



TORNASOL FILMS - GREENPOINT FILMS - PATAGONIK FILM GROUP - MADRAGOA
PRODUÇÃO DE FILMES IN ASSOCIATION WITH THE UK FILM COUNCIL

proudly present

ONLY HUMAN

Seres Queridos

NORMA ALEANDRO GUILLERMO TOLEDO MARIA BOTTO MARIAN AGUILERA AS LENI
FERNANDO RAMALLO
EDITOR FERNANDO PARDO ORIGINAL MUSIC CHARLIE MOLE DIRECTOR OF PHOTOGRAPHY DANNY COHEN
ASSOCIATE PRODUCER FOR THE UK FILM COUNCIL ROBERT JONES
CO-PRODUCERS PATRICK CASSAVETTI ADRIAN STURGES PABLO BOSSI PAULO BRANCO
EXECUTIVE PRODUCER MARIELA BESUIEVSKY PRODUCERS GERARDO HERRERO JAVIER LOPEZ
BLANCO MARIELA BESUIEVSKY
WRITERS AND DIRECTORS TERESA DE PELEGRÍ & DOMINIC HARARI

Running Time: 89 minutes Certificate: 15 Release date: 20 May 05

For information, please contact:

Keeley Naylor / Zoe Flower
Emfoundation

keeley@emfoundation.co.uk / zoe@emfoundation.co.uk

Tel: 020 7247 4171 Fax: 020 7247 4170

To download photography, please go to

www.vervepics.com

SHORT SYNOPSIS

Leni has come home to introduce her fiancé Rafi to her idiosyncratic Jewish family for the first time. Everything goes smoothly until the lovers belatedly reveal that Rafi is Palestinian. Amid the ensuing hysteria, Rafi escapes to the kitchen, ostensibly to help prepare the dinner. Unfortunately he drops the soup he was meant to defrost out of the 7th floor window, hitting a pedestrian below, and as if the evening's not going badly enough, it turns out the pedestrian may be Leni's father...

A gloriously irreverent family comedy, *Only Human* fuses brilliant characterization and unrelenting humour to rework the age-old story of meeting the parents with a hilarious modern twist.

LONG SYNOPSIS

Evening in Madrid, and the Jewish Dalinsky family are getting ready to meet 28-year-old Leni Dalinsky's fiancé Rafi. Leni's older sister Tania pampers herself in the bathroom, slating her 'frigid' sister's 'two fried eggs' over the phone as she checks her own assets in the mirror. David, their dorky 19-year-old little brother bursts in on her preaching religious law. He has recently taken up Orthodox Judaism with a fervour Tania attributes to his ineptitude with girls. Meanwhile, Tania's 6-year-old daughter Paula wanders through the flat with a cushion under her clothes to pretend she's pregnant. Gloria, the matriarch, frantically cleans the house in preparation for the visit, while her husband Ernesto is yet to arrive home. Like most families, this is a home where eccentricity threatens to turn into chaos, restrained only by a sense of humour and tolerance.

A bigger shake up is ascending in the elevator in the form of the fiancé, Rafi, a bumbling good-natured academic, who, unbeknownst to the family is not Israeli as Leni has implied, but Palestinian. "Tolerance, remember," counsils Leni as they approach the flat. Upon arrival things get off to a hair raising start for Rafi, who didn't realise Leni has implied to her family that he's an Israeli Jew. David embraces Rafi speaking to him in Hebrew. Dudu the blind grandfather tries to guess which section of the Israeli army Rafi is from, before waving his old rifle around and boasting it's killed four Arabs.

Gloria, a middle aged woman who thinks there'll be peace in Israel before her husband gives her an orgasm, clearly has a lot to deal with. Tania, she complains, is a nymphomaniac who picks up a different man every night. While David's orthodoxy fad is a pain, she's really just thankful he's not on drugs. She pours her woes out to Leni, the daughter who causes the least trouble. Until, that is, Rafi blows the charade and announces he is a Palestinian. The highly strung Gloria instantly overreacts: the lovers are out of their minds - Jews and Palestinians kill each other! The only success story in her family is Leni, and there's no way she's going to let this daughter ruin herself by entering a relationship that's clearly insane.

Leni tries to calm her mother, and while David - unaware of Rafi's revelation - sings hymns, Rafi is sent to the kitchen to prepare the frozen soup for dinner. Little Paula appears. At last someone Rafi can impress! He pulls faces while the girl gazes on stonily. Ever the awkward academic, Rafi stumbles, knocking the soup out of the seven-storey window, but finally getting a good laugh from Paula. Wearily trudging outside to retrieve the first course, Rafi is horrified to discover the body of a man, knocked out by the falling frozen soup. He confides in Leni, who urges him to anonymously call for an ambulance. The evening can hardly get any worse.

Or so they think. Rafi, convinced he has killed a man, is now a bundle of sweating nerves. Over dinner things become increasingly heated as sirens sound outside. Rafi's behaviour goes from strained to weird. Why does he change his shoes, hang half out the window, or balance a tupperware ice cream box on his head? Blind Dudu flicks a knife between his fingers to kill the time. Tania taunts David to explain to her 6-year-old daughter what a virgin is. The household is on the verge of hysteria yet Rafi is comforted to find Paula's pencil drawing of him. Perhaps he is being accepted after all. But there on the wall, he sees a childish drawing of a bald man in a raincoat inscribed with the word Grandfather, and very like the body he left outside the flat! The situation is clear. He has killed his fiancé's father.

