



ZABALTEGI-TABA
KALA
FESTIVAL DE SAN SEBASTIÁN
2016

OFFICIAL SELECTION
INTERNATIONAL
FILM FESTIVAL
ROTTERDAM
2016



SÍ PO PHANTASMA

UNTZI PHANTASMA GHOST SHIP BARCO FANTASMA

Musika

JOSEERRA SENPERENA
IGNACIO BILBAO

Kamarak

JAVIER AGIRRE ERAUSO
KOLDÓ ALMANDOZ

Ekoizpena

MARIAN FERNANDEZ

Soinu diselina

LAURENT DUFRECHE
HAIMAR OLASKOAGA

Montajea

LAURENT DUFRECHE

Paperezko Antzerkia

ITSASO AZKARATE
KARLOS ODRIOSOLA

Fx

ANGEL ALDARONDO

FLORENCE BALCOMBE

MAIDER INTXAUSPE

Gidoia eta Zuzendaritza

KOLDÓ ALMANDOZ





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01.SHORT SYNOPSIS

We embark on a cruise and travel through a tale of ships, cinema, shipwrecks, ghosts, love, and vampires.

02.LONG SYNOPSIS

A cruise which lasts an hour, a meta-cinematic essay, a ghost film. The story of a search which gives rise to discoveries which, in their turn, give rise to further searches.

A narrative collage with fragments of books, letters, reports, advertisements, telegrams, articles from the press, extracts from films, paper theatre...

A kaleidoscope of anecdotes, stories and characters. F.W. Murnau and his film 'Nosferatu'; Bram Stoker, his wife Florence Balcombe and her boyfriend Oscar Wilde's ménage à trois. Famous shipwrecks, holidays on a boat. A tomb profaned by an occult ritual, reflections on history and the cinema...

A story about Russian dolls which hide fiction, documental realism and video-essays. A mirror game with real and fictional vampires; loneliness, dehumanisation and social control. And, in the centre of it all, the novel 'Dracula', its structure, its backdrop.



03. DIRECTOR'S NOTES

Sipo Phantasma is, in a sense, a ghost film. When I started filming it, I didn't really know what I was doing. I only had a ship's log book with blank pages in it. Chance brought a journey and reading Bram Stoker's *Dracula* together, along with finding out about the author's wife, Florence Balcombe. As I looked into it all, different stories kept on coming out, and threads which are as fragile as they are suggestive wove the film together.

Imitating the structure of *Dracula*, by Bram Stoker, **Sipo Phantasma** is made up of various voices and indirect narratives (diaries, letters, articles, pieces of news, extracts of books, telegrams...) letting the spectators go through and make the links between the chapters: cruise ships like ghost towns in the middle of the ocean; Florence Balcombe's life and obsession; the appearance and disappearance of tinted films; *Nosferatu*, the cinema adaptation of *Dracula* by F.W. Murnau; ghost ships left adrift; the discovery of the circulatory system; premonitory shipwrecks; Russian schooners...

And this is also a film about taking over stories and images. Cruises and the cinema were invented at the same time. And, essentially, since they were invented, they have not changed all that much. You only have to see how images filmed 110 years ago - before there were cinema tendencies, styles or schools - and those for this film coincide in a magical, disturbing way

Making films is, in a sense, making people, landscapes and objects into immortal ghosts. That is why **Sipo Phantasma** is also a confession. The confession that we film-makers are vampires who feed on the work, stories and life around us.



04. THE FILM'S TRAJECTORY

The film has been shown at international film festivals, where it has been well received by the critics:

- 45th **Rotterdam** International Film Festival (27th January– 7th February, 2016).
- 18th Buenos Aires International Independent Film Festival, **BAFICI** (13th – 24th April 2016).

In our country, the film will open at the 63rd **Donostia-San Sebastián** International Film Festival, taking part in the **Zabaltegi-Tabakalera** competitive section.



