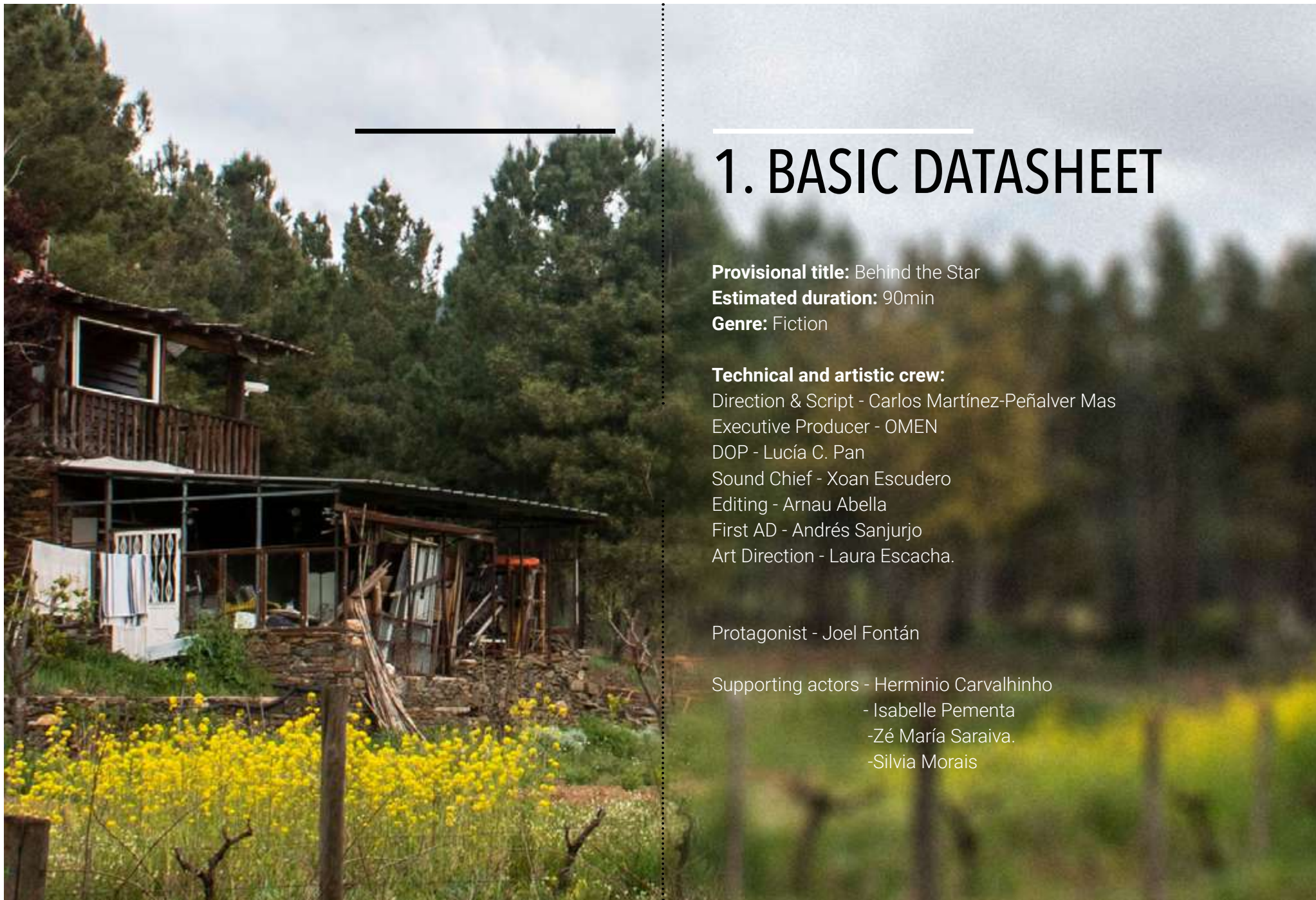




BEHIND THE STAR

Carlos Martínez-Peñalver Mas

2020



1. BASIC DATASHEET

Provisional title: Behind the Star

Estimated duration: 90min

Genre: Fiction

Technical and artistic crew:

Direction & Script - Carlos Martínez-Peñalver Mas

Executive Producer - OMEN

DOP - Lucía C. Pan

Sound Chief - Xoa Escudero

Editing - Arnau Abella

First AD - Andrés Sanjurjo

Art Direction - Laura Escacha.

