

MARETAZO CINE PRESENTS



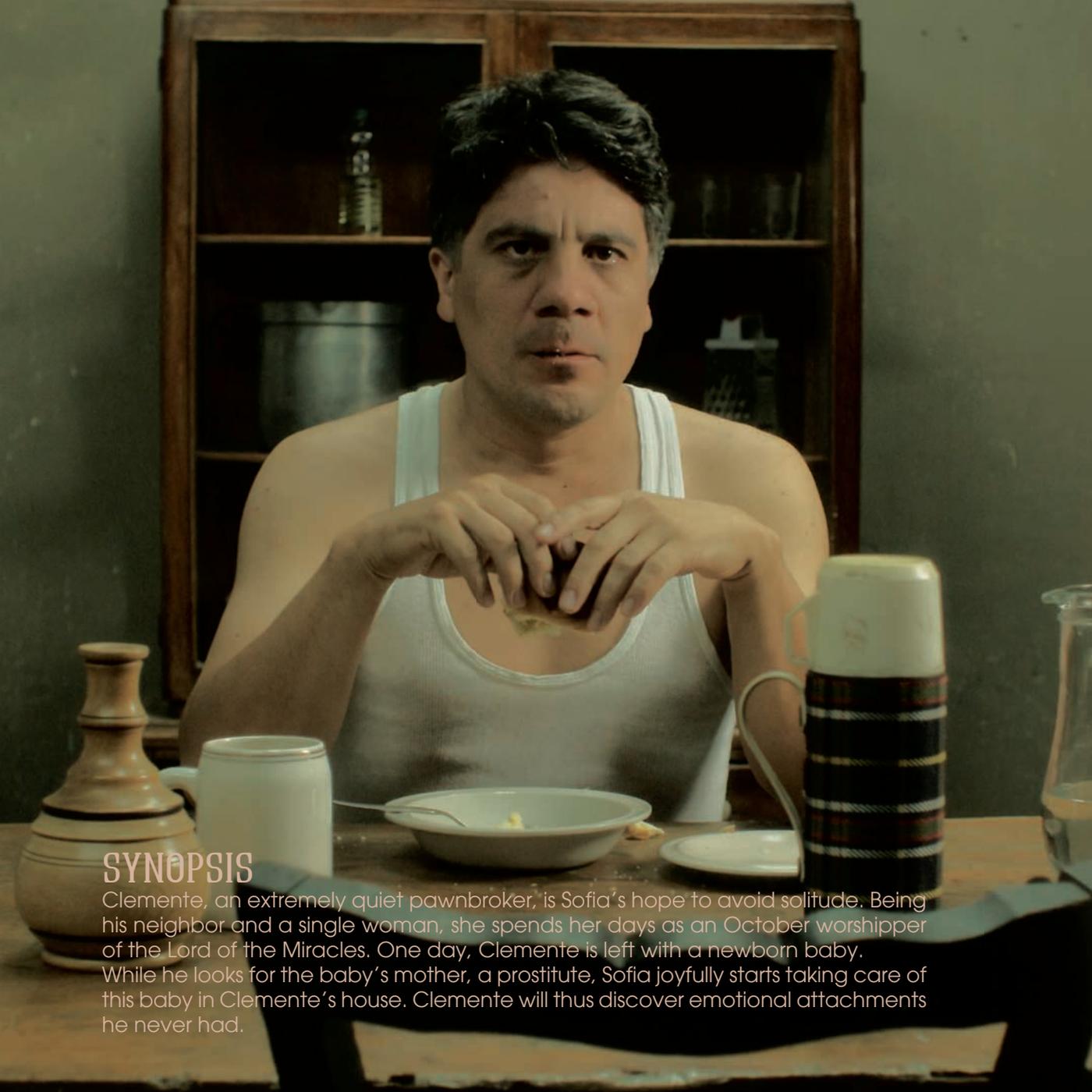
OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES



OCTUBRE

MIRACLES COME **TRUE** IN OCTOBER

DIRECTED BY DANIEL & DIEGO VEGA



SYNOPSIS

Clemente, an extremely quiet pawnbroker, is Sofia's hope to avoid solitude. Being his neighbor and a single woman, she spends her days as an October worshipper of the Lord of the Miracles. One day, Clemente is left with a newborn baby. While he looks for the baby's mother, a prostitute, Sofia joyfully starts taking care of this baby in Clemente's house. Clemente will thus discover emotional attachments he never had.

