



PROJECT TITLE: DÍAS DE LLUVIA / RAINY DAYS (SPAIN)

LOGLINE

Memories are tracks that block the path for tomorrow.

RAINY DAYS will be a re-enactment of past memories through a group of characters that live immersed in their own remembrances. Present time, for all of them, is a reflection of their own emotional instability.

CREDITS

Director: María Salgado Gispert

Scriptwriters: María Salgado, Raúl Zafra

Production Company: Aquelarre Servicios Cinematográficos

Producer: Luis Angel Bellaba

Co-producers: ICIC (Catalunya) - Pensa Y Roca Producciones - Promarfi Futuro

Total Budget: €1.488.443

Secured Financing: €696.133

Percentage of Secured Financing: 50%

SYNOPSIS

Maria comes across some photographs of Guillermo, together with another woman, smiling. They could be having a conversation if it wasn't for the fact that Guillermo was incapable of talking about feelings and because Maria couldn't remember ever having seen a smile on his face. The relationship between them has more contraindications/side effects than the coloured pills she has to take to keep herself 'mentally stable', according to the doctors and her father.

Miguel, her father, wants to protect her but won't acknowledge it.

Marian fucks without really caring who she is on top of. She doesn't expect anything from life anymore, although she is sure that Life, with a capital L, owes her something. Alcohol is the only thing which helps to control her rage.

Maria is looking for a flat in the pouring, incessant rain, without daring to choose the place where she will begin her new life.

On leaving a flat, just one of many she has already seen, Maria comes face to face with Marian. They don't know each other but Maria decides that they will become neighbours...

Maybe she will find out how Marian came to make Guillermo smile. Maybe, once upon a time, she had the key to happiness...

DIRECTOR'S STATEMENT

THE PAIN OF LOSS AS MAIN THEME

CERTAIN MEMORIES ARE TRACES THAT REFUSE PASSAGE TO THE FUTURE

I have always been haunted by the idea that within each of us dwells the desire to conceal or guard certain memories, nostalgias and facts that form part of our lives but which we do not know how to integrate. They are the blurred tracks which have remained of the physical passing of certain bodies through certain spaces.

In "DÍAS DE LLUVIA" the memory of the past is reconstructed through characters who live as prisoners of their memories and for whom the present has become a reflection of their emotional instability. The essence of the film is condensed in the word **LOSS** and that which shall never return becomes the main theme.

TIMELESS TIME

The disordered narrative reflects an emotional state.

The past is mixed with the present in a sort of jigsaw puzzle which slowly falls into place. For me, this is inevitable in a film based on memories and the narrative is at the service the emotional journey of the two main female characters.

I attempt to have the viewers attend these reminiscences, holding them at times unable to understand the logic of the plot until they manage to give up all attempts to comprehend the plot in a linear fashion.

EMOTIONAL SPACE

The emotional state of the characters inspires precise images.

Wong Kar-wai says: "I write with images. And for me, the most important part of the screenplay is knowing where it is to take place; for if you know that, you can decide what the characters are to do in that space. The space even tells you who the characters are, and why they are there".



In “DÍAS DE LLUVIA” the spaces become premonitory sites of what has already occurred. There are spaces that are repeated and also situations that are repeated in those places.

It is essential to me that the place evokes and magnifies the emotions it gives off.

THE CHARACTERS AND THE WOUND OF TIME

The characters in “DÍAS DE LLUVIA” owe a debt to THE PAST. They have no future and live paralysed in the present.

They are people who are suffering: they live in frustration and are in need of affection, while being unable to heal the wound which afflict them and having serious difficulties in deciding to advance towards happiness; thence the magnification of the past as a site of “possibility”, of unhealthy memory which is no more than an open wound.

DIRECTOR’S PROFILE AND FILMOGRAPHY

María Salgado was born in Spain in 1970.

She obtained her Grade in Communication Sciences (section Image) in Universidad Complutense de Madrid. She studied Drama in the prestigious Juan Carlos Corazza’s School.

From 1993 to 2006 she worked as Director in Telemadrid (the main public TV channel in Madrid) as responsible for several programmes, such as reports, cultural programmes, cinema programmes, etc...

From 1998 to 2003 she worked as Director of the Children Program “Cyberclub”, the most famous children program in Spain at that time. This program obtained many awards and was selected as a runner-up in the Emmy Prizes, 2000.

From 2006 to 2010 she films documentaries for the well-recognized program “Documentos TV” in the cultural channel (“La 2”) of the public Spanish Television (TVE).

From 2010 she works as a freelance in fiction, documentary and entertainment programmes.

She is writer and director of the shortfilm “A VIOLETA”, which obtained several awards: best screenplay at Huesca Film Festival and Alfás del Pí Film Festival, special jury prize at Festival de Vendôme, best shortfilm at Astorga, Zaragoza, L’Alternativa de Barcelona, Girona, Fuentes de Ebro and La Boca del Lobo Film Festivals, best direction at Palencia Film Festival, best actress at Badajoz and L’Alfàs del Pí Film Festivals, etc...

The shortfilm “A VIOLETA” has also featured in several International Film Festivals such as Locarno, Uppsala, Bogotá, Londres, Mar de Plata etc...

COMPANY PROFILE

AQUELARRE SEVICIOS CINEMATOGRAFICOS is a company that focus its activities in producing and distributing high quality product for the Spanish market.

Having produced more than 20 features and documentaries, Managing Director, Luis Angel Bellaba is an experienced professional responsible for such titles as Carlos Saura’s TANGO, Alfonso Arau’s L’IMBROGLIO NEL LENZUOLO, WAITING FOR THE MESSIAH by Daniel Burman, Tony Gatlif’s VENGO and CHEMIN DE TRAVERSE, directed by Manuel Poirier, among others.

PROMARFI FUTURO 2010 managed by Marta Figueras

In 1991 she creates the Production Company Bailando con todos S.L. In 2001 she associates to Public Special Events S.L. In 2010 she creates the production Company Promarfi Futuro 2010 S.L. From 1998 to 2000 she is a member of the Board of the Catalan Producers Association (PAC). From 2001 to 2004 she is the President of the Catalan FAD Association.

Most relevant films produced: 1996 La Moños directed by Mireia Ros, 1998 Hotel Room directed by Cesc Gay, 2006 Lifting del Corazón directed by Eliseo Subiela, 2006 El Triunfo directed by Mireia Ros and in 2010 Antes que el tiempo lo borre, directed by Mireia Ros.

PENSA & ROCCA PRODUCCIONES

Between 1996 and 1997 Rocca directed several shorts among them “Balada del Primer Amor” and “Sonata para Violoncello solo”. In 2004, both partners shared the direction of their first film, “Arizona Sur”, a funny movie, kind of American western with many Kusturica reminiscences, and starred by Daniel Freire.

Rocca and Pensa set-up, several years ago, a production company and they were also producers of several Argentineans movies as well as co-productions with Spain like “Carne de Neon” and “Heartlift”, among others.