

elegant**mob**films



Documentary Film Catalogue, 2008

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emf was born of the desire to bring together kin wills within the documentary and cinema fields. People often bond by their eagerness to deepen our understanding of all those affairs that affect us as persons and materialize in an unjust and imperfect world.

emf has no pretensions to change by itself the dominant reality but instead, to shed light over and create a domain for news and art, that will otherwise go unnoticed to the omnipotent media corporations.

We consider ourselves free agents of the objective reality, and the outcome of our work will always be a subjective view of that oftentimes-muted reality.

Since the late 80's, we have generated fictional and documentary audiovisual creations that aim to be a forewarning, a reminder that we are not alone in our dominant metropolises made out of glass and cars, but a part of a greater human network made of different, complex and unique creatures.

filmography

2008	Cien metros más allá (One hundred meters away)	66'/60' docu (HD)	Odisea/TVE/emf	dir. Juan Luis de No Spain, Morocco
2008	Módulo 8	52' docu	Odisea/emf	dir. Stéphane M. Grueso Spain
2008	Vida sobre ruedas (Life on wheels)	55' docu	TV Extremadura/emf	dir. Amaury Santana Spain, Portugal, Europe
2007	El color de un voto (The color of a vote)	40' docu	laSexta/emf	dir. Koen Suidgeest Spain
2007	11-M Cuando la Calle habló (March 11th, When the Word took the streets)	50' docu	laSexta/emf	dir. Stéphane M. Grueso Spain
2006	Fuera de Juego (Off side)	13x30' prog	laSexta/emf	dir. Giles Gasser Germany
2006	Mundo Móvil (Cell Gen)	55' docu	Odisea/emf	dir. Juan Luis de No Spain
2006	Entre dos Aguas (A Sea in Between)	55' docu	Odisea/emf	dir. Juan Luis de No Spain, Belgium
2005	En Busca de Hackers (Looking for Hackers)	55' docu	Odisea/emf	dir. Juan Luis de No Spain, Morocco
2004	Otras Noticias de Angola (Other News from Angola)	55' docu	Canal Historia/emf	dir. Ikena Carreira Portugal, Washington USA
2003	La Ciudad de la Espera (City of Wait)	55' docu	Odisea/emf	dir. Juan Luis de No Morocco

One hundred meters away

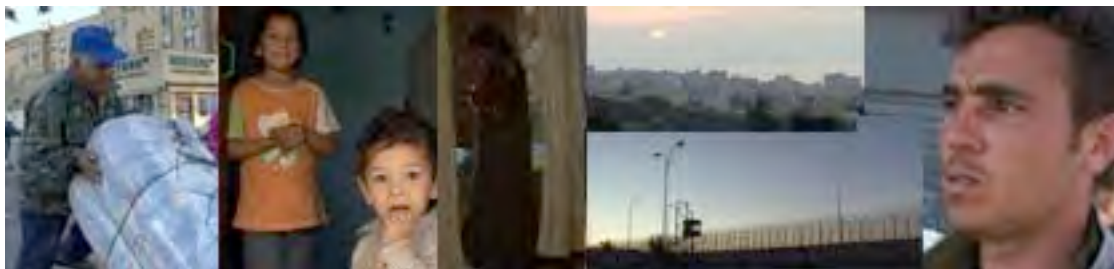
Dir: Juan Luis de No

66'/60' - emf/TVE/Odisea - 2008



The untold story of one of the world's hot spots where thousands of workers bear a burden in a struggle to survive. It takes place in Melilla, the terrestrial border between Africa and Europe; a portion of Europe wedged in the African continent, where mobs gather to fight for the scraps of a booming business: smuggling, while waiting for a chance to better their lives. Meanwhile, the Global economy moves on inextricably oblivious of its influence over simple human beings.