Protagonist - Joel Fontán

Supporting actors - Herminio Carvalhinho

- Isabelle Pementa

-Zé María Saraiva.

-Silvia Morais

2. SHORT SYNOPSIS

Xoel, a young sound ethnologist, arrives at Serra da Estrela (The Mountain of the Star) to look for information of his great-grandparents, two shepherds who disappeared in the '50s. The only trace that Xoel has is that his great-grandmother Clara was known for the beauty of her singing.

To pay for his stay, Xoel will work with Zé Maria, an activist of Serra da Estrela who is rebuilding an old shepherd path. The place where the path is located is perceived as a dangerous area. Also, the local authorities do not approve of the project of reconstruction.

During his free time, Xoel wanders through Folgoso, the small village where his family comes from, compiling sounds with his recorder in order to recreate the memory of his family background. As this newcomer merges in the community he will perceive this rural paradise as a declining space. The mountain lives in the shade of a touristic monopoly and the environmental shock it carries along, which has erased the past Xoel is looking for.

The failure of his search and the impossibility of becoming anything else than a tourist at Serra da Estrela will lead Xoel to the far end of the path he is rebuilding with Zé Maria. He will start a journey through the virgin mountains where he will get lost and, eventually, find Herminio. He is one of the last bearers of the traditional songs of the shepherds who got lost in the highest parts of the mountain after hearing the words of a star.



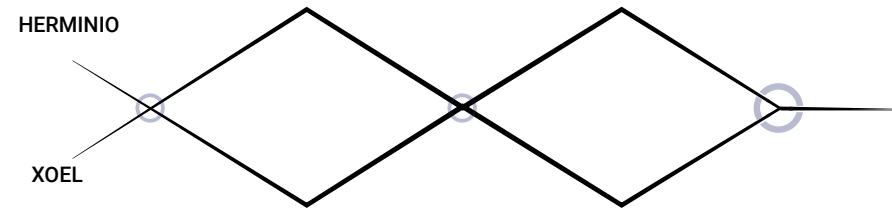
3. TREATMENT

SOUND & VISUAL ASPECT

Behind the Star is a film of contrasts: Mythical time and present time coexist in the story, to relate the reality and the imagined, the intimate and the political, the physical and the spiritual. The film drowns into the collective imaginary of the territory to invoke the past of the place. This approach affects the different visual and sound aspects of the film, which begins as a realistic fiction that progressively is freed from its earthly anchorage as Xael merges in the territory.

At the beginning of the film, the viewer observes and listens to everything that happens, involving him in the plot, but as the film progresses, the mystery begins to permeate the story.

The sound gains a special prominence thanks to Xael's sonic ethnologist facet, who uses his recorder as an archive of his experiences.. The sound travels from the diegesis to the extradiegesis to invoke the different times that occur in the film.



Planning is built from omniscience to uncertainty. In the beginning, we work with a system of institutional representation through fixed plans or highly measured movements. Later the film evolves into a handheld camera style looking for the psychology of the individual.

The editing is based on the itinerary of the two main characters. Parallel assembly takes place between Herminio's escape to the mountain and the integration of Xael into the community of Serra da Estrela, drawing bridges between both characters. This works as a mirror system: One from fiction and one from myth, giving rise to a global image of a single transcendence. The travels of Herminio and Xael draw a general portrait of the territory, chasing a lost dream among the mountains of Serra da Estrela.

REFERENTS

Behind the Star finds its references in the European auteur cinema of filmmakers such as **Andrei Tarkovsky** (both in his theories and in his films) or **Win Wenders**, with films such as *Wings of Desire* or *Lisbon Story*. In his films, the protagonists are filmed as flâneurs who wander around the cities experiencing different sensations. The figure of the flâneur, studied in the theories of the philosopher **Walter Benjamin**, is very important for the film. We reverse this archetype in the character of Xael, who experiences the collective memory of the mountains in the same way that Benjamin relived the past of Paris in the passages of the merchants.

