



presents

# 800 BULLETS

*(800 balas)*

a film by **Álex de la Iglesia**

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## CONTACTS

### National Press Liaison

Lewis Tice  
TLA Releasing  
T: 215-733-0608 ext 227  
F: 215-733-0637  
E: [ltice@tlavideo.com](mailto:ltice@tlavideo.com)

### Booking Agent

Jennifer Arndt-Johns  
TLA Releasing  
T: 763-780-9932  
F: 763-205-2632  
E: [JenniferA@phillyfests.com](mailto:JenniferA@phillyfests.com)

## ***SYNOPSIS***

The year: 2002. The location: the Tabernas desert in Almería, Spain. Texas-Hollywood, is a dusty Western theme park where a film hasn't been shot for years. It is where JULIAN (Sancho Gracia) a veteran stuntman who use to double for Clint Eastwood, barely makes a living. Julian's friends are a cast of misfits as well, buried in spaghetti western nostalgia: CHEYENE (Ángel de Andrés), the cowardly gunman; MANUEL (Manuel Tallafé) the fearful double; ARRASTRAO (Enrique Martínez), the unlucky plains drifter; AHORCADO (Eduardo Gómez), spaced out and sad; ENTERRADOR (Luciano Federico), the jinxed Italian; DON MARIANO (Ramón Barea) the owner of the town and half a dozen gypsies dressed up as Indians. They all earn enough to keep body and soul together by pathetically recreating action scenes for the few foreign tourists who still bother to go there.

But one day, CARLOS (Luis Castro), a kid who claims to be Julian's grandson, arrives at Texas-Hollywood after watching a couple of western movies on television. Finding out that Carlos has run away from home, the kid's grandmother ROCIO, (Terele Pávez) is driven to despair and Carlo's mother, LAURA (Carmen Maura), an aggressive business executive, decides to confront the ghosts of the past by tearing down Texas-Hollywood and selling the real estate. She has the unconditional support of her business partner SCOTT (Eusebio Poncela), a ruthless money shark, who has motives of his own. When Laura sees that Carlos has reunited with his grandfather, the tragicomic clash between the modern world and the Old West begins with the citizens of Texas-Hollywood replacing their blanks with 800 real bullets.

## ***IT SMELLS OF CLINT ROUND HERE***

The town of Texas-Hollywood is within a stone's throw of Tabernas, in Almería. It was built three decades ago. It is the only western set that still conserves its original structure. Films such as *The Good, The Bad and The Ugly*, *Till His Hour of Reckoning*, *Shalako*, *The Magnificent Seven*, *The Petroleum Girls*, *Ana Caulder*, *The Hill of the Boots*, *Indiana Jones and the Last Crusade*, *The Return of El Coyote* and the TV series "Queen of Swords," were shot there. The likes of Clint Eastwood, Brigitte Bardot, Yul Brynner, Claudia Cardinale, Terence Hill, Raquel Welch, Sean Connery, Lee Van Cleef, Charles Bronson, Bo Derek, Harrison Ford and Mar Flores have walked its streets dressed up as cowboys, gunmen, adventurers and saloon girls. So it should be of no surprise to anyone that in spite of the overriding presence of horses, camels and bison, the place still reeks of a certain type of cinema. Furthermore, when no crew, - local or foreign - is shooting here, the employees of the house undertake to put on live action shows to entertain visitors who actually pay (there are such visitors) and so keep themselves, and their saddles, in shape.

One of those stuntmen, Agustín Gómez María, better known as "El Titi," tells us what this is all about: "In the western show of Texas-Hollywood, there's a bit of everything: guys falling, fights, duels and horse chases. I play the bad gunman, 'cause I know the kind of face you've got to pull for that. We do it, in the high season especially, when there's an audience." "El Titi" first came into contact with the cinema when he was a kid. He was taken out of school to play a kid receiving Patton's tanks, holding an American flag in his hand. "Then, I took care of Brigitte Bardot's dog." Since one thing normally leads to another, he got on to a horse at the first possible opportunity. And the rest is history. "To be a good stuntman, you've got to feel it," he says. And he, more than anyone else, caught the eye of Jorge Guerricaechevarría and Álex de la Iglesia during their visit to Texas-Hollywood last year.

After attending the show and meeting some of the protagonists, the two started thinking about something, which ended up being the script of ***800 BULLETS***. And, finally, "El Titi" appears in the film, playing "El Chacho," a rider who breaks his leg during his performance in a show that looks very much like one of those that take place in real life.

***800 BULLETS*** was shot in Madrid and Almería between late January and late April, 2002. Texas-Hollywood is its principal location. Its beginning is lavish and grandiose. In the opening minutes, a stagecoach appears, being pursued by rustlers. This furiously-paced action scene ends in the death of one of the gunmen, run over and crushed by the horses and the wheels of the coach. We immediately realize that all this happens during the shoot of a Seventies western. The gunman was, in fact, a stuntman; the accident, however, was no montage. We then hear a

guitar version of Ennio Morricone's *The Good, The Bad and The Ugly*, played by the mythical Catalan rumba-pop duo, Los Amaya. Once the prologue is over, the story itself begins, set in the world of today.

This is De la Iglesia's own very particular way of launching head-on into the tragicomic universe of his sixth feature film, his first self-financed project, through a production company that goes by the awe-inspiring name of Panic Films. The aesthetic of **800 BULLETS** is spectacular: pure, hard scope. Its tone, very daring. Its humor, blunt and emphatic. Its references, misleading. From the outside it seems a western. On the inside, it touches very sensitive nerves. As in previous works by this Basque director, the protagonists are a group of dispossessed beings. They all make a living on an old western set, behaving like characters of fiction, alien to the fact there is no camera filming them. Well, not exactly, because De la Iglesia's camera is there, as ever, willing to capture the struggle between two irreconcilable worlds: the worlds of fiction and reality.

In the Sixties and Seventies, hundreds of westerns were shot in and around Almería. Films that were American in inspiration, but European in essence and mannerisms. The term spaghetti western was used to describe most of those productions, though it would be more accurate to say "Eurowestern." Many Spaniards actively participated in the consolidation of such a colorful sub-genre; especially stuntmen. With time, unfortunately for those fans of authentic neighborhood cinema, this type of film ceased to be made, and stuntmen were left without a means of livelihood. Some of them did what they could; others remained hooked to glorious memories. Julian, the character played by Sancho Gracia in **800 BULLETS**, belongs to the latter.

De la Iglesia makes full use of the figure of Julian and his mates to talk about cinema within the cinema. And he knows fully well what he's talking about, his eye focused on those little crucial details, which are so important, that so clearly determine the stuff real film buffs are made of: those who make films as well as those who never miss them. Also, in a way, by choosing the western as the vehicle for the tragicomic slant chosen, he heeds the words of the maestro, Franco Giraldi, director of *Seven Guns for the McGregors* (1965) and *Sugar Colt* (1996): "Greek tragedy, Shakespearean drama, elementary conflicts, archetypical characters and symbolic decors. The western is, in the naive sense of the term, the quintessence of cinema".

During the shoot of **800 BULLETS** there were all sorts of coincidences, some of them very curious, others absolutely crazy. Reality and fiction frequently merged and embraced each other warmly. The wild party that constitutes most of the central part of the film, for example, occurred in real life a few days after shooting started. The Galician group, Siniestro Total, performed,

quite by surprise, live on the saloon stage. The entire crew and cast let their hair down, and, driven by the excitement of the moment, ended up assailing the costumes truck. Dressed up as gunmen, dancing girls, Indians and Confederates, the members of Álex's band went back twenty-five years, and invited Clint to a drink. Some of them swear that they touched his poncho with their own fingers and got a whiff of his legendary aroma. Forty-eight hours later, Julian, in the person of Sancho Gracia, pronounced these very wise words: "In life there are very hard moments, I mean really fucking hard; much harder than you can imagine. And there's no way you can ever prevent them coming or shake them off. So you've got to make the most of the pleasant moments that come between all the really hard ones. There is no greater sin than not having a good time when life allows you to".

