

MUYERES

CINESPAÑA LAB Project presentation

1) TECNIC SHEET:

Title: MUYERES

Duration: 70 minutes

Genre: Drama – Creation documentary

Language: Castellano/Asturiano

Teaser: <https://vimeo.com/402919307>

Password: Muyeres2020

Crew:

Director - Marta Lallana

Scripwriters - Marta Lallana y Raúl Fernández Refree

Compositor - Raúl Fernández Refree

Production – Corte y Confección de Películas

Artistic crew:

Raül– Raúl Fernández Refree

Gelita - Gelita del Cabanón

Constantina - Constantina de Ambás

Irene - Irene de Tresmonte

María - María de Sigueiro

Celia - Angelita de Degaña

2) SHORT SYNOPSIS:

In the Asturian mountains of Cangas de Narcea live the last guardians of a centuries-old tradition, the oral transmission of songs, romances and legends. These women were taught by their ancestors, but now no one continues their legacy and their voices are muted. A visitor comes to the valley with an old recording device that guards the voices of these women recorded years ago. Obsessed with these deep songs, he decides to start his search in order to find them.

3) TREATMENT:

FIRST ACT

In the first act, the lives of the fifth women is presented, the last guardians of the Asturian oral tradition. **Gelita** is the only one among them who is still in contact with the outer world; her promenades on the hill, her bound with her cows and the songs, have helped her keeping a genuine and warm vitality.

Constantina's peculiar voice made her the most famous woman in the valley, and she is now the oldest of them all. She is confined in a world of memories: she can't see, she barely hears and her only Company is her caretaker, who she doesn't quite appreciate because she reminds her of her children's absence.

Irene, used to be known in the valley for playing and fabricating *panderos cuadrados*, so typical in the region. Years ago, people would come from distant places to buy her creations, but nobody seems interested anymore, so they are pilling up in a room.

Celia is the youngest of them all. She has become a religious person and she takes care of her sister, who suffers from Alzheimer's disease. After cutting her hair as an oblation, her sister starts getting better and reconnecting with old memories and chants through her dreams.

María, is the sickest of them all and her presence is only guessed. She was famous in the valley for knowing a 500-year-old chant, but now she doesn't get out of bed anymore. She is slowly dying along with her legacy while her son doesn't seem to be doing anything to preserve it.

One day, a car arrives to Gelita's hamlet: Raúl and her make acquaintance. He has come in the valley where his family was born to empty the old house of his grandfather. Between his pertinences he has found a magnetic device and some old tapes in which his grandfather recorded for years the songs and legends of the women of the area.

This device guards, among many others, the songs and the young voices of the five women. The tapes allow him to meet his grandfather – his voice and his desire to record the treasures of the Asturian tradition – reveals to him with fascination the unknown roots of his family. This revelation together with the voices and songs of these women captivate him. He wants to know if they are still alive and he wants to meet them.

SECOND ACT

The lives of the women move forward in parallel of the Raúl's search for them. The disconnection from their surroundings and the fragility of their worlds becomes more and more apparent. Gelita and Raúl are becoming close, together they listen the tapes and Gelita travels to these old times that she misses. Raúl's desire to know any of these women grows and with Gelita's help and the old notes from his grandfather he starts the research.

Meanwhile, we see what is left of the other women's day-to-day lives. The caretaker insists on asking Constantina to teach her one of her songs, but she refuses to sing any of them because she is not family. After an injury from a fall, Irene has to stop fabricating and playing pander, so her son, tired of wasting his cattle's leather for nothing, has bought her a TV to keep her distracted.

After several attempts, the impossibility of Raúl to be able to find the women leads him to think that he is looking for something that perhaps no longer exists.

Little by little, the recording device acquires a phantasmagorical presence and unknowingly triggers strange events in the villages of the valley: in the light of a lantern, mysterious figures gather every night to prepare for the masquerade celebration of winter. They wear mythological outfits and are unrecognizable.

Celia's sister has surprising moments of lucidity, as forgotten memories, chants and rhythms of the past start coming back to her in her sleep. Irene is starting to regain mobility in her fingers and Constantina sings for the first time, unaware that her caretaker is silently watching.

A heavy storm on everyone's lips in the country is coming North from the Mediterranean coast.

