

FRANCOS'S SETTLERS LOS COLONOS DEL CAUDILLO

1 KICK-OFF "AMBULANT CINEMAS" IN SPAIN | 2 PREMIERE AND TOUR IN ARGENTINA | 3 CROWDFUNDING CAMPAIGN

SYNOPSIS OF THE FILM

Somewhere on the high plains of La Mancha in Spain stands a village that carries the name of its creator, Francisco Franco. Llanos del Caudillo was one of over 300 settlement villages built during the dictatorship of General Franco between 1939 and 1975. The ideological goal of these communities was to create the new fascist man. The film *Franco's Settlers* by the award-winning German-Spanish filmmaker couple Lucia Palacios & Dietmar Post examines this unusual small town as if we were looking through a magnifying glass, reviewing Spanish history since Franco took power until the present day, when judge Baltasar Garzón, famous for having prosecuted Augusto Pinochet and the Argentinean military junta, has been convicted by the Spanish Supreme Court and banned from office for 11 years because of his attempt to investigate the crimes committed during Franco's dictatorship.

Franco's Settlers is a contemporary evaluation of the figure of the dictator Franco; a discreet and calm attempt to dissect recent Spanish history and to review how some Spaniards deal with the cruel heritage of their past. Contrary to some other films that deal with Spanish history and which usually speak from the victim's perspective, in *Franco's Settlers* Palacios and Post succeed in delivering a more complete overall picture of the Spanish dictatorship (1936-1977). Especially remarkable are two things: First the film lets protagonists who openly admire the dictator Franco speak. These subjects in power during those years were high in the fascist hierarchy, from which they still massively benefit. Secondly the film paints a precise picture of what it meant to live under the dictatorship. It is those little stories about harassment and abuse, which reveal an entire system of a corrupt society. Rightly the film has been compared to the literary work by Rafael Chirbes (*The Long March*, *The Fall of Madrid*) and the filmic examinations by Claude Lanzmann (*Shoa*) and Eberhard Fechner (*The Trial*). As those works did, *Franco's Settlers* differentiates itself favorably in aesthetic and content from current more sensation ridden and, at times, cheesy films by using a calm rhythm and cadence, which could be described as "discreetly haunting". Therefore the film becomes timeless and simultaneously highly topical.

AMBULANT CINEMAS: TAKE THE MOVIE TO THE PEOPLE

The first public screenings of *Franco's Settlers* showed that the film can help to create a debate about the recent Spanish history. A good example was the discussion that took place at Babylon Cinema in October of 2012 with the participation of Emilio Silva, Felipe González and Carlos Castresana. The representative of the conservative People's Party, Fernando Suárez, rejected the invitation.

<http://www.playloud.org/archiveandstore/en/live-word-series/172-shadows-of-the-past-film-streaming.html>

Therefore the filmmakers have decided to organize in conjunction with each screening a round table discussion with historians, politicians, journalists, and first and foremost with regular people. We cannot allow that political and/or economic censorship stop what critics and audience alike have been reclaiming.

1 FIRST SPANISH SCREENINGS (both filmmakers attending all shows)

After many difficulties, a serious attempt of censorship at the second largest Spanish International Film Festival in Valladolid (SEMINCI) and an almost total rejection by the official Spanish movie industry we are very happy to announce the kick-off of “ambulant cinemas”, which will start at the place where most of the movie was filmed, in *Llanos del Caudillo* (*Highplains of the Fuehrer*). The filmmakers will be present at all screenings. Here are the first dates in April of 2014:

Celebration of the film premier of Franco's Settlers at the village "Llanos del Caudillo", Saturday 12, at 19 hours, with the invited protagonists. This will be a unique and unrepeatable occasion because defenders and non-defenders of Franco will be present at the screening.

"How will the protagonists in the film react towards the description of their own story on the big screen? How will they react towards the recent events in Argentina where soon a trial against Franco's dictatorship will take place?

