MONKYOU

OLIVER STONE

ARTIST'S VISION

Conceptual Presentation · Music Production · Funding

MILTON GARCÍA

Artist · Actor · Musician

Art House · Development and Executive Representation: ANIMALES ROJOS

ARTIST'S VISION

The Conceptual Origin of Oliver Stone

Today, I find myself reflecting on the profound human and conscious changes we need, both as a nation and as individuals, in order to radically transform the way we look at the present and build a more hopeful vision of the future.

My name is Milton García. I am a Cuban artist based in Havana, an actor and musician by training and vocation, with a deep affinity for cinematic language. That relationship between music, acting, and film runs through the way I create. I am drawn to poetry as a point of departure, building works in which words, images, sound, and performance enter into dialogue, generating narrative structures capable of guiding the audience through an almost cinematic journey.

From that need, Oliver Stone was born: an album structurally conceived through twelve songs that narrate an ideological, emotional, and human journey around Cuba and the conflicts that, from my perspective, have marked the lives of several generations for more than six decades.

Freedom of expression, individual thought, the reality of a one-party political system, emigration, uprootedness, and the historical contradictions of the nation form some of the fundamental axes of the work. Yet the album does not seek to confine itself to an exclusively political reading. At the center of this universe is also the family, understood as an essential seedbed for the formation of values, identity, and individual consciousness.

It is precisely there that the project finds another of its foundations: the idea that every collective transformation also begins within the human being. In our capacity to question, to think, to dissent, to love, and to form convictions of our own. The work and thought of José Martí therefore emerge as an intellectual and symbolic reference around that devotion to ideas, dignity, and the possibility of attaining a different destiny.

MonkYou - Lleguemos al Lincoln

MILTON GARCÍA

Actor · Musician · Multidisciplinary Artist

Milton García Álvarez is a Cuban actor and musician born in Havana in 1994. He began his artistic career in childhood and gained recognition among Cuban audiences through television, appearing in productions such as ¡Oh, La Habana!, Mucho Ruido, and Latidos Compartidos.

A graduate of Cuba's National School of Arts (ENA), he has developed a career across film, television, and theater. His film credits include El Premio Flaco, Habanastation, La Partida, Caballos, Alfa, and ¡Oh, Mammy Blue!. His portrayal of Yosvani in La Partida, directed by Antonio Hens, earned him the Adolfo Llauradó Award for Male Performance and placed him within a production that reached international audiences.

In parallel, Milton has cultivated a profound musical vocation. He has worked with different projects and groups, including Café con Crema, Limbo, and later Monkyou, exploring a musical identity rooted in the fusion of Cuban music, funk, reggae, blues, pop, hip-hop, jazz, and rock.

His artistic profile brings together performance, music, and stage presence, making him a multidisciplinary artist with experience in both audiovisual projects and live musical productions. His current professional path is focused on continuing to develop his careers as an actor and musician simultaneously, joining audiovisual, theatrical, and musical projects at both national and international levels.



MonkYou - Oliver Stone

OLIVER STONE: THE POINT OF DEPARTURE

The name Oliver Stone enters my artistic discourse as a kind of conceptual catalyst. It allows me to explore the complex historical, political, and cultural dichotomy between Cuba and the United States and, especially, the ways in which both realities have been narrated, interpreted, and confronted across generations.

The search for an absolute truth on one side or the other has produced, from my perspective, an extensive confrontation of narratives. And it is precisely this territory of contradictions that I am interested in exploring: not to offer closed answers, but to construct questions through music.

