



presents



A film by

# Joaquín Oristrell

Starring

**Sergio Peris-Mencheta , Estefanía de los Santos, María Botto,  
Raúl Arévalo, Marta Etura, Mercedes Sampietro, Goya Toledo,  
Antonio de la Torre.**

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DIRECTED BY .....**Joaquín Oristrell**

SCREENPLAY .....**Joaquín Oristrell – Cristina Rota**

CAST

<b>Sergio Peris-Mencheta</b>	El Profeta
<b>Estefanía de los Santos</b>	La Borracha
<b>María Botto</b>	La Madre
<b>Raúl Arévalo</b>	El Cordero
<b>Marta Etura</b>	La Supercualificada
<b>Juan Diego Botto</b>	El Explotador
<b>Astrid Jones</b>	La Explotada
<b>Dafnis Balduz</b>	El Periodista
<b>Mercedes Sampietro</b>	La Corrupta
<b>Nur Al Levi</b>	La Obsesiva
<b>Miguel Ángel Muñoz</b>	El Adicto al Porno
<b>Carmen Balagué</b>	La Comadrona
<b>Goya Toledo</b>	La Chica Anuncio
<b>Secun de la Rosa</b>	El Director del Hotel
<b>Álex García</b>	Alicia
<b>Antonio de la Torre</b>	El Gitano

MUSIC BY .....**Ray Loriga – Alejandro Pelajo**

ART DIRECTED BY.....**Soledad Seseña**

CINEMATOGRAPHY BY.....**Teo Delgado**

COSTUME DESIGN BY.....**Laura Cuesta**

PRODUCED BY.....**Pedro Hernández Santos- José Sámano**

PRODUCTION CO: **Aquí y Allí Films, Canal+ España, Producciones Cristina Rota** (in association With), **Sabre Producciones**

COUNTRY..... **Spain**

LANGUAGE..... **Spanish**

FILMING LOCATIONS.....**Madrid, Spain**

YEAR.....**2015**

FILM RUN.....**75'**

## SYNOPSIS

Hablar is composed of intertwining stories, little fragments of life embodied by around 20 actors who come in and out of shot during a single take – with no trick photography – which begins at the entrance to the metro of Madrid’s Lavapiés Square and winds up on the stairs of the aforementioned Sala Mirador, 500 metres away from where it started...

## INTERVIEW WITH

### Joaquín Oristrell • Director

Catalan filmmaker Joaquín Oristrell is on the offensive again with the militant *Hablar*, a film that condemns social disorder.



Catalan filmmaker Joaquín Oristrell is on the offensive again with the militant *Hablar* [+], a film that condemns social disorder, shot as a single, long take and with around 20 actor friends ad-libbing.

**In your 2003 film *We Hereby Sign*, you were already using this method of drawing on friends to condemn a political situation, which in that case was the Iraq War.**

Yes, I like working with improvisation with the actors, and I like them to be the ones responsible for the text, for what they want to narrate. When you suggest that they paint a portrait of modern-day Spain, some want to talk about corruption, others about poverty, or the lack of work-related benefits...

**Was there a filtering process through which you selected certain topics, so that they would not be repeated?**

Initially, we suggested that they take part in this long shot: they all got on board because they’re crazy and they really love their work and were fascinated by the idea of making the movie in a single take. I asked them to send me their suggestions. I spent three months waiting, and nothing came, because they’re lazy, but then they started to arrive: first of all from Juan Diego Botto and

his family, and the rest found it harder, but they gradually started arriving. And I gave the last ones a script that I had already written. It was a fusion of both things, but quite well put together. It was a jigsaw, and we kept changing it right up until the shoot happened. In a week, the actors arrived and we shut ourselves away to start improvising. Then, the shoot was just a matter of logistics, thanks to Javier Soto, my assistant director, who adopted a military-like discipline to ensure that everyone came in at the right time and in the right place.

### **Were there any actors who were left out?**

Some of them really wanted to do it and couldn't, like Paco León, and others signed up at the last minute: I thought they were going to back out, that we weren't going to have this great cast, but no, it turned out fine.

### **Because together with *People in Places* [+], by Juan Cavestany, your film has one of the best casts in Spanish cinema...**

Yes, and they are two low-budget movies. In this case, there was a budget because I had to pay the crew and there was post-production (colour grading, sound effects, recording the music, promotion and advertising), which all added up to more than I had expected; it's not like that of a mainstream film, but it was a big risk for the producers because initially, we didn't think that this was going to end up being a movie – it was quite an experience.

### **Would it have been impossible to shoot it without digital technology?**

Without an Epic camera, yes, which has great sensitivity for night shots. If you had to film that on celluloid, you would have to light up the whole street and shut the road off to traffic... so that was impossible. The famous shots from *Touch of Evil* were filmed on a set and took weeks to prepare.