Unaware of the incident, Gloria starts suspecting that her missing husband is having an affair. Leni, Rafi and Tania accompany her to Ernesto's office where they find he has uploaded a photo of a strange toothy woman as a screen saver on his computer. Leni is relieved, thinking that if he really is having an affair, he can't be the man Rafi killed with the frozen soup. The strain between the young couple reaches a high point when Tania attempts to seduce Rafi with an exotic belly dancing routine.

Meanwhile Ernesto, who had indeed been hit by the falling soup, has regained consciousness and, suffering from a concussion, tottered off into the night. He winds up in the arms of an Amazonian prostitute who he mistakes for his wife.

Things boil over as Leni and Rafi flip, mutually accusing each other not only for what has happened tonight in Madrid but from the beginning of history in the Promised Land. David, convinced that Rafi is a terrorist, pulls Dudu's rifle on him. In a climactic struggle Rafi confronts the family and leaves to give himself up to the police. But he is stopped by the sudden appearance of his future father-in-law alive and coherent.

The Dalinsky's rejoice at the return of the paterfamilias. But Leni and Rafi know it's over for them. She thinks too much like a Jew and he a Palestinian. So what? Nobody's perfect. They melt into a kiss, too much in love to care.

THE PRODUCTION STORY

Origins of the story

This is a film about human relationships and what it takes to cohabitate, written and directed by a husband and wife team, one English, one Spanish.

ONLY HUMAN grew out of three obsessions of husband and wife co-writers and directors Dominic Harari and Teresa De Pelegrí. Namely: family, sex and the Middle East. Putting it bluntly, they say, “The big issue of our times seems to be how to avoid killing the person we're supposed to co-exist with.”

The story of a Jewish daughter returning to her supposedly liberal agnostic family with a Palestinian boyfriend, and unwittingly stirring up racial, religious and political tensions, takes the form of a romantic comedy of errors. “The Palestinian-Israeli conflict is a tragic situation which by perpetuating itself has reached a level of absurdity. It is ridiculous to keep killing each other in the 21st century for no gain when a political solution exists. Comedy is liberating. It allows us to take distance, view the absurdity of a situation, save us from being consumed by negativism and seeing everything as impossible, and we wanted ONLY HUMAN to be an optimistic film,” the couple explain. Ultimately, although the film carries political overtones, ONLY HUMAN is first and foremost a comedy. “Our motto was make laugh, not war,” say the filmmakers.

Though written in NYC, where the couple had holed up in a tiny sublet apartment, initially the story was to be set in London. Producers Mariela Besuievsky and Gerardo Herrero of Tornasol films became intrigued by the project. They had previously produced the film SINVERGUENZA that the couple had co-written and they convinced the filmmakers to transplant ONLY HUMAN to Madrid. “It was a big risk to transpose this film to Spain because the Jewish community is quite small and there is no cultural Jewish tradition,” says Besuievsky. “But approaching a different subject also made it an interesting challenge.” None the less it was a story that the directors felt was particularly relevant to Spanish life. The idea of bringing your boyfriend home to meet the family is still very much part of the modern Spanish experience, as is the phenomenon of children well into their twenties or older still living at home with their parents. That the boyfriend should come from a completely different background to the family is becoming more and more common in Spain thanks to the flow of immigration making Spanish society more heterogeneous and cosmopolitan. As the directors observe, “Our contemporary Spanish Jewish family has sparked particular interest and curiosity in Spain, as it is a reality that exists but that has never been portrayed on film or television before.”

Family

ONLY HUMAN is a film that not only talks about cohabitation between two lovers, but also between fathers and mothers and brothers and sisters within a family. On the one hand the Dalinskys are a family enlivened by any number of eccentricities – a little girl who makes believe she's pregnant, a teenager obsessed with orthodox religion, a blind grandfather who likes to flick a knife between his fingers. However in these idiosyncrasies, lies one of ONLY HUMAN'S triumphs – representing a family that feels essentially true to all experience of family life that can be both loving and infuriating. “Family for us is a form of masochism, simultaneous pain and pleasure, a source of intense happiness that really makes you suffer,” explain the filmmakers. As the film's veteran screen diva Norma Aleandro who plays the family matriarch Gloria says, “It is an absolute truthful relationship and just the same as I have in my own family. We love each other very much even though we think differently about some issues and we argue about them.”

De Pelegrí and Harari elaborate further: “Each character was conceived to fulfil a typical family label: the castrating mother, the non-existent father, the perfect daughter, the black sheep of the family etc. We worked with opposites.”

A Spanish Story with Universal Resonance

Spain - like every country - has a long history of religious tensions and persecution. There are many reasons why the film's message of tolerance is relevant to contemporary Spain, one example being the conflict in Euskadi. While the protagonists of ONLY HUMAN are specifically Jewish and Arab, the film's themes of cohabitation and tolerance have a universal resonance. "The message translates internationally," say De Pelegrí and Harari, "because there's not a single country in the world which doesn't have similar conflicts and issues to deal with. People are finding that whenever violence is used to try and resolve things, it fails miserably."

