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Presenteren:

CITY OF NO LIMITS

En la Ciudad Sin Limites



Een film van Antonio Hernández

Winnaar Goya Beste Scenario 2002,
Goya Best Supporting Actress 2002: Geraldine Chaplin
Publieksprijs Filmfestival van Miami 2003

CITY OF NO LIMITS (En La Ciudad Sin Limites) - Synopsis

De in Madrid woonachtige, terminaal zieke Max (Fernando Fernan-Gómez) verkiest zijn laatste dagen te slijten in Parijs, de stad waar hij ooit zijn nu verkilde vrouw (Geraldine Chaplin) heeft leren kennen. Zijn drie zonen, de pragmatische Alberto, de afstandelijke Luis en de idealistische Victor, hangen rond zijn sterfbed, wachtend op het naderende einde. Maar Max gedraagt zich vreemd. Steeds weer probeert hij uit het ziekenhuis te vluchten; bang als hij is voor degenen die hem verzorgen. Terwijl de andere familieleden zich al bezighouden met de erfenis, wil zijn jongste zoon Victor (Leonardo Sbaraglia) weten wat zich afspeelt in het hoofd van zijn vader. Waarvoor is hij zo bang?

Victor wint het vertrouwen van zijn oude vader en begint diens instructies - hoe absurd ook - op te volgen. Hij gaat opzoek naar een man, Rancel, die al jaren dood schijnt. Dan beginnen de zaken langzaam op hun plek te vallen. Victor ontdekt dat achter de verwardheid van zijn vader een vreselijk familiegeheim schuilgaat.



Antonio Hernández's atmosferische CITY OF NO LIMITS is zowel een thriller als een familiedrama. Het meeslepende verhaal van obsessie en bedrog verweeft de vergissingen uit het verleden met de kwetsbare banden van een hedendaagse Spaanse familie.

CITY OF NO LIMITS verbindt het persoonlijke met het politieke. Onverwerkte schuldgevoelens om bedrog en lafheid creëren voor de hoofdpersoon een onhoudbaar isolement; verstikkend als de gevangensmuren van een fascistisch regime.

118 min. / 35 mm / kleur / ratio 1:2.35 / Dolby Digital/ Spaanstalig / Spanje-Argentinië 2002
Kijkwijzer (NL): **12**

CITY OF NO LIMITS (En La Ciudad Sin Limites) - Synopsis Française

Max (Fernando Fernan-Gómez), un malade terminal qui habite à Madrid, veut finir sa vie à Paris, la ville où il avait un jour rencontré sa femme (Geraldine Chaplin). Les trois fils de Max, le pragmatiste Alberto, l'idéaliste Victor et Luis qui garde ses distances, attendent à côté du lit de mort de leur père à la fin inévitable de sa vie. Toutefois Max se comporte bizarrement. Il essaie toujours de fuir l'hôpital, parce qu'il a peur de ses soigneurs. Le cadet Victor (Leonardo Sbaraglia) veut savoir ce qui se passe dans la tête de son père, tandis que les membres de famille s'occupent seulement avec l'héritage. Victor gagne la confiance de son père veilli et il commence à suivre son instructions absurdes. Victor va chercher un homme, Rancel, qui semble être mort depuis des années. Dès là, lentement tous les mystères deviennent résolu. Victor découvre que, derrière le désordre de son père, il se cache un secret de famille terrible.

Le film atmosphérique City of no limits d'Antonio Hernandez est aussi bien un thriller qu'un drame de famille. L'histoire entraînant d'obsession et de tromperie combine les erreurs du passé avec les liens vulnérable d'une famille espagnole contemporaine.

