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OFFICIAL SELECTION
COMPETITION

PAN'S LABYRINTH

A FILM BY GUILLERMO DEL TORO



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Cannes 2006 - Official Selection - in Competition



ESTUDIOS PICASSO / TELECINCO TEQUILA GANG ESPERANTO FILMOJ

PRESENT A FILM BY

GUILLERMO DEL TORO

PAN'S LABYRINTH

STARRING

SERGI LÓPEZ

MARIBEL VERDÚ IVANA BAQUERO DOUG JONES
ARIADNA GIL AND ALEX ANGULO

PRODUCED BY

BERTHA NAVARRO ALFONSO CUARÓN FRIDA TORRESBLANCO ÁLVARO ÁUGUSTÍN

SPAIN / MEXICO / 2006 - RUNNING TIME : 1H52



PAN'S LABYRINTH







Synopsis

Spain, 1944. The end of the Civil War.

Recently remarried Carmen moves with her daughter Ofélia into the house of her new husband, coldly authoritarian Vidal, a captain in Franco's army.

Finding her new life hard to bear, the young girl seeks refuge in a mysterious labyrinth she discovers next to the sprawling family house. Pan, the guardian, a magical creature, reveals that she is none other than the long-lost princess of a magical kingdom.

To discover the truth, Ofélia will have to accomplish three dangerous tasks, tasks which nothing has prepared her to face...

Genesis

A year's preparation, four months shooting and six months of post-production were necessary for **Guillermo del Toro** to realise *Pan's Labyrinth*, in his own opinion, his most accomplished film, and the one of which he is most proud.

Despite being his sixth film as director, the genesis of *Pan's Labyrinth* goes back to the very beginning of his career, before he had even directed his debut film, *Cronos*. "At its roots, the script of *Pan's Labyrinth* resembles my very first version of *The Devil's Backbone*, and would have been my first film if I'd managed to find the budget necessary to make it at the time. It was set at the time of the Spanish Revolution and the story told of a pregnant young woman reunited with her husband in a house he had restored. While visiting the home, the mother-to-be discovered a garden in the form of a labyrinth, and in this garden, came across a satyr. She made love with the beast, who proposed sacrificing her child so that the labyrinth might come into bloom. If the woman had agreed, she would have lived for eternity by the satyr's side.

Even if resemblances remain, the new version of *Pan's Labyrinth* is despite everything, very different, my sentimental side having got the upper hand in the end".

Pan's Labyrinth, like *The Devil's Backbone*, takes place after the Civil War, in Franco's time, and deals therefore with fascism, with its very essence. Not directly, but in an oblique fashion, somewhat coded, because I love films that make you think. For me, fascism represents the ultimate horror and for this reason is an ideal subject through which to tell a fairy tale for adults. Because fascism is above all a form of the perversion of innocence, and thus of childhood. For me, fascism represents in some ways the death of the soul, as it forces you to make harrowing choices and leaves an indelible mark in the very depths of those who live through it. Thus the real "monster" in the film is Captain Vidal, played by **Sergi López**. A very real monster compared to those who lurk in the labyrinth. Fascism consumes you, inch by inch, not necessarily physically, but certainly spiritually.



This notion was at the heart of *The Devil's Backbone*, certainly, but I believe I have dealt with it better in *Pan's Labyrinth*, an even darker, much more complex, metaphorical film".

As we often find in **del Toro's** work, his main references in *Pan's Labyrinth* come less from the films that have impressed him most deeply, but more naturally from literature and painting. "I have always been very influenced by the Spanish painter **Goya**, more specifically by his 'black paintings', which are, for me, his most impressive. The painting of Saturn devouring his son, for example, was one of the principle inspirations for the Pale Man, one of the main characters of the *Labyrinth*. But for the general ambiance, this time I drew most heavily on the works of the illustrator **Arthur Rackham**. I tried to reconnect with the perversity and very sexual content of his work. In fairy tales, all stories are either about the return to the womb (heaven, home) or wandering out into the world and facing your own dragon. We are all children wandering through our own fable.





We achieved something very intense and very visceral, which was perfect for *Pan's Labyrinth*. It demanded a lot of work from us, both in the construction of the sets, which had to be minutely detailed, and in the choice of colours. With **Eugenio Caballero**, my production designer, we made everything, from beginning to end, from the smallest nook or cranny to an entire bedroom. Thus there is practically no natural scenery in the film. We collaborated very closely from the first day of prep. I even set up my office right in the middle of his studio ! All in all, we built 34 different sets, each more sumptuous than the last. Eugenio did a fabulous job. It was also necessary, to capture the world I wanted to show, to pay meticulous attention to the ambiance of the film's light. **Guillermo Navarro**, my director of photography and long-time friend, and I, we understand each other perfectly. From the outset, we had a very precise vision of the film's tonalities. We were very aware that everything rested on the manipulation of darkness in order to create a feeling of menace lurking in the shadows.



It was also vital to approach the real world and the imagined world differently. The former had to be cold, full of straight lines and diagonal lines, while the latter would be much warmer, golden and full of round shapes”.

The conception of the imaginary world in which Ofelia seeks refuge and Pan roams was entrusted first to **Carlos Gimenez** for the sketches, and then to **David Marti** and his company Efectos Especiales to give them form and bring them to life. Both had already worked with del Toro on *The Devil's Backbone*.

