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DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL



cinéfondation
L'ATELIER

A LOVE STORY.

CANNIBAL

A FILM BY

MANUEL MARTÍN CUENCA



A FILM PRODUCED BY
LA LOMA BLANCA P.C.
MOD PRODUCCIONES
(SPAIN)

IN CO-PRODUCTION WITH
LIBRA FILM (ROMANIA)
CTB FILM COMPANY LTD (RUSSIA)
LUMINOR (FRANCE)



SYNOPSIS

Carlos is the most prestigious tailor in Granada, but he's also a murderer in the shadows. He feels no remorse, no guilt, until Nina appears in his life. She will make him realize the true nature of his acts and, for the first time, love awakens.

Carlos is evil incarnate, unaware of itself. Nina is pure innocence. And 'Cannibal' is a demon's love story.

CAST

ANTONIO DE LA TORRE
OLIMPIA MELINTE
ALFONSA ROSSO

DIRECTOR'S STATEMENT

Whenever I begin a new project, I ask myself why I want to work on it. If the answer that I find is too rational and convenient, something that immediately responds to a desire where the fantasy is success, I know that I don't actually want to make that movie. And yet, when I can't quite find the right words, when I'm bested by the need to speak about something that I don't know for sure what it is, I discover the value of that story. Because there is something irrational in film that drives me. I make movies because I like to learn, because I like to feel like a student who doesn't know anything and who keeps his sense of wonder intact.

This film wants to tell me something beyond what I could ever know. And that pushes me in a powerful way. Alejandro, my co-screenwriter, told me about this novel, "Caribal" by Humberto Arenal. And we felt that we should write this screenplay together, trying to figure out the deep meaning hidden there in order to then turn it into a secret that the spectator can guess at. For us, the essence of film is mystery and the conviction that the viewer can actively participate in it. We construct a story and then we hide it so that it comes out from inside its soul, through the grating.

The fact that cannibalism is a huge taboo makes me think that there is something in its nature that is so close to us that we have decided to ban it. I believe that a ban always hides something and that we should ask ourselves about it, even if it is to reach the conclusion that bans should exist. Jean Genet wrote, "The kiss is the form taken by a primitive urge to bite, even to devour..." I wonder what he meant, what the act of devouring has to do with an act like a kiss.



I wonder what destruction has to do with tenderness. And I realize that this film is about the dialectic between evil and love.

This story takes place on the margins and at an emotional breaking point. I think it is the best way to talk about our times and to question our society. Westerns and film noir teach us that the best and most accurate portrayal of our civilization is to be found on geographic and moral frontiers where we find those characters who are pushed away and excluded, those who shape the true sense of an era and its ethical dilemma.

Our Europe is complacent. It has trouble admitting that evil inhabits it, that it is not just some waste caused by external agents, but an essential part of itself. We fight evil as if it were a vicious, but distant enemy. As if it had nothing to do with ourselves. Unfortunately, this is a simplistic view; it is too naïve.

Our story is set in a contemporary time, in the old provincial city of Granada where tradition dominates daily life. In the midst of all this, Carlos is a cannibal who lives out his condition without remorse, without guilt, conscious of the fact that the only thing that drives his life is survival. He neither asks nor questions. He only acts, relentless... Until the time comes when he starts to question himself because a crack is opened in his soul. A crack that love starts to seep through. And through love, doubt does as well.

In the face of evil, love, is what the story seems to be saying... and its capacity to redeem us.

But to what extent can love change the past? To what extent can love redeem it? The fantasy we all encourage, tells us it's possible, that love conquers all. Our society provides stories over and over again where love triumphs. But what would happen if we were overestimating its strength, its capacity to recover and to overcome all difficulties? What would happen if we were to realize that the power of this melodramatic love is less than we'd imagined...? And what would be left to us then, if love manifested its impotence? The only possible source for redeeming evil would be something that goes beyond love: forgiveness.

This is a story where these three forces must coexist, inhabiting the same space. The first is evil, unaware of itself, embodied in a character who believes life is only survival. The second is love that—arising like an unforeseen force through the story of Carlos and Nina—affects the present and thus changes it, but is incapable of transforming the past. And finally, forgiveness, the only thing capable of travelling back in time and, from there, changing the future.

But how could a chink be opened in the armor of evil, in the conscience of Carlos, the cannibal? This was the question we asked ourselves over several drafts of the script until we found an answer: duality. The dual character of Alexandra/Nina (the twin sisters), is what makes the appearance of doubt possible, what makes it believable, and what makes possible for love to sprout as a precursor to forgiveness. Because Carlos confronts a ghost, someone he has already killed, and as such he faces his own mirror. A mirror that reflects who he really is back to him.

The fact that Nina shows up looking for her twin sister fractures the protagonist's conscience, elevating the story and transcending it beyond its realistic content. Everything becomes a metaphor. A dream. A reckoning with a ghost... Suddenly, the realistic tale leads us to the supernatural. And the crime becomes a love story.