For Herminio's part, the influence of **Werner Herzog** is very important, who is used to dealing with great deeds of humans who become small in the face of nature. I think of films like *Aguirre, the Wrath of God*, *Fitzcarraldo*, or *Grizzly Man*. The legend of the Shepherd and the Star, my guide on the first trip to Serra da Estrela, was decisive in Herminio's journey. **Rene Daumal's** work, *Le Mont Analogue*, is also fundamental, inspiring the aspect of the initiatory journey and adventure novel in the search for an inaccessible space that contains superior knowledge for those who reach it.

On a pictorial level, I am inspired by references like **Caspar David Friedrich's** German Romanticism, which shows the landscape as a projection of human spirituality. Also relevant is **Paula Rego's** work is also relevant, connecting the film with the Portuguese figurative tradition of the 20th century. Her naturalism portrays social reality by approaching its most sinister side.

There is a clear influence of contemporary Portuguese cinema, in particular films such as *O ornitólogo* by **João Pedro Rodrigues** in which the frontiers between reality and fiction serve to revisit a religious myth. Another influence is *As mil e uma noites* (**Miguel Gomes**), where the filmmaker adopts a fabulous form to approach the social reality of his country. The film *Trás-os-Montes* by **António Reis and Margarida Cordeiro** is also a very important reference in the portrayal of a disappearing past of the Portuguese countryside. It also uses the relationship between reality and myth. I also find this dimensional architecture in **David Lynch's** films, in which his characters need more than one life to travel their journeys. I think of films like *Mulholland Drive* and *Lost Highway*.

And of course *Behind the Star* is nourished by the new Galician cinematographies, films like *Trinta Lumes* by **Diana Toucedo**, which through the form of the fiction, makes a sensory journey in a place in progressive disappearance. There is also **Oliver Laxe's** *O que arde*, which offers a portrait of the Ancares where the individual has to confront the community. However, *Behind the Star* tries to bring something different to this path, widening the thematic and geographical horizons, filming in the heart of Portugal. When Serra da Estrela is pronounced, it is echoed by Os Ancares, O Courel, and all the magical mountains scourged by the hand of civilization.



GALICIA, PORTUGAL AND SPAIN

The film seeks to strengthen relations between Galicia and Portugal, both at the level of style and at the very heart of the story. The common past of the two nations is linked, producing echoes in the present, materializing a common cultural heritage and social vicissitudes. The language issue in the film is something I'm also interested in dealing with at the screenplay level.

Since Galician is the mother tongue of the film, there is a trilingualism in it that helps to stratify the relationships between the characters: Xael speaks in Galician with his mother on the phone, in Spanish with the tourists, and he mixes as much as he can with the Portuguese with the inhabitants of Folgoso who speak Portuguese among themselves. In this way, the aim is to highlight the similarities between the languages as opposed to the differences.

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4. INTENTION NOTE FROM THE DIRECTOR



Since I was a child I spent all my life in cities, always curious about the plans my friends made on the weekends when they went to their villages. Little by little I created a rejection of the cities I lived in, which led to an idealization of life in the countryside. A life I had never known. The countryside was projected in my imagination as a place of purification of calm and silence. A space of self-awareness.

When I arrived in Serra da Estrela, carried away by this mermaid song, I realized that the rural world no longer existed as I had conceived it. The guardians of a tradition that is living its last days remain there. Nevertheless, this tradition depends on the influence of the surrounding cities and mostly on the tourism that is transforming the lands of its ancestors. That way of life, which came to me through the cinema or television, only existed in my head and I realized that the oasis I had built in my mind was a screen image. This confusion did not allow me to perceive the specific problems that occur in rural communities.

With *Behind the Star* I intend to make the viewer experience the collapse of the illusion of rural paradise. I aim to access a deeper understanding of the social conflicts in these spaces.



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Still de **Como desaparecer**



PROCESS

Two years ago I shot a short film in Serra da Estrela: *Como desaparecer*. It is a film about the disappearance of the subject in nature. There I found a place pregnant with stories that portray a community full of courage and resistance. From them, I decided to build a film about the vicissitudes of the place from the point of view of the disenchantment of an urbanite.

Our guide to know Serra da Estrela was José Maria Saraiva (Zé Maria in the script) president and one of the founders of ASE (Association of Friends of Serra da Estrela). José María carries out projects in the mountain to make visible its natural wealth, in front of abusive activity carried out by the company Turistrela¹ (Tripstrela in the script). He represents a communion between nature and the economic enterprise born from the sierra for the sierra. He seeks to grant more sovereignty to its inhabitants and avoid bad practices that endanger its community. I really admire José María since his attitude is the most coherent one towards a demographic future that for now is uncertain.