“**Carlos Gimenez**, who replaced **William Stout** early in the preproduction, took care of designing the labyrinth while **Sergio Sandoval**, who had already created Kroenen's masks for *Hellboy*, concentrated on the creatures, The Faun in particular. For this character -very inspired by **Arthur Rackham**- I wanted to use organic textures- his lower body covered in foliage and branches, as if truly, corporeally, a part of Nature. We used a special effects technique

which, I believe, has never been seen before in a film. To make him appear as realistic as possible, we used practically no digital effects. Everything was done on the set, with the help of animatronics.

The Pale Man was originally conceived as a skeletal man with hanging skin, but I changed the design once **David Marti** sculpted the head. It struck me as too human. I recalled the ‘faces’ in the underbelly of manta rays : the lack of features, the slit mouth, the two ‘nostrils’ in place of the eyes. So I copied the features of the clay sculpture and then drew a new, featurless, visage and emailed it to David, asking him to remove the features from his beautiful sculpture. He agreed, with huge reservations. I placed the eyes in twin stigmata in the Pale Man's palms, which he would display like peacock feathers in front of his face. That was the birth of this most surreal monster. But even with all the elaborate special effects, these two creatures would not have had the same impact without

the performance of my friend **Doug Jones**, a professional mime who had previously played Abe Sapien in *Hellboy*. There are still more creatures in the film, notably a giant toad and fairies like none you've ever seen, much grimy and deceitful than those in *Peter Pan*!”.

Despite this innovative and magnificent visual artifice, Guillermo del Toro never had any intention of making *Pan's Labyrinth* simply as a fantasy film, but had decided at the outset to open up the film for a wider audience.

“I've always preferred genres to be mixed. Like combining horror with an historical narrative, for example. For me, *Pan's Labyrinth* is therefore a drama rooted in a context of war, with fairytale and mythological elements grafted on. Even these creatures of which I am particularly fond, for me, even they are not what's most important. Above all this film rests on a very moving story, profoundly human and dramatic. A story that raises universal questions which, I hope, concern us all.



Guillermo del Toro

Director / Screenwriter / Producer

Guillermo del Toro was born 9 October 1964 in Guadalajara, in the state of Jalisco, Mexico, where he was largely raised by his grandmother, an ultra-conservative Catholic. From a very young age, he showed a remarkable attraction to cinema, in particular to the fantasy and gothic horror genres. Amongst those which marked him most deeply, **William Wyler's** *Wuthering Heights* sits alongside **Scorsese's** *Taxi Driver*, **Mario Bava's** *Black Sunday*, **George A. Romero's** *Night of the Living Dead* and the classic Hammer horror films of the 1960s. He began to make his own short Super 8 films aged 8, while attending a Jesuit-run boys' school and nursing dreams of one day becoming a director.

Nonetheless it was towards special effects that the young **del Toro** turned first, moving to the US and taking the advanced make-up courses run by the legendary **Dick Smith**, responsible for the special effects in such classics as *The Exorcist*, *Scanners* and **Tony Scott's** *The Hunger*, starring **David Bowie** and **Catherine Deneuve**.

Returning to the country of his birth, in 1986, although only 21 years old, **del Toro** was offered the role of producer on *Dona Herlinda and Her Son* by his mentor **Jaime Humberto Hermosillo**, one of the most respected Mexican directors of the past twenty years. At the same time, he set up his own special effects company, Necropia, which allowed him to become involved, both closely and at a distance, in more than 20 feature films including *Bandidos*, *Coitas* and *Mentiras Piadosas*, and in particular the TV series *Hora Marcada*, in many ways a Mexican *Tales From The Crypt*. It was also at this time that he began to lecture in cinema whilst forging a career as a journalist, his work appearing in publications including the prestigious *Sight & Sound* and *Village Voice*. He even found time to publish a book on the films of **Alfred Hitchcock**, one of his favourite directors.

In 1992, after years working for Mexican television, **del Toro** at last succeeded in raising the budget necessary to make his first feature film, *Cronos*. A modern-day re-imagining of the





vampire myth, *Cronos* was instantly acclaimed by critics world-wide, winning numerous international awards, notably the Critics' Prize at Cannes and the 'Mexican César'. Already, *Cronos* stood out from the competition and made very clear **del Toro's** unique style, in terms of both narrative and direction. *Cronos* also marked the first collaboration between **Guillermo del Toro** and **Ron Perlman**, a totem actor for the director, whom he would direct again in *Blade 2* and *Hellboy*.

The critical plaudits received by *Cronos* paved the way for **del Toro**, five years later, to make his first Hollywood film, *Mimic*, for Miramax, in which **Mira Sorvino** battles to quell an invasion of mutant humanoid cockroaches. For **Guillermo del Toro**, who found himself absolutely at odds with Miramax, *Mimic* was a bad experience, but one which nonetheless allowed him to learn from his mistakes. He returned to Mexico and founded his own production company, Tequila Gang, in order to maintain greater control over his films.





At this point, the **Almodóvar** brothers, recognizing **del Toro's** extraordinary talent, suggested that he make a low budget horror film in Spain. Frustrated by his American experience, **del Toro** immediately accepted their proposal and used it to make a far more personal film. This was *The Devil's Backbone*, a project he had been plotting for fifteen years, before even coming up with the idea of *Cronos*. Under the guise of a ghost story, he delivered a profoundly human work about children confronting a climate of war. Like *Cronos*, *The Devil's Backbone* won the director numerous prizes.