Today, Spain is dealing with the social upheaval brought about by mass immigration, as is all of Europe. As allegory the film refers to cohabitation between people from other countries with different languages and religions and race. The grand themes are fraternity, love and peace. On the film's particular relevance for contemporary Spain, leading man Guillermo Toledo (Rafi), speaks strongly. "I think this film comes at a very good moment, because right now there are so many laws in Spain that try to criminalize immigrants without legal papers. It's a necessary time to talk about this."

Producer Mariela Besuievsky observes how the film's message of tolerance has become ever more important following the Terrorist attacks on Madrid trains on March 11th this year. "We were a little bit shocked because some of the 'jokes' in the film such as David, the younger brother saying that Rafi is a terrorist because he has tapes in Arabic, actually reflected the paranoia that happened in Spain after these attacks."

In ONLY HUMAN, by bringing the conflict down to a human on human level, free from government politics, the family and prospective new member find out that they have more in common than they imagined. "The whole point of it is that we're all the same," sums up producer Patrick Cassavetti. "Politics, religion, multi-nationals, all those forces strive to diminish and subjugate that. That is the sadness of the world we live in. We probably wouldn't be in the mess we're in if there were a greater understanding of this."

A Husband and Wife Team

That the film is the opus of a husband and wife team is in itself a neat comment and further reinforcement on the film's themes of cohabitation. Teresa De Pelegrí and Dominic Harari's view on their decision to work together is simple. "Some people tell us we're crazy writing and directing together being married, and they may have a point, but then filmmaking for us is like sex, or ping pong, more fun when you're two than one."

De Pelegrí and Harari are used to other people's amazement at their working practice. "The producer of the TV movie we directed (ATRAPA-LA) bet us that we would divorce before the end of the shoot. He couldn't conceive of working with his wife for even five minutes. Every marriage is its own world. Maybe if we stopped writing and directing together we'd start hating each other. We have one rule, which we stick to like the Corleones: never personal, strictly business."

Norma Aleandro, points out "A husband and wife directing is not as crazy as the proposal of the script itself. A proposal of that kind needs a bit of craziness." While Cassavetti admits that the idea of working with a duo on a film about cohabitation tickled him: "It intrigued me that it was a Spanish/English, Husband/Wife team. I thought, well there's a challenge!" Besuievsky agrees. "It was very strange," she says. "They define themselves as two bodies with one head and they discuss incessantly, and have a lot of respect for each others opinions. They are like synchronised beings."

Being directed by a husband and wife team might have also been a challenge for the actors, but as Guillermo Toledo explains, “it was like being directed by one person, because Teresa concentrates on the technical side of the filmmaking and Dominic takes care of the actors.” Alejandro fondly elaborates further, “What happened, that was very funny, is that it was Dominic, who doesn’t speak Spanish fluently, who gave us the instructions. Most of the fun was correcting his mistakes!”

Indeed ONLY HUMAN in itself is a living testament to the triumph of cohabitation and people working together. Guillermo Toledo explains, “that was one of the paradoxes of the film: we have to prove that a husband and wife could work together by their creation of the script and the film.”

The Spanish/UK Co-production.

British producers Patrick Cassavetti and Adrian Sturges of Greenpoint Films joined the production of ONLY HUMAN, collaborating with the hugely experienced director/producer Gerardo Herrero and producer Mariela Besuievsky of Tornasol Films. Cassavetti had worked previously with Tornasol on The Galindez File, directed by Herrero and starring Harvey Keitel and Saffron Burrows. “We got on great, and decided to repeat the experience with a totally different kind of film,” says Besuievsky. She was responsible for sending Greenpoint the script for ONLY HUMAN which immediately impressed Cassavetti and Sturges.

Cassavetti elaborates, “I’ve been offered a lot of chances to do co-productions from England and I often don’t know why the British are involved! But with this particular film, it’s such a quintessentially European subject and what is going on is very much of its time. When you think of the movement of different nationalities within the new expanded Europe, people are going to have to settle down and get on with each other.”

Sturges adds, “I read the script, laughed out loud, immediately read it again and felt it was something we should absolutely get involved in. It’s so rare to find something as relevant, involving and entertaining as Dom and Teresa’s screenplay.”

In addition to assisting in developing the script and post-production, in order to make the co-production work, Cassavetti and Sturges set about providing British creative technicians. British Composer Charlie Mole worked on the film’s distinctive soundtrack. Furthermore, in Director of Photography Danny Cohen they found someone with an understanding of the subject matter, and most importantly the directors’ raucous and exuberant trademark style. Cohen worked entirely with a hand held camera and had an instinctive feel for the rhythms and timing of the film’s sense of humour. “The concentration of action in time and space gives the story a kind of live energy,” explain the filmmakers. “It was important for us to keep the pace fast and agile. To this end we chose a fluid handheld style of shooting which we had already used in the TV movie we directed before ONLY HUMAN. Danny’s operating was also seminal in achieving a fluid handheld style that avoided gratuitous excesses and virtuosity. The camera only moves when justified by the movement of the actors.”

“It’s quite brave,” marvels Cassavetti. “We approached several cinematographers and a couple had said because this film is in a foreign language they wouldn’t be able to serve the directors well enough. Danny was fearless and he immersed himself in the film.” To help him further, much of the directing on set was done in English.

