



JOSE SANCHO LUIS TOSAR LISSETE MEJIA MARILIN TORRES CHETE LERA ELENA IRURETA AMPARO VALLE RUBEN OCHANDIANO
 ayte dirección SERGIO FRANCISCO maquillaje LOLA LÓPEZ vestuario TERESA MORA decoración JOSUNE LASA director de reparto MANUEL MARTÍN CUENCA
 sonido directo AGUSTÍN PEINADO montaje de sonido PELAYO GUTIÉRREZ mezclas ALFONSO PINDO montaje ANGEL HERNÁNDEZ ZOIDO
 música PASCAL GAIGNÉ fotografía TED DELGADO dirección de producción PIZCA GUTIÉRREZ productor asociado ENRIQUE GONZÁLEZ MACHO
 productor ejecutivo SANTIAGO GARCÍA DE LEÓN guión ICÍAR BOLLAIN y JULIO LLAMAZARES directora ICÍAR BOLLAIN

L'Espagne présente
à la Semaine
de la Critique



Patricia, a woman from Dominican Republic, needs a home and an economic security that her illegal status in Madrid does not provide her.

Milady, twenty, born in Havana and dying to travel the world.

Marirosi has a job, a home, and the most complete solitude...

...just like Alfonso, Damián and Carmelo, men from the St. Eulalia, a village lacking both marrying women and future.

A bachelors' party forces the encounter between them and the beginning of this bittersweet story of sharing a living.

CAST AND CREW LIST

Directed by

[Icár Bollaín](#)

Writing credits (in alphabetical order)

[Icár Bollaín](#)

[Julio Llamazares](#)

Cast (in credits order)

[Lisete Mejía](#) Patricia

[Luis Tosar](#) Damián

[Marilyn Torres](#) Milady

[José Sancho](#) Carmelo

[Chete Lera](#) Alfonso

[Elena Irureta](#) Marirrosi

[Amparo Valle](#) Mother

[Rubén Ochandiano](#) Oscar

rest of cast listed alphabetically:

[José Alias](#) Soltero

[Iván Alonso](#) Joven Bar

[Carmen Arévalo](#) Soltera Bus

[David Arranz](#) Luisín

[Sergi Calleja](#)

[Ángel Calonge](#)

[Carlos Kaniowski](#) Felipe (as Carlos Kaniowsky)

[Mercedes Castro](#) Soltera Bus

[Doris Cerdá](#) Daisy

[Félix Cubero](#) Soltero

[Antonio de la Torre](#) Camionero

[Concha del Val](#) Soltera Bus

[Juan de Pedro](#) Párococo

[Allen Euclides](#) Fran

[Chiqui Fernández](#) Aurora

[Empar Ferrer](#) Cuñada

[Ana Frau](#) Soltera Bus

[Eusebio de Fresno](#) Vecino

[Isabel Gamo](#)

[Almudena González](#)

[José Antonio Gordo](#)

[Pascual Gordo](#)

[Azucena Hernández](#)
[Epifanio Hernández](#)
[Susana Hernández](#) Olvido
[Ángela Herrera](#) Lorna
[José Herrero](#)
[Carlos Laorden](#)
[Andrés Lima](#) Soltero
[Paco Manzanedo](#) Joven Bar
[Juan Márquez](#) Joven Bar
[Marcos Márquez](#)
[Ada Mercedes](#) Graciela
[Germán Montaner](#) Paisano
[Josu Ormaetxe](#) Alcalde
[Richard Ovalles](#) Orlandito
[Felisa Redondo](#)
[Paco Redondo](#)
[José Ros](#)
[Trinidad Rugero](#) Soltera Bus (as Trini Rugero)
[Azucena Sánchez](#)
[Teodora Sánchez](#)
[Maite Sandoval](#) Soltera Bus
[Isabel de los Santos](#) Janay
[Evarista Sanz](#)
[Luis Miguel Seguí](#)
[Celedonio Sierra](#)
[Emiliana Sierra](#)
[Quique Torres](#) Cabo
[Fran Valenzuela](#)

Produced by

[Santiago García de Leániz](#) [executive producer](#)

[Enrique González Macho](#) [associate producer](#)

Original Music

by

[Pascal Gaigne](#)