The following year, reconciled with Hollywood, **del Toro** agreed to direct *Blade 2*, the sequel to **Stephen Norrington's** film starring **Wesley Snipes**, adapted from the Marvel comic. *Blade 2* proved to be an immediate and enormous box-office success, exceeding even New Line's hopes. A success that allowed del Toro to follow it with another comic book adaptation, **Mike Mignola's** *Hellboy*, which the director had been trying desperately to





get off the ground for seven years. The film is widely considered one of the finest comic-book adaptations in the history of cinema. In order to see *Hellboy* through to completion, **del Toro** turned down *Blade : Trinity* and *Harry Potter and the Prisoner of Azkaban*. The latter was ultimately directed by **Alfonso Cuarón**, whom Guillermo has affectionately nicknamed 'compadre' and with whom he has joined as producing partner, prompted by their past association on *The Devil's Backbone* and **Sebastian Cordero's** *Crónicas*.

Presented in Official Competition in Cannes, Pan's Labyrinth marks their third collaboration, as well as del Toro's return to Spain, five years after The Devil's Backbone. A wholly original work, which has been ripening for more than twenty years, Pan's Labyrinth is at once del Toro's most personal film, his most accomplished, most emotionally charged and most accessible film to date. A complex masterpiece, and unique in the panorama of contemporary cinema.

Del Toro is currently working on the sequel to *Hellboy* with its creator **Mike Mignola**, again for Columbia and with **Ron Perlman** in the title role, as well as *At the Mountains of Madness*, an adaptation of the novel by *H.P. Lovecraft*, a project very close to his heart and which he has been developing for several years.



The ACTORS



Sergi López

Captain Vidal

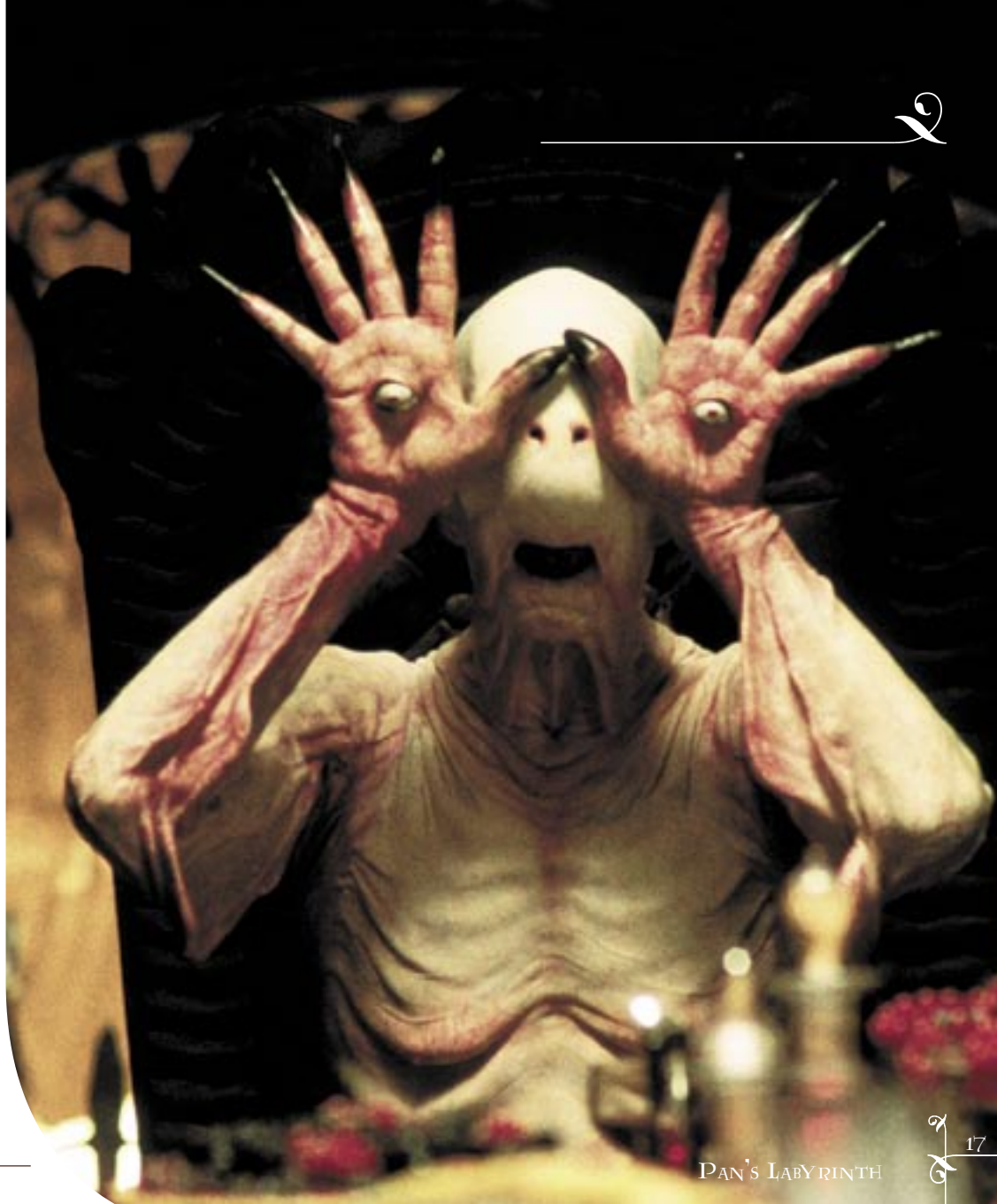
On 22 December 1965 in Vilanova i la Geltru, a small village near Barcelona, as an adolescent **Sergi López** preferred to study acting and circus arts rather than follow a more conventional scholastic path. He put on his own plays with a troupe of friends before leaving Spain to enrol in **Jacques Lecoq's** prestigious École Internationale de Théâtre in Paris, where the emphasis was strongly on the physical aspect of the craft. It was in Paris, in 1992, that he met director **Manuel Poirier**, who immediately offered him a role in *La Petite Amie d'Antonio*. The film brought **López** the **Prix Michel Simon** in 1993 and marked the beginning of a long collaboration with Poirier, the two of them going on to make seven further features together : *À la Campagne* (1994); *Attention Fragile* (1995); *Marion* (1996); *Western* (1997), which won the Jury Prize in Cannes, and for which **López** was awarded the Best Actor Prize at the International Catalonia Film Festival and nominated for the Best Male Newcomer César; *Te Quiero* (2000); *Les Femmes... ou les Enfants d'abord* (2001) and lastly *Chemins de Traverse* (2003). **Sergi López** has

