



THE WAILING

DIRECTED BY PEDRO MARTÍN-CALERO WRITTEN BY ISABEL PEÑA AND PEDRO MARTÍN-CALERO



Donostia Zinemaldia
Festival de San Sebastián
SECCIÓN OFICIAL

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SYNOPSIS

Something is haunting Andrea, but no one, not even she herself, knows what it is. Twenty years ago, ten thousand kilometers away, the same presence terrorized Marie. Camila was the only person who could understand what was happening to her, but no one believed them. When they face this oppressive threat, all three hear the same thing: a wailing.



DIRECTOR NOTE'S

I always conceived "The Wailing" as a genre picture in which the characters are the most important element. Andrea, Camila and Marie are both the heart of the story and its driver, three women seeking their place in the world. While their stories don't take place at the same time, all three are of similar age and are going through the same kind of life moment in the story: these are women who have just entered into the adult world, in the midst of developing their own identity, when a terrible power, external to them, radically changes their lives. Uniting them in the most terrible way.

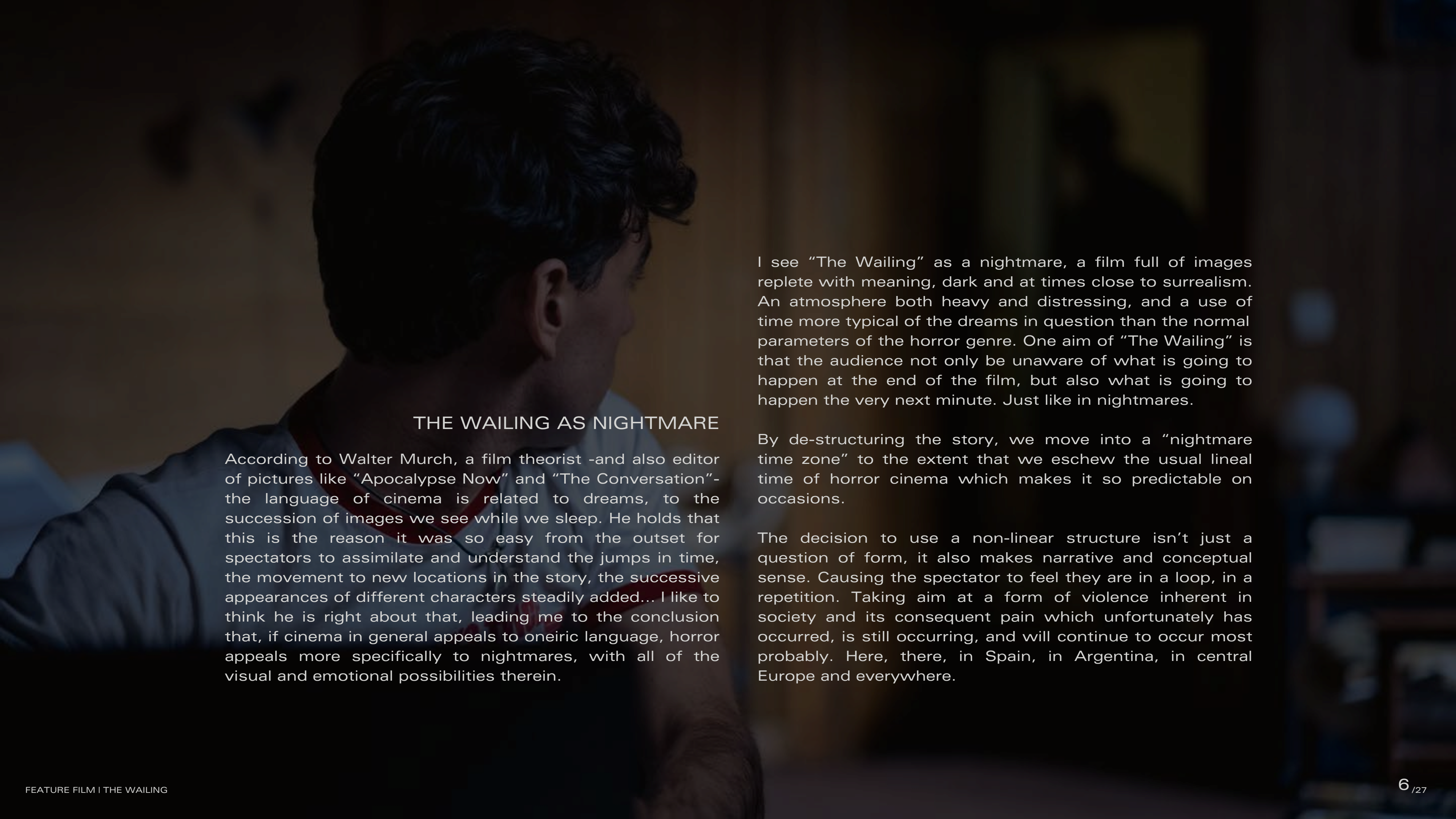
In some horror films, the characters are no more than an excuse to advance the plot and reveal the Monster or Evil. The main aim Isabel and I had when writing the screenplay was to endow Andrea, Camila and Marie with a soul. Making complex, living characters. Because if you don't empathize with the characters, if as a spectator you don't think they're real, you won't suffer with them and the story and genre won't work in consequence.

