

RESIDÈNCIA

GUIONS

**DE L'ACADÈMIA
DEL CINEMA**

CATALA

**CATALAN FILM ACADEMY SCRIPT RESIDENCY
FIRST EDITION**

RESIDÈNCIA DE GUIONS DE L'ACADÈMIA DEL CINEMA CATALÀ

The Script Residency is an initiative of:



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THE RESIDENCY



The Script Residency is a script development laboratory for fiction feature films, the first incubator of its kind in Catalonia, as well as the first to host projects in the Catalan language and guarantee they can participate in such a process. The Residency accompanies these talented creators so they can develop their projects in an advised, solvent and quality assured manner, as they take their first steps to introduce them to the industry, by offering a powerful network of professionals and spaces into which they can be brought together. Thus, the Catalan Film Academy Script Residency is not just a script incubator but a bridge to cross in the path towards production.

We accompany 8 projects over 9 months, offering stable mentoring and tutoring by renowned professionals, workshops and masterclasses that will help the creators get inspired and apply new techniques, share meetings with the industry

that will allow them to know and understand the ecosystem without forgetting topics such as sustainability or inclusiveness, have access to different distribution and exhibition windows that will force them to keep the public in mind. We offer a monthly grant and a space that will allow them to concentrate on writing and thus speed up the creative process. We promote the dialogue and exchange between the participating projects because we are convinced that a lot can be learned by helping solve the problems of others. We emphasize the importance of the internationalization of projects through training and contact with the international industry. We want a future where films take the Catalan filmmaking all around the world, and we are convinced that a good development is the best way to achieve it. The stories developed by our authors will belong to everyone when they materialize into movies.

TO ACCOMPANY



**CARLA
SIMÓN**

The first edition of the Script Residency of the Catalan Film Academy has been exciting and full of memorable moments. We feel privileged to have been able to walk alongside the authors of these 8 fiction feature film projects. During the 9 months of the program, we have seen these stories grow, evolve and get closer and closer to the movie that the writers first envisioned.

The writing process may often feel lonely and painful. It has been our commitment to accompany the creative path of our residents, adapting to their needs at all times in a personalized way. We believe in a program that is tailored for the creators, that listens to and respects them, that protects their processes as the scripts take shape. In this way, the primary material from which they start can maintain its essence, its soul, the very heart that beats under each story.

Individual mentoring, workshops, masterclasses, residencies in inspiring places, reflections on cinema, readings with colleagues... in short, it is all about sharing projects. Our premise is to offer space and time, a structure and support so that the authors can attend to their stories in a safe environment, where they are allowed to investigate and explore all possible paths until they find the desired direction.

In recent years, we have witnessed a significant decrease in the Catalan filmmaking production, which has obliged the sector to make a great effort to survive and continue offering cinema. We feel that the development part of projects has suffered enormously and we want to contribute our grain of sand to reverse this situation. A project like the

Script Residency strengthens the muscle of our industry by developing the Catalan cinematography and improving its quality.

We have many ideas for the Residency to keep on growing and we feel a great desire to continue working in order to become the best escorts for our creators. As a matter of fact, we are looking for the Residence to cement itself as a quarry for their talent. A talent filled with potential in which we have enormous confidence. These are the films of the near future, the films that will shape our cinema and that will undoubtedly export our culture, both locally and internationally.

Remember *Strange River*, *Sants*, *Beba*, *Men and Days*, *Dasha*, *I Saw the Night That Never Ends*, *Smurf-Blue Ice Cream* and *Between the Hammer and the Stone*. Very soon you will be able to enjoy these stories on a big screen. We hope you will get excited by them. We want you to connect with them. We are eager for you to vibrate with them. We have witnessed their evolution and we are convinced that each and every one of these films will soon shine with their own light.

Carla Simón
Director of the Catalan Film Academy Script Residency

BEBA

**ADRIANA
FUERTES**

**ARÁNTZAZU
RUIZ**



SYNOPSIS

Igualada, 1996. Irma (36) and her daughters Beba (10) and Astrid (8) are the only black women in that small standard town from inland Catalonia.

