



BENICIO DEL TORO
TIM ROBBINS
OLGA KURYLENKO
MÉLANIE THIERRY
FEDJA ŠTUKAN

A PERFECT DAY

A FILM BY FERNANDO LEÓN DE ARANOA

QUINZE
DIRECTORS' FORTNIGHT
CANNES 2015

"A PERFECT DAY" directed by FERNANDO LEÓN DE ARANOA a REPOSADO and MEDIAPRO production
written by FERNANDO LEÓN DE ARANOA with the collaboration of DIEGO FARIAS based on the novel "DEJARSE EL OJERO" by PAULA FARIAS
castling CASTLIN ACHESON, AGATHE OUPHUS
sound FERNANDO GARCÍA sound IVÁN MARÍN, DANIEL PEÑA, ALFONSO RAPISO music by ARNAU BATALER
costume design MACHO RUIZ CAPILLAS producer CESAR MACARRÓN
producer LUIS FÓEZ, LAGO producer ALEX CATALÁN A.E.C. producer PATRICIA DE MUJOS, JAVIER MÉNDEZ produced by FERNANDO LEÓN DE ARANOA, JAUME ROURES

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CREW

Directed by	FERNANDO LEÓN DE ARANOA
Produced by	FERNANDO LEÓN DE ARANOA
	JAUME ROURES
Executive producers	PATRICIA DE MUNS
	JAVIER MÉNDEZ
Written by	FERNANDO LEÓN DE ARANOA
with the collaboration of	DIEGO FARIAS
Based on the novel "Dejarse llover" by	PAULA FARIAS
Director of Photography	ALEX CATALÁN A.E.C
Line Producer	LUIS FERNÁNDEZ LAGO
Production Designer	CÉSAR MACARRÓN
Editor	NACHO RUIZ CAPILLAS
Original Music by	ARNAU BATALLER
Sound by	IVÁN MARÍN
	DANIEL PEÑA
Costume Designer	ALFONSO RAPOSO
Make- up and Hair Designer	FERNANDO GARCÍA
	CAITLIN ACHESON
VFX	AGATHE DUPUIS
SFX	FERRAN PIQUER
Production Manager	RAÚL ROMANILLOS
First Assistant Director	ANA PARRA
Casting Director Bosnia	ANTONIO ORDÓÑEZ
Casting Director Spain	TIMKA GRAHIĆ
	CAMILA-VALENTINE ISOLA, ICDN

ACTORS

MAMBRÚ	BENICIO DEL TORO
B	TIM ROBBINS
KATYA	OLGA KURYLENKO
SOPHIE	MÉLANIE THIERRY
DAMIR	FEDJA STUKAN
NIKOLA	ELDAR RESIDOVIC
GOYO	SERGI LÓPEZ

SYNOPSIS

A group of aid workers tries to remove a cadaver from a well in an armed conflict zone. The body was thrown into the well to contaminate the water and cut the water supply to the local population. But circumstances soon turn a simple task into an impossible mission.

The workers cross the frenzied war landscape like guinea pigs in a maze, and there might be no way out. A war inside another war, in which the only enemy could be irrationality.

The crisis they're trying to solve is humanitarian, but they're only human. Humor, drama, tenderness, routine, danger, hope: it all fits into a perfect day.

This film's only genre is life itself. Like a Russian doll, it's a drama inside a comedy, inside a road movie, inside a war movie.



Film selected for Directors' Fortnight,
Cannes Festival, 2015

DIRECTOR'S NOTES

MEMOIRE

This film is about the people charged with the difficult task of bringing order to chaos. And it portrays their daily attempts to wage a war within another war: against irrationality, against despondency. Against their immense desire to return home.

Aid workers.

Like them, this film uses humor to distance itself: the wittiest comments, comedy at its wildest and grittiest, at its most desperate, often happens in the very midst of tragedy. Because there is no place on Earth where it is more necessary.

And it portrays the routine of those who work in a place where nothing is routine. Their strengths and weaknesses, their mistakes, their good decisions, their minor misfortunes. Without ever losing sight of the fact that saving lives is not a heroic deed in itself. The heroism comes from trying.

The film takes place in a mountain area, actually a microcosm in which all the participants in the war are present: soldiers, civilians, blue helmets, journalists... Here we have a small group of aid workers who try to remove a cadaver from a well. It was thrown into the well to contaminate the water: a primitive but effective form of biological warfare.

A problem apparently easy to solve. But the first victim of any armed conflict is common sense, which could be why their cars drive back and forth along the narrow mountain roads like a maze, searching for a way out that may not even exist.

