

ELENA ANAYA

# HIERRO

A film by GABE IBÁÑEZ

5 CINEMA

MADRUGADA

AXN

ROXBURY

USER T3S

wild bunch

**48<sup>TH</sup> CRITICS' WEEK – CANNES 2009**  
**OFFICIAL SELECTION – SPECIAL SCREENING**



**TELECINCO**  
PRESENTS

A **TELECINCO CINEMA / MADRUGADA FILMS** CO-PRODUCTION  
WITH THE COLLABORATION OF **ROXBURY PICTURES**  
AND THE PARTICIPATION OF  
**WILD BUNCH, AXN, CANAL + & USER T38**

# HIERRO

A film by **GABE IBÁÑEZ**

starring  
**ELENA ANAYA**

length : 1h30



**MADRUGADA**



**ROXBURY**

**USER T38**

**wild bunch**



## PRODUCTION NOTES

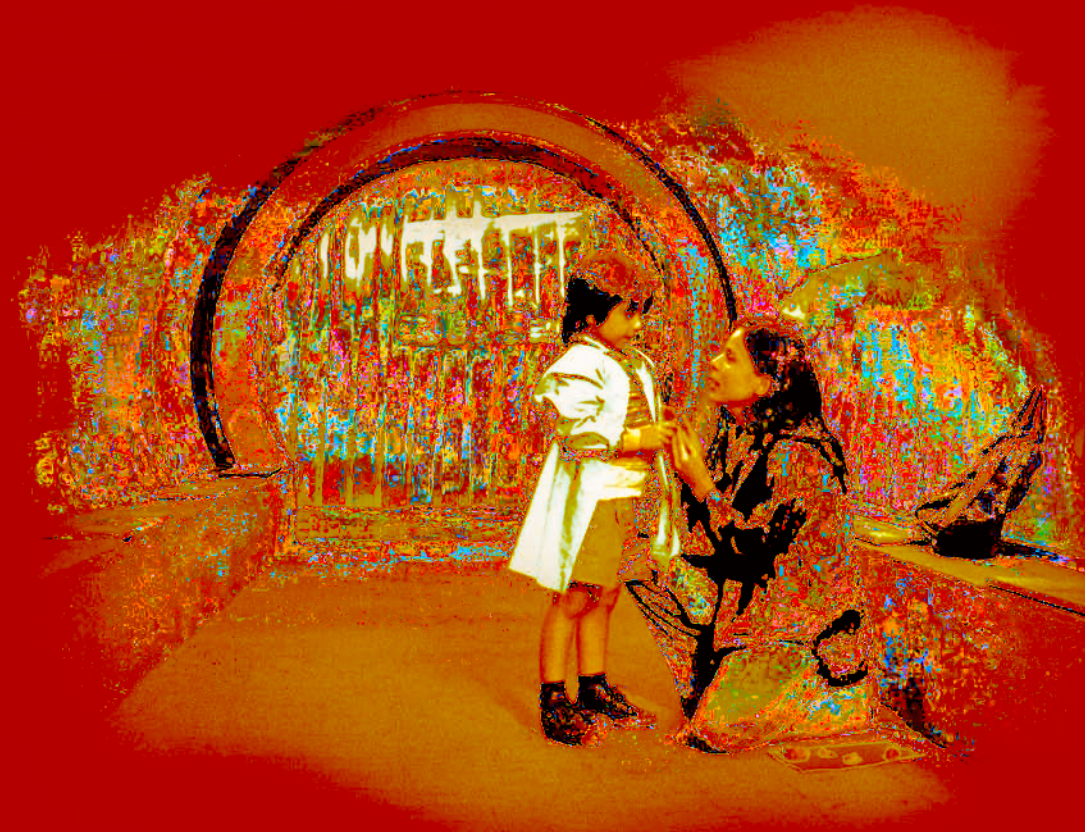
Nothing is more terrifying than our own worst nightmares coming true. That's the starting point of **Hierro**, a chilling tale of psychological suspense that probes the unsettling questions of who we can trust and what we most fear.

