

PAU I EL SEU GERMÀ

(PAU AND HIS BROTHER)

SYNOPSIS

Àlex works in the port of Barcelona, but one day he decides to leave it all behind to go and live far away from the city in a small village in the Pyrenees. His brother Pau and his mother Mercè don't know anything about him, but now they have discovered that Àlex has died. Pau and Mercè travel to the village where Àlex lived his last months. They meet his girlfriend Sara, who does not know that Àlex is dead and is still waiting for him to come and take her away to live together in the city; they also meet his friend and boss Emili, who also decided some years ago to change his life, leaving his family to live alone in the mountains; and there's also Toni, who works with Emili and is secretly in love with Sara.

This mosaic of characters is completed with the arrival of Emili's daughter, Marta, who has come from France to see her father for the first time in many years. Every one of them discovers a new Àlex through the others, and his absence helps them to redefine their objectives and lacks.

Everybody is looking for a different way of life. When the time to separate comes, none of them will still be the same.

TECHNICAL INFO

Feature film written and directed by Marc Recha (2000)

Produced by OBERON Cinematogràfica.

Co-produced by JBA Production (France)

Script developed with support from the Ministry of Culture – ICAA

In collaboration with TVE, CANAL+ and TV3

Distributed in Spain by Lauren Films. Spanish premiere on May 25, 2001

Distributed in France by AD VITAM. French premiere on May 30, 2001

CREW

Screenplay	Marc Recha
Screenplay Collaborator	Joaquim Jordà
Director	Marc Recha
Producer	Antonio Chavarrías
Co-producer	Jacques Bidou
Delegate Producer	Àngels Masclans
Production Manager	Pasqual Otal
Director of Photography	Hélène Louvart
Editor	Ernest Blasi
Sound	Albert Manera
Sound Mix	Ricard Casals

CAST

Pau	David Selvas
Marta	Nathalie Boutefeu
Sara	Marieta Orozco
Emili	Lluís Hostalot
Mercè	Alicia Orozco
Toni	Juan Márquez
Àlex	David Recha

NOTES FROM THE DIRECTOR

The action happens in a bedroom quarter around Barcelona and in two villages in the Catalan Pyrenees, situated between the tops of the Serra del Cadí-Moixeró mountains. As the story, the shooting is planned in a chronological way, following gradually the characters' evolution, searching in meteorology and landscapes the revelation of the instant that will help us set up the characters and discover the mosaic of incommunication they form.

In this film, the visual field is defined by the body of the actors, escaping from the pictorial spaces which are excessively theatrical, and where characters are placed in a pre-existing space. Here, the camera will follow discretely the actors' movements, in a sweet way, without showing the technique. In this film, the space of the image is

defined by the people who fill it. The methodology of the shooting process and the ecological tools –absence of filmic machinery or infrastructure- allows us to concentrate only in the camera, which follows almost physically the characters.

The clean spring light, touching realism. Respecting, for example, the natural inside places, without almost intervening in this illumination, letting dark zones breathe, where the shadows define the visual space. A kind of realism, nevertheless, that escapes from naturalism, which reduces the filming process to a simple passive look.

The decoration will be the existing in the filming places, almost no modified, and the same for the furniture and the clothes of the village inhabitants.

And the sound, going deeper in its narrative sense. Let it draw the image in a complementary way; the world of sounds that entourages all the characters, slowly. Insisting in direct sound, making evident the actor's movements and actions.

Get to the idea of a global cinema, where the story, with its characters, the light, the sound and the landscape, are all placed in the same narrative level.

Marc Recha

FESTIVALS AND AWARDS

2003

- **National Award of Cinematography of the Generalitat de Catalunya** to the director Marc Recha

2002

- SAN JUAN CINEMAFEST (Puerto Rico)
- CATALAN CINEMA WEEK OF QUEBEC (Canada)
- ROTTERDAM FILM FESTIVAL (Netherlands)
- RIGA INTERNATIONAL FILM FORUM – Section “Arsenals” (Baltic Republic of Letonia)
- **Award “Fipresci Prize”**
- SPANISH CINEMA FESTIVAL OF REYKJAVIK (Iceland)
- GALAWAY FILM FLEADH "SEASON OF SPANISH CINEMA" (Ireland)
- PESARO FILM FESTIVAL XXXVIII - Mostra Internazionale del Nuovo Cinema (Italy)
- CINESUL FESTIVAL LATINO AMERICANO DE CINEMA E VIDEO (Brazil)
- MUESTRA DE CINE MEXICANO DE GUADALAJARA (Mexico)
- SPANISH CINEMA SHOW AT THE EGYPTIAN THATRE L.A. (United States)

2001

- FESTIVAL DE CINE DE BOGOTÁ (Colombia)
- CINEMA FESTIVAL OF THE LINCOLN CENTER OF NEW YORK – Muestra de cine español (United States)
- FESTIVAL INTERNACIONAL DEL NUEVO CINE LATIIONAMERICANO DE LA HABANA (Cuba)
- PREMIOS ONDAS (Spain)
“Best Director” Award to Marc Recha
- SEMANA INTERNACIONAL DE CINE DE VALLADOLID. Section “Spanish Cinema” (Spain)
- FESTIVAL INTERNACIONAL DE CINE DE HAIFA (Israel)
- FESTIVAL INTERNACIONAL DE CINE DE SAN SEBASTIÁN. Section “Horizontes latinos/ Made in Spain” (Euskadi, Spain)
- FESTIVAL DE CANNES. Official Competition section (France)

PRESS CLIPPINGS

EL PERIÓDICO DE CATALUNYA, MAY 25, 2001

Marc Recha has created a story of affections and rejections, filmed in a very personal manner and incorporating the experience of shooting in the evolution of events. It's a small film formally and a large film emotionally...

