

ALMERIA COLLECTION





“Sand & Blood”

1.85 - Dolby SRD - 105'

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ARGUMENT

Angevine Production, in collaboration with the production companies MLK Producciones (Spain) and Pistachio Pictures (UK) and with the contribution of the First European Films Festival of Angers (France), the European network Europa Cinemas, the Spanish Film Festival of Nantes (France) and the French movie theater Les 400 Coups, would like to breathe a new life into the beautiful locations of spaghetti westerns in the Spanish region of Almeria. The challenge of this innovative concept is to shed a new light on an amazing European location, the beauty of which allowed Europeans filmmakers to compete with Hollywood in a genre where the Americans were considered to be the masters.

The goal of this project is to give 7 young European teams the opportunity to write and shoot 7 stories that will be put up together as a single movie - the aim being to emphasize the diversity of the young European creation through the rehabilitation of its heritage. To accomplish this mission, Angevine Production has sent out in all of Europe a request for scripts. 7 projects were selected and will eventually become the film SAND & BLOOD.



SAND & BLOOD SYNOPSIS

The locations and landscapes of the spaghetti westerns are the main theme of 7 stories being set in the Almeria area. With an existential crisis in the background, from the 19th century to the 21st, the different characters are at a turning point in their lives, a point of no return.

A young girl wonders about the identity of an astronaut lost in the desert. Three pistoleros are facing their past and an American town discovers the setbacks of the first political elections. In 2013, Abdoulaye, a young African man, discovers the price of a dead body and the cost of his precarious liberty as an undocumented immigrant. Marco, a Spanish young man, pays his brother's debts to find his wife and daughter again. Joaquin, approaching his fifties, is confronted to himself when he finds a 19 year old stripper asleep on the backseat of his car and tries to become a better man after time spent in the wilderness. In a near and chaotic future, in a world full of riots, René and Maëlle liberate themselves from the Nantais, in order to get to the only violence-free zone created by the United Nations and the NATO. Whether it is expansion, revenge, resurrection, madness or survival we're talking about, those lives will be turned upside down forever.

7 STORIES

DURATION
105'

PROCESS
Digital technology 4K

PRINTED FORMAT
DCP and 35mm

MAIN LANGAGES AND SUBTITLES
English, French, Spanish

DECORATIONS
Almeria's province in Spain

PROJECTED SHOOTING DATES

RELEASE DATE

- 1 Indians (Spain)
- 2 The Ultimate Witness (France)
- 3 Once Upon a Time in Almeria (United Kingdom)
- 4 Cobradores (Spain)
- 5 Trapped in Paradise (France)
- 6 21h Pile (France)
- 7 El Vals (Spain)

INDIANS, a comedy by Daniel Martín Novel

Statement of intention

A Chinese teenage GIRL and her two little brothers wander, bored, about the deserted streets of one of the American Western towns in Tabernas, Almería. They are part of a group of Asian tourists visiting the dusty town.

Something magical happens to them: the two small ones find out, in awe, that they are able to shoot real bullets just by pointing with their fingers, and they begin a shooting match across the town.

This surprising occurrence is the only thing that manages to pull the girl's eyes away from the screen of her mobile phone. This, together with the strange presence of an astronaut holding an American flag at the end of the street, finally grabs her attention.

The astronaut happens to be an amazed old man, a sort of traveller lost in time, in whose lapel is a label with the name "Clint E."

The girl and the astronaut start a strange conversation. Clint is surprised to find Chinese people in the middle of what he believes to be America. When he finds out that he is in Almería, in the South of Spain, his confusion only increases; he comes to the conclusion that the whole world has been finally invaded by the Chinese, as he himself predicted decades ago.

Resigned with the fall of America, he asks the GIRL to take care of his flag. Then he says goodbye and walks away, melancholic. The GIRL watches him go, convinced that she has met the legendary Clint Eastwood. Or at least somebody very much like him.

THE "SPAGHETTI" AND I

My first contact with the Western genre was through my father's old Video 2000 tapes. They were all films bought at clearance sales at old video shops. Most of them were action or comedy films from Spain, Italy or Asia; all of them could be classified as B-Movie films. I remember Bruce Lee's kung fu films, those of the malevolent Fu Manchu, or those with the rowdy Charles Bronson and Chuck Norris. I also remember the Italian peplum films, one or two Spanish comedies with Tony Leblanc and Concha Velasco, and, of course, the Spaghetti Western films. My favourite collection was that of Bud Spencer and Terence Hill films, among which one in particular stood out: "They Call Me Trinity," a Spaghetti Western filmed in Almería in 1970. It is the first Western I ever saw, as far as I remember. I was a teenager by the time I finally discovered Sergio Leone. I already knew about Clint Eastwood, an actor I admired for other films, sacred to me, like "Where Eagles Dare" or "Kelly's Heroes." Leone's films, and Spaghetti Western in general, were, to me, Clint Eastwood's films.

WHY CHINESE AND AMERICANS?

The Western genre is an artistic projection of a country's particular identity, the United States of America. Historically, countries have felt the need to justify their identities basing them on determined historical facts. In the case of the United States, a young country founded by European emigrants and born out of a war for independence, their need for legitimizing their own identity was even more pressing. The solution came from their borders. The conquest of the West as a concept became a crusade for the identity of a country. Later, after the Second World War, it would also become a product, a colonising element. The Western had an essential role in the United States' plans for expansion and propaganda. Its influence was felt in films practically all around the world, including the oriental world. It can be seen, for example, in films about

INDIANS, a comedy by Daniel Martín Novel

warriors and samurais, like Kurosawa's, intentionally conceived in the style of the Western. The Western also became a profitable product. That same profitability got Europe, and Almería in particular due to its unique geographic characteristics, to start producing Western films. The decadence of the American Western was determined by the Cold War and by the beginning of the Space Race. The Moon became the new frontier, the new West, a new concept to allow the legitimizing of the American essences. This supplantation has been quite well reflected in a wonderful film called "Toy Story," in which the main protagonist, a cowboy named Woody, is replaced by an astronaut named Buzz Lightyear. These ideas about generational shifts and frontiers are the ones that justify the story of Indians, conceived as a fantastic comedy, with strong doses of surrealism, which focuses on concepts like the origins and the decay of the genre rather than on its aesthetics and themes. I propose an imaginary encounter between an astronaut from the early seventies and a Chinese teenage girl addicted to technology from the present day, in a real setting as is the one of the Western towns in the Tabernas desert, in Almería. The same way the Western was substituted by the space dreams, these were later lost to the passivity of a new generation addicted to new technologies and virtual social networks, and foreign to those imaginary frontiers built by old dreams of adventures. These frontiers have disappeared, substituted by economic and political borders which have created a new identity for every country involved. Clint, the Astronaut in Indians (clear homage to Clint Eastwood), believes that the world has been invaded by the Chinese. Which is true in a way: the same way the United States once spread out its tentacles all across the world, China is now the one expanding, albeit in a different way; more subtly, less imaginatively, more in tune with these times in which there is no need to make people dream to attract their favour, simply because people aren't essential anymore in the present equation of dominance and subjection.