Thousands of Moroccan men and women have been congregating for years near the border in the city of Nador, to get their hands on some of the breadcrumbs left over from the big party. In just a few years, what was a small border town has become a large urban center surrounded by neighborhoods with shacks where the poorest of the poor pile up, waiting to change their lives thanks to the border. Some are waiting for the chance to get into Melilla and then on to Europe under a truck or hidden in a ferry, while others simply come to the city every day to sell cigarettes or peanuts to some of the thousands of people that are milling about there. Most end up working for the smugglers, creating a significant workforce, seemingly 'invisible' to the authorities on both sides. It is in this atmosphere that the characters get by, each quite different from the other, but with something in common. The border determines their lives. One Hundred Meters Away is a movie about these lives.



director, script and editing:	Juan Luis de No
production:	Javier Gómez Serrano, Roberto Blatt
executive production:	Pedro Lozano, Andrés Luque, Stéphane M. Grueso, Juan Luis de No
music:	Alfonso Arias
camera:	Juan Luis de No, Stéphane M. Grueso
editing:	Juan Luis de No



Module 8

Dir: Stéphane M. Grueso
52' - emf/Odisea - 2008



The Modules of Respect (MoR) are new method of organization and treatment of the inmates developed by the professional team at the Penitentiary of Mansilla de Las Mulas, in the Castilian province of Leon. MoR was initially applied in a Module with only 15 convicts. The experience was a success and soon extended to 8 out of 14 modules of the Centre. Now more than 850 inmates (50% of the prison) work and are treated under MoR policies. This film follows two of these inmates: their concerns, dreams, happiness and deceptions. Together with other inmates and prison workers, they help to understand the reality of a Prison Centre, the advantages and problems that this technique provokes, as well as the material and moral dilemmas that originates.



director, script and editing:	Stéphane M. Grueso
script:	Juan Luis de No
production:	Javier Gómez Serrano, Roberto Blatt
executive production:	Pedro Lozano, Juan Luis de No, Stéphane M. Grueso
music:	Alfonso Arias
camera:	Stéphane M. Grueso, Juan Luis de No

The color of a vote

Dir: Koen Suidgeest
40' - emf/laSexta - 2007



The Color of a Vote portrays the growing interest of politicians in the immigrant vote through the situation of the Romanians who live in Alcalá de Henares. 38,000 immigrants live in this town near Madrid, half of whom are Romanians. On May 27, 2007, this group was able to participate in municipal elections for the first time. The documentary focuses on the political initiatives that the local government (Popular Party, PP) carried out to capture the Romanian vote, which were highly criticized by the two opposition parties. However, in this city, many Romanians are not aware of the importance that their vote could have in towns like Alcalá de Henares, where the right and the left are balanced at this time.



direction and script:	Koen Suidgeest
camera and editing:	Stéphane M. Grueso
production:	Javier Gómez Serrano Juan Luis de No
associate producer:	Luis Morales
music:	Alfonso Arias
documentation:	Amaury Santana

11-M When the word took the streets

Dir: Stéphane M. Grueso
50' - emf/laSexta - 2007



This documentary depicts what happened between March 11 and 14, 2004 minute by minute. It tries to make the viewer familiar with the sensations that Spain was dealing with through its images and sounds, many of them recorded by people on the street. The explosion of ten bombs on four commuter trains left 192 dead and more than 1,500 wounded. The city awoke bloodstained and in a state of shock. Over the following four days until the day of the general elections, a series of events took place throughout the country in which the citizens of Madrid had a more important role than they could have foreseen at the time. A few hours after the attack, after the great general confusion and the rescue of the victims, the city of Madrid became aware of what had happened and began to be horrified. The politicians started making declarations and the public became irritated. The situation intensified hour after hour until Sunday arrived with the elections, which, surprisingly, were held completely as usual. The surprising attitude of the people in those March days already forms part of history. It is a little told story. 11-M When the Word Took the Streets offers the possibility of delving into this story and also pays homage to the city and its inhabitants. Many cameras were on the street. Most of the people that were operating them didn't know very well why they were filming. Simply, like so many other citizens during those days, they were following their instinct. This documentary is a demonstration that they served a purpose. The material that these men and women, citizens of Madrid, generated is our main source of images and sounds. We show the people's look, the stupefaction, the sadness, the indignation and the solidarity, but especially the serenity that filled those days among simple people. We are in the middle of the events, we are part of them, we speak with their anonymous protagonists. We live the reality, we see it with our own eyes, we form our own opinion, instead of letting others dictate it to us.



