



 **COHEN MEDIAGROUP**
presents

Memories of my father

EL OLVIDO QUE SEREMOS

A Film by Academy Award® Winner Fernando Trueba



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SYNOPSIS



Based on the eponymous book *Oblivion. A Memoir*, this film is about a good man, Héctor Abad Gómez, a prominent doctor and human rights activist in the polarized and violent Medellín of the 70s. The story tells of the life of the doctor, a father who is concerned about both his children and children from less favored classes. The setting is the house, where you breathe an air of vitality and creativity characteristic of education based on tolerance and love.

Nothing suggests that terrible cancer will end the life of one of his daughters. Sadness and rage at the loss of an exceptional being will lead Hector to give himself, with all his soul, to the cause of opening his eyes to an intolerant society that not only does not listen to him but will persecute him to silence him. This an intimate story that we see from the eyes of a father's only son, Héctor Abad Faciolince, one of the most outstanding writers in contemporary Colombia.

CARACOL TELEVISION MOTIVATION

One day at the airport, Gonzalo Córdoba, President of Caracol Televisión, came across the 35th edition of the book *Oblivion. A Memoir*. Upon seeing that this Colombian milestone in Hispanic literature had become a worldwide success, he embraced the challenge of telling, through the big screen, the story of that good man.

With this concern, the author of the book, Héctor Abad Faciolince, was contacted, and they discussed the idea of making the film. Now, who could bring the feeling of the book to the cinema? Héctor immediately suggested the name of Fernando Trueba, Oscar winner for the film *Belle Époque*, with whom a great empathy had arisen when they were both at the Hay Festival. Thus began the project.

With the idea of involving Trueba, Gonzalo traveled to Madrid and contacted him to express his desire to turn the book into a movie. Trueba, immediately and out of deep respect for the book, said that it could not be done. However, his curiosity about the idea placed before him led the director to reread the book, one of his favorites, with a filmmaker's eye. He saw a unique opportunity, which he shared with his brother, David Trueba. David, a novelist, and screenwriter knew how to capture the essence of the novel in the script. This dream, still on paper, had to come true, and that is how Dago García came to *Memories of My Father*. Undoubtedly, the film producer who best interprets the quirks and essence of current Colombian society was the one who put the best of Colombia's acting, technical and human talent under Trueba's baton to reach the final result, a very well-made film, emotional and endearing.



GONZALO CÓRDOBA, PRESIDENT OF CARACOL TELEVISION

How did the idea come about for producing the film *Memories of my Father*?

From the time I found out about the book written by Héctor Abad Faciolince, I was convinced that this story had to be told on the big screen to make it known in many countries. The universal success the book has had confirmed that conviction. Several years ago, with Héctor Jr. I entered into a close friendship, and that was how I managed to learn first-hand and, more intimately, the anecdotes of doctor Héctor Abad Gómez. A good man, a devoted father, and a social leader who worked tirelessly for public health in Colombia. The legacy of a figure of the character of Héctor Abad Gómez narrated in such a warm and intimate way, as well as the invitation he makes to us to reflect as a society motivated us to make it one of the country's great cinematographic projects.

This is one of the most ambitious bets ever made to produce an entirely Colombian movie. What motivated you to undertake this challenge?

At Caracol Televisión, we have been making audiovisual content of the highest quality for more than 50 years, telling stories from Colombia that go beyond the local. The acceptance that our stories and our productions have had at the national and international levels is the greatest motivation to continue looking for the next challenge. In *Memories of My Father*, we are motivated by the character, the strength of his convictions, the affection in his family environment despite adversity, and his ability to give his life for the good of others. Regarding the execution, we had Dago García and his team that contributed all their experience and talent to the project.





Why is it relevant to tell the story of Héctor Abad Gómez today?

