



MOSTRA INTERNAZIONALE
D'ARTE CINEMATOGRAFICA
LA BIENNALE DI VENEZIA 2020
Official Selection

Official Selection
tiff
Toronto International
Film Festival 2020



SSIFF
Donostia Zinemaldia
Festival de San Sebastián
International Film Festival

NEW ORDER

A FILM BY
MICHEL FRANCO





SYNOPSIS

In this riveting, suspenseful dystopian drama, a lavish upper-class wedding goes awry in an unexpected uprising of class warfare that gives way to a violent coup d'état. As seen through the eyes of the sympathetic young bride and the servants who work for – and against – her wealthy family, **NEW ORDER** breathlessly traces the collapse of one political system as a more harrowing replacement springs up in its wake.

COMMENTS OF THE DIRECTOR

NEW ORDER is a dystopian view of Mexico, but it is only slightly off from reality.

Social and economic disparity are currently becoming widespread and unsustainable. It is not the first time this country and the world have faced a similar scenario and corrupt governments have historically responded to all protest with dictatorial violence.

This film is a warning: if inequality is not addressed by civic means, and if all dissenting voices are silenced, chaos ensues.



DIRECTOR'S BIOGRAPHY

Michel Franco was born in Mexico City in 1979 and has put Mexican cinema in the global spotlight. The films he has written, directed and produced include *CHRONIC* (Best Screenplay Award at the 2015 Cannes Film Festival), *LASHIJASDEABRIL* (Jury Prize, in Certain Regard at the 2017 Cannes Film Festival), and *DESPUÉS DE LUCÍA* (Top Prize, in Certain Regard at the 2012 Cannes Film Festival).

He has also produced *600 MILLAS* (directed by Gabriel Ripstein and winner of the Best First Feature Award at the 2015 Berlinale), *FROM AFAR* (directed by Lorenzo Vigas, winner of the Golden Lion at the 2015 Venice Film Festival), among others.

Michel will be releasing his 6th feature film, *NUEVO ORDEN*, set in a dystopian Mexico City, in early 2021.

FILMOGRAPHY

- 2017 **APRIL'S DAUGHTER** (Las Hijas de Abril)
- 2015 **CHRONIC**
- 2015 **A LOS OJOS**
- 2012 **AFTER LUCIA** (Después de Lucía)
- 2009 **DANIEL AND ANA** (Daniel y Ana)



AN INTERVIEW WITH MICHEL FRANCO

August 10, 2020

NEW ORDER marks a new development in your work as a director. It feels larger, with a bigger cast, special effects, and a story told on a grand scale. How did you embrace this challenge of shifting to another kind of aesthetic, and of storytelling as well?

NEW ORDER forced me to think about making movies in a new way. The challenge grew out of the necessity to explore what Mexico is going through on a big scale. I would not have been able to do this in an intimate movie of the kind I have made before. In **NEW ORDER**, there are eight main characters, each with their own point of view.





