

# TORREMOLINOS

# 73

A Film by  
Pablo Berger

35mm, Color, 2004, 91 Minutes  
In Spanish with English subtitles



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# SYNOPSIS

TORREMOLINOS 73 is a dramatic comedy set in Franco's puritanical Spain of the early 1970s. The film tells the story of an encyclopedia salesman named Alfredo Lopez and his lovely wife Carmen.

One day Alfredo's boss at Montoya Publishers makes a unique proposition that will change their lives forever. He asks them to make their own amateur Super 8 erotic movies, which will be distributed as part of a phony "Danish World Encyclopedia of Reproduction." At first they're shocked, but they decide to be part of this "experiment" – the films will only be sold in Scandinavia, Carmen wants to have a baby, and they badly need the money anyway.

Their walk on the wild side begins with an intensive course at a tacky motel, where they learn how to make these "scientific" movies on both sides of the camera. Much to their surprise, the movies soon become runaway hits. Alfredo discovers his passion for filmmaking, and Carmen becomes a "domestic porno star" in Scandinavia. Everything falls into place, and they begin to enjoy the fruits of their success.

There's only one problem. Carmen can't get pregnant, although Alfredo tries very hard, and the tension between the artist and his muse grows. Inspired by Ingmar Bergman, Alfredo embarks on his dream project – an artistic feature film called *Torremolinos 73*.

His boss agrees to produce it, and with a full crew of Danish actors and technicians, Alfredo and Carmen head to a wintry Torremolinos for their date with destiny. Once there, our lovable heroes discover that not all that glitters is gold, and a surprising ending resolves our story.

# CAST

Javier Cámara	Alfredo
Candela Peña	Carmen
Juan Diego	Carlos
Malena Alterio	Vanessa
Fernando Tejero	Juan Luis
Mads Mikkelsen	Magnus
Ramón Barea	José Carlos Romerales
Thomas Bo Larsen	Dennis
Nuria González	Ms. Romerales
Mariví Bilbao	Ms. Anasagasti
Ana Wagener	Clerk
Jaime Blanch	Gynecologist
Máximo Valverde	Himself
Carmen Machi	Client of Salon
Tina Sáinz	Doña Isabel
Bjarne Henriksen	Film Photographer
Miguel Alcívar	Taxista
Carmen Belloch	Sra. Bronte
Tom Jacobsen	Erik
Mari-Anne Jespersen	Frida
Ruth Lewin	Novia
Germán Montaner	Sr. Anasagasti
Sixten Tobias Kai Nielsen	Ole
Baard Owe	Dr. Johansen
Jons Pappila	Aksel
Diego París	Novio
Mariano Peña	Camarero
Lucio Romero	Padre de novio
Carmen Segarra	La Fina

**Written and Directed by** Pablo Berger

**Produced by** Tomás CimaDevilla

**Cinematography by** Kiko de la Rica

**Original Music by** Nacho Mastretta

**JAVIER CÁMARA** is the latest discovery of the Spanish film and television market. He owes his tremendous popularity to his roles in successful sitcoms such as “Ay Señor Señor” and “7 Vidas,” for which he received many awards. His comedic abilities are more than proven, but his recent work in film has also revealed his talent for drama. Prominent and prestigious directors have counted on him for their projects: Julio Médem in his last film “Sex and Lucia” and Pedro Almodóvar, for whom he starred in “Talk to Her” playing the principal role and narrating the story.

**CANDELA PEÑA** had a very successful debut in the film “Numbered Days” by Imanol Uribe, for which she was nominated for a Goya as best newcomer. Since then, she has worked with directors like Joaquín Oristrell in “Novios” and Pedro Almodóvar in “All About My Mother.” She is undoubtedly an actress who excels, just as Javier Cámara does, at both comedy and drama.

**JUAN DIEGO** is an institution in Spanish cinema. Winner of two Goyas and nominated another three times, he has worked with the best directors in the country: Berlanga, Garci, Camus, Uribe, Bigas Luna etc.

**MADS MIKKELSEN** is currently the most popular star in Danish cinema. **THOMAS BO LARSEN** and **BJARNE HENRIKSEN** are highly respected and well known actors thanks to their roles in films like “The Celebration” by Thomas Vinterberg.