Raül arrives at the village where the masquerades are prepared, absorbed by all that dreamlike and mysterious world, he meets a countryman who confirms that Constantine is still alive. The hope of being able to meet her leads him to make a long way to his village, the highest in the valley, but the storm breaks out and it is impossible for him to reach it. The sleeping voices of the past generation continue to resound in the device, they become dense and absorbing. Outside, the storm is getting stronger.

THIRD ACT

The snow has left most hamlets incommunicado and without power for days. Without electricity, without water, and without being able to even go on the street, their lives are slowly fading.

Raül is now locked up like them. Raúl cannot travel to Gelita's hamlet to check if she's OK, and Gelita is home alone worrying about her cows, wondering if they'll make it without food for so long. The preparation for the masquerades as also stopped. Out there, nobody seems to be doing anything to help the hamlets buried in snow: they are totally forgotten. The women look towards the window with acceptance and without surprise, knowing for a long time that they are the main characters of this collective forgetfulness. Constantina is no longer looking out the window. The empty spaces in her house suggest that she has died.

As days go by, the snow starts melting in the lower parts of the valley. The red lantern announcing the preparation for the masquerades is lit again. Raúl is now part of the ritual and is transformed into a mythological being, based on the tradition of his ancestors. The rest of the figures accompany him celebrating the change of season, starting a new cycle.

A few more days go and the snow is completely melted in the highest hamlets. Gelita's hamlet is now communicated and Raúl came by to say goodbye. As Raúl packs up his stuff to return home, he decides to take the path that leads him to Constantina's house. He finds Constantina's caretaker and she confirms that he died three nights ago. The last chance to find her disappears before him and he leaves with the certainty that he is late.

Constantina's caretaker is hanging clothes in the garden, singing the song she eavesdropped from Constantina, endowing it with a whole new meaning and keeping tradition alive.

4) DIRECTOR'S INTENTION NOTE:

In the Asturian valley of Cangas de Narcea most hamlets are inhabited by old and lonely widows, known to be the last custodians of a very ancient tradition: the oral transmission of chants, romances and legends that has been going on for many generations of women.

Despite not knowing each other, these women are connected to the same memories when they sing. Their songs serve them as mementoes of past times, when they would open the window and hear their folk sing, when life was more deeply linked to nature and more humane than it is now. Now silence is all they hear and the memory of a life of ancestors more connected with nature, more generous, more collective and ultimately, more human.

I still remember the first time Raúl showed me these women singing. Ever since, their voices and their enigmatic rhythms settled in my mind, and I started a platonic relationship with their world without even knowing it.

The first time I travelled to Asturias to meet the few women left alive, I realized that I was facing the last loopholes that connect us with this other life. I remember the moment when I saw one of these women fade away in a home seclusion, along with her 500-year-old wisdoms, while her son would burn some weeds in the orchard and concede his own indifference.

This was the moment that led me to think that I am late, just as we were late as society to value what we lose. Hundreds of years ago, the great-grandmothers of their great-grandmothers told and sang these stories, thus building a collective identity and creating a historical and social discourse from which we come.

What if these stories disappear, what will happen when these stories that connect us to another world are gone? With them not only these songs will die but also all their cosmology. We will lose part of our past and therefore of our identity.

This film is a song to the beauty of urgency, a last persecution of something that escapes us and is on the verge of extinction. Because at the end of the day, what pushed me to want to undertake this project is the desire to value and honour all these women who take treasures from our past with them and to film their identity before it is irrevocably forgotten. If there few are the things that can save us from losing our collective memory, but cinema is definitely one of them.

APPROACH AND DIMENSION OF THE PROJECT

Muyeres is a creative documentary that lives between reality and fiction. Part of the life and universe of real characters (the women and Raúl) and from there, it builds a dramaturgy with an artistic and authorial vocation, both in his speech and in his stage proposal.

BETWEEN REALITY AND FICTION: THE MYTH.

This mixture of reality and fiction is found in the essence of the Asturian territory itself. Asturias is a land of legend, where magical and mythological beliefs have coexisted with rural reality since immemorial times. Myth as fictional, as necessary to understand ourselves and narratives that seek to answer the inexplicable of our reality. These myths and legends have been preserved through songs and romances transmitted over generations, building the Asturian oral tradition as one of the richest in the peninsula.

This dreamlike atmosphere, closer to daydreams and fugues from reality, is present in the essence of the film and floods the narrative as the plot progresses, creating a universe close to rural magic realism. When Raúl's character dusts off the old recording device that guards those ancient songs and romances, awakes strange events in the life of the valley. The ancestor's memory comes alive again.

