



Vitagraph Films presents

# EVEN THE RAIN

(Tambien La Lluvia)

*In Theatres in mid-February*

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***TAMBIÉN LA LLUVIA***  
***(EVEN THE RAIN)***

***Directed by Iciar Bollain***

***Written by Paul Laverty***

***And produced by Morena Films***

## THE FILM

TAMBIEN LA LLUVIA (Even the Rain), a film directed by Iciar Bollain and written by Scottish screenwriter Paul Laverty, is about, in the director's words, "resistance and friendship. It's a personal journey....an adventure undertaken by characters which brings the past into the present." The story intertwines Columbus' arrival in the Americas with the making of a film; it mixes the Spanish crown's exploitation of gold in the 16<sup>th</sup> century with the fight for water in Cochabamba in the year 2000. The film takes us from the fiction of a period film to the reality of a film set in a small Bolivian city. And from that reality to another which is deeper and more dramatic, that faced by people with practically no rights, prohibited by law from collecting even the rain.

But "Tambien la Lluvia (Even the Rain) does much more than compare historic events. It transcends the detail and delves into something much deeper and more universal. Deep down it's a story about loyalty, camaraderie, and empathy. It's essentially a tribute to friendship. Costa, a cynical film producer, and Sebastian, a young and idealistic director, work together on an ambitious project they're planning to shoot in Bolivia, a film about the arrival of the Spanish in the Americas that highlights their brutality and the courage of several members of the Catholic Church who fought with words against the colonizers' swords and chains. Father Bartolome de las Casas and Father Antonio Montesinos were the first radical voices of conscience against an Empire.

But Costa and Sebastian can't imagine that in Bolivia, the location they've chosen to represent Santo Domingo in their film, an explosive challenge awaits them. The Bolivian Water War breaks out (April, 2000), shattering Sebastian's convictions and Costa's detachment and forcing them to make an emotional journey in opposite directions.

Filmed in nine weeks in Cochabamba, Bolivia from October to December of 2009, "Tambien la Lluvia (Even the Rain) was produced by Morena Films and co-produced by Vaca Films (Spain), Mandarin Cinema (France) and Alebrije Producciones (Mexico). It's a film about contrasts which intertwines Spain's eagerness to colonize and enslave thousands of indigenous people in the 16<sup>th</sup> century with the resistance of thousands of people against their water being privatized in the year 2000. Three men crash head on with different ambitions.

The film is dedicated to the memory of radical US historian Howard Zinn who died at the beginning of 2010. His eloquent book "A People's History of the United States" has sold in its millions. He was a personal friend of Paul Laverty and helped him with the research for this film.

## **CAST**

<b>Luis Tosar</b>	Costa
<b>Gael Garcia Bernal</b>	Sebastian
<b>Juan Carlos Aduviri</b>	Daniel/Hatuey
<b>Karra Elejalde</b>	Anton/Christopher Columbus
<b>Carlos Santos</b>	Alberto/Bartolome de las Casas
<b>Raul Arevalo</b>	Juan/Antonio de Montesinos

## **CREW**

<b>Director</b>	Iciar Bollain
<b>Producer</b>	Juan Gordon
<b>Produced by</b>	Morena Films (Spain)

<b>Co-produced by</b>	Mandarin Cinema (France)
	Alebrije Cine y Video (Mexico)
	Vaca Films (Spain)

<b>Screenplay</b>	Paul Laverty
<b>Line Producer</b>	Cristina Zumarraga
<b>Production Designer</b>	Juan Pedro de Gaspar
<b>Director of Photography</b>	Alex Catalan
<b>Editor</b>	Angel Hernandez Zoido
<b>Sound</b>	Emilio Cortes
<b>Music</b>	Alberto Iglesias
<b>Make-up</b>	Karmele Soler
<b>Hairstylist</b>	Paco Rodriguez
<b>Costume Designer</b>	Sonia Grande
<b>Casting</b>	Eva Leira and Yolanda Serrano (Spain)
	Rodrigo Bellot and Glenda Rodriguez (Bolivia)

## SHORT SYNOPSIS

Costa and Sebastian arrive in Cochabamba, Bolivia, to shoot a period film about Columbus's arrival in the Americas. They're on the tightest of budgets, but the shoot gets off to a smooth start. But things get complicated when their extras and main actor, locals to Cochabamba, rise up against the privatization of their drinking water. Their battle to get their film made intertwines with the fight of their Bolivian crew members, deprived of their most basic rights, prohibited from collecting even the rain.