Furthermore, the film is divided into three parts, one for each main character. Each part is told from the point of view of one of the women, bringing us closer to the characters and seeing the story through their eyes.

FEAR AND ANGUISH

My favourite films are always a testament to their time, both a reflection and consequence of what the world was like when they were made. The best horror genre movies reveal the fear and anguish of the time when they were written and filmed. As if they were some kind of dark reflection of that reality or its subconscious, of something papered over but which ends up poking through.

In this case, it's the reflection of structural violence in a society which unfortunately hasn't changed as much as might seem or we would like to believe. And also how the pain doesn't just affect the victims themselves, but also their children and loved ones, become long lasting and inter-generational.



THE WAILING AS NIGHTMARE

According to Walter Murch, a film theorist -and also editor of pictures like "Apocalypse Now" and "The Conversation"- the language of cinema is related to dreams, to the succession of images we see while we sleep. He holds that this is the reason it was so easy from the outset for spectators to assimilate and understand the jumps in time, the movement to new locations in the story, the successive appearances of different characters steadily added... I like to think he is right about that, leading me to the conclusion that, if cinema in general appeals to oneiric language, horror appeals more specifically to nightmares, with all of the visual and emotional possibilities therein.

I see "The Wailing" as a nightmare, a film full of images replete with meaning, dark and at times close to surrealism. An atmosphere both heavy and distressing, and a use of time more typical of the dreams in question than the normal parameters of the horror genre. One aim of "The Wailing" is that the audience not only be unaware of what is going to happen at the end of the film, but also what is going to happen the very next minute. Just like in nightmares.

By de-structuring the story, we move into a "nightmare time zone" to the extent that we eschew the usual lineal time of horror cinema which makes it so predictable on occasions.

The decision to use a non-linear structure isn't just a question of form, it also makes narrative and conceptual sense. Causing the spectator to feel they are in a loop, in a repetition. Taking aim at a form of violence inherent in society and its consequent pain which unfortunately has occurred, is still occurring, and will continue to occur most probably. Here, there, in Spain, in Argentina, in central Europe and everywhere.



A MODERN HORROR MOVIE

In “The Wailing” the narrative goes back into the past to understand the present and so be able to glimpse the future. Isabel and I have done the same thing conceptually: look back at the genre in order to find a new way of looking at certain archetypes in horror films.

The haunted house, a totem of gothic horror, is a humdrum place in “El Llanto” somewhere we might see in our day-to-day life, walking through any city, without paying attention. This is no dark, 17th century wooden house on a hilltop. It’s just a regular apartment block. Plain and forgettable, the typical place where violent incidents unfortunately take place. A normal house which could belong to anyone.

The electronic voice phenomenon in the film is heard over AirPods, not some low-quality recording on magnetic tapes. This is a clear sound, digital and atemporal which has gotten into Andrea’s headphones. This is how I think we would hear a call for help from the underworld in 2024.