#### **PABLO BERGER – WRITER DIRECTOR**

Although this will be his first feature, writer-director Pablo Berger has had a brilliant career as a director of short films, commercials and music videos. This started when he directed “Mamá,” a cult award-winning short, in 1988, with which Alex de la Iglesia made his debut as art director. Thanks to the many awards he received for this work, he was provided with a scholarship to study film in New York. He received his M.F.A. from New York University, where he directed “Truth and Beauty,” his second short nominated for the film school Oscars. He has also directed commercials in the United States and a video clip for a popular Japanese rock band.

## DIRECTOR'S NOTES

When I turned 18 in the early 1980s, I was inspired by the movies “El Turismo es un Gran Invento” and “Manolo la Nuit,” to go with my friends and conquer beautiful Scandinavian ladies in our own El Dorado of Torremolinos. To go where our childhood idols Alfredo Landa and José Luis López Vázquez achieved so many successes, giving us all master classes in cheap seduction along the way. I must confess (but please, don’t tell anybody) that although we were dark, hairy-chested Iberian machos, once in Torremolinos we didn’t pull any women at all.

We didn’t have much money, so we took a trans-Iberian train that left Madrid at night and arrived at Malaga the next morning. While my pals were sleeping, a man came to our compartment. He was on his way to a wedding, and showing his good manners he shared his “tortilla de patatas” with me. To pass the time on this long trip, he told me a story about a high school friend. This amazing tale kept me awake with suspense the whole night. When we arrived at Malaga we said goodbye, and he gave me his business card: “López Films – Baptisms, First Communion, Weddings & Funerals.” I never saw that man again.

Fifteen years later I found that card in the bottom of a drawer and I remembered the whole story just as he had told it to me...

## ***A Pair of Pornographers Show Their Human Side***

By [DANA STEVENS](#)

Published: April 15, 2005

**I**n "[Torremolinos 73](#)," the charming debut feature film of the Spanish director Pablo Berger, Alfredo Lopez (Javier Cámara) is a door-to-door encyclopedia salesman in Spain during the Franco era, struggling to make ends meet while his wife, Carmen (Candela Peña), dreams of having a baby. On a business trip, Alfredo's boss, Don Carlos (Juan Diego), tells the couple of his latest publishing project: a "World Encyclopedia of Reproduction," to be shot on Super-8 film and marketed in Scandinavian countries. At first, Alfredo and Carmen shy away from the idea of making and starring in their own amateur porn film, but desperate for money, they agree to participate in Don Carlos's experiment.

To their surprise, Alfredo and Carmen soon find they have previously unsuspected gifts: he, for directing erotic films, and she, for acting in them. Before long, they are swimming in cash and - to Carmen's discomfort - being recognized in public by star-struck Scandinavian travelers.

Still, the couple fail to conceive a child, which leaves Carmen increasingly depressed as Alfredo withdraws into his work. When they head to an off-season tourist resort to film Alfredo's "masterpiece," a Bergmanesque sex film called "Torremolinos 73," an unexpected turn of events brings them to a crisis.

This film's gentle, humanist vision of pornographic filmmaking as a sexual and aesthetic act of emancipation is a far cry from the graphic social realism of recent films like "[A Hole in My Heart](#)"; like [Tim Burton's "Ed Wood,"](#) this is an affectionate portrait of the artist as a movie-mad amateur.

Mr. Cámara, whom viewers will recognize as the nurse obsessed with a comatose patient in Pedro Almodóvar's film "[Talk to Her](#)," gives an exquisitely calibrated performance as a beleaguered Everyman who discovers himself behind the viewfinder of a movie camera, while Ms. Peña is equally perfect as the initially repressed, then irrepressible Carmen.

The long, conflict-free middle section of the film, which includes musical montages of clips from Alfredo's contributions to the encyclopedia, slackens the pace a bit. But "Torremolinos 73" is such a joyous celebration of sex and filmmaking that viewers will forgive its director for taking time out to enjoy a little of both.

## PORN LUCKY

By LOU LUMENICK



Candela Peña Javier Camera struggle to make ends meet until they turn to porn in "Torremolinos 73."

April 15, 2005 --

Rating: ★★☆☆

### TORREMOLINOS 73

Boogie days

BALDING Alfredo Lopez and his attractive but hardly glamorous wife, Carmen, make for the unlikeliest — and most reluctant — of porn superstars in Pablo Berger's slyly funny Spanish-Danish comedy "Torremolinos 73."

