

wide
presents

THE WRITER'S BURROW

A FILM BY **KURRO GONZÁLEZ**

WHEN A DOOR OPENS,
ANOTHER ONE CLOSES.

32 HISTORIAS PRODUCCIONES PRESENTS THE WRITER'S BURROW A FILM BY KURRO GONZÁLEZ WITH FRANCISCO CONDE, ADRIANA TORREBEJANO, CRISTINA CASTAÑO, CARLOS SANTOS AND JAVIER MORA
PRODUCTION DESIGNER FERNANDO CONTRERAS DIRECTOR OF PHOTOGRAPHY ALBERTO MUÑOZ SOUND LETICIA ARGUDO SOUND DESIGNER DANIEL SORIANO HAIR, MAKEUP & COSTUMES JESÚS DE BINA AND FRANZISKA FEBO
MUSIC LUIS HERRERO EDITING KURRO GONZÁLEZ AND PABLO MAS SCREENPLAY KURRO GONZÁLEZ AND FRANCISCO CONDE DIRECTOR OF PRODUCTION ESTELA TORRES EXECUTIVE PRODUCERS FRANCISCO CONDE AND KURRO GONZÁLEZ
PRODUCED BY FRANCISCO CONDE DIRECTED BY KURRO GONZÁLEZ

32 HISTORIAS



Ayuntamiento de Níjar



EYE ON FILMS

32 HISTORIAS PRODUCCIONES

PRESENTS

FRANCISCO CONDE

ADRIANA TORREBEJANO

THE

WRITER'S BURROW

CRISTINA CASTAÑO

CARLOS SANTOS

JAVIER MORA

A FILM BY

KURRO GONZÁLEZ



SYNOPSIS

Carlos writes crime novels but since the death of his wife he has been suffering from writer's block. When his publishing company sends an assistant at his house to help him overcome this difficulty, Carlos believes he might have another shot at love. Terrified by the idea that this new opportunity might escape, he decides to keep her with him at all cost.







KURRO GONZÁLEZ

Director, Editor and Writer. He studied Media Communication at San Pablo CEU and Film Editing at Film and Audiovisual School of the Community of Madrid (ECAM). He produced and edited the documentary “El regreso a ninguna parte” and is responsible for the editing of three TV series and several commercials. He has also edited and sound mixed tens of shortfilms for which he earned several awards in the best editing and best sound category, both national and international (Cortogenia Madrid, Filmlab Brescia, 24FPS Texas, Kalidoscopi Cullera) and several nominations. «The writer’s burrow» is his first feature film.





FRANCISCO CONDE

Producer and actor. He portrays Carlos, our lead role. As an actor he has worked in cinema, television and theater. He has been awarded several times for best actor in different works, among which interpretations in films such as “El Triunfo” by Mirea Ros, “Among Wolves” by Gerardo Olivares, “Ispani” by Carlos Iglesias, “Huidas” by Mercedes Gaspar, or “Presentimientos” of Santiago Taberner. Currently he has debuted in an international production, the Bulgarian film “Once Upon a Time in the Western” by Boris Despodov, sharing the spotlight with Claudia Cardinale. “The Writer’s Burrow” is his first film as a producer.



ADRIANA TORREBEJANO

One of the most talented young actresses in the Spanish national scene for her work on various hit television series and in theater. "The Writer's Burrow" is her film debut.





CRISTINA CASTAÑO

She plays Rosa Maicas. She became known in television and for more than a decade has had a great popularity, due to the success of the different TV series that she has starred in. “The Writer’s Burrow” is her second film after starring alongside Victoria Abril in “Móstoles no es lo que parece o la importancia de llamarse Encarna” by Vicente Villanueva.



CARLOS SANTOS

He's Agent Galvez. Television and theater actor of great recognition. He has worked on films like "Mortadelo and Philemon. Mission: Save the Planet" by Miguel Bardem, "Brain drain" by Fernando Gonzalez Molina, "Even the rain" of Iciar Bollain, "The Perfect Stranger" by Toni Bestard, "Orange Honey" by Imanol Uribe, and he has just starred in Alberto Rodriguez's last film, "El hombre de las mil caras".



