

ORREINA

THE DEER



SSIFF

NEW DIRECTORS
DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIÁN
2018

TXINTXUA FILMS presents:
A FILM BY

KOLDO ALMANDOZ





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SYNOPSIS

Khalil is a rootless young man who lives in the city's margins, where industrial estates bank onto the river and the marsh. He survives as well as he can, spending his days with a poacher who shares a house on the riverbank with a brother he has not talked to for years. On the shores of the marsh the tides mark the time for love and indifference, friendship and revenge.





ARTISTIC SHEET

Laulad Ahmed	Khalil
Patxi Bisquert	José Ramón
Ramon Agirre	Martín
Iraia Elías	The guard
Erika Olaizola	Joana

TECHNICAL SHEET

Director & Screenwriter	Koldo Almandoz
Executive producer	Marian Fernández Pascal
Director of photography	Javier Agirre Erauso
Editor	Laurent Dufreche
Original music	Elena Setién and Ignacio Bilbao
Art director	Mikel Serrano
Sound	Alazne Amezttoy and Xanti Salvador
Make up & hair	Kizkitza Retegi
Costume designer	Leire Orella

TECHNICAL INFORMATION

88 Min / Colour / O.V. BASQUE / Scope / DOLBY 5.1

DEBUT IN CINEMAS ON 28 SEPTEMBER



DIRECTOR'S NOTES

Oreina (The Deer) is the consequence of transition. The result of crossing daily the road which goes around the marsh and along the river. From observation of the transformation which has taken place over the years in this very singular place. From the apparition of new species and forms of life (flora, fauna and people) and the disappearance of others.

Oreina (The Deer) is a river movie. It is more liquid than solid, and open to evanescent thoughts. It is a film that shows geographical and human peripheries. It speaks of friendship and betrayal, of furtive and unrequited love, of solidarity between different people, and of revenge. With **Oreina** (The Deer) we aim for the viewer to leave the cinema with the feeling that there has been no interruption in reality; that what they have seen on the screen is not remote from life. We have been open to chance playing its part in the film. **Oreina** (The Deer) is a film that trusts in the intelligence and sensitivity of the viewer.

Filmed with both professional and non-professional actors in real landscapes and places that were filmed as they were, the border separating fiction and reality is blurred in **Oreina** (The Deer). The production is influenced more by impressionism than by hyperrealism.

The characters in the film live on the geographical and social margins. The spectator is invited to accompany them, with an attempt to avoid clichés. But in this case, liking the characters does not mean that we have to forgive them for everything.

Oreina (The Deer) is a film that has never had a cast-iron script. It is a film where intuition and certainty dissolve (and come together) like the salt water and fresh water of a marsh.

When making **Oreina** (The Deer), it was essential to avoid manipulation and resist the need to tell everything. Instead of telling, it was decided to suggest; instead of showing, to hide.





KOLDO ALMANDOZ

San Sebastián, 1973

Graduate in Audiovisual Communications. Over the last 25 years, Koldo Almandoz has written and directed different cinematographic works. His films (*Sípo Phantasma*, *Belarra*, *Ahate Pasa*, *The last flight of Hubert Leblon*,...) have been selected and awarded prizes at important international film festivals (Semaine de la Critique Cannes, Rotterdam Film Festival, San Sebastian Film Festival, Bafici, Festival dei Popoli, FiCali,...). He was director of the art and culture magazine *The Balde* (2002-2014). Member of the selection committee of the Film Festival Punto de Vista (2015-2017). Radio fiction writer and director. Book editor. He coordinates and directs artistic projects. He also teaches.

FILMOGRAPHY SELECTED

FEATURE FILM

Sípo Phantasma (2016. Director, scriptwriter)

SHORT FILMS

Plâgan (2017. Director, scriptwriter)

The last flight of Hubert Le Blon (2014. Director, scriptwriter)

Deus et machina (2012. Director, scriptwriter)

Ahate pasa (2009. Director, scriptwriter)

Columba Palumbus (Uso Basatia) (2007. Director, scriptwriter)

Midori (2006. Director, scriptwriter)

Amuak (2004. Director, scriptwriter)

Belarra (2002. Director, scriptwriter)

Razielen itzulera (1997. Director, photography, scriptwriter, acting)





LAULAD AHMED

Laayoune, Western Sahara,
Sahrawi Democratic Republic, 1994

Khalil: *Adapt to survive*

Laulad plays Khalil, a rootless young man who survives in the city's margins, where the industrial estates converge with the river and the marsh. His life is a mixture of wheeling and dealing, amorous disappointments and his friendship with an old poacher.