since divided his career largely between France and Spain, often acting more than once for directors like **Ventura Pons** (*Caresses* in 1997 and *Morir (o no)* in 2000), **Luis Miguel Albaladejo** (*Ataque Verbal* in 1999 and *El cielo abierto* in 2001) and **Marion Vernoux** (*Rien à faire* in 1999 and *Reines d'un Jour* in 2001). He is noted for playing ambiguous or sociopathic roles, perhaps most notably that of Harry in *Harry, He's Here to Help* by **Dominik Moll**, a role for which he won a César for Best Actor in 2001 and which elevated him to true celebrity status. Other notable credits include *Lisboa* (**Antonio Hernandez**), *Entre las piernas* (**Manuel Gomez Pereira**), *Une Liaison Pornographique* (*An Affair of Love*) opposite **Nathalie Baye**, *Décalage Horaire* (**Danièle Thompson**), *Filles Perdues*, *Cheveux Gras* (**Claude Duty**), *Rencontre avec le Dragon* (**Hélène Angel**), *Dirty Pretty Things* (**Stephen Frears**), *Janis and John* (**Samuel Benchetrit**), *Les Mots Bleus* (**Alain Corneau**) and *Toreros* (**Eric Barbier**), in which he appeared opposite **Maribel Verdú**, with whom he is reunited in *Pan's Labyrinth*