TOPICS AND POINT OF VIEW

Muyeres is a film that talks about the value and loss of collective memory, about our roots, our culture and, ultimately, about our identity.

The feeling of roots and relevance are deeply human. Where we belong to, how our identity is built, how we can preserve it, how our origins have influenced how we are now. These questions fly over my main personal and artistic concerns. Raúl comes face to face with these questions when, through the tapes, he discovers what his grandfather was like; his wishes and his passion for safeguarding the songs of the women in the area. That is why the figure of Raúl, the stranger who enters fully into this universe, acts as a reflection of my process, his own and anyone who comes to this film.

This search for roots is the starting point of the film, but is not where we want to stay. We want to go further. We want to think about the forgetting and the memory, the tradition and its reinterpretation, and about the fragility and loss.

The film is built from a very small idea. The desire to capture and embalm in time a footprint that is about to disappear, the last moments of these women's lives, of their voices, of their songs, of its history. From there, the visitor (Raúl, me, the spectator) experiences the real impossibility of being able to retain something that perhaps we are not careful enough. The romanticized and frustrating search for something that hardly exists anymore.

MUSICAL AND ETHNOGRAPHIC DIMENSION. THE CULTURAL VALUE

The Asturian oral tradition cannot be understood only as a set of romances, songs or legends transmitted orally generation after generation. It is also a way of relating with the community, society and nature. This rural cosmology that defined subnational cultures and identities was severely restricted during Franco's regime. This and with the start of modernization, has led these latter women to be unable to continue the tradition that their ancestors passed on to them; their children have never been interested because society did not educate them to value it.

There are several ethnologists and anthropologists who have been interested in giving them a voice, in saving and archiving these traditions before they are lost, from Alan Lomax to Xosé Ambás or Jesús Suárez López, but once archived they fail to reach the popular, which is what these songs were for, to explain themselves, to tell stories. Muyeres starts in this past tradition but uses and revitalizes it within a cinematographic work, telling a contemporary story as before.

"The tradition is not the worship of ashes but the permanence of fire" said Gustav Mahler. The only way a tradition won't die is by updating it. Muyeres has added value, the work and the search carried out in the creation of the film will converge in a new musical project by Raúl, creating with them an independent work from this point. This musical reinterpretation that unites two periods will be in the film's soundtrack linked to the dream moments where the Asturian oral tradition revives wrapped in the sound experimentation of Raúl Refree.

5) DIRECTOR'S BIOFILMOGRAPHY:

In 2017 she graduates in Audiovisual Communication and Film Direction at Pompeu Fabra University (2017).

From 2016 to 2019, she writes, produces and directs her first film OJOS NEGROS. Produced by Nanouk Films and distributed by Filmin. Winner of the SILVER BIZNAGA FOR BEST SPANISH MOVIE at the Málaga Festival in 2019. The film was premiered in Official Competition at the BAFICI Festival (Auteur Film Festival of Buenos Aires), in the Talent Section of the Auteur Film Festival of Barcelona (D'A) and at the San Sebastián Film Festival SSIFF (in the "Made in Spain" section) among others. In mid-2019 it premiered in national theatres and has been seen on VOD platforms such as Filmin, Movistar + and Ono, it also received two nominations in the Feroz Awards and the Gaudí Awards (Best Non-Catalan Speaking Film).

In 2017, she works as co-writer and assistant director of the short film RESTOS DE COSAS, produced by Nanouk Films and the Temporada Alta Festival, directed by Salvador Sunyer (Golden Laureate for "The Pleasure Island) and Xavier Bobés (winner of the Butaca Award for Best Show for "Cosas Que Se Olvidan Fácilmente"). The project is part of The One Project initiative that seeks to create a dialogue between the visual and dramatic arts. It has been premiered in the section "Un Impulso Colectivo" at the D'A Film Festival 2020.

In 2016, she was runner-up for the European TV contest MASTER OF PHOTOGRAPHY, supervised by prestigious photographers like Alex Webb, Bruce Gilden or David LaChapelle, after being selected among 5000 candidates from all over Europe.

She starts her film work in 2016 as Director of Photography of the short film EL ARQUERO (Mecal, Somcinema).

