

DANTZA

A film by TELMO ESNAL

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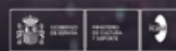
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DANTZA FILMS A.I.E.



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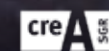
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LOGLINE

The discovery of an ancestral dance, a poetic song to the earth, its myths and customs.

SYNOPSIS

The storm breaks after a hard day's work in the fields. When the rain eases off life springs up from the previously barren land. Fruit grows and ripens, survives disease and becomes the apples which give life to cider. Then comes the time to harvest, offer toasts and celebrate love.

A story about the cycle of life, the fight for survival. Where the passage of time is marked by the course of nature. And dance is the language chosen to tell its tale. Music accompanies daily routines: Life is rhythm!

Universal themes, dressed here with a particular symbology. Symbology which shows the hypnotic universe of traditional dance. A poetic song to tradition, the land, its people, myths and customs. A tale about the miracle of existence.

CREDITS

ARTISTIC SHEET:

Gari Otamendi	The captain
Amaia Irigoyen	The queen
Ainara Ranera	The bride
Joseba Astarbe	The groom
Josu Garate	Amaterasu

TECHNICAL INFORMATION

98min/ Color / Drama musical / Scope / Dolby Atmos

TECHNICAL SHEET

Director & Screenwriter	Telmo Esnal
Production designer	Koldobika Jauregi
Coreographer	José Antonio Urbeltz
Executive producer	Marian Fernández Pascal
Director of photography	Javier Agirre Erauso
Editor	Laurent Dufreche
Music	Pascal Gaigne, Mikel Urbertz y Marian Arregi
Sound	Alazne Amezttoy y Xanti Salvador
Costume designer	Arantxa Ezquerro
Make up	Lola López
Hair	Itziar Arrieta

DEBUT IN CINEMAS ON

21 December





DIRECTOR'S NOTES

Dantza is a choreographed story. Using traditional Basque dances, we narrate a cyclic story, one that is timeless, that could be the story of any people. A story that is in close proximity with life, nature, sowing and harvesting. We accomplish this by using the different forms of symbolism behind each dance: Basque dances involving ropes, swords, ribbons, bucklers, etc. Dances are moving symbols and each one holds a meaning. That symbolism is quite similar throughout Europe, even in Asia; this is universal story, able to be understood anywhere on Earth. I see many similarities between the dance world and the film world; I've felt the need to create this film for a time now.

Our aim has always been to make a BEAUTIFUL film, only the spectator can say if we've achieved that.

The process for creating the film **Dantza** was not exactly a common one. First of all, we had to decide on the types of dances we wanted to show. After that, we had to think about what dances were necessary to be used for the story we wanted to tell. The film showcases just a few dances; the repertoire of traditional Basque dances includes many more. Therefore, we had to choose and de-

cide which ones we needed for our story to be understood. One big advantage was that I am a dancer.

Dantza is a film with a three-way approach to its conception. Firstly, there is the prior research work undertaken for more than 40 years by the folklorist and choreographer Juan Antonio Urbeltz to establish the underlying hypotheses of much of this work. Secondly, the aesthetic work of the sculptor Koldobika Jauregi, tasked with creating a new aesthetic universe that would help to narrate the film: the costumes, make-up, props and sets that create that wonderful atmosphere. Lastly, my work: the selection of dances that would best fit each moment of our story, where to place them, how to shoot them, etc. In short, the work of the director.

And I don't want to forget about the importance of the music: the work that Pascal Gaigne did to provide the 'cinematographic tone' that each piece needed, based on the melodies created previously by Marian Arregi and Mikel Urbeltz. Likewise, I cannot forget Xanti Salvador, who worked on sound post production; we must remember that this is a musical. Every dance has its own music. Nor can I forget Javier Agirre's necessary and beautiful photography, which helped the aesthetic proposals of Koldobika to work visually. **Dantza** is, above all and more than anything else, a joint work by all



the departments involved in the film. It is, simultaneously, my most personal and my most communal piece.

Behind the film are seven years of assiduous work, of joys and frustrations; and, above all, of satisfaction. I would like the audience to enjoy watching the film as much as we've enjoyed making it; I'd be satisfied with that. And, if we could also create an overview of traditional dance, all the better.

DIRECTOR

→ TELMO ESNAL

Zarautz, 1967

A Basque dancer, director and screenwriter, Telmo Esnal Illarramendi (Zarautz, 1967) has written and directed the feature films *Urteberri on, amona!* (2011) and *Aupa Etxebeste!* (2005, co-directed with Asier Altuna, recipient of Youth Award at the International Film Festival of San Sebastián). Nominated for the Goya Award for the Best New Director as a result of his work on *Aupa Etxebeste!*, he has also written and directed six short films which have taken him to countless international film festivals and reaped numerous awards: *Hamaiketakoa* (2012), *Amona putz!* (2009), *Taxi?* (2007), *Asedio. Koldobika Jauregi* (2007), *40 ezetz* (1999, co-directed with Asier Altuna), *Txotx* (1997, co-directed with Asier Altuna).