JAVIER MORA

He portrays Agent Torres. A regular actor in television and theater, he has starred in films like “Road to Santiago” by Roberto Santiago, “To Hell with the ugly” by Nacho G. Velilla, “No lo llames amor... llámalo X” by Oriol Capel, “Brain Drain 2” Carlos Theron, “The Sleeping Voice” by Benito Zambrano, “El mundo es nuestro” by Alfonso Sanchez, and “Lasa and Zabala” by Pablo Malo.



INTERVIEW WITH THE DIRECTOR

WHY DID YOU WANT TO MAKE THIS FILM?

I started writing The Writer's Burrow when the movie had no guarantees, not even a hint, that someone would want to produce it. But there is something that compels you, something that leads you to want to tell stories beyond the rational. You can call it passion, can call it momentum. It's something you have no choice but to follow. I admire many directors, and maybe because of this, the respect for the word "director" has led me to want to acquire all the knowledge I could before tackling a project. And after several years devoted to post production -editing, sound, effects- and after countless conversations and varied learnings, I knew it was time: I was prepared.

The Writer's Burrow was a project that met the optimum conditions I thought should be in a first film. A story with a clear and straightforward plot, with characters and defined space. I wrote it precisely with those premises. I knew it was a complicated challenge, because when you lock yourself up with two characters in a house, there are no leaks, no possible escapes when the pace or the scene does not work, and that attracted me deeply. That and the difficulty of giving value and dimension, not just to the narrative but also to the aesthetic to the film, when you're locked in that burrow.

Also, it was extremely essential that I met someone who felt the same passion to tell stories in an honest and serious way as I do, someone who understands cinema from very similar parameters to mine and who was willing not only to produce but also to play the lead.

WHAT DID YOU WANT TO TELL WITH THE FILM?

Fear has always bothered me, not from a playful dimension, but as something that can distort our vision of things, of life, of our aspirations and our relationships with those around us. We all have fears, and as we grow up some of them disappear to let others more intangible appear, but somehow those ones are more powerful, they block us inadvertently. We fear for our security, our stability; we fear to undertake, to defraud, to stop belonging to our group anymore, to lose the identity we have been creating all of our lives.

When you have got kids, you want them to grow up healthy and free of fear, but you're afraid something will happen to them and accidentally transfer them some of your fears. In *The Writer's Burrow*, I wanted to tell how a fear caused by something as raw and real as an attack leads a character to block his life up because of the fear that surrounds him, because of something that basically is unreal. He abruptly loses his security. And that fear ultimately leads him to cause more fear in another

person. In conclusion, it is not so much a horror film but a film about fear.

However, to me there's something that is absolutely essential about making a film: I have great respect for the viewer's time, for that decision that leads someone to pay a ticket and sit in a dark room so you can tell them your story. So my premise was that the film primarily should be entertaining. It's a conception that meets all the films I enjoyed since childhood and that nurtured my vision of cinema. That led me to build the film based on the actions of the characters, to display them "doing" rather than telling us what they think and had to listen to them doing some speech.

The idea came from an overwhelming news story. A man and his partner were attacked by some Latino gang while they were having sex in the famous Casa de Campo of Madrid. He was beaten and put in the trunk, from he could hear his wife being raped while circling the highway M30. Until they killed her. It was something that struck me. I wondered what had happened to this guy, and I thought I would not leave my house.



And that's where *The Writer's Burrow* begins, with an isolated man paralyzed by fear who recovers the need for human contact when his publisher decides to send a young assistant.

WHAT MAKES YOUR FILM DIFFERENT THAN OTHERS?

Several things, but fundamentally the point of view. Although we are moving into the specific genre framework of thriller, I was very interested in fleeing from Manichaeism, from archetypes.

I did not want to introduce this really bad guy, doing bad guy things. For me the most interesting characters are those whose contradictions show us their humanity, because we are all contradictory somehow, and that's relatable. It's more interesting someone good who acts in an evil way, and suffers for that, than someone bad that acts as a sadist. Carlos is not a psychopath. He is someone in trouble, someone normal, whose circumstances lead him to commit an atrocity, and he knows it, and suffers for it. As several forensic psychiatrists told us, we had perfectly defined someone with a post-traumatic stress disorder. That means, those people, those behaviors, are real. This dynamic allowed

us to understand and even sympathize as spectators of Carlos, precisely for this moral contradiction that he suffers, because he literally suffers. So I was very interested in putting the focus on the drama experienced by this character, because normally it's always focused on the captured ones.