## LONG SYNOPSIS

***"The struggle of people against power is the struggle of memory against forgetting."***  
**Milan Kundera**

Sebastian, sensitive and idealistic, has decided to make a film about one of the world's greatest icons: Christopher Columbus. But he doesn't want to portray the typical vision of the brilliant sailor on a divine mission from God to "save souls." He wants to show the other things Columbus set in motion: the obsession with gold, the slave trade and the terrible violence perpetrated against the Indians who resisted. The film also gives voice to Bartolomé de las Casas and Antonio Montesinos, the first radical priests who risk everything in defense of the Indians and ask "Are they not men?" The film also pits Columbus against another historical figure: Hatuey, the first Indian leader ever burned on a cross to set an example for those who opposed the Christians.

Costa, Sebastian's friend and the film's producer, couldn't care less about the film's content. He's not worried about what happened yesterday, never mind 500 years ago. He just wants the film finished on time and within budget. Sebastian may think Costa's plan is insane but it's the only way they can make such a complicated film with so little money: shoot in Bolivia, the cheapest country in South America with the highest population of indigenous people.

As the shoot progresses in and around the city of Cochabamba, the locals rise up against plans to privatize the city's water supply and sell it to a consortium that includes an American multinational.

The shoot confronts many complications, including Anton, the brilliant but often inebriated actor playing the role of Columbus. But Costa and Sebastian also have to deal with an unexpected crisis which could ruin the entire shoot. Daniel, the young Bolivian actor playing the leader of the resistance, is also leading the civil protest in Cochabamba.

500 years after Columbus, sticks and stones are once again up against the steel and gunpowder of a modern army. It's David versus Goliath once more. Only this time they're fighting over the real gold of the 21<sup>st</sup> century; drinking water.

Costa does everything he can to keep Daniel out of the uprising. The conflict grows more and more violent during the course of the shoot until the infamous Bolivian Water War breaks out, which actually occurred in April of 2000.

Despite their best efforts, the producer and director are embroiled in the conflict. The violence puts them to the test and pits them against each other. The two friends are forced to choose between loyalty and betrayal, and between solidarity, failure and loneliness. Daniel tells Sebastian "Some things are more important than your film."

# CHARACTERS

## COSTA

When Costa lands in Bolivia to produce a film he has no idea how personally the experience will affect him or how much it will change him before he leaves.

Pragmatic and cynical, he has no problem paying people poorly (if at all) or shooting in locations that are historically inaccurate as long as he gets his film made. The Indians all “look all the same” to him until he clashes with indigenous leader Daniel. And he doesn’t care about the whole “water thing” either... until it blows up in his face.

His friendship and loyalty to Sebastian and the film lead him to bribe anybody he has to, but also to sell out and betray... and finally to choose between helping his friend with the film and helping a desperate mother in a desperate fight.

## SEBASTIAN

More tolerant and apparently more human than Costa, Sebastian tries to overturn the myths we’ve been told by historians and filmmakers in the past. Passionate and melancholic, he becomes obsessed with finishing his film, no matter what, despite the delicate social context faced by hundreds of indigenous Indians participating in the shoot being paid a couple dollars a day. “This conflict will end and it will be forgotten... Our film won’t be.” Sebastian fights with ideas, not stones. He’s determined to expose an injustice that took place 500 years ago, even if that means turning his back on an injustice taking place right in front of him.

## DANIEL

Bolivian and with strong indigenous features, he is a born leader who can’t be tamed. Sebastian finds him fascinating and gives him an important part: Hatuey, the rebel leader who rose up against the Spanish conquistadores.