Non-Original Music by

[Pedro Guerra](#) (song
"Contamíname")

Cinematography

by

[Teo Delgado](#)

Film Editing by

[Ángel Hernández Zoido](#)

Casting by

[Manuel Martín Cuenca](#)

Art Direction

by

[Josune Lasa](#)

Set Decoration

by

[Josune Lasa](#)

Costume Design

by

[Teresa Mora](#)

Makeup Department

[Ione Gabarain](#) [hair stylist](#)

[Lola López](#) [makeup artist](#)

Production Management

[Pizca Gutiérrez](#) [production manager](#)

Second Unit Director or Assistant Director

[Sergio Francisco](#) [first assistant director](#)

Sound Department

[Manuel Carrión](#) [foley artist](#)

[Pelayo Gutiérrez](#) [sound editor](#)

[Pelayo Gutiérrez](#) [sound](#)

[Agustín Peinado](#) [direct sound](#)

[Alfonso Pino](#) [sound mixer](#)

[Alfonso Pino](#) [sound](#)

Special Effects by

[Pau Costa](#) [special effects](#)

Other crew

[Richard Diment](#) [production runner](#)

[Fernando Vázquez Gondar](#) [electrician](#)

Production Companies

- [Producciones La Iguana S.L.](#)
- [Alta Films S.A.](#)

Distributors

- [Alta Films S.A.](#) (Spain)
- [Producciones La Iguana S.L.](#) (2003) (worldwide)

**Awards for
Flores de otro mundo ([1999](#))**

| Bogota Film Festival | | | |
|--|------------------|---|---|
| Year | Result | Award | Category/Recipient(s) |
| 1999 | Won | Silver Precolumbian Circle | Icíar Bollain |
| | Nominated | Golden Precolumbian Circle | Best Film Icíar Bollain |
| Bordeaux International Festival of Women in Cinema | | | |
| Year | Result | Award | Category/Recipient(s) |
| 1999 | Won | Audience Award | Icíar Bollain |
| | | Golden Wave | Best Actress (Interprétation Féminine) Lissete Mejía Marilyn Torres Elena Irureta Amparo Valle To the whole feamle cast. |
| | | | Best Screenplay (Meilleur Scénario Long Métrage) Icíar Bollain Julio Llamazares |
| Cannes Film Festival | | | |
| Year | Result | Award | Category/Recipient(s) |
| 1999 | Won | Mercedes-Benz Award International Critics' Week Best Film Award | Icíar Bollain |

| <u>Cinema Writers Circle Awards, Spain</u> | | | |
|--|-----------|-------------------|---|
| Year | Result | Award | Category/Recipient(s) |
| 2000 | Nominated | CEC Award | Best Screenplay, Original (Mejor Guión Original) Icía Bollaín Julio Llamazares |
| | | | Best Supporting Actor (Mejor Actor Secundario) Luis Tosar |
| <u>Goya Awards</u> | | | |
| Year | Result | Award | Category/Recipient(s) |
| 2000 | Nominated | Goya | Best New Actor (Mejor Actor Revelación) Luis Tosar |
| | | | Best Screenplay - Original (Mejor Guión Original) Icía Bollaín Julio Llamazares |
| <u>Nantes Spanish Film Festival</u> | | | |
| Year | Result | Award | Category/Recipient(s) |
| 2000 | Won | Jules Verne Award | Icía Bollaín |

- **BEST FEMALE ACTING** (*Elena Irureta, Lissete Mejía y Marilyn Torres*), **BEST SCREENPLAY, & AUDIENCE AWARD** ARCACHON INTERNATIONAL WOMEN'S FILM FEST, FRANCE, October 1999

- **PRESS AWARD: BEST FILM**
ESSONNE EUROPEAN FILM FESTIVAL, PARIS, FRANCE, October 1999

- **BEST FILM (ex aequo)** FESTIVAL INTERNACIONALE CINENA DONNE, TORINO (ITALY), MARCH 2000

- **BEST FILM XX** NIMES SPANISH FILM WEEK, (FRANCE) MARCH 2000

- **EMERGING TALENTS AWARD** SEATTLE INTERNATIONAL FILM FESTIVAL , USA, 2000

SPANISH FILM WRITERS GUILD NOMINATION Best SCREENPLAY

SPANISH FILM WRITERS GUILD NOMINATION Best NEW ACTOR (Luis Tosar)

