

TECH SPECS & CREW

Running time: 78 min
Genre: Drama, Experimental
Languages: Japanese, English, German and Spanish
Production year: 2018
Nationality: Spain
Shooting format: 16mm
Screening format: 16:9
B&W/Color: Black & White
Sound: Dolby 5.1
Master film: Digital 2k

Cast: Joe Dallesandro (EEUU)
Álmar G. Sato (Japan)
Xavi Sáez (Spain)
María Fajula (Spain)
Agnès Llobet (Spain)
Andrea Carballo (Argentina)
Saida Benzal (Spain)
Esteve Torres (Spain)
Joan Carles Suau (Spain)



Director: Armand Rovira
Letter 4 Director: Saida Benzal
Screenplay: Saida Benzal / Armand Rovira

Producers: Mintxo Díaz / Jorge Vidal
Armand Rovira / Yayo Herrero

Executive Producers: Jorge Vidal / Mintxo Díaz
Cinematography: Eduardo Biurrun
Camera: Jesús Ponce
Art Director: Aina Soler
Sound: Jesús Llata
Music: The Youth
Editing: Armand Rovira
Laboratory: Retrolab

DYNAMITE FILMS: The Maus (Feature, 2017)
Hoissuru (Shortfilm, 2017)
Safari (Shortfilm, 2014)
Badland (Shortfilm, 2013)
The Acrobat (Shortfilm, 2012)
Picnic (Shortfilm, 2010)

FROM OUTER SPACE: Chat vol dir moix (Shortfilm, 2015)
Sabotage Sessions (TV show, 2015)
Mes que un barri (Documentary, 2014)
Monstruos (Shortfilm, 2014)
Mallorca Souvenir (Shortfilm, 2012)

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Letters to Paul Morrissey

a DYNAMITE FILMS and FROM OUTER SPACE production XAVI SÁEZ, ALMAR G. SATO, MARIA FAJULA, AGNÈS LLOBET, ANDREA CARBALLO
Music THE YOUTH Sound designer JESÚS LLATA Art director AINA SOLER Editing ARMAND ROVIRA Director of photography EDU BIURRUN
Executive producers MINTXO DÍAZ y JORGE VIDAL Associated producers MIGUEL ÁNGEL MUNTANER, CHUS PONCE, NACHO BLASCO, LUIS HERRERO
Producers MINTXO DÍAZ, JORGE VIDAL, ARMAND ROVIRA, YAYO HERRERO Written by SAIDA BENZAL and ARMAND ROVIRA
Letter four directed by SAIDA BENZAL Directed by ARMAND ROVIRA

FID Lab

ECAM

DYNA
MITE
FILMS

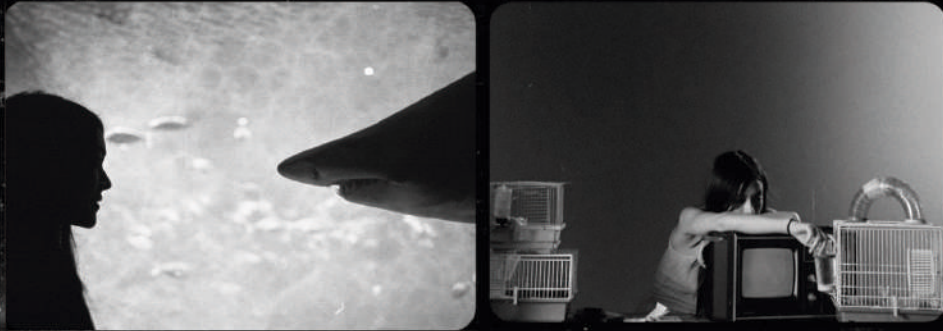


L'ALTERNATIVA
MENTORING PROJECTS
2016

EURIMAGES
LAB PROJECT AWARD
KARLOVY VARY

SYNOPSIS

Drugs, vampirism, existential crises and melodies of another time mark the lives of several characters: a sex symbol of the underground cinema, two cursed lovers, a man seeking his salvation, an unsuccessful actress and a Japanese with a mysterious illness. Five stories, apparently not related to each other, that have a curious relationship with each other: Paul Morrissey, collaborator of Andy Warhol's Factory.



AWARDS

After his step in Eurimages, Lab Project Award 2016 of the Karlovy Vary Festival and the FIDLAB Marseille 2017. The film has been selected in official competition at the European Film Festival in Seville 2018 (Spain), PÖFF- Tallinn Black Nights 2018 (Estonia), FEST 2018 (Belgrade), BAFICI 2019 (Argentina), Festival D'Autor de Barcelona 2019 (Spain, Movistar + Award), Fantaşia Film Festival 2019 (Canada), La Rochelle Cinema 2019 (France), SEMINCI 2019 (Spain), and others.



THE DIRECTOR

Armand Rovira, Barcelona (1979). He combines his work as director and screenwriter with cinematographic teaching at the FRAME University Master that is taught at the LENS school in Madrid.

Letters to Paul Morrissey has been his debut in the world of feature films. His experimental works have been recognized in prestigious festivals such as the Fantastic Sitges Festival, Karlovy Vary, BAFICI, European Festival of Seville, La Rochelle Cinema, Fantaşia Film Festival, FICG, PÖFF - Tallinn Black Nights...

Letters to Paul Morrissey (78', 2018)

Hoissuru (12', 2017)

What will baby Grace be? (12', 2009)

Excremental Purification (10', 2002)

Belzebu's Buffon (10', 1999)



DIRECTOR'S NOTE

When I was a teenager in the 90s I discovered a film that deeply marked me "Trash" (1970) directed by American Paul Morrissey, Paul was a member of Andy Warhol's Factory and his philosophy was to take his film camera to shoot freely in New York. He was the one who inspired me to join a small filming team during the summer of 2013. We recovered an old camera of 16mm and decided to use the negative we had acquired to shoot small stories. The possibility of working in black and white made us believe in the idea of creating something innovative and special. We looked for different emulsions with different expiration dates and we worked with them to do a film with images that had a lot of textures and shadows. The randomness of the process of the development was the key to our final result. Little by little these stories in black and white were growing and with the incorporation of the production company Dynamite films, they ended up becoming what today is Letters to Paul Morrissey.

The film pays tribute to Paul Morrissey and avant-garde cinema figure. With the idea of sending Paul Morrissey the little stories we were filming, I decided to call them 'film letters' to give them a narrative coherence. The brilliant skill of Saida Benzal as a scriptwriter was key to structure them: a letter for each main character. In one of them we were fortunate to have the presence of the legendary American actor Joe Dallesandro. He was one of the most famous male sex symbols of the underground cinema of the 60s and 70s and a whole homoerotic icon whose cult continues to this day. In the words of film director John Waters: "Joe was a wonderful actor who forever changed his sexuality male on the screen". Working with him in this movie was quite an experience.



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