

Juan Diego

Ana Fernández

30 años de oscuridad



Un documental de Manuel H. Martín

la claqueta

pizzel

IRUSOIN

TROCLINT MOVIES

formajob

CANAL+

CanalSur

grup rctv

etb

MEDIA

GOVERN DE CASTILLA I LEÓN

JURIA DE ANDALUSIA

AUDIO SUR

TECHNICAL TEAM:

With the collaboration of: Juan Diego y Ana Fernández
Directed by Manuel H. Martín
Produced by Olmo Figueredo González-Quevedo
Screenplay Jorge Laplace
Running time: 85 minutes

A production by La Claqueta
In coproduction with Pizzel 3D and IRUSOIN
In collaboration with Tito Clint Movies, Forma Animada and Audiovisual SGR
With the participation of Canal +, Canal Sur Televisión, ETB and Canal Nou
With the Support of ICAA, Junta de Andalucía and MEDIA Development Program

SYNOPSIS:

After the end of the Civil War, Manuel Cortés, a former mayor of the town of Mijas in the province of Malaga, had no chance to escape from Spain. After a long and dangerous journey, he managed to get home at night without being discovered. His wife, Juliana, warned him of the numerous firing squads that were taking place in the village. So, they decided to open a small hole in the wall where Manuel could hide. Manuel Cortés could never have imagined that this small space behind the wall would become his personal prison for 30 years.

This is the story of the so-called "post-war moles" who had to sacrifice an entire lifetime to escape repression.



THE FILM

30 Years of Darkness is not a documentary about the Spanish Civil War. It goes further. It tells about the post-war years and in this sense it is not one of those documentaries that approach war. The worst thing about wars is not just their victims, but the consequences that they cause. Like other countries, Spain experienced a period of dictatorship that trampled human rights. While the world saw a country going through a process of modernization, within the homes of the "moles" the real drama of the loss of freedom was being lived.

Historians have told us that the Spanish Civil War ended in 1939. For the "moles" the war ended much later, thirty years later, in 1969, when a document published in the Official State Gazette "pardoned" the alleged "crimes" they had committed.

30 Years of Darkness tells how war affects families, no matter what side they are on. The characters range from those who were clearly involved politically, to those who felt locked in the midst of a fratricidal struggle they did not understand. *30 Years of Darkness* is, above all, a story of survival. In this sense it takes a universal look at a local issue.

The story of the so-called Spanish "moles" has a parallel with other known "confinements" caused by repression. The teenager Anne Frank hid with her family for two years in Amsterdam; the soldier Soichi Yokoi spent 28 years in a cave not knowing that World War II was over; the political activist Nelson Mandela was imprisoned for 27 years, a victim of apartheid; the Burmese opposition leader Aung San Suu Kyi was released in late 2010 after spending 15 years under house arrest.

The story of the "moles" remains current.

Juan Diego

Ana Fernández

MANUEL H. MARTIN: DIRECTOR'S NOTES

On the characters

The first thing that popped into my head when I learned the story of Manuel Cortés and the so-called "moles" was mystery novels. As I learned more about these men who had to hide in their homes for much of their lives, their stories were recreated in my mind in the same way as sometimes happens with a mystery novel, or even a hard-boiled crime novel. As a reader, intoxicated by the story, I needed to have more, to know more; to know if the various players finally emerged unscathed from each of the obstacles to their common goal: freedom. Although, unlike a fictional story, the story of these men is real and, above all, much harder.



Manuel Cortés is the main character of our story and was hidden for thirty years in his own home, like a ghost. His story is truly amazing, astonishing, human and universal. It is a unique story, yet it reflects the history of many. The shutting away of Cortés is not just a unique story about a political prisoner who is kept hidden at home, it is also a story about fear and the capacity for human survival. The plot goes beyond the moles themselves; we met with parents who suffered through not seeing their children, women capable of doing everything to bring up their family, and children who had to keep secrets from elders to avoid their parents being killed. Beyond War and Post-War, beyond the winners and losers, this story is about fear, freedom and above all, the darkness and how these affect the minds and hearts of people.