An open, glowing maze under the endless Balkan sky: its immensity makes it even more claustrophobic. I've had the bird's eye views of the two SUVs wandering across those mountain roads like guinea pigs in my head since I started writing the script.

My films have given me several opportunities to work alongside aid workers in conflict zones. The first time was in February of 1995, during the Bosnian War. We recorded their work with two Betacams, covering the conflict. We came back with several dozen recorded tapes and a set of words, very few, which we frequently used to describe the war when people asked: Confusion, Irrationality, Babel, Labyrinth, Impotence.

A few years ago I shot a documentary in northern Uganda with workers from Doctors Without Borders. In what you might call a bar we found 15 kilometers from the Sudan border, drinking a warm Nile Special beer, I heard our mission's Head of Security mention Paula Farias' novel "Dejarse Ilover" for the first time.

Paula is a doctor and an emergency coordinator for MSF, and also an author. She helps people in both ways. I was captivated by how simple the plot of her novel was, and by its depth. Because it talks about the cruelty of war, but it does so with a sense of humor and the absurd. In its pages, and also in my own memories of that impenetrable Balkan mountain labyrinth I crossed twenty years ago, I found the idea for this film.

DIRECTOR'S NOTES

A film which avoids recurring war scenarios and focuses on a different war, the silent war, the one that goes beyond the fronts and peace accords, and endures in landmines and armed children, in the military checkpoints, in the simmering hate for one's neighbors, and in a mother's fear, which is three times as strong.

Aid workers.

On the border between Ethiopia and Somalia, an Australian logistics expert once explained to us that her job usually fits into one of these three categories: Missionaries, Mercenaries, Missfits. People who just got there and want to save the world; people who have been there for years, humanitarian aid professionals; people who have been bouncing from war to war for so long that they no longer fit in anywhere else.

This film portrays all three.

They fight a war within a war everyday. The war between the human will and discouragement, between common sense and irrationality. Hope and blessed humor against the heralds of tragedy.

This film's only genre is life itself. Like a Russian doll, it's a drama inside a comedy, inside a road movie, inside a war movie.

But one thing is for sure. If it were music, it would be punk rock. Fast, direct, gritty, a race against the clock, this film has no time to waste, no time to stop and think it over. It plays up field, and wants to be like aid workers are: tough, resistant, intuitive, quick, direct. There's no time here to reflect, to feel guilty or grieve. There's no time for sympathy or crying. There's only time to act.

Fernando León de Aranoa

PRODUCTION NOTES

THE TONE

In relation to war, the film emphasizes the absurd, the irrationality of the human being. The first victim of any armed conflict is reason. That's why irrationality might be the most fearsome enemy in the film. Humor is inherent in drama, I can't imagine one without the other. They complement each other, different sides of the same coin.

HUMANITARIAN WORK

Humanitarian aid workers don't often appear in films. Their social relevance doesn't match their presence in fiction, which is almost non-existent. When I accompanied them on some of their missions and witnessed their routine, so intense, so un-routine, I felt that their story needed to be told. I didn't want to show the epic part of their craft, the heroic moments in which they save lives. I wanted to show their day-to-day. Because to me heroism, that which is truly epic, is exactly that: simply being there, trying.

THE SHOOT

We shot in areas high in the mountains, places that are hard to access. It was a difficult shoot, very physically demanding on everyone, the crew and actors. But their collective effort is visible in the film: humanitarian work is anything but comfortable. The climate also changes drastically in higher places, which made our job even harder. But we had a great crew, almost entirely Spanish, and very committed to the film. Their professionalism and talent are visible throughout.

THE PHOTOGRAPHY

Along with Alex Catalán, the director of photography, we identified and avoided the temptation to recreate a war landscape that was gray, monochrome, stereotypical. We didn't want to make a gloomy film, rather an energetic one, filled with strength, which is how we perceive humanitarian work. We shot in the spring, so nature's enormous beauty contrasts violently with the dramatic war context.

Beautiful open landscapes thus turn into closed, oppressive ones. The film, like the single day in which it occurs, becomes progressively darker, more claustrophobic. Later the sun rises again and it recovers, with the light of the new day, the energy it needs.

ENSEMBLE FILM

This is an ensemble film, it was very common to have several actors on the set on any given day. Not having been able to rehearse with them previously presented difficulties, but it was also a challenge I faced with a solid base: the enormous individual talent of each one of them.

When shooting a film, each actor, actually each member of the crew, has their own frequency. My obligation as a director is to find it, to establish a work space with each one of them, which isn't always necessarily the same. This film also passes from incredibly brutal humor to drama and back again in a split second. We needed a great deal of precision and restraint to achieve that.