But why "Indians?" The title Indians makes reference to those big duels between cowboys and the evil Indian tribes which stalked them to steal their cattle, kill their sons, rape their wives... In this case, I turn the story on its head: the cowboy is the loser this time, defeated, without having been any fighting, by a quite peculiar "Indian," a teenage girl. In a way, this is an homage to the figure of the Indian tribes, the great losers of the Western genre, and to the American History in general.

INDIANS, THE STORY

The basic approach for INDIANS, regarding photography and image planning, does not keep a strict link with the aesthetic of the Spaghetti Western. The fact that it is actually a surrealist comedy brings it closer to the aesthetic of the contemporary European and Asian comedies. In spite of it, I remain attached to the Western theme all the time. I take as a reference directors who have also cultivated the genre, one way or another, like Akira Kurosawa or Takeshi Kitano. I also suggest an approach to the comedic interpretation of other Asian directors like Naoko Ogigami, as well as European ones as is the case with Aki Kaurismäki. It is, in a way, a Western with an entertaining and surrealistic aesthetic, awash with vivid colours, mainly based in a palette of bright reds and blues; in the use of wide-angle lenses and long shots, combined with always static close-ups, reminiscent of those famous duels between gunfighters, or of cameras with harmonic, fluid motions achieved with travellings in long tracking shots that will provide tension to the film and will communicate the passing of time and bring attention to the silence and the unique sounds of the Almería setting. Because, after all, the setting is one of the main characters of the story. A place that once was a factory of dreams, abuzz with cinematographic activity, now abandoned, forgotten. The sound of the Tabernas desert and the way chosen to portray the place seem vital to the success of the project.

INDIANS, a comedy by Daniel Martín Novel

Light on ...



Daniel Martín Novel is a Spanish writer, director and video artist, dedicated to the audiovisual world since 2000. He has worked for several companies in the areas of production until joining the team of Grupo Prisa TV (CNN + / Plural) as a director. He has participated as a director and as a producer in Spanish and international productions for companies such as the BBC (UK), Producciones Transatlánticas, Teyso Media, Loasur, Widescope or Impronta Films. He has also developed his own fiction and documentary projects, some of which have won awards like Síndrome Arconada at the 2006 Málaga Film Festival or El Frontón at the International Film Festival of Pamplona. In 2013, he directed Solsticio. Daniel Martín Novel is currently in pre-production for his first feature film: Mudo, produced by Impronta Films (Spain) / Man's Films (Belgium) / Germinia Films (Argentina).

Crew members
(in the process of being
selected)

THE ULTIMATE WITNESS, a western by Lazard Timsit

Frank has a lot of baggage. His thieving and murdering past had brought him a large amount of baggage that he is dragging behind him like a cannonball for over forty years. But something from his past decided to come back to the surface when, after all these years in prison, a stranger saves him from hanging at the last minute; a rider that says he works for Jo, a former and particularly violent partner of Frank that he would rather forget ... And, it's through a letter that Jo is inviting him to meet to this damn town from his past in order to recover half of the gold won a long time ago in a blood bath. He can't refuse this meet, even though it really looks like a trap. He knows it's his last chance of redemption, and even a way to wipe clean his past... The problem is that Frank is no longer the man he was. Old, tired, worn out by remorse, this journey back is turning into a real road to redemption. However, he tries to pretend, to play the part by firing a few clumsy shot, his hand shaking facing a demon who looks exactly the same... But, he is truly surprised and disconcerted when he learns that Jo doesn't have the money and that he did not write that letter ... Furthermore, when he hears that Jo also got a letter and he thought it was from him. The situation might not be as obvious as it originally looks. If it is a trap, it's not coming from that traitor Jo but more likely from that young rider that just got into town. A man who patiently worked for years to finally get Jo and Frank in the same town where he was the witness of a massacre that threw his life off-course forever... Today man's justice doesn't exist anymore for Timothy Strauss; he came to get his revenge ...

Statement of intention

Spaghetti western has always been my favorite movie genre, so it was obvious for me that I would have to write my script with the intention of making it into a western movie. In my opinion, it is a genre with unending resources that enables the audience to share strong, powerful and deep emotions at the same time.

I deeply admire Sergio Leone, as well as his artistic guide Akira Kurosawa. Both became masters in directing, which in my opinion plays a key role in a film by giving it its identity. What fascinates me most in directing is the spectacular aspect it can bring to a daily life scene, thanks to the combination of writing, photo and sound. The legendary locations of Almeria will perfectly render the power and identity of my movie. I didn't want the characters to be out of step with the locations. Also, natural elements such as wind and sand will be included in my directing. They will render the wild side, though esthetic, of the western genre. Those polished esthetics will be at the service of the core element of my movie: the story.

From a technical point of view, I consider the frame to be the basis of the image. Each shot must be storyboarded and well designed, as a photo would be. Regarding lighting, I would like to work in a natural setting and, if possible, at dusk or dawn. Being a huge fan of Terrence Malick and head cameraman Emmanuel Lubezki's work, I wish to focus on that kind of natural light, which is the one I like the most. Regarding the atmosphere of my movie, I would like to have the audience share the ambiguous dimension of my tormented characters. They are "anti-heroes", with tanned skin, searching for a part of themselves and doing so while being in doubt, seeking revenge and drenched in sweat.

My film gives a key role to music. The screenwriting has been completed working hand in hand with my music composer: he found the right sound for each scene. The story being told is based on strong feelings - remorse and revenge - so the soundtrack will help immerse the audience in the scenes and feel the various emotions channeled

THE ULTIMATE WITNESS, a western by Lazard Timsit

through the film. For instance, the duel scene in the chapel will be accompanied by a powerful music, in order to highlight the spectacular aspect of the duel. I want music to be omnipresent in my film because I believe it has the power to give instantaneously emotion to the audience.

As a conclusion, I would like to say that my goal is “to move forward”. This is why I’d like to use for this film the traditional codes of the western and samurais movies genre, without forgetting to reinvent them.



THE ULTIMATE WITNESS, a western by Lazard Timsit

Crew members

CHIEF CAMERAMAN Blancarte Francisco

FILM COMPOSER Raphaël Acker

ACTOR Massimo Sammarone

ACTOR Barbier Quentin

Light on ...