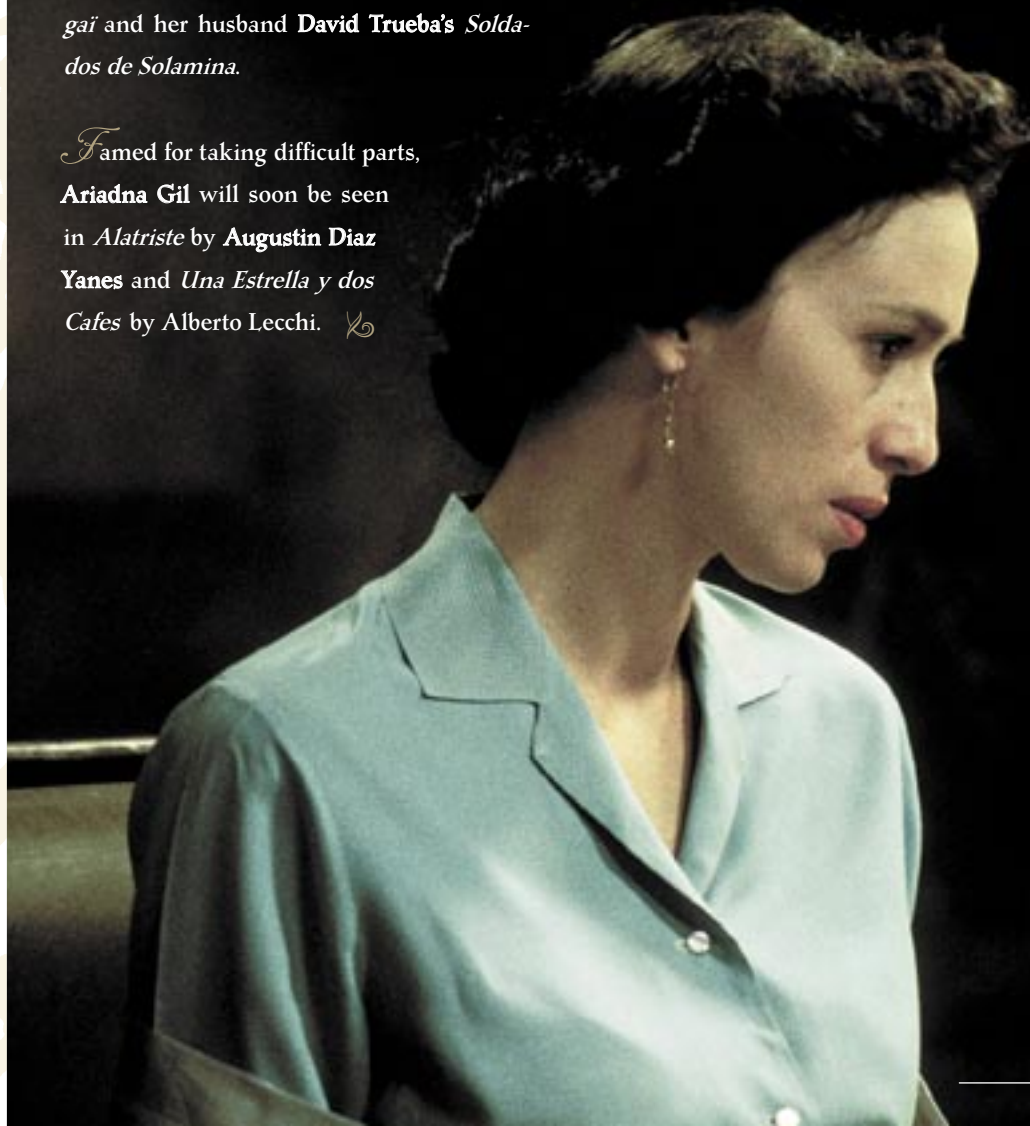
Ariadna Gil

Carmen

Born 23 January, 1969, in Barcelona, **Ariadna Gil**, who has appeared in more than 40 films, is the daughter of an eminent lawyer. As a child she studied singing, classical dance and violin, moving towards theatre and television at age 17, following her appearance on the cover of an avant-garde magazine. It was at this period, in 1986, that **Bigas Luna** noticed her and offered Ariadna her first film role *Lola*. Widespread recognition arrived in 1991 with her appearance in *Amo tu Cama Rica*, a comedy in which she starred opposite **Javier Bardem**, a fame consolidated the following year with Fernando Trueba's romantic comedy *Belle Époque*, in which she appeared alongside Penelope Cruz. It was while shooting the latter that she met actor-director **David Trueba**, brother of **Fernando**, and her future husband. Numerous Spanish and French box-office hits have followed: *Mécaniques Célestes* (**Fiora Torres**), *Libertarias* (**Vincente Aranda**), *Don Juan* (**Jacques Weber**), *Deuxième Nature* (**Géraldo Vera**), *Le Baiser de l'Ours* (**Sergei Bodrov**), *Jet Set* (**Fabien Onteniente**), *Manifesto* (**Joaquin Oristrell**), *La Vierge de la Luxure* (**Arturo Ripstein**) and most recently

Fernando Trueba's *L'Envoûtement de Shanghaï* and her husband **David Trueba's** *Soldados de Solamina*.

Famed for taking difficult parts, **Ariadna Gil** will soon be seen in *Alatriste* by **Augustin Diaz Yanes** and *Una Estrella y dos Cafes* by **Alberto Lecchi**.





Ivana Baquero

Ofelia

At the age of just 11, young Spanish actress **Ivana Baquero** already has four films to her name, all produced by the Spanish company Filmax International - more precisely for that company's genre specialist subsidiary, Fantastic Factory. Making her debut in *L'Enfer des Loups (Romasanta)* by **Paco Plaza**, who also directed her in *The Baby's Room*, Ivana has also appeared in *Rottweiler* by **Brian Yuzna**, and most recently, **Jaume Balagueró's** *Fragile*, alongside **Calista Flockhart**.

In *Pan's Labyrinth*, **Ivana Baquero** plays Ofelia, a young girl who tries to escape from the harsh reality of fascist repression in Franco's Spain, and takes refuge in an imaginary world of her own creation. ✎