6) PRODUCTION COMPANY BIOFILMOGRAPHY:

Corte y Confección de Películas is a production company based in Barcelona (Spain). Specialized in genre and art-house films, its main activity is the production of feature-length films, TV Series and documentaries. Our target is to produce quality genre and auteur movies with worldwide economic relevance. We work in tight collaboration with writers and directors, in order to establish long-lasting relationships and develop more ambitious and international projects. We are used to work in co-production with other companies.

Recently, we have produced two TV Series:

“La Línea Invisible” (2020) by Mariano Barroso, in coproduction with Sentido Films and for Movistar +.

“Vida perfecta” / "Perfect Life" (2019) by Leticia Dolera for Movistar +, winner of the main prize at the Canneseries festival and special jury prize for best interpretation for the three leading actresses.

Our feature films are:

“La Propera Pell”/ "The Next Skin" (2016) by Isaki Lacuesta and Isa Campo, which won 1 Goya award, 6 prizes at the Malaga Film Festival and 4 Gaudí Awards (Spain).

“Requisitos para ser una persona normal” / “Requirements to be a normal person” (2015) by Leticia Dolera, which won 5 prizes at the Malaga Film Festival, 1 Feroz prize and nominated for 3 Goya Awards (Spain).

“El cadáver de Anna Fritz” / “The Corpse of Anna Fritz” (2015) by Hector Hernández, presented in SXSW (Austin) and at Sitges Film Festival.

"Otel•lo" (2013) by Hammudi Al-Rahamound Font. Winner at the ECU Film Festival (París) – Best European Independent Film and Best Actress; Festival Atlántida (Spain) – Best Audience Award; DA Festival (Festival d’Autor) (Barcelona), Best Audience Award.

And our main documentary films are:

"Impensada, usurpada, recuperada" 90' (2016) by David Reznak

Món petit" / “Little World”. 83' (2012), which has won 6 prizes in various international film festivals: IDFA (Amsterdam) - Doc U Award; BIFF (Boulder) – Best Documentary Award; MakeDox (Macedonia) – Onion Seed Award; ZagrebDox (Zagreb) – TeenDox Award; Pravo Ljudski FF (Sarajevo) – Youth Award; and has been to more than 20 film festivals: Shangai, Oslo, Roma, Bradford, Tel Aviv, Gdansk, Toulouse, Pàdua, Berlín....

"Ich bin Enric Marco" 86' (2009), directed by Santiago Fillol and Lucas Vernal. This has played at many festivals, including the Festival International de Las Palmas, Locarno Film Festival, Festival International de San Sebastian and Rotterdam Film Festival.

7) ESTIMATED BUDGET AND FINANCIAL PLAN:

The estimated budget of the project is € 500,000 with the following financing plan:

ICAA – Public Funds Presented	70%	350.000 €
Public funds – Autonomous Community of Asturias	5%	25.000 €
Cinema sales agent	5%	25.000 €
Production company Corte y Confección *	20%	100.000 €
TOTAL	100%	500.000 €

*_Contribution of the company production, broken down below:

Production company own resources (confirmed)	30.000 €
Capitalizations (confirmed)	10.000 €
TVE	20.000 €
TV3 (Presented)	30.000 €
TV Asturiana	10.000 €

8) INFORMATION ON SUPPORTS RECEIVED AND PARTICIPATION IN OTHER LABS AND CO-PRODUCTION MEETINGS:

Muyeres is a project that has participated in this year's Malaga Work In Progress that was held from March 17 to 20 within the framework of the Malaga Festival. Muyeres won the REC and FIDBA awards in this edition.

We have also participated in the Margins Work, in November 2019, where he was selected from projects in Spain, Portugal and Latin America, selected for its artistic quality as feasibility. The director spent 7 days in Madrid with development and production sessions after a pitching and one-to-one with tutors, producers, programmers or distributors at a European level.

And finally, we have just completed the first online individual session of the Script / Doc Check + Development Advice organized by the Europa Creativa Desk - Media Catalunya office in collaboration with Sources2. With Arash T. Riahi we were able to talk and comment on ideas, receive feedback, as well as tips to move forward with the improvement of the script.