But to quote Preston Sturges quoting Shakespeare, they have greatness thrust upon them.

It's 1971, and the sexual revolution is late arriving in Franco's repressive Spain.

Alfredo (Javier Camera, the male nurse in "Talk to Her") is struggling as a door-to-door encyclopedia salesman, and when Carmen (Candela Peña) loses her job as a beautician, they're on the verge of being evicted.

Alfredo's boss, Don Carlo (Juan Diego), informs his staff they're going to be fired unless they start making super-8 porn loops as part of an "audiovisual encyclopedia of human reproduction" for the Scandinavian market.

Carmen pressures Alfredo to participate not only because they need the money — but because she desperately wants to become pregnant.

Trained by a Danish porn director who claims to have worked with Ingmar Bergman, Alfredo is a natural and inventive director, and Carmen becomes well-known in Scandinavia because of her enthusiastic performances.

By this point, Alfredo thinks of himself as an auteur — and he's so successful that Don Carlo offers to finance a non-pornographic feature of Alfredo's choosing.

Filming his own hilariously pretentious version of Bergman's "The Seventh Seal" in black and white at the Spanish resort of Torremolinos during the off-season, Alfredo must deal with his jealousy of Carmen's new leading man from Denmark — as well as last-minute script changes demanded by Don Carlos.

"Torremolinos 73" is a positively groovy reflection of an era — and the excellent Camera suggests at times he could become another Peter Sellers.



## Torremolinos 73

By [JONATHAN HOLLAND](#)

"**Torremolinos 73**" is a pleasing, subdued take on one couple's short-lived flirtation with the 70's porn industry toward the end of the Franco regime, when cinema sex in Spain was still a cardinal sin. Pic, which walked off with best film, director, actor and actress awards at the recent Malaga [fest](#), firmly establishes debuting Pablo Berger as a helmer to watch. Somewhat wacky tale, based on real events, is kept anchored in reality through attention to detail and by first-rate central perfs. First weekend [B.O.](#) at the end of April was solid, and further fest showings are a real option, though offshore auds may need a little more social context to make full sense of things.

Balding, mustachioed Alfredo Lopez (Javier Camara, playing a timid taboo-breaker not dissimilar from his role in ["Talk To Her"](#)) is a struggling encyclopedia salesman whose wife, hairdresser Carmen (Candela Pena) is desperate for a child. Lopez's publisher boss, Don Carlos (Juan Diego), suggests the future lies in an "audiovisual encyclopedia of human reproduction" he's heard about in Scandinavia, and Alfredo and Carmen are invited, in the interests of science, to shoot the first installment.

Don Carlos arranges a hotel meeting at which Danish porn director Dennis (Thomas Bo Larsen) attends -- he claims to have worked with Ingmar Bergman. Other employees of Don Carlos leave the hotel in disgust. However, Alfredo, Carmen and Juan Luis (Fernando Tejero) remain, and the script milks some non-too-subtle but enjoyable comedy from the couple's first, hesitant Super-8 fumblings, despite Alfredo's initial resistance ("I won't let my wife show her parts, not even for the Pope").

The money, and being recognized by a Scandinavian porn buff in a supermarket, [rep](#) a kind of success for the couple, but they find themselves drifting apart. As Carmen grows more obsessed with having a baby, Alfredo starts wanting to be the new Bergman, and writes a script, "**Torremolinos 73**." Pic maintains interest in both strands, with the script, and Pena's [perf](#), making plausible the improbable notion a working-class wife in Franco's Spain would get involved in shooting porn.

Camara makes the blinking, quietly-spoken Alfredo a perfectly conceived character, particularly in his self-deceiving belief his movies are Bergmanesque. Other perfs are up to scratch. The relationship between Carmen and Alfredo comes across well, her affection for him decreasing as it becomes clear he cannot provide the child she wants.

Only quibbles with the generally proficient script are that some of the musical transition sequences are overlong and that the occasional opportunity to maximize dramatic and emotional potential is missed -- as if helmer Berger's fear of lapsing into the poor taste the material invites has been a repressive influence.

Visuals lovingly recreate a long-lost world of polyester, tank tops, flowered wallpaper and far-fetched hairstyles, and the washed-out colors cleverly replicate what TV screenings of period pics look like 30 years on. Bouncy music from Mastretta also captures period feel, but sequences featuring lurid Spanish pop tunes work best. For a film about porn, pic is about as visually discreet as it's possible to be, though there are brief moments of full-frontal nudity.