118 min. / 35 mm / couleur / ratio 1:2.35 / Dolby Digital/ espagnol / Espagne-l' Argentine 2002

Réalisation	: Antonio Hernandez
Interprètes	: Leonardo Sbaraglia, Fernando Fernan Gomez, Geraldine Chaplin, Ana Fernandez, Adriana Ozores, ...
Production	: Christina Zumarraga

CITY OF NO LIMITS (En La Ciudad Sin Limites) - Cast

Victor	: LEONARDO SBARAGLIA
Zijn vader Max	: FERNANDO FERNÁN GÓMEZ
Zijn moeder Marie	: GERALDINE CHAPLIN
Carmen, vrouw van Alberto	: ANA FERNÁNDEZ
Pilar, vrouw van Luis	: ADRIANA OZORES
Hielen, vriendin van Victor	: LETICIA BRÉDICE
Luis, broer van Victor	: ROBERTO ÁLVAREZ
Alberto, broer van Victor	: ALEX CASANOVAS
Bea, de oppas	: MONICA ESTARREADO
Rancel	: ALFREDO ALCON
Vriend van Rancel	: ANTONIO HERNÁNDEZ (regisseur)



CITY OF NO LIMITS (En La Ciudad Sin Limites) - Crew

Regie	: ANTONIO HERNÁNDEZ
Scenario	: ANTONIO HERNÁNDEZ & ENRIQUE BRASÓ
Productie leiding	: CRISTINA ZUMARRAGA
Muziek	: VICTOR REYES
Geluid	: MIGUEL REJAS
Camera	: UNAX MENDÍA
Art Direction	: GABRIEL CARRASCAL
Montage	: JAVIER LAFFAILLE con PATRICIA ENIS
Producenten	: JOSÉ NOLLA & ANTONIO SAURA voor ZEBRA PRODUCCIONES, ICÓNICA & PATAGONIK FILM GROUP

CITY OF NO LIMITS (En La Ciudad Sin Limites) - Regisseur Antonio Hernández

Regisseur Antonio Hernández (Spanje, 1953)



"GUSTAVO Y LA MODELO"

1978 Korte film, 35mm. Producent, scenarist en regisseur.

"EL ARCA DE NOE"

1977 Korte film, 35mm. Producent, scenarist en regisseur.

"F.E.N"

1979 Vertoond op diverse festivals: Berlín (panorama) Adelaida, London, Valladolid.(Hector Alterio. J.L. López Vázquez, Joaquín Hinojosa).

Lange speelfilm, 35mm. Producent, scenarist en regisseur.

"APAGA Y VAMONOS"

1980 (Virginia Mataix, Chema Muñoz, F.F.Gómez. Antonio Hernández) 35mm.

Producent, scenarist en regisseur.

"COMO LEVANTAR MIL KILOS"

1991 (Antonio Valero, Ana Duato, Charo López) Speelfilm, 35mm.

Producent, scenarist en regisseur.

"LISBOA"

1998 (Carmen Maura-GOYA nomination Best Actress, Sergi López-Best Actor Festival de Cine de Malaga, Federico Luppi, Laira Marull) Speelfilm, 35mm.

Co-scenarist, acteur en regisseur.

"EL GRAN MARCIANO"

2000 Speelfilm. Co-scenarist, acteur en regisseur.

"EN LA CIUDAD SIN LIMITES"

2001 Speelfilm. Co-scenarist, acteur en regisseur.

CITY OF NO LIMITS (En La Ciudad Sin Limites) - director's notes

ANTONIO HERNÁNDEZ - director's notes

My father

"I suppose I wrote this story because, in some way, I am Victor - or rather, because I cannot forgive myself for not having been him... Years ago, when my father was dying of cancer, we gathered around him, busy with our petty fights and dislikes. And we realized our father was losing his mind. We did, I did, what then seemed the most normal thing to do: I took care of him and ignored his madness. He was afraid of us, he used to hide, fearing that we might harm him. When he died, I understood that, in spite of our presence and our love, my father had died alone. I have been working on THE CITY OF NO LIMITS for the past twelve years and there are tens of versions of that same story. But deep down, I always tried to answer the same question: what would have happened if I had been able to enter my father's world and tell him that he could trust me? This film provides a possible answer. The truth, of course, is beyond my reach."