The action takes place over the course of a single day, which is why the growth and emotional continuity of the characters had to be exact. I think that's what my job is about: simply holding the map and reminding the actors of exactly in which moment we are.

THE CAST

I proposed the role of Mambrú to Benicio del Toro. He's the centerpiece, the one responsible for this group of aid workers. He's the one who maintains the balance of the group, or at least tries to. He read the screenplay and was attracted to the character, the story, and I think also the tone. Working with him means working with a creative partner. The hours and hours of work were nothing to Benicio, his commitment to the film and his involvement were absolute.

After Benicio, Tim Robbins joined the cast, playing B, a veteran logistics expert. From the first time he read the script he knew what his character brings to the group: experience, confidence, but also tenderness, a sense of humor and that certain level of wilderness necessary to survive during wartime. B can handle the craziness of war because he understands it well.

Sophie is the group's water purification expert. I wanted this character to have something natural about her, pure, transparent, like water itself: still uncorrupted. And Sophie is also the group's newest member. I found all of that in Mélanie Thierry's physique, her straightforward eyes, clean, but especially in her truth, in her enormous strength as an actress.

Olga Kurylenko plays Katya, a strong woman, sharp, intelligent, but also wounded. Her armor actually hides enormous fragility. Olga is a brave actress, who creates a character filled with nuance, caustic, with a sense of humor. Her presence brings even more conflict to the story.

Fedja Stukan was a wonderful discovery for me. Damir, his character, is the group's interpreter, a local worker. Fedja brings him to life with elegance and dignity, with an exquisite sense of comedy. He keeps an exact distance from tragedy, because he's used to it. Damir is also the group's weakest link: his life there is worth less than the others. He's a character who represents dignity, pride and the self-composure of the Balkan people during the tragic years of the war.

All of the actors from the Balkans did an excellent job. There are scenes with Bosnian, Serbian and Croatian actors sharing a single shot, on the same side, that of fiction itself: collaborating, joking with each other, sharing a beer after work. We owe it all to our casting director in Bosnia, Timka Gráhic. As well as the precious discovery of Eldar Residovic, the nine-year-old boy who plays little Nikola in the film: his innocence, his tenderness, but also his determination, his forced entry into adulthood.

Sergi López, in only a few days working with Benicio del Toro, easily transmits the complicity and trust you find in people who have several wars behind them.

All the characters are strong, each in their own way. This is a film that advances in their hands and is built upon their bond, their trials and tribulations, the subtle fabric of the relationships between a group of people working together in an extreme context that takes every situation to the limit.

THE LANGUAGE

English is the language spoken in wars. Humanitarian workers, journalists, blue helmets... are of all nationalities and they communicate in English, also with the local population. English in every accent. The teams are like little towers of Babel, which can sometimes add confusion to confusion. Changing from one language to another is therefore natural, and enriches the scenes.

Fernando León de Aranoa

THE DIRECTOR

Fernando León de Aranoa is a screenwriter and film director.

After a long career as a screenwriter, he directed his first feature film, *FAMILIA* (1996), which won the Spanish Film Academy Goya for Best New Director. Later came *BARRIO* (1998), *MONDAYS IN THE SUN* (2002), *PRINCESAS* (2005) and *AMADOR* (2010).

This group of films has won twelve Goya awards, five of them for Best Director and Screenwriter. They have also won the Golden Shell for Best Film at the San Sebastian Film Festival and the Silver Shell for Best Director, as well as three Fipresci Critics' Choice Awards, an Ariel from the Mexican Film Academy, and the Luis Buñuel Award for Best Iberoamerican Film. Festivals in Valladolid, Havana, Los Angeles, Valparaíso, Gramados, Guadalajara (Mexico), Houston, Miami and New York have awarded his works, which have premiered frequently in the Berlin Film Festival and at the Sundance Independent Film Festival.

As a documentary filmmaker, he has made *IZBIEGLIZE* (Refugiados, 1995), *CAMINANTES* (2001), *BUENAS NOCHES*, *OUMA* (segment of the collection of short films *INVISIBLES*, Goya for Best Documentary, 2007) and he wrote the screenplay for *LA ESPALDA DEL MUNDO* (1999).

He's also an artist and illustrator, and has written short stories and brief narrations. He has published the books *CONTRA LA HIPERMETROPÍA* (Debate, 2010) and *AQUÍ YACEN DRAGONES* (Seix Barral, 2013).

As a teacher, he collaborates frequently with the Sundance Institute and with the San Antonio de los Baños International Film School in workshops for screenwriters and directors.