During the last two years, I have traveled several times to Serra da Estrela to get in touch with the neighbors of the area of Manteigas. With their help, I have also collect oral knowledge to build the universe of the mountain that nowadays is an essential part of the script. These trips served to generate a nucleus of trust there and provide the logistical needs that will be required to ensure a good stay in pre-production and production.

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Still de **Como desaparecer**



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1. Since 1970, in the last days of the Salazar dictatorship, the Turistrela company has had a concession for the exploitation of Serra da Estrela that will last until 2030. The local residents are protesting to have this permit terminated and to stop abusive practices that are damaging the animal and plant life..

TEASER



(Pass: serradaestrela)

5. DIRECTOR BIOFILM

VIGO (1991)

CARLOS MARTÍNEZ-PEÑALVER MAS

Carlos Martínez-Peñalver Mas (Vigo, 1991) Director, editor, and co-founder of the production company Omen. He graduated in Audiovisual Communication halfway between the University of Santiago de Compostela and the Universitat Pompeu Fabra, and also completed a Master's Degree in Editing at the ESCAC and a Master's Degree in Contemporary Film and Audiovisual Studies, finishing with a thesis on cinematographic emotion in editing. He also took workshops with filmmakers such as Jean Gabriel Periot, Andrés Duque, Jodie Mack, Fernando Franco.

He worked as an assistant editor on films such as Oliver Laxe's *Mimosas*, which won the Grand Prix de la Semaine de la Critique at the Cannes Film Festival. He is currently in the final stage of editing the feature film *Alén Mar* by Andrés Sanjurjo from A Coruña and is also finishing the editing of *El rastro firme* by Fernando G. Luna.



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Director
Scriptwriter

From the beginning of his training he combined editing with directing, having made numerous short films, provided that they can be shot in 16mm. Since 2015 he directed: *Nocturna*, *Juventud Gruyere*, *Después de la Bandera* and *Como desaparecer*. He toured internationally festivals such as Oberhausen and Cinespaña and in Galicia the Mostra de cine periférico S8 in A Coruña, Curtocircuito or the FIC XIV Verín. He also directs videoclips that portray the Galician underground scene to bands such as: Mvnich, Jay, Vietnam, Puma Pumku, Selvática or Elba

NOCTURNA (2015)

_FIC ESMI (AR)
_Festival de Cans, Porriño (ES)
_Premio millor direcció Festival de Cans
_Festival Taglia Corti, Trieste (IT)

JUVENTUD GRUYERE (2016)

_CinemaCoix, Barcelona
_Festival de Cans, o Porriño (ES)

DESPUÉS DE LA BANDERA (2018)

_FIC VIA XIV, Verín (ES)
_Festival de Cans, Porriño (ES)
_Premio millor actor Festival de Cans
_Semana Internacional do cinema de autor de Lugo, Lugo (ES)
_Zahora en Corto, Cadiz. (ES)
_FIC de Girona (ES)

CÓMO DESAPARECER (2019)

_Crater_Lab, Convivio, Oaxaca (MX)
_Oberhausen KurtzFilm Festival, Oberhausen (DE)
_FIC VIA XIV, Verín (ES)
_Primavera do cine, Vigo (ES)
_Festival de Cans, Porriño (ES)
_S8 Mostra de cinema periférico, A coruña (ES)
_Cinespaña, Toulouse (FR)
_Curtocircuíto, Santiago de Compostela (ES)

6. HISTORY OF THE SPANISH PRODUCTION COMPANY

OMEN

Omen was born five years ago as a platform for the film projects of three friends. We share our understanding on cinema. We are an audiovisual production company, halfway between Catalonia and Galicia, which works both in film production and in the creation of audiovisual content for cultural projects. In this way, we work for institutions such as Nau Ivanow, the Museum of Solsona or the Akadèmia Theatre, but our short films also travel around the world.