A Sahrawi refugee, his character in **Oreina** (The Deer) is very heavily influenced by his personal biography. His performance was his first involvement in a film. And although it was a completely new experience for him, Laulad showed complete commitment to rehearsal and to learning on the job. From the very beginning he immediately became a member of the team and always helped to create a good atmosphere during the shooting.

PATXI BISQUERT

Zizurkil (Gipuzkoa), 1952

José Ramón: *The indigenous animal*

Patxi Bisquert is Jose Ramon, an inhabitant of the marsh who is perfectly at home in the wild natural environment that he inhabits. Solitary and using his words sparingly, he indulges in illegal fishing. Each night, he rows his boat along the estuary with the young Khalil in search of the coveted glass eels.

He started working in the cinema in 1981 in Imanol Uribe's film **La fuga de Segovia**. After acting in **La conquista de Albania** (Alfonso Ungría, 1983) and **Akelarre** (Pedro Olea, 1984), he gained recognition with **Tasio** (Montxo Armendáriz, 1984), a film that earned him the prize for the best male performance at the International Nature Film Festival of the Canary Islands, and the prize for the best male performance at the Spanish Film Festival of Bordeaux.

He has participated in around thirty films, and has performed in television and theatre, combining this with work as a scriptwriter, producer and director.

FILMOGRAPHY SELECTED

Oreina (Koldo Almandoz, 2018)
Migas de pan (Manane Rodríguez, 2015)
A Esmorga (Ignacio Vilar, 2014)
Celda 211 (Daniel Monzón, 2009)
Bosque de sombras (Koldo Serra, 2006)
Silencio roto (Montxo Armendáriz, 2001)
Agurra (Iñaki Elizalde, 1996)
Havanera 1820 (Antoni Verdaguer, 1992)
Ke arteko egunak (Antxon Ezeiza, 1990)
El anónimo... ¡vaya papelón! (Alfonso Arandía, 1990)
El acto (Héctor Faver, 1989)
Gran Sol (Ferran Llagostera, 1989)
Un negro con un saxo (Francesc Bellmunt, 1989)
Tasio (Montxo Armendáriz, 1984)
Akelarre (Pedro Olea, 1984)
La conquista de Albania (Alfonso Ungría, 1984)
La fuga de Segovia (Imanol Uribe, 1981)

RAMON AGIRRE

San Sebastián, 1954

Martín: *The migrating animal*

Ramon Agirre is Martín, a teacher who lives among his books. Martin had been abroad for a long time and has just returned. He shares the family home with his brother José Ramón, but they have not spoken for years. This continues until a young man of foreign origin barges into their lives. Then their long silence is broken.

Ramon studied architecture in Valladolid and San Sebastian, and studied acting at Antzerti, the Basque Government School of Dramatic Arts. He has worked as a film, stage and television actor since his first performance in the television film **Txirula Miresgarria** (Bruno Carrière, 1983).

In the theatre he has taken part in 35 productions with stage directors such as Mario Gas, Ramón Barea and Fernando Bernués. In television, he has worked in more than 50 productions under directors such as Fernando Colomo, Antonio Conesa and García Berlanga.

FILMOGRAPHY SELECTED

Oreina (Koldo Almandoz, 2018)
Handía (Aitor Arregi, Jon Garaño, 2017)
Julieta (Pedro Almodóvar, 2016)
La herida (Fernando Franco, 2013)
Amor (Michael Haneke, 2012)
Baztan (Iñaki Elizalde, 2010)
Aupa Etxebeste! (Telmo Esnal, Asier Altuna, 2004)
Frío sol de invierno (Pablo Malo, 2003)
Héctor (Gracia Querejeta, 2002)
La hora de los valientes (Antonio Mercero, 1998)
El día de la bestia (Álex de la Iglesia, 1995)
Ander eta Yul (Ana Díez, 1988)
27 horas (Moncho Armendáriz, 1986)
Ehun metro (Alfonso Hungría, 1985)





IRAIA ELÍAS

Zarautz (Gipuzkoa), 1980

The Guard: *Predator of predators*

Iraia plays the guard. She is a professional. There is nothing personal about her work guarding the park and following the poaching adventures of Jose Ramón and Khalil. She is a predator of predators. The only thing she is looking for is to be respected.

With a Diploma in Teaching specialising in Special Education and a Master's Degree in Systemic Pedagogy, Iraia has also trained as a clown and in dance, dubbing and theatre, studying in various government centres and in CABUIA, the international school of theatrical creation and movement in Buenos Aires, Argentina.

After a 10-year career in theatre as an actress and artist, Iraia made her film debut with **Amama** (Asier Altuna, 2015), a film for which she was nominated for the 2016 Goya Award as Best New Actress. Thanks to this role, she also obtained the nomination of the Circle of Film Writers and won the 2015 Golden Cinema Award for Best New Actress.