In the world today the sources of indigenous film funding within individual countries are becoming increasingly limited, not least in the UK, following the scaling down of Film Four and other funding bodies. Cross border co-production is becoming increasingly prevalent as a means of survival within European cinema. “I do feel there are times when it’s really good for British cinema to invest in European cinema in the way that in the past they have done with us,” says Cassavetti. “I think it’s the only way we’re going to survive.”

The casting

Each member of the cast cuts their own highly distinctive impression on the screen from Max Berliner, cast as the Dalinsky family's blind grandfather Dudu, to the six-year-old granddaughter played by Alba Molinero.

At the centre of the family drama is Rafi, the Palestinian boyfriend of the Jewish family's favourite daughter. The filmmakers had originally hoped to cast an Arab actor to play the part of the shy, bumbling academic. In fact it was Spanish actor Guillermo Toledo who finally clinched the part. As Guillermo says, "I actually approached them. My agent gave me the script, after telling me I had to read it because he thought I could play Rafi well. I read it. I loved it. And probably it's the best script I've ever read. So I just called them and offered myself. And when they couldn't find an Arab actor they gave me a chance."

Toledo says he had his own reservations as to whether he'd be convincing as a Palestinian. "I had many reservations," he laughs. "The physical part was alright because Spanish and Arab people look very similar in many ways. The problem was the accent and how to talk. I discussed this a lot with the directors and they told me they didn't want any special accent. This is a character who has been living in Spain since he was 7-years-old. It made it easier for me."

Patrick Cassavetti echoed these initial fears before being won over by Guillermo Toledo's performance. "I was sceptical at first," he explains. "I thought we should have cast a real Palestinian, but from the moment I saw the first rushes I knew we'd made the right decision." Best known for his comedic performances, Toledo perfectly embodies Rafi with a warmth and sense of humour beneath his initial awkwardness perfectly suited to ONLY HUMAN'S tragic-comic key. "Guillermo is a born comedian," say the directors. "He normally plays more extrovert characters, but with Rafi he really did something different."

Scratching Rafi's anxious streak is the future mother in law and ruler of the roost, Gloria. Neurotically protective of her family and with a tendency to cast herself as the martyr, she's also a deeply loving character with a little bit of everyone's mother in her. While she's patient enough when it comes to her own family's idiosyncrasies, her favourite daughter's Palestinian fiancé is a step too far.

For this key role it was important to find a star with an international flavour. As a heavy weight of Latin cinema with almost 50 years experience Argentinean acting legend Norma Aleandro was the obvious choice. Mariela Besuievsky comments that while Aleandro is one of the biggest names of Spanish speaking cinema, she also had an understanding of the "typical Jewish mother, because that community is very big in Argentina."

"When they suggested Norma Aleandro I thought that was a great idea," enthuses Cassavetti. "Apart from being a really terrific actress she's been quite successful in a number of Argentinean films that have travelled well." Her best known performance as the Argentinean housewife in the Oscar winning THE OFFICIAL HISTORY in 1985, about the disappearances under the military dictatorship in Argentina, confirmed her reputation as a world class talent and garnered a Best Actress award at the Cannes Film Festival.

Aleandro's initial attraction to ONLY HUMAN was like Toledo's, for the wise humour of the script. "While it proposes a theme as hot as the relationship between Jews and Palestinians, I realized straight away it was done with lots of humour, but also with respect," she says. Indeed the opportunity to work with Aleandro was a major coup for the other cast members. As Toledo explains, "It was a great pleasure working with her because she's a master for all of us. We all knew she was going to be great, because she has a lot of experience and talent, but working with her was a real gift."

Marián Aguilera, who plays Reni, the favourite daughter with the unsuitable boyfriend, is extremely well known as an actress of theatre and television in Spain, and was also recently celebrated for lighting the Olympic torch in Barcelona. For the filmmakers, “Marián proved perfect in bringing out Leni’s multitude of contradictions: beautiful and insecure, calm and completely neurotic, sincere and a liar, intelligent and completely uncynical with an almost evangelical belief in romantic love and tolerance.”

As the straight talking, sassy, and sex crazed Tania, the filmmakers cast Maria Botto, a hugely prestigious Spanish actress. As De Pelegrí and Harari say, “Maria is an actress who has life pouring out of every orifice. She brought to Tania the carnality and extroversion that the character demanded.” Though an old colleague of Toledo with whom she had studied drama ten years previously, ONLY HUMAN marked the first time the friends worked together. The teenage brother, and would be fanatic David was also embodied by an actor cast close to type. They explain, “Fernando Ramallo has an innate deadpan comedy and quirkiness which were perfect for the character David. His own obsessive nature fitted the character like a glove.” Finally, Max Berliner who plays Dudu was what Besuievsky describes as “the big discovery.” After an enormous casting session in Buenos Aires, they found Berliner in a very prestigious theatre company. “He is of Jewish origin,” she says, “and understood his character inside out.”