SPANISH PRODUCERS GUILD NOMINATION Best FILM 1999

ICIAR BOLLAIN'S COMMENTS ON
"FLOWERS FROM ANOTHER WORLD"

THE TITLE CAME TO ME BEFORE THE SCRIPT

I really had the title in mind before the script was begun. Someone said that sentence in a conversation and I thought that it would be a good title for a film, it seemed poetic in a way, suggestive. Flowers is a good metaphor for people, not just women, but also older people, children, men, anybody. When I began to think about the story, I remembered that title and it seemed to suit my film perfectly.

DIFFERENT DIALOGUES FOR DIFFERENT CHARACTERS

The most elaborated dialogues in the script are those ones of the two Caribbean women. Gina Gallardo, who has written about Dominican immigrants in Madrid and who works in a Dominican women association, went throughout the dialogues with me, adapting the slang and the grammatical constructions of her own country. I did the same work with another person when I travelled to Cuba in order to research and learn about Milady's background and way of talking.

The other dialogues came from the conversations that my co-writer Julio Llamazares and I had with people from the villages of Castille we both visited while working in the script, as well as from my own memories and Julio's recollections and from what the actors themselves contributed during rehearsals and the shoot.

THE CASTILLIAN LANDSCAPE

Locations were very important. A great deal of what happens to these couples, specially the women, has to do with the difficulties in adapting. We always thought that the landscape had to be rather rough, not gentle but harsh. Actually, in landscape terms, the film does not pay tribute to the place where we shot. Cantalojas, the little village where we shot, is much more beautiful and varied than what is seen in the film. Whether what is told has to do with reality or not, I truly believe that it gets close to reality. In Guadalajara, as well as in Segovia, Soria, Teruel and many other places from Spain, the population is ageing and the number of bachelors is becoming shockingly high. When we travelled through these places we discovered a great world of loneliness. And, almost worse than loneliness, there was -specially for men- a great need to share the house, the land or the work, so that everything could have some meaning and future for them. If it is not shared, if there is nobody with whom to enjoy it with, What's the use? Concerning immigrant women, I think that, worse than loneliness, is the economic need that makes them marry without practically knowing their husbands, and with very little chance to see their relatives frequently. We saw many cases like these. As for the participation by the people from the village where we shot, apart from being a wonderful experience, it was absolutely vital. All the village was "the set" and its people contributed many times with dialogues and actions. It is worth mentioning the contribution of the people from Cantalojas, their enthusiasm when collaborating and the patience they had while we turned everything up side down during two months.

And their trust: no one asked to read, nor did they read, the script of the film.

PARTICULARITIES OF A RURAL SHOOT

The truth is I can't say there are any drawbacks in shooting in a village, quite the contrary, for it was a "community" shoot, so when we needed a table cloth for a scene, some cows passing by in the background, or the smoking chimneys, we would ask the neighbours and they would do their best to make it possible. When we needed the village church and the local priest and the bishop denied permission, there was almost a revolt and"long live revolution!", the whole village supported us.

There are a thousand stories about the shoot and the villagers of Cantalojas... I can only express again how thankful I am for their co-operation.

As for the weather conditions, we did have some problems, specially in trying to obtain visually what the script was saying, for it is all supposed to take place over the course of a year and it was important that the passing of seasons could be noticed in the landscape. We chose September and October for the shoot, hoping to reach the end of the summer, the fall and the beginning of winter. With the help of some shots that were taken in January, shots of the snow covered village taken at -16° degrees and a few other shots of artificial snow, I think we managed to portray the changing seasons.

BETWEEN MISTRUST AND RACISM

I think that racism is implicit in the script, not in an obvious way, but in the mistrust of what comes from outside, of what is alien, different. No one could say of Marirrosi that she comes from Bilbao to take Alfonso's money, yet on the other hand, that is what is thought of Patricia and Milady, who are from the Caribbean. In Damian's mother's behaviour there is also a rejection, specially at the beginning, of Patricia, of her children and her girl friends. It is a rejection of another culture, of all that is different, and certainly of the skin colour.

