

A close-up, high-contrast photograph of a man's face, likely the lead actor. The lighting is dramatic, with strong highlights on the right side of his face (viewer's right) and deep shadows on the left. His eyes are intense and looking slightly off-camera. The texture of his skin and hair is clearly visible.

PRODUCED BY **GUILLERMO DEL TORO**

RABIA

A FILM BY **SEBASTIÁN CORDERO**

tiff. toronto
international
film festival

OFFICIAL SELECTION 2009

wild bunch

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RABIA

A FILM BY
SEBASTIÁN CORDERO

SPAIN / COLOMBIA • 95' • 35MM • DOLBY • COLOUR • 2009



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SYNOPSIS

South American immigrants working in Spain, builder José María and housekeeper Rosa have been together for a few weeks and are very much in love. Rosa's bosses, Señor and Señora Torres, leave their home on a trip, and the volatile José María spends a few days at the run-down mansion, fantasizing about what life with Rosa could be.

When a violent confrontation with his foreman results in the other man's death, José María flees to the mansion, telling no one. Hiding in the vast, abandoned attic he begins a secret life - half voyeur, half ghost - stealing food at night, always hidden, with only the rats for company. He listens, he watches, ever aware of the risk of discovery.

From the shadows he observes the sad, blighted lives of Señor and Señora Torres, an elderly couple occasionally visited by their grown up children. And he observes the daily routines of Rosa's working life. The Torres family are fond of their servant, but also subject her to verbal and physical abuse. José María watches, unable to act, his anger growing...

Discovering a second phone line, José María calls Rosa without revealing his whereabouts. They start a new 'long distance' relationship, both yearning for the day when they can be together again. But a shocking revelation forces José María to remain in hiding...

CAST

<i>José María</i>	Gustavo Sánchez Parra
<i>Rosa</i>	Martina García
<i>Mrs. Elena Torres</i>	Concha Velasco
<i>Mr. Edmundo Torres</i>	Xavier Elorriaga
<i>Alvaro Torres</i>	Alex Brendemühl
<i>Marimar Torres</i>	Iciar Bollain

CREW

DIRECTOR	Sebastián Cordero
BASED ON THE NOVEL "RABIA" BY	Sergio Bizzio
SCREENPLAY	Sebastián Cordero
DP	Enrique Chediak
PRODUCTION DESIGNER	Eugenio Caballero
ORIGINAL MUSIC	Lucio Godoy
LINE PRODUCER	Koldo Zuazua
1ST ASSISTANT DIRECTOR	Sara Mazkiarán
EDITOR	David Gallart
SOUND RECORDIST	Álvaro López
SOUND DESIGNER	Oriol Tarragó
MAKE UP	Lola López
HAIR	Itziar Arrieta
COSTUME DESIGNER	Eva Arretxe
EXECUTIVE PRODUCERS	Andrés Calderón
	Cristian Conti
	Michel Ruben
	Elena Manrique
	Guadalupe Balaguer
	Manuel Sánchez Ballesteros
	Jaime Ortiz de Artiñano
PRODUCERS	Alvaro Augustín
	Rodrigo Guerrero
	Eneko Lizarraga
	Bertha Navarro
	Guillermo del Toro
PRODUCTION	TELECINCO CINEMA
	DYNAMO
	THINK STUDIO

DIRECTOR'S STATEMENT

After having killed a man, José María chooses to hide inside a mansion and becomes invisible in order to remain close to the person he loves. Without anyone knowing he is there, he becomes a ghost-like voyeur and a witness to what is happening in the house. Half-heard conversations; dramatic moments interrupted by the risk of being discovered; characters partially glimpsed from the shadows: José María's day-to-day life is marginal. He is like a wild animal: afraid of being discovered, and afraid of what he himself might discover about Rosa, the woman he loves, who works and lives in the mansion, so close to him yet unreachable.

José María leads an invisible and lonely life, and like many Latin American immigrants in Spain, his only comfort comes from the hope of a reconnection with his loved ones. It doesn't matter that he and Rosa have only recently met: when he finds a second phone line and contacts her again, his discovery fuels the hope for a reunion one day. José María calls Rosa in a continuous shot that connects them for the first time in weeks, starting with him dialing then travelling through the house towards a ringing phone in the living room below. The smooth, ominous steadycam movements enhance our feeling that he is becoming the eyes and ears of this mansion, sharing a space with Rosa without being able to touch her.

Aesthetically, the film goes from a relatively "conventional" visual narrative to some very extreme and stylized moments, which reflect the changes and decay inside José María, as his isolation wears him down. His conversations with Rosa become the heart of their "long-distance" relationship, as months pass.

While they fantasize about a life together, the decadent mansion only reflects the remains of what are now extinct moments of happiness. Most of the memories there have been stored in the attic where José María hides, and they feed his dream of one day having a family. Ironically, the Torres and their children epitomise the decay of relationships, and of love: this is a family that has lost the capacity to stay together, except through self-interest or fear of loneliness.

The "rage" in *RABIA* alludes to José María's growing fury at being denied something basic: respect, love, a family. He rebels by hiding, becoming invisible. José María thinks this is his only option, but his situation is contradictory and hopeless, because ultimately he doesn't want to disappear.

- *Sebastián Cordero*

SEBASTIÁN CORDERO - BIOGRAPHY

Sebastián Cordero was born in Quito, Ecuador on May 23rd 1972. At the age of nine, he moved with his family to France, where he lived for six years. He discovered cinema during this time.

From 1990 to 1994, Cordero studied Scriptwriting at the University of Southern California in Los Angeles.

In 1995 he returned to Ecuador with the intention of directing a feature film in a country where filmmaking is practically unknown, and began making short films and music videos for local bands as a director, cinematographer and editor. Meanwhile, he wrote RATAS, RATONES, RATEROS, his first film, which he directed in 1998.

RATAS... premiered at the Venice Film Festival (1999), going on to screen at more than 50 festivals worldwide, and received more than a dozen international awards: amongst them, Best Film and Best First Film at the Trieste Latin American Film Festival, and Best Actor and Best First Film at the Huelva Ibero American Film Festival. RATAS... became a social and cultural phenomenon in Ecuador, where it played theatrically for six months.

In 2002, his project CRONICAS won the Sundance/NHK International Filmmakers' Award. The film (a Mexican-Ecuadorian co-production) was produced in 2003, and premiered at the Cannes Film Festival (in Un Certain Regard) in 2004, before screening at numerous international festivals (Toronto, San Sebastian, Sundance, Rotterdam, amongst others). CRONICAS won 7 international awards: Best Ibero-American Film, Best Screenplay and Best Actor at the Guadalajara Film Festival; Best Actor at the Miami, Lima and Cartagena Film Festivals; and a special jury mention for Damian Alcazar's performance at the San Sebastian Film Festival. CRONICAS has been released theatrically worldwide, to great acclaim.

During 2008, Cordero wrote and directed RABIA in Spain. An adaptation of the novel of the same name by the Argentinean Sergio Bizzio, the film is a Spanish-Colombian co-production.