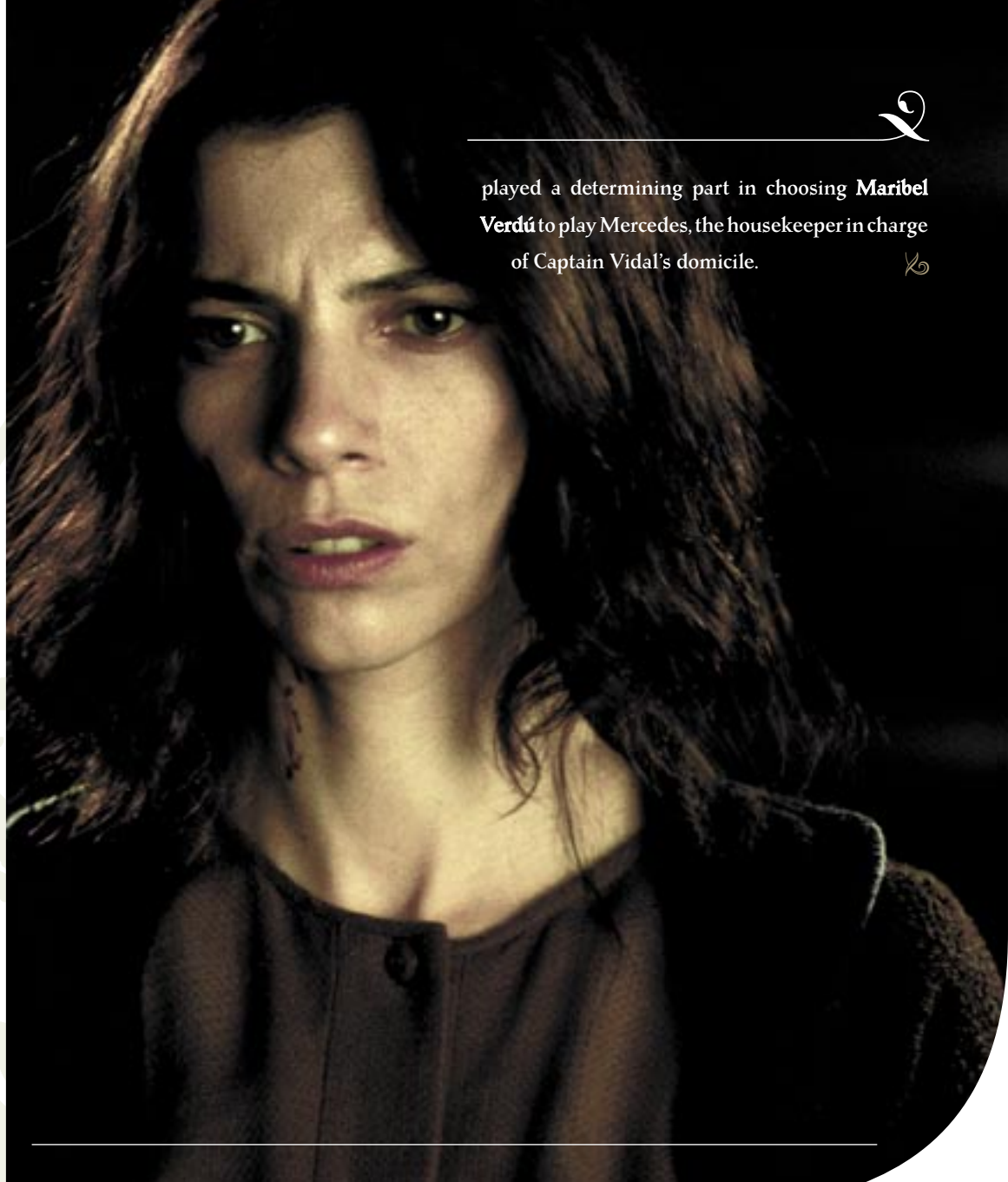


Maribel Verdú

Mercedes

Born **Maria Isabel Verdú Rollan** on 2 October 1970, in Madrid, to a model mother and salesman father, Maribel Verdú underwent a strict convent education. As a child she wanted to be a teacher, then a private detective, then an actress who would play teachers or private detectives! When she was 13, her mother enrolled her in the same modelling agency as her own and Maribel was quickly engaged for magazine and advertising work. Her career as an actress began only a few months later when producer **Jaime Fernandez Cid** spotted her. He immediately cast her opposite **Victoria Abril** in the TV movie *El Crimen Del Capitan Sanchez*. Two years later, in 1986, came her first starring role in **Fernando Trueba's** *El Año de las Luces*. Maribel Verdú numbers some 50 films amongst her credits, notably: *27 Horas* (**Montxo Armendariz**), *La Femme et le Pantin* (**Mario Camus**), *Macho* (**Bigas Luna**), *Toreros* (**Eric Barbier**) and *Goya* by **Carlos Saura**. But it was the role of Luisa Cortés, opposite **Diego Luna** and **Gael García Bernal** in **Alfonso Cuarón's** *Y Tu Mama También* that was to bring her true international recognition. As one of the co-producers of *Pan's Labyrinth*, **Cuarón**

played a determining part in choosing **Maribel Verdú** to play Mercedes, the housekeeper in charge of Captain Vidal's domicile.



Doug Jones

Pan / The Pale Man

The youngest of four children, 1m 92 **Doug Jones** was born 24 May 1960, in Indianapolis, IN, USA. He was educated at Bishop Catard High School and later, Ball State University in Indianapolis, leaving with a degree in telecommunications and theatre. At the same time, he was studying mime for pleasure, never suspecting that it would one day become his career. Having trod the boards in various theatre pieces, he left Indianapolis for Los Angeles in 1985 to pursue a film career. A fistful of B-movies (*Night Angel*, *Carnal Crimes*, *Magic Kid*...) was followed by the part of one of **Danny DeVito's** henchmen in **Tim Burton's** *Batman Returns*. He has been in work solidly ever since, appearing in more than 90 music videos, notably for **Madonna** and **Marilyn Manson**, in addition to some forty feature film and TV series appearances, including *C.S.I.*, *Tales from the Crypt* and *The Guardian*. The 'Hush' episode of *Buffy the Vampire Slayer*, in which Jones made an indelible appearance, was nominated for two Emmy Awards. Cinema roles, sometimes hidden behind elaborate make-up, include: *Mystery Men*

with **Ben Stiller**, *The Time Machine* by **Gore Verbinsky** and **Simon Wells**, Barry Sonnenfeld's *Men in Black 2*, **Spike Jonze's** *Adaptation* and most recently **Andrzej Bartkowiak's** *Doom*.

For **del Toro**, **Doug Jones** has already portrayed one of the humanoid cockroaches in *Mimic*, and the aquatic Abe Sapien in *Hellboy*. In *Pan's Labyrinth*, he brings two characters to life: the Pale Man, and Pan, for which he had to learn to speak Old Spanish.





CREW

Alfonso Cuarón

Producer

Born 29 November 1961, in Mexico, **Alfonso Cuarón** dreamed of becoming an astronaut, but so hated the army that he decided to become a film director instead, a decision that hardly pleased his parents. After finishing high school, to put their minds at rest, he attended philosophy courses in the mornings and film school in the afternoons. He was kicked out three years later for having directed an English-language short, and took a job as museum security guard until finding work as an assistant on films such as *La Vispera et Nocaut* by José **Luis García Agraz**.