In 2004 he founded his own production company, *REPOSADO*.

A PERFECT DAY (2015) is his sixth fictional film.

THE ACTORS

BENICIO DEL TORO (“MAMBRÚ”)

“I think Mambrú is in the misfit phase. It's his last week in the field, it's his last week of working, and he's contemplating going back home. I don't really know if he's going to quit or retire but I don't think he knows either. He's like in the misfit phase, that means it's a little bit sometimes breaking, sometimes bending the rules”.

Benicio del Toro has earned critical accolades throughout his career, winning an Academy Award for Best Supporting Actor for his role in Steven Soderbergh's “Traffic” as well as an Oscar nomination for his work in Alejandro Gonzales Inarritu's “21 Grams.” Del Toro re-teamed with Soderbergh to star in the biography of Che Guevara “Che”. The performance won him the Best Actor award at the Palme D'Or closing ceremony at Cannes in 2008, and again the following year at the Goya Awards in Madrid Spain. He can next be seen starring in Denis Villeneuve's “Sicario” opposite Emily Blunt and Josh Brolin, which is scheduled for a fall 2015 release, as well as in Fernando Leon de Aranoa's drama “A Perfect Day,” with Olga Kurylenko and Tim Robbins. He also stars as Pablo Escobar in the Weinstein Company's “Escobar: Paradise Lost.”

Del Toro's previous works include Paul Thomas Anderson's “Inherent Vice;” Walt Disney Pictures/Marvel Enterprises Sci-Fi action film “Guardians of The Galaxy;” Arnaud Desplechin's “Jimmy P;” Joe Johnston's “The Wolfman;” Oliver Stone's “Savages;” the film adaptation of Frank Miller's graphic novel “Sin City,” directed by Robert Rodriguez; Peter Weir's “Fearless;” George Huang's “Swimming with Sharks;” Abel Ferrara's “The Funeral;” Guy Ritchie's “Snatch;” Sean Penn's “The Indian Runner” and “The Pledge;” Christopher McQuarrie's “The Way of the Gun;” William Friedkin's “The Hunted;” Susanne Bier's “Things We Lost in the Fire” starring opposite Halle Berry and as Dr. Gonzo in Terry Gilliam's “Fear and Loathing in Las Vegas.”

Del Toro made his motion picture debut in John Glen's “License to Kill” opposite Timothy Dalton's James Bond and has earned critical acclaim for his performances ever since. In addition to winning an Academy Award® for Best Supporting Actor in Steven Soderbergh's “Traffic,” his performance also garnered a Golden Globe, a Screen Actors Guild Award and BAFTA Awards, the Silver Bear Award at the Berlin International Film Festival, as well as citations from the New York Film Critics Circle, the National Society of Film Critics, and the Chicago Film Critics Association. His work in “21 Grams” also earned Del Toro the Audience Award for Best Actor at the 2003 Venice International Film Festival. He earned Independent Spirit Awards for his performances as Fred Fenster in Bryan Singer's “The Usual Suspects;” Benny Dalmau in Julian Schnabel's “Basquiat” and most recently for best ensemble in Paul Thomas Anderson's “Inherent Vice.” Born in Puerto Rico, Del Toro grew up in Pennsylvania. He attended the University of California at San Diego, where he appeared in numerous student productions, one of which led to his performing at a drama festival at the Lafayette Theater in New York. Del Toro studied at the Stella Adler Conservatory under the tutelage of Arthur Mendoza.

TIM ROBBINS (“B”)

“My character is facing a difficult situation -a conflict zone in the Balkans is in itself ripe with tension- but when something as essential as water becomes compromised, everything escalates. B, like most Aid workers, craves the adrenaline rush one gets from solving problems in the midst of disorder. These people are part fireman, part pirate, with dark humor laced in to help the spirit survive”.

Tim Robbins is a multifaceted actor, writer, director and producer whose films include “Dead Man Walking”, “Shawshank Redemption”, “Mystic River” for which he won the Academy Award®.

Upcoming, Robbins will star alongside Jack Black in the HBO comedy series “The Brink”, which he produces as well. The show centers on a geopolitical crisis and its effect on three disparate and desperate men. HBO has set the premiere for June 21st, 2015. He will appear in the Shira Piven directed comedy “Welcome to Me” with Kristen Wiig and James Marsden. Set to release this May, the film chronicles a year in the life of Alice Klieg, a woman with Borderline Personality Disorder who wins Mega-millions, quits her meds and buys her own talk show. Robbins will also be seen starring opposite Benicio del Toro and Olga Kurylenko in a conflict-zone drama “A Perfect Day”.