She has recently participated in several theatrical productions: **A lurpean** (Amancay Gaztañaga, 2018), **Agur eta dolore** (Teatro Ttak, Kamikaz, 2018), **Sherezade eta tipularen azalak** (Compañía Vaivén and Chapitô, 2018), and **Zuek** (Rouge Eléa, 2015).

FILMOGRAPHY

- Neoi argiak** (Maider Oleaga, 2018)
- Oreina** (Koldo Almandoz, 2017)
- Amama** (Asier Altuna, 2015)

ERIKA OLAIZOLA

Azpeitia (Gipuzkoa), 1989

Joana: *The captive animal*

Erika is Joana, a girl who is too young to be trapped in a job she doesn't like with her father and in a relationship with the typical handsome local guy with money. She wants to escape, to get out of there. She is involved in a struggle between what she wants to do and what she thinks is expected of her. She likes Khalil, but feels that the relationship won't come to anything.

With a degree in Film-making from the Andoain Film and Video School, Erika has completed her training with several courses in Acting in English, Body Poetry and Masks, and participated in the Performing Arts Laboratory, **Adel Artedrama**, between 2011 and 2014.

In television she has worked in the productions **Goenkale** (Olatz Beobde, 2012) and **Conociendo el País Vasco** (Producciones Baule, 2006/07). Her professional experience also includes theatre: **Lur** (Getari Etxeragai, 2018), **Francoren bilobari gutuna** (Ximun Fuchs, 2016/17), **Euli giro** (Colectivo Kamikaz, 2014), **Traganarru** (Urki Muguruza, 2013), **Lotsagabe** (Dorleta Urretabizkaia, 2011), **Eguzkilore** (Grupo Hartzaka, 2009/12), and **Zutani** (Erika Olaizola, 2012).

FILMOGRAPHY

- Oreina** (Koldo Almandoz, 2017)
- ZULO** (Erika Olaizola, Amancay Gaztañaga, 2016)
- Los tontos y los estúpidos** (Roberto Castón, 2013)

THE MARSH

The Saria marsh, in the middle of the Oria Estuary waterway (Gipuzkoa), is the backdrop for Oreina (The Deer). It is an area on the margins, representing the boundary between the city, the industrial estate and the wild natural surroundings. It is an eclectic and brutal landscape where tides and the flow of water mark the passage of time. It is a place where the inhabitants have traditionally lived from agriculture and night fishing for glass eels, but this is now regarded as poaching. It is a place of transit populated by both native and invasive flora and fauna where those who have arrived from abroad coexist with others who dream of escaping.





THE FILMMAKING PROCESS

Oreina (The Deer) was filmed during six weeks in the autumn of 2017.

The filming was carried out by a team of more than 60 Basque technical professionals and artists in various locations in Gipuzkoa: Aginaga, Usurbil, Orío, Donosti, Zubieta, Oiartzun and Navarra: Elcano.

The main location of **Oreina** (The Deer) is a farmhouse located in Aginaga, on the edge of the Saria marsh, on the left bank of the Oría Estuary. Most of the interior and exterior sequences of the film were shot in this place, with its outstanding ecological characteristics and landscape.

PHOTOGRAPHY

JAVIER AGIRRE ERAUSO

Irun (Gipuzkoa), 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.

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.

In the cinematographic field, he won the Goya Award in 2018 for Cinematography for **Handia**. He has received dozens of awards for Best Photography at festivals such as: the Ceará Festival of Iberoamerican Cinema (Brazil) in 2016 for **Amama**; the Budapest International and the 11th Naoussa International Film Festival in Greece, both in 2014 for **Cólera**; the Olavarría International Short Film Festival (Argentina) in 2010 for **Asámara**; and the Toronto Wildsound Festival in 2009 for **Autorretrato**.

FILMOGRAPHY SELECTED

Dantza (Telmo Esnal, 2018)

Handia (Aitor Arregi, Jon Garaño, 2016)

Amama (Asier Altuna, 2015)

Acantilado (Helena Taberna, 2015)

Loreak (José María Goenaga, Jon Garaño, 2013)

El Método Arrieta (Jorge Gil Munárriz, 2012)

Urte berri on, amona (Telmo Esnal, 2011)

Bi Anai (Imanol Rayo, 2011)

Lucio (Aitor Arregui, José María Goenaga, 2007)

Aupa Etxebeste! (Asier Altuna, Telmo Esnal, 2004)

El maratón del Sáhara (Aitor Arregi, Jon Garaño, 2003)

La pelota vasca (Julio Medem, 2002)

LAURENT DUFRECHE

Hendaia (France), 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 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 Almandoz, after having taking part in the making of *Sîpo Phantasma* (2016) and *The last flight of Hubert Le Blon* (2014), both produced by Txintxua Films.

