y travaillons pour cela. On fait un boulot incroyable.<sup>5</sup>

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<sup>5</sup> - It's really amazing isn't it ? It's an amazing job. Of course mishaps occur here or there all the time but even that is funny. It's quite an amazing job. You really realize that when it's shooting time and everything's ready, you know your lines, everybody standing by, the whole world in sync, as a matter of fact you, as everyone, you have got to be on the money, and when anything happens to go wrong you know you have to deliver: That is: This is something we've got to do. We're here to tell stories, to tell the truth using these stories, our stories, human stories, and when the human element is involved mistakes can occur. But doesn't matter: Because it is a very complicated process, but I think the public is seeing is what is happen,ing.

- Oh, I see what you're saying. I don't know if that's the correct way to characterize it. Of course you can do it. We're free people. That is what we are. But I think your point is not the point. You know the things I, we... there's

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several issues that we need to keep in mind and thought about, things I think we know: and of course things I know we don't know, things we know we're going to know, the problem is there must be ~~some~~ lots of things we unknown we unknown... I don't know how this ~~things~~ thoughts can be accommodated. No. Let me explain my answer, I'm trying to think precisely what I should say to be honest with you:

~~We know we are having success because we're making a good job.~~ We know we are making a good job because we're having success. We're working for that. I tell you. It's an amazing job.