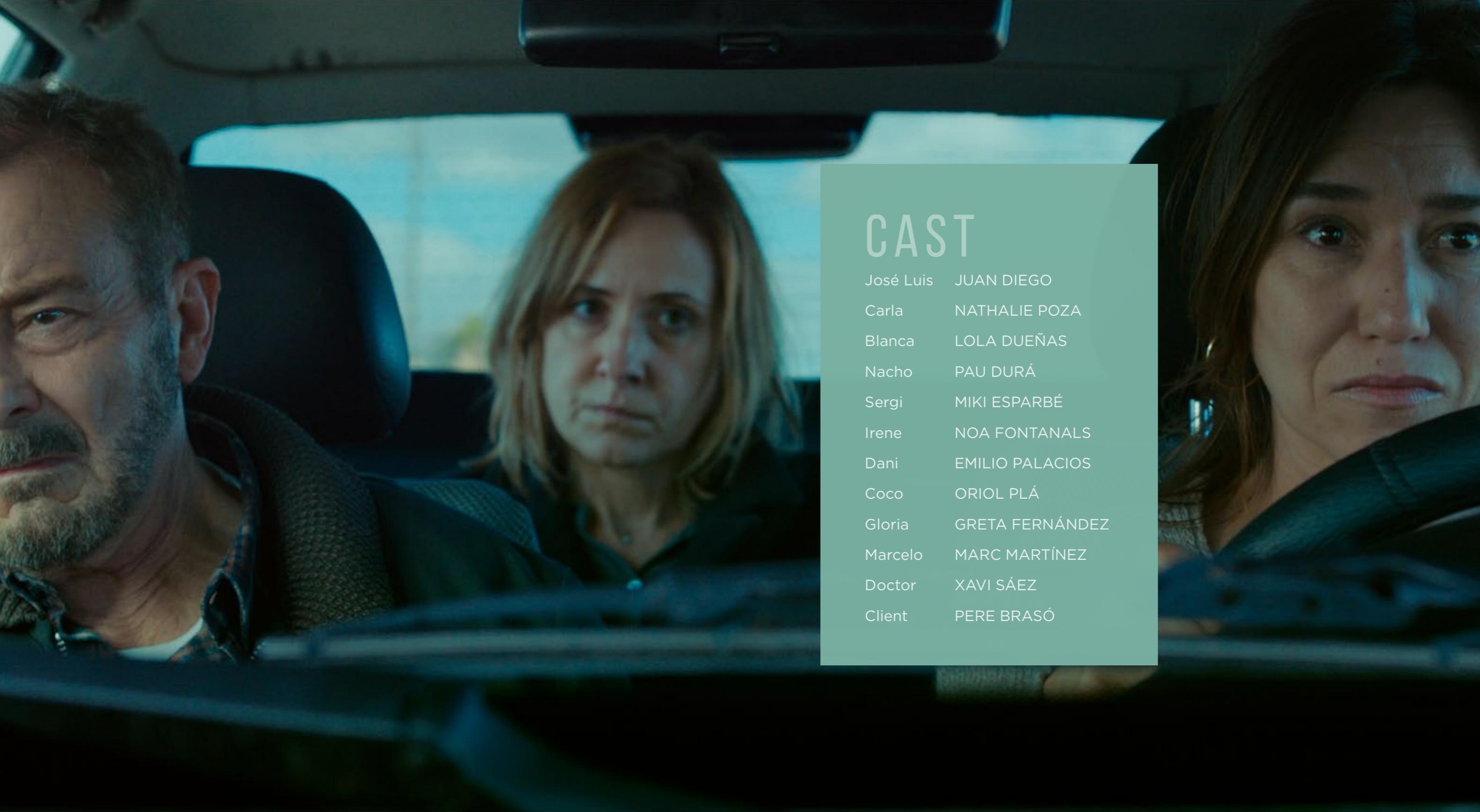


A FILM MADE WITH THE HEART (RNE – VA DE CINE) **INTENSE FEATURE DEBUT.** A TRIO OF STERLING PERFORMANCES AND AN UNWAVERING EYE ON EMOTIONAL AUTHENCITY (THE HOLLYWOOD REPORTER) **NATHALIE POZA** IS COLOSSAL (EL MUNDO) **ONE OF THE GREAT FILMS OF THE YEAR IN SPANISH CINEMA** (EL PAÍS) **MAGNIFICENT** (LA RAZÓN) **ONE OF THE BEST SPANISH FILMS OF THIS YEAR** (TVE “DÍAS DE CINE”) **AUTHENTIC** (TIME OUT BARCELONA) **A VERY FINE HUMOR THAT LIES BETWEEN DARKNESS AND THE ABSURD** (EL CONFIDENCIAL) **AN AUTHENTICITY THAT DISARMS** (FOTOGRAMAS) **SENSATIONAL FIRST FILM. TREMENDOUS PERFORMANCES BY THREE IMMENSE ACTORS** (20 MINUTOS) **A PRODIGIOUS SCRIPT. NATHALIE POZA IS ASTONISHIN** (CINEMANÍA) **A GREAT FILM, WITH TOP CLASS PERFORMANCES AND A STIRRING FORCE** (LIBERTAD DIGITAL) **THREE COLOSSAL PERFORMANCES** (EL MUNDO) **CINEMA THAT IS CAPABLE OF EXPRESSING THE MOST COMPLEX EMOTIONS** (FOTOGRAMAS) **OUTSTANDING** (CAMERAMAN) **A DAZZLING FIRST FILM** THAT WILL MOVE YOU WITHOUT BEING A TEAR-JERKER (TVE “DÍAS DE CINE”) **ONE OF THOSE LITTLE JEWELS THAT WILL MAKE OUR CINEMA FEEL PROUD** (E-CARTELERA) **MOVING** (EL PAÍS)



SYNOPSIS

Carla gets a call from her sister: her father, to whom she hasn't spoken for some time, is ill. That same day, Carla takes a flight to Almeria, her home town. There, the doctors give her father a few months of life. She refuses to accept this and, against everyone's opinion, decides to take him to Barcelona for treatment. The two of them set out on a journey to escape a reality that neither dares to face. And it will be on that escape that they end up finding themselves and can say finally goodbye.



CAST

José Luis	JUAN DIEGO
Carla	NATHALIE POZA
Blanca	LOLA DUEÑAS
Nacho	PAU DURÁ
Sergi	MIKI ESPARBÉ
Irene	NOA FONTANALS
Dani	EMILIO PALACIOS
Coco	ORIOL PLÁ
Gloria	GRETA FERNÁNDEZ
Marcelo	MARC MARTÍNEZ
Doctor	XAVI SÁEZ
Client	PERE BRASÓ



Outside.

Can't Say Goodbye is a film that is the natural evolution in my career, after the short films I have made. It is a film of and for actors, built from a narrative aesthetic and set within drama.

This film also means a considerable change within my filmography, not only for the different length, but also because I'm working for the first time with a script that, although set within a drama, also includes humour in a subtle, natural way.

The idea of working with a story in that tone was something that I looked for after making my latest short film, *Elena quiere*. I wanted to tackle a story in which I could distance myself from certain overly formal criteria, especially when it came to developing the script.

For those reasons, I started working with the scriptwriter Pablo Remón. I knew of his work from films such as *Casual Day* (Max Lencke, 2007) and *Cinco metros cuadrados* (Max Lencke, 2011). In those films, I was very interested the way in which the dialog was worked, giving voice to some characters who were very close, very familiar, very much ours. I also found it very interesting how he handled humour in his scripts, humour that arises from everyday life, from *everyday-ism*, as Fernando Fernán Gómez would say.