THE CAST

Norma Aleandro – Gloria

With a career spanning five decades Argentinean actress Norma Aleandro is a veteran of both American and Latin cinema. The film with which she is most famously associated is Luis Puenzo's film LA HISTORIA OFICIAL (1985) which won an Oscar for Best Foreign Picture. Aleandro lead the film as a professor and housewife living in Buenos Aires during the Junta years and was awarded the best actress prize at the Cannes Film Festival for this role. Joel Schumacher cast Aleandro in COUSINS (1989), a film about wife swapping alongside Ted Danson and Isabella Rossellini. While in Hector Babenco's hard hitting masterpiece about family relations CORAZON ILUMINADO (1996) Aleandro played the mother of a prodigal son, returning to visit his dying father. She has recently been seen in the Argentinean comedy SON OF THE BRIDE (2001) and the Spanish WW2 drama DESEO (2002). Her selected filmography includes, JUANCITO, by Héctor Olivera, CLEOPATRA by Eduardo Mignona, TODAS LAS AZAFATAS VAN AL CIELO by Daniel Burmann, EL HIJO DE LA NOVIA by Juan Jose Campanella, LA FUGA by Eduardo Mignona, UNA NOCHE CON SABRINA LOVE by Alejandro Agresti, EL FARO by Eduardo Mignona, CORAZON ILUMINADO by Héctor Babenco, SOL DE OTOÑO by Eduardo Mignona, CIEN VECES NO DEBO by Alejandro Doria, VITAL SIGNS by Marisa Silver.

Guillermo Toledo – Rafi

34-year-old Guillermo 'Willy' Toledo is one of Spain's most celebrated actors. He is best known for his roles in the long running hit sitcom SIETE VIDAS and the hit comedy EL OTRO LADO DE LA CAMA (THE OTHER SIDE OF THE BED). He has also received a lot of praise and attention as the leading member of one of Spain's most provocative theatre companies Animalario. The company recently won a Max award for their satire about the ex-president Aznar's daughter's wedding. Guillermo Toledo was recently seen in the UK as the gentle boyfriend duped by his girlfriend and best friend in the musical sex comedy, THE OTHER SIDE OF THE BED (2002) and the acclaimed thriller INTACTO (2001). His forthcoming projects include playing the lead in CRIMEN FERPECTO the latest film from cult director Alex De La Iglesia. His filmography includes LAS VOCES DE LA NOCHE by Salvador García, EL MISTERIO GALINDEZ by Gerardo Herrero, AL SUR DE GRANADA by Fernando Colomo, EL OTRO LADO DE LA CAMA by Emilio Martínez Lázaro, JUANA LA LOCA by Vicente Aranda, SOBERANO, EL REY CANALLA by Miguel Bardem, AMOR, CURIOSIDAD, PROZAC Y DUDAS by Miguel Santesmases, LA ESPALDA DE DIOS by Pablo Llorca, THE OLD MAN WHO READ LOVE STORIES by Rolf de Heer, EL OTRO BARRIO by Salvador García Ruiz, LA MUJER MAS FEA DEL MUNDO by Miguel Bardem, LA LENGUA DE LAS MARIPOSAS by José Luis Cuerda, ZAPPING by Juan Manuel Chumilla, SE BUSCAN FULMONTIS by Alejandro Calvo Sotelo, MENSAKA by Salvador García Ruiz, LA VUELTA DE EL COYOTE by Mario Camus, IMSOMNIO by Chus Gutiérrez, LA LEY DE LA FRONTERA by Adolfo Aristarain.

Marián Aguilera – Leni

Barcelona born 26-year-old Marián Aguilera has been acting since 1997, amassing varied film and television experience in the past seven years. She recently starred in the UK production of Paul McGuigan's The Reckoning as Paul Bettany's lover. Her Spanish speaking credits include the Argentinean thriller NO DEBES ESTAR AQUÍ (2002) and the highly acclaimed family fantasy TIC TAC (1997) in which she starred as 'the moon'. Her profile was further raised this year, when she lit the Olympic torch in Barcelona.

Maria Botto – Tania

Argentinean born actress Maria Botto has worked chiefly in Spain since her film career began. She is a a hugely prestigious actress in Spain having worked with big name directors such as Vicente Aranda in CELOS, David Trueba in SOLDADOS DE SALAMINA, a mystery dealing with the legacy of the civil war and apathy among contemporary Spaniards, and Montxo Armendariz in SILENCIO ROTO (2001) a drama set in the rural Navara area, again dealing with Spanish life after the civil war.

THE FILMMAKERS

Teresa De Pelegrí and Dominic Harari - Directors

Husband and wife team Teresa De Pelegrí and Dominic Harari met in New York whilst studying for their masters degree at Columbia University. Their first collaboration as writer-directors was the short film ROIG (1994), acclaimed at several international festivals including Venice, Sundance, New York, Edinburgh and London. Next was Gusto one of five sketches of the film EL DOMINIO DE LOS SENTIDOS (1996). Then came ATRAPA-LA (2000), a TV movie they wrote and directed for the Catalan TV3 network which brought to light several new bands discovered on Barcelona's indie music scene.