05. DIRECTION

KOLDO ALMANDOZ, San Sebastián, 1973

After graduating in Audiovisual Communications at the University of Navarre, Koldo moved to Nueva York to study cinema at New York University. He directed his first short film there, *Razielen itzulera* (1998), which opened the same year in the Zabaltegi section of the Donostia-San Sebastián Festival. Koldo contributes to many publications: *Euskadi Irratia*, *Egunkaria*, *El País*, *Berria*, *Cuadernos del Caimán*,... He teaches many courses connected with the cinema. Koldo coordinates and directs artistic projects. He is a member of the selection committee for the official selection of the Navarre Documentary Film Festival, Punto de Vista. Since 2003, in addition to his work as a film director, he has edited art, culture and social anthropology magazine *the balde*.

SELECTED FILMS

- 2016 **Sipo Phantasma** (Director)
- 2014 **El último vuelo de Hubert Le Blon** (Director)
- 2012 **Deus et machina** (Director)
- 2011 **Trikuaren hiztegia** (Director)
- 2009 **Ahate pasa** (Director)
- 2008 **Aurrescue** (Director)
- 2007 **Columba Palumbus (Uso Basatia)** (Director)
- 2006 **Desio ehiztaria** (Director)
- 2006 **Midori** (Director)
- 2004 **Amuak** (Director, scriptwriter)
- 2002 **Belarra** (Director, scriptwriter)
- 2001 **Mantis estroboscopica** (Director)
- 2000 **A dar ba kar** (Director, scriptwriter)
- 1998 **Habana 3** (Director)
- 1997 **Razielen itzulera** (Director, photography, scriptwriter, acting)
- 1997 **Mon petit, mon amour** (Director, photography, scriptwriter, acting)



06. PRODUCTION

MARIAN FERNÁNDEZ, Pamplona, 1974

Graduate in Audio-visual Communication from the University of Navarre and holder of a Film Certificate from New York University. Founder of Txintxua Films and producer since 2008. Marian has worked at film festivals such as Punto de Vista and Seminci, and as a production coordinator and copy transit coordinator.

Between 2000 and 2005 she was a member of the **SOGECINE** production team, working on pre-production, filming, post-production and promotion on projects such as **Noche de Reyes** (Miguel Bardem, 2001), **Los otros** (Alejandro Amenábar, 2001), **La balsa de piedra** (George Sluizer, 2002), **Mortadelo y Filemón** (Javier Fesser, 2003), **Mar adentro** (Alejandro Amenábar, 2004).

Marian has been head of production of films such as **Cosmos** (Diego Fandos, 2007), **Un Lugar en el Cine** (Alberto Morais, 2006) and **Casual Day** (Max Lemcke, 2006), and first production assistant on **La sombra de nadie** (Pablo Malo, 2006). As production director she has made documentary videos for Morgan such as the presentation for the candidature of Donostia as European Cultural Capital 2016.

Marian has been a juror at festivals such as Mikrofilm Short Festival at Plentzia, Zinemaldia and the Donostia-San Sebastian Fantasy and Horror Film Festival.

FILMS PRODUCED

FEATURE-LENGTH FILMS

Amama (Asier Altuna, 2015)

Bertsolari (Asier Altuna, 2011)

SHORT FILMS

Soroa (Asier Altuna, 2014)

Zela Trovke (Asier Altuna, 2013)

Hamaiketakoa (Telmo Esnal, 2012)

Artalde (Asier Altuna, 2010)

La Gran Carrera (Kote Camacho, 2010)

Amona Putz (Telmo Esnal ESNAL, 2009)

IZA; Refugio en el arte (Asier Altuna, 2009)

Setio_Asedio (Telmo Esnal, 2007)

Taxi? (Telmo Esnal, 2007)

SHORT FILMS PRODUCED BY MARIAN FERNÁNDEZ AND DIRECTED BY KOLDO ALMANDOZ

El último vuelo de Hubert Le Blon (2014)

Deus et Machina (2012)

Ahate Pasa (2009)

Columba Palumbus (2007)



Midori (2006)

Amuak (2004)

Belarra (2001)

A dar ba kar (1999)

Habana 3 (1998)

Mon Petite, mon amour (1997)

Razielena Itzulera (1997)

Marian and Koldo also worked together on the documentary *Pasaia 2005* and on an EITB (Basque public radio and television) promotional campaign, both made in 2005.