After a lengthy television career, he experienced his first critical success in the cinema with the black comedy *Love in the Time of Hysteria* (1991), following which he left Mexico for the US, where he directed a number of episodes of the series *Fallen Angels*, produced by **Sidney Pollack**. Next came *A Little Princess*, then, in 1998, *Great Expectations*, an adaptation of **Charles Dickens'** novel, starring **Ethan Hawke**, **Robert DeNiro** and **Gwyneth Paltrow**. Three years later he returned to Mexico and formed

the production company Anheló. **Cuarón** then directed *Y Tu Mama También*, his first Spanish language film in ten years. Rapturously received by both the public and critics, the film won the Best Screenplay Prize at the Venice Film Festival. The same year, in collaboration with **Pedro** and **Agustín Almódovar**, he produced **Guillermo del Toro's** *The Devil's Backbone*. Two years later, Warner offered him the third installment of the Harry Potter saga, *Harry Potter and the Prisoner of Azkaban*, which elevated **Cuarón** into the front rank of international directors. In 2005, Alfonso wrote and directed a segment of *Paris Je t'Aime*, while directing *Children of Men*, the film he adapted with **Tim Sexton** from a **P.D. James** novel. Along with his own films, he has continued his work in production and development, on projects including *Crónicas* by **Sebastián Cordero** and *The Assassination of Richard Nixon* by **Niels Mueller**, starring **Sean Penn**.



Bertha Navarro

Producer

Born in Mexico, **Bertha Navarro** studied all aspects of film making, and wrote, directed and edited the documentaries *Los que haran la Libertad* and *Crónicas del Olvido* in the 1970s, before dedicating herself to producing. With more than a dozen films already to her credit (*Reed: Mexico Insurgente*, *El Norte...*), in 1992 she produced *Cronos*, the first film by **Guillermo del Toro**. Subsequent productions include *Dollar Mambo* by **Paul Leduc**, *Men With Guns* by **John Sayles**, *Un Embrujo* by **Carlos Carrera**, *The Devil's Backbone* by **Guillermo del Toro**, *La Fiebre del Loco* by **Andres Wood** and more recently *Crónicas* by **Sebastián Cordero**. In 2002, she produced *Asesino en Serio* by **Antonio Urrutia**, whose 1986 Oscar-nominated short *De Tripas Corazon*, she had also produced



Frida Torresblanco

Producer

With degrees in cinema, communication and literature, **Frida Torresblanco** began her cinema career working internationally on films, documentaries and TV programmes, including *Marathon* by **Carlos Saura**, and *The Discovery* by **John Glen** and starring **Marlon Brando**. She produced a number of TV series before joining LolaFilms, where she produced *The Dancer Upstairs* directed by **John Malkovich**, *Rain* by **Katherine Lindberg**, *Gaudí Afternoon* by **Susan Seidelman** and *The Girl from Rio* by **Christopher Monger**. In 2001, she established the New York office of Anhelito Productions, where she oversaw distribution of **Alfonso Cuarón's** *Y Tu Mama También*. She then Executive Produced and supervised all stages of production on **Niels Mueller's** *The Assassination of Richard Nixon*, starring **Sean Penn** and **Sebastian Cordero's** *Crónicas*. In 2005, **Alfonso Cuarón** founded Esperanto Filmoj with Frida and produced *Pan's Labyrinth*. Esperanto Filmoj currently has several feature film projects slated for 2006.

Alvaro Augustin

Producer

Born in Madrid on December 25th, 1966, **Alvaro Augustin** began his film and TV career in distribution. After working in the programming departments of several networks and running an audiovisual consultancy, he joined private broadcaster Telecinco, where he is currently Head of Feature Film Productions. Through Telecinco's film production branch Estudios Picasso, he has participated in the production of several features, including some of the most successful films in current Spanish Cinema: "*El otro lado de la cama*", "*Días de fútbol*" and "*El Lobo*". Aside from "*Pan's Labyrinth*" he is currently working on the production of "*Alatriste*", directed by **Augustín Díaz Yanes** and starring **Viggo Mortensen**.






Guillermo Navarro

Director of photography



Also a Mexican living in Los Angeles, **Guillermo Navarro** is a long-standing collaborator of **del Toro's**, having shot all his films since *Cronos*, with the exception of *Mimic* and *Blade 2*. Always moving forward, **Navarro** draws on an endlessly rich palette, in perfect accord with the worlds created by **del Toro** in *Cronos*, *The Devil's Backbone*, *Hellboy* and most perfectly *Pan's Labyrinth*, in which Navarro has truly excelled himself.

In addition to his collaborations with **del Toro**, **Navarro**, who began his career on documentaries in South America, has also worked as cinematographer on several films by another compatriot, **Robert Rodriguez** (*Desperado*, *From Dusk Till Dawn* and *Spy Kids*), as well as *Jackie Brown* by **Quentin Tarantino**, *The Long Kiss Goodnight* by **Renny Harlin**, *Stuart Little* by **Rob Minkoff**, *Spawn* by **Mark Dippé**, adapted from the comic-book by **Todd McFarlane**, and most recently *Zathura* by **Jon Favreau**, in addition to the Emmy-nominated National

Geographic Special, *The Lost Kingdom of Maya*. Navarro is currently working on *Night at the Museum* by director **Shawn Levy** (*The Pink Panther*). 





Eugenio Caballero

Production designer

Born in Mexico, **Eugenio Caballero** studied art history and cinema history at the University of Florence between 1989 and 1991. The following year, he returned to the country of his birth to study first set design at the National Institute of Fine Arts (FINA) then production design at the Universidad Iberoamericana in 1993. He first worked on numerous adverts and video clips, notably those produced by Café Tacuba, on which he collaborated with many of Mexico's finest directors and for which he won two MTV Awards. He worked as design assistant on more than a dozen films, including **Baz Luhrmann's** *Romeo + Juliette*. His credits as production designer include *Seres Humanos* by **Jorge Aguilera**, *Asesino en Serio* by **Antonio Urrutia**, *Zurdo* by **Carlos Salces**, *Santitos* by **Alejandro Springall** and *Crónicas* by **Sebastian Cordero**, produced by **Alfonso Cuarón**, **Guillermo del Toro**, **Bertha Navarro** and **Frida Torresblanco**. Caballero is currently working on *Resident Evil: Extinction*, third installment of the hugely successful franchise, to be directed by **Russell Mulcahy**. 