Robbins recently starred in “Life of Crime”, based on the late Elmore Leonard’s 1978 novel The Switch. Directed by Daniel Schechter, the film also stars Jennifer Aniston, John Hawkes, and Isla Fisher.

Robbins has been a consistent and influential voice in the theater for the past 33 years as an actor, director, playwright and Artistic Director of the Actors’ Gang – a theatre group that offers a supportive environment for a diverse ensemble of artists to present new, unconventional and uncompromising plays and dynamic reinterpretations of the classics. Founded in 1981, The Actor’s Gang has produced over 100 plays in Los Angeles, in forty U.S. states and on five continents with ensembles that have included accomplished actors such as Jack Black, John Cusack, John C. Reilly, Helen Hunt, Kate Walsh, Fisher Stevens, Jeremy Piven, and Jon Favreau, among many others. Robbins and several other Actors Gang members regularly conduct theater workshops with incarcerated men in an effort to fill the gap in arts rehabilitation programs in the California prison system. This summer, Tim directed the Theatre Company overseas bringing William Shakespeare’s A Midsummer Night’s Dream to international audiences in China, Italy and Brazil.

OLGA KURYLENKO (“KATYA”)

“I play Katya. She’s Ukrainian and she does conflict evaluation and analysis. It’s a very important job, and she’s very serious, very tough, smart in what she does but she has a sense of justice. She listens to the rules, a lot, but she doesn’t follow the rules blindly. But they are important to her”.

Olga Kurylenko has garnered global recognition for her critically acclaimed work in films and on television. Her upcoming films include the Stephen Campanelli-directed action thriller “Momentum,” in which she stars with James Purefoy and Morgan Freeman. She is currently filming “The Correspondence,” director Giuseppe Tornatore’s romantic drama about a love affair between a professor and a younger woman, in which Kurylenko stars opposite Jeremy Irons.

Last year, she co-starred with Pierce Brosnan in Roger Donaldson’s spy thriller “The November Man.” Her recent film credits also include the global hit sci-fi thriller “Oblivion,” playing Juliet, opposite Tom Cruise; Terrence Malick’s “To the Wonder,” as the protagonist Marina, opposite Javier Bardem and Ben Affleck; and the hit independent feature “Seven Psychopaths,” with Colin Farrell, Sam Rockwell, Woody Harrelson, Christopher Walken and Tom Waits. Born in Ukraine, Kurylenko began her film career in France, where she made her debut in Diane Bertrand’s “L’Annuaire” (English title “The Ring Finger”). She then starred opposite Elijah Wood in a segment of “Paris je t’aime,” the widely praised 2006 anthology film in which several noted directors presented stories of Paris.

That same year, she appeared in Eric Barbier’s acclaimed thriller, “Le Serpent,” co-starring with French luminaries Yvan Attal, Clovis Cornillac and Pierre Richard.

Kurylenko first gained international attention in 2008 when she starred in the Marc Forster-directed James Bond action adventure “Quantum of Solace,” opposite Daniel Craig as the legendary secret agent. Her other notable film credits include “Hitman,” directed by Xavier Gens; John Moore’s “Max Payne,” starring Mark Wahlberg in the title role; Neil Marshall’s “Centurion,” with Dominic West and Michael Fassbender; Roland Joffe’s “There Be Dragons,” a story of love, betrayal and personal sacrifice, set in the time of the Spanish Civil War; and the thriller “Erased,” directed by Philipp Stölzl and also starring Aaron Eckhart. On the small screen, Kurylenko recently starred for two seasons on the STARZ network’s critically acclaimed crime drama series “Magic City,” playing the wife of Jeffrey Dean Morgan’s character. A feature adaptation of the series is currently in development, with stars Bill Murray and Bruce Willis joining the original cast.

MÉLANIE THIERRY (“SOPHIE”)

“We are in the action. We are looking for rope and a ball. That’s what is this about. It’s very simple but it means a lot for all the characters. In a bit more than 24 hours it has to be done. We need to succeed. It means that we need to have this energy, to be in the dynamic and to be in the action. For sure the film needs to be straight, it needs to be focused and tough and to not waste time”.