07. PHOTOGRAPHY

JAVIER AGIRRE, Irun, 1975

After studying to be an electronic technician specialised in cinema, a sound and image technician and director of photography, Javier started working on short and feature-length films, and also on audio-visual advertisements and music videos. He was the director of photography of Txintxua Films's previous film: ***Amama*** (2014). In the publicity area, Javier has worked for customers such as EITB, Caja Rural, Kutxabank, BBK, the road traffic authority, the tax authorities and Donostia Turismoa.

He has been awarded various prizes for the best photography at festivals such as Iberoamericano Cine Ceará (Brazil) in 2016 for ***Amama***; Budapest International Festival and the 11th Noussa International Film Festival in Greece, both in 2014, and both for ***Cólera***; the Olavarria short films festival (Argentina) in 2010 for ***Asamara***; and the Wildsoun Festival in Toronto in 2009 for ***Autorretrato***.

FILMS AS DIRECTOR OF PHOTOGRAPHY

FEATURE-LENGTH FICTIONAL FILMS

- Aundiya*** (Aitor Arregi, Jon Garaño, 2016)
Amama (Asier Altuna, 2015)
Acantilado (Helena Taberna, 2015)
Loreak (José María Goenaga, Jon Garaño, 2013)
Urte berri on, amona (Telmo Esnal, 2011)
Bi Anai (Imanol Rayo, 2011)
Cazador de Dragones (Patxi Barko, 2009)
80 Egunean (José María Goenaga, Jon Garaño, 2009)
Sukalde Kontuak (Aizpea Goenaga, 2008)
Goazen (Jabi Elortegi, Aitor Aranguren, 2008)
Cosmos (Diego Fandos, 2007)
Eutsi (Alberto Gorritiberea, 2006)
Skizo (Jesús Ponce, 2005)
Aupa Etxebeste! (Aiser Altuna, Telmo Esnal, 2004)
La pelota vasca (Julio Medem, 2002)

DOCUMENTARIES

- El Método Arrieta*** (Jorge Gil Munárriz, 2012)
La casa del nazareno (Jon Garaño, 2011)
Lucio (Aitor Arregui, José María Goenaga, 2007)
Setioa (2007)
Cámara negra (Carlos Rodríguez, 2007)
The Dragon House (Jon Garaño, 2003)
El maratón del Sáhara (Aitor Arregi, Jon Garaño, 2003)
El secreto de Bhutan (2002)



08. EDITING

LAURENT DUFRECHE, Hendaye, 1969

A film and television editor, Laurent started his career in the publicity world working for the producer Channel Grafix and, shortly afterwards, took on the role of directing videos for the Madrid Film film laboratories. He lectured on editing at ECAM, Madrid, between 2010 and 2014 and, in 2013, co-directed the Hendaia film festival.

In the world of cinema, Laurent has worked on both short films and feature-length films, firstly as assistant editor and, later on, as editor-in-chief. In the world of television, he has alternated between editing and shooting various documentaries and series.

With this feature-length film, Dufreche adds another project to his already close relationship with Txintxua Films, after having worked on ***Amama*** (2015) and on short films such as ***Soroa*** (Asier Altuna, 2013), ***Zela Trovke*** (Asier Altuna, 2013) and ***Taxi?*** (Telmo Esnal, 2007). This is also a return to working with Koldo Almendoz, after having taking part in the making of ***El último vuelo de Hubert Leblon*** (2013) and ***Hamaiketakoa*** (2012), both produced by Txintxua Films.

FILMS AS EDITOR

FEATURE-LENGTH FILMS

- Aundiya*** (Aitor Arregi, Jon Garaño, 2016)
- Amama*** (Asier Altuna, 2015)
- La isla*** (Ahmed Boulane, 2014)
- Cinéma vérité, vérité*** (Elena Manrique, 2013)
- Bertsolari*** (Asier Altuna, 2011)
- Cinco metros cuadrados*** (Max Lemcke, 2011)
- Casual Day*** (Max Lemcke, 2007)
- El cielo gira*** (Mercedes Álvarez, 2004)