Héctor Abad Gómez was a doctor passionate about public health. Today more than ever, we understand the value of this. His obsession more than 30 years ago with constant handwashing as one of the most important mechanisms to maintain health was visionary and anticipated what we are currently experiencing. The story is told through his only male child, who shows admiration for his father, whom he saw as a hero. Héctor Abad Gómez's work was framed in his role as a social leader and his struggle for human rights, as well as his role as a father of a family, an admirable but dear character, which makes the audience

fall in love with his story.

How was it possible to bring together the great characters that are a part of this film? Fernando Trueba, winner of an Oscar; Héctor Abad with his book, the renowned actor Javier Cámara and, additionally, Dago García Producciones with all the Colombian talent.

We knew that this film was a tremendous cinematographic bet for Caracol Televisión and that it was going to be the most important Colombian production of the moment. We needed a director and a screenwriter capable of connecting with a project of this scale and a story like the one we had in our hands and find success in meeting the challenge of bringing a book - and not just any book - to the big screen.

The name of Fernando Trueba emerged immediately, an exceptional director for his immense sensitivity and international background. This film needed wings that would make a profoundly local story transcend to the universal, connecting viewers with the story of a good man. Trueba is one of the few Spanish directors to win an Oscar and also has nine Goya awards. Fernando, whom I had known for a while, and his brother David slowly became passionate about the book and its main character. At first, Fernando was a little skeptical about adapting that very intimate book, but he understood the value of telling the story. David, the screenwriter for the film, made the adaptation capturing the essence of the characters. Once these critical elements were together,

we needed the production to interpret Colombian culture and quirks uniquely and distinctively. Definitely, no one in the country does it better than Dago García. With a career spanning more than 40 films and as the most prolific producer of mass audience cinema, he had the insight to make it happen, and he was the ideal complement for this dream team at the service of Colombian cinema.



In these years, Caracol Television has made other big cinematographic bets that have been characterized by dealing with timely topics for the current reality (children in war, the Amazon, drug trafficking, the construction of historical memory, among others). What is the relevance, when choosing a project, of it dealing with current topics in the world situation?

It is very relevant to tell universal stories, and it is the challenge that we always set for ourselves. They must be stories that have relevance in Colombia and the ability to travel to other parts without losing their origin. All bets need to be able to connect and generate empathy in world audiences, as was the case with *Embrace of the Serpent*, *Birds of Passage*, *Miss Maria*, *Peoples of the Anaconda*, and *Monos*, among others. We are confident the same thing will happen with *Memories of My Father*.



DIRECTED BY

ACADEMY AWARD® WINNER

FERNANDO TRUEBA (BELLE EPOQUE)



DIRECTOR'S BACKGROUND

1980

OPERA PRIMA

Young Talent Award

Venice Festival

1986

EL AÑO DE LAS LUCES

(YEAR OF ENLIGHTMENT)

Silver Bear - Outstanding Individual Achievement

Berlin Festival

1988

LA NIÑA DE TUS OJOS

(THE GIRL OF YOUR DREAMS)

7 Goya Awards

1989

EL SUEÑO DEL MONO LOCO

(THE MAD MONKEY)

6 Goya Awards

1992

BELLE ÉPOQUE

Oscar® to Best non-english-speaking film

9 Goya Awards

Bafta Award for best non-english-speaking film

2000

CALLE 54

Goya for best sound

Best Film Usa Jazz Journalists Association Jazz Awards

2002

EL EMBRUJO DE SHANGHÁI

(THE SHANGHAI SPELL)

3 Goya Awards

2004

EL MILAGRO DE CANDEAL

(MIRACLE OF CANDEAL)

2 Goya Awards

Egeda Award for the best documentary feature film

2010

CHICO & RITA®

Nominee Oscar® for best animated feature film of the year

Goya Award for best animated film

European Film Award for best animated film

Best direction at the Annecy International Animation Festival

2012

EL ARTISTA Y LA MODELO

(THE ARTIST AND THE MODEL)

Award for best director at The San Sebastián Festival

A CONVERSATION WITH FERNANDO TRUEBA

Trueba expresses the great challenge it was for him to direct a film based on one of the most noteworthy books in Latin American literature of the 21ST century.