In 2009, he wrote and directed, alongside Asier Altuna Brinkola, *Brinkola*, a television series with 13 episodes for ETB (Basque public television).

He is currently working on the feature film *Agur Etxebeste!*, written and directed alongside Asier Altuna.



PRODUCTION DESIGNER

→ KOLDOBIKA JAUREGI

Alkiza, Gipuzkoa, 1959

A visual artist and sculptor, Koldobika Jauregi has been recognised by the Marlborough Gallery as one of the twenty-five best Spanish sculptors of the last 200 years.

A self-taught artist, Jauregui normally works with materials such as stone, wood, cast iron and metal. He has done more than thirty exhibitions and has won a good number of awards and grants, such as the Chillida's Zabalaga grant, which he obtained in 1990, and his work undertaken in Dusseldorf alongside his German sponsor Karl Muller.

He gets his inspiration, above all, from his own personal experiences; projecting his everyday experiences through his sculptures, as well as interpersonal relationships.

Jauregi was in charge of the aesthetic and visual realm of **Dantza**.



CHOREOGRAPHER

→ JUAN ANTONIO URBELTZ

Pamplona, 1940

A folklorist and researcher, Juan Antonio Urbeltz has published several fundamental pieces on the recovery of costumes, instruments, and orchestral and choreographic forms from traditional Basque culture: *Música Militar en el País Vasco. El Problema del zortziko*, *Bailar el Caos. La danza de la osa y el soldado cojo* (1994) and *Los bailes de espadas y sus símbolos. Ciénagas, insectos y moros* (2000).

In 1958, he joined the Goizaldi dance group and, in 1966, became the director of *Argia* magazine. He has led the Ikerfolk Society since 1988 (supported by the Regional Council of Gipuzkoa). He has worked as a collaborator for publications such as *Dantzariak*, *Deia* and *Euskonews*. He led the creation of a Basque choreographic atlas.

He has received numerous awards and international recognition. Since 1987, his research has translated

into dance performances that combine both tradition and rupture therefrom: *Irradaka*, *Zortziko* (1988), *Muriska* (1989), *Alakiketan* (1991), *Kondharian* (1997) and *Pas de basque* (2002).

Juan Antonio Urbeltz is a trustee of the Jorge Oteiza Museum Foundation, a member of the Royal Basque Society of the Friends of the Country and a member of *Eusko Ikaskuntza*.

He was in charge of coordinating and overseeing the choreography in **Dantza**.



THE FILMMAKING PROCESS

This production by Txintxua Films received, in 2017, the Glocal in Progress Award at the San Sebastián International Film Festival. In 2018, it was chosen to be part of the Official Selection as a non-competition Special Screening.

Dantza will be released in cinemas on December 21 and it will be distributed by Bteam Pictures.

This film is an ambitious, creative project in which the artist Koldobika Jauregi was in charge of the aesthetic and visual realms while the researcher and folklorist Juan Antonio Urbeltz was responsible for coordinating and overseeing the choreography. A team of more than sixty cinema professionals participated in the piece's filming, some of which have worked on the most noteworthy current films of Basque cinema: Javier Agirre (Goya Award in 2018, Best Photography Design, Handia) as Photography Director; Laurent Dufreche (Goya Award in 2018, Best Editing, Handia) as Film Editor; Ander Sistiaga (Goya Award in 2018, Best Production Design, Handia) as Production Director; Pascal Gaigne (Goya Award in 2018, Best Original Music, Handia) working on music; Lola López and Itziar Arrieta working on makeup and hair (both Goya Recipients for their work on El orfanato); Alazne Amezttoy and Xanti Salvador working on sound; Arantxa Ezquerro working on costumes;

and Marian Fernández Pascal in charge of executive production.

The start of **Dantza** goes back seven years, when Telmo Esnal and Koldobika Jauregi began to think about the possibility of making a moving about traditional Basque dances. It was completed in February of 2018 in different municipalities of Gipuzkoa, Navarre, Biscay, Lapurdi and Zaragoza. The film has had the participation of more than 250 Basque dancers ranging in age from 8 to 82 and from different groups of the Basque Country and Navarre, such as Argia (San Sebastián), Duguna (Pamplona), Arkaitz (Añorga), Kezka (Eibar) and Haritz (Elgoibar). Likewise, the choreographer and dancer Judith Argomaniz (Gipuzkoa Award for Dance recipient, 2017) has also collaborated in several of the film's sequences. Additionally, **Dantza** has seen the collaboration of artisans, musicians, professionals from a variety of artisanal craft guilds, barrenadores (Basque competitive 'borers'), txalapartaris (musicians who play the traditional Basque txalaparta), bell players, etc.