FILMS AS ASSISTANT EDITOR

FEATURE-LENGTH FILMS

- Loreak*** (Jon Garaño, José Mari Goñiaga, 2013)
- Celda 211*** (Daniel Monzón, 2009)
- Diario de un skin*** (Jacobo Rispa, 2005)
- El 7º día*** (Carlos Saura, 2004)
- Salomé*** (Carlos Saura, 2002)
- Guerreros*** (Daniel Calparsoro, 2002)
- Buñuel y la mesa del rey Salomón*** (Carlos Saura, 2001)
- Los otros*** (Alejandro Amenábar, 2001)
- Asfalto*** (Daniel Calparsoro, 2000)



Goya en Burdeos (Carlos Saura, 1999)
Barrio (Fernando León de Aranoa, 1998)

FILMS AS EDITOR

TV DOCUMENTARIES

China en la maleta (Pangea Films / TVE, 2012)
Noshinto Shampoo (Tita Portela, 2998)
Hollywood Tequila (Canal + España, 2006)
Salir del armario a los 60 (Nais Producciones / TVE, 2006)
Seres insólitos (Com 4 HD, 1996)

FILMS AS FILM-MAKER

TV DOCUMENTARIES

Casals, Songs for Peace (Nais Producciones / TVE, 2012)
Documentos TV: 500 gramos de vida (Nais Producciones / TVE, 2010)
Hablando de sexo con adolescentes (Nais Producciones / TVE, 2019)

TV SERIES

21 días (Boca Boca, 2009) EDITOR
Agitación + IVA (Pausoka Productions / Telecinco, 2005) EDITOR
Hijos del corazón (Filmax Televisión / TVE, 2006) FILM-MAKER
La Crim (Fit Productions, France 2, 1999-2000) EDITOR



09. MÚSICA ORIGINAL

JOSERRA SENPERENA, Donostia, 1965

Composer and pianist, trained in classical and jazz piano. As a creator of music, Joserra has worked on pop-rock, cinema, theatre and literary projects.

He has made eight discs to date.

Three DISCS in a piano, double bass and drums trio.

Joserra Senperena (1999)

Blues pasadizoak (2002)

Dardaren interpretazioa (2008)

A DISC with Basque-flute player Jose Ignazio Ansorena, recorded at Chillida-Leku:

Chillida-Lekutik (2004).

Two DISC-BOOKS:

Mandarin dotore (2003)

Cuentos para adultos (2011)

A DISC with Diego Vasallo, Rafael Berrio, Thomas Canet y Suso Sáiz:

Lieder (2009)

Two PIECES OF CAMERA MUSIC:

10 trio piano, violin eta akordeoirako (2012)

9 ganbera pieza (2015)

Joserra has published the NOVELS *Joan* (2010) and *50* (2014) and is the composer of various FEATU-RE-FILM SCORES...

Pailazokeriak (Imanol Zinkunegi, 2005)

Simplemente (Jon Andueza, 2009)

Barriola, San Adriango azeria (Juanba Berasategi, 2009)

Toda la vida del mundo (Nuria Ruiz Cabestany, 2010)

Gure Sor Lekua (Josu Martinez, 2014)

Gure Sor Lekuaren bila (Josu Martinez, 2015)

Nur y el templo del dragón (Juanba Berasategi, 2016)

He also wrote the **music for the plays** *¡Abracémonos Folleville!* (Orain, 1995), *Ama, quiero ser lehen-dakari* (Glu-glu, 2007) and *Contra el viento del norte* (Tanttaka-2011).

He has been members of prestigious bands such as **21 Japonesas**, **Duncan Dhu** and **La Buena Vida**.

Joserra has produced artists such as **Amaia Montero** and **Mikel Erentxun**. He has played with **Fito y Fitipaldis**, **Quique González** and **Coque Malla** and shared recording studios with producers such as Rusty Anderson (Paul McCartney), Danny Thompson (Peter Gabriel, Paul Weller, Nick Drake), Joe Blaney (The Clash, Keith Richards), Clark Gayton (Bruce Springsteen)...



IGNACIO BILBAO, Donostia

A member of bands such as The Great Destroyers, Microcastles and Rumano Power, in **2013** he started **Grande Days**, a project which developed as a result of playing together with Lotus Plaza and in which he still plays. **Mänttäk** is a band made up of members of Grande Days and in which the film-maker **Alvaro Sau** also takes part.