What does Héctor Abad-Faciolince's book *Oblivion. A Memoir* mean to you?

When I first read it, I was deeply affected, something that probably happened to the thousands of readers around the world who have already made this book a classic of its time. Over the years, I have bought the book numerous times, in different countries, in different languages (French, Portuguese, English) to give it to very dear friends, not just acquaintances.



What did you think of the proposal to adapt and direct the film?

How to compete with something so truthful, so essential, so delicate, so painful, so real? So my first reflection, in the face of such a “happy” offer, was of mistrust, fright, fear? I was also concerned about the timeframe. The book covers more than twenty years. How to cinematographically solve, that is to say, “artificially,” that first, immediate and not minor problem? The adaptation of the book faces this problem of temporality, both narrative but also logistical, concentrating the action into two periods: Héctor Jr.'s childhood and the death of Héctor Sr., and reorganizes the material around those two “moments.” But little by little, even the aesthetics of the film began to emerge in my imagination, with two styles, two treatments, one for each of the periods, but which must complement, illuminate and make sense of each other.

What did it entail to face a book dear to you and thousands of readers?

Whenever I face an adaptation, the old Hollywood joke comes to mind: two goats are looking for food among the garbage, and one is eating a reel of film. “How is it?” asks the other, “I liked the book better.”

In the case of *Oblivion. A Memoir*, the goat

joke is more real than ever, but also the most cowardly cowardice. So, if this is about a necessary book—and this is the case—not only for Colombia, not even for Latin America, but for all the inhabitants of this battered planet, is the film not necessary as well? The possibilities of reaching more—I was going to say “audiences”—people with movies are much higher than with literature.

Then *Oblivion. A Memoir* should be made into a movie, the values that story defends, that moves us from within, that leaves no one unchanged because it affects us all, should be told and retold. Even if it’s only in the hope of making this world a little better or, more modestly, that thousands more people read the book.

What can you tell us about that thing Billy Wilder said to you one day: “Fernando, virtue is not photogenic”?

I think the time has come to correct the teacher’s lesson. And the figure of Héctor Abad Sr. and the book by Héctor Abad Jr. are not only an example but an excellent start for doing so.

Memories of My Father tells, once more, but with renewed poetry, with disarming truth, the train crash between good and evil, humanity and unreason, goodness and irrationality, civilization and savagery.

My Father it is a love story, the story of the love of a son and a father. And it is also the portrait of a good man in a time when being one is not only not easy, but it can be the greatest risk. A time in which the photogenic nature of evil and the fascination with violence continuously, insistently



occupy our movie and television screens, our literature and, what is worse, our daily life.

Finally, one day I started dreaming about the film, literally dreaming that I was shooting it. And from experience, I already know that when that happens, then the film is already inevitable. She possesses you, asks for things, talks to you, guides you, orders you. And you have no other choice but to obey and make it.

Talk about the experience of working in Colombia with a Colombian team?

I couldn’t have imagined the experience in my wildest dreams. The human and professional level of actors and technicians could hardly be better. It has been a happy experience. I’m nostalgic about the shoot, about my team. I miss them, and I hope to repeat it with some of them in future projects.



A COLOMBIAN PRODUCTION

DAGO GARCÍA'S EXPERIENCE WITH *Memories of my father*.

You have had a long career in television and, of course, in film, with more than 40 movies produced in your name. Many of these films have had sizable audiences. Still, we also know about your support and commitment to cinéma d'auteur, engaging in more intimate and personal projects of other filmmakers. Give us your take on the evolution of film narrative in the country from the establishment of film as a sustainable industry.