After the screening there will be a debate and a Q&A. Confirmed guests are: Román Orozco (journalist), Cristóbal Gómez Benito (sociologist and expert on the Francoist settlements) Raúl Herrero Solano (victim of torture in the prisons of the Spanish Security Police), Santiago Sánchez (mayor of Llanos del Caudillo) and the two filmmakers. Also the mayors of the 9 other fascist settlement projects in Castilla-La Mancha will be present.

Due to many up-front reservations and limited seats we highly recommend that the media send all inquiries to info@playloud.org.

Other Spanish screenings:

Avilés, Sunday 13 - Centro Niemeyer (time and guests TBA)

San Sebastián, Monday 14, at 19:30 hours - Sala Arrasate de Kutxabank (guests TBA)

Bilbao, Tuesday 15, at 19:30 hours - Paraninfo-Bizkaia Aretoa - Guest: Professor Josu Chueca

Madrid, Wednesday 16, at 20:30 hours - Cineteca Matadero (guests TBA)

Madrid, Thursday 17 - Club de Amigos de la UNESCO (guests TBA)

Albacete, Tuesday 22 - Cine Capitol – Guests: Tomás Vicente Ballesteros and Fernando Rovetta

2 FRANCO'S SETTLERS ON TOUR IN ARGENTINA

Franco's Settlers ends with a statement about the possible prosecution against the Franco regime that will take place in Argentina. Some people in the film are on the warrant list of Argentinean judge María Servini. Now the renowned documentary film festival BAFICI in Buenos Aires has invited the film as part of the human rights section. Between April 3rd -13th there will be 3 screenings. The first two screenings will be presented by co director Dietmar Post and Adolfo Pérez Esquivel, Nobel Peace Prize winner in 1980 for his courageous nonviolent struggle during the Argentinean dictatorship. There will be more screenings in Argentina, organized by Fernando Rovetta who teaches public law and law science at the University of Castilla-La Mancha. Co director Dietmar Post will be introducing all the screenings except the last one on April 12th.

Latin American premier at BAFICI between April 3rd -13th

Buenos Aires, Friday, April 4th, at 16:50 hours, with Dietmar Post and Adolfo Pérez Esquivel

Buenos Aires, Saturday, April 5th, at 9 hours at UBA, with Dietmar Post and Adolfo Pérez Esquivel

Buenos Aires, Sunday, April 6th, at 15:30 hours, with Dietmar Post and Adolfo Pérez Esquivel

Tucumán, Tuesday, April 8th, at 20:00 hours, with Dietmar Post, Laura Morales (Centro Cultural Municipal), judge Valentina García Salemi

Córdoba, Wednesday, April 9th, at 19:30 hours, with Carlos Lascano, former state minister of justice, Dietmar Post and an anthropologist of the historic memory group.

Buenos Aires, Saturday, April 12th, at 20:05 hours

CONTINUATION OF AMBULANT CINEMAS | CROWDFUNDING CAMPAIGN

The filmworkers would like to take advantage of such good news and expand “ambulant cinemas” and keep presenting the film this coming summer in Spain, later also in other countries. Therefore we are searching for cultural centers, movie theatres, schools, universities, neighborhood associations, bars, clubs, living rooms, private mansions (not those of dictators), to organize screenings and round tables with local people.

How does “ambulant cinemas” work?

It is essential to get “ambulant cinemas” financed. In many cases the places interested in screenings do not have enough money to cover the costs for travelling (gas, food & lodging) and for only a small screening fee.

Please help to finance “ambulant cinemas” | CROWDFUNDING CAMPAIGN

In 2012 we successfully organized a crowd-funding campaign to cover the costs for completing the film. Now we would like to continue the campaign by offering the excellent silk-screen prints created by German painter Daniel Richter. Many museums, collectors and supporters purchased the large black and white prints. They are limited to 50. For people with less financial possibilities we also would like to make available an online version of the film for a limited time period. Please go here to support “ambulant cinemas”:

<http://playloud.org/loscolonosdelcaudillocrowdfunding.html>

If you wish to participate in organizing screenings and/or know of places, which might be interested in showing the film please contact the filmmakers Lucia Palacios and Dietmar Post directly at info@playloud.org, +49 (0) 30 2977 9315 or +49 (0) 178 542 9772.