There were other scenes in the film: a grocery store woman who was bothered by Patricia's dark hand touching the fruit, and another one of the girl, Janay, when her mother waits for her in the school yard and she asks her mother why she is being looked at so much. These are scenes that were removed from the final cut because it was getting too long. I think, nonetheless, that mistrust and prejudice, which are in the film, are other forms of racism.

AN EDITING THAT RELIES ON THE MATURITY AND INTELLIGENCE OF THE AUDIENCE

The fact that there are three couples made us constantly question the order of the scenes. Once we had started the script we kept working the structure, in order to make the stories flow separately with out losing track of the other two couples while we were with the other one. The first cut of the film was very long and, just as it happened to us during *Hola, ¿estás sola? (1995) (Hi, are you alone?)*, the editor Angel Hernández and I started to recheck again the structure of the story in order to make it more concise. The image always supplies more information than the written words in the script, so we decided to cut some scenes, quite a hard thing to do specially when they are very good and the only problem is that there is no room for them!

THE NARRATIVE NATURE OF PANS

The pan shots are like the punctuation marks of a story. They keep giving us the sense of time passing and they also remind us where we are, the surroundings which the characters move. The landscape and the village that the pans show are almost like another character in FLOWERS FROM ANOTHER WORLD. It witnesses the evolution of three couples and at the same time it influences each relationship: it comes between Alfonso and Marirrosi, while for Milady it does not provide anything of interest to her and it is obvious from the beginning that she does not fit within the village or with the villagers. For me, the image of Patricia in that landscape represents the opposite of Milady's image. The same goes for the girl, Janay, driving the tractor with Damian, or the children together waiting for the new bus, it is their presence in the landscape where we see the hope for these the villages to remain alive.

A STORY THAT BEGINS WHERE OTHERS END.

We always thought of starting the film when the party was over, when the cheering and the celebrations had faded. We were interested in what the press that went to cover "The Plan Caravan" did not tell: what happened afterwards to those couples, once they began living together, each one with their personal circumstances coming to bear on the relationship.

Without ignoring the problems that derive from an unfair immigration law such as the one we have for immigrants who supply a cheap labour force in our country, I did not want to forget that the couples in the film are, after all, made up of men and women who try to make a life together. Thus, although it is evident that the relationship between Damian and Patricia arises from a mutual need -he, out of a need for company, and she, out of a need for

security and a future for her children-, I did not want to have a film reduced to the theme of the immigration problem. That's why, for example, when Damian finds out the truth, the thing that hurts him most is that Patricia lied to him, that she had betrayed the trust that he had in her from the very beginning. And Carmelo, in his own way, is also a man in love but he is totally mistaken, for it is obvious that Milady's interests are not his. He offers her a great house, lots of space, lots of satellite tv channels... What more could she ask for? It does not occur to him that Milady is just in her twenties, that she lives in Havana, a cosmopolitan city in its particular way, and that the last thing she wants is to remain shut away up in place like Santa Eulalia. Carmelo is so sure of himself that he does not think of the possibility that Milady may have chosen him because of economic circumstances and that, if she had been able to, she would have probably chosen another person or another way to flee from Cuba. And Marirrosi and Alfonso are the counterpoint to the "racial mixed couples". Apparently they have everything, but they do not dare to make a commitment. It is true that for Marirrosi the idea of living in a village is not easy to accept but, in my opinion, in the end what lies there is the fear of taking the risky only to find that, once again, it may not work out.

THE FRESHNESS OF AN ENTIRE CAST

The casting took about four months. Manuel Martín Cuenca (the casting director) and I began with the main couples, looking for actors who would integrate with the village inhabitants. For Patricia's character we looked among more than two hundred Dominican women who work mainly in domestic service, women like the ones in the film, who had come to our country looking for work. Lissete Mejía arrived to Spain with her country's national dance company, and since then she lives and works here. In the course of looking for Patricia, we also found the other Dominican characters: Angela Herrera (the aunt), who is actually an actress, and the two friends, Adalgisa Mercedes and Doris Cerdá. For all of them this is their first experience in film. For Milady's character, we looked in Madrid and in Havana. Marilyn Torres had studied acting and she appeared as a result of the search we made in Cuba. Two weeks before the shooting started she arrived directly from Havana to Cantalojas in what was her first trip ever outside the island.