I think we are definitely going through the best moment of our cinematography, and this is evidenced not only in the quality of our productions but also in the good reception we are having on the international festival circuit. This can be attributed to the exponential increase in production that is leveraged by new technologies, the arrival of fresh blood with academic training in the industry, and the Film Law.



How was the challenge of taking on a production as ambitious as *Memories of my father*?

From the beginning, we knew we were facing a project that required a unique level of organization and rigor. Fortunately, we have a team with experience in more than 40 films and the support of Caracol Televisión. We're organically integrated with the Mayor's Office and the Medellin Film Commission, who gave us their full support.

What does it mean for Dago García Producciones and for you to become the Official Selection of the most important festival in the world?

Like any acknowledgment, it is important, but in this case, it is special for us because it is a film that we could call "classic," a kind of everyday epic about an exceptional, but not marginal, character. And this type of story, from another genre



perspective, is what has made up the bulk of our production. For me, the film also holds special meaning because it was the opportunity to work with one of the directors that I most admire and respect.

After 22 years, a Colombian film produced by you arrives at the place that Víctor Gaviria conquered at the time. How did he influence or inspire you in your career as a director and producer?

Víctor Gaviria has always been one of my benchmarks, he is one of the few directors capable of turning harsh realities into dramaturgical poetry, and for that, you need to be touched by genius. Working with reality, reworking it, and bringing it back as a cinematographic text that moves

some emotional fiber of the viewer is the goal of our work, and in that sense, Víctor is a master.

At the beginning of your career, writing screenplays with Salamanca, did you imagine that someday you would get to where you are today? What's next for you and for Colombian film?

We want to continue producing movies and, in fact, we have one film in post-production and two in the pre-production stage, which were interrupted by the COVID-19 crisis, but which we hope to resume once the situation is normalized. I believe that a phase is coming for Colombian film when we are going to keep on restoring the relationship with the audience — something in which I feel that we are on the right track.



WHO WAS HÉCTOR ABAD GÓMEZ

Antioquian public health specialist (Jericó, 1921 - Medellín, 1987). Researcher in health sciences, Héctor Abad Gómez is identified in Colombia as a human rights defender. Politician, all-around democrat, journalist, writer and essayist, professor at the Faculty of Medicine of the University of Antioquia, Abad Gómez often expressed himself as a sociologist and anthropologist.

From a young age, he devoted himself to education, prevention, and primary health care, especially among low-income sectors; his views on public health issues were sometimes integrated into government programs. As a doctor and university professor, Abad Gómez was an innovator in higher education and spoke out against French-inspired individualistic medical training, which he considered lacking a social focus. He fought so that economic resources would not be diverted towards war and military spending, and that they were invested in drinking water for the vast majority.

He wrote numerous articles for newspapers and magazines, using brilliant arguments on different subjects, where he called for good sense, democracy, and peaceful coexistence; in a piece of his, published posthumously, he expressed: “Only a sinister ambush can silence us.”

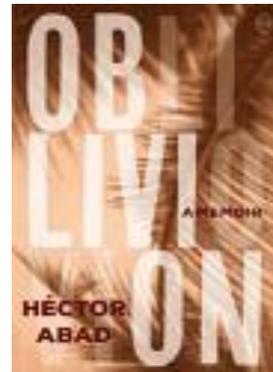




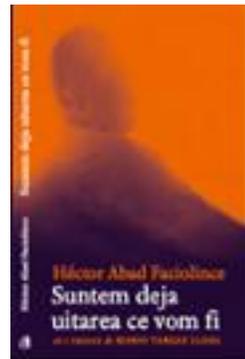
the book *oblivion. a memoir* by HÉCTOR ABAD FACIOLINCE