Filmmakers assisting the screenings

Our intention is to personally introduce the film.

These are the available dates in 2014:

- 1) Between July 10 and August 20, 2014.
- 2) Between October 20 and 30, 2014.
- 3) During the entire year on weekends and holidays or other special occasions.

Transport

The best way of transportation for the long tour in summer of 2014 would be a sleeper van. Who could help and provide and/or find a sleeper van for two adults and three children? Remember that during the 2nd Republic the “pedagogic missions” used ambulant vans.

Formats

DCP, ProRes, Blu-ray, VOD from our online server or computer or DVD. We do have 3 versions of the film. The original Spanish one, an English and a German version. The last two versions are subtitled. What do we need to project the film? Basically only a space (inside or outside), a monitor or screen, a video projector, a laptop (which we can provide), and some speakers.

IN FALL OF 2014 THE TOUR CONTINUES IN GERMANY AND OTHER COUNTRIES

In September 2014 we would like to organize shows in Germany and other countries. Please contact us at info@playloud.org.

You can follow us on Facebook

<https://www.facebook.com/events/320850351356105/>

or on the play loud! webpage

<http://www.playloud.org/francosettlers.html>

QUOTES ON THE FILM

SHORT SYNOPSIS

Franco's Settlers is a review of the legacy and prevalence, apparent or hidden, of Francisco Franco's figure, a glance at the past in order to find the key to the present and to understand a world where the figure of the dictator persists, even nowadays.

REVIEWS

"Franco's Settlers" is a splendid, beautifully constructed and important film about a vital subject matter, one of the best on the previously unspoken, or hidden, modern history of Spain. I've researched Spain's post Civil War period myself but Franco's settlements were new to me, as were many stories in the film, and this appalling experiment in social engineering came as a shock. Yet the film is well balanced and, most importantly, allows all sides speak for themselves. The archive footage, much of which not seen for decades, and the numerous contemporary interviews only confirms how heavily Franco's shadow still hangs over Spain.

This fine and disturbing documentary needs to be seen worldwide.

(Bob Flynn, Film Journalist, The Times)

"The film has many similarities with the literary work by Spanish novelist Rafael Chirbes. As the work by Chirbes, 'Franco's Settlers' is an extraordinary piece of art."

(Manuel P. Muñoz, Author of "Perspectivización de la memoria histórica en la narrativa española actual")

"The screening provoked a spontaneous ovation to honor a rigorous and humorous film".

(Enrique Müller, El País)

"Franco's Settlers could be a very important contribution to how Spain deals with its dictatorship".

(Andreas Fanizadeh, Die Tageszeitung)

"Rarely a movie has been so much in sync with its times. Franco's Settlers puts the finger on the sore spot."

(Rafael Poch, La Vanguardia)

"An important movie to better understand the current situation in Spain".

(Walter Haubrich, Frankfurter Allgemeine Zeitung)

"A documentary that will surprise many people".

(Felipe González, President of Spain 1982-1996)

"An exact x-ray of current Spain".

(Emilio Silva, Association for the Recovery of Historical Memory)

"I invite the filmmakers to Strasbourg to show it to the court as evidence".

(Carlos Castresana, Prosecutor of the Spanish Supreme Court)

"An excellent film and history lesson. Amazing how the film takes us into present day Spain. Very creepy."

(Dominik Wessely, Professor for Documentary Filmmaking)

"A rigorous and emotional film. History told from the ground up. The film has to win the GOYA AWARDS."

(Sergi Doladé, Director of Medimed Film Market)

More press reviews at:

<http://www.imdb.com/title/tt2071518/externalreviews>

DOUBLE ATTEMPT OF CENSORSHIP?