director, script and editing:	Stéphane M. Grueso
script:	Juan Luis de No
production:	Javier Gómez Serrano
associate producer:	Luis Morales
music:	Alfonso Arias
documentation:	Isabel Astorga
editing assistant:	Manu Sáinz de los Terreros

A sea in between

Dir: Juan Luis de No
55' - emf/Odisea - 2006



Anisa is 26 years old. She was born and raised in Spain and had to confront a full range of problems with her family: this is the norm amongst Moroccan families. Whom to marry to without generating a family drama, or what kind of job is available to you, if you are not planning on taking care of babies or cleaning houses. Ibraim, is a very special young man. He has to disguise himself as a Brazilian in order to get access to the disco: he likes to dance till dawn without ever drinking any alcohol. He works now as a bartender at a bar in Villalba, near Madrid, but what he would most like to do is dedicate himself to theatre, music, or dance. He also wishes he could share it with his family, but that is out of the question... Moha just turned sixteen and he has lived in Spain for the last 10 years in a neighbourhood where only immigrants live. There is only one public school where 80% of the children of immigrant descent. But he does not study or work anymore, and he has been already booked by the police. Nothing serious, but there is no work, and whatever is available, is sort of precarious for a smart kid like him. There is an easier way to get things done: "Why am I going to kill myself working like my father to get nothing in the end." Will anybody provide the tools for Moha to break the vicious circle he is in?



direction & script:	Juan Luis de No
camera:	Javier Gómez Serrano / Juan Luis de No
sound:	Antonio Morales
production:	Javier Gómez Serrano / Roberto Blatt
executive production:	Pedro Lozano
editing:	Juan Luis de No
music:	Belkassem El-Ouarachi, "Cosmit"

Mobile Phone

Dir: Juan Luis de No
55' - emf/Odisea - 2005



Cell phones ceased being a simple communication device to become an icon of our times, where apparently there are no frontiers or limits to its expansion. In the early eighties cell phones were seen as something from a science fiction novel and within less than a decade they had grown in epidemic proportions to melt with our life style. Today it will be impossible to imagine a world without its presence: in most European countries there are more active cell phones than inhabitants. WAP, GSM, GPRS, UTMS... their technology advances rapidly and we find ourselves out of the loop inadvertently. However, it is the youngest generation the ones that have turned the cell phone into their sign of identity, and for whom cell phone developers, designers and engineers, cater some of their most brilliant discoveries. For any user, the cell phone is not just a device that allows them to have a conversation from practically everywhere, but a game toy, a watch, an agenda, a clock alarm, a writing table where they have developed a new language, a photo and video camera, a mp3 player, a radio... and in some instances is becoming a *pocket top*. A CD with hundreds of music cuts exclusively made for cell phones, new specialized TV channels solely designed for SMS chatting, the main makers of video consoles have the cell phone users as their main goal for the distribution of their products. This revolution just began...



direction	Juan Luis de No
camera & script:	Javier Gómez Serrano Juan Luis de No
sound:	Antonio Morales
production:	Javier Gómez Serrano Roberto Blatt
executive production:	Pedro Lozano
music:	Alfonso Arias