- More than 300,000 copies sold
- The top best-seller for more than two years in Colombia
- Translated into 12 languages and sold to more than 20 countries
- Casa de América Latina de Portugal Award for Best Latin American Work (2010)
- Duke University Prize for Human Rights (2012)
- Best author work published in Portugal in 2008 and 2009

international covers

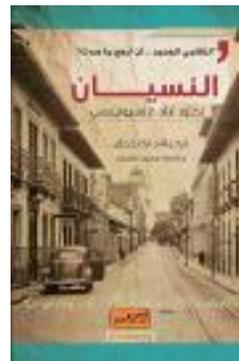


“Héctor Abad has written a tragic and unforgettable story.”
J. M. COETZEE



“What I am reading of Héctor Abad I am saving as very spherical breadcrumbs, polished, bright, for when I have to cross a large forest at night.”
MANUEL RIVAS

“A passionate story written with love and blood.”
THE NEW YORK TIMES



“A tremendous and necessary book of overwhelming courage and honesty. At times I have wondered how he had the courage to write it.”
JAVIER CERCAS

A cinematic still from a film showing a family gathered around a man lying in a hospital bed. The man in the bed is wearing a teal hospital gown and has a white bandage on his right arm. He looks directly at the camera with a weary expression. To his left, a woman in a light blue hospital gown sits on the edge of the bed, her hand resting on his shoulder. Behind her, another woman in a white top leans her head against her, appearing to be in distress. To the right of the man in the bed, a young girl in a teal dress sits on the bed, looking towards the camera. Behind her, a woman in a light blue hospital gown sits with her hands clasped. In the foreground, a young boy in a teal t-shirt and shorts sits on the floor, looking towards the camera. To his left, a woman in a patterned top and light-colored pants sits on the floor, her hand resting on his shoulder. In the background, a man in a white button-down shirt and glasses stands with his hands at his sides, looking towards the camera. The room has textured, brownish walls. A framed document hangs on the wall behind the man standing. A crucifix is mounted on the wall to the right. The lighting is warm and focused on the group, creating a somber and intimate atmosphere.

The cast

DAVID TRUEBA, SCRIPTWRITER

David Trueba was born in Madrid in September 1969. The youngest of eight brothers studied journalism and soon began working in the press, radio, and television. As a screenwriter, he debuts with Emilio Martínez-Lázaro's film *Amo Tu Cama Rica* (1992). After studying at the American Film Institute in Los Angeles, he continues his career in Spain with the screenplay of *Los Peores Años de Nuestra Vida*, again under the direction of Emilio Martínez-Lázaro, one of the greatest hits of 1994. At that time, he also works on television, where he co-directs the show *The worst show of the week along with Greater Wyoming* (1993-94).

His successes as a screenwriter continue with films like *Two Much* (1995), *Perdita Durango* (1997), *The girl of your dreams* (1998), *Vengo* (2000) or the documentary *Cuban Rafters*, by Carles Bosch (2002), in which he was a co-producer and which was nominated for an Oscar.

The good life (1996), presented at the Cannes Directors' Fortnight, is his first film as a director. In 2000 he directed *Masterpiece*, and in 2003, *Soldiers of Salamina* screened in the at the Cannes Festival's A Certain Look section. His next film as a director, *Welcome Home* (2006), received the award for best director at the Malaga Festival. That same year he co-directed with Luis Alegre the film-conversation about Fernando Fernán-Gómez, *La Silla de Fernando*. In 2010, he created and directed the television series *What*

became of Jorge Sanz? for Canal+, which will continue in 2015 on Movistar+ with *What became of Jorge Sanz? Five years later*, and in 2017 with a new episode. In 2011 he returned to the cinema with *Madrid, 1987*, participating in the official selection of the Sundance Film Festival. In 2013, he presented *Living Is Easy with Eyes Closed*, which received six Goya awards that made it the big winner of that year's edition. The film was selected to represent Spain in the Oscars.

In 2018, he premiered *Almost 40*, a film that had its presentation at the Malaga Film Festival, where it won the Special Jury Prize and was nominated for best comedy at the Feroz 2019 awards. *A Este Lado del Mundo*, his latest feature film to date, will be released in 2020.