Ultimately, 'Cannibal' is film noir but, above all, it is a romance.

Manuel Martín Cuenca



MANUEL MARTÍN CUENCA

(Director, Writer and Producer)

AS A DIRECTOR AND SCRIPTWRITER

Feature Films

- 2013 CANNIBAL
- 2010 HALF OF OSCAR
- 2005 HARD TIMES
- 2003 THE WEAKNESS OF THE BOLSHEVIK

Documentary features

- 2009 LAST WITNESSES: CARRILLO COMUNIST
- 2004 MADRID MII: WE WERE ALL ON THAT TRAIN
- 2002 4 CARDINAL POINTS
- 2001 THE CUBAN GAME

AS A PRODUCER

- 2013 CANNIBAL, by Manuel Martín Cuenca
- 2010 HALF OF OSCAR, by Manuel Martín Cuenca
- 2005 HARD TIMES, by Manuel Martín Cuenca
- 2005 ADIÓS, by Ignacio Gutiérrez Solana – Short film
- 2001 THE CUBAN GAME, by Manuel Martín Cuenca
- 2000 LA GUITARRA INVISIBLE, by Ion Arretxe





ANTONIO DE LA TORRE

Studied acting with Cristina Rota and combined his early work in film and television with his job as a sports journalist for Canal Sur Televisión.

His filmography contains over 80 titles, making him one of the most prolific and sought after actors in Spanish film. He has worked with such directors as Pedro Almodóvar, Daniel Sánchez Arévalo, Álex de la Iglesia, Iciar Bollain and Steven Soderbergh, among others.

His performance in Daniel Sánchez Arévalo's directing debut 'Darkbluealmostblack' earned him the Goya Award for Best Supporting Actor, the Actor's Union Award and the Best Actor Award at the Toulouse Film Festival. His second starring film, 'Fat People', garnered him a Goya Award nomination for Best Male Lead. A regular in Sánchez Arévalo's films, he also participated in 'Cousinhood' and we will soon see him in the upcoming 'My Family and Other Hooligans'. De la Torre worked with Pedro Almodóvar on 'Volver' and most recently on 'I'm So Excited'.

Nominated for a Best Male Lead Goya for 'The Last Circus', this past year his performances in 'Unit 7' and 'Invader' were once again recognized by the Academy with nominations for Best Male Lead and Best Supporting Actor, respectively.

'Cannibal' is his fourth collaboration with Manuel Martín Cuenca after shooting 'Half of Oscar' and the made-for-TV movie 'El Tesoro' with him, as well as the short film 'Hombres Sin Mujeres'.

OLIMPIA MELINTE

Olimpia Melinte, born in Romania, started her professional career in the Octav Bancila University theatre, where she made her debut as Wendla in Frank Wedekind's 'Spring Awakening', directed by actor Nicholas Ionescu. For this role she received the Best Actress Award at the National Olympic Theater, Timisoara in 2005.

After studying Performing Arts at the George Enescu Arts Faculty she made her film debut in 2009 in 'Floating Things', directed by Mircea Daneliuc. For this work, she received two nominations at the Romanian Film Industry GOPO Awards as Best Actress and Best Newcomer in 2010.

In 2011 she was selected among 250 actresses for the leading role in Massimiliano and Gianluca de Serio's Italian-language feature film 'Seven Acts of Mercy', which got her a Best Actress Award at the Bobbio film Festival in Italy. This film obtained ample recognition in international Festivals, and established Olimpia as a versatile actress able to play in four different languages.

'Cannibal' is her first experience in Spain.



CREW

Director	Manuel Martín Cuenca
Scriptwriters	Alejandro Hernández Díaz Manuel Martín Cuenca
Producers	Manuel Martín Cuenca Fernando Bovaira Simón De Santiago Alejandro Hernández Díaz
Line Producer	Bárbara Díez
Director of Photography	Pau Esteve Birba
Art Director	Isabel Viñuales
Costumes	Pedro Moreno
Make-up	Patricia López
Hairdresser	Paco Rodríguez
Sound	Eva Valiño
Editor	Ángel Hernández Zoido

PRODUCTION ASPECTS

Year of Production: 2013

Principal Photography: January 28 to April 8, 2013

Locations: Granada, Sierra Nevada, Motril and Güejar Sierra

Duration: 116 min.

Nationality: Spain / Romania / Russia / France

Languages: Spanish / Romanian

Format: HD-ARRI RAW

Sound: Dolby Digital 5.1



LA LOMA BLANCA P.C.

La Loma Blanca Producciones Cinematográficas is a production company in the south of Europe, in the south of Spain, committed to a cinema of geographic and emotional borders but no formal borders. It was founded in 2004 by Manuel Martín Cuenca and Alejandro Hernández, his usual co-screenwriter.