Our intention was to create a ghost story without ghosts. The film is about those inner demons we carry around with us but cannot quite see. The question of how to approach a suspense story in an entirely new way while keeping the mystery and anxiety cranked up to maximum levels quickly arose. The project was a chance to explore the anatomy of fear and its darkest and deepest manifestations in the most realistic of ways. That was the mission talented director **Gabe Ibáñez** and his inspired cast and crew set themselves.

In exploring fear as a primal human emotion, **Hierro** stresses the idea that the most chilling and startling horrors are generated in the human mind itself, where both our own personal demons and ancestral nightmares still lurk, rather than from events in the outside world.

**Hierro** marks the debut of acclaimed commercials director **Gabe Ibáñez**, who also directed the multi-award winning short film "**Maquina**." Written by **Javier Gullón**, screenwriter of "**El Rey de la Montaña**", **Hierro** brings together a solid cast headed up by **Elena Anaya** in a role which sees her push the depiction of mother's heart-wrenching devotion to its very limits.

## SYNOPSIS



While travelling by ferry to the island of El Hierro, Maria loses her young son Diego. Has he fallen overboard? Has he been abducted?

Nobody knows. Diego simply vanishes.

Six months later... Maria is fighting to overcome the pain of her loss, to pick up the pieces and continue with her life, when she receives an unexpected call. A child's body has been discovered; she must return to El Hierro.

On the island, in this strange and threatening landscape, surrounded by sinister, malevolent characters, Maria is forced to confront her worst nightmares. As she travels the terrible path that will lead to her son, Maria will make the most unbearable discovery of all - that some mysteries should never be revealed.

Emotionally devastating, visually stunning and truly terrifying, **HIERRO** is a Spanish genre thriller following in the footsteps of **J.A. Bayona's "The Orphanage"** and **Guillermo del Toro's "Pan's Labyrinth"**, portraying the desperate journey of one woman as she falls into a nightmare vortex of horror and loss.





## DIRECTOR'S NOTE

**Hierro** rests on two basic and fundamental pillars: the main character and atmosphere. María is on screen for 95% of the film. In what I consider a radical departure in her lengthy career, **Elena Anaya** takes on a brutal and punishing burden which allows her to develop a memorable character that will sweep us along on a journey full of fear, madness and violence. The other pillar on which the identity and visual appeal of **Hierro** rests is that subtle and powerful thing we call "atmosphere".

As the ultimate context for that atmosphere, we moved the story to a virgin location in terms of film making: the remote island of El Hierro, Europe's southernmost point. A spectacular place far removed from any visual stereotypes, an island charged with great and palpable power. An unsettling "nowhere", where you feel lost and helpless. Where your worst doubts are born. Where your nightmares take shape.

Besides story and characters, the atmospheric component in **Hierro** has a very important part to play, an atmosphere built around all the visual and acoustic resources of the film. Control them, and you can decide when to be subtle or aggressive, when to look for harmony and when to unnerve the spectator.

**Elena** had the same visual information as the DP and wardrobe and make-up artists. She was given all of the information on the visual development of the film, the color palate and references we were using, the atmosphere we were looking for and what we wanted to achieve with it. In assimilating all of that information, she became not only a member of the cast, but also part of the crew. **Elena** has played the character adding all of that knowledge to her intelligence and experience as an actress.

**Gabe Ibáñez.**



# INTERVIEW WITH ELENA ANAYA



**María is the most mature character you've played up until now, a mother who loses her son. How did you prepare for the role?**

**Gabe** told me that we were going to make sure María had the full weight and maturity she required, because this is a woman who's grown up very quickly. She lost her parents when she was young and lived with her sister, and one way or another she has organised her own life from a very early age, living alone with the person she adores so much, her son, who doesn't have a father and around whom she creates a very particular micro-universe.