Mélanie Thierry began her ascent to fame as a much sought-after child and teen model in France, then moved into acting. She developed an early screen reputation as a siren-like waif with a mesmeric quality that invariably bewitched male characters. Not long thereafter, the actress scored an international crossover hit at age 18 as the love interest of ship-bound Danny Boodman T.D. Lemon 1900 in *The Legend of 1900*. She also appeared opposite Rufus Sewell in two episodes of the popular BBC costume drama *Charles II: The power and the passion*, playing the king’s French mistress Louise de Kerouaille. Mélanie made her Hollywood debut in the 2008 film *Babylon AD*, as Aurora. Her film credits also include Terry Gilliam’s “Zero Theorem”; Denys Arcand’s “Le règne de la beauté”; André Téchiné’s “Impardonnables”, and Bertrand Tavernier’s “La princesse de Montpensier”.

FEDJA STUKAN (“DAMIR”)

“Not showing emotions in this situations doesn’t mean that you are emotionless. You just don’t show them. It’s easier for you to survive and always with humor because humor actually helps us so much in a war to survive things. This film is full of humor. Sometimes black, sometimes incomprehensible to somebody else who wasn’t in a war”.

Fedja Stukan was born in Sarajevo-Yugoslavia where he finished 4 years of Stage and Film Academy in Sarajevo. During the war he was in the special forces of Bosnian Army. After numerous theatrical performances, his first movie role came in 2003 in the most awarded Bosnian director Pjer Zalica’s film “Fuse”, after which he plays in several movies in the country and region. His first main role was in highly awarded Irish movie “As if I am not there” directed by Oscar nominee Huanita Wilson where he played alongside with Stalan Skarsgard, but his major breakthrough was after the Oscar winning Angelina Jolie’s movie “In the land blood and honey” with Rade Serbedzija. After that he plays with some of the greatest names in today’s movie industry such as Gary Oldman, Brad Pitt, Noomi Rapace, Tom Hardy, Vincent Cassel, Donald Sutherland, Carrie-Anne Moss, Ashley Judd, Sean Bean, Benicio del Toro, Tim Robbins...

SERGI LÓPEZ (“GOYO”)

Born on December 22nd, 1965, in Vilanova i la Geltrú (Barcelona). Catalanian actor. Sergi López i Ayats left Vilanova i la Geltrú, the city where he studied acting at the Teatre del Tret, and acrobatics at El Timbal, and moved to France in 1990, where he studied at the Jacques Lecoq International Theater School. His first work on stage was in 1986 in the play “Brams o la Kumèdias dels horrors,” which he co-authored, co-directed and acted in collaboration with Toni Albà. In 1991 he played a clown in the Escarlata Circus’ street circus performance “Malakas.” In “Fins al fons” (1993), also directed by Toni Albà, he received the Barcelona Critics’ Award. He acted in Jorge Picó’s “Non Solum” at the Girona High Season Festival in 2005.

His career in film began with director Manuel Poirier, debuting in *Le petite amie d’Antonio* (1992) in which he played a Spanish emigrant in France. He has worked with Poirier on many occasions during his professional career, including *In the Country* (1995), *Marion* (1997), *Western* (1997), for which he was nominated for the Cesar Award for Best New Actor and the Jury’s Award at the Cannes Film Festival, the film that exposed him to larger audiences as a film actor. Thanks to his starring role in *With a Friend like Harry* (2000), Sergi won a Cesar for Best Actor and the Best European Actor of the Year Award. Other films he has appeared in include: Antonio Hernández’ *Lisbon* (1997), Frédéric Fonteyne’s *An Affair of Love* (1999), British director Stephen Frears’ thriller *Dirty Pretty Things* (2002), and Guillermo del Toro’s *Pan’s Labyrinth* (2006), Marc Recha’s *Little Indi* (2008), Isabel Coixet’s *Map of the Sounds of Tokyo* (2009), and Augustí Villaronga’s *Black Bread* (2010). He recently premiered Daniel Monzón’s *El NIÑO* and Julie López’ *Le beau monde*, and will soon be appearing in *El segon origen*, a Catalanian-British co-production directed by Carles Porta. He recently participated in “*Les rois du monde*,” written and directed by Laurent Lafarge, Pol Rodríguez’ *Cami a casa* and Isaki Lacuesta’s *La próxima piel*.

CREW

ALEX CATALÁN, DIRECTOR OF PHOTOGRAPHY

“The film begins with a lot of energy and finishes slowly, unhurried. That was my first impression when I read the screenplay. It’s also a very subtle script, not too obvious, it’s intelligent. Visually, starting from there, those were the ideas we needed to transmit with the image, that is to say, energy at first and reflection at the end.”