## ***INTERVIEW WITH ÁLEX de la IGLESIA***

A few biographical notes before the inevitable exchange of gunfire between journalist and cineaste (two species condemned to discord, as everyone knows). Álex de la Iglesia was born in Bilbao in 1965. At the age of ten he was already quite an accomplished comic strip drawer. His first mentors were Álex Raymond, Stan Lee and Vázquez. In his youth, Álex studied at the University of Deusto and graduated in Philosophy, showing a special attraction for the school of interpretation of the Circulo de Eranos, not to mention its bar, with the anchovy and tuna sandwiches it served up. In love with the world of the stage and show business, he worked as art director in television programs and in the feature film *Todo por la pasta*, (1990), by Enrique Urbizu. He made his directorial debut with the short, *Mirindas asesinas* (1991). In 1992, he made his first feature: *Acción mutante*, produced by Pedro Almodóvar. Since then he has directed four more films: *El día de la Bestia* (1995), *Perdita Durango* (1997) with Rosie Perez and Javier Bardem, *Muertos de risa* (1999) and *La comunidad* (2000). **800 BULLETS** is the sixth film of his fascinating career, and the first to be financed through his own production company, Panico Films.

**QUESTION:** How did the plot and story line for **800 BULLETS** come about?

**Álex:** The story occurred to Jorge and me after we saw a show put on for tourists in a small town west of Almería. We went to see a friend who was working there, on a shoot. While we were having a drink in the saloon, the show began. We then discovered that some of the stuntmen in the show lived there permanently, with their cowboy hats, boots and guns round their waists. We were so struck by it all that we immediately started to think about the screenplay. We ended up making the film in that same town, Texas-Hollywood, with the same people we saw that day.

**Q:** What was it that struck you?

**Álex:** More than the show itself, the context, or, rather, the décor, as a symbolic element. It's positively ghostly, but it exists; it's real, people live and work there. The kind of impossible contradiction that can only be found in a place like Almería. On a human plane, we were interested in the fact that there could still be people capable of living such a fantasy and playing it out to the very end. I mean, the guy playing the gunman in the show was dressed all day like a gunman, seven days a week, four weeks a month, twelve months a year. At night he would sleep on the set, in jail, in his folding bed, behind painted wooden bars. His entire life revolved around the western, which is a film genre that is particularly significant for its purity. Then, there was the entire environment: hundreds of films had been shot there – some of them important, some of them truly absurd – during an unrepeatable era. If you took a closer look at things you'd see that there were still remains of all that.

**Q:** What are the characters of *800 BULLETS* like?

**Álex:** Some poor souls who refuse to let go of the dream of living in the West. The place where they put on their show is, at the same time, a refuge for people who are completely out of it, as well as an idealized paradise. Deep down, all of us who make films are like that.

**Q:** What do you mean?

**Álex:** That we also make films to live in them. That, for me, is the essence of this business. We don't want to stop playing cowboys and Indians. Never. We are continually searching for ways of perpetuating our vice. It's something we all have in common, from the director to the very last apprentice trainee. If they don't allow us to continue playing, our life becomes meaningless.

**Q:** That's what Julian, the character played by Sancho Gracia, does.

**Álex:** The idea was to tell the story of an individual who does what he wants, without thinking of the consequences. When he realizes that he won't be able to carry on doing what he likes, he decides to change blank bullets for real ones. His cinematographic fantasy becomes a real-life tragedy.

**Q:** Why does the plot of *800 BULLETS* revolve around the figure of stuntmen and not other, perhaps more recognizable, figures, such as the director or producer?

**Álex:** I've always found the world of the stuntman, and, in general, the world of technicians in the cinema, very attractive: electricians, set constructors, make-up artists, costume people, focus pullers, props men, etc. They are people who know a great deal about their own work, they are real professionals who finish one shoot and immediately start another, but who usually have a rather partial vision of the cinema. Partly because they live in it, on the other side of the mirror as it were, pulling the strings, firmly entrenched in their own territory and somewhat removed from the real world. For them, the interest of a film ends when the shoot finishes. In fact, when they see that it's over, and sit in an armchair to look at the final product, what they most look at is everything that has to do with their own aspect of it: whether the lighting is good, whether the actors are well made up, whether the image is in proper focus, whether the falls are credible, whether the painted paper is properly stuck... Such people fascinate me. I think that the essence of the cinema is closer to them than to me.

**Q:** What is the role of stuntmen in such an environment?

**Álex:** Stuntmen have a certain aura of cinematographic nobility. They are like decadent aristocrats. Kings without a crown. They worship the director if he likes them, or hate him if he doesn't attach much value to their work. For them, falling well or badly from a horse is a question of honor that can acquire epic proportions. They behave as though they belonged to those old orders of chivalry: one side against the other. They can be rivals, but have the utmost respect for each other. This type of attitude suited the story we wanted to tell perfectly.

**Q:** There are no stars without stuntmen?

**Álex:** That's one of the important themes explored in **800 BULLETS**. Stuntmen are always in the shadow of famous actors. They have a very peculiar relation with them. The glory of one is ephemeral, in fact goes unnoticed. While the glory of the other is public, lasting. Strangely enough, some of the most memorable scenes in the history of the cinema are in fact played by stuntmen, even though no one speaks of them in the encyclopedias.

**Q:** So, in the light of what you've just explained, define **800 BULLETS** in one sentence.

**Álex:** **800 BULLETS** is a tragicomedy about the world of film stuntmen, about people who earn themselves a good bruise by falling three floors and then ask, as they get up from the ground: "Was that good?" Such people deserved a film about them, and I needed to make such a film.

**Q:** That sounds epic, and comic at the same time.

**Álex:** That's what it's all about. We all fight for an ideal, or, we at least try to live with dignity. What would happen if, in the midst of battle, an old woman whispered into your ear that your fly's undone? Is there room for dignity, noble sentiments, and epic in this environment of institutionalized stupidity that surrounds us? I say a very unequivocal yes. **800 BULLETS** is also a film about the exploits of the defeated, of those who make fools of themselves but don't mind. A film about those people who always arrive late at parties, when there's no longer any canapés left. Or even worse: those who get there on time, are the first to get there in fact, but since they haven't been invited, get chucked out. And they pretend - like they've forgotten something in the car, before disappearing all embarrassed.

**Q:** You've gone a bit far there now, haven't you?

**Álex:** It's bitter laughter. To laugh, you've got to try to detach yourself from all the evils of this world. And that entails lying to yourself all the time. That's hard.

**Q:** In all your films there is a mixture of laughter and tears.

**Álex:** *800 BULLETS* is a very funny comedy but there also are dramatic, even tragic, moments; at times in the same scene even. That is the key to this film. To enjoy yourself is an expensive business. To make films or do anything removed from reality, and enjoy yourself in the process, has its price. Almost always a very high one, because you've got to forget lots of things: friends, family, loved ones, responsibilities... Laughter, necessarily, has a fundamental component of bitter dregs. But bitter laughter is the most powerful type of laughter.

**Q:** The old theory about the sad clown...

**Álex:** Exactly. Lon Chaney. The sad clown condemned to making others laugh even though he is fucked up inside. The height of pathos. I simply love this mixture of the ridiculous and the epic. I think the only way left now for telling mythical stories in the cinema is by ridiculing the characters to the point of exaggeration. In this way, there comes a moment when those very characters recover their heroic dignity and are purified. The ridiculous serves to purify. I always try to highlight the ridiculous within the epic. Or the epic injected into the most ordinary events of daily life.

**Q:** Talking about spaghetti westerns, what does *800 BULLETS* have to do with this sub-genre, which is so European?

**Álex:** The film has the structure of the classical western, not of the spaghetti western, even though we use part of its decorative paraphernalia. The spaghetti bit is a narrative excuse. *800 BULLETS* is not a homage to the westerns that were made in Spain in the Seventies. Among other reasons because I don't like the word homage. Overindulging yourself is quite a different matter. Especially in a steakhouse. Now that does interest me.