9) LINKS PREVIOUS WORK OF THE DIRECTOR:

Links “Ojos Negros”:

Trailer - <https://vimeo.com/nanouk/ojosnegrotrailereng>

Movie - <https://vimeo.com/277439750>

Password: ojosnegros_nanoukfilms_2019

Link short film “Restos de Cosas”:

<https://vimeo.com/300401097>

Password: rdc_nanouk

Link photographic work:

<https://martalallana.com/Photography-Page>

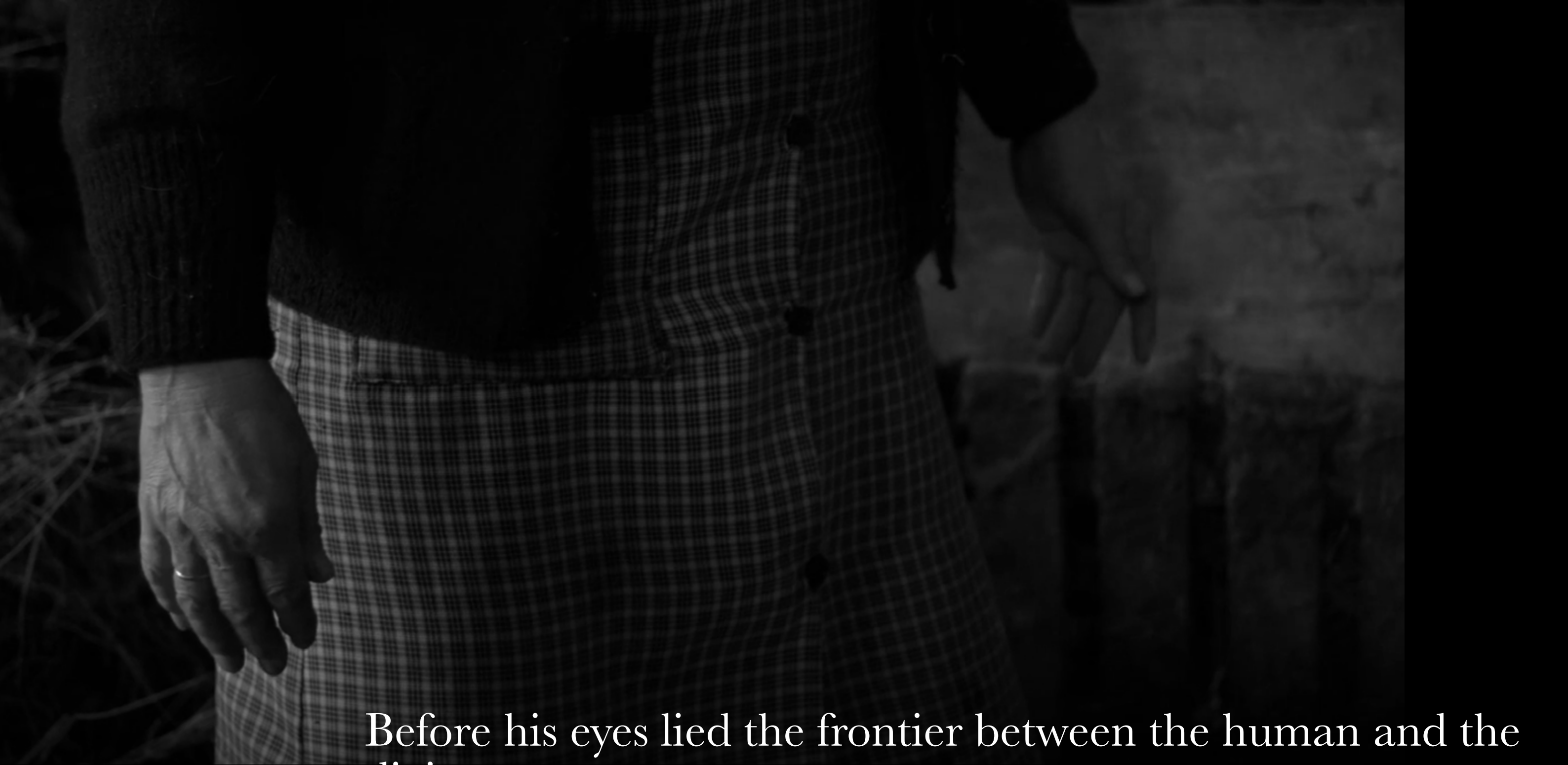
MUYERES

MOODBOARD









Before his eyes lied the frontier between the human and the divine.

It was an unnatural voice, lifelessly flat, infusing anguish as if uttered from another world.