## Film

# Torremolinos 73

### Details

**Year made:** 2003

**Country:** Spain / Denmark

**Duration:** 93 mins.

**Print:** Colour

Spain, the early 1970s, and it's hard hawking *The Illustrated Encyclopaedia of the Spanish Civil War*, even with a free bust of Franco. Soon it's a choice between redundancy or the company's new direction: dodgy 'educational' porn which the sales staff have to shoot themselves on Super-8. Thus Cámara (from Almodóvar's *Talk to Her*) discovers the celluloid artist within, as he captures spouse Peña in sundry forms of undressed ecstasy, and before long he's planning his first feature, where art meets flesh in *Torremolinos '73*. With its decor and soundtrack luxuriating in period kitsch, writer/director Berger's richly enjoyable romp has an agenda of exposing the repressive hypocrisies of the Franco era, all the while delivering naughty-but-nice knockabout. And Cámara's magnum opus, swirling chunks of undigested Bergman and Fellini into a cocktail of softcore clichés, is an absolute riot. *TJ*

*Source: Time Out Film Guide*



April 15, 2005

## Spanish Hustle

Pablo Berger's *Torremolinos 73*, from his own screenplay, provides a cheerfully amoral fable about an encyclopedia salesman named Alfredo Lopez (Javier Cámara) and his attractive wife Carmen (Candela Peña), who, out of economic necessity, are persuaded by Alfredo's manipulative boss, Carlos (Juan Diego), to make amateur Super 8 erotic movies in their own home, to be distributed throughout Scandinavia as part of a pseudo-educational "Danish World Encyclopedia of Reproduction."

To add to the irony of the situation, the film is set in Franco's puritanical Spain of the early 1970's. When we first encounter Alfredo, he's a well-dressed encyclopedia salesman with an earnest demeanor trying to sell encyclopedias of the Spanish Civil War door-to-door, invariably to people who are determined to forget the whole painful subject by slamming the door in his face, with escalating degrees of vehemence. There is more than a touch of absurdism in trying to sell the story of a traumatic war in Spain to its victims and the descendents of its victims. And there is also a universal horror and humor in the plight of door-to-door salesmen facing constant rejection in the natural course of their employment.

Obviously, Alfredo is being set up for a desperate decision on how to escape his daily share of humiliations, particularly since he's shown resisting Carmen's entreaties to have a child due to the economic uncertainties of the period. Carlos uses a carrot-and-stick strategy to entice Alfredo and Carmen into the underground international porn industry. The carrot is the big money involved, and the knowledge that the films will never be shown in Spain; the stick is the implied threat of dismissal and the resulting unemployment if Alfredo doesn't agree to change professions.

After a sleazy "instructional" course in a dingy motel, Alfredo and Carmen embark on a career of making "home movies" for export. But what they've overlooked is Carmen's emergence as a porn star in Scandinavian sex magazines, making her luridly recognizable to the hordes of male Scandinavian tourists in Spain. After one unpleasant encounter with a Danish "fan" in a Madrid department store, Alfredo tells Carlos that he and Carmen want to quit. Carlos persuades Alfredo to continue, first by giving him more money and then by promising him a Danish production crew to make a real movie. Alfredo is at least partially seduced by the prospect of following in the footsteps of Ingmar Bergman, whom he has idolized since *The Seventh Seal*. As he writes his screenplay, the black-robed figure of Death looms large in Alfredo's imagination.

For her part, Carmen is anxious to play opposite Danish male star Magnus (Mads Mikkelsen), but here the plot takes a melodramatic turn when a medical examination shows that Alfredo is sterile and Carlos alters Alfredo's script, putting in a hard-core sex scene between Carmen and Magnus.

Alfredo is enraged and demands that Carmen leave the production. She refuses because of her intense desire to have a child. In the end, Alfredo's Bergman fantasy wins out over his husbandly outrage, and he ends up "directing" Carmen's lovemaking with Magnus. The last scene shows Alfredo making a home movie of Carmen and her child by another man without the slightest trace of rueful regret or even emotional ambivalence. I found this a little strange. Still, the film was apparently a big hit in Spain. If so, it seems that Spanish machismo has taken a big hit as well.

