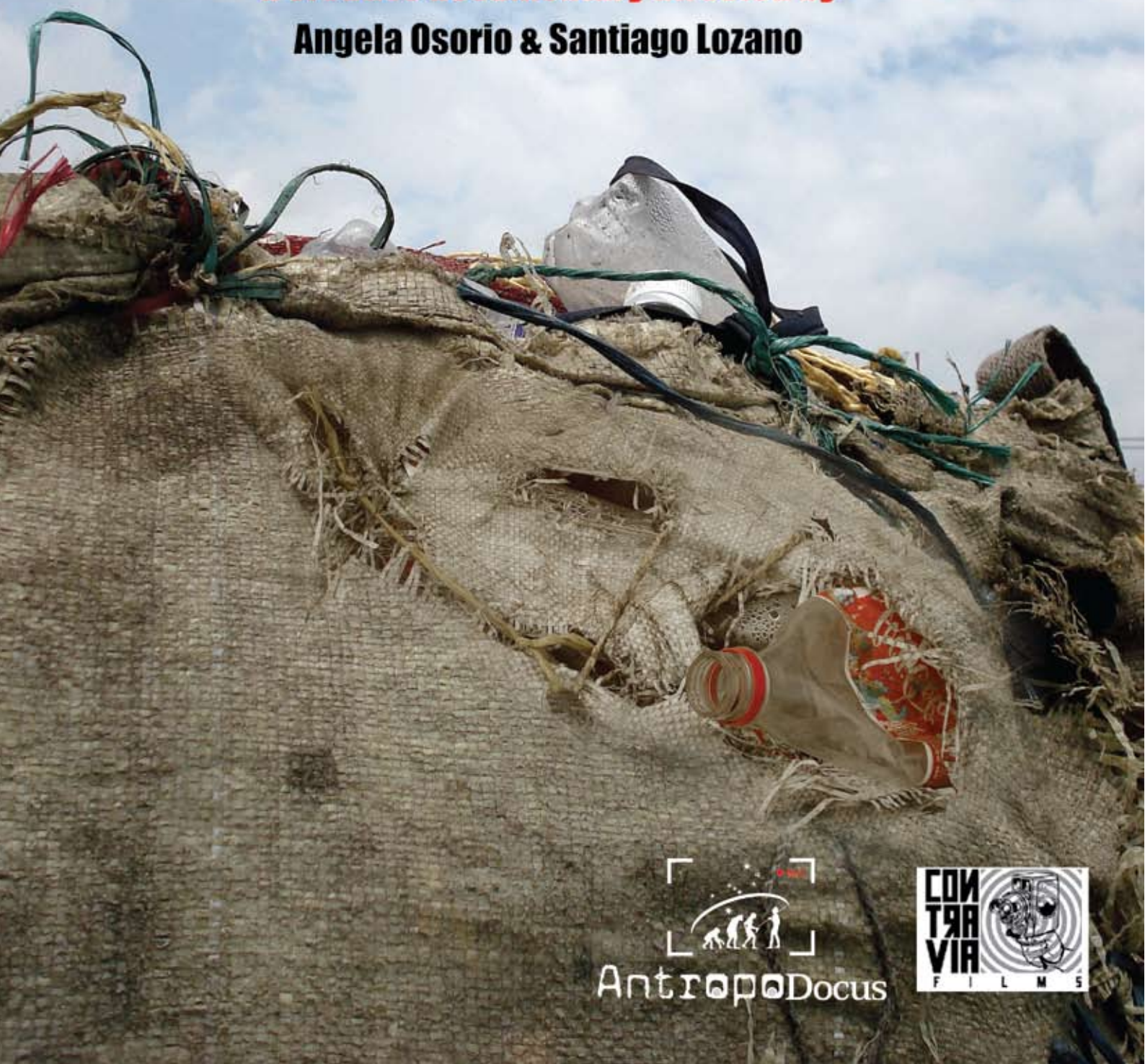




THE MOUNTAIN IS FALLING DOWN

**a creative documentary directed by
Angela Osorio & Santiago Lozano**



SINOPSIS

The doors of Navarro, the dumping site of the city of Cali for more than 30 years, have just been closed: inside, a mountain of waste where used to work every day more than 1.200 people; outside 1200 men and women looking for a new place to work, and a whole city celebrating the future dumping site far away from the city. For the “environmentalists” the mountain of waste was a place of contamination, but for Navarro’s recyclers this place was their sustenance.

Edgar, leader of the recyclers and Gloria ex-recycler, and now Director of a Day Care for recyclers’ children make a reflexion about the place where they worked, and the closing of Navarro. Their life’s stories and their relation with the garbage enlighten on a system and a city in which they became the last stage of chain of consumption. Through them, the creative documentary will make a reflexion about the cycle of used where “used” is waste, a cycle where products and humans are constantly related.