When evil appears in “The Wailing”, it doesn’t frighten: it destroys and kills. Isabel and I have fought deliberately against that archetype in which evil appears gradually, leaving timely clues, until it finally makes an entry in the last act in all its power. There are no cheap thrills here. There is only horror itself, and when it puts in an appearance, it changes the characters forever. Nor is there a final reveal which ties everything up neatly in a climactic ending: here, the damage is irreversible.

THE CAMERA AND CAMERAS, PRESENT AND PAST

“The Wailing” takes place in two different times and places: first in contemporary Madrid, and then in La Plata, Argentina, in 1998.

In the part which takes place in the present there is material shot with phones, video-calls, security cameras... And also iPhone Live Photos, Google Maps, Google Street View, WhatsApp, multiple devices and applications which form part of our day-to-day life. All of these different screens and cameras have been used in a narrative way, moving the story forward, but also creating horror in an insidious way: with these elements so present in our routine and necessary for our social relationships, I have tried to show how horror can enter into our universities, houses, bedrooms... Into the most intimate part of our lives.

It's all too obvious that the world goes faster than ever with the advances in technology, but paradoxically, we do most things sitting in front of a screen these days. My feeling is that the world is moving increasingly fast, but that we ourselves move less than ever before. I have sought to show this personal perception in the first part of the film, with lots of shots which verge on the contemplative, framing which shows Andrea's solitude, the occasional zoom... A cold and precise visual style which strengthens my feeling that technology has changed our way of being in the world and relating to each other.

As for 1998, that distant year was when my adolescence more or less began, I can remember perfectly well that time without smartphones, with the internet in its infancy, and only two television channels in my home town... I also recall that if you wanted things to happen to you, you had to go out onto the street and the feeling was that anything could happen, nothing was virtual, everything seemed to be alive. In the Argentina part, I wanted to show that sensation through a more physical camera. With rapid Dolly and steady cam movements and more handheld camera shots. A camera which is alive, energetic, embedded in the action. Besides, the analogue texture -hence organic- of the material shot with an analogue video will lend warmth to the image and help us to go back in time. However, I haven't gone after a nostalgic and sugar-coated take of that time, as I don't want to detract anything at all from the harshness of the story.

Despite these differences, I have sought a general aesthetic unity in both parts to strengthen the feeling of continuity between each of them. With a realist lighting not at all reminiscent of genre cinema, with a certain rawness in the textures which lend truth to the story and with framing calculated to the millimetre and always trying to create tension. Despite the film having some fantasy touches, I always wanted the world which “The Wailing” reflects to be as believable as the one we live in every day of our lives.

PEDRO MARTÍN-CALERO

NOTE FROM SCREENPLAY WRITER

At the beginning of 2019, Pedro made me a proposal: to write a small and simple horror film together, something which would be more or less easy to make because he was really keen to shoot something, maybe even the following winter. I asked him what he had in mind and he described an image to me: a young woman is dancing in a disco under strobe lights and then someone or something we can't see starts beating her, and no one can tell if it's a nightmare or real, not even the woman. It was no more than an image but there was something there in what I had just heard that captivated me and frightened me and I accepted his proposal: we were going to write a simple film in super quick time.

We started talking about what film we wanted to make and to think about references and, once again, things didn't turn out as planned. As we steadily worked on the script, the film ballooned irretrievably, in dimension and ambition, but above all in terms of the themes we were dealing with. We experienced in practice what we already knew in theory, that horror is a genre which lets you talk about the human condition from a place which is fertile, surprising, and free of prejudice, and that's when we both felt our bond with "The Wailing" had just mutated: the story we wanted to tell could no longer be written quickly for a low budget, but we would take on that risk, because having got so far, all that we could do was tell this story as we saw it.

March 2020 came and went and we were locked down and separated during which we wrote a lot, kept in touch by phone, and in some way held on to writing to stay calm and sane. That summer we had a first draft which we kept reviewing and rewriting up to the shoot itself, which took place over several months in two continents. Five years after Pedro told me about that first image, and with the best possible crew around us, "The Wailing" has finally become a reality.