Goya Award 2018 for Best Film Editing for *Handia*.

FILMOGRAPHY SELECTED

- Dantza* (Telmo Esnal, 2018)
- Handia* (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)



ORIGINAL MUSIC

ELENA SETIÉN & IGNACIO BILBAO

Elena Setién and Ignacio Bilbao, Musicians from San Sebastián, make music together in **Oreina** (The Deer) by composing a soundtrack that is minimalist yet, at the same time, creates a certain atmosphere and acts as a mantra.

Koldo Almandoz decided to work with Bilbao after their work together on his previous film, **Sipo Phantasma**. And he thought of Elena because of her experimental facet. Together, Setién and Bilbao have created the music to serve the images with which the director articulates the film's emotions.

With backgrounds in rock, pop, and folk music, the musicians define this experience as "a challenge." It was work that involved the synthesis and removal of elements in search of a subtle texture to fit with the tone of **Oreina** (The Deer). To achieve their task, the musicians resorted to the electric guitar, the violin, the synthesizer, and the piano.

The music used in **Oreina** (The Deer) was recorded at Muir Studios by Yon Vidaur. To compose it, Setién and Bilbao drew their inspiration from musicians like Jony Greenwood (member of Radiohead and a common composer for Paul Thomas Anderson's soundtracks), Sigur Ros, and Angelo Badalamenti.

ELENA SETIÉN (San Sebastián, 1977)

Elena Setién combines the work of singer-songwriter, improviser, and arranger. She released her first four albums with her duet Little Red Suitcase. Elena has recently returned to her native San Sebastian after living abroad for almost two decades, of which time she was in Denmark for thirteen years, where she has become a renowned new-age alternative jazz artist.

In 2008, 2009, 2012, and 2013, she was nominated for the Danish Grammy Awards in Jazz in categories such as vocal jazz, cross-over style, and special editing.

Her album *Temporarily Out of Order* received an award from the Danish Ministry of the Arts in 2009. After the release of her successful *Dreaming Of Earthly Things* (2016), praised by critics and the public, she is now preparing a new, rawer, "folkier" album for release in 2019.

Throughout her career, Elena has given concerts in more than ten countries and has participated in various festivals. She has worked as a guest musician with artists such as Anders Filipsen, Markus Pessonen Hendektet, Jesper Løvdal, Hugo Rasmussen, Kresten Osgood, Cooper More, etc.

IGNACIO BILBAO (San Sebastián, 1976)

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 Poetiko*'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.



PRODUCTION

MARIAN FERNÁNDEZ PASCAL

Pamplona, 1974

Graduate in Audiovisual Communication from the University of Navarre and holder of a Film Certificate from New York University. In 2008 she founded with Asier Altuna, Txintxua films and she works as executive producer on all of the company's films.

Between 2000 and 2005 she was a member of the Sogecine production team, working on projects such as **Los otros** (Alejandro Amenábar, 2001), **Mortadelo y Filemón** (Javier Fesser, 2003), **Mar adentro** (Alejandro Amenábar, 2004). She has been head of production of films such as **Cosmos** (Diego Fandos, 2007), **Casual Day** (Max Lemcke, 2006).

She has worked as production coordinator at Punto de Vista Film Festival 2013-2017.

Marian has been a juror at festivals such as San Sebastian Film Festival (New Directors), San Sebastian Fantasy and Horror Film Festival and the Mikrofilm Short Festival at Plentzia.

She collaborates as a teacher at the Degree in Audiovisual Communication by Mondragon University and she has taught audiovisual production workshops in Larrotxene.

Marian Fernández and Koldo Almandoz began collaborating in 1997 with **Razielen itzulera** short film and since then they have worked together on different projects.

THE PRODUCTION COMPANY. TXINTXUA FILMS

Founded in 2008 by producer Marian Fernández and director Asier Altuna, Txintxua Films has produced the feature-length films **Dantza** (2018), **Sípo phantasma** (2016), **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:

Plâgan (Koldo Almandoz, 2017)

Gure Hormek (Las chicas de Pasaik, 2016)

Soroa (Asier Altuna, 2014)

El último vuelo de Hubert Le Blon (Koldo Almandoz, 2014)

EZIN Neighbor (Asier Altuna, 2014)

Zela Trovke (Asier Altuna, 2013)

Hamaiketakoa (Telmo Esnal, 2012)

Deus et machina (Koldo Almandoz, 2012)

Artalde (Asier Altuna, 2011)

La Gran Carrera (Kote Camacho, 2010)

Amona Putz! (Telmo Esnal, 2009)

Taxi? (Telmo Esnal, 2007)



CONTACT INFORMATION

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