In **2014** he got together with Iñigo Medina again, after a decade, to make **Disco Estupendo** and they played at Jazpana Fest, which he had already played as a member of Grande Days.

In **2015** he wrote a series of themes for **Las Chicas de Pasaik, Hiztegi Poetikoa's** score (2015). Shortly afterwards, Koldo Almandoz asked him to compose part of the score for **Sipo Phantasma**, which was recorded along with **Yon Vidaur** at Muir Studios.

In 2016, along with Miguel Mariño, Ignacio played in **FOMOS FICANDO SÓS**, an audio-visual performance held at Tabakalera.

Also in 2016, **Grande Days** brought out its first studio work, *Spark*, recorded at Bonberenea studios by Osinaga (Lisabö) and with the collaboration of Pau Rodriguez (Za!).

At present Ignacio is working on various pieces for promotional videos for a well-known fashion brand.



10. PUPPETS

TEATRO DE PAPEL

Puppeteers Itsaso Azkarate and Karlos Odriozola have been Teatro de Papel since 1987. Actors, directors and constructors in the world of visual theatre, they have created stage shows such as *Terror bajo los hilos*, *Lam*, *Bi kate*, *Taun taun show*, *Makinatu*, *Ubu babel*, *Txio txioka*, *Kont arte*, *Galtzerdia*, -*Te-a- u-ene* and *Batuta*.

In the audio-visual field they have created projects such as *Auftin fx4*. They have developed installation spaces such as *Kontuari kontu* and *Laboa gertutik*, and, since 1991, they have organised the Festival Internacional Bienal de Títeres para Adultos at Bergara on three occasions. They have gone on tour and performed at festivals in the Netherlands, Italy, Germany, India, Brazil, Cuba, Argentina and Venezuela.

In *Sipo Phantasma* Itsaso and Karlos recreate Florence Balcombe, Oscar Wilde and Bram Stoker's ménage à trois with ingenuity and sensitivity.



11. THE PRODUCER

TXINTXUA FILMS

Founded in 2008 by producer Marian Fernández and director Asier Altuna, Txintxua Films has produced the feature-length films ***SÍPO PHANTASMA; AMAMA*** (2015), which won the Irizar prize for Basque films at Zinemaldia; and ***BERTSOLARI*** (2011), which opened in the official section of Donostia Zinemaldia.

Txintxua has also produced a dozen short films which have been shown at numerous international festivals and which have won numerous prizes:

- Soroa*** (Asier Altuna, 2014)
- El último vuelo de Hubert Le Blon*** (Koldo Almundoz, 2014)
- EZIN Neighbor*** (Asier Altuna, 2014)
- Zela Trovke*** (Asier Altuna, 2013)
- Hamaiketakoa*** (Telmo Esnal, 2012)
- Deus et machina*** (Koldo Almundoz, 2012)
- Artalde*** (Asier Altuna, 2011)
- La Gran Carrera*** (Kote Camacho, 2010)
- Amona Putz!*** (Telmo Esnal, 2009)
- Taxi?*** (Telmo Esnal, 2007)



12. FILM DATA

ARTISTIC DATA

Florence Balcombe: **MAIDER INTXAUSPE**
Paper theatre: **ITSASO AZKARATE y KARLOS ODRIEZOLA**

TECHNICAL DATA

Direction and script: **KOLDO ALMANDOZ**
Production: **MARIAN FERNANDEZ**
Cameras: **JAVIER AGIRRE ERAUSO / KOLDO ALMANDOZ**
Editing: **LAURENT DUFRECHE**
Sound design: **LAURENT DUFRECHE / HAIMAR OLASKOAGA**
Fx: **ANGEL ALDARONDO**

TECHNICAL DATA

67 Min / Colour / SPANISH VERSION / DCP / 1:1,85 / STEREO



13. INTERVIEW WITH THE DIRECTOR

What first attracted you to the world of cruises for making a film?

I've always been interested in cruise ships, which are something like floating cities. I'm intrigued that people choose to spend their moments of leisure surrounded by a lot of people in such a restricted area and in circumstances from which there's no escape. But it was reading *A Supposedly Fun Thing I'll Never Do Again*, by David Foster Wallace, which actually led me to going on a cruise.