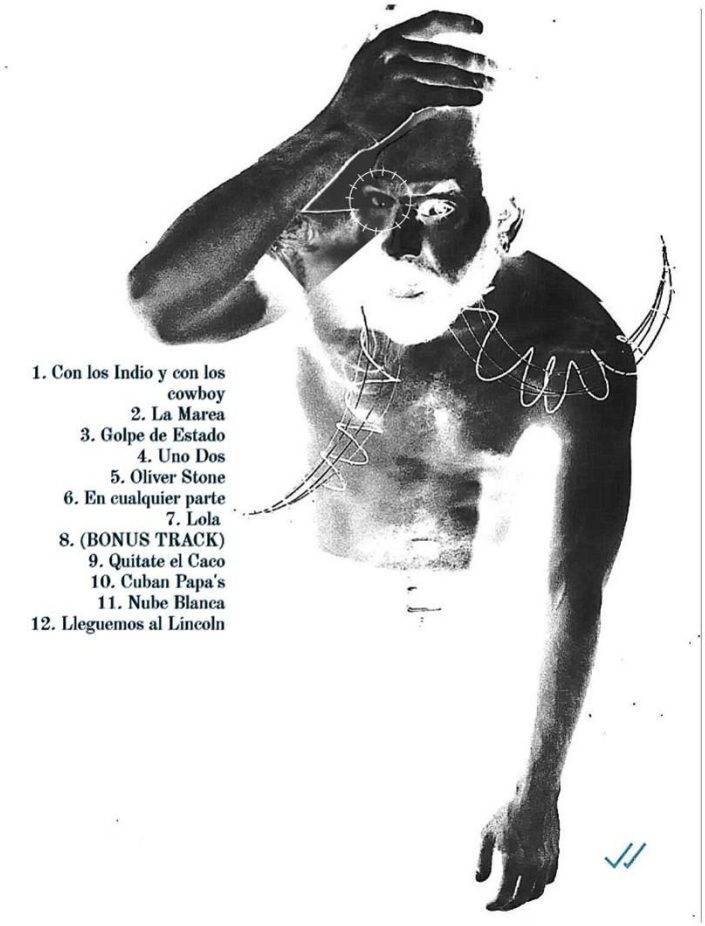
The figure of American filmmaker Oliver Stone thus becomes a symbol within the work. His cinematic approach to Cuba, Fidel Castro, and certain Latin American political processes raised a question for me that would become one of the album's conceptual points of departure:

> *To what extent can an outside gaze understand the everyday, social, emotional, and spiritual dimensions of those who live within that reality?*

That question ultimately transcends the filmmaker himself. Oliver Stone becomes a reflection on who tells history, from where it is told, and what remains outside that representation.

From my experience as a Cuban living on the Island, that contradiction inevitably leads me to revisit our recent history, the political decisions made since the beginning of the 1960s, and the consequences I believe they have had across different generations. The work approaches these concerns from a critical position, but also from the need to imagine another possibility.

I am not interested only in pointing to what I consider broken. I am interested in asking what would have to change for us to build something different.



1. Con los Indio y con los cowboy
2. La Marea
3. Golpe de Estado
4. Uno Dos
5. Oliver Stone
6. En cualquier parte
7. Lola
8. (BONUS TRACK)
9. Quitate el Caco
10. Cuban Papa's
11. Nube Blanca
12. Lleguemos al Lincoln

A STORY TOLD THROUGH TWELVE SONGS

Songs such as “Con los indios y con los cowboys,” “Cuban Papa’s,” “Golpe de Estado,” “Lleguemos al Lincoln,” and “Oliver Stone” itself allow us to move through different moments of that conceptual evolution.

Each song functions as a scene within a larger narrative.

The album begins in conflict, moves through memory, identity, political contradiction, and individual experience, and gradually advances toward the possibility of imagining another horizon.

Here, one of the project’s fundamental elements emerges: cinema as a structural metaphor.

I conceive Oliver Stone as though the story we are telling had already happened. As though we could observe that process of transformation from the future and return to the present knowing that we still have to travel the road required to reach it.

That sense of anticipated fulfillment becomes a creative tool: first visualizing what we have yet to achieve.

The story therefore unfolds like a musical film guided by political and social critique, yet constantly traversed by the human dimension.

SONIC UNIVERSE

Musically, Oliver Stone is built through the coexistence of different languages:

Rock and Roll · Cuban Alternative Music · Pop · Folk · Indie · Blues · Hip-Hop

The intention is not to use these genres independently, but to allow them to enter into dialogue within a single sonic identity.

Rock brings rebellion and energy.

Folk and acoustic elements introduce intimacy and humanity.

Blues opens territories of nostalgia and pain.

Hip-hop brings direct language and social commentary.

Cuban alternative music connects the work to its place of origin.

Another essential element within this universe is its bilingual nature.

In Oliver Stone, Spanish and English coexist within the same musical narrative. A single song may move from one language to the other, allowing certain ideas, emotions, or moments to find a different expression as the story unfolds.

It is not about literally translating the same phrase or dividing the songs between one language and another. Language is also part of the work's internal movement: the voice may begin in Spanish, move through English, and return again, using both languages as part of the dramaturgy and rhythm of each song.