Fóra do Continente, Juventud Gruyère or Después de la bandera are examples of this journey. Como desaparecer, a short film by Carlos Martínez-Peñalver, has been shown at festivals such as the International Short Film Festival Oberhausen, Cinespaña (Toulouse), Curtocircuíto (Santiago de Compostela), S8 Mostra de Cinema Periférico (A Coruña) or the FIC XIV in Verín. In addition, Arnau Abella Travesset's Con\Seqüència, a co-production with El Dedo en El Ojo, will



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Still de **sós**

begin distribution in the last quarter of 2020.

At the end of 2018, we started co-producing Fernando Gómez Luna's El rastro firme, our first experience in the field of feature films. After passing through laboratories and development forums at the Malaga Festival, l'Alternativa, or Rec Tarragona. The film, which has the financial support of the Junta de Andalucía, is now in its final stage of post-production of image and sound.



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Stills de **El rastro firme**

Currently, we accompany two other films in different stages of production: SÓS and Behind the Star. SÓS, by Nico M. Millán, is in the editing and rewriting phase after being shot in Namibia during the summer of 2017. It is a film that came out of the Master's Degree in Creative Documentary Film at Pompeu Fabra University and has been shown in laboratories and development workshops such as Novos Cinemas, INPUT 2018 (S8, A Coruña) and Miradas Doc. Behind the Star, by Carlos Martínez-Peñalver, is in pre-production and will be shot at the beginning of 2021, after having been granted talent support for film production from the AGADIC.

Omen has shown its belief in an auteur, intimate and community-based cinema, working with small teams adapted to today's tight budgets and taking advantage of its Galician-Catalan connection. We maintain the same commitment to these new experiences in the field of feature films by weaving networks from the periphery.

OMEN



7. ESTIMATED BUDGET AND INTERIM FINANCING PLAN

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CHAPTER 01 - — SCRIPT & MUSIC	4.000
CHAPTER 02 - — ARTISTIC STAFF	15.760,80
CHAPTER 03 - — TECHNICAL CREW	39.019,17
CHAPTER 04 - — STAGE, COSTUME, MAKEUP	2.000
CHAPTER 05 - — FILMING AND POST- PRODUCTION	19.900
CHAPTER 06 - — TRANSPORTATION, TRAVEL, ACCOMMODATION AND MAINTENANCE	12.285
CHAPTER 07 - — INSURANCE AND GENERAL EXPENSES	5.300
CHAPTER 08 - — PROMOTION AND DISTRIBUTION	4.500
TOTAL	102.764,97 €

FONTS:
Regional public grant (Galicia)

