



OFFICIAL SELECTION 2010

**MORENA FILMS**  
PRESENT

**LUIS TOSAR**

**GAEL GARCÍA BERNAL**

# **EVEN THE RAIN**

## **(TAMBIÉN LA LLUVIA)**

**Directed by**  
**ICÍAR BOLAÍN**

**Written by**  
**PAUL LAVERTY**

2010 · SPAIN · RUNNING TIME 104 MIN · 35 MM · RATIO SCOPE 2:35 · DOLBY DIGITAL · COLOUR

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## SYNOPSIS

*Obsessive idealist Sebastián has sworn to direct a film about one of the world's most iconic figures, Christopher Columbus. He is determined to overturn the myth of the arrival of Western Civilization in the Americas as a force for good. His film will show what Columbus set in motion: the obsession with gold, the taking of slaves, and the terrible violence visited on those Indians who fought back.*

*The brilliant actor playing Columbus constantly challenges the director, accusing him of hypocrisy and cheap manipulation. Costa, Sebastián's friend and producer, doesn't give a damn. All that matters is that the film comes in on time and within budget. Costa decided they will shoot in Bolivia, the cheapest, most "Indian" of Latin American countries.*

*While the shoot progresses in and around the city of Cochabamba, civil and political unrest simmer, as the entire water supply of the city is privatized and sold to a British/American multinational. Violence increases daily until the entire city explodes in the now infamous Bolivian Water War - a war which actually took place in April 2000. 500 years after Columbus, sticks and stones once again confront the high-tech weaponry of a modern army. David against Goliath. Only this time the fight is not over gold, but the simplest of life-giving elements - water.*

## Director's statement

The script of *EVEN THE RAIN* has come a long way over several years. Paul began with a story set entirely in the age of Christopher Columbus, recounting his voyages and his first years in the "New World", and continuing with Bartolomé de las Casas. It was a very focussed and exciting story, but Paul decided to go further, to bring it into the present day, and to relate both the exploitation and indigenous resistance enacted and encountered by the Spanish in the 16th century to the contemporary situation in Latin America. The Water War, which took place in Cochabamba in 2000, furnished a perfect example of civil resistance to the privatization of a commodity more valuable than gold: water. Paul's script manages to unite past and present in a story of the filming of a period movie in Bolivia that is disrupted when the water conflict breaks out.

Directing Paul's script presented an enormous and exciting challenge: to make three movies in one. Firstly, a period drama, secondly the near-contemporary story of the water conflict and finally, a film connecting the shoot itself to the personal journeys of the main characters, Sebastián and Costa, and the decisions they are forced to make. Maintaining the tension and drama within and between each of these three stories and leading the audience from one to the other was the greatest challenge. But in truth this complexity was a gift – a director is rarely given such an original story, with such compelling and multilayered characters, and one that resonates so richly with one of the most crucial conflicts of this century.

Given the complexity of the script, it was a priority to highlight Costa's personal journey, his evolution and his relationship with Daniel, played by the Bolivian Juan Carlos Aduviri, the character who most directly affects him. During the shoot and the editing, I always tried to find those moments that showed this evolution - sometimes nothing more than a look, a moment of loneliness, a silence. I felt very clearly from the outset that the movie's emotional heart (and power) would arise from the conflict of these two prominent characters and from Costa's developing perception of Daniel's reality: a reality much harsher, much harder than his own.

Although I had already worked with non-professional actors, the challenge here was one of scale. Not two or three non-professionals, but 20 or 30, with some cast as protagonists not extras. For me, the effort was fully rewarded: when the casting is good, the performances possess a great truth, they turn out to be very touching and truly authentic. And when you add generous professionals like Gael, Luis and Karra, the results are very convincing. I have to say the Bolivian extras were impressive. They performed wonderfully and as many times as necessary, with an unflagging enthusiasm without which the film wouldn't have half the life it has.

All in all, *EVEN THE RAIN* is by far the most complicated movie I have made. It has been an adventure and a great challenge for everyone involved, but very exciting. How do you eat an elephant? Bite by bite, as the saying goes. How do you shoot a movie with so many extras, characters, and so much action? Shot by shot. That's how I faced it, planning every scene meticulously, casting and directing all the extras individually, working phrase by phrase with actors who had never acted before, and relying on a remarkable cast and crew, Spanish as well as Bolivian.

Icía Bollaín, 2010.