ISABEL PEÑA



NOTE FROM PRODUCTION DESIGNER

When we started to envision “The Wailing” along with Pedro (director), Constanza (DP) and Carolina (costume designer) the first doubt we considered was how we were going to flesh out, at the aesthetic level, the different periods, places and social contexts in which the story takes place.

Did we want to highlight a visual difference between the Argentina at the end of 90s of Marie and Camila, and the contemporary reality Andrea and Lisbeth are living (Madrid and Brussels respectively) or not? We discussed the use of different recording formats, using different cameras or lenses in one part and another, we even talked about differentiating the texture through the film grain or colour pallet... but we finally discarded these ideas. Far from underlining that difference, we decided to go for a visual unity which would run through the whole film. We felt that, if our main characters suffered the same violence, with no distinction between origin and socio- cultural context, that it might be more interesting to create an aesthetic continuity reinforcing that idea.

It suited our needs that this aesthetically uniform universe be closer to our times, but atemporal at the same time, where only the technology of the period would allow us to differentiate at what moment of history we found ourselves. There is something similar, almost identical, between Marie’s house, in Argentina, and Andrea’s, located in Madrid almost 25 years later, as well as certain echoes in the wardrobe of each of the two. Throughout the film, both materials (marble, wood or brick) and the colour range are repeated over and again: neutral tones, greys and browns, dominate almost always for extras and locations, while colours like white, blue or red are reserved for the main characters and the places they inhabit.

And only green, which is almost inexistent in the part in Spain, comes to fill the screen when the story moves to Argentina, thanks to nature and South America’s exuberant vegetation. We thought that coming up with an aesthetic so recognizable and close to our reality, but at the same time marked by a constant repetition of very intentional aesthetic choices, would lend a certain touch of uncanniness and strangeness to the film. In line always with Pedro’s vision, we tried to create a universe somewhere between waking reality and dreams, as if something untoward or uneasy were continually slipping into this everyday life.

Related to this, I mentioned earlier the importance which the colours red, white, and blue play in the aesthetics of “The Wailing”. Not for nothing are they the colours which lent the title to the trilogy directed by Kieslowski, as is referenced at some point in the film. This nod to the Polish director stems from the admiration for him that, just like our aspiring film- maker Camila, we felt back in the days when we were young film school students. Maybe that’s the stylization (based on a naturalist, realist, and even raw photography) we have called on to tell a very contemporary story of terror and violence. We have tried to make a genre movie, with a sophisticated visual approach, using the camera soberly and with austere photography, to create that feeling of strangeness which was always so important to Pedro’s idea. From our point of view, his is an original, interesting, and bold vision, and we hope that it turns out to be as pleasurable to watch as spectators as it was for us to make.

JOSE TIRADO
Production Designer of THE WAILING

NOTE FROM COMPOSER

The idea for the soundtrack of "The Wailing" was to create a musical prolongation of the wailing which the main characters in the film hear. A prolongation which will work as a common thread between the different jumps in time. In that sense, the music does not go looking for the individuality of Andrea, Camila and Marie, but rather it creates a unifying link to each of the stories.

One of the first starting points with Pedro was the essay "The Uncanny" ("Das Unheimliche", 1919) by Freud, where the philosopher raises the notion that the most disturbing things reside in the most familiar. Inspired by this idea, and the concept of the mise en scene which is closer to the drama than the horror genre, we decided to use the instrument which is most common and at hand: the human voice.

I thought it was also important to get the most out of the music by keeping it simple and intimate, written for the images from smallness, and back to the sound of the wailing again. Hence, I have composed songs which are simple in appearance, often with voices as soft as a whisper in the ear .

Finally, inspired by an invisible presence of evil which lies in wait for these women, I didn't want to materialize the violence head on, but instead approach the oppression from a position of vulnerability and fragility. And to create tension simply by multiplying those voices as the storyline moves forward, repeating them until they seem to trap the characters in an emotional spiral.