Lazard Timsit is an ESRA graduate and a young author and director. He started his career as an actor in French feature films (*Pédale douce*, *Quelqu'un de bien*, *L'Américain*) and TV movies (*L'Oiseau rare*) before deciding to become a director. He has directed celebrities interviews and short films, such as *Journal d'un diable* with French actor Lionel Astier.

ONCE UPON A TIME IN ALMERIA, a contemporary drama by **Timothy Bricknell**

Dawn. A street corner in suburban Almeria, far from the seafront and the tourists. A small group of anxious West African migrants, waiting for work. Amongst them Abdoulaye: 24, handsome, Senegalese.

A truck comes by- a Spanish farmer allows 10 men into the back. There's a scramble and Abdoulaye doesn't make it. The remaining men disperse.

Abdoulaye walks towards a ramshackle collection of shacks, way out of town. Ahead, an agricultural truck pulls into the shanty town to collect more day labourers. Abdoulaye breaks into a desperate run, but the truck fills up and drives off by the time he gets there. Covers him in dust. Disconsolate, Abdoulaye trudges back to a chavola, just a shack made from vegetable boxes and plastic sheeting. He turns at the sound of a vehicle approaching. A smart BMW pulls up. The driver- a middle aged Englishman in expat dark glasses and heavy tan- leans out the window. 'Get in', he says. Abdoulaye eagerly obliges.

The men drive in silence. Eventually they pull into a long drive in an opulent part of town. At the entrance to a beautiful villa, the Englishman gets out the car, nods for Abdoulaye to follow. The Englishman lights a cigar in the hallway. 'Upstairs. The bedroom on the left. The woman in the bed- bring her down, put her in the car.'

Abdoulaye goes upstairs, finds the bedroom. In the middle of a vast bed, lies a naked woman. She is dead. Abdoulaye panics... what should he do? He gingerly pulls back the bedclothes, half expecting to see blood but there is none. An empty bottle of pills on the side table. Abdoulaye wraps the woman in a sheet and heaves her over his shoulder.

Downstairs, the Englishman is waiting by the BMW, his suit is pulled aside as he holds the boot open. Abdoulaye notices a handgun in his waistband. Abdoulaye puts the body in and the two men get back in the car.

They drive once again in silence. Abdoulaye clearly nervous. The Englishman inscrutable.

Out of town, past the greenhouses into the countryside. Finally into the desert, headed toward the iconic El Faro mountain.

The BMW slows as they reach a deserted town in a dust storm. The abandoned set of many a Western movie. A church bells rings eerily, caught in the wind. As they creep along the main drag, Abdoulaye looks at the shuttered up buildings either side.

The car pulls up at a half dilapidated cemetery, part of an old set. The Englishman gets out, pulls a shovel from behind the front seat. Uses it to signal Abdoulaye out of the car before handing it to him. Abdoulaye begins to dig. The Englishman looks on, smoking- his gun clearly visible as he leans against the bonnet. The dead woman is flopped into the

hole and Abdoulaye fills the grave back in, all the while glancing between his employer, the gun, and the face of the dead woman staring up at him as her face is covered with dirt. The Englishman comes over as Abdoulaye finishes and grinds his spent cigar into the freshly dug earth. A gust of wind, another clang of the church bell. Abdoulaye suddenly whacks the Englishman with the shovel and runs towards the town.

What follows is classic Western: an exhausted man trying to hide, whilst a gunslinger stalks him along the main street of a dusty town. The Englishman fires a shot in the air. Abdoulaye breaks into a run. In his panic imagines townsfolk hiding behind their shutters, ducking behind their curtains, closing a door in his face.

Abdoulaye finds a hidden spot in a stable, waits. Quiet. He nudges out, peeks towards the car, calculating the distance. He creeps onto the veranda. Wooden boards creak under him. He's about to make a break for it when a gun pushes against his temple, the Englishman hiding around a corner. He calmly motions Abdoulaye back to the vehicle. They drive back in silence. Out of the desert, past the greenhouses, back to the shanty town.

Abdoulaye gets out. He is backing away as the Englishman lowers the window, beckons him back to the car. Abdoulaye nervously approaches. The Englishman thrusts 50 Euros into the African's hand, raises his window, drives off towards the town. Covering Abdoulaye in dust.

~

"No work, no food, no nothing. All I can do is just sit here, sleep here, until I die."

(Mohammed, 26, migrant labourer, Almeria 2011)

ONCE UPON A TIME IN ALMERIA, a contemporary drama by Timothy Bricknell

Statement of intention

This story, told entirely from a young Senegalese man's point of view, will offer the viewer an insight into the daily life of Europe's fastest growing work force. Migrants from all over Africa have come to Europe in their hundreds of thousands. Many forfeit their passports (if they ever had them) and life savings to those that bring them into Europe. Consequently they find themselves powerless to return home and vastly in debt. They also, invariably, find that work is not as easy to come by as they expected. Also, as Europe's economy is collapsing and their numbers increasing, they find that wages for any work they find are absurdly low. Any money they might earn is usually sent home to look after often extremely large extended families. In effect, they have become entrapped slave labour.

On the outskirts of Almeria, vast polythened plantations supply the majority of year-round fruit and vegetables to Germany, the Netherlands and the UK. These farms are mainly worked by migrant African labourers. Huge shanty towns have sprung up around the farms. These house large numbers of migrants, many many more than the farmers ever have need of. Most of these migrants are illegal and consequently without any recourse to the protections of the state. Meaning, of course, the farmers can get away with paying next to nothing.

It is the lack of power over their own destinies that I am most interested in. With no protection and piteously underpaid by those that hire them, the migrants are forced to live in extreme poverty. They are despised by the European working class who feel the influx of cheap labour is responsible for taking their jobs, exploited by the farm and industry owners, and wantonly ignored by the wealthy classes whose luxurious livelihoods are- on some level- based on their exploitation. It is an endemic disregard for human rights and dignity. We chose, almost daily, to ignore it.

The Characters

ABDOULAYE, is a young man. I imagine he sends any money he is able to earn back home to his family- a wife and three children perhaps, his mother and father, his aunt, his two sisters, their children. He carries their photograph. Their memory saves him from the depression and despondency that creeps through the shanty town like cholera.

And yet, when he writes to them, he cannot tell them how awful his life is in Europe, he is too proud to tell them he is little more than a dog in the eyes of his host nations. And he does not want them to worry that he shares a makeshift chavala with four others, sleeping on the floor, with rarely enough to eat. He longs to go home, but has neither the papers, nor the money to do so.