How did the project, which started off as an observational documentary, become a meta-cinematic essay?

It wasn't something preconceived, it came about by chance and through intuition. On the cruise, we realised that at night nobody went out onto the deck to enjoy the trip. I'm fascinated by those open spaces, empty and strangely illuminated... the idea of a "ghost ship" came to mind. And I asked the person travelling with me, Maider Intxauspe, to get in front of the camera. And then, without even having a script, the idea of the vampire came up, a phantom wandering around the boat for eternity. After the cruise, I re-read *Dracula*, by Bram Stoker. And Bram Stoker's wife, Florence Balcombe, and her connection with Nosferatu, by Murnau, were mentioned in the prologue. I realised that she was the solitary vampire I had filmed on deck.

How did you come across such a peculiar narrative structure, based on such heterogeneous resources?

I was interested in Florence Balcombe but I could hardly find any information about her. The film was put together as I filmed it and found new things which were of interest for my investigation. One discovery took me to the next, to the idea of how to film it or show it in the film. You feel like a tightrope walker, but you experience every step you take with great intensity. It's been an entertaining, passionate process.

And I thought a lot about how to narrate it all. I tried out different ways of editing it until I realised that the structure had been in place right from the start: the structure and the narration from Stoker's novel.

The film threads together very different issues such as solitude, the dehumanization of society, social control and creative vampirism, history and cinema... Were you looking for them, or did they find you?

There are things which I have looked for, others which have just appeared... chance and intuition have played a large role, but they only work if there is movement, predisposition and work. I think that chance, talent and genius do exist but, at least for me, they have to find me at work.

You use superimposed texts in the film rather than voices in off or dialogues. Do what extent did this decision affect the use of other resources such as ambient sounds and music?

What *Dracula* gets right is using different voices to tell the story: diaries, letters, recordings, pieces of news... That varied, indirect narrative was perfect for this film. They gave it the distance and neutrality I was looking for, and which a voice in off could never have provided. I let the spectators put the pieces of the puzzle together.

How did you approach the score?

I worked with two musicians who have very different styles. Joserra Senperena is classically trained. I started listening to his camera pieces while I was editing the film and realised I could no longer watch it without listening to his music. I listened to Ignacio Bilbao in a live recital and I liked it a lot. Fortunately, they both agreed to make the film score and, although they are such different types of musicians, they interacted very well in the film.



How did you work on Maider's performance?

Everything happened in an improvised way and her role got put together as we were filming. Maider isn't an actress. She was there. I never thought that what we filmed on the ship was going to end up in a film. Although it wasn't anything previously thought through, Maider has a physicality and presence which were decisive in the film.

How did you end up including the Teatro de Papel puppeteers in the film, and how did you integrate their work?

When I found out about the ménage à trois between Florence, Stoker and Wilde, I started to think about how to reflect it. Bran Stoker directed a theatre in London for many years and I thought about putting on a play to tell the story. But suddenly I remembered those little wooden or cardboard theatres, like toys, which were so popular in the Victorian period. I liked something about the pre-cinema nature of Teatro de Papel... it's very Meliés.

What has it been like working with a producer such as Txintxua Films and people you've often worked with before such as Marian, Dufreche and Agirre?

I felt at ease. I like what they do and how they do it. Their work makes my work better. I also like working with new people but, because of the type of work I do, I'm embarrassed to do that. I don't have to justify myself to them, I feel protected.

I started making films 20 years ago with Marian Fernández. So I don't think of Txintxua as being just support. They're part of every film. I'm aware that it isn't easy to make a commitment to my works when you see them on paper. And Txintxua does that, and I work with complete freedom. Marian is the first person I tell my ideas to. And she usually takes an active part from the script to the end of the film. Txintxua is a producer which was set up for film-makers in order to make films, and that's the big difference.



14. CONTACT DATA

PRODUCER

TXINTXUA FILMS

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DOWNLOADS ABOUT THE FILM

<http://www.txintxua.com/en/film/sipo-phantasma-ghost-ship/press/>