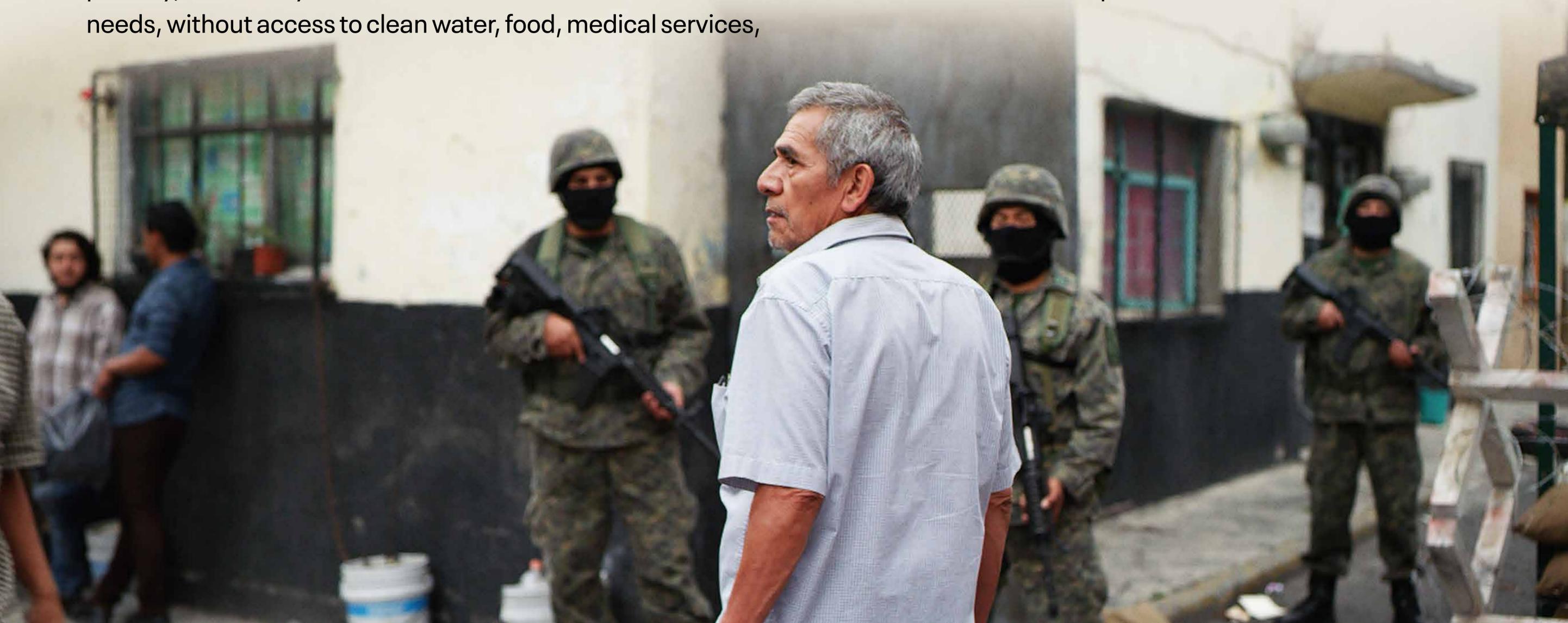
This shift really changed my working style. I needed to work closely and collaboratively with my crew, especially with my DoP and my production designer. I usually very much feel in control as a director. For this shoot, I had to let go and get out of my comfort zone. I had to trust my special effects team that things would in the end look like I had envisioned them, I needed to give the DoP free reign with a handheld camera. In my other films, I always knew exactly how I was going to shoot a given scene, this time I didn't know in advance how

things would turn out because there were simply too many variables in play. I didn't know how to walk through the crowd scenes, I had to keep changing the script. We didn't have the budget to allow for many mistakes while working with a total of 3.000 extras, something I had never done before and had no experience with, not just in handling such a large group but making the most out of the chaos. This kind of approach was new for me, but it also was very exciting. Perhaps I had to finish five movies first to be ready for this.

Economic inequality has been one of the dominant themes in both public and academic discourse since the economic crisis of 2009, with movements like Occupy Wall Street and its various spin-offs or influential books like Piketty's CAPITAL. Why did you choose inequality and iniquity as the underlying topic for your new film?

Social inequality and injustice have been among of our most pressing issues for much longer than that. Growing up in Mexico this has always been the hardest thing for me to understand and accept. Injustice is a fact of life, and nobody in power is doing anything. More than half the population – 64 million human beings – are living in various degrees of poverty, with many not even able to serve their most basic needs, without access to clean water, food, medical services,

education. A small percentage is wealthy and holds all resources. This already worried me when I was a kid. In Mexico there is a small bubble in which the upper-class lives, ignoring the slums 15 minutes away. I am not claiming that this is a unique Mexican problem but in Mexico this divide is more dramatic and more visible than in other developed countries. It shows you how selfish we are as human beings, and it seems clear that this will explode in our faces if nothing is done. You cannot blame people for wanting to lead a decent life. You cannot tell the exploited and underprivileged to be patient forever because their parents or even their grandparents before them were living in similar circumstances and never saw their lot improve.