That was the way in which we focused the general tone of the film during the writing of *Can't Say Goodbye*; we wanted to draw very credible characters who would be very familiar. The idea was also to generate a general feeling of familiarity with those characters and the situations that are developed in the script.

During the writing process I was already considering how I was going to fit a story constructed within a livelier, familiar, everyday tone, into a film language that had been the backbone of my previous works and that really defined me as a director. It's a formal language, austere in the *mise-en-scène*, which uses framing and composition as the main narrative element.

In that sense, the film's construction process has been very interesting. From the start the idea was to create a dialectic between the physical and the static, between text and subtext, between form and content, in order to generate a feeling of distress, of strangeness, of helplessness. All concepts which connect with how the characters relate to their surroundings and to themselves in this film.

DIRECTOR

Lino Escalera (Direction and Script)

He did Business Studies, and studied Cinema at New York University and Direction and Script at the San Antonio de los Baños School, Cuba. After living in New York for several years, he came back to Spain to direct his first short film, *Espacio 2*, and to work as assistant director in television and commercials, while studying Direction of Actors with Fernando Piernas. Later he directed two more short films, *Desayunar, comer, cenar, dormir* and *Elena quiere*. *Elena quiere* had its premiere in the Official Section of the Malaga Festival, and was selected for over seventy international festivals, receiving numerous awards. At present, Lino is working as a commercials director with production companies in Barcelona and Madrid. In 2016, he filmed simultaneously his first feature film, *Can't Say Goodbye* and his fourth short film *Australia*.





SCRIPTWRITER

Pablo Remón (Script)

Pablo Remón is a scriptwriter, playwright and director. As scriptwriter, he has co-written the feature films *Mundo fantástico* (2003), *Casual Day* (2008), *Cinco metros cuadrados* (2011), *El pedido* (2016) and *Can't Say Goodbye* (2017). He received the Best Script award at the Malaga Festival, the medal for Best Script from the Circle of Film Writers and the Julio Alejandro SGAE Ibero-American Script award. As director, his short films have been nominated for the Goya Awards as Best Short Fiction Film, and have won, among others, the Best Film award at festivals such as Alcine, Meldina del Campo or the Ibero-American Competition for Short Films Spanish Version.