REFERENCES
LIBERTAD (CLARA ROQUET)
MINARI (LEE ISAAC CHUNG)

Irma is in her last year of college, where she's studying a degree in Translation and Interpreting. Also, she works as a translator to keep the family afloat. In this pretty busy situation she gets the opportunity of a lifetime: the chance to be selected for a job in the European Union. Beba and Astrid get scholarships for a high-profile religious school, which should be a great opportunity for their education. However, the straightforward and nonconformist Beba quickly clashes with the school's judgemental and hypocritical atmosphere, which is backed up by the girls' despotic teacher. In the meantime, Andreu (38) - Catalan and white -, Beba's husband and the girls' father, is struggling with a dental clinic that isn't making ends meet.

The family is going through an unstable situation where everybody seems to be fighting their problems on their own. The mother will soon face the toughest of decisions: either go to Brussels and leave her family in Igualada, or stay and give her big dream up. Beba will have to learn how to survive in a hostile world as she keeps on fighting injustice and tries for her personality not to change.

INTENTION

This is the story of my mother, a black woman with a poor background who struggled to progress and put her professional development ahead of the raising of her kids. This is also the story of her daughter -myself- a non-conformist girl who faces rejection in a hostile environment. She has no relatable role models and the only person who could understand her -her mother- is absent. This is an autofiction story that aims to amuse and move the viewer. A personal humane movie that wishes to increase the representation of women of African descent and set a benchmark for them.

STATUS AND DATA

Duration 90 minutes
Genre Family drama and coming of age with a comedic touch
Language Catalan and Dominican Spanish
Status Development, second draft of script
Looking for Co-director and production company
Open to a co-production with the Dominican Republic

AUTHORS

ADRIANA FUERTES



Actress and Afrofeminist activist. Member of the Tinta Negra collective in Barcelona. Degrees in: Social and Cultural Anthropology (Universitat Autònoma de Barcelona), Communication (Universitat Pompeu Fabra) and Theatre Acting (Col·legi de Teatre de Barcelona). She has worked in several international theater projects with directors like Junior Mthombeni, Gerardo Salinas, Michael de Cock and Nuno Cardoso.

ARÁNTZAZU RUIZ



Screenwriter and actress. She has written for both the stage and the screen. She recently collaborated with director Jo Sol with the screenplay for his movie *Les residents* (estimated release date: 2024). Her project *Las de la Calle Fortuny* was selected for the SGAE's 2022 Laboratory of Historical Fiction Series.

TUTORS



NATALIA CABRAL



NEUS RODRÍGUEZ



SMURF-BLUE ICE CREAM

LAIA SOLER

SYNOPSIS

Lili reconnects with her brother in order to share the tasks in taking care of their parents, who are slowly getting older. The siblings' reunion, though, not only shatters a myth but also ends up bringing out the worst in her.

REFERENCES
THE SQUID AND THE WHALE
(NOAH BAUMBACH)
MARÍA (Y LOS DEMÁS)
(NELY REGUERA)

Lili brings her parents on a trip to visit Oliver, her older brother, whom they have not seen for more than fifteen years. Lili puts all her efforts into bringing her parents and brother together again, after many years living apart and disconnected.

She hopes that this family reunion will be a fresh start for all of them so she can start counting on her brother when it comes to caring for their elderly parents. However, she doesn't receive the support she had expected from her brother, who remains thousands of kilometres away, enjoying his idyllic eco-friendly life, while Lili, unable to confront him, continues taking care of her parents on her own and has to deal with the subsequent changes in her mood. After the death of their parents, the siblings meet again.

Now they are completely free to decide on their lives and to definitively break the bond between them, whilst being more lost and lonely than ever before.

STATUS AND DATA

Production Mayo Films
Duration 100 minutes
Genre Dramatic comedy
Language Catalan, Spanish and Swedish
Status First draft of the script / Considering director options
Budget 2,2M€
Expected shooting date Summer 2025
Expected release date First semester 2026
Looking for Financing; international co-production (confirmed interest from the Netherlands, Ireland and Sweden); national distribution and sales agent
Application to co-development calls from Creative Europe Media

AUTHOR

LAIA SOLER



Screenwriter and journalist. She co-wrote the feature film *La Innocència* by Lucía Alemany (Un Capricho de Producciones, Turanga Films and Lagarto Films, 2019) and the short film *María* by Paco Ruiz (Japonica Films and Escándalo Films, 2019). Recently, she has co-written the treatment of Ariadna Seuba's documentary *Mums* (Intactes Films, in post-production). She has also worked as a writer and content editor on the documentary series *Blanc sobre blanc* (Maislergroup Production and Televisió de Catalunya, 2014) and as part of the development team of Arca Audiovisual (Filmax Group) in television fiction projects such as *Benvinguts a la família* (Televisió de Catalunya, 2016). She teaches scriptwriting and narrative at the *Escola Superior de Cinema i Audiovisuals de Catalunya* (ESCAC) and has tutored several projects, providing advice and performing script editor tasks. *Smurf-Blue Ice Cream* is a personal project of hers and has been mentored by the screenwriter Valentina Viso.