The score was song by a chorus of six voices created and directed by Aurora Bauzà and Pere Jou, and recorded in the Sol de Sants studios in Barcelona.

OLIVIER ARSON
Composer of THE WAILING



NOTE FROM THE PRODUCERS

WHY THE WAILING?

There is a vocation in the DNA of all the producers of “The Wailing” to go beyond just the commercial. We like films which, as well as having the potential to reach the widest possible audience, have a gaze of their own and a subject matter to talk about, and “The Wailing” certainly fulfils those requirements. We feel that “The Wailing” can reach the hearts of the audience from very different places, just as it reached ours. It certainly won’t leave anybody indifferent.

We loved the approach to the film from the very first: that is, starting out from horror genre archetypes, only to turn them on their head with an auteur’s gaze.

And fundamental and complementarily was the subject matter itself. “The Wailing” tells of things which matter to us, realities which define us as a society . It invites us to ask questions, but without offering them in an obvious way in the narrative, or giving us the answers.

And beyond the intrinsic reasons of the project itself, one of the fundamental drivers during the process was our belief in Pedro as a new voice in the panorama of European film directors, and the desire to accompany him on his first feature film.

Despite this being his first feature film, Pedro already has a long career as a commercials director, and his two short films, made in the United Kingdom, already showcased his story- telling potential and, over and above all the rest, that he is a director with his own gaze and personality.



CHALLENGES

The first challenge was the finance. We had the first film of an unknown director on our hands, but with the ambition and requirements of a medium-to-large industry picture. For this reason, almost certainly, the film has taken some time to become a reality, and risks have been taken all along the way until we eventually found the structure which made it all possible.

The very nature of the story, which takes place between Spain and Argentina, in two different periods, and with main characters from three different countries, inevitably called for a complex and painstaking design of the production and coproduction structure.

In addition, “The Wailing” amounted to the first incursion into horror for all of us. This obliged us to confront a series of technical aspects which we had never dealt with until now. For all these reasons, we were very clear that we ought to start work much more in advance than is habitual, assembling a solid crew in all areas and in all three countries. There were dozens of “first times” for everyone and every kind of thing.

POSITIONING


“The Wailing” treads the line between two kinds of cinema: horror and auteur cinema. A duality which is already present in the screenplay and which always formed part of one of the biggest challenges of the production and audience targeting. At times, a weakness, and at others, its strength.

And, finally, the film found its place. To be selected for an international premiere in Official Competition at the San Sebastian Film Festival positions it as one of the big surprises of the year, as it is unusual to find debut features in that section.

We trust that this launch will help set the film off on a successful theatrical run and can only hope that it will draw in different and complementary audiences, embracing its nature as a film which adds up to a lot more than just a horror movie.

FERNANDA DEL NIDO AND EDUARDO VILLANUEVA
Two of the producers of THE WAILING





Pedro Martín-Calero studied photography in Madrid's ECAM film school but soon segued into direction. The knowledge and skills he acquired as a director of photography have had a decisive influence in his style as a director, with every frame measured to the millimetre.

One of his first video-clips, "Blanc" for the group Territoire, very quickly became a reference on the internet, opening doors for him with the most important commercials production companies in the world: BLINK in England, CANADA in Spain and the USA, and DIPLOMATS in France.

Working with them, Pedro directed video-clips with artists of the standing of The Weeknd, for whom he directed the video-clip "Secrets".

Since then, he has combined making musical clips and commercials with work in film, receiving numerous international awards:

In England, he directed two short films which are considered cult works on the internet: a futurist adaptation of the Shakespeare play, "Julius Caesar", for the British Council, and "You are awake", a psychological horror short film for Channel 4. For the latter, he was nominated for the Young Director Award at Cannes in 2017.

In terms of commercials, he has worked with the big advertising brands, for whom he has directed ads which have won awards in the most important European festivals, with highlights such as those obtained at Cannes Lions, in the British Arrow and in Kinsale Shark Advertising Festival and a ADCE -Art Directors Club of Europe- among others.

"The Wailing" is his first feature film.