As playwright, in 2013 he founded the theater company La_Abducción, with which he wrote and directed his first play *La abducción de Luis Guzmán*. His second work, *Muladar*, won the Lope de Vega theater award in 2014. The company premiered his third play *40 años de paz*, in November 2015, co-produced by the Community of Madrid's Autumn to Spring Festival. He received four nominations for the Max Awards 2016 and was finalist for Best New Author.



JUAN DIEGO

(José Luis)

José Luis is a child of the postwar, hardened by hunger. He started working at an early age to bring home food. With time, José Luis married his girlfriend, worked without rest and built a family. A life in which he lacked for nothing. And he was happy, in his way. Until his wife died when she was still very young. This disillusioned him with life. Since then, José Luis has been blocked emotionally, but he is safe within a routine life. But something silenced for some time within him starts to develop inevitably: his illness. An illness that will bring him face to face with death, and also with life.

Juan Diego has a solid professional career in cinema, theater and television which has earned him numerous acting awards. He has received three Goyas from the Film Academy and the Silver Shell at the San Sebastian Festival.

Juan Diego is a master who personifies a great part of our cultural legacy. In cinema he has made countless films that are already firm references within our filmography and he has worked with such acclaimed directors as Fernando Fernán Gómez, Carlos Saura or Luis García Berlanga.

His most notable films include:

Oro (Agustín Díaz Yanes, 2017), *Incierta Gloria* (Agustí Villaronga, 2017), *Anochece en la India* (Chema Rodríguez, 2014), *Vete de mí* (Víctor García León, 2006), *El séptimo día* (Carlos Saura, 2004), *Smoking Room* (Roger Gual, 2002), *Jamón, jamón* (Bigas Luna, 1992), *El viaje a ninguna parte* (Fernando Fernán-Gómez, 1986), *Los santos inocentes* (Mario Camus, 1984).





NATHALIE POZA

(Carla)

Carla forged an armor plating for herself. Ever since she was child she has been able to protect herself from life: solitude and her mother's death when she was a child, the problematic relationship with her father in adolescence. Carla left home very young and since then has gone her own way alone, without relying on help from anyone, always advancing, overcoming obstacles. This skill for survival has worked well. It has protected her from pain, but also from love and forgiveness. Carla's heart has withstood many onslaughts, until now.

Nathalie Poza was formed in theater. She began her career as part of the theater group Animalario. In this medium she has worked with the best directors in Spain, such as Andrés Lima or José María Pou.

She is a great actress who has a precise, painstaking technique along with a great ability to move the audience with each character she plays. Her long, versatile career has also included cinema. She has been nominated three times for the Goya awards in the Best Supporting Actress category. Recently she was nominated for the Union of Actors Awards for her work in *Julieta*, by Pedro Almodóvar.

Her most notable films include:

Julieta (Pedro Almodóvar, 2016), *The Titan* (Lennart Ruff, 2017), *Todas las mujeres* (Mariano Barroso, 2013), *Días de cine* (David Serrano, 2009), *Malas temporadas* (Manuel Martín Cuenca, 2005).

LOLA DUEÑAS

(Blanca)

Blanca is less problematic than her sister, less complicated than her father. Since she was a child she has functioned as a kind of family buffer, the one who stops the blows and gives support. Blanca felt comfortable in that role. She found in all that responsibility the perfect escape to forget about herself and to flee from her frustrations. And she continued like that. She married her lifelong boyfriend, had a daughter, looked after her father and worked in the family business. Always willing, always with a smile on her face. But something has broken in that dynamic and Blanca is searching unsuccessfully for herself. She no longer really knows who she is, or what she wants.

Lola Dueñas grew up in theater but it is in cinema that she has given great characters to our filmography and with which she won the Best Actress award at Cannes, two Goyas from the Film Academy and the Silver Shell at San Sebastian.

Her skill at working in different tones, both comedy and drama, along with an incredible acting technique, make Lola Dueñas one of the best actresses in Spain.

Her most notable films include:

Zama (Lucrecia Martel, 2017), *Los amantes pasajeros* (Pedro Almodóvar, 2013), *Yo, también* (Álvaro Pastor y Antonio Navarro, 2010), *Los abrazos rotos* (Pedro Almodóvar, 2009), *Volver* (Pedro Almodóvar, 2006), *Lo que sé de Lola* (Javier Rebollo, 2005), *Mar adentro* (Alejandro Amenábar, 2004).