It emerges from an exciting mixture of the fierce emotions of a well-plotted story and the flexibility of a shooting process where improvisation techniques (conveniently directed) were essential. – QUIM CASAS

EL PAÍS, JUNE 23, 2000

The story is powerful, but even more so is the manner of shooting that the director rehearses in “Pau and His Brother”. – TERESA CENDROS

FOTOGRAMAS, MAY 2001

Marc Recha claims that, during the shooting of “Pau and His Brother”, the actors incorporated themselves into Catalonia's Pyrenees landscape without wanting to simulate anything other than what they were: people, figures on the point of melting with their environment without modifying it, fragments of life.

Based on the theory of not altering the reality, Recha's unique sensitivity finds its roots in the work of Rossellini and Kiarostami. Recha does not have a long way to become a great director. His gaze respects the world that surrounds him, a quality that only major artists possess. – SERGI SÁNCHEZ

DIRIGIDO, MAY 2001

"Pau and His Brother" is a film about suggestion, about what is not usually seen in relationships between human beings. It is also a film extremely attentive to details, which finds its sense in a manner of shooting that respects the passage of time and the natural order of things. "Pau and his brother" is a beautiful surprise. -

GUÍA DEL OCIO, MAYO 25-31, 2001

Marc Recha takes obsessive care not to violate anything, so that things themselves can expose their essence. Following on from this modesty, he offers us a necessary choice, not a lesson: to engross ourselves, be attentive to details, discover modestly appearing truths, empty ourselves in a film that has been emptied of all artifice. I think Recha has once again discovered that poetry and beauty cannot be found in adjectives but in nouns.

Only some millimetres away from being perfect, "Pau and his brother" is a necessary lesson for all of us, and the most important lesson: real beauty doesn't refer to pretty things, it refers to elevated things. Congratulations Marc! Well done. – ÀLEX GORINA

EL PAÍS, MAY 25, 2001

We do not know if the actors are creating the characters or the characters are creating the actors. Their identities are so believable that it is impossible to discern where the skin of ones ends and the flesh of the others begins; where a lived life is detained to give way to a dreamed life, where the created atmosphere of fiction is hidden and the fresh air of a document begins. Marc Recha has made a film placed between a lived life and a dreamed life. His film extracts precision from mumbling; it climbs to great heights from low plains. It's obvious that this exceptional man of cinema, added to the great number of things he obviously still has to learn, has already learned a few essentials and incorporated them to the instinct; the result of a profound style which finds some vigorous blows in this film. There is a sponge-like common zone in "Pau and his brother", a shared territory between acting and living, invented fiction and lived fiction. – ÁNGEL FERNÁNDEZ-SANTOS

AVUI, MAY 16, 2001

Shot in chronological order, without any tracking or crane shots, with natural lighting and with actors soaked through with the atmosphere of the landscape, "Pau and his brother" expresses itself as a realist experience that incorporates the theories of André Bazin and the suppositions of Roberto Rossellini; the film equates itself to the mood of contemporary directors like the Iranian Abbas Kiarostami or the British Ken Loach.

Recha was right when he said that his film shared a privileged space in Cannes' official section with some of his cinematographic references. The film didn't win any award finally, but the mere fact that it was shown at the level of the works by Oliveira, Godard, Rivette, Hou Hsiao Hsien and Haneke is the best possible reward for a filmmaker who is getting closer to perfection with his third feature film. – ESTEVE RIMBAU

LE MONDE, MAY 12, 2001

With an amazing simplicity of means, the filmmaker, accompanied by his actors, creates an explosion of emotions bursting into a kind of sensual yet disturbing bacchanal. Every one builds what he or she can from what is around, while waiting for their life tools under Recha's watchful eye, which appears to be nothing more than that of an eyewitness. No explanations and, over all, no symbols. Heartlessly yet delicately, Marc Recha will reach the end of the road. Although the Cannes Festival has just started, it has already given us a great film. – JEAN MICHEL FRODON

LIBÉRATION, MAY 11, 2001

(...) One scene could sum up Recha's cinematographic manifest. It is a magnificent shot where the mother, under the tent at night and with the help of a torch, watches her son, who is asleep, crying in the middle of a dream. But the filmmaker knows not only how to fill us with emotions. Later, an amazing shot overlooking the whole Barcelona shows that he can also fill us with happiness. – OLIVIER SÉGURET