Juan Diego

On the format

I've always loved the cinema, the literature and the comics of the genre. From the first moment I started to direct my first projects, I tried to introduce elements of all these artistic worlds and mix them into the story, but without forgetting that each work should seek its own entity. Before approaching **30 years of darkness**, which is perhaps the project with the most animation I've managed so far, I thought about the overall image that the public usually have about comics, something that does not happen with film and literature. I don't really like this anecdote, maybe it's something best left in general: Fans of comic books often hear them talked about as if they were children's literature. That isn't the case. I think of **Will Eisner's** graphic novels, of **Maus**, of **Persepolis**, of **Watchmen**, of the comics of the Vertigo type... of how far more complex and adult stories on whatever theme can be told through cartoons; but above all, I think about how attractive a story told through a comic can be.

Ana Fernández



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Many questions arise before tackling a project, but the most constant is: How to tell the story in a particular, different, appealing way? We had a classic screenplay, with a touch of thriller that contributed to the real story itself, but we could not forget that we had decided to make a documentary. Still, we needed an appealing way to approach the widest possible audience. Given the rise of the language of the comic in the audiovisual scene, seeing the technical possibilities and thinking about a more figurative style of drawing, I thought of an unusual option: to treat the story of the moles as if it were a graphic novel. The story had to be approached with an unconventional animation technique that would allow us to navigate the cartoons, to give the viewer the sensation of being within them and, most importantly, within the story. In short, we needed a way of telling this story so that the viewer would be moved and become part of the storytelling.

The reasons for telling the story with this animation technique and documentary format are manifold. I think both genres have always seemed to be the younger siblings of film and literature, respectively, but have proven to be art forms that can equally impress the audience.

I am aware of the doubts that can arise when the documentary genre is surrounded by resources that are not strictly documentary. I know that those doubts have arisen in the past and possibly they will arise with this story. Are we telling a real story or a fictional story? And if real, to what extent may the use of animation to tell it be justified? The truth is that the boundaries between documentary and fiction have long been crossed by resources that have had reciprocal influences and, in my opinion, have resulted in different, innovative and exciting ways of approaching real stories. As a director I have also raised these doubts but, in the end, my main intention is to engage the viewer in the fear, the anguish and the despair that led to the "moles" giving up their lives for so long. It is not simply a matter of remembering these men, but of involving the viewer emotionally in their stories. The narrative we have created clearly contributes to them.

50 años de oscuridad





Working with the cast

I was about 17 when I first saw "The Holy Innocents." I remember being very impressed by the story and characters and, above all, Juan Diego. Still not sure what I wanted to do in life, I liked cinema but did not think that one day I would direct. Two years later, after entering the Faculty of Audiovisual Communications, I went to the cinema to see the premiere of "Solas". It was a simple, honest, realistic film based on the strength of its main character. That woman was played by Ana Fernández, she left me fascinated, with that direct gaze, contained, which reached the depths of the beholder. I will never forget María or Iván.

The years pass, you start directing, you embark on projects and you are given the opportunity to work with two of the Andalusian actors you most admire. I don't know if it was just luck or the project itself, but I feel very fortunate to have worked with both, and more so in the case of such a unique project. I believe that Juan and Ana have given their characters the nuances necessary to make them more human, although they have only contributed their voices and their image as a reference for the artists. Whilst not physically present in front of the camera, I have the feeling when I watch the scenes, that our animated characters emanate the soul and essence of these two great actors. I want to thank Juan and Ana for committing to such an unusual project without thinking twice.

BRIEF HISTORICAL REFERENCES:

Manuel Cortés Quero (1906 - 1991), known as "The mole of Mijas" was the last Republican Mayor of Mijas (Málaga) between 3 March, 1936 and 23 November of that year.

With the outbreak of the Civil War, he fled the town, to which he returned in disguise on the night of 17 November, 1939, beginning a long confinement in his own home that would last 30 years.