For Damian's character we did not want a well known actor "in the role of", instead we wanted an actor like Luis Tosar, who would blend with the other characters and devote fully to the role. Luis joined the film two weeks earlier in order to take wood chopping classes and tractor driving lessons.

On the other hand, José Sancho seemed to us a great actor to play such a complex character as Carmelo, capable of great violence but also a man in love and in spite of all his arrogance, very pathetic.

For the roles of Alfonso and Marirrosi we again looked for people of great talent and experience such as Chete Lera and Elena Irureta. They are not well known by the public at large, so that meant that their characters did not stand out from the surroundings. The same goes for Amaparo Valle, who gives a great performance as Damian's mother. Also, we discovered Ruben Ochandiano (Oscar, Carmelo's apprentice in the film), a very young actor who's made a wonderful film acting debut.

The bachelors, the couple who runs the bar, and also one of the villagers played by German Montaner, are all stage actors who were happy to participate and shared their group scenes with the real villagers.

Those real villagers came out of the auditions we held in Cantalojas and the other villages nearby two months prior to shooting and for which they were all summoned by the town-crier's horn!.

Iciar Bollain, 1999

FILMOGRAPHY updated January 2006

ICIAR BOLLAIN Writer & Director



Born in Madrid in 1967, **Iciar Bollain** has worked as leading actress in selected films like **"EL SUR"** (1983) by Victor Erice, **"MALAVENTURA"** (1988) by Manuel Gutiérrez Aragón, **"UN PARAGUAS PARA TRES"** (1992) by Felipe Vega, **"LAND AND FREEDOM"** (1996) by Ken Loach, **"LEO"** (2000) by Jose Luis Borau, nominated for Best Actress by the Spanish Academy Awards, **THE STONE RAFT** (2003) by George Sluizer and just recently **"LA NOCHE DEL HERMANO"** (2005) by Santiago García de Leániz.

In 1991 she became a partner of film production company La Iguana, writing and directing both documentaries and short fiction films. In 1995 she wrote and directed her feature film debut **"HOLA, ¿ESTÁS SÓLA? (HI, ARE YOU ALONE?)"** Awarded among others with Best New Director and Audience Award in Valladolid International Film Fest. and nominated for the Goya Spanish Academy Award for Best Directorial Debut. The film became one of Spain's 1996 box office hits. **"FLORES DE OTRO MUNDO"** (1999) (FLOWERS FROM ANOTHER WORLD) co-written with award winning novelist Julio Llamazares, was her second feature film and was awarded at **Cannes Film Festival 1999, Best Film** in the **International Critics' Week**. The film was theatrically released in Spain during May 1999 and it became an acclaimed audience's and critics' choice. **TAKE MY EYES** is her third feature film, winner of **7 Goya Spanish Academy Awards: BEST FILM, BEST DIRECTOR, BEST ACTRESS,**

BEST ACTOR, BEST ORIGINAL SCREENPLAY, BEST SUPPORTING ACTRESS & BEST SOUND. Theatrical admissions in Spain went over 1.000.000. The film was also awarded in the Official Section of San Sebastian Film Festival **BEST ACTRESS** (Laia Marull) and **BEST ACTOR** (Luis Tosar). International sales have been made so far in 25 countries. She is currently preparing her next film, **"MATAHARIS"**, principal photography scheduled March 21st, 2006.

FILMOGRAPHY AS WRITER AND DIRECTOR:

“MATAHARIS”(2007) (in pre-production)

“TE DOY MIS OJOS” (TAKE MY EYES) (2003)

GOYAS SPANISH ACADEMY AWARDS:

- ☐ Best Film
- ☐ Best Director (Iciar Bollain)
- ☐ Best Original Screenplay (Iciar Bollain & Alicia Luna)
- ☐ Best Leading Actress (Lai Marull)
- ☐ Best Leading Actor (Luis Tosar)
- ☐ Best Supporting Actress (Candela Peña)
- ☐ Best Sound (Eva Valiño, Pelayo Gutiérrez & Alfonso Pino)