Looking for Hackers

Dir: Juan Luis de No
55' - emf/Odisea - 2005

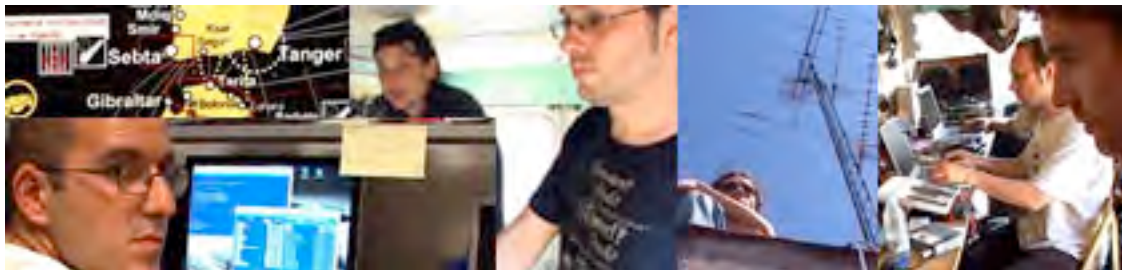


Looking for Hackers is a documentary that intends to open or to “hack” our preconceived ideas about what is a Hacker, and introduce us to what the new century and the new millennium has prepared for us; the new ethical and moral standpoint that this new technological revolution has to offer and that manifests itself in our daily life from different parts of our mental geography and various places of our society.

The Web conforms and welcomes this new geography of the world that upholds itself on concepts that crash with archaic power structures that still govern our lives: this new map knows little of border lines, does not stop to think about clashes of civilizations, ignoring old work ways and the power relations originated.

Behind the screen we will see new faces, different from those created by the mass media where spoiled brats play to break security codes and to create corporate-unmerciful virus. These faces introduce new life style options, new job choices beyond from the big corporation, and joined together by the fight for Free software that, like every other language, does not belong to anybody. Their philosophy brings together different new and inclusive visions, where races, genders, creeds and ages melt within this medley of information without an owner.

Come to the world of Hackers of the XXI Century, you may be one of them.



direction & editing:	Juan Luis de No
script, camera & sound:	Javier Gómez Serrano Juan Luis de No
production:	Javier Gómez Serrano Roberto Blatt
executive production:	Pedro Lozano
music:	Alfonso Arias

City of wait

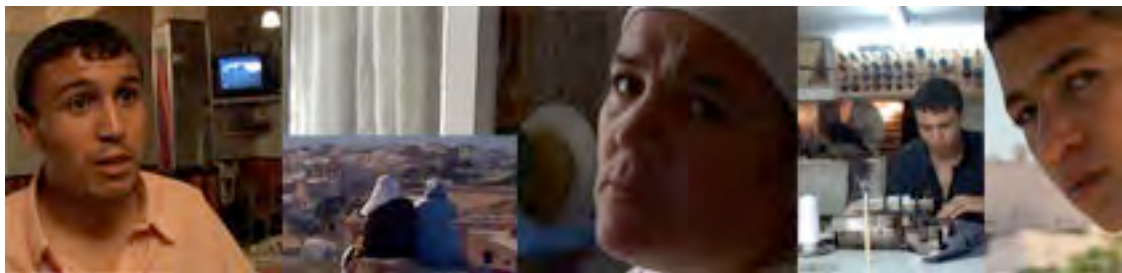
Dir: Juan Luis de No
60' - emf/Odisea - 2003



Al-Hoceima, a city located in the Central Rif in northern Morocco, is where for the last three generations, migration to Europe has become the sole prospect for the future. As a consequence, traditional culture in the Rif is disappearing. In its place there is no alternatives, no new plans and therefore immigration remains as the only solution.

This is the vicious circle in which Rif's society is caught. A homemaker, a taxi driver, a social worker, an entrepreneur, an artist, a feminist militant and some other characters will show us a reality, near geographically, but unknown to most European citizens.

City of wait wants to confront the partial views that distract us from the very fact that, behind each immigrant there is always the life of a migrant person.



direction, script & editing:	Juan Luis de No
camera & sound:	Javier Gómez Serrano Juan Luis de No
production:	Javier Gómez Serrano Roberto Blatt
executive production:	Pedro Lozano
anthropologist:	Mohatar Marzok
translations:	Mohatar Marzok Ismail Mohia
music:	Belkassem El-Ouarachi, "Cosmit"

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