Dantza has the support of the Basque Government's Department for Culture, ICAA (Film and Audio-Visual Arts Institute), The Council of Gipuzkoa, ETB (Basque TV), and the Government of Navarre.





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 audiovisual 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 **Asāmara**; and the Toronto Wildsound Festival in 2009 for **Autorretrato**.

FILMOGRAPHY (selected)

- Oreina (Koldo Almandoz, 2018)
- 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! (Aiser Altuna, Telmo Esnal, 2004)
- El maratón del Sáhara (Aitor Arregi, Jon Garaño, 2003)
- La pelota vasca (Julio Medem, 2002)



EDITION

→ **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 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** (Asier Altuna, 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 **Sípo 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)

- Oreina (Koldo Almandoz, 2018)
- Dantza (Telmo Esnal, 2018)
- Handia (Aitor Arregi, Jon Garaño, 2016)
- Amama (Asier Altuna, 2015)
- La isla (Ahmed Boulane, 2014)
- Cinéma verité, verité (Elena Manrique, 2013)
- Bertsolari (Asier Altuna, 2011)
- Cinco metros cuadrados (Max Lemcke, 2011)
- Casual Day (Max Lemcke, 2007)
- El cielo gira (Mercedes Álvarez, 2004)

MUSIC

→ **MARIAN ARREGI, MIKEL URBELTZ ARREGI
AND PASCAL GAIGNE**

Marian Arregi | Donostia, Gipuzkoa (1944-2018)
Mikel Urbeltz | Donostia, Gipuzkoa (1969)

From a very early age Marian Arregi dedicated herself to the research, recovery, creation and dissemination of music for Basque dances, accompanied in the last few decades by her son Mikel Urbeltz Arregi.

They are responsible for all the melodies for which the choreographies of the film have been created.

Pascal Gaigne has directed the musical creations of **Dantza** based on the work of Marian and Mikel.

The recording of the soundtrack has involved the participation of prestigious Basque musicians such as Oreka TX (“txalaparta” and percussion), Xabier Zeberio (violin and “nyckelharpa”) and Iñaki Dieguez (accordion).

Pascal Gaigne | Caen, France, 1958

A multifaceted composer, he has created concert music that has been performed by internationally renowned orchestras, instrumental groups and soloists. His compositions have won awards at international festivals in Linz (Austria) and Bourges (France), and have been performed all over the world.

His main concert works include: O-portes d´Aerea (for 6 percussionists); Boreal (electroacoustic music); Signes Ascendants (clarinet and acousmatic music); and Hypnos variation for orchestra.

He has composed theatre and film music for more than 90 feature films and shorts, working with directors such as Víctor Erice, Daniel Sánchez Arévalo, Icíar Bollaín, Montxo Armendáriz and Gracia Querejeta.

He won the 2018 Goya and Feroz awards for Best Original Music for **Handia**.

PASCAL GAIGNE´S FILMOGRAPHY

- Dantza (Telmo Esnal, 2018)
- Errementari. El herrero y el diablo (Paul Urkijo Alijo, 2017)
- Handia (Aitor Arregi, Jon Garaño, 2017)
- El faro de las orcas (Gerardo Olivares, 2016))
- Plan de fuga (Iñaki Dorronsoro, 2016)
- Ympyrät ja kivet (Rax Rinnekangas, 2016)
- El olivo (Icíar Bollaín, 2016)
- Embarazados (Juana Macías, 2016)
- Theon talo (Rax Rinnekangas, 2014)
- Lasa y Zabala (Pablo Malo, 2014)
- Loreak (Jon Garaño, Jose Mari Goenaga, 2014)
- El joven Paulo Coelho (Daniel Augusto, 2014)
- Luciferin viimeinen elämä (Rax Rinnekangas, 2013)
- Katmandú, un espejo en el cielo (Icíar Bollaín, 2011)
- Verbo (Eduardo Chaperó-Jackson, 2011)



COSTUME DESIGN

→ **ARANTXA EZQUERRO**

Zaragoza, 1978

Arantxa Ezquerro has designed costumes in theatrical productions such as *Perdona si te mato, amor* by Carlota Pérez-Reverte and directed by Alberto Castrillo-Ferrer for Teatro Español. She was a costume design assistant for the Aragón Drama Centre. She has worked as a costume designer for various original operas produced at the Zaragoza Auditorium.