When, on 28 March 1969, he heard on his radio the news that the Government had granted a pardon for crimes committed between 18 July, 1936 and 1 April, 1939, he took the decision to come out of hiding.

The then Mayor of Mijas, Miguel Gonzalez Berral, accompanied him to the headquarters of the Guardia Civil in Malaga, where the lieutenant colonel spoke the words he had waited so many years to hear: "You are free".

His eventful story was recorded in the works of Manu Leguineche and Jesús Torbado (*Los topos*, 1977) and Ronald Fraser (*n Hiding: The Life of Manuel Cortés*, 1972).

THE MOLES IN THE SPANISH CIVIL WAR:

In Spain, the people who lived hidden after the Civil War to escape Franco's repression were called "moles" (*topos*).

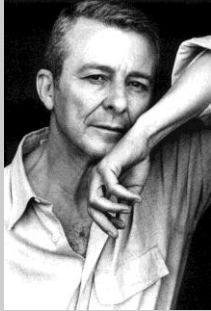
The use of the term "mole" to refer to these people comes from the work of journalists Manuel Leguineche and Jesús Torbado *Los topos* published in 1977, which tells the story of 24 of these people. The term, however, is not accorded such meaning in either the Royal Spanish Academy's Dictionary or that of María Moliner.

There were hundreds of "moles" who could have remained hidden with the support of their inner circle. Although many of them left their hiding places in 1969, when the Franco dictatorship issued a decree prescribing all alleged crimes committed before the Civil War ended, some remained hidden for up to 38 years.

Celebrated cases of "moles" who remained hidden until the 1960's were Manuel Cortés Quero, the last Republican Mayor of Mijas (Malaga) who remained hidden between 1937 and 1969, Eulogio de Vega, the Socialist Mayor of Rueda (Valladolid) who remained hidden until 1964, and Protasio Montalvo, Mayor of Cercedilla, who remained in hiding until 1977.

ACTORS:

Juan Diego



Born in Bormujos, Seville, Juan Diego is one of the most charismatic actors in Spanish cinema. He has not only worked with the leading directors of Spanish cinema, Carlos Saura, Luis Garcia Berlanga, José Luis Garci and Manuel Gutiérrez Aragon, but has also worked with young filmmakers like Victor Garcia León, Nacho G. Velilla and Paul Berger. Nominated for the Goya Awards of the Spanish Academy of Cinematic Art and Science on 8 occasions, he won the Goya for Best Supporting Actor on two of them: *The Dumbfounded King* (1991) and *Paris, Tombuctú* (1999), and Best Leading Actor for *Vete de mí* (2006), a film that also won the Silver Shell for Best Performance at the San Sebastián Film Festival. The films he has participated in include *The Holy Innocents* (1984), *The Dark Night* (1989), *Smoking room* (2002), *The Seventh Day* (2004) and *Lope* (2010). In television he has also participated in successful series such as *Padre coraje* (2004) and *Los hombres de Paco* (2005-2010).

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Ana Fernández

Sevillian actress who became known internationally through her first starring role in the film *Solas (Alone)* (1999), by Benito Zambrano, for which she won the Goya Award for Best Actress. She has been nominated for a Goya on two other occasions: for *You're the one (Una historia de entonces)* (2000) and *Historia de un beso (Story of a kiss)* (2002), both directed by José Luis Garci. The films she has participated in include *I know who you are* (2000), by Patricia Ferreira, *To Die in San Hilario* (2005), by Laura Mañá, *Steps* (2005), by Federico Luppi and *The Heart of the Earth* (2007), by Antonio Cuadri. She recently collaborated in the films *Acorralados* (2011), by Juan Carlos Desanzo and *Los niños salvajes* (2011), by Patricia Ferreira, as well as the television miniseries *El ángel de Budapest* (2011).