### ***Hablar* is a battle cry railing against the disorder we are suffering, and it doesn't seem likely to come to an end...**

People tell me it's about the crisis, but I say it's about the astonishment it has left in its wake: when you start to see people being burgled and you ask yourself, "Who is taking care of me? And who is taking care of my health, my education, my pension?" That generates widespread stupefaction, which stems from helplessness, and that makes people talk a lot and listen very little, because we are a nation that doesn't listen. We are so lost... I felt like depicting characters who have no idea where they're headed. I wanted to talk about this emotional moment we're living through, which is so strange and unique.

### **Would this film have come up in another time and place?**

This film is totally of this moment. That is one of our jobs: bearing witness to the moment, but turning reality into drama or comedy; fiction overlaps with reality. The portraits of a particular period are painted through fiction, and that stirs up empathy: that depiction ends up staying in people's minds.

Source Cineeuropa

## THE DIRECTOR - JOAQUÍN ORISTRELL

### AS DIRECTOR

2015 **Hablar** (San Sebastian Film Festival : Made In Spain; Malaga Film Festival: Opening Film)

2012 **Volare** TVmovie.

2010 **La Trinca** Tvmovie

2010 **Felipe y Letizia** TVmovie

2009 **Dieta Mediterránea** (Berlinale: Culinary Kino)

2006 **Nadie es perfecto**

2004 **Inconscientes** ( HBO Prize for Best not English speaking Film; Festival Sundance; Festival Toronto; Festival Mar del Plata)

2003 **Los abajo firmantes** (Prize: Arte Festival San Sebastián)

2001 **Sin vergüenza** (Goya® Best Actress: Rosa M<sup>a</sup> Sardà ;

Málaga Film Festival Prizes Best Film –Best Screenplay Joaquín Oristrell – Best Actress: Veronica Forqué)

1999 **Novios**

1997 **De qué se ríen las mujeres**

### TEATHER

2012 **Tots fem comèdia** (Festival Teatre Grec)

2012 **9 maletes**

2012 **Orquesta Club Virginia**

2010 **Lisistrata** for Jerome Savary

2002 **¿Pero quién mató al teatro?**

1994 **Cegada de amor** for La Cubana

### AS SCREENPLAYER

2012 **Volare**, TV

2010 **La Trinca**, TV

2010 **Felipe y Letizia**, TV

2009 **Dieta Mediterranea** \*

2009 **50 años de una periodista de a pie**, TV

2008 **Rivales**, by Fernando Colomo

2007 **La Vía Augusta**, Serie TV

2006 **Nadie es perfecto** \*

2006 **El próximo Oriente**, by Fernando Colomo

2005 **Reinas**, by Manuel Gómez Pereira

2005 **Abuela de Verano**, Sèrie TV

2004 *Inconscientes*, by Joaquín Oristrell  
2004 *Cosas que hacen que la vida valga la pena*,  
by Manuel Gómez Pereira.  
2003 *Los abajo firmantes* \*  
2002 *Hay motivo (sketch: Libre)* \*  
2002 *Majoria Absoluta*, TV series  
2001 *Desafinado*, by Manuel Gómez Pereira  
2001 *Tardes de Gaudí*, by Susan Seidelman  
2001 *Sin vergüenza* \*  
2001 *El Comisario*, TV Series  
1999 *Entre las piernas*, by Manuel Gómez Pereira  
1999 *Novios* \*  
1997 *De qué se ríen las mujeres?* \*  
1997 *El amor perjudica seriamente la salud*, by Manuel Gómez Pereira  
1996 *África*, by Alfonso Ungría  
1996 *Pon un hombre en tu vida*, by Eva Lesmes  
1995 *Éxtasis*, by Mariano Barroso  
1995 *Boca a boca*, by Manuel Gómez Pereira  
1995 *El efecto mariposa*, by Fernando Colomo  
1995 *El destino en sus manos*, TV Series  
1994 *Alegre ma non troppo*, de Fernando Colomo  
1994 *Todos los hombres sois iguales*, by Manuel Gómez Pereira. Goya® Prize  
For Best Screenplay  
1993 *Mi hermano del alma*, by Mariano Barroso  
1993 *¿Por qué lo llaman amor cuando quieren decir sexo?*, by Manuel  
Gómez Pereira  
1992 *Salsa rosa*, by Manuel Gómez Pereira  
1992 *Orquesta Club Virginia*, by Manuel Iborra  
1992 *Hasta luego Cocodrilo*, TV Series  
1991 *Lo más natural*, by Josefina Molina  
1991 *Las Chicas de Hoy en Día*, Sèrie TV  
1990 *Don Juan, mi querido fantasma*, by Antonio Mercero  
1989 *Bajarse al moro* by Fernando Colomo  
1989 *Esquilache*, by Josefina Molina  
Berlin Film Festival In Competition, Goya® Prize Best Actor, Best Filmmaker.

\* Film directed by Joaquín Oristrell