THE ENGLISHMAN has done a bad thing. He must dispose of the body of a young woman. Although it is not clear to the audience- just as it is not clear to Abdoulaye- how she has died, or who she was, it should be obvious that the Englishman is somehow to blame. Why else would he need her buried in the middle of nowhere? The lack of knowledge as to the details should make the whole enterprise more ominous. Is this man a killer? Might he carry on killing? Will he kill Abdoulaye? The fact that he says so little and that his eyes are obscured behind dark glasses make him all the more inscrutable. The Englishman, of course, represents the entire unknowable and decadent regime that places Abdoulaye in such a powerless position. In the end it boils down to economics: Abdoulaye, should he be offered money in return for his labour, cannot refuse, cannot complain and cannot apply his labour on his own terms on any level whatsoever. Whilst he might fear for his life, and even try to escape, the end of the story shows that the Englishman knows Abdoulaye to be so powerless that he cannot possibly fear him. It is impossible to give this story a classic climax as that would be based on a power struggle of equals. It is the ultimate insult that Abdoulaye has no choice, once he gets into the car, but to do the Englishman's bidding. And having been involved in a crime and his own life threatened, he is paid off as though he had spent the day picking tomatoes.

~

Style

My aim is begin with an almost documentary realism and gradually move to a more heightened style of cinema. Their entry into the Spaghetti Western town will trigger this change. As the sun rises high in the sky, and pressure mounts on Abdoulaye, the style will become more overtly dramatic- inspired by the Westerns themselves (very subjective close ups on wide lenses etc). I imagine this will be the only section that will hold music. Also I hope to be able to use actual clips of Townsfolk hiding from many such scenes in the original movies.

ONCE UPON A TIME IN ALMERIA, a contemporary drama by Timothy Bricknell



Light on ...

Timothy Bricknell Worked for many years with Anthony Minghella and for Mirage, the company Minghella co-owned with Sydney Pollack, where he ran Development and Production from their London office. He produced the movies *Breaking and entering*, play and was an Associate Producer on *Cold mountain*. He showran and produced the HBO/BBC series *The no.1 ladies' detective agency* for which he won a Peabody Award in 2010. He also produced the bafta winning BBC2 film, *Eric & ernie* (2010), and the much praised Channel 4 mini-series *The fear* (2012). Tim is an Executive Producer of the upcoming movie the *Two faces of january*, starring Viggo Mortensen and Kirsten Dunst, and is currently producing a new mini-series for BBC1 called *From there to here* by one of the UK's best writers, Peter Bowker.

Crew members
(in the process of being selected)



COBRADORES, a contemporary drama by Fabien Oliva

Statement of intention

On the day Marco, twenty five years old, goes out of jail, his older brother Ignacio, dressed up as a Sheriff, picks him up in a Ford Mustang. Marco learns by Ignacio that while he was serving his sentence, his family set up a debt collection agency which became prosperous. At their mother's orders, Ignacio asks his brother to join the family business, Cobranzas del Oeste (the western collectors). But Marco, outraged by the nature of the business and revolted by his brother's choice, refuses.

Upon his return to his mobile home where he lives with his wife and daughter, Marco stumbles upon two former corrupted prison guards, threatening to kill his family if he doesn't pay off a prison trafficking debt.

Reluctantly, and with an agenda of his own, Marco decides to join Las Cobranzas del Oeste. Ignacio teaches him the job, but the first recovery operation that they launch confronts them to a bad debtor who plays dead and two fake collectors who were not initially part of the plan.

Since 1988, many companies in Spain have been created using the same pattern as the Cobrador del Frac (the debt collector in top hat and tails) - a collection agency which harasses bad debtors until debt is repaid. There is the El Torero del Moroso ("The Bullfighter of the Bad Debtor") whose collectors appear in bullfighter costumes. Those from El Monasterio del Cobro ("The Monastery of Recovery") are wearing 18th century monk robes and Zorro Cobrador sends men wearing masks and black capes and driving advertising cars. This list of debt collection agencies, which are sometimes very small businesses, has been growing as the Spanish crisis goes on. Nowadays bad debtors can expect to get not-so-discreet visits from clowns, town criers, bagpipe players, monkeys, etc.

I imagined a debt collection agency that pushes cynicism all the way through its name and its costumes: Cobranzas del Oeste (Western Debt Collection). It could not better reflect the nonsense of this farce and the absence of rules in which these businesses operate. In this jungle, outlawed practices are considered more effective than the law itself, and they beget characters fitting bounty hunters and lex talionis. My project *Cobradores* stylizes this real-life starting point using the western genre's codes and creates a contemporary version of the mythological world of the spaghetti westerns - where bounty hunters, having the appearance of men of law, hide, fearing neither God or men.

Locations

The story takes us from a town setting, where the Sheriff's only purpose is to harass and publicly humiliate bad debtors, to an abandoned poblado in Cabo de Gata, the natural setting for spaghetti westerns where the national myth of the pioneers and mercenaries of America has been replayed countless times.

Direction

Film-making is a subtle balance between overall creative energy, the director's intention and the production resources available. The subject of the movie being rooted in the reality of contemporary Spain, the first draft of the script was written in Spanish. Obviously, I also intend to shoot in Spanish. After developing and rewriting a final draft of the script, I will look for locations suiting the story in the desert of Tabernas and the surrounding abandoned poblados. I would like those locations to be natural, authentic, and located mainly outdoors (no set construction will be needed).



COBRADORES, a contemporary drama by Fabien Oliva

The chosen locations will provide a source of inspiration and allow me to produce the most accurate and significant shooting schedule possible. The poblados will call for wide angle shots, following the codes of the western genre. The locations will allow the actors to move around freely. They will also enable me to work with natural elements, like wind and dust. I want to film men evolving in a natural environment, hostile and dry - almost post-apocalyptic - and also express the hostile nature of men when the social contract breaks up.

The story takes place over a period of time of one day, under the Andalusian sun which will be a character of its own. One of the main issues of the photography will be to give us an account of the sun's curve, scene after scene, to give us an account of the time passing by.

We will have to organize rehearsals in order to help the actors find their marks, so they can start working together in an open-minded way, communicating between each other, and respecting each other's creative energy. I will encourage my actors to pace their intentions, to show restraint, in order to contrast with the explosion of violence and feelings. We will be looking for the tone of each scene together.

For a more spontaneous acting, I also want to participate in maintaining a work-driven but joyful atmosphere on the set, so that the actors can feel at ease and let themselves loose. The 1st AD will have to organize the set so that I can focus on my directing and rehearsing with the actors directly on the set, which should inspire and stimulate them.