**Q:** Why did you say earlier that the western is one of the few film genres that can be called chemically pure?

**Álex:** The western is the most fertile ground for epic: where you can tell superhuman things without it sounding hollow. The world of the western is abstract, it doesn't exist in terms of historical reality. It is a cinematographic invention. A décor made to order. As a filmmaker, it allows you to deal with serious themes without it being too obvious: death, friendship, love, betrayal... Julian's attitude would not be comprehensible anywhere else.

**Q:** Did you follow the rules of the western genre?

**Álex:** There is too much information about that. And that information is in complete disorder in my head. Whenever I start thinking about the western as a cinematographic genre, it's always too much for me. Too much hypertextuality! That's why, in *800 BULLETS*, I wished to adopt the

most solid posture I could: I started shooting the story as if it weren't a western. The thing is though, when I later saw the first images I'd shot, I realized that the western was coming out on its own, spontaneously.

**Q:** The western coming from the western?

**Álex:** It's something I discovered while shooting in Texas-Hollywood, looking through the camera lens. The architecture of western towns, their houses, porches, roofs, watering holes, the outline of the streets... everything is designed to compose the images in scope. I'll give you an example: the most cinematographic shot there is, the American shot, was invented to get a good view of the actor's gun.

**Q:** Why do you describe **800 BULLETS** as a "marmitako" western?

**Álex:** To distinguish it from the spaghetti western. "Marmitako" is made with tuna and boiled potatoes. It appears to be a simple dish, but it is very complicated. And far more tasty than spaghetti. The western is also a very special genre. It tells deep truths, deals with the most interesting themes in the most simple way, and, at the same time, it's a rather naïve type of cinema, symbolic, basic, that appeals to everyone. I am very drawn to such an explosive combination.

**Q:** You had flirted with the western before, hadn't you?

**Álex:** Yes, there are elements of the western in almost all my films. At first I had the feeling that **800 BULLETS** could be a strange cross between *Acción mutante* and *Perdita Durango*. But it isn't. There's more bitter comedy in **800 BULLETS**.

**Q:** And what made you decide to make your debut as a producer with **800 BULLETS**?

**Álex:** It wasn't something conscious. We could have made a cheaper, more simple film. But this is the film we really wanted to make. It frightened us to think that someone else might have beaten us to it. When I realized the difficulties involved in the shoot, I refused to back off. I am very childish, and as a director, being childish is almost always a viable virtue, though as producer it is terrible.

**Q:** What difficulties in the shoot are you talking about?

**Álex:** The action scenes required a great deal of technical preparation and a great deal of human effort. They had to be done for real, with horses, horsemen, stagecoaches, firearms... Seemingly simple things like following an actor who's on a horse presented a technical dilemma.

**Q:** And how did you get around it?

**Álex:** By consulting the old masters: people who worked in classical action and adventure films, who know how to solve such problems.

**Q:** Give me names...

**Álex:** Joaquín Luis Romero Marchent, who was already making westerns before Sergio Leone invented the spaghetti western, gave me very valuable advice. Have you seen a film of his called *Death Comes First*? It's a masterpiece. During the shoot I had at my disposal three of the best experts in stunt work and special effects: Juan Maján, Paco Ardura and Juan Ramón Molina. Thanks to all of them, I rediscovered the pleasure of making real cinema.

**Q:** Did you like working in Almería?

**Álex:** I loved it. They went out of their way for me. The sets are there, ready for shooting. The locations and skies are perfect. There are hundreds of wonderful places. And people are accustomed to all the hassle of a shoot. And they like it. It's in their blood. They have all the patience you need and more. There, everybody has some anecdote to tell.

**Q:** Tell us one.

**Álex:** In the script there's a scene in which the character played by Sancho Gracia, Julian, during a wild party, tells an Arab immigrant how he shagged Raquel Welch during the shoot of *A Hundred Rifles*. The immigrant says yes to everything, smiling, as though he's understanding what the old stuntman's telling him, though it's clear he's not understanding a word. Well, before shooting the scene in question, I started explaining this to the Arab extra we'd contracted: "So, you're sitting here, up comes Julian, he tells you a story, you laugh and say yes to everything he tells you. Okay? Do you understand?" And he says to me: "Yes, yes", with a broad smile on his face. He didn't know a word of Spanish. He couldn't give a shit about what I'd explained to him! He was doing to me exactly what his character had to do with Julian in the scene.

**Q:** So there were moments in which reality and fiction blended together?

**Álex:** In Almería, it's as if everyone were constantly playing a supporting role in a hatched up mega-super-production that goes on twenty-four hours a day. Everybody has that look of the hard-boiled actor. In **800 BULLETS** there are many moments of meta-language, the cinema within the cinema, and the same thing happened during the shoot. There were extras playing the same role within the film and outside of it. Jorge and I freaked out seeing that some of the things we'd written in the script were really happening in real life.

**Q:** One of the main characters of **800 BULLETS** is a kid. Are you going soft in your old age?

**Álex:** I've always hated those modern flicks with children. You'd find my name in every official manifesto against children in the cinema. I've always had the feeling that children, in the cinema, usurp the place of the spectator. But, on this occasion, I needed a kid to start off the story and provide the character Julian with a motive for his actions.

**Q:** You are, as well, a fatal fan of "Treasure Island"?

**Álex:** With time you discover that there are narrative bodies that interest you more than others. "Treasure Island" is one of them. I don't want to sound presumptuous, but Julian is a bit like Long John Silver, neither good nor bad, but full of irresistible charisma. They are both fascinating because they inspire fear, even though you like them. They do bad things that one feels like doing. In the stories that Jorge and I write, the idea of a treasure is always present, of something hidden that's close to us. Something whose complete value is not appreciated and when you lose it existence becomes meaningless. I call that mystery, that quintessence, EMOTION. The emotion to enjoy something, to play with it, to believe something. The energy that allows you to be happy. **800 BULLETS** is a story of initiation into the fantastic world of the cinema and the kid's point of view is the purest.

**Q:** It's also a story in which a group of marginalized individuals confront the consumption society that is trying to asphyxiate them.

**Álex:** Put that way, it sounds like heavy stuff, which is passé now. Let's just say it's about a group of marginalized individuals, who don't feel in any way marginalized, who're in their own world, doing their stuff, removed from reality, until one fine day someone wishes to take them out of their dream, extract them from their happy lethargy, and they've got no choice but to react. Some of them decide to support Julian, others less so. It's still the same old game: cowboys and Indians, but now, unfortunately, it's for real.

**Q:** And what's Sancho Gracia doing in all that?

**Álex:** The character of Julian is written with Sancho in mind. Sancho has a lot in common with the character and the type of world we try to recreate in **800 BULLETS**. As an actor he worked in loads of American productions during the golden age of the genre. He knew the Almería of the spaghetti western era. He's a tough guy, with a very strong character. And lots of talent. For me, he's no less than a Paco Rabal or Fernando Rey. The minute he appears on the screen, riding a horse, you start to feel the magic of the cinema of action and adventure.

**Q:** But Julian is not exactly a model hero?

**Álex:** Of course not, and that's precisely why the ideal actor for that role was Sancho, who is, as well, a theatre actor. With his complicity, we could afford the luxury of ridiculing his own image, in fiction and in real life. He appears old, finished, drunk, fat, a liar, and, we gradually discover that behind that façade, there still is someone full of dignity, courage, tenderness and idealism. He's an old fighter who lives off past glories who, hidden within that décor, of lies and depletion, manages to find happiness.

## ***ÁLEX de la IGLESIA – Filmography***

**ACCIÓN MUTANTE** (1992) The world is dominated by stuck-up little shits and spoilt rich youth. Only the terrorist group Mutant Action, made up of disabled people, is there to fight against the system. After serving time in jail, the leader of the band comes out of prison. He's got a plan: to kidnap the daughter of the king of Wholewheat Breadrolls. After some initial problems and a few deaths, the operation turns out to be a success, but thanks to betrayal and envy our heroes become embroiled in a fratricidal struggle where only the strong survive. Produced by El Deseo (Pedro Almodóvar). Starring Antonio Resines and Álex Angulo. A science "friction" comedy.

