

With the participation of  
Antonio Chaves  
Marta Filgueira  
Ignacio Gómez de Liaño  
Rogelio Garrido  
Xosé Luís Méndez Ferrín  
Benigno Morilla  
Marina Oroza  
Nelson Villalobos

WANT TO GET OUT  
YOU CAN GET IN

# CARLOS OROZA

A documentary written and directed by  
Pablo Villalobos Leal

Produced by  
Nelson Villalobos

A production of  
VillalobosCine  
The Other Film

With the support of  
Xunta de Galicia  
Museo do Mar de Galicia

In collaboration with  
Faro de Vigo





“Few voices in current hispanic poetry are so powerful and essential. Few have the right to be called master, if such a name were not incompatible with the radicality of his gesture. We should always read and listen to Oroza. Poetry owes him as much as he owes poetry and we owe them both”.

**Pere Gimferrer**





**QUIERES SALIR PUEDES ENTRAR**

**Want to get out You can get in**

Documentary Feature Film. Spain. 2024. 105'. Spanish.

Color/ByW. Digital. 1.85:1. Subs English. Stereo. DCP.

Biography – Cursed Poets – Art and Essay

Film director and screenwriter: **Pablo Villalobos Leal**

Production: **Nelson Villalobos**

**Pablo Villalobos Leal**

With the support of: **Xunta de Galicia**

**Museo do Mar de Galicia**

In collaboration with: **Faro de Vigo**

DoP: **María Mariño**

Edition: **Pablo Villalobos Leal**

Sound: **Paula Vila**

Art direction: **Laura Carralero**

Original music: **Pablo Villalobos Leal**

Narrated by: **Daisy Villalobos**

With the participation of:

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### **Logline**

Carlos Oroza is an unique case. He is at the same time the most surprising existence and non-existence of the spanish poetry. He chose his form: half man, half poetry. He tried to erase all his human traces. Almost everything has been said about him.

### **Synopsis**

Who is Carlos Oroza?

Cursed poet, a genius, a lesson of freedom?

On March 7th, 1970, he was accused of almost everything: a bird of prey, an envious. He was an illiterate man, who had breakfast, lunch and dinner at the Cafe Gijon in Madrid. He has only one idol: himself. Behind that pose of an unconventional man lies a true inability to fight...

And Carlos, exhaling the smoke from his cigarette, responded:  
“I learned to read from the neon signs of the city”.





**Marina Oroza**  
Poet  
Daughter of Carlos Oroza  
Her only personal meeting  
with her father was at a  
recital in Vigo in 1986



**Rogelio Garrido**  
Journalist  
Director of Faro de Vigo  
He made, in several sessions,  
the most personal interview  
with Carlos Oroza, between 2008 and 2012



**Xosé Luís Méndez Ferrín**  
Writer and poet  
Spain National Literature Prize  
He introduced Carlos Oroza to the  
intellectual community and galician culture since 1962



**Ignacio Gómez de Liaño**  
Writer, philosopher and poet  
Friend of Carlos Oroza since 1966  
He participated in the book "Eléncar" (1974)  
making an arabesque of words





**Marta Filgueira**  
Photographer and writer  
PhD in Art History  
He lived with Carlos Oroza  
from 1990 to 1998 in Galicia



**Nelson Villalobos**  
Artist  
For ten years, he rescued all the known poems  
of Carlos Oroza and published his last book,  
during his lifetime, with his complete works in 2012



**Antonio Chaves**  
Writer and painter  
Friend of Carlos Oroza since the 70s  
Confidant of all story of the poet  
He is writing the first biography of Oroza



**Benigno Morilla**  
Writer and expert in psychological counseling  
Great friend of Carlos Oroza between 1968 and 1980  
He edited "Eléncar", the poet's first book in 1974  
He produced "Malú", setting his poetry to music in 1975







## DIRECTOR'S STATEMENT OF INTENTION

I've heard almost anything about Carlos: selfish, fraudster, beggar, envious, cursed poet... but at the same time: genius, poet, loving, orator, anarchist... Somehow he was loved and marginalized by everyone. However, they all agree on a common point: when Carlos orated his poetry, the crowd listened attentively. No one could escape that voice from beyond. Nobody could forget that voice afterwards.

I knew Carlos Oroza since I was a child. At 9 years old I rested my elbows on the table, my head between the palms of my hands and I listened to him for hours. At that time I was already wondering: Who is Carlos Oroza? My documentary begins with this same question.

Walking down the street I thought out loud: "Where was he really born? No one knows anything about him from 1923 to 1960. What happened during that time? What happened to him during the Spanish Civil War? How did they allow him to gather together more than 1000 people in Madrid, in the 60s? Did he really marry an Osborne, a Domeq? Did he give up everything for poetry?..."

Throughout my childhood and adolescence I only had questions. Of course Carlos didn't respond to anyone, all this seemed unnecessary to him, that is why he tried to erase all his human traces from earth, to leave only poetry. The word. The oracular verb.

I think Carlos felt some kind of affection for me. Maybe I reminded him of his unfinished nights in Madrid. In an after-dinner conversation, I pulled out a music player. When I pressed play, he asked me:

— What is playing?

— Drums and songs of the North American Indians —I answered— .

Recordings from the beginning of the 20th century —Carlos nodded—. The rhythm of these songs reminds me of your poetry.

I took out one of his books and recited his verses with the "tempo" of the natives.

Carlos opened his eyes, looked at my parents, smiled and began to beat the rhythm with his fist.

—It's true, it's true! —he exclaimed.

100 years have passed since his birth. With the support of Xunta de Galicia, I decided to immerse myself in writing a script for a documentary about Carlos Oroza, the first film portrait of the cursed spanish poet.