David Marti

Special effects supervisor for DDT Efectos Especiales

Of Spanish origin, David Marti has worked in the domain of special effects for the past 15 years. Early ambitions to become a comic-book artist were soon abandoned: while watching the first *Star Wars* trilogy, and above all John Huston's *The List of Adrian Messenger*, in which numerous disguised characters remove their make-up at the film's finale, something clicked. Working in advertising, he enrolled in the Dick Smith make-up correspondence course, perfect training for his future career.

At the beginning of the nineties, Marti established his own company, DDT Efectos Especiales, working mainly on adverts. In 1994 he made his first move into the world of cinema when he was approached by the brilliant director Nacho Cerda to design the corpse central to his short film *Aftermath*, a festival hit world-wide. During the same period, he oversaw the special effects for Oscar Aibar's *Atolladero*. Also in 1994, he met Jaume Balagueró, a prodigy of contemporary Spanish cinema, and worked with him on two short films. Several years later they

were reunited on the three feature films *The Nameless*, *Darkness* and *Fragile*, all produced by Filmax International. For the same producers, he worked on Brian Yuzna's *Faust*, *Arachnid* by Jack Sholder, *Dagon* by Stuart Gordon, *The Werewolf Hunt* by Paco Plaza and *Heart of the Warrior* by Daniel Monzon. Alongside his contributions to these pinnacles of Spanish fantastic cinema, he has collaborated with the greats of contemporary Spanish cinema: Pedro Almodóvar, Julio Medem (*Sex and Lucia*) and Alex de la Iglesia (*La Comunidad*). Recently, David Marti worked on *Doom* by Andrzej Bartkowiak, a Universal adaptation of the hit video game, for which he created a number of monsters and zombies.

The extraordinary, elaborate and monstrously complex creatures he created for *Pan's Labyrinth* represent Marti's greatest career challenge - and finest work - to date, and mark his third collaboration with del Toro after *The Devil's Backbone* and *Hellboy*.



A Short Introduction To The Mythology

Concerning The Great God Pan

The Ancient Greek god Pan (whose Roman 'equivalent' is the god Faunus) was originally the god of herdsmen and their flocks, before becoming associated with Fertility and Nature in general. Pan represents "The Whole" Nature, the good and the bad, without a moral balance. He is, in essence, a neutral character who can bring forth creation or destruction. Son of Hermes and the Nymph Dryops (or, according to other legends, of Hermes and Penelope, wife of Ulysses), he was born with the legs and horns of a goat. Abandoned by his mother on account of this monstrous appearance, his father Hermes took him to Olympus, thus bestowing Pan's divinity upon him.

However, Pan disliked Olympia, where the Gods mocked his strange appearance, and preferred to live with satyrs, nymphs and other Nature divinities, deep in the forests of Arcadia.

Pan's trademark pipes were named after the Nymph Syrinx, of whom he was greatly enamoured. To escape his attentions, she transformed herself into a rose bush. Mad with

rage at having been thus thwarted, Pan cut the rosebush into different lengths from which he fashioned his pipes.

Pan owed his poor reputation to his largely obnoxious character. Hating to be woken from his sleep, he would rise furious and let out a terrible cry, striking fear - or 'panic' - into the hearts of those who heard him. He would also appear without warning to unsuspecting mortals, provoking an often deadly terror.

Pan's sexual appetite was legendary: nymphs, goddesses and even satyrs, all were the objects of his lusts.

This monstrous reputation, in conjunction with his physical characteristics, was without doubt what inspired Mediaeval Christians to demonize Pan, giving Satan his attributes in their continuing battle against paganism and other traditions.

Pan is the only god to have tasted death. His demise can be interpreted as symbolic of the cycle of the seasons, and the passage from summer through autumn into winter.





Cast

<i>Vidal</i>	<i>Sergi López</i>
<i>Mercedes</i>	<i>Maribel Verdú</i>
<i>Ofélia</i>	<i>Ivana Baquero</i>
<i>Pan / The Pale Man</i>	<i>Doug Jones</i>
<i>The Doctor</i>	<i>Alex Angulo</i>
<i>Carmen</i>	<i>Ariadna Gil</i>
<i>Pedro</i>	<i>Roger Casamajor</i>
<i>Serrano</i>	<i>Cesar Bea</i>
<i>Casares</i>	<i>Frederico Luppi</i>
<i>Garcés</i>	<i>Manuel Solo</i>





Cr w

Director	Guillermo del Toro
Screenplay	Guillermo del Toro
Producers	Guillermo del Toro
	Bertha Navarro
	Alfonso Cuar�n
	Frida Torresblanco
	�lvaro August�n
Director of Photography	Guillermo Navarro
Music	Javier Navarrete
Editor	Bernat Vilaplana
Production designer	Eugenio Caballero
Production manager	Victor Albarr�n
Costume	Lala Huete
Make-up	Pepe Quetglas
SFX make-up	David Mart� (DDT)
Sound	Miguel Polo
Sound editor	Mart�n Hern�ndez
Special effects	Reyes Abades
Digital effects	Cafe FX