**THE DAY OF THE BEAST** (1995) An inoffensive-looking priest, father Angel Berriartua (Álex Angulo), who's been studying the Apocalypse of St. John for twenty-five years, bent as he is on deciphering the hidden message of the Holy Scriptures, finally comes to a conclusion: the antichrist will be born in Madrid on December 25, 1995, just before dawn. A young heavy metal fan, Jose María (Santiago Segura), helps him to come into contact with Professor Cavan (Armando de Raza), a famous parapsychologist. An Andres Vicente Gomez production for Iberoamericana Films and Sogetel. The best satanic action comedy ever.

**PERDITA DURANGO** (1997) Brunette, sexy and outrageously brazen, Perdita Durango (Rosie Perez) takes advantage of everything and everyone, living life to the full, dragging along, with great pride, a bloody past that's full of strange passions. Dark, sensual and extremely bold, Romeo Dolorosa (Javier Bardem) lives a life between bank robberies and drug and corpse trafficking, blazing a trail of satanic rituals and fantastic legends. One day, the destinies of Perdita and Romeo cross and unite, and from then on there is nothing that anyone or anything can do about it. An Andres Vicente Gomez production for Lolafilms, Sogetel and Mirador. With James Gandolfini. Based on a novel by Barry Gifford.

**MUERTOS DE RISA** (1999) With a most effective blend of hectic slaps on trembling chubby cheeks, Nino (Santiago Segura) and Bruno (Gran Wyoming), succeeded in becoming the best comic duo on the Spanish stage in the Seventies. Their story is, in a way, the story of us all: admiration, jealousy, ultra-violence and catharsis are the essential components. But if Nino and Bruno did manage to reach the most dazzling heights it was because someone was able to mold their mutual hate into humoristic energy: that someone was their phenomenal manager, Julian Santiesteban (Álex Angulo), an authentic demigod on the merry-go-round of fame. An Andres Vicente Gomez production for Lolafilms.

**LA COMUNIDAD** (2000) Julia (Carmen Maura), a woman who works selling flats for a real estate agency, finds 300 million pesetas hidden in the flat of someone who has just died. The members of the housing estate, headed by Emilio (Emilio Gutierrez Caba) the unscrupulous administrator, will do everything possible to get their hands on the booty they have been waiting for several decades. An Andres Vicente Gomez production for Lolafilms. Claustrophobic suspense and domestic action, in a film of neighborly terror with strong doses of human tragedy and much twisted humor.

**800 BULLETS** (2002) A kid discovers that his grandfather works in the cinema. An old stuntman discovers that he's still got the strength and will to fight against adversity. An aggressive female executive discovers the chance for vengeance. A group of freaks dressed up as cowboys discover that guns can also be loaded with real, - as opposed to blank - bullets. A prestigious director discovers that it is extremely stimulating to be his own producer. A good hundred technicians and artists discover that westerns have always been in fashion. The first "marmitako" western, produced by Panico Films. Shot in Almería and Madrid. Release date in Spain: October 18, 2002.

**PERFECT CRIME** (2004) Rafael (Guillermo Toledo) is your typical seductive and ambitious man. He loves elegant clothes, beautiful women, and trendy hot spots. He works for the #1 department store and specializes in women's wear even though he doesn't like being a salesman: it's not in his blood. Rafael aspires to be the manager of the store but his main rival is Don Antonio (Luis Varela), a veteran specializing in men's wear. But as fatal destiny allows, Don Antonio accidentally dies in a heated argument with Rafael. The witness of the "accident" is Lourdes (Mónica Cervera), a horrible employee who is naïve, obsessive and longs to be married. She blackmails Rafael into marrying her, because she believes she is the perfect candidate to become his lover, husband and slave. As life continues however, Rafael becomes desperate as his sophisticated world begins to degenerate little by little into a vulgar Hell. A prisoner of madness, he has an idea and an infallible plan to get rid of Lourdes. And this time, there is no room for error. But, as the title suggest, the "ferpect" crime, may not be too perfect.

## **CAST**

**SANCHO GRACIA** (Julian) Two tough guys in one. The actor and the character. Going for proven talent on the one hand and serving film-buffs, on a platter, a series of unmistakable references on the other. The nostalgia of the adventure and disenchantment with the XXI century. Sancho Gracia and Julian: two heroes with human weaknesses. "We wrote the screenplay with Sancho in mind," confesses Álex de la Iglesia. "If he had refused the part there's no doubt we'd have made a different film, not **800 BULLETS**. Without him, this character would not have existed." 25 years ago, Julian worked as a cinema stuntman with the very best in the business. He was Clint Eastwood's action double in *Death had a Price* and of George C. Scott, in *Patton*. Now he lives off his memories, removed from reality and traumatized by the death of his son, who was also a stuntman, who lost his life in an accident while they were both doing a dangerous scene. "It's a very difficult character," says Sancho Gracia, "with many sides to him. He goes from comedy to drama, and even to tragedy, but he also has many moments of irony and tenderness. You don't often get the chance to play something like that."

Felix Sancho Gracia was born in Madrid on September 27, 1936. He spent his childhood and adolescence in Uruguay, where he studied interpretation at the Margarita Xirgu Conservatory. In 1963, he returned to Spain to make a career in the world of the stage. His physique, that look of the Latin heartthrob, soon attracted the attention of many a producer. He soon became an actor specialized in films of action and adventure. He worked in many European and North American productions. "I got some roles simply because I could speak English," the actor recalls. Three television series became very popular in Spain in the Seventies: "The Three Musketeers," "The Truck Drivers" and, most of all, "Curro Jimenez," made Sancho Gracia an idol of the masses. "Curro Jimenez' was a disguised western," says Sancho Gracia. "Instead of cowboys, there were bandits. My character was the typical hero forced by circumstance. They've taken everything away from him: his girl, his family, his land... So he fled to the mountain and took the law into his hands. Many directors who later became some of the best in Spain worked on that series." Making the most of his fame, towards the end of the Seventies, Sancho Gracia began to combine the cinema with work in the theatre.

Some of the works that form part of his massive curriculum are *El sirviente*, *Fortunata y Jacinta* and *Mañana te lo diré*. At the end of the Eighties, he began his career as executive producer, with the Hispano-Cuban co-production, *Gallego*, and as director with *Huidos*. Two Basque directors, Enrique Urbizu and Álex de la Iglesia, seem determined now to make him their fetish actor. The former worked with him in *Cachito* and *La caja 507*. The latter has been after him since 1992. "Álex offered me a part in *Acción mutante*," the actor recalls. "I had to refuse because of a problem of dates. I was working in America and he couldn't wait. After that we

followed each other's tracks, until, finally, we worked together in *Muertos de risa* and *La comunidad*. Álex and I have gradually fallen in love with each other. He's got incredible talent and is a very good person, one of the best I've met in this business. He knows what he wants and how to get it. I hope we continue to make films together for a very long time." Sancho Gracia incorporated part of his personal experience to the character of Julian. "I began as a specialist so I know what that is all about," he confesses. "I have always got along well with stuntmen. I spent many years on a horse, bringing off the best falls you can imagine."

SELECTION OF FILMS: *Es mi hombre*, directed by Rafael Gil, 1965; *Oro maldito*, directed by Giulio Questi, 1966; *La furia de los siete magníficos*, directed by Paul Wendkos, 1969; *A Hundred Rifles*, Tom Gries, 1969; *Dick Turpin*, Fernando Merino, 1974; *Avisa a Curro Jiménez*, Rafael Romero Marchent, 1978; *Gallego*, Manuel Octavio Gómez, 1987; *Huidos*, Sancho Gracia, 1992; *Cachito*, Enrique Urbizu, 1995; *Martín (Hache)*, Adolfo Aristarain, 1997; *Muertos de risa*, Álex de la Iglesia, 1999; *A galope tendido*, Julio Suárez, 2000; *La comunidad*, Álex de la Iglesia, 2000; *No te fallaré*, Manuel Ríos San Martín, 2001; *Hasta aquí hemos llegado*, Yolanda G<sup>a</sup> Serrano, 2002; *La caja 507*, Enrique Urbizu, 2002; *El robo más grande jamás contado*, Daniel Monzón, 2002; and *El furgón*, Benito Rabal, 2002.