51 SAN SEBASTIÁN INTERNATIONAL FILM FESTIVAL 2003:

- ☐ *Silver Shell Best Actress: Laia Marull*
- ☐ Silver Shell Best Actor: Luis Tosar
- ξ Best Film (Spanish Film Writers Guild ,C.E.C)
- ξ Special Mention Signis Jury

SPANISH FILM WRITERS GUILD (C.E.C):

- ☐ Best Film
- ☐ Best Director (Iciar Bollain)
- ☐ Best Original Screenplay (Iciar Bollain y Alicia Luna)
- ☐ Best Leading Actress (Lai Marull)
- ☐ Best Leading Actor (Luis Tosar)
- ☐ Best Supporting Actress (Candela Peña)
- ☐ Best Original Score (Alberto Iglesias)

“FOTOGRAMAS DE PLATA” NATIONAL FILM AWARDS

- ξ Critics´ Award Best Film of the Year 2003
- ξ Readers´ Award Best Actress: Laia Marull
- ξ Readers´ Award Best Actor : Luis Tosar

A.D.I.R.C.E Awards (Spanish Film Directors Guild)

- ξ Juan Antonio Bardem Best Director Award: Iciar Bollain
- ξ Best Lead Acting: Laia Marull

CADENA SER RADIO NATIONAL AWARDS:

Best Spanish Film 2003

ONDA CERO RADIO NATIONAL AWARDS:

- ☐ Best Actress: Laia Marull
- ☐ Best Actor: Luis Tosar

R.N.E. (SPANISH NATIONAL RADIO) SANT JORDI AWARDS 2004

- ☐ BEST ACTRESS: Laia Marull

I INTERNATIONAL MEETING OF EUROPEAN SCREENWRITERS 2004

- ☐ GRAND EUROPEAN SCREENPLAY PRIZE
- Te doy mis ojos (Iciar Bollain & Alicia Luna)

SUNDANCE INTERNATIONAL FILM FESTIVAL 2004, USA.

World Cinema Section (Non competitive)

XXVI CRETEIL INTERNATIONAL WOMEN FILM FESTIVAL , FRANCE

- ☐ Grand Jury Prize
- ☐ Best Film: Audience Award

XVIII GUADALAJARA INTERNATIONAL FILM FESTIVAL , MEXICO

- ☐ Best Iberoamerican Film
- ☐ FIPRESCI Critics' Award
- ☐ Best Iberoamerican Film: Audience Award

XIV SPANISH FILM FESTIVAL , NANTES 2004 , FRANCE

- ☐ Audience Award Best Film
- ☐ Best Actress (ex aequo): Laia Marull

SEATTLE INTERNATIONAL FILM FESTIVAL 2004

- ☐ Best Actor: Luis Tosar

COPENHAGEN INTERNATIONAL FILM FESTIVAL 2004

- ☐ Golden Swan Award Best Actor: Luis Tosar

PALIC INTERNATIONAL FILM FESTIVAL, SERBIA & MONTENEGRO 2004,

- ☐ Silver Tower Prize

14 PARAGUAY'S INTERNATIONAL FILM FESTIVAL 2005

- ☐ Manambí Award Best Film "Women and Cinema"

EUROPEAN FILM AWARDS 2005

- * AUDIENCE AWARDS Nominated Best European Director: Iciar Bollain
- * AUDIENCE AWARDS Nominated Best European Actress: Laia Marull
- * European Film Award Nomination Best Composer: Alberto Iglesias

ARGENTINEAN FILM CRITICS ASSOCIATION AWARDS 2005

- * Nominated Best Foreign Film, Spanish Language
(Mejor Película Extranjera en Habla Hispana)

BODIL AWARDS, COPENHAGEN, DENMARK 2005

- * Nominated Best Non-American Film (Bedste ikke-amerikanske film)

"FLORES DE OTRO MUNDO" (Flowers from another world) (1999) (see page 2/4 for awards)

HOLA, ¿ESTÁS SOLA?" (HI, ARE YOU ALONE?) (1995)

BEST NEW DIRECTOR
BEST FILM: AUDIENCE CHOICE
SPECIAL YOUNG JURY MENTION

40 VALLADOLID INTERNATIONAL FILM FESTIVAL, SPAIN, NOV.95

SPANISH ACADEMY AWARD NOMINEE: best NEW DIRECTOR 1995

SECOND PRIZE

BERGAMO INTERNATIONAL FILM FEST. ITALY, NOV.95

GRAND JURY PRIZE

7th SPANISH FILM WEEK, ANNECY, FRANCE, MARCH 96

BEST FILM

BEST DIRECTOR

BEST ACTRESS (Candela Peña)