That movement also expands the album's cultural territory. Cuba and the United States do not appear only within its political, historical, and emotional concept; they also begin to meet, confront one another, and enter into dialogue within the language of the songs themselves.

In this way, bilingualism ceases to be merely a musical characteristic and becomes another of Oliver Stone's narrative resources: a work that also travels between two languages, two contexts, and two ways of naming the same reality.

Upon that foundation, a new dimension of the project now emerges: the incorporation of symphonic arrangements.

The intention is not simply to turn the album into music accompanied by an orchestra. The proposal is to use symphonic language as an emotional extension of the songs: strings, brass, and orchestral textures capable of expanding the moments of tension, fragility, hope, and transformation present throughout the story.

The scale of the sound must accompany the conceptual scale of the work.


Lola
by MONKYOU

VISUAL AND STAGE UNIVERSE

Visually, Oliver Stone begins from a deeply lyrical sensibility.

Its universe moves between the minimalist, the intimate, the theatrical, and the cinematic.

I imagine small stages where the audience can feel the performer's closeness. Spaces in which, even when the music reaches moments of intensity and rebellion, there is enough visual silence for the word and the idea to remain in the foreground.

My academic training as an actor has profoundly influenced this conception. Theater taught me to understand the stage as an emotional and psychological space, not merely as the place where a song is performed.

My performance energy is visceral. Dramatic acting has been a constant reference throughout my career, and that commitment to emotion also shapes the way I write and perform music.

For that reason, each song must possess its own dramaturgy.

Light, body, word, silence, and music are all part of the same scene.

The visual proposal is built around muted and dark tones, strong contrasts, restrained spaces, cinematic elements, and a pronounced Rock and Roll presence.

Figures such as Marie Curie, Albert Einstein, Abraham Lincoln, Oliver Stone, and Fidel Castro appear within the lyrics. They are not simply historical references, but symbols that allow connections to be drawn between science, thought, freedom, politics, and history.

That same conceptual approach must extend to the album cover, promotional photography, music videos, stage design, and the entire graphic universe of the project.

MonkYou - Cuban Papa's



MonkYou - Golpe de Estado

THE SUPEROBJECTIVE

Ultimately, Oliver Stone does not seek to be merely an album of twelve songs.

It is a conceptual work that uses music, poetry, acting, political thought, cinematic language, and, in this new stage, a symphonic dimension to construct a reflection on Cuba, on identity, and on the possibility of transformation.

A work born from a concrete reality, yet whose central question can transcend it:

What must we first transform within ourselves in order to imagine and build a different reality?

That, for me, is the true journey of Oliver Stone.

A NEW STAGE OF THE JOURNEY

The intention is not to transform the project's identity, but to discover within it all the colors that have yet to reveal themselves.

In that sense, the search for financing is not simply an economic necessity, but the possibility of providing the work with the human, musical, technical, and visual resources required to bring it to its true scale.

> *"To preserve an idea as it grows. To allow new hands to join without erasing the imprint of the person who first began to imagine it."*

The next step for Oliver Stone is to take what currently exists as composition, concept, and demo and bring it toward a fully developed recorded work.

That journey requires bringing in new experiences, sensibilities, and knowledge capable of recognizing what already exists in the songs and expanding their possibilities. Music production must begin precisely from that premise: understand before transforming.

Oliver Stone proposes a universe in which Cuban song engages in dialogue with rock, experimentation, symphonic elements, and contemporary languages; where each song can also function as a scene, a story, and a fragment of a larger construction.

For this reason, the selection of the production team will respond to both technical and artistic criteria. Its work will encompass the arrangements, instrumentation, and production decisions required to build a sonic identity consistent with the vision conceived by Milton García.

This is not simply about producing twelve songs.

It is about finding the sound that allows all twelve to belong to the same universe.

THE WORK ENTERS PRODUCTION

Up to this point, Oliver Stone exists as a concept, as writing, as composition, and as a series of demos that make it possible to recognize the direction of the songs and the universe to which they belong.

But a demo is still a promise.

It is the possibility of hearing what a work may become before all the elements capable of giving it its definitive dimension are in place.

The new stage consists precisely of crossing that distance: moving from compositions and demos to a finished musical production; finding the definitive sound of each song, building the arrangements, recording the performances, bringing in the necessary musicians, and developing, around the music, a visual and narrative identity coherent with everything Oliver Stone proposes.