Costa says he “stinks of trouble.” But despite Costa’s objections, Daniel plays his part with enormous strength and charisma, until the water conflict becomes his priority.

For Costa and Sebastian, life is making movies; for Daniel, life is staying alive. Costa and Sebastian are fighting to get their film finished; Daniel is fighting for something as basic and vital as drinking water. Costa and Sebastian risk their money and prestige. Daniel and many others like him risk their lives.

## ANTON

Provocative, brilliant, educated and tremendously unhappy, the Spanish actor playing Columbus the cynic turns out to be the most coherent and human when the conflict breaks out around them. He’s a loner, a drinker, bitter and funny, probably sick... and an incredibly talented actor. He plays Columbus, which could be the last role of his life, with the same passion with which he questions him.

## ALBERTO

Alberto is another passionate actor who plays the radical figure Bartolomé de las Casas with intensity. Like Anton, he has studied his character in depth; but unlike Anton, and contrary to what the real Bartolomé would probably have done, when things get out of hand, he scampers and leaves the film. Ironically, the good Alberto /Bartolomé, playing the father of human rights, the man who stood up to a whole empire in defense of the Indians, who denounced the greed and cruelty of the conquistadores, is a terrified man in the face of real violence.

## JUAN

An actor who goes "less by the book" than the others plays the role of Antonio Montesinos. Once again, the actor and character represent a contrast. The radical and charismatic priest who defended the Indians in 1511 is played by Juan, a young actor who is always joking and messing around. He's anything but "intense."

But even out of costume and in rehearsal, on an unfinished set, he manages to make the words of the Dominican's famous sermon of 1511 vibrate with strength and modern relevance.

## BIO / FILMOGRAPHIES

### LUIS TOSAR

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 Iciar Bollain, for which he won the Goya for Best Actor in 2003, "Los lunes al sol" (*Mondays in the Sun*) directed by Fernando Leon 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 Martin Cuenca, "La vida que te espera" (*Your Next Life*) directed by Manuel Gutierrez Aragon, "El lapiz del carpintero" (*The Carpenter's Pencil*) directed by Anton Reixa, and the recent "Celda 211" (*Cell 211*) directed by Daniel Monzon, 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*, a major public and critical success.

### GAEL GARCIA BERNAL

Having worked as an actor in his native Mexico since childhood, Gael Garcia 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 Garcia 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 Garcia Bernal has starred in important films like "The Motorcycle Diaries" (*Diarios de una motocicleta*) directed by Walter Salles, "La Mala Educacion" (*Bad Education*) directed by Pedro Almodovar and "Babel" directed by Alejandro Gonzalez Iñárritu.

In addition to acting, Gael Garcia 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 the popularity of Mexican Cinema and to prove that Mexican Independent films can find local audiences as well.

This year Bernal could be seen in "Limits of Control" (*Los limites del control*) with Tilda Swinton and directed by Jim Jarmusch. Gael recently starred in such films as "Mammoth" (*Mamut*) alongside Michelle Williams and directed by Lukas Moodysson, and "Letters to Juliet" (*Cartas a Julieta*) with Amanda Seyfried. He recently finished filming "All you need is Love" with Kate Hudson.

### KARRA ELEJALDE

Born in Vitoria, Spain, he studied drama and worked in radio, television and theatre before dedicating himself entirely to film. He won Best Actor at the Fantasporto Festival in Portugal for his performance in Juanma Bajo Ulloa's "La Madre Muerta" (*The Dead Mother*). He also won



Best Actor at the Aubagne Festival in France for the same film.

Karra Elejalde wrote the screenplay "Airbag," also directed by Juanma Bajo Ulloa, and "Año Mariano" (*The Year of Maria*) which he co-directed with Fernando Guillen Cuervo. His filmography includes movies like Julio Medem's "La Ardilla Roja" (*The Red Squirrel*), Daniel Calparsoro's "Salto al Vacío" (*Jump into the Void*), Nacho Vigalondo's "Los Cronocrímenes" (*The Cronocrimes*) and Alejandro González Iñárritu's yet unreleased "Biutiful."