INTENTION

Blau Gelat Pitufo (Smurf-Blue Ice Cream) is a story that arises from a memory, from a myth, like the blue trail left by that much-desired ice cream among children. The film talks about the fears, taboos and idealizations that are generated within a complex and rigid system such as that of a family.

The story is articulated in three different times, three moments of reunion and loss through which the main character travels in search of self-love while facing the narcissism of others and her own fear of rejection. This drama uses humour to portray, through irony, the fears and insecurities of a group of characters who must face truths that are uncomfortable and hostile for them. Therefore, the film brings the brother and sister in front of that smurf ice cream that they used to adore when they were kids and which now returns a bitter taste that they did not remember, or that perhaps they had just tried to forget.

TUTORS



VALENTINA VISO



CARLOS MARQUES-MAR CET

**NATALIYA
KOLESOVA**



DASHA

SYNOPSIS

In the former USSR, Dasha used to be important. She was the official physiotherapist for the Soviet hockey team and surrounded herself with champions and national heroes. Ten years later, with the collapse of Communism, Dasha plunges into a mediocre life.

REFERENCES
GOODFELLAS
(MARTIN SCORSESE)
CREMATORIO
(J. SÁNCHEZ-CABEZUDO)
EASTERN PROMISES
(DAVID CRONENBERG)
ELENA
(ANDREY ZVYAGINTSEV)

Dasha lives in Lloret de Mar, a popular tourist destination on the Catalan coast famous for its happy-hour pubs and neon lights. At sixty years old, Dasha has become an insignificant woman and is addicted to gambling. In order to survive, she works in the sauna of a Russian restaurant, Taiga, where she massages the Nouveau riche, gangsters and members of the Soviet show business established in Lloret. Mob tattoos, symbols of criminal authority, are a common sight in the sauna. Konstantin, the young boss of the local mafia, chooses to discuss his confidential matters only in that place, since he believes that a naked man has no secrets and does not hide weapons or microphones. Thus, Dasha becomes a privileged witness to the dark intrigues that take place in the town. Konstantin's most ambitious plan is to develop a protected piece of land that has been declared a national park. To achieve this, he invites the mayor of Lloret to Taiga with the aim of bribing him and obtaining the necessary permits for the construction. Dasha secretly discovers that the Catalans are planning to swindle Konstantin and, knowing that she would be better off keeping quiet, she decides to inform the Russian boss of all the details.

Dasha becomes part of Konstantin's trusted circle. Little by little she rises in the mafia hierarchy until she becomes Konstantin's right hand. Ultimately, she becomes the person she always wanted to be: sophisticated, powerful and high standing. But at what price?

STATUS AND DATA

Production Fasten Films
Duration 96 minutes
Genre Tragicomedy, Gangster Film
Language Spanish, Catalan and Russian
Status Development, second draft of script
Budget 2,5M€
Expected shooting date 2024
Expected release date 2025
Looking for International co-production, national and international distribution

AUTHOR

**NATALIYA
KOLESOVA**



I was born in 1986, behind the Berlin Wall, in a military camp, since my parents were Soviet soldiers. My mother was a Ukrainian military nurse and my father a General in the Russian army. We emigrated to the Costa Brava in 2000. The General became a dishwasher and the nurse became a cleaner. But in the end they achieved what every immigrant aspires to: paying for their daughter's studies. Too bad I chose to study Philosophy and then dedicated myself to cinema, so I didn't learn how to get them out of poverty. Author of *Radio Vargas*, best pilot at the VLC Pitch Forum; scriptwriter for Podimo in fictions such as *Silence in Bhopal* and *The Diatlov Nine*; *Calostro*, a short nominated at the Almunia festival; and *Entre nínxols*, selected for the Faberlull Olot residency in 2022. Script teacher at various centers and universities.