At the second largest Spanish International Film Festival in Valladolid there was an attempt to stop the two screenings of the film "Franco's Settlers". A threatening letter had been sent by the son of one of the protagonists interviewed in the film. Various Spanish newspapers and German radio have reported on the incident. The reaction of the festival director, surprisingly was to sweep the attempted censorship under the carpet. The posters of the film were not put up at the movie theater. All movie posters, including one that showed Hitler and a huge swastika (looking for sensation and a scandal) were prominent but not the one that showed the Spanish dictator in a satirical manner. The filmmakers would have liked to make this incident public in solidarity with the festival but the festival director's reaction was to silence everything and to reject openly defending one of the main democratic values, freedom of speech. This reaction shows that there is an on-going fear to address the dictatorial and fascist past. You can put Hitler (Hitler sells) up on a wall but you are not allowed to put up Franco. You can make gore movies about the Indonesian dictatorship (The Act of Killing) but if you make a movie that in its aesthetic and content is the opposite of sensational and in which the defenders and opponents of/to the Franco dictatorship are given a chance to expose, in a pluralistic way, their ideas then you are facing a sort of double attempt of censorship?

Here is more info about the threat and censorship:

<http://blogplayloud.blogspot.de/2013/10/ambiguo-estreno-espanol-de-un.html>

CONTACT INFO AT

play loud! productions (film & music)

niemannstrasse 6 – 10245 berlin – germany

+ 49 30 29779315 or +49 178 542 9772

info@playloud.org

www.playloud.org

MANIFIESTO

Many people confound art with red carpets, glamour, and lots of money". For most filmworkers (that is what we are) our profession barely buys the everyday bread. In Germany for instance only a 15% of documentary filmmakers can make a living from their work. Another problem for culture workers is the little respect that some of the audience give to our work. They believe that watching a documentary film for free on YouTube, Vimeo, Pirate Bay or other platforms is cool. New surveys reveal that $\frac{2}{3}$ of the content on YouTube is illegal, stolen material. Our films rarely receive state money, all the effort is put up by two persons, Lucia and Dietmar. And then some smart alec uploads them. We even receive emails by people asking where they can watch the film for free. Often times we compare ourselves with farmers (we like the term agriculture), just like the filmworker Agnes Varda does in "The Gleaners and I". Farmers are usually subsidized because they are responsible for our primal need that is alimentation. In spite of the state support farmers receive they still need to sell their products on the market. But they do not take their potatoes to the market to give them away for free so that people can upload them to PotatoTube. Agriculture and culture, both are essential for the survival of society. But if society decides to not respect agriculture and culture workers then something goes wrong. This idea of enjoying culture for free is an overall phenomenon. Even those people defending culture constantly sin. Stealing a movie means not paying respect to many workers: sound technicians, camera people, editors, sound mixers, drivers, cleaning personnel, etc. In the case of "Franco's Settlers" only two persons over the course of 15 years (we started in 1999) created/cultivated the wine. We cannot make a living from nothing. Even more so because we do not belong to those filmmakers coming from the intellectual elite or bourgeoisie. We ask to respect our work. That is all.

DEFENDING THE ACT OF WATCHING A MOVIE IN A THEATRE WITH AN AUDIENCE

Another important issue is that we would like to stay away from the computer, indubitably a useful tool but it tends towards the promotion of the solitariness and loneliness. By no means we reject the new technology but we would like to promote watching a film on a big screen with other people in the house and having a discussion afterwards. We not only would like to remind of the "pedagogic missions" during the 2nd Spanish Republic but also of the "Cine Clubs" during the dictatorship. The "Cine Clubs" made available prohibited or clandestinely made films. If the "free market" only is capable of distributing documentary films that often times are irrelevant then the audience and the filmworkers have to unite and demand another kind of movies, another kind of public television, another kind of journalism - simply another kind of making available information in a more democratic manner.