## **BIOGRAPHIES / FILMOGRAPHIES**

### **ICÍAR BOLLAÍN - Director**

Iciar Bollaín was born in Madrid in 1967. Her interest in cinema can be traced back to her teenage years and her roles in films such as Victor Erice's "El Sur" (The South) and Manuel Gutierrez Aragon's "Malaventura" (Misadventure). She subsequently appeared in "Tocando Fondo", directed by José Luis Cuerda, "Tierra y Libertad" (Land and Freedom), by Ken Loach, and Jose Luis Borau's "Niño Nadie" (1997) and "Leo" (2000), for which she was nominated for the Goya for Best Actress.

She made her debut as a director in 1995 with "¿Hola, estas sola?" (Hi, Are You Alone?) at the Valladolid Film Festival, where she won the Best New Director award. She subsequently directed "Flores de otro mundo" (Flowers from Another World) (1999), Amores que matan (2000) and "Te doy mis ojos" (Take My Eyes) (2003) – for which she won seven Goyas, including Best Director, Best Original Screenplay and Best Film. Her most recent film as director, "Mataharis" (2007), received two Goya nominations.

### **PAUL LAVERTY - Screenplay**

A Golden Palm and nine films in collaboration with Ken Loach have won Paul Laverty recognition as one of most acclaimed scriptwriters in recent film history.

Born in Calcutta in 1957, his concern for social issues led him to work for a human rights association in Nicaragua. His experiences in Central America took him away from his law studies and inspired him to write the script for "Carla's Song", his first film with Loach.

"Carla's Song" was to be the beginning of one of the most prolific professional relationships in contemporary cinema, and was followed by "My Name is Joe", "Bread and Roses", "Sweet Sixteen" (Best Screenplay, Cannes 2002), "The Wind That Shakes the Barley" (Golden Palm, Cannes 2006) and the recent comedy "Looking for Eric", starring soccer legend Eric Cantona.

In addition to his prestigious work with Loach, Laverty has collaborated on other films such as "Cargo" (2005, directed by Clive Gordon) and "11'09"01" (2002, various directors) and recently Iciar Bollaín's "También la lluvia" (Even the Rain) (2010).

## **Gael García Bernal - Sebastián**

Having worked as an actor in his native Mexico since childhood, Gael García Bernal made his feature film debut in Alejandro Gonzalez Iñárritu's Academy Award®-nominated "Amores Perros". His breakthrough performance in the universally acclaimed film earned him a Silver Ariel Award (Mexico's equivalent of the Oscar) as well as a Silver Hugo Award at the Chicago International Film Festival, both as Best Actor.

Gael García Bernal's next film role was in another globally celebrated feature, Alfonso Cuarón's Academy Award®-nominated "Y Tu Mama Tambien" (And Your Mother Too), starring opposite his lifelong friend Diego Luna. For their performances, the two friends were jointly voted the Marcello Mastroianni Award at the Venice International Film Festival.

He subsequently starred in the title role of Carlos Carrera's Academy Award®-nominated romantic drama "El Crimen del padre Amaro" (The Crime of Father Amaro). His performance earned him the Silver Goddess Award for Best Actor from the Mexican Cinema Journalists, as well as a nomination from the Chicago Film Critics' Association for Most Promising Performer.

Since 2004, Gael García Bernal has starred in important films like "The Motorcycle Diaries" directed by Walter Salles, "La Mala Educación" (Bad Education) directed by Pedro Almodovar and "Babel" directed by Alejandro Gonzalez Iñárritu.

In addition to acting, Gael García Bernal has taken on the roles of both director and producer. He founded the production company Canana with his close friend, actor Diego Luna and producer Pablo Cruz in order both to further the awareness of Mexican cinema and to prove that Mexican independent films can find local audiences as well.

Bernal has recently appeared in such films as Jim Jarmusch's "The Limits of Control" with Tilda Swinton, Lukas Moodysson's "Mammoth" alongside Michelle Williams, and Gary Winick's "Letters to Juliet", with Amanda Seyfried. He recently finished filming "All You Need is Love" with Kate Hudson.