The related issue of ethnicity and social power is also very visible in the film. A largely white/Caucasian ruling class is confronted with a mostly brown/native lower class that has been subject to racial and economic discrimination for hundreds of years. Do you see any analogies to the Black Lives Matter movement in the situation you describe?

Absolutely, yes. Mexico is as segregated as the US, and historically the people in power have tried to keep things the way they are. There is a direct connection between the social consequences of structural racism and economic inequity. Even in the media in Mexico it's always better to be as little

"ethnic" as possible if you want to be successful. That excludes far too many people.

My fear is that if we ignore and suppress these injustices for too long, the change that will undoubtedly come will be violent. If there is no valve – no peaceful protest leading to actual change, of the sort BLM is trying to achieve in the US, you turn the country into a pressure cooker. At some point, it is going to blow up. And the larger the crowds of protesters become, the higher the risk that things might turn violent. We have to be optimistic, though – underneath the dystopia I depict in NEW ORDER, I am trying to start a positive dialogue.

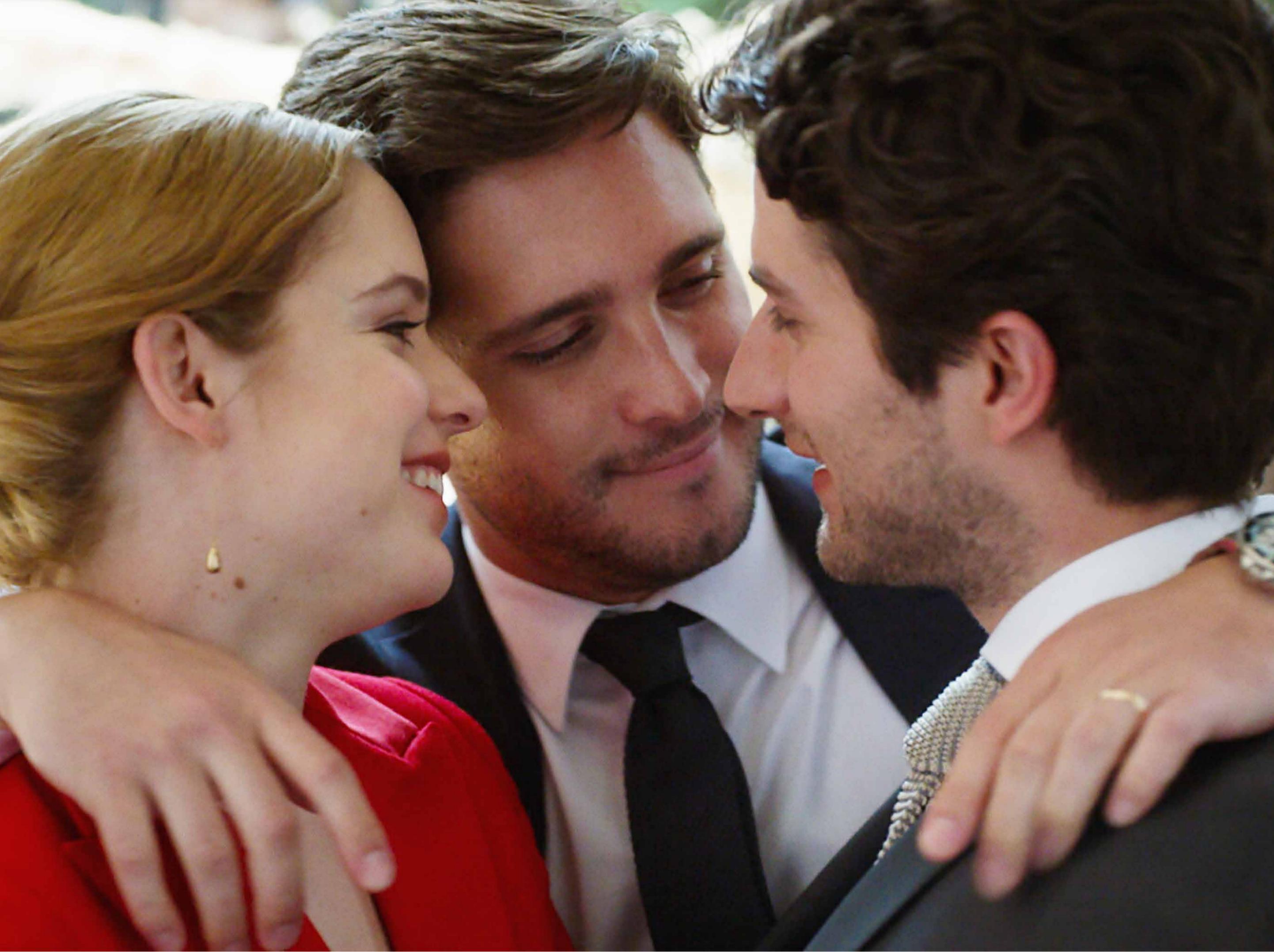




I am not saying films can change social orders, but they are strong vehicles for discussion. I was lucky in that my earlier films were quite successful at the Mexican box office. We hope NEW ORDER also will be seen by many people – my distributors would like to release it on 2000 screens once the pandemic allows people to gather again in cinemas. That would be wonderful.

NEW ORDER is a dystopian story about the hidden structures behind the visible power relationships. Many things in your film are not what they initially seem. Why this artistic decision to keep viewers off balance?