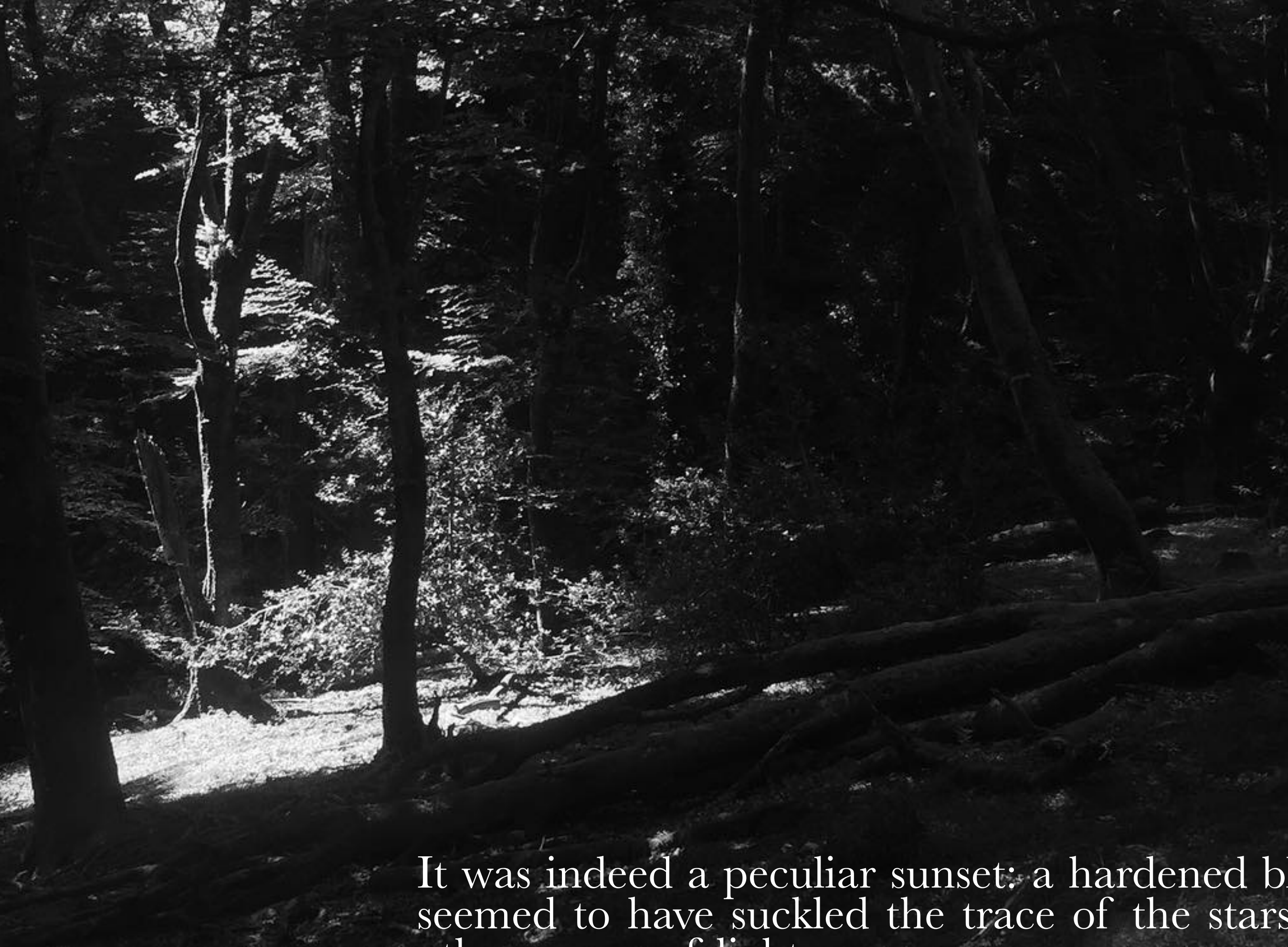
Ismail Kadaré, Dosja H.











It was indeed a peculiar sunset: a hardened black sky seemed to have suckled the trace of the stars or any other source of light.

Ismail Kadaré, Dosja H.





But after some years, how much would be forgotten?
What would happen after a whole generation?
After several generations? Or after a century, or a millenium?
The oblivion mechanism was suddenly becoming terrifyingly
vast, and he felt his temples beating violently.

Ismail Kadaré, Dosja H.

