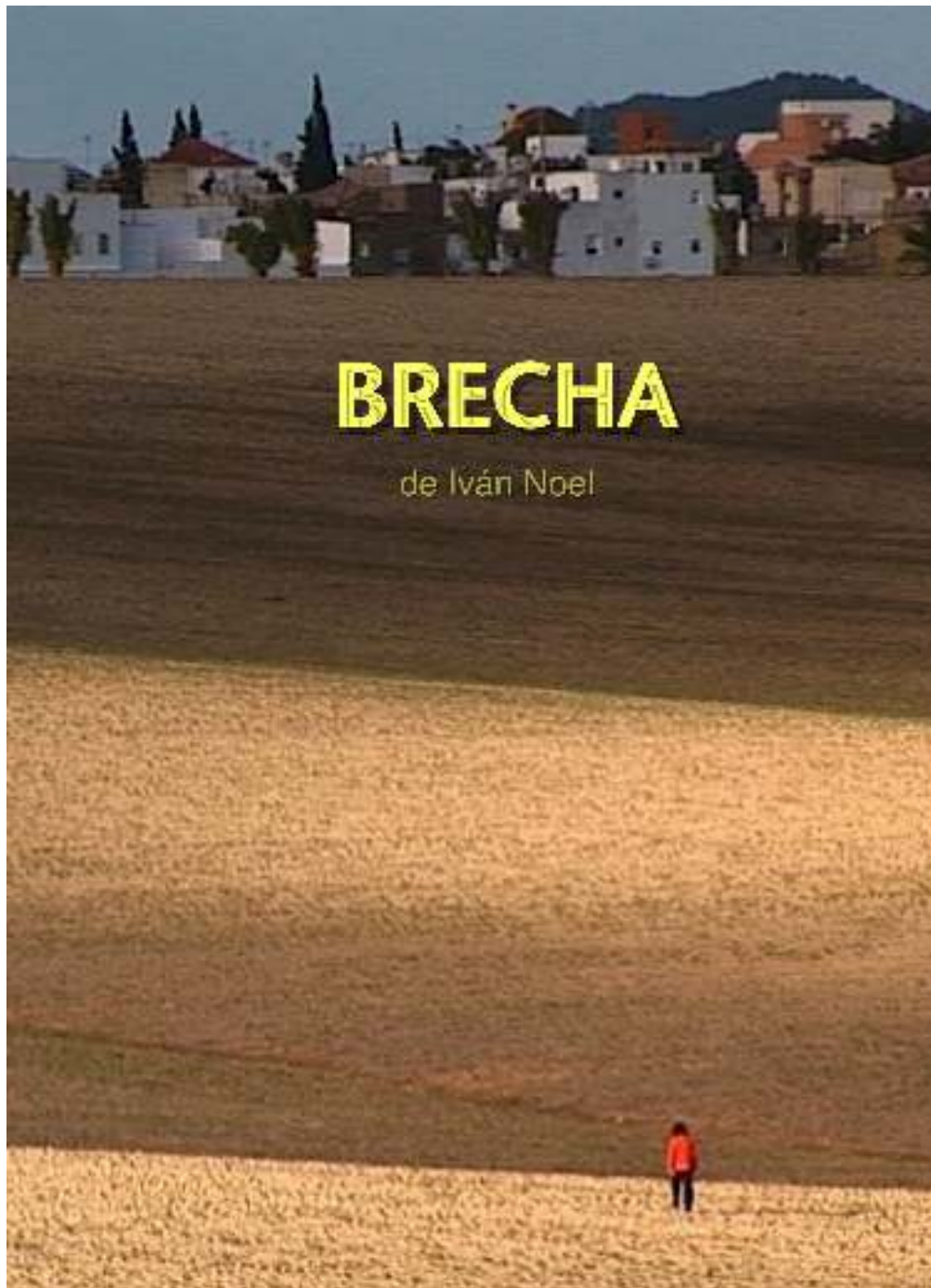


BRECHA



SYNOPSIS OF BRECHA

Brecha is a particularly vivid and realistic portrayal of the emotional rupture between a father recently released from jail and his 12 year old son, following a dark family tragedy that no one has strength enough to confront.

Herself victim of the same in-communication, the boys grandmother tries her level best at normalising their lives, though not counting on the fathers incapacity at forgetting the past, and his sons increasingly peculiar behaviour.

All three of them awkwardly attempt to plug the rift, only to worsen the situation with every try, leading them slowly to the brink of a new and permanent disaster.

DIRECTOR'S STATEMENT

It had taken a long time for my first film En Tu Ausencia to get noticed. About two years in fact, during which tie I had not money left at all, could not find a job, and hardly enough to feed my cat.

So I decided to make another feature film.

Because I am a musician and composer I thought that what I could bring to the world of films was my music, and it's heightened relationship with the images of the films. But my editor told me 'no one gives a shit about your music'. 'It's your actors direction which is noteworthy, they are very realistic'.

I had, in fact, realised that no one gives a damn about my music, hardly anyone mentions it anywhere.

So I decided to write a script based around three characters where I would concentrate on the acting.

Where the idea of the Brecha script came from, I don't really remember. Probably my own passed life I guess, to some extent. In any case the idea was to create a simple, intimate, small-scale drama based in the small village where I had moved to about 80km south of Seville.

I once again held castings, and ended casting from the street, as casting sessions are a waste of time, unless you are dealing with A1 actors. I used locals for all the roles, including that of 'Jose Ramón', whose real life name is ...José Ramón.

The ubiquitous Paco is still there in the lead role, and all the others are in their own roles (school director, shop owner, bartender, etc.). Notably the role of the Grandmother was taken by the mother of a drama student of mine, who had not acted before (other than a small role in my previous film). This HAS to prove that everyone is a potential talent, they just have to believe in it.

I had no money at all to shoot the film, so I offered to give a free weekly cinema critique show on the local TV channel, against the free lending of their cameras for my film. No one was paid on the shoot.

The only thing missing were the miniDV tapes. So, every morning prior to a shoot, I would visit the local supermarket and shoplift enough tapes for the day. I would like to apologize for this behaviour, but I find it just too funny.

This, in fact, means that it is probably the first film with a negative budget.

To come back to the story of Brecha: I have always been interested in the way people speak without words. Some people just can't speak. They express themselves through their actions. This is true for some adults who have never been able to speak openly, but also especially true for children who have not yet developed a full verbal capacity. Which is the case for José Ramón in the story. The story could be better understood if one views it with the idea that it is their ACTIONS that speak, not their dialogue.

The big challenge with this film was going to be the last scene. It HAD to work, it had to ring true, with all its extremely difficult acting requirements, and the depth of feeling it had to portray. It was the make or break of this film, and I was really not sure at all whether the actors were up to it, and indeed even if I was up to it.

It was one of the most powerful moments of my life shooting that scene.

STILLS