STATE:
Granted

DETAIL;
Axuda Talento 2020

AMOUNT:
30,000€

% BUDGET:
29,19%

FONTS::
Investment OMEN

STATE:
Granted

AMOUNT:
10,000€

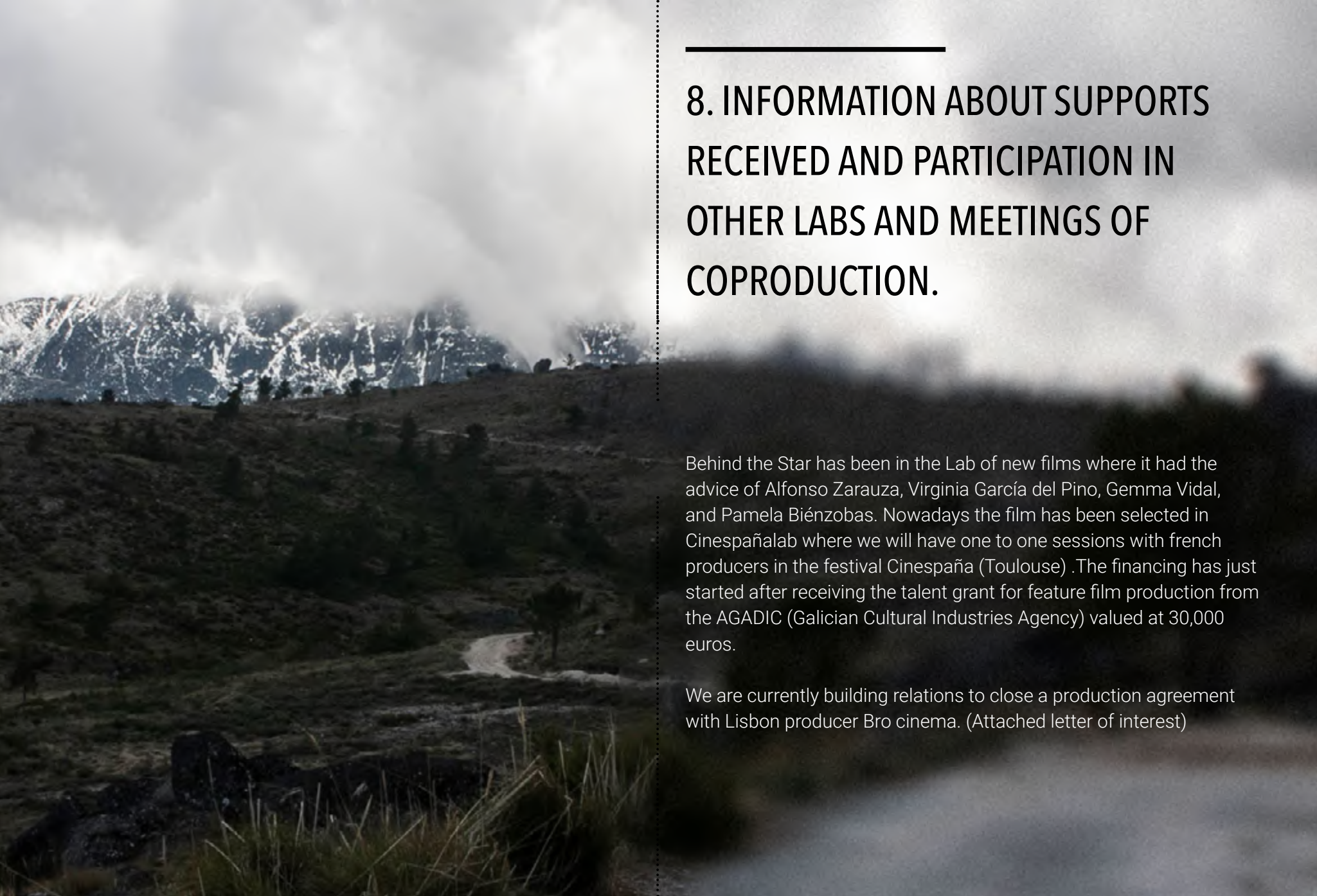
% BUDGET:
9,73%

FONTS:
Co-production

STATE:
Pendent

AMOUNT:
62.764,97€

% BUDGET:
61,08%



8. INFORMATION ABOUT SUPPORTS RECEIVED AND PARTICIPATION IN OTHER LABS AND MEETINGS OF COPRODUCTION.

Behind the Star has been in the Lab of new films where it had the advice of Alfonso Zarauza, Virginia García del Pino, Gemma Vidal, and Pamela Biénzobas. Nowadays the film has been selected in Cinespañolab where we will have one to one sessions with french producers in the festival Cinespaña (Toulouse) .The financing has just started after receiving the talent grant for feature film production from the AGADIC (Galician Cultural Industries Agency) valued at 30,000 euros.

We are currently building relations to close a production agreement with Lisbon producer Bro cinema. (Attached letter of interest)

LETTER OF INTEREST



BRO Cinema
Rua João Saraiva, 16, 3º Andar
1700-250 Lisboa
PORTUGAL

July 30th 2020, Lisboa

Letter of Intent

To whom it may concern,

With this letter I confirm that I became acquainted with the project “Trás a Estrela”, a feature film project written and to be directed by Carlos Martínez-Peñalver and produced by OMEN. I must say I was deeply impressed with the setting of the film and the poetic observational portrait intended of the region where I was born (Serra da Estrela, Portugal).

Whenever BRO Cinema can get engaged in a project that enhances the contrasts of our society is something that we are willing to work on. So we are strongly interested in following the development of the project and consider engaging as the Portuguese co-producer of the film.

We gladly support this feature film project and look forward to work with the creative and producing team!

For further questions, feel free to contact me,

Luis Campos,
Head of Development, Film & TV
BRO Cinema

Luis Manuel Raposo Campos

9. LINKS FROM PREVIOUS DIRECTOR'S WORK.

Como desaparecer:

<https://vimeo.com/350296769>

(Pass: serradaestrela)

Después de la bandera:

<https://vimeo.com/245218208>

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