Every week, after doing an interview, after discovering a new publication, after daily calls with the premise "I also met Oroza...", I had to change something in the script. Because the information was not correct, because one affirmed what another denied, because Carlos was never there, etc...

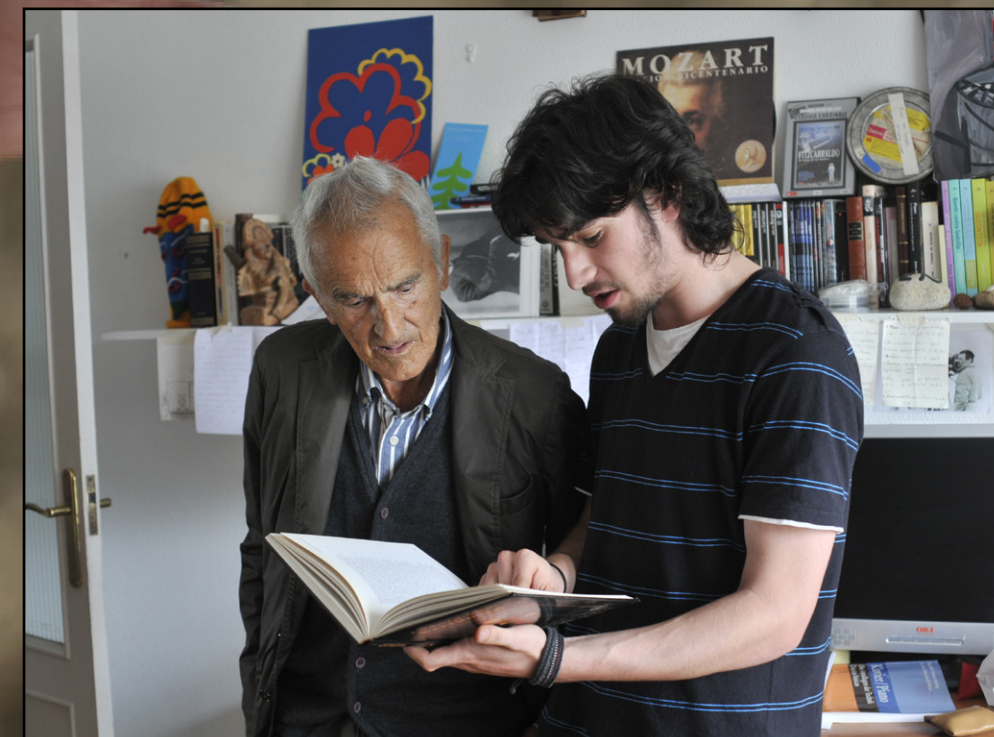
Finally I decided to tell a story that evolves through several paths at the same time: What Carlos told, what they told about him, the myth that was created and what was always hidden.

I've been asked lately if my view of Carlos changed after making this documentary, if I came to know who he really was.

I answer:

—Do you know where Carlos Oroza learned to read? "On the neon signs of the city".

**Pablo Villalobos**



Carlos Oroza and Pablo Villalobos (2005 - 2012)





**Pablo Villalobos Leal** (Vigo, 1995)

Film Director, Screenwriter, Producer and Editor.

Son of a family of Cuban visual artists who emigrated to Spain in the 90s. He has a Higher Studies degree in Cinematography at the TAI University School of Arts. Pablo is part of the Novo Cinema Galego in Galicia and the Cuban Institute of Cinematographic Art and Industry (ICAIC).

For the last seven years he has lived in Havana, where he founded his own independent production company "VillalobosCine". His first fiction feature film "Altar" was premiered at the 43rd Moscow International Film Festival and it was the Opening film at the 38th Bogota International Film Festival.

He is currently working on his second fiction film "Path of traces" together with the Cuban actor Carlos Pérez Peña, who is awarded with the National Theater Prize of Cuba and the renowned screenwriter Senel Paz (Fresa y Chocolate); the film is at the moment in post-production. More recently he has been invited to make the first documentary about the life of the cursed Spanish poet Carlos Orozco, on the centenary of his birth.

He lives and works between Vigo, Madrid and Havana.

**Filmografía**

**EL PUEBLO DESNUDO**

Shortfilm. Fiction. Spain. 2017. 30'. Spanish. B&W. Digital. 16:9.

**CASTANEDA**

Shortfilm. Documentary. Cuba, Spain. 2018. 13'. English. Spanish Subs. B&W. Digital. 2.39:1  
Official selection Muestra Joven del ICAIC to best documentary

**DESCIENDE**

Shortfilm. Fiction. Cuba, Mexico. 2019. 23'. Spanish. Color. Digital. 2.35:1.  
With the support of Escuela Internacional de Cine y Tv de San Antonio de los Baños (EICTV)  
Official selection Muestra Joven del ICAIC to best fiction.

**ALTAR**

Feature Film. Fiction. Cuba, Spain. 2021. 80'. Acmu-shi. Color. Digital. 1.85:1  
World Premiere 43° Moscow International Film Festival, accredited by FIAPF  
National Premiere 42° Havana International Film Festival  
Latinoamerican Premiere 38° Bogota International Film Festival. Opening Film  
USA Premiere 38° Chicago Latino Film Festival  
Asian Premiere 14° Jaipur International Film Festival  
Official selection in more than 20 international festivals

**QUIERES SALIR PUEDES ENTRAR**

Documentary Feature Film. Spain. 2024. 105'. Spanish. Subs. English. Color/ B&W. Digital. 1.85:1  
Not premiere yet

**CAMINO DE HUELLAS**

Feature Film. Fiction. Cuba, Spain. 2025. 92'. Spanish. Subs English/French. Color. Digital. 16:9  
In Post-producción. Not premiere yet.





**Contact**

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