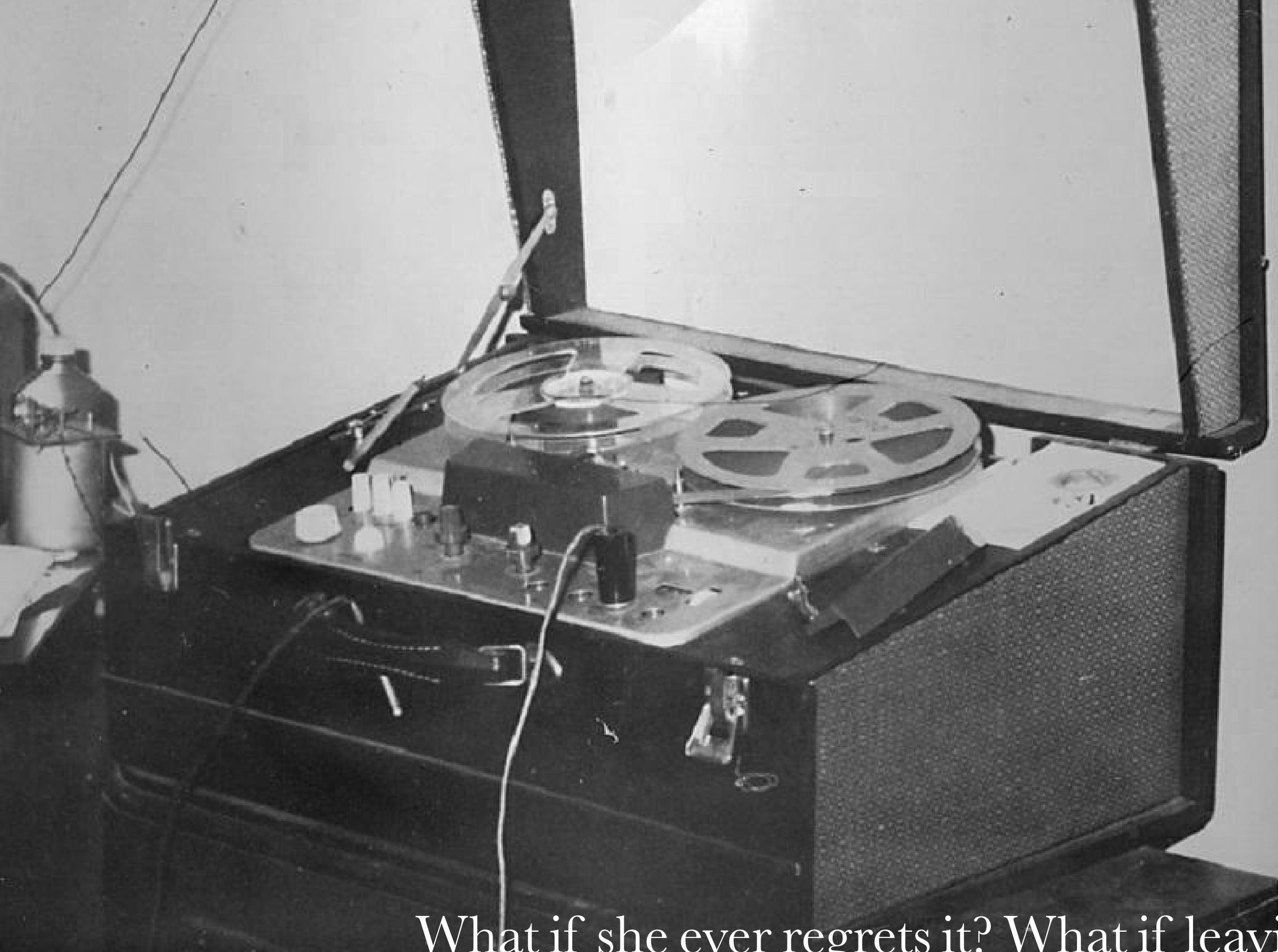








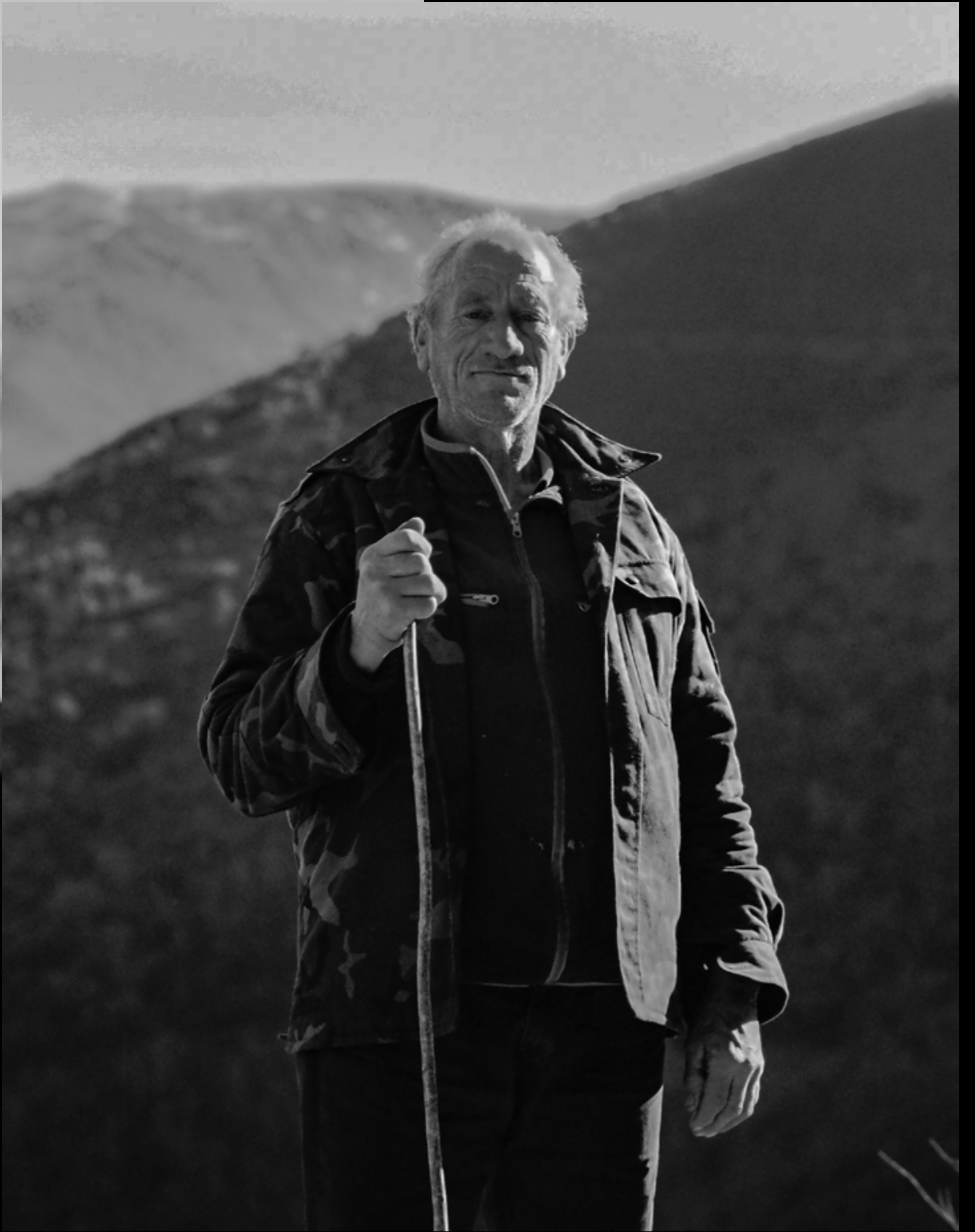




What if she ever regrets it? What if leaving her voice trapped
in that box brought her bad luck?

Ismail Kadaré, *Dosja H.*







CRISTINA GARCÍA RODERO. AL-
ANLOMAX CHARLES FRÉGER. JA-
CINTO ESTEVA, LEJOS DE LOS ÁR-
BOLES. DOSJA H, ISMAIL KADARÉ
ZERKALO, TARKOVSKY. MERCEDES
ÁLVAREZ, EL CIELO GIRA. OLI-
VER LAXE, O QUE ARDE. LAZZARO
FELICE, ALICE ROHRWACHER. AR-
MONÍAS DE WERCKMEISTER, BÉLA
TARR, O RIO DOURO, PAULO RO-
CHA. PIERRE-YVES VANDEWEERD.

MUYERES TEASER*

[HTTPS://VIMEO.COM/402919307](https://vimeo.com/402919307)
PASSWORD: Muyeres2020

*THIS VIDEO IS NOT A TEASER PER SE, IT IS A SET OF THE MATERIAL FILMED IN 16MM
DURING THE FIRST PRE-PRODUCTION AND RESEARCH TRIP IN THE AREA.