Alex Catalán started working professionally in photography 25 years ago as a press photographer and camera assistant. He’s studied in Madrid, London, Los Angeles and Cuba and worked for 12 years as a cameraman and lighting specialist for TVE (Spanish Television). He left the public television channel in 2000 and has since photographed more than 30 short films and documentaries, receiving numerous awards at both Spanish and international film festivals, including Best Photography eight times. He’s filmed 22 feature films as Director of Photography, with 5 Teo Escamilla awards for Best Technical-Artistic Contribution in 2001, 2010, 2011, 2014 and 2015, granted by the Andalusian Film Writers’ Association. He received the award for Best Photography for the film “Camino” at the 24th Guadalajara International Film Festival in Mexico and was nominated for the Best Photography Goya in 2010 and 2013 for the films “After” and “Unit 7”, he received the CEC Medal in 2011 and 2015 from the Circle of Film Writers for the films “Even the Rain” and “Marshland” and received Special Jury Mention for the film “Unit 7” at the Tribeca Film Festival in New York.

In 2014 he was awarded the Jury Prize for Best Photography at the San Sebastian International Film Festival and the 2015 Goya for Best Photography, both awards for the film “Marshland.”

CÉSAR MACARRÓN, ART DIRECTOR

“The hardest part in this movie was to give the story the right fit, that audiovisual personality the characters needed to relay their experience, their job in this war landscape, without falling short or going too far. To give the director the exact dosage he needed to tell his story. The art in this film is measured and it’s successful because it’s measured.”

César Macarrón started his professional career at age 18, designing and preparing art exhibitions in Spain and Belgium. He participated in the design and preparation of exhibitions at the Reina Sofía Museum and the Thyssen Bornemisza in Madrid. Works by Tapies, Miró, Chillida, Barceló, Dalí, Antonio López, Frida Kahlo or Picasso passed through his hands during this period.

Midway through the nineties, he entered the audiovisual sector, preparing over one hundred advertisements and his first feature film, “The Miracle of P.Tinto” (1998).

Since then he has collaborated with film directors like Javier Fesser, Guillermo del Toro, Juan Carlos Fresnadillo, Miguel Bardem, Andrucha Waddington or Fernando León de Aranoa, among others. Twenty short films, two television series and a TV movie complement his professional trajectory along with painting, sculpting and designing furniture.

His filmography is highlighted by three Goya nominations for Art Direction for the films “Intact,” “Mortadelo and Filemon: The Big Adventure” and “Lope.” He was nominated for a Brazilian film award for “Lope” and for a Goya for Art Direction for “Mortadelo and Filemon: The Big Adventure.”

THE PRODUCERS

REPOSADO

“This film was planned and dreamt about for a long time. It stemmed from our relationship with Doctors Without Borders, the organization we collaborated with when we produced **INVISIBLES**. And it draws upon the experience we have gained from producing several other documentaries for humanitarian organizations. One film leads to another, which also occurred with Mediapro. Our fruitful relationship with Mediapro while producing **PRINCESAS** and **AMADOR** has carried over today into **A PERFECT DAY**. We’re proud of the result and to be in their company, and of the talent and dedication of the entirely Spanish crew that made this film, and also of the perfect cast enlisted with us on this now accomplished mission.”

(Patricia de Muns Trillo-Executive Producer)

FILMOGRAPHY

Reposado is a film and television production company founded in 2004 by director and screenwriter Fernando León de Aranoa.

It produced **PRINCESAS (2005)**, written and directed by Fernando León de Aranoa, winner of three Goya awards from the Spanish Film Academy and the Ondas award for Greatest Film Achievement of the Year.

In 2007 Reposado produced along with Javier Bardem the documentary **INVISIBLES** for Doctors without Borders, a series of short films directed by Wim Wenders, Fernando León de Aranoa, Isabel Coixet, Javier Corcuera and Mariano Barroso. It premiered at the Berlin International Film Festival and was awarded the Goya for Best Documentary.

AMADOR (2010), written and directed by Fernando León, was presented at several international film festivals, including the Berlinale, the Sydney International Film Festival and the Guadalajara Film Festival in Mexico, where it received awards for Best Actress and Best Director.

Reposado also produced the music video **CALLE** for Manu Chao’s song of the same title, and the campaign **REFUGIADOS, WELCOME TO MY COUNTRY** for ACNUR, with Elena Anaya.

A PERFECT DAY, written and directed by Fernando León de Aranoa, is the third feature film produced by Reposado.