INTENTION

Dasha is slightly inspired by a true story, a criminal case that took place in Lloret de Mar during the first years of the new millennium. A Russian mobster bribed the Mayor to develop a protected land. This event represents a vivid example of the corrupt housing bubble that was prevalent in Spain before its collapse in 2008.

In addition, Lloret de Mar has a notable presence of residents from Eastern Europe, representing almost 30% of the population. After the collapse of Communism, many people have migrated there in search of work. Since the coastal town was focused exclusively on tourism, it was drawn as the perfect place for them. The military became nightclub bouncers and the Bolshoi dancers became *go-go* dancers. Personally, as part of a Soviet family, I lived my entire adolescence in Lloret, surrounded by *go-go* dancers and gangsters, but also by women like Dasha: hardworking and strong, who only wanted to survive in a hostile world. This is my story, this is Dasha's story.

TUTORS



ALBERTO MARINI



MAR COLL

MEN AND DAYS

**ARNAU
VILARÓ**



SYNOPSIS

After five years in London preparing a PhD on queer theory, David decides to end a toxic relationship and return to Barcelona. There, he will write a diary to sublimate his ex-couple and imagine himself as a new David.

REFERENCES
 THE MOTHER AND THE WHORE
 (JEAN EUSTACHE)
 MARTIN EDEN
 (PIETRO MARCELLO)

After five years in London preparing a thesis on the origins of queer theory, David sends a funeral wreath to his boyfriend and returns to Barcelona, his hometown.

It is 1992 and the Catalan city lives between the euphoria of the Olympic Games and the fear of AIDS. Unable to feel satisfied with his environment and with the Catalan university where he has decided to apply for a teaching position, David starts meeting a psychoanalyst and writing a diary to forget and sublimate his ex-couple. Through his writing, he has daily encounters with unknown men. At each meeting, he tries to reinvent himself as a person and learns to live experiences he would never have in real life. Little by little, he will become his own character and narrator.

STATUS AND DATA

Production Eddie Saeta, Nanouk Films
 Duration 100 minutes
 Genre Drama
 Language Catalan (O.V.), Spanish, English
 Status Development (final stage). MEDIA and ICEC development support
 Filmin and an english minority co-production interest
 Budget 2,2M€
 Expected shooting date 2024
 Expected release date 2026
 Looking for European co-production (ideally from France),
 international sales agent, distributor

AUTHOR

ARNAU VILARÓ



PhD in Film Studies from the UPF (Universitat Pompeu Fabra, Barcelona). After working as a research professor in film between Barcelona, Paris and Mexico, he joined the directing team of *Summer 1993* (2017), by Carla Simón, with whom he wrote *Alcarràs* (Golden Bear at the Berlinale in 2022). The film's script won numerous awards such as the Best International Screenplay at the Palm Springs IFF and the Gaudí Award (Catalan Film Academy), and was nominated for the European Film Awards, the Goya Award (Spanish Film Academy) and the Feroz Award (Spanish Film Journalists Association). As a director, he has made the experimental short *L'amic de Kenneth Halliwell* (2022). He will soon direct the short film *Entreacte*, which he has also written. He has worked as a script consultant and film professor at different universities. He is the author of the essay *La carícia del cine* (2017) and has been a cultural programmer in Spain and France.

INTENTION

David Vilaseca was a pioneer in queer theory in Spain. But above all, he wrote a diary. He devoted 23 years to it until an accident put an end to his life. It was published posthumously under the title of *Men and Days*. The one behind his autofiction is the story of many: a valuable testimony about the construction of gay identity and, more specifically, about the contradictions in which we live when our culturally-inherited, family and sexual-affective imaginary enters into conflict with our desire. The images in the book, evocative and irreverent, were the first impulse to carry out its adaptation; so was the interest in a character who seeks to overcome a duel and the close relationship he has with his mother.

With our film, we want to put David's emotional journey into images within the framework of the queer Barcelona of the 90s, a context that has never been explored in Spanish cinema. And we want to do it through the voice of a writer split between a narrator and a character of himself, a writer who writes to find a story that, little by little, ends up becoming his own life.