As screenwriters Teresa and Dominic learnt the craft of comedy writing, co-writing with Joaquín Oristrell Spain's major comedy writer in the 1990s, who has since turned to directing. The trio have collaborated on the films NOVIOS (1999), SIN VERGUENZA (2001) and the upcoming INCONSCIENTES (2004). They are also the authors alongside Sigfrid Monleon and Ferran Torrent of LA ISLA DEL HOLANDES (2001). In 2002 they achieved the distinction of being doubly nominated to the Goya Awards for best original screenplay (SIN VERGUENZA) and best adapted screenplay (LA ISLA DEL HOLANDES).

ONLY HUMAN is their first feature made for theatrical release.

Mariela Besuievsky – Producer

Having studied at the National Dramatic Art School in Uruguay, and then at the EICTV Cinema School in Cuba Mariela Besuievsky has gone on to forge an extensive career as a producer. Working under Tornasol Films in Spain her credits include Julien Temple's CATCHING FIRE (1997), six films directed by Gerardo Herrero, who co-produced ONLY HUMAN, beginning with MALENA ES UN NOMBRE DE TANGO (1996) up to HEROINA, currently in pre-production.

Gerardo Herrero - Producer

Gerardo Herrero is one of Spain's most established director/producers. Working under his production company Tornasol Films he has over 60 producing credits to his name, including assisting in the financing of all Ken Loach's films from LAND AND FREEDOM (1995) onwards. His recent credits include Eric Rohmer's TRIPLE AGENT, and the Chilean film MACHUCA both in 2004.

Patrick Cassavetti – Producer

Patrick Cassavetti's first film as a producer was Terry Gilliam's Orwellian cult film BRAZIL (1985). He followed this up with the classic British gangster film MONA LISA (1986) which broke Bob Hoskins to a global audience. More recent highlights in his cinema career include EMMA with Doug McGrath, Terry Gilliam's adaptation of the Hunter S Thompson novel FEAR AND LOATHING IN LAS VEGAS (1999), and the London based INTIMACY (2000) directed by Patrice Chereau.

Adrian Sturges – Producer

ONLY HUMAN is Adrian's first feature film as co-producer, having produced five shorts and worked for several years for veteran producer Simon Relph at Greenpoint. He is now a partner in Picture Farm Ltd, a production company with offices in London and New York. His next project is comedy THE BAKER which will star Damien Lewis. He was named a 'Star Of Tomorrow' in Screen International's survey of British cinema talent in 2004.

Other Co-Producers

Patagonik Film Group, Argentina

Co-producer Pablo Bossi's Buenos Aires production company has been responsible for numerous successful Argentine films, including NINE QUEENS and THE SON OF THE BRIDE.

Madragoa Produção de Filmes, Portugal

Run by the legendary Lisbon based prolific producer Paulo Branco, whose credit list extends beyond a hundred productions, including those by the eminent filmmaker Manoel de Oliveira.

ONLY HUMAN was made with the support of the National Lottery through the UK Film Council's Premiere Fund, whose Head – Robert Jones – acted as Associate Producer.

CAST

Rafi	GUILLERMO TOLEDO
Leni	MARIAN AGUILERA
Tania	MARÍA BOTTO
David	FERNANDO RAMALLO
Gloria	NORMA ALEANDRO
Paula	ALBA MOLINERO
Dudu	MAX BERLINER
Ernesto	MARIO MARTÍN
Old lady thief	EMILIANA OLMEDO
Neighbour Downstairs	BALBINO LACOSTA
Night Security	PACO MARTÍNEZ
Man in Office	MANUEL RODAL
Woman in Office	SARA DERAY
Prostitute 1	RAMATA KOITE
Prostitute 2	YOHANA COBO
Blonde Screensaver	YOLANDA HERNÁNDEZ
Pimp	CARLOS HERRANZ
Girl on Scooter	ESTHER VOONG

**Associate Producer
for UK Film Council**

ROBERT JONES

Spanish Crew

Ass. Director in Preproduction	YOUSAF BOKHARI
Script Supervisor	ELENA GIL-NAGEL
2º Ass. Director	FALELE YGUERAVIDE
Set P.As	RICARDO SERRANO
Production Manager	MARÍA CABELLO
Production Ass.	IÑAKI ROS
Production Ass.	AXI PÉREZ
Buyer	EMILIO GIMÉNEZ
Accountant	VIRGINIA REY
Production Secretary	MARIBEL ARTEAGA
Production Ass.	CORALIA ROSALES
Production Trainee	LAURA AUGUSTIN
Production Coordinator	SONIA PARADA
Postproduction Coordinator	CARLOS GONZÁLEZ
Production Office Ass.	JAVIER RUIZ DE LA TORRE
	WINNIE BAERT
	CARMEN MARTÍNEZ REBÉ
	DANIELA ALVARADO
	EVA GARRIDO
	MARÍA MEREDIZ
	VIRGINIA ROMERO