The creative documentary **THE MOUNTAIN IS FALLING DOWN** portrays through its characters a community which is stigmatized for its proximity to garbage when most part of the society thinks that recollecting rubbish more than an economic possibility is associated to the disgusting. As a memory, remains a mountain of waste closed; as a wound, the image of the ones looking at the mountain waiting to find a new place to work; and as a present, the hope that tomorrow will be better than today and that the political promises become true.



TREATMENT

The creative documentary **THE MOUNTAIN IS FALLING DOWN** handles three narrative levels that will be interwoven, each of them with a rhythm and a different treatment. First of all, the camera follows the activities of the main characters fighting to take control of the situation, a history in which we will attend as observers of a process in which the every day life will be shown in parallel to the process of recovery of the mountain.

Secondly, there is a narrative level dedicated to the past, emphasizing on the most important moments of the life of the characters and their experience in the last years in Navarro. They will be moments of pause within the documentary, moments of breathing and that are also an opportunity to mark a new rate. They have an expositive narration and no chronological linearity. They are constructed around objects, photographs, newspaper clips, audiovisual archives and visual excursions through this atypical universe.



The last narrative line is constructed around a reflection on the solid residues and its economical, social, politician and environmental relationship. With a cyclical tempo, metaphor of the consumption chain, and thanks to an associative editing, the images are combined with the voices of the characters where the generated questions will help to go on with the structure of the documentary.

The topic of garbage has always been seen and handled from the stigmas of the undesirable, the infectious and the ugly. In **THE MOUNTAIN IS FALLING DOWN**, we are looking for a sight somehow poetic and aesthetic to produce other sensations... without making an apology of the garbage nor ignoring the difficult labour conditions of recyclers. It is rather an intent of reaching some kind of contemplative look on the space where the waste of the city arrives to and where the activity of recycling takes place.

In this sense, the camera always looks for the details, the lines, the sparkles, the shadows and the colours of the objects piled in this mountain, making them appear not like scraps but as elements of a new landscape which sets up from garbage: the landscape of a parallel trade of the shopping centres. Recyclers interact with the place and more than appearing as pauperized victims who look for refuge in the garbage, our interest is to see them as they recognize themselves: as workers.

The voices of Gloria and Edgar will be the only narrators of the documentary, thus building a discourse from the narrative and the descriptive, getting to the insightful. This voice will be the result of a dialogue with them about some topics that will be explored throughout the documentary. Their reflections about their work allow us to make a flash back in the story combining it with images from the present. This way, the particular -the life of those characters in Cali- is connected with more general aspects related to the environmental policies, the social and labor industry of the solid residues, the working conditions and the chain of the consumption, among others.

The daily routines of Gloria and Edgar, tasks and the dialogues are captured in sequence shots. General views are combined with zoom shots on significant details, like - for example - the hands and face expressions, or some objects found in the natural environment (a calendar, a note or a tool of work).



An omnipresent camera will not be an invisible agent, since the di-egesis of those sequences of observation will be interrupted when the characters will interact with the camera through a gesture, a glance or a comment.

Besides the recording of the daily activities and family life, illustrations and memories of how they arrived to the rubbish such as photos and newspapers pieces will be constantly present. Navarro is part of their memories and but also of their present preoccupations. How was Navarro? How was the Navarro neighborhood opened? What are the challenges now? What will be the fight to make sure that the recyclers of Navarro obtain another income to subsist? In Edgar's case, his own body will give us the point of departure to talk about his story. The scars remember the most violent moments in the rubbish site and the loss of contact with his parents when he decided to work as a recycler. In Gloria's case, the children who pass through the day-care center are part of her memories; even grown up some of them still come to visit her but now with their own family. Some of them are still dedicated to the recycling, others, still exit but in her memories, they have died young.

Both structure and treatment always have a cyclic form in which the point of departure is at the same time the point of arrival in a coming and going from the mountain to the city with its consumptions, its routines and its indifference. From Navarro mountain, which has now the height of a thirty-story building, you can see the city of Cali, distant and close, only separated from the mountain by some hectares of sugar cane crops. We will show this city throughout walks, the ones proposed by Gloria and Edgar in their routines and stories, the walks of the recyclers who pull their hand-carts downtown, the journeys of the collector's trucks around the neighbourhoods and the journeys of the products consumed by the inhabitants which increase the height of the mountain. The closed mountain will be like a "ghost town" in which the echo of the voices is listened and the sounds of the past activities can still be heard.

The evolution of the process of the seal of the landfill of Navarro will mark the passage of time. To the transformation of Navarro, from a block of residues to a green mountain, it will constantly be related to the adaptation of the life of the recyclers. When the works of seal of Navarro finalize, it will be the moment end the shooting of the documentary. When the environmental technical process finishes in Navarro, at what level will be the social process?

CHARACTERS



Gloria Hernández is 65 years old. She wakes up at 5 o'clock in the morning; it's something she always does since she left the countryside of Colombia. When her husband died, she came to Cali to live with her mother and brother. It was more than 22 years ago.