A hero without heroism

I wanted to tell the story of normal young man, neither better nor worse than many of us, who joins a family gathering and realizes that they are alien to him. Slowly a gap grows between what *they* want: to have fun, celebrate birthdays, love and betray each other, care for their interests - all that is the stuff our lives are made of -, and the investigation of a young man distressed by the irrational fears of his father. Victor is amazed by the fact that nobody, nobody, pays attention to the old man. They love him, surely, but none of them even bothers to imagine that he has something to say. They removed his right to speak once and for all. They took away his dignity.

Victor is not a model of virtues, he is not one of those immaculate and splendid heroes. But he has one quality: he is willing to listen. And slowly, the family vanishes from the film - as well as from Victor's perception. Only remain a father and a son. A tenuous link between a one generation and another, between loss and memory, between lies and the possibility of finding the truth."

The journey

"I wanted Victor to undertake a journey in his father's mind, although he is convinced, just like all the others, that the old man is losing his mind. I wanted him to come forward and share the madness of a beloved one. If, at the beginning, the family is unsettled by the unfamiliar environment of a foreign city, even more so is Victor when he sets on exploring a world of which he has no clues, a world whose reality is never quite certain of - and then, the images become distorted, always trying to achieve a sense of vertigo."

A little more than a family story?

"The film that emerged from such a personal experience started growing along the years and I realized that the story of this family, loving but blinded by everyday life, could reflect something that actually happened during the last thirty, forty or fifty years in many countries where the

dreams of so many vanished. I always felt that Max, the character interpreted by Fernando Fernán-Gómez, that man who, one day, gave up being himself, is the embodiment of a whole generation whose ideals yielded to fear, cowardice, maybe, and oblivion. At the end, they had to *live on*. It is an understandable choice. However, I suspect that lies end up tearing apart those who lived by them.”

Living a lie

“Each and every one of the characters of this film have something to hide. Little falsehoods, betrayals and deceptions, small and big, that plague their relations. Lies related to the couples, to sex, to money. And they all think it doesn’t matter. Except one. One of them knows that it matters and he is about to die. For fifty years, Max has lived a life that was not his own and he is about to be deprived of his own death. Only madness will provide him with an imaginary exit from that *city of no limits*, that infinite prison of the mind.

If this film is about anything at all, it is about something as simple and sometimes as scarce as the right to live and die as one wishes.”



CITY OF NO LIMITS (En La Ciudad Sin Limites) - production notes

BUDGET

With a budget of Euro 3.000.000, shot on location in Madrid and París in 9 weeks, "The City of no Limits" is a Hispano-Argentinean co-production by three dynamic film productions companies: Zebra Producciones, Iconica and Patagonik Film Group

LOCATIONS

The "city of no Limits" is a contemporary story, taking place between Madrid and Paris. "We argued about whether the Paris setting was important, and at the end it became clear that the only way to understand the complex context of this story was shooting in Paris. For all Spaniards, that city meant for a long time the place where freedom was possible", says Antonio Saura, exec producer.

The film presents us a prosperous middle class family, part of a generation wholly integrated in Europe. They have been moved to Paris because of the father's illness. "Our challenge was to present Paris in a different light. This is a city as perceived by people out of context. A place of hotels, taxis, hospitals, and "grandeur". For José Nolla, exec producer, "people tend to travel using their countries airlines, and hotels where they will feel they can speak their own language". Hence the choice of places where this family tries to feel at home within the strangeness of the city they are now living in. Shooting in París was made possible thanks to the collaboration of Arnaud Kerneguez and Alain Depardieu of ACKOA films.

It was a very intense shooting, because of the great diversity of settings and the incredible emotional intensity of some of the scenes, which required a great deal of preparation by the actors. "It was a big production for Spanish standards, which was made possible thanks to the effort of cast and crew", agree Antonio Saura and José Nolla. "Without their complete dedication it would have been impossible to finish within the time frame we had".