Legal Advisor	ADOLFO ÁLVAREZ PAZ
Chief Accountant	OLGA GUTIÉRREZ
Finance Director	GEMA MATUTE
Accountant Ass.	NURIA SERRANO
	ISABEL MARISCAL
	JUANI MERINO
	GONZALO GÓMEZ
	MARIA JOSÉ MOTA
	MARISA ALBARES
	RITA FERRER
Focus Puller	SERGIO DELGADO
2nd. Ass. Camera	DAVID FERNÁNDEZ
	ALBERTO CASTRO
Camera Trainee	LILI CABRERA
Stills Photographer	TERESA ISASI
Making of	CECILIA BARRIGA
Grader	YOLANDA CACERES
Neg cutting	DAVID COLLADO
	MARIA JESUS SANCHEZ
	PILAR RODRIGUEZ
Telecine	
Ass. Art Director	ANA CECILIA TEJEDA
Set Dressing	RAÚL MARTÍN
	JAIME ANDUIZA
	MARTA SÁNCHEZ
Ass. Wardrobe	EVA URKIZA
Wardrobe Trainee	EVA CAMINO
Make up Ass.	KENYAR PADILLA
Editor Ass.	MERCEDES ALTED
Sound Editor Ass.	NACHO COBOS SANTAMARÍA
2nd Sound Editor Ass.	BEGOÑA FERNÁNDEZ ALMENDROS
Foley Artist	MANOLO CORRALES
Foley Recorder	ANTONIO GARCIA
ADR	ANGEL GALLARDO
Dialogue PreMix	CARLOS GARRIDO
Dialogue PreMix Ass.	NICOLAS DE PAULPIQUET
Gaffer	JOAQUÍN SÁNCHEZ
Electrician	JOSÉ LUIS TORRECILLA
	ANTONIO LÓPEZ
	JOSÉ SALGADO
	JUAN CARLOS RODRÍGUEZ
	ANTONIO CIFUENTES
	GUSTAVO CANALES
	JAVIER PÉREZ
	DANIEL GUIRLES
Electrician Ass.	JAVIER PORTABALES
Grip	ÁNGEL GÓMEZ
	CARLOS LÓPEZ

Choreographer	PATRICIA ÁLVAREZ ÁLVARO
Space keepers	CARLOS SUBIRATS PEDRO MARTÍNEZ ANTONIO SÁNCHEZ
Daily Labour	SANTIAGO LÓPEZ ARMESTO JOSÉ CARLOS ARRANZ VICENTE GALVETE ELIA CUESTA JUAN ANTONIO BERMEJO

UK CREW

Focus Puller	LUCIE SEYMOUR
Legal Consultant	KATE WILSON
Legal Clearances	SARAH HUGHES
Production Accountant	RICHARD HYLAND
Post Production Assistant	ANDREW WALMSLEY
Music Supervisor	ABI LELAND

SOUND RE-RECORDED AT GOLDCREST POST-PRODUCTION FACILITIES, LONDON

Assistant Re-recording Mixer	ANDY THOMPSON
------------------------------	---------------

For the UK COUNCIL Premiere Fund

Head of Business Affairs	WILL EVANS
European Executive	JJ LOUSBERG
Distribution Analyst	IAN KIRK
Editing Equipment	GEARBOX
Production Auditors	AGN SHIPLEYS
Post-Production Laboratory	SOHO IMAGES
Financial Advisors	CENTERSPUR
Insurance	

Original music

Music Engineer	STEVE PARR
Music Orchestrated by	SIMON CHAMBERLAIN
Music contracted by	COOL Music Ltd.

Score recorded and mixed at HEAR NO EVIL STUDIOS, London

	Musicians	
Keyboards and Clarinet		CHARLIE MOLE
Violin/Electric Violin		CHRIS GARRICK
Clarinet and Saxophone		JAMIE TALBOT
Piano		SIMON CHAMBERLAIN
Guitar		JOHN PARRICELLI
Bass		STEVE PIERCE
Kit		RALPH SALMINS
Percussion		PAUL CLARVIS
Tenor/Bass Trombone		ANDY WOOD
Cimbalom		GREG KNOWLES
Guitar		JOHN THEMIS

Additional Clarinet

STUART CURTIS

ARGENTINIAN CREW

Delegate Producer	ARIEL SAUL
Line Producer	RAUL RODRIGUEZ PEILA
Line Producer ass.	ANDRES SCHAEER
Digital Effects Director	JUAN PABLO BUSCARINI
Digital Effects Supervisor	MARIA LAURA MOURE
Legal & Business Affairs	ARIEL SAUL

Boom Operator	MARTÍN GARCÍA
Video Assist	NAZARENA MATTERA
Casting	GABRIEL VILLEGAS

Patagonik Film Group

MARIA VICTORIA NOGUERAS	MARCELO DANIEL CHESKIS
GABRIELA HERRERA	MARIANA PANELO
SEBASTIAN BENADERETTE	MATÍAS CARLESÍ
RODRIGO ROCCO	EDGARDO SANUCCI
MERCEDES RUBONI	MARIA EMILIA FERRARI
MARIANA FERNANDEZ	DAMASIA MORENO CROTTO

Commercial Dept.