**Gabe** had every single scene in his head, and he explained very clearly to me what story he wanted to tell. After almost two months' preparation, the character begins to breathe of its own accord. It's a kind of gestation period, an evolutionary process where you have more options, a greater range of possibilities available, to convey who the character is and who you want the audience to see in her. My job was to breathe in time with the character, to maintain the same state of tension she has to bear: a highly charged emotional state. I lived in María's world. This very personal and peculiar universe is centered on her son, on her relationship with her son, to such an extent they almost feed off each other. Maria is so attached to her son that without him she feels like she's dying, she can't breathe, she can't accept this new reality, it's just too harsh for her to take in.

We saw many children during the casting sessions, and many of them were fantastic, but I especially connected with **Kaiet**. He looked me in the eye and, if he got scared, he didn't show it, he lived through it, and when he smiled, he smiled with his eyes. I felt like he could have been my son. Shooting the film with him has been fantastic. It's always a bit difficult with children, because everything is up in the air. You don't know what's going to happen in the next take, you just don't know how they're going to react... and this kid has been just great, incredible.

**What was it about *Hierro* that attracted you most?**

To begin with, I was simply very interested in telling the story, but once I met **Gabe** I began to get really enthusiastic about the way it was going to be told, which is just as important as the story itself. I was practically living at **Gabe's** house for a month and a half as we prepped the character. We went through the screenplay for about a month, not only to take the story apart bit by bit, but also to look at every aspect of the film. In ***Hierro*** the atmosphere is just as important as my character, and that atmosphere is created by all of the departments: production design, cinematography, wardrobe... All films come down to teamwork of course, but in this one specifically I've felt nourished each day by the work of everybody on the set. I needed that during prep, it was very gratifying and a great experience. It had to be that way, it would have been tough to make the story believable with just my performance.

**What working method did you and Gabe use?**

**Gabe** is maybe one of the directors who's given me most - information and affection too. He's been very precise throughout the process regarding how he wanted the two of us to tell this story... with the help, of course, of an extraordinary crew. It makes no difference if a director comes from the world of commercials or of theatre, if he's shooting his first film or if he's already directed two dozen. The very first day he told me "Film making is very difficult," and I answered back "You're so right, and it's great you realise that". There are people out there who think they know everything and instead of making the job easier, they make it more complicated. One of **Gabe's** greatest strengths is that he left absolutely nothing to chance. It's true we were lucky during the shoot, everything went just as planned, but above all there was lots and lots of work, loads of planning, lots of homework to be done, and that makes things flow in a very special way every day. It's been such a beautiful experience and I always very much felt that everybody was by my side, which is a very good feeling when the time comes to do your thing in front of the camera.

**How do you think *Hierro* has contributed to your career?**

***Hierro*** is the film I've enjoyed doing the most. For me it was just like a gift. I lived through the creative process on a daily basis, and that's a great opportunity for me as an actress. And I've also made lots of friends. Given that it's such a long and tiring creative process, it's not always easy to come away with the kind of kindness and affection I've received every day here.











## DIRECTOR BIOGRAPHY GABE IBÁÑEZ

Born in Madrid, 1971. Following a degree in Audiovisual Media, he started working with 3D animation and visuals effects.

In 2001 **Gabe Ibáñez** participated in the creation of the production company User T38. In 2006 he directed and produced "**Máquina**", a 17 minute short that has won more than twenty awards worldwide, including the Special Jury Prize at the Clermont-Ferrand International Short Film Festival.

## FILMOGRAPHY

2006 **Máquina** (35 MM, 17 MIN)

2009 **Hierro** (35 MM, 90 MIN)

## PRODUCTION COMPANIES

Telecinco Cinema has undertaken some of Spanish cinema's most internationally acclaimed feature films, including **Guillermo del Toro's "Pan's Labyrinth"**, winner of three Academy Awards®, **J.A. Bayona's "The Orphanage"**, which took \$80 million at the international box office, and **Steven Soderbergh's "Che: The Argentine" & "Che: The Guerrilla"**, which won the Best Actor Award for **Benicio del Toro** at Cannes in 2008.

