

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 payed 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 decided to make the bachelor party? What did he wanted 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.

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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.