**ÁNGEL DE ANDRÉS** (Cheyene) The man in black. The evil gunman. The eternal second-rater. Cheyene aspires to be something more than an extra with a sentence of text, but lacks the courage to take the great leap. Envious, evil-minded, conscious of his limits. Condemned to being the treacherous villain in B pictures. "In the village show, Cheyene is Julian's antagonist," explains Álex de la Iglesia. "In real life more or less the same thing happens. There is obvious tension between the two. Cheyene wants to be Julian instead of Julian. Unconsciously he is wishing to wear that sheriff badge." Ángel de Andrés is one of the most solid actors of his generation. He became world famous as Carmen Maura's husband in Almodovar's *What Have I Done to Deserve This?*, and has worked with directors of international fame such as Bigas Luna, Carlos Saura, Vicente Aranda and Jaime Chávarri. Thanks to the TV series "Manos a la obra," he's been enjoying massive success on television for the last five seasons. "We form a very special couple in **800 BULLETS**," says Sancho Gracia. "His character is the typical social climber. He's always looking out for what Julian does. There are many people like that in real life. They're everywhere. The thing is though, Angel is such a great actor that you can't help liking Cheyene".

SELECTION OF FILMS: *What Have I Done to Deserve This?*, by Almodóvar, 1984; *Luces de bohemia*, Miguel Ángel Díaz, 1985; *Women on the Verge of a Nervous Breakdown*, Almodóvar 1988; *Baton Rouge*, Rafael Moleón, 1988; *Las cosas del querer*, Jaime Chávarri, 1989; *Cómo levantar 1000 kilos*, Antonio Hernández, 1991; *Huevos de oro*, Bigas Luna, 1993; *Antártida*, Manuel Hueriga, 1995; *Taxi*, Carlos Saura, 1996; *Tu nombre envenena mis sueños*, Pilar Miró, 1996; *La Celestina*, Vicente Aranda, 1996; *En brazos de la mujer madura*, Manuel Lombardero, 1996; *Corsarios del chip*, Rafael Alcázar, 1996; 99.9, Agustí Villaronga, 1998; and *Em dic Sara*, Dolors Payás, 1999.

**CARMEN MAURA** (Laura) The real estate saleswoman of *La comunidad* has become an aggressive business executive who specializes in buying and selling plots of land. Obviously, it's not the same character, though they have a fair amount in common. Laura is a mature woman, attractive, a responsible mother (perhaps too much so) and ruthless real estate agent. Since her husband died in an accident, while working as a stuntman, with Julian, she has lived in Madrid with her son Carlos and her mother-in-law, Rocio, away from the world of the cinema. "Álex told me Laura is a millionaire," says Carmen Maura. "That she's got lots of money. That she's always very elegantly dressed and driving round in flashy cars. Also, that she's got no sense of humor, because she's the bad girl in the film. I am delighted to play a millionaire who's the 'badee.' I think it's great."

Carmen Maura was born in Madrid on September 15, 1945. At the end of the Seventies she became the favorite actress of the "progre" directors, thanks to her roles in *Tigres de papel* and *Qué hace una chica como tú en un sitio como éste?*, both directed by Fernando Colomo. *Pepi, Luci, Bom... y otras chicas del montón* marked the beginning of a very fruitful collaboration with Pedro Almodóvar, with whom she worked with for another five films. Over the years her fame extended to France. "What I like most about Álex's cinema," says the actress, "is that his films tread that wonderful line between comedy and drama, going from one extreme to the other, and that gives me very strong motivation."

SELECTION OF FILMS: *Tigres de papel*, Fernando Colomo, 1977; *¿Qué hace una chica como tú en un sitio.. .*, Colomo, 1978; *Pepi, Luci, Bom... y otras chicas...*, Almodóvar, 1980; *Entre tinieblas*, Pedro Almodóvar, 1983; *¿Qué he hecho yo para merecer esto?!*, Almodóvar, 1984; *Extramuros*, Miguel Picazo, 1985; *Sé infiel y no mires con quién*, Fernando Trueba, 1985; *Matador*, Pedro Almodóvar, 1986; *La ley del deseo*, Pedro Almodóvar, 1987; *Mujeres al borde de un ataque de nervios*, Almodóvar, 1988; *Ay, Carmela*, Carlos Saura, 1989; *Lisboa*, Antonio Hernández, 1999; *Le Harem de Mme. Osmane*, Nadir Moknèche, 2000; *La comunidad*, Álex de la Iglesia, 2000.

**EUSEBIO PONCELA** (Scott) Laura's right hand man. A totally unscrupulous individual. Scott is a financial shark, who would stop at nothing to have his way. "In **800 BULLETS**, Eusebio Poncela is like Peter Cushing in *Star Wars*," says De la Iglesia. "Evil in its purest form. Handsome and indestructible." Eusebio Poncela was born in Madrid on September 15, 1947. He has always combined the cinema and television with work in the theatre. With Ivan Zulueta's *Arrebato* (1976), he earned himself the label of cult actor for a generation. He was the lead in Almodovar's best film *The Law of Desire* (1987). After a long and successful stint in Argentina, he returned to Spain a few years ago. We've seen him in *Martin (Hache)* (1997) directed by Adolfo Aristarain, Vicente Molina's *Sagitario*, in 2001, and Juan Carlos Fresnadillo's, *Intacto*, also in 2001.

**LUIS CASTRO** (Carlos) The gas that was necessary to ignite the plot of *800 BULLETS*. Carlos is an intelligent and curious kid. He spends his days pretending he is in films he watches. He lives with his mother, Laura and his grandmother, Rocio, in a residential area of Madrid. One night, he finds a photograph of a man dressed up as a cowboy in an unopened box of things from a previous house move. It's his grandfather Julian. Obsessed by this discovery, Carlos seizes the opportunity provided by an excursion to the snow to slip away in a taxi to Almería. "We chose Luis Castro from a casting of 1500 kids," explains De La Iglesia. "He had no previous experience in acting, but that was precisely what we were looking for. He knows how to look and listen, and he is by no means soppy and insipid. He behaved like a true champion during the shoot. He wasn't afraid of anything: not the horses, not the camels; not even Sancho Gracia".

**ENRIQUE MARTÍNEZ** (Arrastrao) In the Texas-Hollywood show, Arrastrao plays the part of a wounded gunman who crosses the main street of the small town with his foot hooked to the stirrup of a galloping horse. His only problem is that he lacks timing and never quite manages to do it well: he's either too early or too late. In real life, he has a similar plight, with his girl: he never does things at the right time. "When Álex offered me this part, I couldn't believe it," says the actor. "Being in this shoot was quite an experience. Seeing my double pass by time and again, dragged along by a galloping horse, was enough to freak out. Then, in the close-ups, I would put the face, and that was it. What a great thing the cinema is." We've seen Enrique Martínez in Eduardo Campoy's *Al límite* (1997) and Daniel Monzon's *El corazón del guerrero*, (2000).

**LUCIANO FEDERICO** (The Gravedigger) Always dogged by bad luck, the gravedigger is an Italian who arrived in Almería in the mid Seventies to work in a western. The day the shoot began it rained cats and dogs. It didn't stop raining for weeks. The film was called off and the spaghetti western went out of fashion. Undaunted, he remained in Texas-Hollywood, waiting for a new opportunity. "My favorite scenes are those where all the members of Julian's gang go out together," he says. Luciano Federico is Sicilian by birth, but he's been living in Spain for some time now. He works a lot in the theatre and on television. His filmography includes work in films such as Bigas Luna's *Angustia* (1983); Richard Lester's *The Return of the Three Musketeers*, (1990); Emilio Martínez Lázaro's *Carreteras secundarias*, (1997) and Giuseppe Tornatore's *Malena*, (1999) with Monica Belluci.