## **JUAN CARLOS ADUVIRI**

The 33-year-old Bolivian actor was born in El Alto, near La Paz, where he lives and works. This is his first full length feature film.

## **RAUL AREVALO**

Born in Madrid in 1979. Studied at the Cristina Rota School of Acting in Madrid and started his career in the hit series *Compañeros* from 2001 to 2002. In 2006 he starred in Daniel Sanchez Arevalo's first film, for which he won the Union de Actores award for Best New Actor, and was also directed by Antonio Banderas in "El camino de los Ingleses" (*The English Road*) that same year. In 2007 he worked on Gracia Querejeta's "Siete mesas de Billar Frances" (*Seven Billiard Tables*), for which he received his first Goya nomination as Best Supporting Actor. In 2008 he was nominated once again, this time for Best Actor for José Luis Cuerda's "Los Girasoles Ciegos" (*The Blind Sunflowers*). He finally won Best Supporting Actor at last year's Goyas for Daniel Sánchez Arévalo's new film "Gordos" (*Fat People*).

## **CARLOS SANTOS**

Born in Murcia in 1978, he's very well-known for his roles in TV series' like "Los hombres de Paco, Periodistas" and "Policías, en el corazón de la calle." He's appeared in films like "Mataharis," also directed by Iciar Bollain, Miguel Bardem's hit comedy "Mortadelo y Filemon: Mision - Salvar la Tierra" (*Mortadelo and Filemon: Mission - Save the Planet*) and Fernando González Molina's recently released "Fuga de Cerebros" (*Brain Drain*).

## **DIRECTOR - ICIAR BOLLAIN**

Iciar Bollain 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. For *Mataharis*, the last film she has directed, she received two Goya nominations.

## **SCREENWRITER – PAUL LAVERTY**

A Golden Palm and nine films written by him and directed by Ken Loach have won Paul Laverty recognition as an acclaimed scriptwriter.

Born in Calcutta, his concern for social issues led him to work for a human rights organisation in Nicaragua. His experiences in Central America took him away from his work as a lawyer in Scotland and inspired him to write the script for "Carla Song's" (*La cancion de Carla*), 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, among others, by "My Name is Joe", (Best Actor in Cannes for Peter Mullan) "Bread and Roses", "Sweet Sixteen" (Best Screenplay at Cannes 2002), "The Wind That Shakes the Barley" (Golden Palm, Cannes 2006) "It's a free World" (Best screenplay award in Venice) and the comedy "Looking for Eric", (Cannes 2009) starring soccer legend Eric Cantona, and most recently *Route Irish*, (Cannes 2010.)

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

## **ORIGINAL MUSIC - ALBERTO IGLESIAS**

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 Almodovar "La flor de mi secreto" (*The Flower of My Secret*), "Carne tremula" (*Live Flesh*), "Todo sobre mi madre" (*All About my Mother*), "Hable con ella" (*Talk to Her*), "La mala educacion" (*Bad Education*), "Volver" and "Los abrazos rotos" (*Broken Embraces*), Julio Medem "Vacas", "La ardilla roja", "Tierra" (*Earth*), "Los amantes del Círculo Polar" (*The Lovers from The North Pole*), "Lucia y el sexo" (*Sex and Lucia*), Iciar Bollain "Te doy mis ojos" (*Take My Eyes*), Bigas Luna "La camarera del Titanic" (*The Chambermaid of the Titanic*) and 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).

Iglesias 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. He has also won the Satellite Award for Best Original Soundtrack for "The Kite Runner" and he 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").

In 2009 Alberto Iglesias wrote the music for Almodovar's latest film "Broken Embraces". A composer for the concert hall (orchestra, ensemble and string quartet), Alberto Iglesias' work in ballet also 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.

# DIRECTOR'S STATEMENT

By ICIAR BOLLAIN

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 and 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, so complex and 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.

## TECHNICAL DATA

Running Time: 104 minutes  
Original language: Spanish  
Ratio: 2.35 (scope)  
Sound: Dolby Digital  
Year of Production: 2010  
Genre: Drama

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