INTERNATIONAL COMEDY FILM FEST. PEÑISCOLA, SPAIN, JUNE 96

BEST FILM

EUROPEAN FILM FEST. HUESCA, SPAIN , JUNE 96

BEST FILM: JURY AWARD

CADIZ ATLANTIC INT. FILM FEST, SPAIN , SEPT.96

BEST SPANISH FILM OF THE YEAR

ASSOCIATION OF ANDALUSIAN FILM CRITICS AWARD, SEVILLE 1997

SANT JORDI AWARD FOR BEST NEW DIRECTOR

ASSOCIATION OF CATALONIAN PRESS CINEMA AWARD 1996

BEST FIRST FILM 1996

VI PREMIOS CARTELERIA TURIA, VALENCIA MAY 1997

BEST FEMALE ACTING AWARD (CANDELA PEÑA , SILKE y ELENA IRURETA)

-MOSTRA DE NOVOS REALIZADORES, FORTALEZA, BRASIL, JUNE. 97

SHORT FILMS:

"**LOS AMIGOS DEL MUERTO**" (FRIENDLY DEAD) (1994) short film 35 mm

- **First Prize** IX Week of Spanish Cinema, MURCIA, 1994

- **Best Acting Award for the Whole Cast** L'ALFAS del PI Film Fest.1994

- **First Prize 35mm Short Film & Best Director Award**

XVII Festival Internacional de Cine de ELCHE, 1994

"**BAJA, CORAZÓN**", (COME DOWN, SWEET HEART) (1992) short film 35 mm

Official Section Alcalá de Henares Film Festival (Spain) 1992.

"**AMORES QUE MATAN**", (A LOVE THAT KILLS) (2000) short film 35mm.

Valladolid International Film Festival 2000 (Out of competition)

Alcalá de Henares National Film Fest. 2000 , Opening Film (Out of Competition)

Jury Special Mention Cinema Donne Torino Film Fest, Italy, 2001

ACTRESS FILMOGRAPHY:



Since 1983, as leading actress in feature films such as:
"EL SUR" (1983) by Víctor Erice
"MIENTRAS HAYA LUZ" (1987) by Felipe Vega
"MALAVENTURA" (1988) by Manuel Gutiérrez Aragón
"EL MEJOR DE LOS TIEMPOS" (1990) by Felipe Vega
"SUBLET" (1991) by Chus Gutierrez
"UN PARAGUAS PARA TRES" (1992) by Felipe Vega
"JARDINES COLGANTES" (1993) by Pablo Llorca
"TOCANDO FONDO" (1993) by José Luis Cuerda
"EL TECHO DEL MUNDO" (1994) by Felipe Vega
"LAND AND FREEDOM" (1995) by Ken Loach
"NIÑO NADIE" (1997) by José Luis Borau
"LEO" (2000) by Jose Luis Borau
"NOS MIRAN" (2002) by Norberto Pérez
"THE STONE RAFT" (2003) by George Sluzier
"THE NIGHT OF THE BROTHER" (2005) by Santiago García de Leániz

ACTING AWARDS:

- BEST YOUNG ACTRESS Spanish Film Festival Murcia 1990
- ICARO Acting Award by the Spanish Newspaper Diaro 16. 1991
- BEST ACTRESS Award International Film Festival of Gijón 1992
- BEST SPANISH ACTRESS of the year Cartelera Turia Valencia 1992
- FRANCISCO RABAL Best Actress Award Spanish Film Fest. Murcia 1992
- UP COMMING CINEMA CARREER Award by CINEMA JOVE Valencia Int. Film Fest. 93
- NATIONAL CINEMA AWARD from the SPANISH NATIONAL RADIO, RNE. 1993
- NOMINATED BEST ACTRESS for "LEO", SPANISH ACADEMY AWARDS 2001

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OTHER FILM WORK:

- She is a partner of film production company LA IGUANA since 1991

BOOKS:

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