MEDIAPRO

“Fernando’s films are consistent with our idea of portraying a reality that normally isn’t shown. Our personal and professional relationship with Fernando has been excellent in the four films that we have produced over the last fourteen years. We have invested a great deal in “A Perfect Day” and in the brilliant actors working in the film. The audience has the last word, but we’re extremely proud of the result.” (Jaume Roures - Producer)

FILMOGRAPHY

THE PEARL BUTTON (2015), by Patricio Guzman
Berlin International Film Festival 2015
(Golden Bear, Best Screenplay)

NOBODY WANTS THE NIGHT (2015), by Isabel Coixet
Berlin International Film Festival
(Opening - Official Selection) 2015

MESSI (2014), by Álex de la Iglesia
Venice Film Festival (Venice Days) 2014

**BARCELONA, THE ROSE OF FIRE -
3D (2014)**, by Manuel Hueraga

THE DREAM (2014), by Franc Aleu
Berlin International Film Festival
(Culinary Cinema) 2014

MIDNIGHT IN PARIS (2011), by Woody Allen
Cannes International Film Festival 2011

Oscar for Best Original Screenplay 2012
Three Oscar nominations (Best Film, Best
Director and Best Art Direction)
Golden Globe for Best Original Screenplay 2012
Broadcast Film Critics Association
Awards - Best Original Screenplay
Writers Guild of America - Best Original Screenplay

AMADOR (2010), by Fernando León de Aranoa
Berlin International Film Festival
- Panorama Section

**YOU WILL MEET A TALL DARK
STRANGER (2010)**, by Woody Allen.
Cannes International Film Festival
2008 - Official Selection

**MAP OF THE SOUNDS OF TOKYO
(2009)**, by Isabel Coixet.
Cannes International Film Festival 2009
Vulcan Award for Best Sound

SALT OF THIS SEA (2009), by Anne-Marie Jacir.
Cannes International Film Festival
2008 - A Certain Regard
San Sebastian International Film Festival 2007
Film in Motion Award

CAMINO (2008), by Javier Fesser.
San Sebastian Film Festival 2008
Goya awards for Best Film, Best Director,
Best Original Screenplay, Best Actress, Best
Supporting Actor and Best New Actress 2009

VICKY CRISTINA BARCELONA (2008), by Woody Allen.
Cannes International Film Festival
2008 - Official Selection
San Sebastian International Film
Festival 2008 - Zabaltegui Section
Oscar for Best Supporting Actress 2009
Golden Globe for Best Comedy 2009
BAFTA for Best Supporting Actress 2009
Goya for Best Supporting Actress 2009
Boston Society of Film Critics Awards
- Best Supporting Actress
Independent Spirit Awards - Best Supporting
Actress and Best Screenplay
Los Angeles Film Critics Association
Awards - Best Supporting Actress
National Board of Review - Best Supporting Actress

SUSO'S TOWER (2007), by Tom Fernández.
San Sebastian International Film
Festival 2007 - Zabaltegui Section

LLACH: LA REVOLTA PERMANENT (2007), by Lluís Danés.
San Sebastian International Film
Festival 2006 - Velodrome

SALVADOR (PUIG ANTICH) (2006), by Manuel Hueriga.
Cannes International Film Festival
2006 - A Certain Regard
Montreal International Film Festival
2006 - Focus on World Cinema
Goya for Best Adapted Screenplay 2006

BLESSED BY FIRE (2006), by Tristán Bauer.
San Sebastian International Film
Festival 2004 and 2005
Film in Construction Award and Signis Award
Special Jury Award
Goya for Best Spanish-speaking Foreign Film 2006

THE SECRET LIFE OF WORDS (2005), by Isabel Coixet
Venice International Film Festival 2005
Lina Mangiacapre Award
Goya awards for Best Film, Best Director, Best
Screenplay and Best Production Director, 2006

PRINCESSES (2005), by Fernando León de Aranoa.
Sundance Independent Film Festival 2006
Goya awards for Best Actress, Best New
Actress and Best Original Song, 2006

SALVADOR ALLENDE (2004), by Patricio Guzmán
Cannes International Film Festival
2004 - Official Selection
San Sebastian International Film
Festival 2004 - Zabaltegui Section

THE PRODUCERS

COMANDANTE (2003), by Oliver Stone
Sundance Independent Film Festival
2003 - World Cinema Section
Berlín International Film Festival
2003 - Panorama Section

MONDAYS IN THE SUN (2002), by
Fernando León de Aranoa.
Sundance Independent Film Festival
San Sebastian International Film
Festival - Official Selectoin
Golden Shell for Best Film
Goya awards for Best Film, Best Director,
Best Actor, Best Supporting Actor, Best
New Actor and Best Screenplay, 2003

ASESINATO EN FEBRERO (2001), by Eterio Ortega
Cannes International Film Festival 2001 - Critics' week

THE BACK OF THE WORLD (2000), by Javier Corcuera.
San Sebastian International Film Festival 2000
Special mention FIPRESCI jury