I don't think it would have been interesting to tell people from the start who is bad and who is good or to force a definite interpretation of what is going on onto the audience. That is what happens when you live in Mexico – you never know what to believe. People will use information to divide and manipulate, they will use the suffering of victims for their own purposes. That is probably the same in principle in any country, but in degree, the situation in Mexico is vastly different. Take Felipe, the security guy who shoots a guest offhandedly when the protesters arrive. Would someone like that really defend his masters when push comes to shove? If you think you can buy security, you may find out that your hired guns might turn on you the first chance they get.



What were some of your influences for NEW ORDER? Did you have any specific models, literary or cinematic, in mind when you created your take on dystopia? How would you relate NEW ORDER in general to the genre of social dystopias, and other genre films?

When I saw A CLOCKWORK ORANGE for the first time, I must have been 14 or 15 years old, and it made a huge impression on me. Kubrick was extremely successful in showing a near future that was not at all science fiction which is close to what I tried to do in NEW ORDER. I believe that working within a familiar frame of reference – and that can include genre

elements – can help to make the message I want to send more accessible to broad audiences. The world and the society I show is not that far from reality, but with enough of a distance to give the audience a chance to contrast and compare with their everyday experiences.

Another film that has resonated with me when I was working on NEW ORDER was Ingmar Bergman's SHAME. Bergman uses the classic tropes of a war movie, but what he is really interested in is the individual's reaction to social breakdown, their shame, their self-loathing when they have to face their own choices. THE BATTLE OF ALGIERS was very much in