DIRECTOR'S BIOFILMOGRAPHY

Pedro Martín-Calero. Writer-Director

SCREENPLAY WRITER'S BIOFILMOGRAPHY

Isabel Peña

Isabel Peña (Zaragoza, 1983) is a screenplay writer. Her first screenplay with Rodrigo Sorogoyen was "Stockholm" (2013), which won the Best Debut Screenplay Silver Sprig at the Malaga Film Festival and the Feroz Award for Best Drama. Following on from this first collaboration, came "Que Dios Nos Perdone" (2016), Silver Shell for Best Screenplay at the San Sebastián Film Festival, "El Reino" (2018), winner of six Goya Awards including Best screenplay, "Madre" (2019), which premiered at the Orizzonti sidebar section of the Venice Film Festival, and "As Bestas" (2022), a great hit with audiences and the winner, among others, of the Goya Award for Best Screenplay and Best Film and a César Award for Best Foreign Language Film.

In television, she and Rodrigo Sorogoyen are co-creators of the series "Antidisturbios" (2020) for Movistar Plus+, which went on to win the Forqué and Feroz awards. She has also worked on the second season of "La Peste" (2019, Alberto Rodríguez) and on "Apagón" (2022, several directors), both for Movistar Plus+. Her latest feature film, "The Wailing" will bow later this year, a coproduction with France and Argentina, co-written with first time director Pedro Martín-Calero.

MAIN CHARACTERS

Andrea
Marie
Camila

ESTER EXPÓSITO
MATHILDE OLLIVIER
MALENA VILLA

SUPPORTING ROLES

Man in black
Sara
Laura
Mercedes
Gonzalo
Adolfo
Pau
Claude

JOSÉ LUIS FERRER
CLAUDIA ROSET
LIA LOIS
SONIA ALMARCHA
TOMÁS DEL ESTAL
LAUTARO BETTONI
ÁLEX MONNER
PIERRE MARQUILLE

CAST



BIOFILMOGRAPHY OF ESTER EXPÓSITO

A native of Madrid, Ester became interested in acting from very early. By the time she left high school, she had already taken part in several drama projects and won some awards for her work.

She made her debut in the cinema in 2018 with her starring role in “Cuando los Ángeles Duermen” directed by Gonzalo Bendala. In the same year, she joined the cast of “Élite”, a Netflix international hit, where she brilliantly played Carla Rosón, an iconic character who soon turned her into a young actress known worldwide. Parallel to this, she shot her second feature film directed by Miguel Ángel Vivas, entitled “Tu Hijo”.

In the following years, Ester played various roles celebrated by the critics among which stand out her work in “La Caza, Monteperdido” for TVE, the groundbreaking series “Veneno”, where she plays Machús Osinaga, a real-life character, and Cayetana Aldama in the miniseries “Alguien Tiene que Morir” directed by Manolo Caro, for which she was nominated for a Platino Award.

In 2022, Ester took part in the documentary series “Peace Peace, Now Now”, in the episode directed by Isabel Coixet, along with Lydia Cacho, the Mexican activist and journalist.

That same year, Ester starred in “Venus”, a horror film directed by Jaume Balagueró and produced by Alex de la Iglesia, two well-known figures in the genre worldwide. “Venus” bowed in the Toronto International Film Festival in 2022 and it was the opening film in the 2022 Sitges Film Festival, where it was magnificently received by press and public alike; in addition, it won her the prestigious Silver Fotogramas Award as Best Actress for her performance.

In 2023, she starred in “Perdidos en la Noche”, a film by Amat Escalante (nominated for Palme D’Or 2013), which premiered at the 76th edition of the Cannes Film Festival.

In 2024, Ester appeared in “Bandidos”, Netflix LatAm’s biggest production to date, playing Lili, in a starring role.



BIOFILMOGRAPHY OF MATHILDE OLLIVIER

A native of Paris, Mathilde Ollivier is a French actress who discovered her passion for art at a very early age.