WHAT WERE THE AESTHETIC AND VISUAL APPROACHES OF THE FILM?

From the beginning it was clear that *The Writer's Burrow* should be told through an expressive use of all narrative elements. I primarily understand cinema as a visual and audio experience, and therefore I attempted to show, instead of making the characters tell us. To accomplish that, we used several tools. On one hand, the own spatial configuration, the spatial design. It was crucial that the house was in an urban environment. The idea of having an isolated house in the middle of nowhere seemed away from the likelihood of this kind of character. In an urban environment, paradoxically, I think we got a suffocating atmosphere, partly because Caterina's exit options are more obvious, and partly because of the fact that she never gets to use them. This all helps to increase the feeling of imprisonment.



The architecture of the house is the work of Fernando Contreras, our production designer, but we both agreed it had to be old, a basement from which Carlos looks up to the world, always from below. The arches the house sits on are elements that helped us to constantly framing the characters, locking them in the frame, as Eisenstein did in Ivan the Terrible. This allowed us to understand framing in a symbolic level, and for that we used mirrors to create mannerist frames that underpinned the idea of containment that the house had to have.

The lighting should go in the same direction. We have made a very contrasted light. I am passionate about German Expressionism. The use of shadows of this movement, and the symbolism of the frames impresses me. The Writer's Burrow was an ideal film to work with these references. Lately we see too many movies escaping from using shadows. But I love playing with them, so we tried to do it always adjusting any technical element to the story we were telling. With such an expressive use of light we got several things: first, generate a higher density in the spaces, which allowed us to further deepen the construction of that burrow in which Carlos seeks locking Caterina; and secondly, we built emotional

spaces for the characters, so we created a purely narrative dimension to the light.

That means, we have tried to change the aesthetic dimension into narrative, so any element is not a whim, but responds to a criterion and has a sense within the structure of the film.

This I believe can be seen in both the frames and the use of light as in the basic colors of the characters, with whom we tried to play with a certain symbolism. From shadows created completely forgetting the raccord and that tell us about the inner world of the characters, to the use of the colors they wear.

Similarly, the camera movements have sought to link directly to the emotional state of the characters, so that the viewer can enter his psychology without verbalizing. It is a language that I love. Leaving the camera still or moving it are decisions that, in my opinion, should never be answered by a purely aesthetic criteria, but should express something.



Both when I decide to move the camera as when I decide to move it is because I want to generate something in the viewer. For me, it would be the most palpable reflection of the mental status of Carlos: serene and elegant when he has the feet on the ground and dashed when his perception of reality is more hectic.

Finally, the sound treatment we have made directly linked to the same concept. We wanted to create a soundscape that describes well the

psychological and emotional state of Carlos. Even as far as music is concerned, we have tried to create two musical spaces: a more psychological, made with synthesizers, and other more descriptive based on classical pieces with traditional instrumentation. At certain times we tried to get us directly to the head of Carlos, to move the fear that haunts him as exposed to the outside of its burrow. But, as we did with the light and the camera, all the sound elements in service of the story and an expression of the emotional state of the characters.



CREW

Producer
Director
Written by

Francisco Conde
Kurro González
Kurro González
Francisco Conde

Production Designer
Director of Photography
Sound Mixing
Sound Editing
Music
Editing

Fernando Contreras
Alberto Muñoz
Daniel Soriano
Leticia Argudo
Luis Herrero "The Youth"
Kurro González
Pablo Más

Costume Design, Hair
and Make-up
Director of Production

Jesús de Bina
Franziska Febo
Estela Torres



**INTERNATIONAL SALES
WIDE**

**9 Rue Bleue
75009 Paris, France
+33 1 53 95 04 64
F +33 1 53 95 04 65**

PRODUCER

**32 Historias Producciones
C. Miguel Delibes 122
04009 Almería, España
+34 605 012 235
info@32historias.com**



32historias



32historias