OCTAVIO NADAL	PABLO IRAOLA
GUSTAVO ALBERT	VERONICA CARPINTERO
ROXANA PULIDO	DENISE TELESÓN

Audit	FLABIO E. TROTTA
Legal Advisor	ESTUDIO ALESINA & ASOCIADOS
Accountant Advisor	GABRIEL GARCIA VILA
Tax Advisor	
Laboratory	CINECOLOR
Digital Effects Equipment	PATAGONIK FILM GROUP

Suppliers

Camera	CAMARA RENT
Negative	FUJIFILM
Laboratory	MADRID FILM
Telecine & Digital Post-production	TELSON
Studio	I.E.P.A
Constructor	DECORADOS TERSAM
Electric Material	CHEROKEE LUZ
Grips	MOVICAN
Genny	CINESOL
Cars & Trucks	A. MEGINO
Production Services	HONORIO CRUZ
Vans	BLANAUTO
Catering	RENI CATERING
Casting Agency	FIGUR-ACCIÓN
Props	LAS TRÉBEDES
	MERCAOFICINA
	VÁZQUEZ MUEBLES Y ATREZZO
	ADVANTED COMPUTER TRADING
	- IBM
	EL ELEFANTE DEL RASTRO
Medical Assistance	LA FRATERNIDAD
Social Insurance Agency	LEGISCINE

Travel Agency	VILLA DE MADRID
Walkie Talkies	TECNITRAN
Mail Service	CARGER
Insurance	CINEVENTONLINE
Editing & Mix	CINEARTE
Sound Editing	SONARTAUDIO
Still Photography Lab	FOTO SÍNTESIS
Still Photography Negative	DOMENECH

Music

TITLE MUSIC by THE WORLD QUINTET

"SEND IN THE WORLD QUINTET"
 WRITTEN BY OLIVIER TRUAN
 PUBLISHED BY VOICE OF JOY ENTERTAINMENT Ltd.
 COURTESY OF ENJA RECORDS

"HAVA NAGILA"
 BY EFFI NETZER & BEIT ROTSCCHILD
 FROM THE ALBUM "THE MOST POPULAR SONGS FROM ISRAEL"
 COURTESY OF DE HATAKLIT LTD. ISRAEL.

WALTZ OP. 39
 BY JOHANNES BRAHMS
 PERFORMED BY MARÍA RAMALLO

NOCTURNO OP. 9 n° 2
 BY FREDERICK CHOPIN
 PERFORMED BY BART VAN OORT
 COURTESY OF JOAN RECORDS BV

"EL ALEM ALLAH"
 PERFORMED BY AMR DIAB
 FROM THE ALBUM TAMALLY MAAK
 WRITTEN BY COMPOSITOR AMR MOUSTAFA
 LYRICS BY AMEER TA'EEMAH
 COURTESY OF ALAM EL PHAN CO. - MOHSEN GABER / EMI MUSIC ARABIA

"PAPIROSN"
 BY KLESMORIM
 COURTESY OF ARHOOLIE PRODUCTIONS

WITH THANKS TO

ADOREÉ AND DAVID AND THE HARARI FAMILY
 MAITE AND JOSE MANUEL AND FAMILIA DE PELEGRÍ
 JESSE GORDON AMIR ZAIT
 JOAQUIN ORISTRELL CRISTINA ROTA
 RAY HARARI AS PERLA FISHMAN'S HUSBAND

FIONA McBLANE, HOWARD PRICE, POPPY QUINN, DARRELL KOK

TIMOTHY NICHOLAS, FABIAN FINLAY, STEVE JOBERNS, ALISON MAGUIRE
VINCENT HOLDEN, FIONA MORHAM, SUSAN CAMERON

ELVIRA LINDO - ABDUL KARIM MAHMOUD ALTAY - DANI GUEREÑU - ISAAC SHOCRON -
LAURA RAMOS
CLARISSA PARDINA - JUAN PROVERVIA
ADOLFO DOMINGUEZ - PETER MURRAY - JOCOMOMOLA - ANGEL SCHLESSER - JESUS
DEL POZO
LEVI'S - CORTEFIEL - MULTIOPTICAS - SWATCH - CAMPER - PIELSA - OTIS
ASCENSORES
O COMPEC SL - ALMACEN MUNICIPAL DE ALUMBRADO PUBLICO - ONCE - SIEMENS
SONY ERICSSON - ROSA NEGRA - OFICINA DE TURISMO DE ISRAEL - BABITEL - SAMUR
YAMAHA HAZEN - AUTOESCUELAS DATA Y LEON - OFFICE DEPOT - COSMOPOLITAN
RENT SERVICE INFORMATICA - EXCMO. AYUNTAMIENTO DE MADRID - SOLAN DE
CABRAS
MAHOU - COMUNIDAD DE VECINOS DE CONDADO DE TREVIÑO 35 - GUARDERIA DINA
FERRETERIA NORTE - VIAJES MONTAÑO TOURS - MODA VAQUERA TEQUILA
REGUS - CENTRO DE OCIO EL HORNO

NO DUCKS WERE HARMED DURING THE MAKING OF THIS FILM

DOLBY DIGITAL LOGO

FILMED IN STUDIO AND ON LOCATION IN MADRID

DEPÓSITO LEGAL M-42.999-2003

THIS FILM IS REGISTERED WITH EGEDA

THIS FILM WAS MADE WITH THE SUPPORT OF THE ICAA

THIS FILM WAS MADE WITH THE SUPPORT OF THE INCAA

A Spain-UK-Arentina-Portugal Co-Production

Made with the support of the National Lottery through the UK FILM COUNCIL Premiere Fund
THE UK FILM COUNCIL LOGO

© 2004 TORNASOL FILMS, UK FILM COUNCIL, GREENPOINT PRODUCTIONS
PATAGONIK FILM GROUP, MADRAGOA PRODUÇÃO DE FILMES