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THE PRODUCTION COMPANIES:

LA CLAQUETA

La Claqueta began in 2002 through the collaboration between Olmo Figueredo and Manuel Gonzalez-Quevedo H. Martin, two graduates in Audiovisual Communication from Seville University, who combined their love of film and creativity in this business project in the south of Spain. Since then, La Claqueta has grown in ambition and aspirations. It has formed a group of professionals in the artistic and management sphere, establishing itself as one of the most successful production companies of the young Spanish audiovisual landscape, without losing the spirit of creative independence that makes up its business profile. La Claqueta has developed its own style which specializes in the production of short films and indie documentaries which have been recognized nationally and internationally, and involves fresh and innovative proposals in the audiovisual market.

Its recent productions include the films ***El árbol seco*** (2007), by Olmo Figueredo González-Quevedo and Manuel H. Martin (Best Short Film, Youth Jury, XVIII Fantasy Film Festival of Malaga; First Prize of the Jury, VI Short Film Competition of Toulouse.; RTVA Andalusian Artistic Creation Award, XXXI San Roque Short Film Week), ***Tears in the coffee*** (2009), by Irene Golden and Juan Rivadeneyra (Best Cinematography, XXXII San Roque Short Film Week; Best Cinematography, 7 Filmlab Short Film Festival of Brescia (Italy); Best Cinematography, Actress Special Mention, 17th Short Film Competition of Mula; Third Prize, XIII Astorga City Short Film Festival), ***Cuestión de suerte*** (2009), by George Laplace, and ***El defensor*** (2011), by Manuel H. Martin, shortlisted in the XVIII Festival of Young Filmmakers of Granada.

La Claqueta has also produced the documentaries ***Ignacio Sanchez Mejias. Más allá del toreo*** (2008), by José Fco. Ortuño; ***Pepe Luis Vázquez. El sabio de San Bernardo*** (2009), by Manuel H. Martín; and ***Bécquer desconocido (Unknown Becquer)*** (2010), by Manuel H. Martin, which received the ASECAN Award for Best Documentary.

It is currently finalizing the animated series ***Art-poética*** (2011), with Manuel H. Martin as creative director, the documentary ***Niceto Alcalá-Zamora. La tercera España*** (2011), by Fatima de los Santos and José Fco. Ortuño and the short documentary, ***Me llamo Olmo*** (2011), by Olmo Figueredo González-Quevedo.

www.laclaqueta.com

www.facebook.com/LaClaquetaPC

vimeo.com/laclaquetaproducciones

PIZZEL 3D STUDIOS

Pizzel 3D Studios is a company based in Seville, which was created in 2004 as a spin-off from the Forma Animada production company, with which it continues to work on many projects. In November 2008, it released the first 3D animated feature film produced entirely in Andalusia, **Mission in Mocland. A super space adventure**, achieving great success in over 120 cinemas in Spain. The film has been sold to over 50 countries, including France, Mexico, China, some in the Middle East, Russia, Indonesia, etc. In 2011 it was chosen to produce the animation for the Goyas Gala, with the design and creation of the cartoon characters for Andreu Buenafuente, Santiago Segura and Penelope Cruz. Also in 2011, it completed the animated series of **Evita Percances / Abby Careful**, for children aged 6 to 9, which already has a presence on public television in Spain, Holland, Belgium and Portugal.

<http://pizzel3dstudios.com>

IRUSOIN

A production company specializing in the production of fiction feature films, documentaries and animations. Irusoin received a Goya Award for best animated feature "Crab Island" (2001), and two nominations in the same category for **Glup** (2003) and **Supertramps** (2004). It has also been nominated for Best New Direction for **Aupa Etxebeste!** (2005) and for Best Documentary with **Lucio** (2007). Among its most notable films are **Days of August** (2006) and **80 egunean** (2010), shortlisted at over 50 international festivals. This year it presented its latest production, **Urteberri on, Amona!** (2011) at the San Sebastián Film Festival. Irusoin has the latest in image and sound post-production technology at its two production and post production facilities in Bilbao and San Sebastián.

www.irusoin.com

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