CAST

"When José Nolla and Antonio Saura presented me with the screenplay and the cast they had in mind, I felt the immediate urge to be part of this project. I had thoroughly enjoyed "Lisbon", Antonio Hernández's previous film, and, of course, a film with Leonardo Sbaraglia, Leticia Bredice and Alfredo Alcón in what was obviously not a pudding co-production was an opportunity that I could not let pass", says Pablo Bossi, co-producer. The cast is composed of some of the most prestigious actors in Spain and Argentina:

The Argentinean rising star Leonardo Sbaraglia, plays VICTOR, a man who will not accept that things are as they tell him.

Spanish icon Fernando Fernán Gómez, the living actor on the Spanish scene, plays MAX, the man that holds a secret that will put the future of the family at risk.

Geraldine Chaplin returns to the country where she had some of her most important roles, to play MARIE, the iron lady that defends the family interest. With this film Geraldine Chaplin claims back her position as one of the key actresses in Spanish cinema.

The acclaimed star of "Solas" Ana Fernández portrays with incredible intensity CARMEN, a wife and a mother with a secret story

Brilliant Argentinean actress Leticia Bredice plays Eileen, who understands more than anyone could say, but fights for the man she loves.

Spanish renown actress Adriana Ozores is Pilar, human but ambitious, a fighter defending her right to stay in the family.

One of Spain's upcoming talents, Roberto Alvarez, plays Luis, the elder brother, who tries to keep his position as the head of the family business.

Last year's revelation, and formidable actor, Alex Casanova is Alberto, the second brother, a representative of the new generation of business sharks.

Alfredo Alcón is one of the most respected thespians in the Hispanoamerica scene. He plays Rancel and has the answer to Victor's quest.





By Jonathan Holland - Reviewed at Madrid Film screening room, Feb. 4, 2002

Antonio Hernandez's 1998 "Lisboa" was a small gem brightened by an unfussy story and good thesping. His thought-provoking family drama, "The City of No Limits," is more ambitious. Pic is thought-provoking, visuals are spot-on, and the heavy-duty cast pulls the film round even.

Pic, which has roots in Spanish history, opens with aging businessman and ex-Communist Party member Max (Fernando Fernan-Gomez) dropping a button and muttering something, Kane-like. We next see him in a hospital bed in Paris: He has a tumor and is mentally unstable. His family gathers round to comfort him and worries about where his money's headed. It is a large family, including Max's matriarchal wife, Marie (Geraldine Chaplin); older sons Luis (Roberto Alvarez) and Alberto (Alex Casanovas), with their respective spouses, hysterical Pilar (Adriana Ozores) and insecure Carmen (Ana Fernandez); and Victor (Leonardo Sbaraglia), the long-lost youngest son who has flown in from Argentina with his girlfriend, Eileen (Leticia Bredice).

Max gives Victor a mysterious number to dial: Victor does so, but there's no reply. Then Victor sees Max trying to escape from the hospital and becomes an unwilling accomplice in his father's paranoid imaginings -- for example, that the hospital isn't a hospital. Max rambles on about a figure called Rancel (Alfredo Alcon), to whom he must urgently speak.

The mystification builds nicely, until Max finally convinces Victor to help him get out of the hospital. Hereon, interest focuses on two questions: What happened in the past that Max is so upset about, and did it really happen? The answers force Victor into a cruel reassessment of his own family, with a final reel that packs an emotional punch.

Interspersed subplots raise the emotional stakes: Carmen and Victor had an affair in the past, and Luis' friend, a nurse called Bea (Monica Estarreado), turns up, throwing Pilar into a jealous fit. Performances make the subplots interesting, but neither sheds any light on the main story. Still, the movie makes good points on how the past influences the present, how present desires can remold past actions and how betrayal breeds betrayal.

Cast is a shop window of Spanish-language talent, from vet Fernan-Gomez, staring wild-eyed and uncomprehendingly around as mad Max, to new kid on the block Sbaraglia, who dominates here -- and recently took a Goya as best newcomer for his part in Juan Carlos Fresnadillo's "Intact." Sbaraglia shows a nice combination of the intense and the laid-back, with scenes between him and Fernan-Gomez a workshop in how acting has changed down the years. Paris looks good in Unax Mendia's widescreen lensing, and Luis Victor Reyes' hypnotic score complements the action well.