Telecinco Cinema produces all genres of films as witnessed by its extensive and varied filmography, with titles such as **Alex de la Iglesia's "The Oxford Murders"** and **Agustín Díaz Yanes's "Alatriste"**, and **Emir Kusturica's "Maradona by Kusturica"**. Another of Telecinco Cinema's guiding principles is the fostering of new talent. Thanks to the support of Telecinco, directors such as **Juan Carlos Fresnadillo ("Intacto")**, **J.A. Bayona's ("The Orphanage")**, and **Gonzalo López-Gallego ("King of the Hill")**, were given the opportunity to demonstrate their talent.

The latest Telecinco Cinema production, **Alejandro Amenabar's "Agora"**, is currently in post-production.

Madrugada Films was recently set-up by **Jesús de la Vega**, former creative director of Telespan 2000 and Associate Producer on highly successful pictures with critics and public alike, such as **"The Other Side of the Bed" ("El otro lado de la cama")**, **"Torremolinos 73"**, **"Soccer Days" ("Días de fútbol")** and **"The Two Sides of the Bed" ("Los 2 lados de la cama")**.

Roxbury Pictures is a Barcelona-based production company recently founded by **Miguel A. Faura**, after an extensive career working freelance for several major film production companies in Spain, including Filmax, Lolafilms, Sogecine and El Deseo, as well as on international co-productions such as **"Perfume: Story of a Murderer"** or **"The Tusle Luper Suitcases"**. Former head of development at Arcadia Motion Pictures, he produced **"The Totenwackers"** in 2006.









## CAST

María ..... **Elena Anaya**  
Laura ..... **Bea Segura**  
Tania ..... **Mar Sodupe**  
Antonio ..... **Andrés Herrera**  
Julia ..... **Miriam Correa**  
Diego ..... **Kaiet Rodríguez**

## CREW

Director ..... **Gabe Ibáñez**  
Screenplay ..... **Javier Gullón**  
Producers ..... **Jesús de la Vega / Álvaro Augustín**  
Executive producers ..... **Belén Atienza / Jesús de la Vega**  
Co-producers ..... **M. A. Faura / Gael Nouaille / Vincent Maraval**  
DP ..... **Alejandro Martínez A.M.C.**  
Editor ..... **Quique García i vila**  
Art director ..... **Patrick Salvador**  
Original music ..... **Zacarias M. De la Riva**  
Sound design ..... **Wildtrack**  
Visual effects ..... **David Heras / User 38**

90 mn / 35 mm / Couleur / 2.35 / Dolby digital / Spain

**TELECINCO PRESENTS**

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A woman with blonde hair, wearing a black dress and a white jacket, stands behind a metal fence at night. She is looking towards the camera. The background is dark, and the fence is illuminated by a light source, creating a silhouette effect. The overall mood is mysterious and elegant.

## **INTERNATIONAL SALES**

### **WILD BUNCH**

Cannes Office : 4 La Croisette – 2nd floor

CAROLE BARATON - cell +33 6 20 36 77 72 - cbaraton@wildbunch.eu

LAURENT BAUDENS - cell +33 6 70 79 05 17 - lbaudens@wildbunch.eu

VINCENT MARAVAL - cell +33 6 11 91 23 93 - avicente@wildbunch.eu

GAEL NOUAILLE - cell +33 6 21 23 04 72 - gnouaille@wildbunch.eu

SILVIA SIMONUTTI - cell +33 6 20 74 95 08 - ssimonutti@wildbunch.eu

[www.wildbunch.biz](http://www.wildbunch.biz)

## **INTERNATIONAL PRESS**

### **THE PR CONTACT**

Cannes Office: Garden Studio, Home Business All Suites,  
12 rue Latour Maubourg,

Office Tel : +33 (0)4 93 94 90 00

[festival@theprcontact.com](mailto:festival@theprcontact.com)

Phil SYMES - 06.14.61.29.42

Ronaldo MOURAO - 06.12.02.80.77