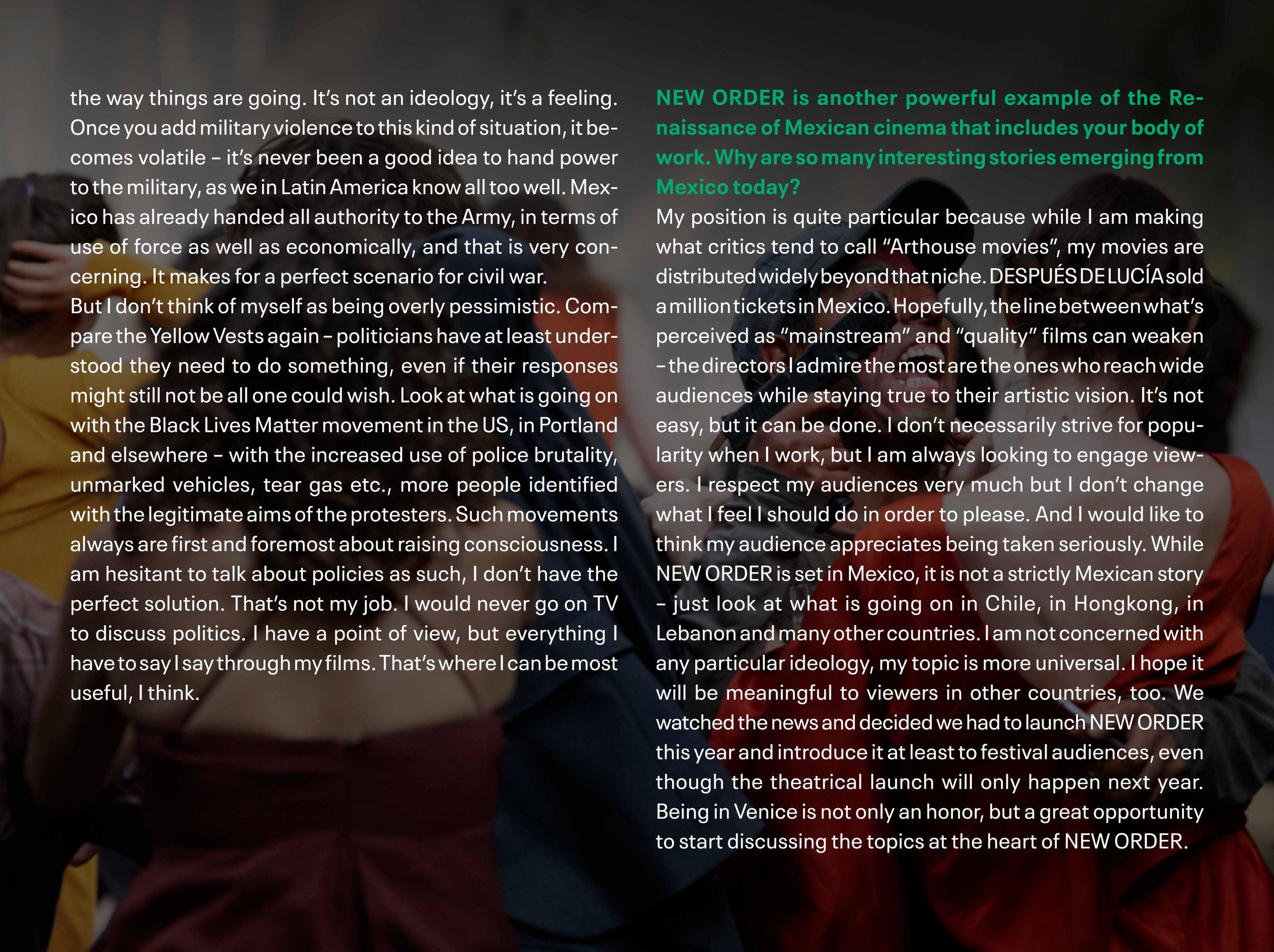


mind for its quasi-documentary feel. Pontecorvo made his film only a few years after the Algerian war of Independence, and while he tells a fictional story that could be thriller, it rings absolutely true. The films of Costa-Gavras and Michael Haneke's *TIME OF THE WOLF* were also influential in the making of *NEW ORDER*. All of these films were not so much models I tried to emulate as inspirations as I was trying to use my own voice.

In *NEW ORDER*, violence is inflicted off-handedly, casually and in passing. Society spins out of control very quickly in a process that simply cannot be stopped. That feels like a truly pessimistic view of society. Do you think there is something to be done about a social situation blowing up in this way, and if so, what do you think needs to be done?

There is often a strange dynamic with uprisings: once individuals have made up their minds to join, they lose their individuality and act as a group. In *NEW ORDER*, the protesters are not revolutionaries, in the sense that they don't have a cause. There is no clear sense of where they want to go, only that the present is unbearable. You can often observe similar mechanisms in various degrees in protest movements. My cinematographer who lives in France pointed this out with reference to the French Yellow Vest movement. What is interesting about the Yellow Vests is that you have people from the left and the right, young and old, nobody knows why they are all side by side, they just know they are not satisfied with





the way things are going. It's not an ideology, it's a feeling. Once you add military violence to this kind of situation, it becomes volatile – it's never been a good idea to hand power to the military, as we in Latin America know all too well. Mexico has already handed all authority to the Army, in terms of use of force as well as economically, and that is very concerning. It makes for a perfect scenario for civil war.