She began her formation in early childhood, just three years old, at the Conservatoire du 14ème Arrondissement where she was taught dance, solfège and drama. But her love of art took her even further and soon she was also into cinema and music. One of her favourite games, or so she has told, consisted of learning by memory the roles of the films she liked and acting them out, imagining situations and wardrobe. While still at a very young and curious age, she also discovered her passion for travel, different cultures and photography.

In 2014, she got her first supporting role in the play "Mistinguett, Queen of the Roaring Twenties", directed by François Chouquet. In 2016, despite not speaking English at the time of her audition, she was chosen in the starring role of her first film, "The Misfortunes of François Jane", a drama directed by the Australian Patrick Pearse. In 2017, she took part in the film "La sainte famille", by Marion Sarraut.

After this Project, she moved to New York where she won the only female role in "Overlord", a J. J. Abrams production, directed by Julius Avery and with a cast which included Wyatt Russell. Her rise continued in the USA with the spy movie, "A Call To Spy" (2019), the Joe Carnahan thriller, "Boss Level", alongside Mel Gibson and Naomi Watts, and in "Sister of the Groom", both in 2020.

She has also appeared in recent years in high profile international series like "1899", by the creators of "Dark", "Mrs. Davies", by Damon Lindelof, and "The New Look", about Christian Dior in a cast which included Juliette Binoche and Ben Mendelsohn.

Eager to take part more holistically in her projects, she set up her own production company, La Palette. Soon after, she worked once again with Patrick Pearse in "The Upright Woman", a documentary about the condition of women in Burkina Faso.

Mathilde Ollivier names as her big influences independent cinema, for its human dimension and simplicity, as well as the music of the 60s, 70s, 80s and street photography.



BIOFILMOGRAPHY OF MALENA VILLA

Malena became interested in acting from an early age, studying with Paula Grinszpan, Ignacio Sánchez Mestre, Mónica Raiola, Nora Moseinco, Roxana Berco and Helena Nesis.

As an actress, the films which marked her career most were "El Ángel" directed by Luis Ortega in 2017; "Muerte de un comediante", directed by Diego Peretti and Javier Beltramino, shot at the end of 2023.

She has taken part in films like "Matadero" (Santiago Fillol, 2022); "El tema del verano" (Pablo Stoll, 2021); "Rompiente" (Juan Schnitman, 2020); "El otro verano" (Julián Giulianelli, 2018); "Sinfonía para Ana" (Ernesto Ardito y Virna Molina, 2017); "Miss" (Robert Bonomo, 2016); "2001: Mientras Kubrick estaba en el espacio" (Gabriel Nicoli, 2016); "Mariposa" (Marco Berger, 2015); "Chacabuco" (Florencia Tolchinsky and "Lucía Rongo", 2015); "El Amor a veces" (Eduardo Milewicz, 2012); "Blue Lips" (Daniela De Carlo, Julieta Lima, Antonello Novellino, Nacho Ruipérez Nobu Shima, Gustavo Lipsztein, 2012) and "Puentes" (Julián Giulianelli, 2009).

She was nominated for the Condor Awards as Best Debut Actress in "Mariposa", and was winner of the Festival de Cine Inusual, for "Chacabuco".

Besides her extensive experience in cinema, Malena debuted in television with daily series "Aliados" (2013) and from then on in other projects like "Limbo" (Directed by Agustina Macri, 2022), "El Hinch" (Directed by Alejandro Ciancio, 2022), "100 días para enamorarse" (2018), "El lobista" (2018), "Edha" (2018), "Psiconautas" (2017), "Parecido" (Directed by Martín Piroyansky, 2017), "La última hora" (Directed by Gastón Portal, 2016), "La verdad" (Directed by Paula Luque, 2015), "La niña elefante" (2015) and "Guapas" (2014). She has also worked in music since 2019 as a singer and composer and has edited and published three of her own albums.