**MANUEL TALLAFÉ** (Manuel) What you'd call a real "thump specialist". Manuel doesn't hesitate to put his physical integrity at risk in the interest of accentuating the realism of a fall. But, if the truth be told, so many falls have clearly affected his head. Recently he's begun to claim to be Basque, though he speaks with a very strong Cadiz accent. "I'm very proud to have set myself on fire, for real, in the party scene," he says. "I don't know of any other actor who is capable of doing that. And let it be known that I did that out of friendship!" Manuel Tallafé was born in Cadiz quite a few years ago. He is as good at singing as at interpreting monologues. As an actor, he has always, wherever possible, been faithful to Álex de la Iglesia: he worked in *The Day of the Beast* (1995); *Muertos de risa* (1999) and *La comunidad* (2000). He also played a dumb man in Santiago Segura's *Torrente, the Silly Arm of The Law*, (1998).

**EDUARDO GOMEZ** (Ahorcado) Skinny, sour-faced and not exactly a pleasant sight to behold. Ahorcado is a true expert in going by unnoticed. He can play dead like no one else, especially when he's hanging from a rope. His mates usually forget him; far too often. "Now I can't do without Eduardo," says Álex de la Iglesia. "I've become addicted to his presence in my shoots. I've got to write parts for him to play in order to have him around." Eduardo Gomez is one of the most sought after publicity actors in this country. He made his film debut in *El Milagro de P. Tinto*, (1998) by Javier Fesser. Then he played Tino, the sad clown, in Álex de la Iglesia's *Muertos de risa* (1999). He also had a part in Jose Luis Cuerda's *La lengua de la mariposa* (1999), and Álex de la Iglesia's *La comunidad* (2000). "**800 BULLETS** is Álex's best film," he affirms.

**RAMÓN BAREA** (Don Mariano) Don Mariano is the owner of the town of Texas-Hollywood. He's also its mayor and runs the bar where Julian and crew spend their hard-earned money. Ramón Barea was born in Bilbao in 1949. He is one of the most respected actors and theatre directors in the Basque Country. He belonged to the mythical theatre companies of Karraka and Txalo. He was one of the co-stars of Álex de la Iglesia's first, and, to date, only short *Mirindas asesinas* (1991). As an actor, he's played in films such as Imanol Uribe's *La fuga de Segovia* (1981); Enrique Urbizu's *Todo por la pasta* (1990); Julio Medem's *Vacas*, (1991); Álex de la Iglesia's *Acción mutante* (1993); Juanma Bajo Ulloa's *Airbag*, (1997); Enrique Gabriel's *En la puta calle* (1998); La Cuadrilla's *Atilano, Presidente* (1998); and Álex de la Iglesia's *La comunidad* (2000). He has also directed several shorts, as well as the feature, *Pecata Minuta* (1999).

**TERELE PÁVEZ** (Rocío) Rocío is Carlos' grandmother. She is separated from Julian and lives with her daughter-in-law, Laura. She has an absolutely diabolical character. She wears leather coats even in August, after all, that's why she's got them. "I so wanted to see an elegant Terele in one of my films," says Álex de la Iglesia. "Here, she hasn't got to kill anyone or hurl herself into the void in the staircase. She's only got to say a few blunt, clear sentences to make our hair stand on end." Terele Pávez was born in Madrid on July 29, 1939. She's the sister of Emma Penella and Elisa Montes, both of them actresses as well. She specializes in temperamental characters: *Carne apaleada* (1977) by Javier Aguirre; Mario Camus' *Los santos inocentes*, (1984); Vicente Aranda's *El Lute II, mañana seré libre* (1988); Álex de la Iglesia's *El día de la Bestia* (1995); and Gerardo Vera's *La Celestina*, (1996).

## **CREW**

**JORGE GUERRICAECHEVARRÍA** (Co-writer) Lover of jazz, a zarzuela aficionado, and an exceptional dialogue writer, Jorge has co-written, with Álex de la Iglesia, all the films directed by the latter: *Mirindas asesinas* (1991); *Acción mutante* (1992); *El día de la Bestia* (1995); *Perdita Durango* (1997); *Muertos de risa* (1999); and *La comunidad* (2000). Also collaborated in the screenplays for *Live Flesh*, (Pedro Almodovar, 1997); *Nos miran*, by Norberto Lopez (2001) and *El robo más grande jamás contado*, by Daniel Monzón, (2002). As assistant director he has worked with Álex de la Iglesia in *Acción mutante* (1992) and Pedro Almodovar, in *Kika*, 1993.

**JUANMA PAGAZAUTUNDUA** (Executive producer) Has worked as production manager in the following feature films. *Martin (hache)*, by Adolfo Aristaráin (1996); *Cosas que dejé en la Habana*, by Manuel Gutiérrez Aragón, (1997); *Mensaka* by Salvador García (1997); *Frontera Sur* by Gerardo Herrero, (1998); *Los lobos de Washington*, by Mariano Barroso, (1998), *La comunidad*, by Álex de la Iglesia (2000); and *Juego de Luna*, by Monica Lago, (2000)

**FLAVIO LABIANO** (AEC) (Director of Photography) Born in San Sebastian in 1962. Graduate of The Official Institute of Radio and Television, Madrid, and Master of Fine Arts, specializing in cinematography, from the American Film Institute. Has worked in the following feature films: *Angel in Red* (1991), by Lisa Hunt; *Mi hermano del alma* (1993), by Mariano Barroso; *Los años oscuros* (1993), by Arantxa Lazcano; *Katuwira* (1994), by Íñigo Vallejo-Nájera; *Justino, un asesino de la tercera edad* (1994), by La Cuadrilla; *Souvenir* (1994), by Rosa Vergés; *Matías, juez de línea* (1995), by La Cuadrilla; *Éxtasis* (1995), by Mariano Barroso; *El día de la Bestia* (1995), by Álex de la Iglesia; *Perdita Durango* (1997), by Álex de la Iglesia; *La mirada del otro* (1997), by Vicente Aranda; *Atilano, Presidente* (1998), by La Cuadrilla; *Muertos de risa* (1999), by Álex de la Iglesia; *Harlan County War* (1999), by Tony Bill, and *Bones* (2001), by Ernest R. Dickerson.

**ARRI and BIAFFRA** (Art Directors) Jose Luis Arrizabalaga, Arri, was born in Zegama, Guipuzcoa, on February 27, 1963. Arturo Garcia Otaduy, Biaffra, was born in Bilbao on April 30, 1964. They have worked together in the following feature films: *Todo por la pasta* (1990), directed by Enrique Urbizu (as set assistants); *Acción mutante* (1992), by Álex de la Iglesia; *Justino, un asesino de la tercera edad* (1994), directed by La Cuadrilla; *El día de la Bestia* (1995), by Álex de la Iglesia; *La fabulosa historia de Diego Marín* (1996), by Fidel Cordero (alongside Peio Villalba); *Perdita Durango* (1997), by Álex de la Iglesia; *Torrente, the Silly Arm of the Law* (1998), by Santiago Segura; *Atilano, Presidente* (1999), by La Cuadrilla; *Muertos de risa* (1999), by Álex de la Iglesia; *El corazón del guerrero* (1999), by Daniel Monzón; *La comunidad* (2000), by Álex de la Iglesia; and *Torrente 2: Misión en Marbella* (2001), by Santiago Segura.

**ALEJANDRO LAZÁRO** (Editor) As assistant editor he has worked in: *Amantes* (1991), by Vicente Aranda; *El rey pasmado* (1991), by Imanol Uribe; *Jamón, jamón* (1992), by Bigas Luna; *Intruso* (1993), by Vicente Aranda; *Días contados* (1994), by Imanol Uribe, and *Bwana* (1996), by Imanol Uribe. As editor he has worked in *La comunidad* (2000), by Álex de la Iglesia; *Divertimento* (2000), by José García Hernández; *No somos nadie* (2002), by Jordi Mollà, and *Deseo* (2002), by Gerardo Vera.