But I don't think of myself as being overly pessimistic. Compare the Yellow Vests again – politicians have at least understood they need to do something, even if their responses might still not be all one could wish. Look at what is going on with the Black Lives Matter movement in the US, in Portland and elsewhere – with the increased use of police brutality, unmarked vehicles, tear gas etc., more people identified with the legitimate aims of the protesters. Such movements always are first and foremost about raising consciousness. I am hesitant to talk about policies as such, I don't have the perfect solution. That's not my job. I would never go on TV to discuss politics. I have a point of view, but everything I have to say I say through my films. That's where I can be most useful, I think.

NEW ORDER is another powerful example of the Renaissance of Mexican cinema that includes your body of work. Why are so many interesting stories emerging from Mexico today?

My position is quite particular because while I am making what critics tend to call "Arthouse movies", my movies are distributed widely beyond that niche. DESPUÉS DELUCÍA sold a million tickets in Mexico. Hopefully, the line between what's perceived as "mainstream" and "quality" films can weaken – the directors I admire the most are the ones who reach wide audiences while staying true to their artistic vision. It's not easy, but it can be done. I don't necessarily strive for popularity when I work, but I am always looking to engage viewers. I respect my audiences very much but I don't change what I feel I should do in order to please. And I would like to think my audience appreciates being taken seriously. While NEW ORDER is set in Mexico, it is not a strictly Mexican story – just look at what is going on in Chile, in Hongkong, in Lebanon and many other countries. I am not concerned with any particular ideology, my topic is more universal. I hope it will be meaningful to viewers in other countries, too. We watched the news and decided we had to launch NEW ORDER this year and introduce it at least to festival audiences, even though the theatrical launch will only happen next year. Being in Venice is not only an honor, but a great opportunity to start discussing the topics at the heart of NEW ORDER.

NAIAN GONZÁLEZ NORVIND

MARIANNE

Naian González Norvind stars in *NEW ORDER* the near future dystopian drama from award winning filmmaker Michel Franco. The film will have its International debut at the 2020 Venice Film Festival and North American Premiere at Toronto International Film Festival. Ms. González Norvind is a multi award-winning film/ TV/ theatre actress and writer. She starred as Ariela in *LEONA* a young Jewish woman from Mexico City who finds herself torn between her family and her forbidden love with a non-Jewish man. Co-written by Ms. González Norvind and director Isaac Chermin *LEONA* was an Official Selection of the 2018 Cine de Morelia International Film Festival where she won the coveted BEST ACTRESS award for feature film. She will also co-star in the remake of *SEXO, PUDOR Y LÁGRIMAS*. Other film projects: *SOUTH MOUNTAIN* 2019 SXSW Film Festival in Dramatic Competition and *CUBBY* premiered at the 2019 LA OUTFEST and won Best Actress for her Daring Performance as María in *TODO EL MUNDO TIENE A ALGUIEN MENOS YO* at Guanajuato Film Festival. Known for her star turn on the once TV series *CRÓNICA DE CASTAS* she also recurred on the American television series *GOTHAM* as Alice Tetch and starred in the HBO television pilot *THE DEVIL YOU KNOW* created by Jenji Kohan and directed by Gus Van Sant. She has graced the stages of New York city's Lincoln Center and The Public Theater in world premiere new plays by Richard Nelson, Greg Pierce and Sarah Ruhl. Ms. González Norvind splits her time between Mexico and New York City.