INTERVIEW WITH DIEGO AND DANIEL VEGA

- Why is it called “Octubre” and how did the idea for the film arise?

It is called “Octubre” because the film takes place during this month, which in Lima is of a very special religious and historical importance. The idea arose, first of all, unconsciously. We wrote various versions of the script including elements related to the “purple month” but with no thought of dealing with this tradition. However, it so happened that this meant the script was spattered with images of the Lord of the Miracles, candles, acts of religious faith and references in the dialogues. What began as a choral story of a criss-cross of characters ended up turning itself into the story of the pious Sofía bursting into the life of the moneylender of the quarter. So our way of arriving at this subject led us to reflect on the hold of this belief on the subconscious of the Peruvians.

- This is not your first experience of co-directing, you began by directing a short film together. How do you organise your work? Is it difficult to work with your brother?

There is an age difference of eleven months and twenty days between us. For 10 days every year we are the same age, we grew up together and (up to a certain age) discovered the same things together. It’s easy to work together, there is no clash of egos and we understand each other well.

We do divide up the work into two stages, the script and the shooting, and we organise our-

selves in the following way: I write the first versions of the script after talking it over a lot and Daniel comes into it during rewriting; in the filming, Daniel works with the visual aspect and I with the actors.

- What are your cinematographic influences?

As kids when we used to rent Betacam from the video club, we would take out a romantic film for my mother, an action or western for my stepfather, an American high-school comedy for Daniel and a gory horror film for me. We all watched the romantic and the action film. That’s how we began watching cinema in my house.

Nowadays, although we maintain these same tastes, things have changed. I think that “Octubre” is conditioned by the obsession for handling the energy of the actors and by the fear of doing something which wouldn’t be plausible. We prefer parsimony although that has its risks. In this sense, the films of Bresson, Kaurismaki, Jarmush or some Argentinian and Urugayan films of recent years, such as “El otro” or “El custodio” or “Whisky” have been our references. I think that “Octubre” is our own particular interpretation of this cinema.

- In “Octubre” although certain scenes are very hard, there is a very special type of sense of humour. Could you comment on this please?

From the very beginning we attempted to treat the story with black humour and reach for the absurd in some moments. The film talks about loneliness, about desperation, about the inability to relate with others in a healthy way and we think that all that is already terrible and hard enough without treating it as a melodrama.



- Image is very important in the film. It seems as if every shot has been thought of as a framed painting. How did you work on this?

Daniel is obsessed with symmetry. While we were filming Daniel was always arranging the chairs one millimetre to the right and I couldn't understand it at all. Afterwards I realised Daniel was trying to find beauty (and not only symmetry) in every frame because he wished through that to tell this harsh and laconic story.

I would like to lay emphasis on the colour because it was something which we worked on in accordance with each of the characters. So for example, Clemente the moneylender is accompanied by a chromatic desolation and sadness which enriches his character.

- The film talks about a very religious woman and at the same time a lot of sensuality comes across. Faith and desire are mixed up in each other?

Sofía is a lonely and desperate woman and Clemente is alone and relates to people through money, with his clients and with the prostitutes he visits. Each one handles desire in their own way and in a certain sense they live a life of repression. Sofía's desire has long ago converted itself into desperation and it is here when faith comes into play. I think the desperation and the desire Sofía feels is very typical of the people of Lima: restrained, dull, lifeless, cowed.

Finally, Lima is a city with a strong Andean influence due to the migrations which started over 60 years ago and which accentuated in the eighties. I think we people from Lima are restrained, laconic and secretive but at the same time very sensitive and perceptive.

- Can we talk about the two protagonists being in opposition to each other?

I don't think so. They are very similar but what happens is that Clemente, like many men, could go on like that until he dies, even although he is suffering, although he is not happy. Sofía couldn't, she goes and looks for change in her life, she prefers to face up to things and take risks.



- Could you indicate more precisely the symbolism of the purple, of the nougat as well as of the activity of the moneylender?

The nougat is the sweet in Lima in October and it has its origin in a legend of the eighteenth century. Nowadays you can find nougat all year round but it is plentiful in October. I think it symbolises the offering to the dark-skinned Christ for the miracle of its preservation.