Throughout all those years he has also shot other films: *El Cuadro* (2013), a documentary on the process of creating a work by the painter Josep Santilari; *the monologues of Montaigne* by Ramon Fontserè (2015), in which he directs the actor who plays some of the philosopher's essays, the pinnacle of humanistic thought; the documentary *Salir de Casa* (2016), a portrait of the singer Francisco Nixon, whom he accompanies through the hostile and uncomfortable territory of noisy bars; and *Si Me Borrara el Viento lo que yo Canto* (2019), about the figure of Chicho Sánchez Ferlosio and the process of creating the album *Songs of the Spanish Resistance*.

As a writer, he has published five novels translated into more than ten languages with Editorial Anagrama: *Open*

all night(1995), *Four friends* (1999), *Knowing how to lose* (2008) (National Critics Award for the best novel, finalist of the prestigious Médecis Prize in its French translation and “Novel of the year” by El Cultural de *El Mundo*), *Blitz*(2015) and *Tierra de Campos*(2017) (Booksellers Recommend Award, granted by the Spanish Confederation of Booksellers Guilds and Associations, Madrid Critics Award for Novel, Casino de Santiago European Novel Award and a finalist for the San Clemente Rosalía-Abanca Award, granted by high school student readers). In 2019 he published *El Río Baja Sucio* with Editorial Siruela, in the *Las Tres Edades* youth literature collection.

His articles in the press have been collected in the anthologies *Artículos de ocasión*(Xordica, 1998),*Tragarse la lengua y otros artículos de ocasión*(Editions B, 2003), *Érase una vez*(Debate, 2013) and *El Siglo XXI Cumple 18* (Debate, 2018).

Biography, David Trueba Official Page. Spain .<http://www.davidtrueba.com/biografia/>



ZBIGNIEW PREISNER, ORIGINAL MUSIC



Zbigniew Preisner (b. 1955) is one of Poland's leading film music composers and is considered one of the foremost of his generation. Preisner had a close, years-long relationship with director Krzysztof Kieslowski and screenwriter Krzysztof Piesiewicz. His scores for Kieslowski's films *No End*, *Dekalog*, *The Double Life Of Veronique*, *Three Colors: Blue*, *Three Colors: White*, and *Three Colors: Red* brought him international recognition.

Preisner has worked in the musical production of many feature films, including Héctor Babenco's *A Play in the Fields of the Lord*, *Foolish Heart* and *My Hindu friend*; Louis Malle's *Damage*; Luis Mandoki's *When a Man*

Loves a Woman; Agnieszka Holland's *Europa Europa*, *Olivier Olivier*, and *The Secret Garden*; Charles Sturridge's *Fairytale: A True Story*; Thomas Vinterberg's *It's All About Love*; Jean Becker's *Elisa* and *Strange Gardens*, and before *Memories of my father* he worked with Fernando Trueba on his film *The Queen of Spain*, among other feature films.

Requiem for My Friend, dedicated to the memory of Krzysztof Kieslowski, it was Preisner's first large-scale work and was written for recording and live performance.

Among various awards and citations, Preisner received the Silver Bear from the Berlin Film Festival in 1997, two Césars from the French Film Academy, one in 1996 for *Elisa*, by Jean Becker, and one in 1995 for *Three Colors: Red*, and three consecutive citations for Best Music Score in 1991, 1992 and 1993 from the Los Angeles Film Critics Association. In October 2008, he was honored by the International Eurasia Film Festival with an award for his contribution to cinema and the arts. In 2016, his music for the film *The History of Eternity* received the Cinema Brazil Grand Prize. In February 2017, he received the Special Award from the Polish Society of Cinematographers for his gift for composing film music that creates a deeper understanding and additional dimensions for each story. In September 2018, during the 34th Haifa International Film Festival, he received the lifetime achievement award for Outstanding Artistic Contribution to Music for Films. Preisner has also

been honored for outstanding achievements in presenting Polish culture abroad; he received the Cross of the Order of the Renaissance of Poland from the President of that country and was awarded the Gloria Artis Gold Medal by the Polish Minister of Culture. Preisner is a member of the French Film Academy.