## **Luis Tosar - Costa**

Spanish actor Luis Tosar set out on his prolific acting career by working in short films and later won fame for his appearance in the Galician Television series "Mareas Vivas". His starring roles brought him acclaim from both critics and public in films like "Te doy mis ojos" (Take My Eyes) directed by Icíar Bollaín, for which he won the Goya for Best Actor in 2003, "Los lunes al sol" (Mondays in the Sun) directed by Fernando León de Aranoa, for which he was awarded another prize by the Academy - Best Supporting Actor - "La flaqueza del bolchevique" (The Weakness of the Bolshevik) directed by Manuel Martín Cuenca, "La vida que te espera" (Your Next Life) directed by Manuel Gutiérrez Aragón, "El lapiz del carpintero" (The Carpenter's Pencil) directed by Anton Reixa, and the recent "Celda 211" (Cell 211) directed by Daniel Monzón, for which he received his third Goya for Best Actor in 2010. In addition to his success on the big screen, Luis Tosar has also worked in stage productions, including an adaptation of "Hamlet" which was a major public and critical success.

## **ALBERTO IGLESIAS - Music**

Born in San Sebastián (Spain) 1955, and perhaps Spain's most acclaimed film composer, Alberto Iglesias' solid classical training includes piano, guitar, composition and counterpoint, as well as electronic music studies. His considerable experience in film composition began in 1980.

He has composed scores for such revered Spanish directors as Pedro Almodóvar: "La flor de mi secreto" (The Flower of My Secret), "Carne trémula" (Live Flesh), "Todo sobre mi madre" (All About my Mother), "Hable con ella" (Talk to Her), "La mala educación" (Bad Education), "Volver" and "Los abrazos rotos" (Broken Embraces); Julio Medem: "Vacas", "La ardilla roja" (The Red Squirrel), "Tierra", "Los amantes del Círculo Polar" (Lovers of the Arctic Circle), "Lucia y el sexo" (Sex and Lucia); Icíar Bollaín: "Te doy mis ojos" (Take My Eyes); Bigas Luna: "La camarera del Titanic" (The Chambermaid of the Titanic); Carlos Saura: "Dispara" (Outrage).

Iglesias has also composed scores for "Comandante" (Oliver Stone), "The Dancer Upstairs" (John Malkovich), "The Constant Gardener" (Fernando Meirelles) and "The Kite Runner" (Marc Forster). He won the European Film Award for Best Original Soundtrack for "Volver" and the World Soundtrack Award for Soundtrack Composer of the Year and Best Original Soundtrack of the Year (Flanders International Film Festival, Ghent) as well as Academy Award® and BAFTA nominations for "The Constant Gardener". He has also been awarded eight Goyas and numerous European accolades. Iglesias has also won the Satellite Award for Best Original Soundtrack for "The Kite Runner" and was nominated for the Golden Globes and for the Academy Awards® for second time in 2008. His next score was written in 2008 for the two films of Steven Soderbergh about Ernesto Guevara's life, "Che: Part One" and "Che: Part Two").

A composer for the concert hall (orchestra, ensemble and string quartet), Alberto Iglesias' work in ballet includes original scores for dancer/choreographer Nacho Duato and his National Dance Company. He wrote and produced "Cautiva" (1992), "Tabulae" (1994), "Cero Sobre Cero" (1995) and "Self" (1997), all of which have been performed worldwide.

## CAST

*Costa* **LUIS TOSAR**  
*Sebastián* **GAEL GARCÍA BERNAL**  
*Daniel / Hatuey* **JUAN CARLOS ADUVIRI**  
*Anton /  
Christopher Columbus* **KARRA ELEJALDE**  
*Alberto /  
Bartolomé de las Casas* **CARLOS SANTOS**  
*Juan / Antonio de Montesinos* **RAÚL ARÉVALO**

## CREW

Directed by  
**ICÍAR BOLLAÍN**

Screenplay  
**PAUL LAVERTY**

Producer  
**JUAN GORDON**

Line Producer  
**CRISTINA ZUMARRAGA**

Production Designer  
**JUAN PEDRO DE GASPAR**

DP  
**ALEX CATALAN**

Editor  
**ÁNGEL HERNÁNDEZ ZOIDO**

Sound  
**EMILIO CORTÉS**

Music  
**ALBERTO IGLESIAS**

Make-up  
**KARMELE SOLER**

Hair  
**PACO RODRIGUEZ**

Costume Designer  
**SONIA GRANDE**

Casting  
**EVA LEIRA and YOLANDA SERRANO (Spain)**  
**RODRIGO BELLOT and GLENDA RODRIGUEZ  
(Bolivia)**

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**VACA FILMS (Spain)**