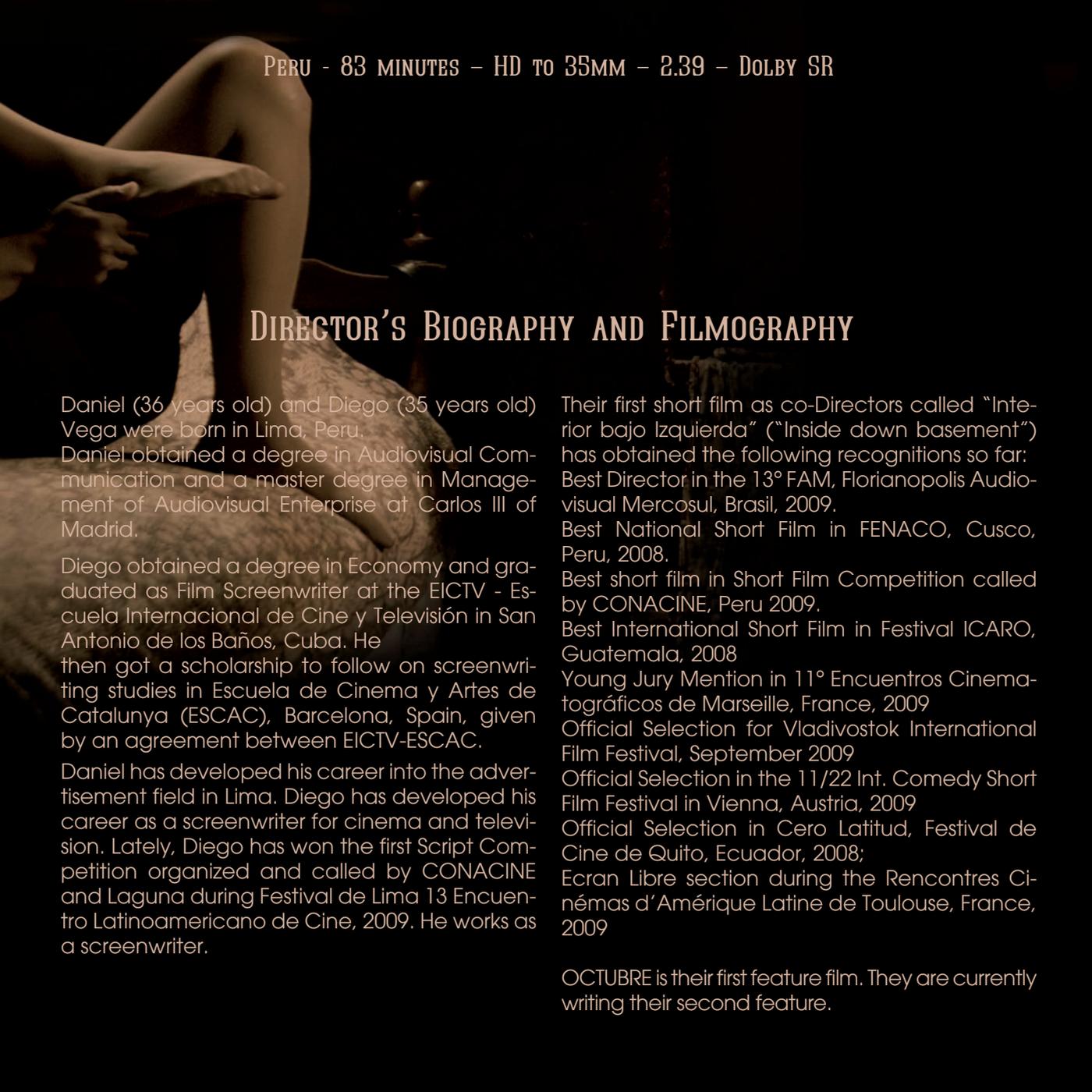
The moneylender is totally the opposite of the Lord of the Miracles. He is poles apart because the moneylender is a creature who gives nothing unless it is in exchange for something. The Lord of the Miracles is seen as the one who gives without receiving anything material in exchange.

The purple is explained by the origins of a religious observance in the eighteenth century when a Mother Superior founded a house for pious women where the use of the purple habit she introduced took hold. However, nowadays the significance of purple in Lima during the month of October is the result of almost 400 years of tradition. It is associated with faith and represents a very popular and very local sentiment in Lima itself and is even associated with a football club, Alianza Lima.