TUTORS



JONÁS TRUEBA



ANA SANZ-MAGALLÓN

BETWEEN THE HAMMER AND THE STONE

ÀLEX LORA

YOUSRA TOURI



LES CHEVAUX DE DIEU
(NABIL AYOUGH)

SYNOPSIS

Pol Khaled, a teenager from Ripoll with a Catalan mother and a Moroccan father, confronts social prejudices by reaffirming his Muslim identity. But he does so in the wrong place and time, during the most turbulent year in the recent history of Catalonia.

Pol Khaled is a young man from Ripoll with a complex identity. Lately, he feels that he is moving away from his mother, Catalan by birth, with whom he maintains a tense relationship. His father, a Moroccan from Nador who left them to return to his homeland, has become a ghost that haunts him. His group of friends have found in politics and activism an escape route with which Pol feels like a foreign body; and the context makes an effort to remind him that Catalan as he may be, he looks like a foreigner and that's what he is for practical purposes. For a year, Pol embarks on a vital and spiritual search that leads him to meet the Muslim faith and a group of young people in a similar situation. But the terrorist attacks in Barcelona and Cambrils in August of 2017 shake the Catalan society and corrupt Pol's path, who is forced to find another way to relate to himself and the world.

INTENTION

The film is born from the need to understand some unjustifiable facts. Àlex is a filmmaker from Ripoll who experienced first-hand what happened and Yousra is a neighbor of Vic who has experienced prejudices on topics delving into issues such as identity, adolescence and faith. We are fully aware that we are dealing with something very delicate, but we believe that we have approached the subject with utmost sensitivity. The intention is to frame the film in a cultural tradition that advocates to raise questions instead of giving answers, thus creating a fiction that offers the viewer the possibility of being an essential part of the story and complete it with their own point of view.

STATUS AND DATA

Production	Inicia Films in co-production with Alva Films (Switzerland)
Duration	110 minutes
Genre	Drama
Language	Catalan, Spanish and Arabic
Status	Development, second draft of the script
	Distributor (BTeam) and international sales agent Luxbox (France) confirmed
Budget	2,7M€
Expected shooting date	Winter 2024 - Spring 2025
Expected release date	First semester 2026
Looking for	Financing and co-production, preferably in Morocco and France
	International sales and televisions

AUTHORS

ÀLEX LORA



Àlex Lora is a director, screenwriter and editor, winner of 6 New York Emmys, 2 Gaudí Awards, nominated for the Goya and the Oscars Student Academy Awards, with more than 100 awards at international festivals, and who has been officially selected at Sundance twice. His work includes: *Us*, *Odysseus' Gambit*, *Godka Cirka*, *Thy Father's Chair*, *The Fourth Kingdom*, *We Are Living Things* (screenwriter) and *Unicorns*, his latest feature film.

YOUSRA TOURI



Yusra Touri is a social educator, writer, screenwriter, and activist on human rights, feminism and anti-racism. A collaborator of the Oriental Cinema Festival in Vic, she participates on social media under the name *hija_de_la_tamazgha*. *Between the Hammer and the Stone* is her first feature screenplay.

TUTORS



ALFONSO AMADOR



MIGUEL MACHALSKI

STRANGE RIVER



JAUME CLARET

SYNOPSIS

Dídac (15) is spending the summer traveling by bicycle along the Danube with his family. He starts the journey where the river is born, in Germany. But one afternoon meets a strange character.

REFERENCES
SUMMER WITH MONIKA
(UN VERANO CON MONIKA)
(INGMAR BERGMAN)
EL CINE DE JEAN EPSTEIN Y
JEAN VIGO
NÉNETTE AND BONI
(CLAIRE DENIS)
BOOK LA SAL
(JEAN-BAPTISTE DEL AMO)

It is Alexander (18), who appears and disappears among the waters of the river. Dídac feels that something is changing inside of him. At that moment, the Danube widens and becomes a giant river.

The appearance of this mysterious boy starts to affect the relationship he has with his family. Biel (13) feels that his brother is growing and distancing himself from him to be with Alexander. Monika (40), the mother, who had made the same trip when she was sixteen, behaves strangely as she flirts with other strangers.

Now, upon returning to the river, she evokes the memory of a love of youth she experienced at that time. At the end of the journey, when Monika sees Alexander and Dídac together, she understands that it is now her son's turn to experience what she already lived and invites them to escape downstream in a boat. During twilight, though, Dídac begins to mistrust Alexander.