After producing the short films 'Nadie' and 'Adiós' and co-producing the films 'Malas Temporadas' ('Hard Times') and 'El Juego de Cuba' ('The Cuban Game'), both directed by Martín Cuenca and participants in numerous international festivals, LA LOMA BLANCA P.C. became the lead producer for a feature film for the first time in 2010 with 'La Mitad de Óscar' ('Half of Oscar'). It premiered at the Toronto International Film Festival and then at the Gijón Film Festival, winning the Special Jury Prize at the Miami Film Festival and over 30 international festivals, garnering unanimous critical acclaim.

At present, LA LOMA BLANCA P.C. has finished the shooting of its new fiction project, 'Canibal', and is preparing a feature length documentary: 'Sáhara, El Mundo que Nunca Existió'.

Its CEO, Manuel Martín Cuenca, is a member of the European Film Academy and ACE.

www.lalomablanca.com



MOD PRODUCCIONES

MOD PRODUCCIONES is a film and television production company that was founded in 2007 by Fernando Bovaira who in his extensive career has spearheaded some of Spain's most successful films like: Alejandro Amenábar's 'The Others' and 'The Sea Inside' (Oscar® for the Best Foreign Language Film, 2005), Javier Fesser's 'Mortadelo & Filemon: The Big Adventure', Julio Medem's 'Sex and Lucia' and José Luis Cuerda's 'Butterfly's Tongue', among others.

Under this stamp of quality and box office tie-in, MOD produced Alejandro Amenábar's second English language film, 'Agora', which was selected at Cannes and became 2009's highest - grossing film in Spain. Other recent titles include Alejandro G. Iñárritu's Oscar® - nominated 'Biutiful' starring Javier Bardem who took the prize for Best Actor at Cannes 2010, Daniel Sánchez Arévalo's 'Cousinhood', Óskar Santos's 'For the Good of Others', and Javier Ruiz Caldera's 'Ghost Graduation'. MOD's most recent releases are Jorge Torregrossa's first feature 'Fin (The End)' and Sergio Castellitto's 'Twice Born', an Italian co-production starring Penélope Cruz.

MOD's upcoming titles include Daniel Sánchez Arévalo's dramedy 'My Family and Other Hooligans', Óskar Santos' family adventure 'Zip & Zap and The Marble Gang' and Manuel Martín Cuenca's 'Cannibal'.

In television, MOD produced the fiction series 'Crematorium' for Canal+, winner of the Series of the Year Award from the Premios Onda in 2011 and of Spain's National Critics' Circle Award for Best Production of the Year. For Telecinco, MOD produced 'Niños Robados', a 2-episode miniseries about babies stolen in Spain in the 70s directed by Salvador Calvo.

www.modproducciones.es





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UNA PRODUCCIÓN DE LA LOMA BLANCA PG y MOD PRODUCCIONES EN CO-PRODUCCIÓN CON LIBRA FILM (RUMANIA) CTB FILM COMPANY (RUSIA) y LUMINOR (FRANCIA) CON LA PARTICIPACIÓN DE TELEVISIÓN ESPAÑOLA CANAL SUR TELEVISIÓN CANAL + y AXN CON EL APOYO DE ICAA JUNTA DE ANDALUCÍA EURIMAGES MEDIA IBERMEDIA ATELIER CANNES CINEMART AND PARIS PROJECT Y LA FINANCIACIÓN DE ICO

"CANÍBAL" ANTONIO DE LA TORRE OLIMPIA MELINTE MARÍA ALFONSA ROSSO Y LA COLABORACIÓN ESPECIAL DE MANUEL SOLO

CASTING EVA LEIRA y YOLANDA SERRANO MONTAJE PATRICIA LÓPEZ PELUQUERÍA PACO RODRÍGUEZ FIGURINISTA PEDRO MORENO DIRECTOR DE ARTE ISABEL VIÑALES MONJEA DE PRODUCCIÓN EVA TABOADA DIRECTORA DE PRODUCCIÓN BÁRBARA DÍEZ SEÑORÍO EVA VALIÑO PELAYO GUTIÉRREZ y NACHO ROYO-VILLANOVA MONTAJE ÁNGEL HERNÁNDEZ ZOIRO DIRECTOR DE FOTOGRAFÍA PAU ESTEVE BIRBA

CO-PRODUCTORES TUDOR GIURGIU SERGEY SELYANOV y FRANÇOIS YON PRODUCTORES FERNANDO BOVAIRA SIMÓN DE SANTIAGO MANUE MARTÍN CUENCA y ALEJANDRO HERNÁNDEZ EDITOR ALEJANDRO HERNÁNDEZ y MANUEL MARTÍN CUENCA INSPIRADO EN LA NOVELA "CANÍBAL" DE HUMBERTO ARENAL DIRECTOR MANUEL MARTÍN CUENCA