It is at that moment that the vision also needs an economic structure capable of sustaining it.

INITIAL MUSIC PRODUCTION FRAMEWORK

The initial proposal received to undertake production of the album establishes an approximate base of US$12,000 for the twelve songs, beginning the process with an initial 50%, equivalent to US$6,000.

From that point, the definitive character of the songs—their arrangements, instrumentation, musicians, recording, and all the elements involved in building the album—must be defined together with the artist.

The symphonic intention also introduces an additional variable. Its cost cannot be considered final until it is determined which songs will require that language, what type of arrangements will be developed, and which musicians or resources will be necessary.

For that reason, the symphonic dimension must be designed selectively and artistically: first the work; then, what it truly needs.

BASE WORKING BUDGET

To visualize the project's complete economic dimension, we have developed an estimated base budget of US$30,000. This figure functions as a working map and must be updated as definitive quotations are obtained for each area.

AREA	AMOUNT	SCOPE
Music Production	**US$12,000**	Music production for the twelve songs. The definitive scope will remain subject to the corresponding production agreement and to the final requirements for arrangements, studio work, engineering, mixing, mastering, and delivery of masters.
Symphonic Arrangements and Specialized Musicians	**US$9,500**	Estimated fund for developing the album's symphonic dimension: additional orchestral arrangements, strings, brass, ensembles, and the hiring of specialized musicians according to the needs of each song.
Additional Musicians and Band	**US$2,500**	Estimate for additional instrumentalists, session musicians, or specific needs not included within the base music production.
Image, Art, and Audiovisual Content	**US$2,000**	Development of photography, art direction, and initial promotional materials.
Executive Production, Administration, and Legal Structure	**US$1,500**	Organization, documentation, agreements, and executive coordination.
Marketing, Distribution, and Press	**US$2,500**	Release preparation, distribution, and initial promotional actions.

TOTAL ESTIMATED BASE: US$30,000

The US$12,000 allocated to comprehensive music production constitute the sonic foundation of Oliver Stone and include production, arrangements, studio, engineering, mixing, mastering, and delivery of the finished masters.

The remaining US$18,000 make it possible to expand that production toward the complete dimension the project requires.

A significant portion of these resources will be allocated to developing the album's symphonic dimension, including additional orchestral arrangements, the hiring of specialized musicians, strings, brass, ensembles, and other instrumental resources that may be required according to the characteristics of each song.

The remainder will make it possible to develop the areas that exist around the music but are equally necessary to turn the album into a professional project: image, audiovisual content, executive production, administrative and legal structure, marketing, distribution, and press.

We are not simply seeking the resources needed to record twelve songs.

We are seeking the resources needed to build the project around those twelve songs.

Because producing an album and building a work capable of being presented to an audience, the industry, potential partners, media, and platforms are two related—but not identical—processes.

Symphonic dimension

Orchestral arrangements, ensembles, strings, brass, and specialized musicians.

Project ecosystem

Image, audiovisual content, administrative and legal structure.

Reaching the world

Marketing, distribution, press, and the conditions required to reach audiences, media, and the industry.

THE FUNDING WE ARE SEEKING

The project's initial financing goal is set at US$30,000, in accordance with the base working budget.

This capital may come from one principal contributor or be assembled through different contributions, allowing different individuals, entities, or partners to contribute to the development of Oliver Stone according to their means and level of commitment to the project.

We are not seeking merely a transfer of resources.

We seek to establish a relationship in which anyone who chooses to support Oliver Stone can understand what they are helping to build, how the contributed resources will be used, and how they may become part of the project's experience and journey.

Contributions will be allocated directly to the development of Oliver Stone and will be non-refundable.

The financing will make it possible to move from the current demo stage toward the album's professional production, technical completion, development of its audiovisual identity, preparation for release, and the different actions required to present the work to the public, the media, and the industry.

WHAT DOES A SUPPORTER OF OLIVER STONE RECEIVE?

Participating in the financing of Oliver Stone means contributing directly to transforming a work that currently exists as a concept, compositions, and demos into a finished musical production prepared to find its audience.

The financial contribution made to the project does not constitute a loan and creates no obligation to repay the contributed capital.

In return, those who contribute to the development of Oliver Stone may receive different benefits and experiences associated with the project, according to the level and nature of their participation.