FICHA TÉCNICA

Director	PEDRO MARTÍN-CALERO
Screenplay Writers	ISABEL PEÑA AND PEDRO MARTÍN-CALERO
Producers	EDUARDO VILLANUEVA, NACHO LAVILLA, FERNANDA DEL NIDO, CRISTINA ZUMÁRRAGA, PABLO E. BOSSI, JUAN PABLO MILLER, JÉRÔME VIDAL
Executive producers	FERNANDA DEL NIDO, CRISTINA ZUMÁRRAGA
Executive coproducer	ISABEL PEÑA
Delegate producer	ALMA GIMENA BLANCO
Associate producers	CARLOTTA LEAL, PEDRO MARTÍN-CALERO, AGUSTÍN BOSSI, POL BOSSI
Director of Photography	CONSTANZA SANDOVAL
Production design (Art director)	JOSÉ TIRADO
Editor	VICTORIA LAMMERS
Composer	OLIVIER ARSON
Direct Sound	MAR GONZÁLEZ / PAOLA BORCA
Sound & mix design	GABRIEL GUTIÉRREZ
Wardrobe	CAROLINA GALIANA
Hair & Makeup	SARAI RODRÍGUEZ - NOÉ MONTES / SILVINA PAOLUCCI
Special effects Makeup	NACHO DÍAZ (ND STUDIO)
Director of production	BELÉN SÁNCHEZ PEINADO
Assistant director	COLINE PERRUCHON
Casting Spain	ARANTZA VÉLEZ, PAULA CÁMARA
Casting Argentina	KATIA SZECHTMAN, MARIANA MITRE
Casting Director France	MATHILDE SNODGRASS
Casting Assistant France	CELIA DIANE CHAMPION
Production Supervisor Argentina	NICOLAS "NIÑO" GIORGIS
Line producers	ÁLVARO DÍAZ CALVO / NICOLAS KNEES
VFX Supervisor	IÑAKI GIL "KETXU"
Postproduction Supervisor	CAROLINA REDONDO
Music Supervisor	JUAN IBÁÑEZ

A woman with long hair is shown in profile, looking towards the left. In the background, there is a multi-story building with many windows, some of which are lit up, suggesting an urban setting at night. The overall tone is dark and moody.

TECHNICAL SPECS

Countries: SPAIN - ARGENTINA - FRANCE

Production year: 2023

Shooting languages: SPANISH - FRENCH

Available versions: Subtitles ENG/SPA/FR/PORT

Genre: HORROR / DRAMA

Running time: 107 MINUTES

Distributor in Spain: UNIVERSAL PICTURES INTERNATIONAL SPAIN

Sales Agent: FILM FACTORY



BIOFILMOGRAPHY PRODUCERS

CABALLO FILMS

Caballo Films (“As Bestas”, selected for Cannes Première, nominated for a César Award for best foreign language film and winner of 9 Goya Awards, including best film, director, original screenplay and leading and secondary actors; the feature film and short film “Madre” nominated for the Oscar®, and award-winning series “La Ruta” & “Antidisturbios”).

SETEMBRO CINE

Setembro Cine (“Una mujer fantástica”, winner of the Oscar® and the Silver Bear for best screenplay at the Berlinale; “Neruda”, by Oscar winner Pablo Larraín, film nominated for a Golden Globe, “Blondi”, directed by the well-known Argentinean actress and screenplay writer Dolores Fonzi, and “La llegada del hijo” by Cecilia Atán and Valeria Pivato).

TANDEM FILMS

Tandem Films (“Cerrar los ojos”, the return to feature films of legendary director Víctor Erice, “La boda de Rosa” by Icíar Bollaín, “Objetos” by Jorge Dorado starring popular actor Álvaro Morte and “Pájaros”, by Pau Durá and starring Javier Gutiérrez and Luis Zahera).

TAREA FINA

Tarea Fina (Argentinean producer of films like “Sublime” and “Alemania”, is working with directors like Paula Hernández, Pablo Giorgelli and Ariel Rotter as well as launching new talent like María Zanetti and Mariano Biasin).

NOODLES PRODUCTION

Noodles Production (French production house which has participated in prestigious Spanish projects like “Un día, una noche”, the multi award winning “Blancanieves”, “Madre” and “Nadie quiere la noche”).

CONTACT

PRODUCERS

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