Marco is an impulsive and silent character, marked by years in jail. His older brother Ignacio is bursting with joy thinking about becoming Marco's mentor. Marta's role is very tenuous, both subtle and brutal. Her character has very few lines but her presence and looks will be explicit and decisive. The two guards are complementary characters: Dario, who's very talkative and affable, represents evil's ordinariness; Coyote, silent - maybe dumb - is his right-hand man, archetype of the "villain" Aldo Sambrell-style.

I will be very flexible in adapting my technical cutting process in order to better capture the actors suggestions. Following my indications, the crew will have to adapt. Rehearsals will be there to help synchronize this choreography. I don't like to have too many takes in order not to break the crew's energy and concentration.

The soundtrack will be entirely instrumental. The music composed by Red Bob will gradually develop into a powerful and organic sound, with rock influences. It will reveal the tone of the script and will help the sound editing process. I like to think of the music composer as a co-director: I'd like to play music on the set, to inspire the rhythm of the movie and put it into a choreography. Masters like Michael Powell, Stanley Kubrick and Sergio Leone did so in their time.



COBRADORES, a contemporary drama by Fabien Oliva

Crew members

CHIEF CAMERAMAN Sébastien Pinsard
FILM COMPOSER Boris Bakik
ACTOR Francisco Javier Pinto Sánchez
ACTOR Pablo de la Chica
ACTOR Gabriel Burgao Flores

Francisco Javier Pinto Sánchez known as Javier Pinto, is a Spanish actor, TV host and voice-over artist. After training in Spain, France and North America, he got the leading role of the upcoming Spanish movie *El Manuscrito*. Previously, he worked as an actor in several short films, TV series and movies. He also participated in the 2012 thriller *The Cold Light of Day*.



Light on ...



In addition to his film studies, **Fabien Oliva** is a researcher at the Institut National de l'Audiovisuel (or INA, French for National Audio-visual Institute). He directed the movie for the Bartabas equestrian show *Entr'aperçu* and co-wrote the show *Gina Razzini's Death*. He also directed two short films that both received awards: *Bird's Gallantry* and *Lola Waterloo*.

TRAPPED IN PARADISE, a western by Alexis Chevalier

Statement of intention

End of the 19th century, in an expanding city in Western North America. Sean Shine, wealthy and schizophrenic owner of the Paradise brothel, is running for governor's office. He hires Tom Nino, his double coming from out of town, giving him the assignment to kill a woman knowing too much about his past and compromising his chance of winning the election.



I wanted to write a story about power leading to madness and self-destruction. Regarding the self-destruction theme, I thought about the madness of Shakespearian hero, who destroys himself and people who are the closest to him, completely blinded by his power. This self-destruction theme is to be found in Sergio Leone's western movies, which also inspired me a lot with the character considered as the "Stranger". I've also found inspiration in Clint Eastwood's movies such as High Plains Drifter for the illusion theme - like in a mirage - the stranger and the double. Alfred Hitchcock also inspired me for doubles (Strangers on a train) but overall for split personality and schizophrenia (Psycho). Finally, I've based my story on myths from American History, such as the western expansion and Billy the Kid.

I created a character and his double fighting each other in a duel, that the western movie genre would help emphasized. Sean Shine is in politics but doesn't seem to be where he belongs: his brothel Paradise, in which are locked up his fantasies and his schizophrenia, shows both his greatness and his decadence.

I've played on illusions: the characters are some kind of ghosts destroying each other. I've also adapted the "stranger" theme, typical of the western genre. Tom only seems to be a stranger. I've made sure that nobody pays attention to him, except Sean who is his creator and seems to see him as a famous outlaw. Madness is expressed in both characters names: Sean Shine is the anagram of HE'S INSANE, and Tom Nino stands for NO, I'M NOT. From this point, I added ambivalences and hints on Sean's double personality, in the dialogues, costumes and locations as well as in the title of the movie.

Sean Shine is the character that causes Tom's arrival, but the audience should see the scenes from Tom's point of view. The audience then identifies with a ghost and is consequently "trapped in Paradise" too. Sometimes, Tom's point of view will be seen through a subjective camera. The audience will see Sean through Tom's eyes. Tom's reactions and movements will be seen through an exterior camera. Exterior lighting will have to be harsh, and interior lighting subdued in order to leave Sean Shine in the shadows. We will indeed see Sean Shine as a shadow, or with backlighting.

I have imagined the movie soundtrack to be halfway between the Shadows style and the traditional American bluegrass music.

TRAPPED IN PARADISE, a western by Alexis Chevalier

Crew members
(in the process of being selected)

ACTOR Bruno Rosaz
ACTRESS Sandra Leclercq



Sandra Leclercq is a French actress, author and director. She began her career at the Cours Florent (acting school) and starting playing parts on various Parisian theater stages as well as developing her career on TV. She got the leading role for the French TV series *Ma Terminale*, and the movies *Histoire de Cœur*, *Pression Maximale* and *Dedans*, which she also co-directed.

Alexis Chevalier is a French actor and director. He's also a movie buff, great admirer of Alfred Hitchcock, Sergio Leone, Stanley Kubrick and Brian de Palma. He's been influenced by theater as well, and particularly by Shakespeare and Williams. He has worked for several theater companies, and on the movie *La Machine Infernale*. Starting January 2014, Alexis Chevalier study at the Lee Strasberg Theatre and Movie Institute, prestigious New York acting school founded by Lee Strasberg, iconic director of the Actors Studio.

Light on ...



ALEXIS CHEVALIER

21H PILE (9pm Sharp), a thriller by Jean-François and Vincent Guillou

Statement of intention

While an unprecedented and unending economic crisis leads to a social and political chaos, violent riots break out all around the globe. It is 2pm sharp, and far from this anarchy, lost in a desert, gagged and trussed up on a chair, Vincent is facing his two bullies. He is being held as a hostage by Maëlle and René, two killers working for “Le Nantais”, a crime boss with particularly violent methods. He wants to get back the money and drugs that Vincent and his girlfriend Sara stole from him. The situation is very simple: if Sara, on the run, doesn’t bring the money back to Le Nantais before 9pm, Vincent will be brutally killed.

This situation, which seems simple from the outside and quite usual for our two experienced killers, turns out to be much more complicated this time, taking into account the current political context. They have heard that the United Nations, alongside the NATO, is thinking about creating a unoccupied zone secured by the army, a place that would be hard to get to for them, given their resume. A great deal of money would therefore be needed for them to be able to get through this, and they haven’t got it. René and Maëlle are also well aware that if and when things turn bad, they will be on their own. Le Nantais will not lift a finger to help them.

Even though she’s a woman, Maëlle has always known how to make herself respected in a world ruled by men. That is so because she has become as strong and cold as any of them, but also because she’s true to her word, loyal, and professional. Even in the crisis context, she would have survived anything on her own. But she’s not alone anymore. What she considers to be a youth mistake has brought her a child, an heir that she tries to hide and that only René knows about.