**JUAN RAMON MOLINA** (Special effects) Selection of films in which he has worked: *La isla del tesoro* (1972), by Andrea Bianchi and John Hough; *Avisa a Curro Jiménez* (1978), by Rafael Romero Marchent; *La fuga de Segovia* (1982), by Imanol Uribe; *El Lute, camina o revienta* (1986) by Vicente Aranda; *Las cartas de Alou* (1989), by Montxo Armendáriz; *La vida láctea* (1992), by Juan Estelrich; *Siete mil días juntos* (1994), by Fernando Fernán Gómez; *Airbag* (1996), by Juanma Bajo Ulloa; *Los amantes del Círculo Polar* (1997), by Julio Medem; *Muertos de risa* (1998), by Álex de la Iglesia, and *Torrente 2: Misión de Marbella* (2001), by Santiago Segura.

**ANTONIO RODRÍGUEZ MÁRMOL** (Sound) Has worked as direct sound chief in the following feature films: *Torrente, the Silly Arm of the Law* (1998), by Santiago Segura; *No se lo digas a nadie* (1998), by Francisco J. Lombardi; *Muertos de risa* (1999), by Álex de la Iglesia; *Segunda piel* (1999), by Gerardo Vera; *El Portero* (1999), by Gonzalo Suárez; *La comunidad* (2000), by Álex de la Iglesia; *Manolito Gafotas en mola ser jefe* (2001), by Joan Potau; *Torrente 2: Misión en Marbella* (2001), by Santiago Segura; *Sin noticias de Dios* (2001), by Agustín Díaz Yanes, and *El oro de Moscú* (2002), by Jesús Bonilla.

**PACO DELGADO** (Costume designer) **800 BULLETS** is his second job as costume designer, after *La comunidad* (2000), by Álex de la Iglesia.

**ROQUE BAÑOS** (Music) He has composed the original sound track for the following films: *Carreteras secundarias* (1997), by Emilio Martínez Lázaro; *Una pareja perfecta* (1997), by Francesc Betriú; *Torrente, the Silly Arm of the Law* (1998), by Santiago Segura; *Muertos de risa* (1999), by Álex de la Iglesia; *Goya* (1999), by Carlos Saura; *Second Skin* (1999), by Gerardo Vera; *El corazón del guerrero* (2000), by Daniel Monzón; *Sexy Beast* (2000), by Jonathan Glaser; *La comunidad* (2000), by Álex de la Iglesia; *Obra maestro* (2000), by David Trueba; *Lázaro de Tormes* (2000), by Fernando Fernán Gómez and José Luis García Sánchez; *El árbol del penitente* (2000), by José María Borrell; *Torrente 2: Misión en Marbella* (2001), by Santiago Segura; *Chica de Río* (2001), by Christopher Monger; *Buñuel y la mesa del rey Salomón* (2001), by Carlos Saura; *No somos nadie* (2002), by Jordi Mollà; *The Other Side of the Bed* (2002), by Emilio Martínez Lázaro and *El robo más grande jamás contado* (2002), by Daniel Monzón.

**JUÁN MAJÁN** (Stunt Coordinator) A real cinema legend. Born on April 14, 1924, in Baracaldo. Gave up his medical studies to take up athletics and wrestling. In the Fifties, made his first contact with the world of the cinema. The best stuntman of all time, Yakima Canutt, became his mentor in 1956. Since then, he hasn't stopped working with the very best, in Spain and abroad. In his filmography there are films such as *Álexander the Great* (1956), by Robert Rossen; *Ben-Hur* (1959), by William Wyler; *King of Kings* (1961), by Nicholas Ray; *Lawrence of Arabia* (1962), by David Lean; *55 Days at Peking* (1963), by Nicholas Ray; *The Fall of the Roman Empire* (1964), by Anthony Mann; *Circus World* (1964), by Henry Hathaway; *Doctor Zhivago* (1965), by David Lean; *Patton* (1970), by Franklin J. Schaffner; *Hunting Party* (1971), by Don Medford; *Open Season* (1974), by Peter Collinson; *Take a Hard Ride* (1975), by Antonio Margheriti; *March or Die* (1977), by Dick Richards; *Sahara* (1983), by Andrew V. McLagen; *Flesh & Blood* (1985), by Paul Verhoeven; *Solarbabies* (1986), by Alan Johnson; *El rey pasmado* (1991), by Imanol Uribe; *Beltenebros* (1991), by Pilar Miró; *Adosados* (1996), by Mario Camus; *La Celestina* (1996), by Gerardo Vera, and *La vuelta de El Coyote* (1998), by Mario Camus.

**PACO ARDURA** (Animal care and direction) Selected films: *Conan* (1981), by John Milius; *The Three Musketeers* (1993), by Stephen Herek; *La ley de la frontera* (1995), by Adolfo Aristarain; *Lorca* (1995), by Marcos Zurinaga; *Braveheart* (1996), by Mel Gibson; "Don Juan" (1996, TV); *La vuelta de El Coyote* (1998), by Mario Camus; *Winnetous* (1997); *Un dólar por los muertos* (1998); *Volaverunt* (1999), by Bigas Luna; "La reina de espadas" (2000, TV); *Lázaro de Tormes* (2000), by Fernando Fernán Gómez and José Luis García Sánchez, and "El caballero Don Quijote" (2001, TV).

# **CAST**

<b>JULIAN</b>	Sancho Gracia
<b>CHEYENNE</b>	Ángel de Andrés
<b>LAURA</b>	Carmen Maura
<b>SCOTT</b>	Eusebio Poncela
<b>CARLOS</b>	Luis Castro
<b>ARRASTRAO</b>	Enrique Martínez
<b>THE GRAVEDIGGER</b>	Luciano Federico
<b>MANUEL</b>	Manuel Tallafé
<b>AHORCADO</b>	Eduardo Gómez
<b>DON MARIANO</b>	Ramón Barea
<b>ROCÍO</b>	Terele Pávez
<b>TAXI DRIVER</b>	Eduardo Antuña
<b>CLINT EASTWOOD DOUBLE</b>	Ramón del Pomar
<b>ANDRÉS</b>	Cesáreo Estébanez
<b>JACINTA</b>	Ane Gabarain
<b>CHACHO</b>	Agustín Gomez Marín, "El Titi"
<b>ANGELES</b>	Berta Ojea
<b>JULI</b>	Gracia Olayo
<b>ELÍAS</b>	Pablo Pinedo
<b>SEÑORITA DILIGENCIA</b>	Arantxa Silvestre
<b>POLICE CHIEF</b>	Alfonso Torregrosa
<b>SANDRA</b>	Yoima Valdés
<b>MONITOR</b>	Juan Viadas
<b>CLINT EASTWOOD'S VOICE</b>	Constantino Romero

# ***CREW***

<b>Director</b>	Álex de la Iglesia
<b>Screenplay</b>	Jorge Guerricaechevarría Álex de la Iglesia
<b>Executive Producer</b>	Juanma Pagazaurtandua
<b>Producer</b>	Álex de la Iglesia
<b>Associate Producer</b>	María Angulo
<b>Original Music</b>	Roque Baños
<b>Cinematography</b>	Flavio Labiano
<b>Editor</b>	Alejandro Lázaro
<b>Art Directors</b>	Arri and Biaffra
<b>Costume Design</b>	Paco Delgado
<b>Sound Director</b>	Antonio Rodríguez
<b>Sound Designer</b>	Carlos Schumkler
<b>Make-up Department</b>	Lola López
<b>Production Manager</b>	Juanma Pagazaurtandua
<b>Special Effects</b>	Juan Ramón Molina
<b>Gaffer</b>	Miguel Ángel Cárdenas
<b>Marketing</b>	Urko Errazquin
<b>Marketing Director</b>	Francisco Sanchez Ortiz
<b>Marketing Coordinator</b>	Germán Sela
<b>Electrician</b>	Fernando Vázquez Gondar