DIEGO BONETA

DANIEL

Diego Boneta can next be seen as the star and producer for NUEVO ORDEN, the Michel Franco film, which will premiere at Venice Film Festival. He currently stars in Netflix's LUIS MIGUEL, a biopic series on the famous Mexican singer. He recently wrapped DIE IN A GUNFIGHT where he starred opposite Alexandra Daddario and Travis Fimmel and before that he shot Dennis Dugan's new movie LOVE, WEDDINGS AND OTHER DISASTERS, starring opposite Diane Keaton and Jeremy Irons.

Next year he can be seen in Paul W.S. Anderson's MONSTER HUNTER and can recently be seen in TERMINATOR: DARK FATE for Tim Miller, James Cameron, Sky Dance and Paramount as well as opposite Tom Cruise in Adam Schankman's ROCK OF AGES and also in the Brian Grazer produced PELE: BIRTH OF A LEGEND which premiered at the Tribeca Film Festival. His production company, Three Amigos - has sold Latinx stories recently to Netflix, HBO Max, Apple, MGM and Annapurna.





MÓNICA DEL CARMEN

MARTA

Professional actress graduated from the Escuela Nacional de Arte Teatral (National School of Theater Arts).

In 2011 she won the Best Actress Ariel Award and Best Actress Award granted by the Asociación de Críticos en Línea de México (Mexico's Online Critics Association), as well as the Best Actress award at the XL International MODOLIST Festival in Kiev, Ukraine in 2010, for her role in AÑO BISIESTO by Michael Rowe. Movie winner of the Golden Chamber of the Cannes International Film Festival, in 2010. She has worked with directors such as Michael Rowe, Michel and Victoria Franco, Alejandro González Iñárritu, Daniel Giménez Cacho, Patricia Arriaga Jordán, Julián Hernández, Roberto Fiesco, Gabriel Ripstein, Kenya Márquez, Alonso Ruiz Palacios; among others.

In 2016 she was part of the jury of the Shorts Mexico Festival and, in 2015 of the 13th Vancouver Latin American Film Festival in Canada, as well as the Durango New Mexican Film Festival. Since 2011 she has been a member of the Academia Mexicana de Artes y Ciencias Cinematográficas for having won an Ariel award.

MAIN CREW

Productora / Production Company: Teorema

Coproducer / Coproducer: Les Films d'Ici

Ventas Internacionales / International Sales: The Match Factory

Distribuidor México / Mexican Distributor: Videocine

Distribuidor Francia / French Distributor: Ad Vitam

Guión y Dirección / Writer and Director: Michel Franco

Productores / Producers: Michel Franco, Cristina Velasco L.,
Eréndira Núñez Larios

Coproductora / Coproducer: Charlotte Uzu

Productores ejecutivos / Executive Producers:

Lorenzo Vigas, Diego Boneta, Cecilia Franco, Charles Barthe

Productores asociados / Associate Producers: Grégoire Lassalle,
Johnny Sutton

Cinematografía / Cinematography: Yves Cape (AFC SBC)