STATUS AND DATA

Production Alma Cinema A.I.E (Spain), ZuZú Cinema, Miramemira, AmorAmbre, Alba Sotorra, F. Xavier Font Pijuan. In co-production with Schuldenberg Films (Germany). Associate producer: Elías Querejeta Zine Eskola (Spain)
Duration 100 minutes
Genre Fiction, coming of age and road movie
Language Catalan (OV) and German
Status Final stage of development. ICEC development, TV3 (Catalonia)
Applied funding ICAA and ICEC production
Planned funding FFF, MFG, DFFF, TVE, Movistar+, BR/Arte
Budget 2M€
Expected shooting date Summer 2024
Expected release date First quarter 2025
Looking for National distributor and international sales agents

AUTHOR

JAUME CLARET



Jaume Claret Muxart (1998, Sant Cugat del Vallès) studied at Elías Querejeta Zine Eskola (EQZE) as part of its first generation of students. His short film *Ella i jo* premiered at the San Sebastián Film Festival and Rotterdam International Film Festival, and was screened at festivals such as FICUNAM, DocumentaMadrid, and IndieLisboa. Currently, he has completed the short film *Die donau*, which had its world premiere at FIDMarseille, and is developing his first feature film, *Strange River*, which participated in the Ikusmira Berriak residency at the San Sebastián Film Festival and the Script Residency of the Catalan Film Academy. He is part of Arquitectura Filmada and the educational program Cinema en Curs of the association A Bao A Qu.

INTENTION

Every summer, I traveled with my family along the waters of a different European river. The Danube was the first and the last of them, and it fascinated me the most. Usually, I discover my stories in the spaces I once passed through, which is a way of reconnecting with them. Making films, for me, is starting from a reality I have lived and representing something that could have happened but didn't. I focus on a vital moment, adolescence, when the perspective of your world changes. Dídac experiences an emotional emancipation.

We see Dídac grow at the same time as the Danube, which goes from being a small river to a solemn giant one. Throughout a bike trip, one is constantly meeting strangers. As if two tributaries (the family and Alexander) were crossing paths, the narrative unfolds and relationships evolve. Alexander is an aquatic character linked to the Danube that allows me to explore a poetic ambiguous tone. I always keep in mind these words from Ermanno Olmi: "In a calm zone created by the flow of water itself, the two characters coincide, they look at each other."

TUTORS



MILAGROS MUMENTHALER



ELENA LÓPEZ RIERA

SANTS



**MIKEL
GURREA**

SYNOPSIS

While she faces her mom's imminent death, Lali (30s) joins a gang of thieves who steal figures of saints from churches and cemeteries.

After years drifting around the world, Lali returns to Barcelona to take care of her mother, Gloria, who is in the last stages of a terminal disease. She combines attending to her mother's needs with precarious jobs and petty robberies to bare the cost of the medical treatment.

But Lali's life shifts when she meets Rosario, the charismatic leader of a gang of thieves that steal religious figures from churches and cemeteries. At first, Lali sees these robberies and pillages as an opportunity to earn more money. However, little by little, the group will show her an alternative way of facing life, death and the relationship with her own mother: the way of wonder.

STATUS AND DATA

Production Lastor Media, Nocturna, Vilaüt Films
Duration 100 minutes
Genre Drama, mistery and heist
Language Catalan and Spanish
Status Development, second draft of script
MFI Script 2 Film june-july 2023
Budget 2M€
Expected shooting date Autumn 2024
Expected release date 2025
Looking for International co-production
and sales agents

AUTHOR

MIKEL GURREA



Mikel Gurrea is the director of the feature film *Suro*, winner of the the FIPRESCI Prize at 2022's San Sebastian Film Festival. Born in 1985 in the Basque Country, he studied in Barcelona and London. Gurrea's short films *Foxes* (2015) and *Heltzeaz* (2021) were selected in festivals like Venice or Montreal. His feature film debut, *Suro*, was nominated for Best Newcoming Director and Best Actress in the Goya Awards and won Best Newcoming Director, Best Actor and Best Actress at the Gaudí Awards.

INTENTION

Sants is a fiction film that reflects on sanctity in Catholicism, to celebrate its aesthetic legacy and to interrogate its symbolic burden. This is the story of a woman who, whilst dealing with her mother's imminent death, joins a group where she finds a place and gets to understand that suffering and endurance should not be subjects of glorification.