## TORREMOLINOS 73

Poor Alfredo (Javier Cámara). Trudging up and down apartment-house stairways, trying to sell a multi-volume history of the Spanish Civil War (a bust of Generalissimo Franco is included with every order) to indifferent, often hostile, customers. So when Alfredo's boss at Montoya Publishers announces he's getting out of the door-to-door sales business and has decided to enter the wonderful world of "educational" sex materials (it's 1973, and the Swedes are doing big business with sex-ed films), Alfredo figures he has nothing to lose.

Trouble is, Alfredo first has to learn how to properly film sex scenes, then convince his wife, Carmen (Candela Peña), that their marital lovemaking will be the subject of his new trade. Shocked and shy at first, Carmen soon takes to the filming with the eagerness of Jenna Jamison, and the duo turn to experimenting with classic porn scenarios in which Carmen dresses as a schoolgirl, nun, soccer player, etc.

Before you can say "money shot," Alfredo has become the top filmmaker at Montoya, and his work, exported exclusively to Scandinavia, is not only selling like crazy, but has made Carmen a sex star of sorts. Flush with success, and influenced by Ingmar Bergman's *The Seventh Seal*, Alfredo next decides he wants to make a straight dramatic film starring his wife, which Montoya agrees to finance. But when Alfredo's boss decides that the film must include a final sequence in which Carmen makes it with a Danish stud (Mads Mikkelsen), complications ensue.

Although small in scope, *Torremolinos 73* is all the more impressive because writer-director Pablo Berger's first feature hits all the right notes. The film ranges from wacky and hilarious to downright romantic, yet Berger manages to shift tone smoothly and expertly. He's aided by top performances from his leads: Cámara, excellent as a befuddled baldie who comes to think he's an *auteur* of sorts, and Peña, charming to watch as a repressed Spanish woman who blooms, and becomes sexy, in front of the camera.

Never smutty, yet containing its fair share of nudity and simulated sex, *Torremolinos 73* is also filled with plenty of subtext about the repressive nature of Franco's Spain. All in all, it's a solid debut for this young Iberian helmer.



## Torremolinos 73



Franco's Spain in 1973 was a barren land for encyclopedia salesmen. Alfredo (Javier Camara, from Talk To Her) is three months behind on rent and willing to try almost anything. His boss brings up the prospect of shooting scientific movies for the "Danish World Encyclopedia of Reproduction", exclusively for the Scandinavian market, of course. After hearing about the money involved, Alfredo and Carmen (Candela Pena, from All About My Mother) decide that perhaps they could shoot one or two movies. Before long they've become soft-core stars in Scandinavia and Alfredo decides it's time to shoot his first feature, Torremolinos 73.

Pablo Berger's award-winning film recreates the Seventies in a way that almost seems too authentic, stripped bare of the usual flattering pink fuzz found in films such as Almost Famous and The Virgin Suicides. This is a period piece, seeking to recreate the look and feel of those times, from the low contrast bleached out picture to the synthesizer heaven that is the soundtrack.

The plot is reminiscent of Pedro Almodovar's earlier work, although definitely more light hearted, at times almost farcical, memorably during the montage of homebrew Super 8 porn, in which Alfredo and Carmen are observed copulating frantically over all manner of awful Seventies interiors. However, disguised beneath the surface of what might be mistaken for a bawdy Robin Askwith pastiche, we have Carmen's desperation to bear children and Alfredo's desire to become a proper film maker like his hero, Ingmar Bergman.

Altogether, the film works well, like a Spanish version of Boogie Nights, without the horrendous come down, keeping you laughing all the way to an obvious, but no less satisfying, conclusion. It treads a fine line between the serious and the comic and manages, thankfully, to steer away from the many tasteless holes that a movie such as this could fall into. It is funny and clever and definitely worth a visit just to see Alfredo's priceless homage to Bergman.



## **Sex, Lies, and Encyclopedias**

### **A Review of 'Torremolinos 73'**

By Christopher Swan

Rating (out of 4 stars): ★★★★★

For me, the hallmark of any great comedy is that as the theater empties, you are unaware that, even though you laughed more times than you can remember, some powerful theme was, undoubtedly, impressed upon your subconscious. Some remarkable message was blended so masterfully into the tapestry of the picture that you only begin to realize it when you rub the sleep from your eyes the next morning. And it's then when you suddenly understand that the movie performed like a skilled magician, keeping you distracted with a funny, white rabbit while he slipped the quarter into your pocket for you to find later.