Diseño de producción / Production Design: Claudio Ramírez Castelli

Diseño de vestuario / Costume Design: Gabriela Fernández

Edición / Editors: Oscar Figueroa Jara, Michel Franco

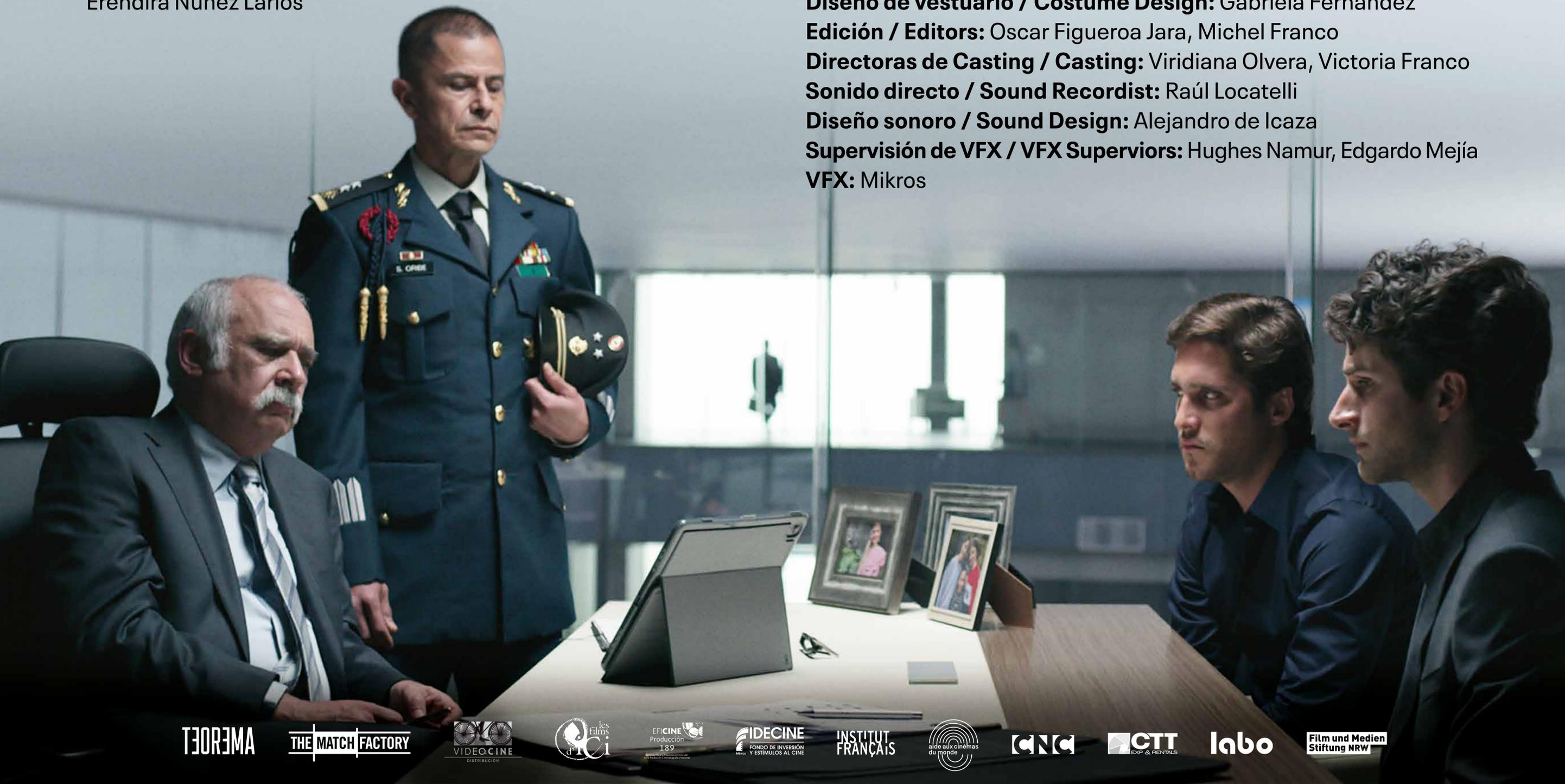
Directoras de Casting / Casting: Viridiana Olvera, Victoria Franco

Sonido directo / Sound Recordist: Raúl Locatelli

Diseño sonoro / Sound Design: Alejandro de Icaza

Supervisión de VFX / VFX Supervisors: Hughes Namur, Edgardo Mejía

VFX: Mikros



TECHNICAL DETAILS

Original title: Nuevo Orden

International title: New Order

Year: 2020 | **Duration:** 88 min.

Original Language: Spanish

Countries of Production: Mexico, France

Production Companies: Teorema, Les Films D'Ici

Aspect Ratio: 2.40:1 | **Format:** 2K | **Sound:** 5.1

WORLD SALES

The Match Factory GmbH

Domstrasse 60 | 50668 Cologne/Germany

phone +49 221 539 709-0 | fax +49 221 539 709-10

info@matchfactory.de | www.the-match-factory.com

Follow us on   @TheMatchFactory

INTERNATIONAL PRESS

Ryan Werner | Cinetic Marketing

ryan@cineticmedia.com

phone +1 917 254 7653