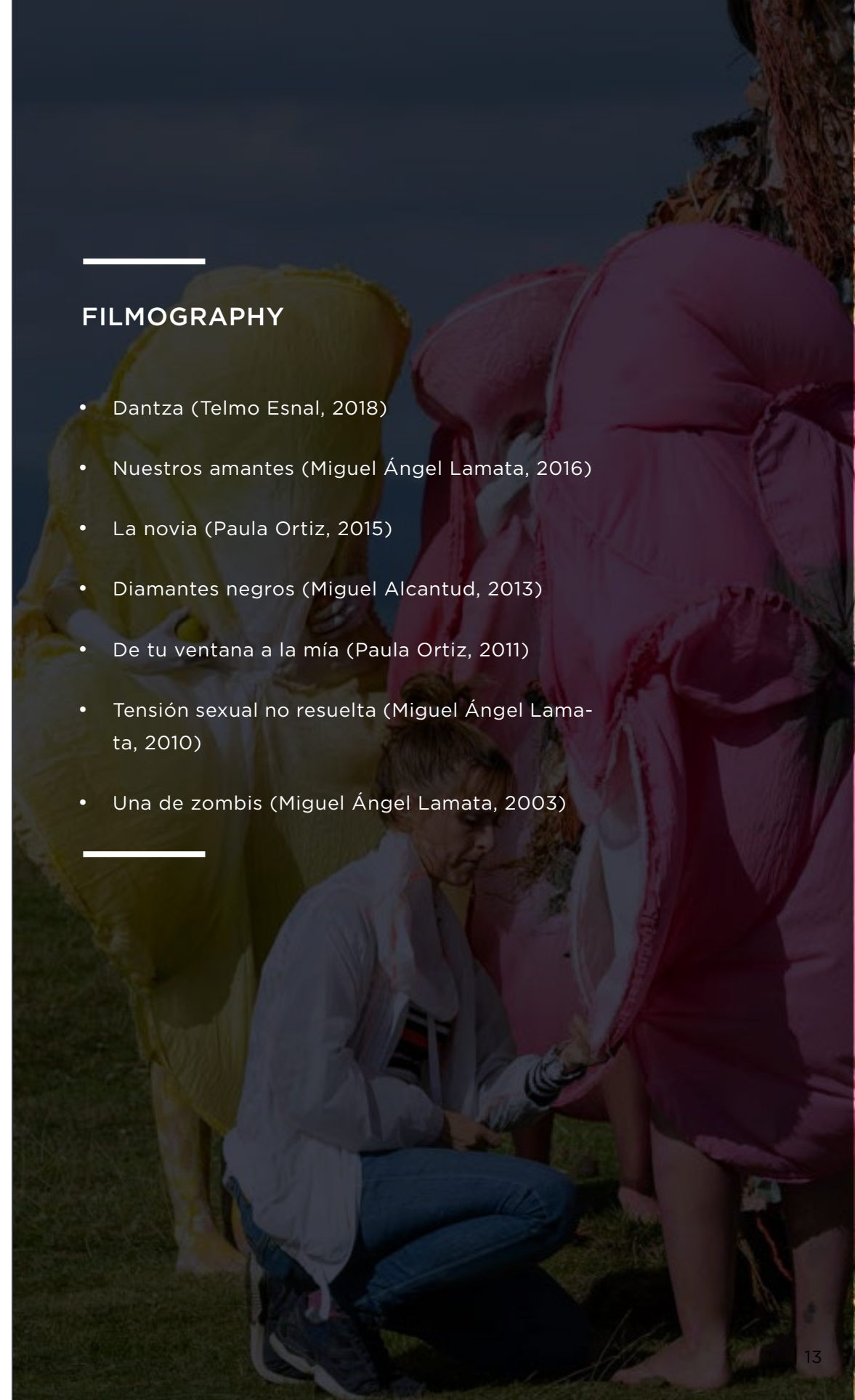
In terms of film, she has worked with directors like Miguel Ángel Lamata, Paula Ortiz and Miguel Alcantud.

In TV, she has been in charge of costumes for the TVE (Spanish Television) series *Se hace saber*, (100 Balas, 2013) and *Plaza de España* (Hill Valley, 2011). And for Canal +, she has worked on *Los Webones* (Luis Guridi, 2010).

During the 2016 edition of the Gaudí Awards, she was nominated for an award for best costume design thanks to her work on *La novia*.

FILMOGRAPHY

- Dantza (Telmo Esnal, 2018)
- Nuestros amantes (Miguel Ángel Lamata, 2016)
- La novia (Paula Ortiz, 2015)
- Diamantes negros (Miguel Alcantud, 2013)
- De tu ventana a la mía (Paula Ortiz, 2011)
- Tensión sexual no resuelta (Miguel Ángel Lamata, 2010)
- Una de zombis (Miguel Ángel Lamata, 2003)



PRODUCTION EXECUTIVE

→ 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.

THE PRODUCTION COMPANY

→ TXINTXUA FILMS

Founded in 2008 by producer Marian Fernández and director Asier Altuna, Txintxua Films has produced the feature-length films **Oreina** (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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