Biography, The Official Website of Zbigniew Preisner.
<https://preisner.com/biography>



JAVIER CÁMARA

This actor from La Rioja, has been a regular in cinema and television in Spain for three decades. He garnered two Goya awards in director Cesc Gay's *Truman* for best male acting performance, and best starring male performance in *Living is easy with your eyes closed* under the direction of David Trueba.

Five more Goya nominations, three Actors Union awards, various Feroz Award nominations (a recent win in the January 2020 edition in the category of Best Comedy Performer in a TV. series for his role as *Vota Juan*). In addition to a MiM SERIES Award for best comedy actor (also, for the same character in the series *Vota Juan*) and a Medal of the Circle of Cinematographic Writers complete the prize list of this versatile actor.

He has worked with director Pedro Almodóvar in *Talk to Her*, *Bad Education*, and *I'm So Excited*. In 2005 he simultaneously released *The Secret Life of Words*, by Isabel Coixet, and *Malas Temporadas*, by Manuel Martín Cuenca. Although there have been many films in which he has participated in recent years, such as *Fiction*, *A gun in each hand* (These two, under the direction of Cesc Gay, with whom he recently shot *Sentimental*), *It is for your own good*, *Bomb Scared*, *The Queen of Spain*, *Age of Monster*, *Off Course* and the already mentioned *Truman* and *Living is easy with eyes closed*, Javier Cámara has also had time



to make his mark on the small screen with series such as *7 Vidas*, *¡Ay, señor, señor!*, *Periodistas*, *Lex* or more recently, bringing the politician Juan Carrasco to life in *Vote for Juan* and its sequel, *Vamos Juan*, which premiered on March 29 on TNT in Movistar+, in which he made his debut as a filmmaker, behind the cameras directing of one of its episodes.

Nor is he a stranger to the theater. We still remember his role in *The Real Thing*, the great classic by Tom Stoppard at the María Guerrero theater in Madrid.

In recent times he has worked in international productions such as *Narcos*, *The Young Pope*, and *The New Pope*, these last two, under the orders of Paolo Sorrentino.





JUAN PABLO URREGO

Juan Pablo Urrego was born in Medellín, Colombia, on January 30. He studied Theater, Dance, and Circus in Havana, Cuba. Later, he decided to settle in Buenos Aires, Argentina, where he continued his acting training under the guidance of renowned performance teachers, such as Augusto Fernández, Marcelo Katz, and Julio Chávez. His beginnings were in the theater, and there we were able to enjoy him in plays like *The bald soprano*, *A Midsummer Night's Dream*, and *Romeo and Juliet*, among others.

He made the jump to the small screen by participating in the youth soap opera *Niní*, in which he played Tony, a character who gave him wide public recognition. Subsequently, Juan Pablo became one of the pampered actors of Colombia and Latin America.

The series produced by Fox-TeleColombia, *Sin senos sí hay paraíso*, made him continentally known. He previously participated in *Las Hermanitas Calle* and *Las Esmeraldas*, both produced by Caracol T.V., and also in the Web series, *Los Irracionales*, produced by Dynamo. Television has never separated him from the stage, and we have enjoyed him as well in the works *Death of love*, in Colombia, and *The search* and *The revolution*, presented in Argentina.

PATRICIA TAMAYO

Daughter of Édgar Tamayo and Blanca Cecilia Salazar, as a child she dreamed of becoming an actress and giving life to a character. That is why she did not hesitate to prepare in the classrooms of the Universidad del Valle, where she specialized in Drama. Undoubtedly, she is an actress who has substantial academic training and a resumé that inspires respect and admiration for her love and dedication to each character she's played throughout her career.

