

Director Statement

The project was conceived in 2016, when Rex, a childhood friend who now lives in Canada, showed me photos of morels, funghi that sprout in the woods after a forest fire. Rex invited me to participate in the harvest and get to know the collectors. When looking at the photos, I knew I had to make a film in that place. Seeing those people with their faces full of ash, the landscape of burnt black trunks and the gray all around... it was a very strong temptation. And with this idea in my head, the seed of what would be Milla 70 was planted. In 2018 he called me again to tell me that thousands of thousands of hectares had been burnt and that this was the moment. The harvest would be in June.

I knew that the protagonists of the film had to be these incredible mushrooms that are only born in the ashes of a fire and are sold to the world's haute cuisine. A powerful **visual metaphor** about death and life throbbed in the morels: mushrooms that are born from desolation, from - and after - death. That would be the theme: death and acceptance. Damián has just lost his wife, the light of his life, and Rex wants to get him out of his pain, out of his anguished life trajectory. With that intention, he invites him to participate in the harvest of morel mushrooms. And it is there, in the middle of the ash, that Damian realizes that it is his path that he has to follow now, what follows is inevitable.

The sound atmosphere would have to be steeped in the visual concept. The place where the film takes place does not exist, and its sounds have to amplify that idea. The wind, the fire, the mosquitoes and Damián's screams are elements that, united and distorted, lent themselves to intensify the emotional path of the film and accentuate a surreal sense. The music is the counterpart to Daniel Ross's performance as Damien. The character speaks with his eyes, his words are minimal, while the music transports the audience to his world: nostalgic, mysterious and magical.