I imagine a film strongly rooted in Barcelona's district of Sants and in its working class nature, but that moves away from realism. In this film there is a playfulness and a clear pact with the viewer: this is fiction. I want to make a character-driven film that plays with the heist-movie genre to draw an emotional journey, arriving at a luminous place where a daughter and a mother, rather than saying goodbye, manage to accompany each other.

TUTORS



ANA SANZ-MAGALLÓN



DIEGO VEGA

HELENA SANTÍN

I SAW THE NIGHT THAT NEVER ENDS



I SAW THE NIGHT THAT NEVER ENDS

SYNOPSIS

After learning the news of her brother's death, Rosa travels to her hometown in Galicia to take care of the house and cows of the town's last resident. There she will relive her past and reconnect with a village that has become trapped in time.

REFERENCES
CEMETERY OF SPLENDOUR
(APICHPONG WEERASETHAKUL)
THE SPIRIT OF THE BEEHIVE
(VÍCTOR ERICE)

After learning the news of her brother Eligio's death, Rosa travels by herself to her hometown in Galicia to take care of the house and cows of the town's last resident, leaving behind a city that she does not feel she belongs to.

She rediscovers the place among the mountains that was once her home, which is located close to the border between Spain and Portugal. There she will relive her past and reconnect with a village that is trapped in time. A land that moves between myth and fantasy, and that hides echoes from the past.

STATUS AND DATA

Production	Japonica Films
Duration	90 minutes
Genre	Drama, magic realism and rural
Language	Spanish and Galician
Status	Development, advanced draft of a script
Budget	2M€
Expected shooting date	2025
Expected release date	2026
Looking for	Distribution, international sales agent and co-production with a Catalan and/or Galician production company

AUTHOR

HELENA SANTÍN



Graduated in Directing from ESCAC, with a keen interest in editing, a field where she has developed her professional career in online media, advertising agencies, and music videos. Her short film *Ver* (2016), produced at ESCAC, was showcased at the FIRE!! Film Festival and Directed by Women. Several of her works, such as *AMVJ* (2017), *Olé, ya sale la luna* (2021), and *Sigo en la Playa* (2021), have been featured in the *Cultura Film* (Revista Filmada) and *El video del minuto*, and have been presented at the CCCB, Zumzeig, and Cineteca de Madrid.

INTENTION

"What does it mean to be a woman? What does it mean to love my daughters? Was it worth it to emigrate to Germany? Did I marry the man I loved?" When night falls and everything is silent, Rosa asks herself these big questions and reflects on the decisions she has made throughout her life, while she sees the town where she grew up disappear little by little. Inspired by my grandmother and her neighbors, this project aims to bring life to a village that is on the brink of closure.

A time capsule that guards the people and the landscapes of a particular place, but also shows the reality that so many other villages are going through. A tribute to memories and to the past, to the land and to belonging, whilst following the story of a character who has faced the challenges that come with rural life, emigration, and being a woman who is often pushed into the background.

TUTORS



NEUS RODRÍGUEZ



CLAUDIA LLOSA

EXPERTS



1



6



12



15



18



22



25



28



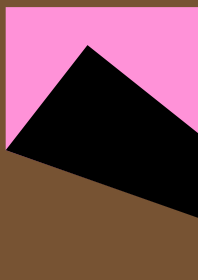
4



7



10



16



19



23



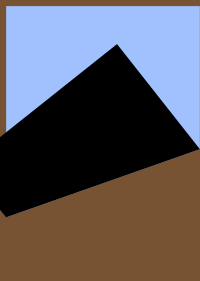
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2



8



13



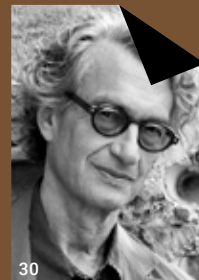
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20



26



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3



5



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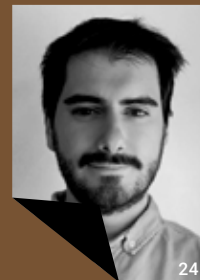
11



14



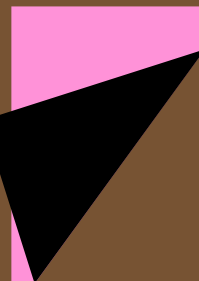
21



24



27



26

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- 4. PEDRO COSTA
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