What if Sara didn’t bring the money back? What if Maëlle freed Vincent to help her find Sara and the precious package? She would only need to get rid of René to get half of that appealing amount of cash. A hired man can change his mind very quickly if he happens to be a mother in desperate straits. Yes, for Maëlle, this situation becomes an opportunity to jump at and she’s no woman to hesitate. When your life philosophy is to analyze, to adapt and dominate, you don’t think twice.

As far as I can recall, I started loving movies watching spaghetti westerns. When I was a teenager, these dirty and violent characters, full of defects, were always in my imagination - especially during hard times. This way of filming, “taking its time”, setting the situation and lingering over it was really magical. I honestly think that since the French Nouvelle Vague, the western genre is the last great European revolution in moviemaking. Therefore, I am particularly proud to be, with Angevine Production, the creator of the Almeria Collection concept. I for one think that directing a spaghetti western in the Tabernas desert is like going on a pilgrimage.

With *21h Pile’s* script, I wanted to reuse the characteristics of the spaghetti westerns characters confronting them to current society issues, and above all, confronting them to the fears they can provoke in each one of us, shooting in locations with great historical value. The codes will always be the same: individualistic characters, only thinking about themselves and wanting money, power or revenge. But in this particular case, they will find themselves in the 21st century and will be confronted to a big economic crisis that creates anarchy around them.

Whereas Clint Eastwood and Lee Van Cleef characters were evolving in a new, under construction world with more and more rules, *21h Pile* characters are confronting a world led by laws, a strictly controlled system that tends to disappear. The goal is then to take advantage of the chaos to get as much money as possible and be free from financial worries. Here, cowboys are gangsters, violent men willing to do anything to come through, trusting no one and wanting to solve their problems by themselves.

I’ve also wanted to modernize the characters sphere by creating Maëlle, a woman evolving in a men’s world. Usually, women in spaghetti westerns tend to be widows seeking protection from men, but here she becomes the master of her own fate and it is now others that are seeking protection from her. A female status that is definitely plausible nowadays.

21h Pile is a suspense movie that aims to have the seriousness of Melville while having the black humor of Albert Simonin. This story isn’t a comedy but has to have a little bit of irony and self-mockery. A subtlety that was usually found in spaghetti westerns.

21H PILE (9pm Sharp), a thriller by Jean-François and Vincent Guillou

What I found fascinating in a film that pertains to a specific genre is that, as a viewer, we know all about the tricks, the codes, but that doesn't prevent us to appreciate it. It becomes a real exercise in style, and the movie fan that I am always asks himself: how did he do it this time?

The main goal of the Almeria Collection project being to shed a new light on the landscapes and locations of the Tabernas desert, I find it a good idea to use a digital camera, which would enable me to capture the beautiful white light of the Almeria region. I love what Michael Mann does with HD and I'd like *21h Pile* to have that same result, that is to say a dynamic movie, lively, maintaining a tension and filming close to the actors. I'd also like the lights and make-up to be as natural as possible.

In the end, *21h Pile* is a simple and raw story, where the characters defects are highlighted and make them appear more human than ever. That is also the most terrifying part of the story: each one of us can see himself in these characters.

Because of the economic crisis that Europe is facing today, I sometimes get the impression that I, too, am evolving in a desert. Like the characters in my story, I'm getting anxious and making up stories about a crisis that seems both far and close from me, both oppressing and intangible. And that is what's most scary about it.



21H PILE (9pm Sharp), a thriller by Jean-François and Vincent Guillou

Crew members (in the process of being selected)

CHIEF CAMERAMAN Romain Lacourbas
FILM COMPOSER Cyril Peglion
ACTRESS Aurélia Izarn-Berger
ACTOR Carlo Brandt
(in the process of being)



Jean-François Guillou Jean-François Guillou is at the origin of the European concept ALMERIA COLLECTION, an idea which he develops with the collaboration of Aurélia Izarn-Berger, as well as Pénélope Lamoureux since 2011. After working alternately as an actor, director and producer for feature films and documentaries, he created Angevine Production in 2004. He has worked with productions companies such as Cinergie Productions and LGM Films and directors such as Benjamin Cappelletti, Michel Hassan and Josiane Balasko. Self-taught person, movie buff, he's also the author, director and producer of two short films: *Laura* and *Pour Une Place Au Soleil*, that were both broadcasted internationally and received several awards.



Light on ...



Aurélia Izarn-Berger is a French actress, singer and voice-over artist. A CIM alumni, Aurélia experimented the training technique Alexander & Meisner, with Agnès de Brugnot and Scott Williams. She started off in classic theater plays such as *Le Malentendu* and contemporary ones such as *Le Dîner de Con*, before working with directors Benjamin Cappelletti and Jean-François Guillou while pursuing her singing career. She's the co-creator of the Almeria Collection concept.

Vincent Guillou is a French author and director. Movie buff like his brother Jean-François, he's also a true comic book fan. He's now part of the Angevine Production team and has worked as a set technician and prop man. He's the co-writer of the documentary *Les Barbelés Oubliés* and *21h Pile's* script.

EL VALS (The Waltz), a comedy drama by Pau Bacardit Gallego

Statement of intention

JOAQUIN, a 45 years old man, is not on his best moment. He has been married for the last 20 years, with a job that doesn't fulfill him. He can't find anything that makes him enjoy life again.

For that reason, when his younger brother explains that is going to get married, Joaquin doesn't doubt and accepts being his best man. Even more, Joaquin wants to let him organize the bachelor party. He will show to everyone that he isn't old enough, that he can party like when he was on his 30s. He knows how to make the best party ever and he will prove it.

The main problem arrives the next morning, when Joaquin wakes up in the middle of Tabernas on the wedding car and dressed as Tweety. He doesn't remember anything and, even though he thinks at first that his brother is in the car with him, he will soon discover that the person who is sleeping on the backseat it's not him but the stripper he paid last night.

Joaquin will have to go back to the city in less than two hours, change his clothes, clean the car, pay the stripper and apologize to her for everything. And the most important thing: create the perfect excuse for arriving late to the wedding and be able to please his mother, his wife and the rest of the guests. He will try not to be judged by the rest of the guests. He can make it.

But if something goes wrong... it can go even worse.

The engine of the wedding car will not turn on and he will be forced to wait for the crane with a 19 years old stripper as his only companion. Why did he decide to make the bachelor party? What did he want to demonstrate? Will he be on-time to his brother wedding? Which excuse will he make? What will think the guests?