**2<sup>nd</sup> Assistant Director**

**Script Supervisor**

**Auxiliary Director**

**Managing Director**

**Production Assistant**

**Production Coordinator**

**Auxiliary Producers**

**Production Manager**

**Contable**

**Production Secretary**

**Production Manager**

**2<sup>nd</sup> Operator**

**Camera Assistant**

**Auxiliary Camera**

**Video Technician**

**Camera Manager**

**Foto-Fija**

**2<sup>nd</sup> Unit Operators**

**Art Direction**

**Regido**

**Atrecista Rodaje**

**Atrecista Avanzace**

**Assistant Rodaje**

Falele Ygueravide

Domingo Gonzalez

Jon Espel

Francisco Barrionuevo

Begoña Cruz

Mikel Huercanos

Teresa García Rano

Raquel Palmero

Joaquin Fernandez

Fernando Evole

Francisco Perez Bueno

Juan Fernando Gomiz

Pablo Fernandez-Clemente Gomez

Ana Lopez Gonzalez

Belin Goñi

Purificacion Garcia

Cristina Gomez

Josu Intxaustegui

Raul Garcia

Imanol Nabea

Usue Sanz

Federico Staffa

Marta Alvarez

Jon Barco

Francisco Aguilar

Paola Ardizzoni

Emilio Pereda

Jose Luis Moreno

Juan Miguel Azpiroz

Peio Villalba

Imanol Exeberria

Zalao Ziluaga

Valentin Isakov

Florentino Aramburu "Detritus"

Ainhize Zalduguiviar

F. Javier Martin Cifuentes

**Scene Painter**

**Peones**

Javier Tuñon

Rafael Exposito

Luis Quiroga Garcia

Juan Miguel Aguilera

Ivan Davydov

Yevgen Karachun

Jacobo Rivero Rodriguez

Victor San Roman

Itzia Arrieta

Ainhoa Eskizabel

Sonia Isla

Eva Salas

Yolanda Siles

Fabio Huete

Fancisco Cillan

Cristina Pastor

Francisco Amaro Gómez

Natalia Lopez

Antonio Castillo

Alberto Nombla

Antonio Molina

Manuel Gagocao

Jose Sacristan

Javier Casado

Fernando Vazquez

Elias Fernandez

Alfredo Diaz Rosado

Jesus Requena Franco

Darius Davidauska

Volodymyr Lolomiyets

Mikhailo Starostin

Arvydas Lukosevicius

Jose Sacristan

Ana Maria Ardura

Juan García Muñoz

Miguel Angel Lopez

**Hairstylist Assistants**

**Costume Assistants**

**Costume Reguerdo**

**Boom Operator**

**2<sup>nd</sup> Boom Operator**

**Assistant Editor**

**Auxiliary Editor**

**Meritoria Editor**

**Special Effects Assistants**

**Electricians**

**Chief Grip**

**Auxiliary Grip**

**Peones Electricians**

**Grip**

**Encargada Semovientes**

**Stuntmen**

**Vehicle Driving Instructors**

**Driving Assistants**

**Local Union – Almería**

**Local Union- Madrid**

**Visual Effects**

**Title Sequence**

**Digital Processing**

**Colorists**

**Visual Effects Production**

**Visual Effects Post Production**

**3-D Imaging**

**Telecine**

**Escaner & filmado**

**Lab Engineer**

**Diseno Grafico**

**Making of**

**Pressbook texts**

**Marketing – Spain**

Ignacio García

Angel Prados

Enrique Salvador

Grupo Jota 126 – Fernando Alonso

Domingo Gonzalez

Fernando Evole

Daiguri/Telson

David Guaita

Rafael Solórzano

Ignacio Bilbao

Raúl Sánchez

Christian Cortinez

Blas Galera

Jorge Jesús

Ximo Michavila

Niké Alonso

Rubén Sanz

Eduardo Díaz

Rosa Angel

Thorsten Rienth

Guillermo Orbe

Ruben Ferreira

Carlos Trrijuque

Juan Carlos Irarrazaval

Rodrigo Vega

Segundo Casero

Pablo Tufaro

Miguel Angel Gago

Juanjo Carretero

Yolanda Hurtado

Enrique Jiménez

Miguel Pérez

Oscar Marmé

Javier Gonz De La Fuerte

Modesto Pena

Pedro Calleja

Francisco Sánchez Ortiz

German Sela

Urko Errazquin

**Promotion & Press – Spain**

Rosa García Merino

Eva Soto

**Press Office – Spain**

DVP Communications

David Sanchez

Piti Alonso

Toni Costa

Monica Torronteras

José Vinader

Bratislava Symphony Orchestra

David Hernando

Pavel Bogáčz

Roller Martín

Vasek Frkal

Margaréta Hernando

Queti Pazos

Patxi Urchegui

Jesús Preito “Pitti”

Estudio 1 de la Radio Nacional  
Eslovaca

Estudios Takataka JMV

Gines Carrión

Zacaría Martínez De La Riva

Enrique Domínguez

Susan Benito

David Mantecón

J. Javier Sáiz Salso

Martín García Blaga

David Maldonado

Ricardo Viñas

Manuel Corrales

Marino López Coloma

RHK Efectos Especiales

Amado Rehatz

Ricardo García

Ignacio Alvarez Ruiz

Pedro San Juan Guijarro

Simon Mijares

Rosa Cervantes

Pedroi Hernandez

Pedro Ruiz

Jose Mares

**Sound Engineer**

**Orchestra**

**Orchestra Director**

**Concertino**

**Sound Engineering Assistants**

**Musical Production**

**Trumpet Soloist**

**Guitar & banjo**

**Engineering Studio**

**Music y Editor de BS/CI**

**Copisteire Musical**

**Sound Editor Assistants**

**Dialogue Supervisor and Sound Effects**

**Dialogue Coach**

**Assistant Sound Editors**

**Dolby Consultant**

**Sala Effect**

**Sala Effect Assistant**

**Mueno Diligencia**

**Rerservas Espacio**

**Limpiadora Decorado**

**Sound Dubbing Director**

**Sound Dubbing Producer**

**Sound Dubbing**

<b>Figuración</b>	Jose Manuel Santos
<b>Cameras</b>	Jose Avila Colmanarejo
<b>Negative</b>	Mamen Cine y TV
<b>Lab</b>	E.P.C.
<b>Special Effects</b>	Kodak, S.A.
<b>Electrical Equipment</b>	Madrid Films, S.A.
<b>Machinery</b>	Molina Efectos Especiales, S.I.
<b>Camera Car</b>	Mariano Cardenas, S.I.
	Car & Crane, S.I.
	Collado Service, Almería, S.I.
	Take – 1
	Transcinema
<b>Transportation</b>	Collado Service, Almería, S.I.
<b>Transportation Manager</b>	Pedro Hernandez
<b>Caravanas</b>	Eurocinema
<b>Set Construction</b>	Fernando Contreras Usero
<b>Set Construction Services</b>	MJJ Realizacion Decordas
<b>Catering</b>	Rafael Servicios de Catering, S.I.
<b>Animal Wrangler</b>	Paco Ardura
<b>Sonorización</b>	Estudios EXA
<b>Lab Photography</b>	Fotosintesis S.A.
<b>Attrezzo</b>	Decorarlos Cinematograficos, Almería, S.I.
<b>Vestuario</b>	Cornejo
<b>Driver</b>	Tó Palcine
<b>Driver's Assistant</b>	National Atesta
<b>Asesoria</b>	Laboral Plan Managers
<b>Seguro</b>	Expert Ejecutivos (Dolores Guterrez) <a href="http://www.circlefilms.com">www.circlefilms.com</a>
<b>Travel Agency</b>	Viajes Emerita, S.A.
<b>Walkie Talkies</b>	Sergio Francisco
<b>Insurance</b>	Ibermutuamur
<b>Mensguiria</b>	MRW
<b>Banking Services</b>	BBVA
	Banco Urquijo Grupo, KBL
<b>Official Spanish Website</b>	<a href="http://www.clubcultura.com">www.clubcultura.com</a>

Footage from *Patton*, courtesy of 20<sup>th</sup> Century Fox  
Footage from *Ren & Stimpy*, courtesy of Nickelodeon

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## ***800 Bullets***

**is unrated**

**Contains nudity, sexuality, adult situations, language, and cartoonish violence**

**TRT: 123 mins, Spain, Scope, Color, Dolby Digital, Spanish with English subtitles**