Before having her cup of coffee, Gloria makes breakfast for her grandchildren and her daughter who has to receive medical treatment for a kidney disease. Gloria has 3 sons and 3 daughters. When she came to Cali, she started to work as a recycler in Navarro. Thanks to this activity she gave study to her family.

At 8 o'clock in the morning she is in the Nuevas Luces nursery, where she is the director. Although Gloria doesn't have a bachelor degree, she is at the same time nurse and teacher. When she worked in the garbage mountain, she didn't like seeing the children working there because she was convinced that "they should be learning and not there, without control". Gloria funded a nursery in Navarro "but I didn't like working there, the children are not able to learn because they wait for the garbage truck with Fruco [sauces] and when this truck arrives, they all leave running and eat the sauces. It's not a way to learn, the nursery must be out of this place". In 1989 a foundation contributed to make Nuvas Luces, the nursery, in front of Navarro.

In the afternoon, Gloria comes to the garbage store room. Two floors and a terrace, it is some of the biggest in Cali. It is near the nursery and in front of Navarro. In the garbage store room she changes her clothes and select plastic, iron and paper. The recyclers come to sell their materials; they greet Gloria and tell her how the work in the mountain is. Many recyclers only know their partner's nickname. Gloria was La Mona (Blondie) but now everybody knows her name.

For three months, Gloria has not received salary but she stills work in the garbage store room and nursery. In spite of being recognized by all recyclers, she doesn't like the politic life. Because when she was a girl, her dad was killed in the politic war.



Edgar Rodríguez is 56 years old, 42 of them being a recycler. His dad worked in Carvajal - an important paper Colombian industry. Edgar helped his father after school. The plans for Edgar were to study at the university but he left his house too young. When his father died, four years ago, he came back home for the first time but he felt ashamed.

Now Edgar is the manager of UFPRAME the recycler association of Navarro. This association was formed 5 years ago when they needed to make a social project for the recyclers. At that moment, Navarro was a violent place: crimes, murders and fights. Edgar had an argument with other recycler who aimed Edgar. He had to remain in the hospital for a long time. Then, along with other recyclers, they decided to organize themselves to improve the security in Navarro. Edgar left the alcohol and drugs, and he became the association's director. His first work was making the population census. He then learned the names of his partners, and all of them el Boca's name: Edgar Rodríguez.

Now Edgar is working in his association and he will postulate to the Cali's Council, if he wins, he will be the first recycler council.

BUDGET INFORMATION

CTA	CATEGORY	TOTAL VALUE	EUROS
101	SCRIPT	\$ 9.000.000	3.175 €
102	PRODUCTION STAFF	\$ 43.500.000	15.344 €
103	DIRECTION STAFF	\$ 48.000.000	16.931 €
104	ADMINISTRATION COSTS	\$ 24.240.000	8.550 €
105	PHOTOGRAPHY EQUIPEMENT	\$ 40.950.000	14.444 €
106	SOUND EQUIPMENT	\$ 15.200.000	5.362 €
107	LIVING EXPENSES	\$ 6.050.000	2.134 €
108	TRAVEL & HOTEL	\$ 28.000.000	9.877 €
109	RIGHTS ON ARCHIVE MATERIAL	\$ 1.000.000	353 €
110	VISUAL POSTPRODUCTION	\$ 69.088.000	24.370 €
111	SOUND POSTPRODUCTION	\$ 16.320.000	5.757 €
112	MUSIC	\$ 3.800.000	1.340 €
113	PROMOTION COSTS	\$ 10.000.000	3.527 €
114	LEGAL & FINANCIAL ASPECTS	\$ 6.892.960	2.431 €
TOTAL		\$ 322.040.960	113.595 €

PRODUCTION CALENDAR

ACTIONS/MONTHS	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16-24
DEVELOPMENT																
INVESTIGATION (2nd Part)																
FINANCIATION																
SHOOTING																
SHOOTING																
POST PRODUCTION																
VISUALIZATION																
2ND VERSION OF SCRIPT																
EDITING																
SOUND EDITING																
PROMOTION																



FIMOGRAPHY

ANGELA OSORIO y SANTIAGO LOZANO are Social CommunicatorS of the Universidad del Valle Colombia). Together they directed in 2003 the documentaries Calígula and A name for a men out of place (Un nombre para desplazado) for Señal (Colombia), an educative and cultural Colombian channel. In 2005 they directed the long feature documentary Trip of drums (Viaje de tambores) for ATEI (Iberoamerican Television Association).

Their individual works have received prices like Vidarte 2002 in Mexico with the experimental video Serie Inmoviles directed by Angela and the price Ojos Nuevos 2006 organized by the Andino Parliament with the documentary Silo-vé, un niño (Silove, a child perspective) directed by Santiago, this work received an honours mention at the Festival Contra el Silencio Todas las Voces (México).