Patricia Tamayo got her start as an actress when she had the opportunity to participate in the play *The Misunderstanding*, directed by Alejandro González in 1996. With an artistic career spanning more than two decades, she has worked in 30 Colombian and foreign series and soap operas and 16 theater productions. In recent years, Tamayo has focused on movie roles appearing in films like *Red Jungle* directed by Juan Lozano and Zoltan Horvath (shot in Geneva, Switzerland), *Amigo de Nadie*, by director Luis Alberto Restrepo, and *Memories of my father*, by director Fernando Trueba, the latter now an official selection at the 2020 Cannes Film Festival.

In 2016, she won the India Catalina Award for Best Supporting Actress for her endearing character as Doña Tulia in *Las Hermanitas Calle*, a peasant woman who struggles to advance the musical career of her daughters. In 2018, it was her turn for the Macondo Awards, where she



received an award for her participation in the film *Amalia, the secretary*, directed by Andrés Burgos. Awards like these, added to the multiple nominations received, confirm that Patricia is one of the best and most talented actresses in Colombia.

Patricia likes to cook, and her *hobby* is painting. In addition to loving her profession, she likes to listen to classical music, and she is happily married to Jairo Camargo.

NICOLÁS REYES

Nicolás was born in Bogotá on February 1, 2007, an only child, and lives with his parents. Since he was little, he has lived in several cities such as Bogotá, Quito, Barranquilla, and Medellín, where he has lived for nine years. He's in the eighth grade at Theodoro Hertzl School.

He likes to act, play soccer, play drums, dance, and hang out with his friends. He's very interested in technology and is very skilled with everything related. He is a very cheerful, intelligent, fun person, a good friend, disciplined, and responsible in everything he does and sets out to do. Since

childhood, he has participated in catalog photo shoots, in commercials such as *La Voz Kids*, and movies like *Amigo de Nadie* and *Memories of My Father*. For Nicolás, playing Héctor has been a great honor because of how good a writer and person he is, for the beautiful story he tells about his father and family, for what his father meant not only for him but for the history of Colombia.

Representing such an essential book in the world and having the opportunity to experience life in the seventies has been extremely exciting for him. To complement the above, having worked with a director of the stature of Fernando Trueba, from whom he learned a close and loving human way of working, allowed him to assimilate and develop his role in the film better. Along the way, the actors and production team were always there to teach and help achieve the best possible result between them all. In conclusion, this was one of the best experiences of his life.





technical data sheet

thecast: javier Cámara Héctor Abad Gómez
Nicolás Reyes Cano Quiquín
Juan Pablo Urrego Héctor
Patricia Tamayo Cecilia
María Teresa Barreto Mariluz
Laura Londoño Clara
Elizabeth Minotta Vicky
Kami Zea Martha
Luciana Echeverry Sol niña
Camila Zárate Sol
Whit Stillman Doctor Saunders

Director: Fernando Trueba
Screenplay: David Trueba
producer: Dago García
Associate producers: Alejandro Santo Domingo
Andrés Santo Domingo
Carlos Alejandro Pérez
Juan Pablo Mejía
Gonzalo Córdoba
Executive producers: Cristina Huete
María Isabel Páramo
Iván García Granados
music: Zbigniew Preisner
Editor: Marta Velasco
Sound: Eduardo Castro
Octavio Rojas
Director of Photography: Sergio Iván Castaño (ADFC-FELAFC)
Production Designer: Diego López Mesa
Sound Engineer: César Salazar (ADSC)
1st Assistant Director: Feiver Pinto
Script: Daniela Abad
Costume designer: Ana Urrea
Makeup designer: Laura Copo
Post-production producer: Adriana Rosas
VFX: Cinecolor Colombia



special thanks

Abad Faciolince family
Cecilia Faciolince de Abad and her children;
Mariluz, Clara, Vicky, Martha, Sol and Héctor.