Some studies on the psychology field explain us that people usually act differently depending on whom we are spending time with. People prefer to play a role than to show their true self. It's a way of protecting yourself of being hurt, being questioned, being judged. It's a tricky choice but it's easier to pretend to be someone else instead of showing who you really are.

I have decided to focus this subject by mixing the script style of an Independent American movies and the visual style of the spaghetti-western.

Our references on dialogues are films like "Juno" or "Little Miss Sunshine". On these stories, dialogues are important (a lot of misunderstandings and clever twists) but the real evolution of the characters (their transformation arc) is explained through several actions as catching a rabbit, fixing a cellphone, playing pitch and toss or dancing during the sunset. Visually, I will translate the confrontation between Claudia (a free soul) and Joaquín (a man full of responsibilities) using several compositions:

- Very wide Shots where we can see the relation between the characters and the empty space. We will feel the loneliness of the Claudia and Joaquín and will see their distance when they argue or when they are getting closer. (See Annex)

- Out of focus shots. At the beginning of the story Joaquín doesn't know that Claudia's inside the car. She will be out of focus until he discovers. This way the audience won't be able to recognize her.

- Sergio Leone's emblematic shot. This way I will be able to show in the same composition the two characters and the space there is between them. The audience will be able to watch the reactions of both characters at the same time. (See Annex)

- Claudia and Joaquín will have a different composition style. She will have more space to move (wide and mid shots); while Joaquín will have less space around him (close-up and medium close-up). During his transformation arc, these close-ups will get more and more opened until he and Claudia will be on the same scale.

- We will also translate their actions into music creating two music themes. Claudia will be a happy rhythm (maybe with guitars) while Joaquín will be a sad theme (drums or bass). During the short film these themes will evolve (making it more subtle or complex depending of their relationship). But at the end, both themes will mix and create *The Waltz* they will dance.

What I expect to create with *The Waltz* is a nice story, sometimes funny, sometimes a little bitter-sweet but with a real message: to be happy you just have to be who you truly are, not what people expect you to be. I want the audience to understand that this is a hard decision, that we must forget what we've learnt and to start hearing our instincts, our feelings. It's not an easy decision and sometimes it doesn't work but, at least, we must try to be free and happy.

EL VALS (The Waltz), a comedy drama by Pau Bacardit Gallego

Crew members

CHIEF CAMERAMAN Alberto López Palacios
FILM COMPOSER Christian Rey Nagel
ACTRESS Ariadna Cabrol
ACTOR Carlos Fiestas Montosa

Ariadna Cabrol is a Spanish actress. She's been interested in several acting techniques such as the Stanislavsky method, learning it with Txiki Berraondo, and the Stanford Meisner technique with Javier Galito-Cava. She worked on several TV movies and TV series. She also starred in feature films: *Perfume: The Story of a Murderer* (2006), *The Bollywood movie Zindagi Na Milegi Dobara* (2011) and *Painless* (2012).

Light on ...



Alberto López is a Spanish cinematographer. After graduating from CECC in Barcelona and studying in Italy and in the UK, he worked on TV movies and feature films such as *Dimmi Che Destino Avro* from Peter Marcias, *La Isla del Fin del Mundo* from Dácil Pérez but also documentaries like *Nothing but the beat* from Huse Monfaradi.

An ESCAC graduate, **Pau Bacardit Gallego** started his career as an editor for several production and advertising companies (JWT, McCANN, Tiempo...) .He worked on the short *Jingle Bells*, shown at the Auburn Festival in Sydney, on the shortfilm *The Guilt*, which won the 1st Youtube Film Festival and on the documentary *Loquillo Leyenda Urbana*, which won the Award of the Best Spanish Documentary in 2009 among other works. He then started directing: music videos for spanish bands such The Pinker Tones or Pecker, Book Trailers and Behind the Scenes. On 2014, he has become teacher at ESCAC on the Editing Master course.



THE PRODUCERS STATEMENT OF INTENTION

My name is Jean-François Guillou and I'm Angevine Production's director. Almeria Collection is a very personal project because it is the reflection of all the film influences that have inspired my career as a director and as a producer. As previously said in my statement of intention for 21h Pile, I started loving movies watching spaghetti westerns. This way of filming, "taking its time", setting the situation and lingering over it was really magical.

Besides my passion for spaghetti westerns, those movies gave us the opportunity to discover and later legitimate unexpected new talents - Clint Eastwood is one of them - giving nobodies the possibility to cross the Atlantic Ocean, come to America and share artistic influences with people from all over the world. In addition to that, these bygone days were also a source of prosperity for Spain and the Almeria area (local employment, vocational training,...). Unfortunately, since the 70's, those locations have been completely neglected. I thought it would be interesting to "freshen up" these landscapes that were once beautifully filmed by iconic directors such as Sergio Leone (*The Good, The Bad and The Ugly*, *Once Upon a Time in the West*).

In close collaboration with Aurélia Izarn-Berger, then Pénélope Lamoureux, we thought that rehabilitating, rethinking those locations would be an idea perfectly fitting the film policy followed by Angevine Production, especially regarding its approach towards the support of young authors and their professional integration into the film industry.

The Almeria Collection concept, that gave birth to the movie *Sand & Blood*, is based on a location that is part of the European cultural heritage: spaghetti westerns locations built by Italians in the 60's, in the heart of the beautiful Andalusian landscapes. From the start, this project has been thought as revealing a common European identity as well as revealing a creative youth since Almeria Collection's goal is to highlight the common work of young directors. Similarly to the movie *Paris, je t'aime*, the 7 stories of *Sand & Blood* will be indissociable from one another, and will have the same credits.

THE PRODUCERS STATEMENT OF INTENTION

We are working closely with British producer Alex Boden and Spanish producer José Antonio Hergueta, working in Málaga.. These partners have extensive professional experience and knowledge, as well as industry connections. Both of them being currently developing spaghetti western projects, it seemed only natural to work together on Almeria Collection in order to lend back its credibility to the western genre. Together, we carried out a project open to young European artists. Therefore, it is our opinion that the institutions anxious to embody the bonds uniting all Europeans and to put forward a new generation of filmmakers would be well advised to support this initiative.

Sand & Blood develops an international creative diversity dimension through the choice of the scripts written by the young artists. The selection phase was giving a lot of importance to the development of themes linked to European issues. Thus, the different stories include questions about racism, xenophobia, economic crises, giving us a new perspective of the evils afflicting our society, but also the hopes and founding principles of the European Union.