LOLITA FILMS

Lolita Films was founded in 1996 by Damián París, Javier Rebollo and Lola Mayo to produce fiction and documentary films. Their aim is to produce a cinema that will move the public but that also takes great care with the mise-en-scène. Audience and quality cinema hand in hand.

In 2016, Lolita Films produced *Can't Say Goodbye*, the first feature film by Lino Escalera, featuring Juan Diego, Nathalie Poza and Lola Dueñas.

Between 2006 and 2012, Lolita Films produced the three feature films directed to date by Javier Rebollo (*Lo que sé de Lola*, *La mujer sin piano* and *El muerto y ser feliz*) winning, among many other awards, the Goya and Gaudí awards for Best Actor for José Sacristán, the Silver Shell for Best Director at the San Sebastian Festival, two FIPRESCI awards for Best Film, the Grand Award at the Seoul Festival (Korea), the Jules Verne award for Best Film in Nantes, the Grand Prix at the Marseille Festival, the Gold Violet for Best Film in Toulouse, the Best Film award at the Los Angeles AFI Festival and the Best First Film award at the festivals in Chicago (USA) and Guadalajara (Mexico). All their productions have been subsidized at project stage by the ICAA (Ministry of Culture), and their broadcast rights have been acquired by TVE, Canal Plus, TV3, and HBO in the United States, among other television channels. All the films have been acquired by the Film Library of the Ministry of Foreign Affairs for their diffusion through the Cervantes Institute in its centers throughout the world.

Lolita Films is one of the longest established and most important short film producers in recent Spanish cinema. It has produced twenty short films which have won awards at the most important specialist festivals in Spain: Alcalá de Henares, Cinema Jove, Malaga, Bilbao, and several of them are among the short films which have received most awards in Spanish cinema, with more than 200 international awards at festivals around the world.

Its documentary productions include the notable work done for the TVE series *Documentos TV*, ten to date, and for which the company has won, among others, the Queen Sofia Award for Journalism.

CREW

Director	Lino Escalera
Script	Pablo Remón
Story	Lino Escalera Pablo Remón
Production	Damián París
Executive production	Damián París Sergy Moreno José Carlos Conde Lino Escalera
Associate producers	Pablo Remón Rosa García Curro Conde
Music	Pablo Trujillo
Director of Photography	Santiago Racaj
Editor	Miguel Doblado
Casting	Tonucha Vidal
Art director	David Faüchs "Vit"
Wardrobe	Bernardino Cervigón
Make-up & hair styling	Anna Rosillo
Direct sound	Daniel de Zayas
Sound editor	Francesco Lucarelli Paloma Huelin
Sound mixes	Nacho Royo



A man with a beard, wearing a dark jacket, is looking upwards in a crowded city street at night. The background is filled with blurred lights and people, creating a bokeh effect. The scene is dimly lit, with various colored lights (blue, red, yellow) visible in the background.

TECHNICAL DATA

Nationality: **Spain**

Year of production: **2017**

Genre: **Drama**

Duration: **96 min.**

Production companies: **Lolita Films,
Mediaevs & White Leaf Producciones**

Language: **Spanish, Catalanian**

Locations: **Girona, Almería & Barcelona**

Shooting format: **Digital 2K**

Ratio: **1:2,35**

Distributed in Spain by **Súper 8**

International sales: **Súper 8**

CONTACT

Production

LOLITAFILMS

Damián París

+34 634 542 944

damianparis@lolitafilms.es

www.lolitafilms.es

Marketing & Communications

featurent

Rosa García

+ 34 686 753 582

rosa.garcia@featurent.com

www.featurent.com

Distribution

 SUPER 8
DISTRIBUCION

Nieves Maroto

+ 34 696 456 584

nievesmaroto@super8.es

www.super8.es

International Sales

In  Content
Side

Géraldine Gonard

+34 686 95 95 21

ggonard@insidecontent.tv

www.insidecontent.tv

Promotional materials
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SOUND **DANIEL DE ZAYAS** · COSTUME DESIGNER **BERNARDINO CERVIGÓN** · MAKE UP AND HAIRDRESS **ANNA ROSILLO** · SOUND EDITOR **FRANCESCO LUCARELLI, PALOMA HUELIN**
SOUND MIX **NACHO ROYO** · DIRECTION ASSISTANT **PALOMA MARTÍN MATEOS** · UNIT MANAGER **SAMUEL SÁNCHEZ** · LINE PRODUCER **DAMIÁN PARÍS**
EXECUTIVE PRODUCERS **DAMIÁN PARÍS, JOSÉ CARLOS CONDE, SERGY MORENO, LINO ESCALERA** · STORY BY **LINO ESCALERA, PABLO REMÓN** · SCRIPT **PABLO REMÓN** · DIRECTED BY **LINO ESCALERA**

LOLITAFILMS

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