Set in Spain in the year 1973, 'Torremolinos 73' is shot with a dedication to the details of the period's dress and styles, infusing the movie with the notorious texture found in every adult film shot in the 70's. Yet here, it isn't campy at all, it's earnest, lending the characters a hard-boiled authenticity.

The story follows Alfredo (Javier Camara) and his wife Carmen (Candela Pena) as they are approached by Alfredo's employer, a publisher of encyclopedias, to embark on a new career in a new division of the company, the video division, which specializes in making educational movies covering the worldwide methods of copulation. The rub is that in order for Alfredo to get the new job, he must videotape he and Carmen's love-making as part of the first role-out of video merchandise for the new division. And if he refuses to sign on, his services will no longer be needed by the publisher in any division of the company.

The decision to accept the offer comes after a sleepless night of tossing and turning, but it's a decision which rewards them with a financial windfall, allowing Carmen to drown her concerns over desperately wanting, but not getting, a baby, with the luxurious items she had, at one time, only been able to admire.

As the story unfolds, Carmen, a rising underground porn star, and Alfredo, a natural born director with his own full-length feature screenplay in production, face the repercussions of their actions, as well as their desires.

Through out much of the film, 'Torremolinos 73' masquerades as a light-hearted story told through the humorous sexual adventures and misadventures of a young husband and wife looking to pull themselves out of a bleak financial future. But, having already found the hidden quarter in my pocket, I can assure you that the theme of 'true love conquering all' is undeniably reflected upon during the entire movie, culminating in one of the more powerful, not gratuitous, sex scenes I've ever seen in a feature film.

A labor of love six years in the making, the movie was well worth the wait for the talented, and not to mention charming, director, as well as the gifted lead actor and actress who ply their trade with uncanny precision. Having already lay siege to the Malaga Spanish Film Festival by sweeping the awards for Best Film, Best Director, Best Actor, and Best Actress, 'Torremolinos 73' has now landed in the United States, intending to be an awards contender in any festival it screens in, winning over audiences one at a time.

SHADOWS ON THE WALL

# Torremolinos 73

REVIEW BY RICH CLINE



22.Mar.04



Hilariously funny, sweetly romantic and fiercely intelligent, this Spanish comedy plays with some complex ideas as it tells a wonderfully simple story. It also marks Berger as a filmmaker to reckon with! And it confirms Camara (*Talk to Her*) as an actor to savour.

It's 1973, and Spain is just ridding itself of Franco. The world is changing, especially for door-to-door encyclopaedia salesman Alfredo (Camara) and his wife Carmen (Peña). With no one interested in buying the books, his job is on the line; while the hopefulness in the air has sparked Carmen's desire for a baby. And when Alfredo's boss (Diego) offers him a new job, which he has no choice but to take, perhaps it'll meet both of their needs. The company is helping a Danish firm compile the *World Audiovisual Encyclopaedia of Reproduction*, and they need Spanish contributions ... so Alfredo and Carmen must film themselves having sex! Soon Alfredo develops Bergmanesque cinematic ambitions, Carmen becomes a adult movie star in Copenhagen, and the boss starts talking about feature films!

This is a wry, warm film taking a fond look at both the 1970s and a challenged marriage. Filmed impeccably in shades of brown, it looks and feels gloriously garish--wacky hairstyles, cheesy clothing, jarring music. And there are references-a-go-go, but never the obvious ones. (Anyone else remember Terence Hill and Bud Spencer? Blink and you'll miss this kind of hysterical aside here.) Meanwhile, Berger pokes fun at 1970s porn with a riotously funny educational movie, followed by the visiting Scandinavians speaking bad Spanish and imparting their seemingly innate filmmaking wisdom. And then there's Alfredo and Carmen themselves, beautifully played by Camara and Peña with real reticence to their new jobs and a feisty mutual lust--we feel both their mutual love and the increasing obstacles they must surmount, as it were. The tug of war between Alfredo finding his inner filmmaking skills and Carmen struggling with childlessness is both moving and extremely involving. And the supporting cast is also superb, especially the terrific Mikkelsen as Carmen's costar in the big production, which is so Bermanesque it hurts--funny, tragic, happy, sweet, telling, cautionary. Brilliant.