- The last time a Peruvian film was presented in Cannes was in 1994, with the film by Francisco Lombardi selected for Un Certain Regard. At the same time it seems Peruvian cinema is experiencing a renaissance with LA TETA ASUSTADA (Golden Bear in Berlin) and PARAÍSO (presented in Venice)... What do you think about them?

Pancho Lombardi is a point of reference for every Peruvian cinematographer. Making films is difficult, doing it in Peru is even more difficult and having done it in the 80's and 90's must have been a titanic enterprise. The fact that Lombardi has remained active for so much time is admirable because of all the many things you have to put up with.

But just as the country itself, current Peruvian cinema is completely different from that of 1994 and there is an explanation for this. On the one hand, the contribution of the State (still without reaching 100% of the aid which the current cinema law makes obligatory) has reached a percentage never attained before. On the other hand, the number of talented filmmakers who have come through in the last decade is spectacular and is not limited only to those who have received recognition in international festivals. Lastly, after the violent decades of the 80's and 90's the country is undergoing a period of reflection and when the country does this the filmmaker also considers things and feels the need to recount what he has lived through or what he thinks about what others have lived through.



PERU - 83 MINUTES - HD TO 35MM - 2.39 - DOLBY SR

DIRECTOR'S BIOGRAPHY AND FILMOGRAPHY

Daniel (36 years old) and Diego (35 years old) Vega were born in Lima, Peru.

Daniel obtained a degree in Audiovisual Communication and a master degree in Management of Audiovisual Enterprise at Carlos III of Madrid.

Diego obtained a degree in Economy and graduated as Film Screenwriter at the EICTV - Escuela Internacional de Cine y Televisión in San Antonio de los Baños, Cuba. He then got a scholarship to follow on screenwriting studies in Escuela de Cinema y Artes de Catalunya (ESCAC), Barcelona, Spain, given by an agreement between EICTV-ESCAC.

Daniel has developed his career into the advertisement field in Lima. Diego has developed his career as a screenwriter for cinema and television. Lately, Diego has won the first Script Competition organized and called by CONACINE and Laguna during Festival de Lima 13 Encuentro Latinoamericano de Cine, 2009. He works as a screenwriter.

Their first short film as co-Directors called "Interior bajo Izquierda" ("Inside down basement") has obtained the following recognitions so far:

Best Director in the 13° FAM, Florianopolis Audiovisual Mercosul, Brasil, 2009.

Best National Short Film in FENACO, Cusco, Peru, 2008.

Best short film in Short Film Competition called by CONACINE, Peru 2009.

Best International Short Film in Festival ICARO, Guatemala, 2008

Young Jury Mention in 11° Encuentros Cinematográficos de Marseille, France, 2009

Official Selection for Vladivostok International Film Festival, September 2009

Official Selection in the 11/22 Int. Comedy Short Film Festival in Vienna, Austria, 2009

Official Selection in Cero Latitud, Festival de Cine de Quito, Ecuador, 2008;

Ecran Libre section during the Rencontres Cinémas d'Amérique Latine de Toulouse, France, 2009

OCTUBRE is their first feature film. They are currently writing their second feature.

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CAST

Clemente
Sofía
Don Fico
Juanita
Milagritos
Julián Gómez
Sabrina
Rosa
Julia

Bruno Odar
Gabriela Velásquez
Carlos Gasols
María Carbajal
Sheryl Sánchez Mesco
Víctor Prada
Sofía Palacios
Norma Francisca Villarreal
Humberta Trujillo

CREW

Directors

Writers

Producers /

Executive Producers

Production Director

Sound

Art Direction

Cinematographer

Editor

Director's Assistant

Makeup

Camera Asistant

Art Department

(Production)

Script

Responsible of Casting

Chief Production

Gaffer

Daniel and Diego Vega

Daniel and Diego Vega

Daniel and Diego Vega

Carla Sousa Garrido

Guillermo Palacios Pareja

Daniel Thiessen

Guillermo Palacios Pomareda

Fergan Chávez-Ferrer

Gianfranco Annichini

Valentina Viso Rojas

Soledad Dibós

Luis Cateriano

Karla Lorenzetti

Mabel Patri

Ricardo Valverde

Gretty Sarmiento

Dante Castro

Jesús Gallegos

Jean Carlos Tizón