Moreover, this project will showcase, through its broadcasting, the existence of a common identity to the people still unaware or not interested in Europe – as an institution. The project will also offer protection and renewal to this lost cultural heritage and give meaning to film institutions working hand in hand and complementarily: Europa Cinemas, promoting European movies broadcasting, and the First European Films Festival, revealing young European authors. Those people have interdependent activities and the project will perpetuate this network's existence. Almeria Collection is an up-and-coming project, conveying – thanks to the movie prism – strong ideals, for both the collective imagination and the young team members of this film

Jean-François Guillou
Alex Boden
José Antonio Hergueta



CREW MEMBERS

Director of photography :

Romain Lacourbas (France)

Production sound mixer :

Hassan Kamrani (France)

Unit production manager – Spain :

Kiko Medina (Spain)

Artistic direction :

Aurélia Izarn-Berger (France)



Our crew members – that will be shared by all 7 teams - will guarantee the visual and sound harmony of the film Sand & Blood.

A hard-working professional, **Romain Lacourbas** has been alternately camera operator, 2nd Assistant camera, 1st Assistant camera and cinematographer for a great numbers of films as diverse as *Holy Lola*, *Selon Charlie* (Charlie Says), *Bienvenue chez les Ch'tis* (Welcome to the Sticks), *Le Transporteur 3* (Transporter 3), *Le Bal des Actrices*, *Et toi, t'es sur qui?*, *Le Village des Ombres*, *Colombiana* and *Taken 2*.

Hassan Kamrani is well known sound mixer. From documentaries to TV series to feature films, he has worked on the movies *Fauteuils d'Orchestre*, *Cliente*, and most recently *Syngué Sabour*, *Pierre de Patience* (The Patience Stone), from Afghanistan born director Atiq Rahimi.

Unit production manager for the project Almeria Collection, **Kiko Medina** has been working for several years as a production manager in the Spanish production company 29letras, alongside director David Del Aguila. He's also worked for Provideofilms and for indie productions like *El Factor Casual* (Liteo Deliro).

Aurélia Izarn-Berger is Jean-François Guillou's associate, with whom she created the Almeria Collection concept. She's an actress and a singer. She's also a CIM graduate and has been trained to the Alexander & Meisner technique. This technique, well known in the US, is focused on the evolution and improvement of the actors ability to perform in front of a camera. Aurélia will use this technique to enhance Almeria Collection's actors performance.

THE PRODUCERS

Alex Boden is a British producer and owner of two production companies in London and Berlin: Pistachio Pictures et Red Sun Pictures. He recently produced the 2011 thriller *The Holding* and has worked with renowned directors such as Stephen Daldry and Quentin Tarantino. Alex Boden is a key figure of the British and international film industry.



Born in Málaga (Spain), **José Antonio Hergueta** has worked as a producer and director in Madrid, Maastricht, Glasgow and São Paulo. In 1999, he returns to his home town and creates the independent production company MLK Producciones / Proyectos MLK, where he is the director of the film and video department. Since 2008, he has been the President of the PECAA, the Andalusian Association of the Independent Producers. José Antonio Hergueta coproduced the feature film *Andalucía*, starring Samir Guesmi and directed by Alain Gomis. The film was selected for the 64th Venice Mostra. José Antonio Hergueta also defines himself as a video artist and author of documentary films, coproduced by Canal+ France, Eurocreation, the Spanish Ministry of Culture and Canal Satélite Digital.



Jean-François Guillou is at the origin of the European concept ALMERIA COLLECTION, an idea which he develops with the collaboration of Aurélia Izarn-Berger, accompagnied of Pénélope Lamoureux since 2011. After working alternately as an actor, director and producer for feature films and documentaries, he created Angevine Production in 2004. He has worked with productions companies such as Cinergie Productions and LGM Films and directors such as Benjamin Cappelletti, Michel Hassan and Josiane Balasko. Self-taught person, movie buff, he's also the author, director and producer of two short films: *Laura* and *Pour Une Place Au Soleil*, that were both broadcasted internationally and received several awards.



Pénélope Lamoureux, the youngest of our producers team members, has always been passionate about movies and has been the initiator of many actions linked to the industry while she was still a student. After graduating in public law and economy, she worked for the First Europeans Films Festival of Angers as an assistant and then left for Egypt, where she worked as a cultural coordinator for the French Alliance of Port Saïd. That experience has led her to start a documentary about Egypt and to dig deeper into movie production issues. She's now part of Angevine Production's team as a production assistant.

DISTRIBUTION

We are collaborating with the French movie theater Les 400 Coups, the First European Films Festival of Angers (France) and the Spanish Film Festival of Nantes (France). These partners are vouching for the coherence of our project in which are joined a local and an European identity. There's also promoting the audience's importance and the idea that creation has a meaning only if it's shared.

On another level, we are working with the movie theaters network Europa Cinemas, which is a great opportunity for a wider distribution. The international visibility of the project will also be ensured by English, French and Spanish subtitles. The young directors will be invited to share their experiences with the audience, in movie theaters or film festivals. The first broadcasting of the movie in film festivals and movie theaters will initiate a "word of mouth" from the audience, that will attract people's support and lead the way to a wider distribution.

We are now working on the distribution phase and negotiating deals with several companies and TV channels. At the same time, we got a deal with Schubert Music Publishing, regarding our soundtrack's editing. This music editor has offices in 12 European countries, as well as other offices all around the world (including the US).

ALMERIA COLLECTION, BIRTH OF “EUROPEAN FILMS COLLECTION”

Almeria Collection falls within the scope of its territorial environment. The project highlights themes and has goals that are also pursued by our territory players (among them, the First European Films Festival of Angers), therefore contributing to the strong cultural identity of Angers and its surroundings. Film production, young authors' vocational focus and audience education are priorities. Several partnerships have been developed between government and cultural institutions to encourage everyone – and especially young people – to take an active interest in arts.

Artistic education, as defined by Almeria Collection, comes in two ways : professional knowledge being passed down from generation to generation, and personal experimentation in order to make creation open to everyone. The aim is to give artists the tools to grow and the audience the tools to build up their opinion while respecting their feelings and emotions.

In order to create a real communication between our partners and ourselves, we're involving them in every step of the process. For instance, the First European Films Festival's team is involved with planning the activities surrounding the screenings: discovery of the western genre by the new generation, interviews conducted with the project's creators, expositions about the movie. Thus, this contribution guarantees a true reflection around the Almeria Collection project and a higher interest for the movie. This contribution is also a way for the festival to renew itself and to show that it is constantly evolving.

Almeria Collection is opening the European Films Collection, a collection which goal is to prove that cinema can be both artistic, entertaining and viable. This way of thinking is an essential element of our project as it is the guarantee of its continuity. Our goal is to renew this project using other iconic locations of the European film heritage, such as the Cinecittà studios in Italy. The treasures of the international cultural diversity will be highlighted in the long term and will be an evidence of the involved institutions' credibility.