These benefits may include:

Official credit and recognition within the project, in those materials, publications, or spaces where it is appropriate to acknowledge those who made its realization possible.

Privileged access to the development of the work, including selected moments from the creative, musical, and audiovisual process.

Invitations to performances, premieres, concerts, and promotional activities directly related to Oliver Stone.

Early access to selected content, songs, audiovisual materials, or pieces developed around the album before their public release.

Copies and special editions of the project, including physical materials, publications, signed pieces, limited editions, or other elements that may be developed over the life of the album.

Participation as a guest in selected activities related to the promotion and presentation of the work, whenever the nature of the activity allows it.

Recognition as a sponsor, collaborator, or contributor to the project, according to the established level of participation.

Specific benefits may vary according to the size of the contribution and must be defined in advance in the corresponding agreement.

The purpose is for those who help make Oliver Stone possible not simply to remain outside the work after contributing resources, but to accompany selected moments of its development and become part of the story that made it possible to turn the project into reality.

NOTE ON CONTRIBUTIONS TO THE PROJECT

Every contribution must be documented through an agreement clearly establishing its amount, purpose, non-refundable nature, and the benefits or recognition associated with the contributor's participation.

A contribution does not grant ownership of the work, the masters, copyright, or creative control, unless a specific agreement expressly establishes otherwise.

Specific terms may vary according to the nature and scale of each contribution and must be defined before participation is formalized**.**

ANIMALES ROJOS — ART HOUSE, DEVELOPMENT AND EXECUTIVE REPRESENTATION OF THE PROJECT

Milton García has chosen Animales Rojos as the art house from which Oliver Stone will begin to develop and project itself professionally.

Milton retains the authorship, identity, and artistic direction of the work, while Animales Rojos assumes the project's executive development and the construction of the structure required to carry it into its next stage.

Its work includes organizing the professional presentation of Oliver Stone, developing its materials, shaping the financing strategy, identifying potential contributors, and establishing relationships with producers, musicians, collaborators, institutions, platforms, media outlets, and other strategic partners.

Animales Rojos will also serve as the structure responsible for presenting the project to those who may contribute to its growth, not only from an economic perspective, but also artistically, promotionally, and strategically.

The intention is to communicate clearly what work is being built, what its identity is, who is participating in it, what possibilities it contains, and what it can achieve when it finds the right resources.

The search for financing is a fundamental part of that responsibility. Animales Rojos will work to bring Oliver Stone closer to potential contributors, sponsors, and partners capable of understanding its artistic dimension and considering participation in its development.

At the same time, it will function as a point of coordination among the artist, music production, collaborators, visual identity, communication, financial resources, and future opportunities for dissemination.

Animales Rojos does not replace Milton García's voice.

It provides a structure from which that voice can develop, be presented, and find the paths necessary to go further.

For Oliver Stone, Animales Rojos is the art house from which this stage of the journey begins.

THE NEXT MOVEMENT

Today, Oliver Stone has an identity, twelve songs, a concept, and a direction.

It also has a possible music production path and is beginning to establish the structure necessary to move forward.

The next step is to turn those possibilities into actions.

Secure the resources.

Define the definitive scope of production.

Choose which songs can open the way.

Build the sound.

And allow what began as a personal reflection to finally leave the intimate space where it was born and face the world.

> *Perhaps another film begins there. Not the one that inspires Oliver Stone, but the story of how Oliver Stone finally came into existence.*

PROJECT SUMMARY

Artist	Milton García
Project	Oliver Stone
Format	12-song conceptual album
Current Status	Concept, compositions, and demos
Proposed Music Production	US$12,000
Proposed Start of Music Production	50% · US$6,000
Total Base Budget	US$30,000
Estimated Complementary Budget Beyond Music Production	US$18,000
Art House · Development and Executive Representation	Animales Rojos

Presentation document prepared for the development of the Oliver Stone project. Figures not supported by formal quotations are presented as working estimates and must be updated before agreements with third parties are formalized.

[CONTACT]

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PROJECT INQUIRIES

*For proposals involving support, sponsorship, collaboration, production, press, media, and partnerships related to **Oliver Stone**:*

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OLIVER STONE is an artistic project by Milton García, developed and represented at the executive level by Animales Rojos.

PROJECT INQUIRIES ***production@animalesrojos.com***