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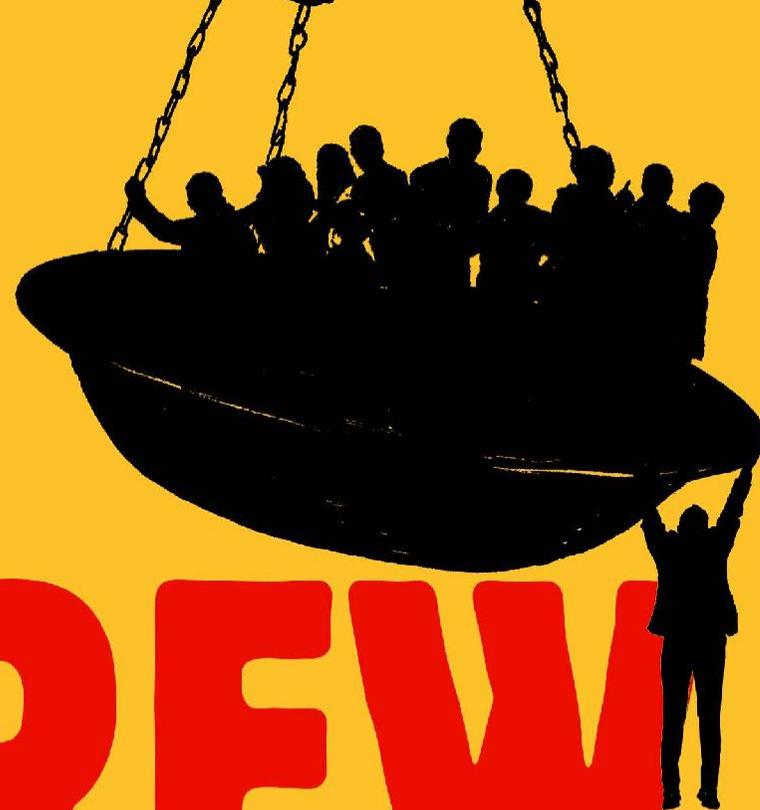
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CREW



CAST

BLANCO JAVIER BARDEM
MIRALLES MANOLO SOLO
LILIANA.....ALMUDENA AMOR
JOSE..... ÓSCAR DE LA FUENTE
ADELA.....SONIA ALMARCHA
ROMÁN..... FERNANDO ALBIZU
KHALEDTARIK RMILI
RUBIO RAFA CASTEJÓN
FORTUNA CELSO BUGALLO
SALVA..... MARTÍN PÁEZ
INÉS..... YAËL BELICHA
AURORA..... MARA GUIL
ALBERT NAO ALBET
ÁNGELA MARÍA DE NATI



CREW

WRITER AND DIRECTOR

FERNANDO LEÓN DE ARANOA

PRODUCERS

FERNANDO LEÓN DE ARANOA, JAUME ROURES, JAVIER MÉNDEZ

EXECUTIVE PRODUCERS REPOSADO

PATRICIA DE MUNS, PILAR DE HERAS

EXECUTIVE PRODUCERS THE MEDIAPRO
STUDIO

LAURA FDEZ ESPESO, EVA GARRIDO, MARISA FDEZ ARMENTEROS

CINEMATOGRAPHY

PAU ESTEVE BIRBA

ORIGINAL MUSIC

ZELTIA MONTES

ART DIRECTOR

CÉSAR MACARRÓN

PRODUCTION MANAGER

LUIS GUTIÉRREZ

EDITING

VANESSA MARIMBERT

SOUND RECORDIST

IVÁN MARÍN

SOUND DESIGNER

PELAYO GUTIÉRREZ

RE-RECORDING MIXER

VALERIA ARCIERI

VISUAL EFFECTS SUPERVISOR

MIRIAM PIQUER

WARDROBE

FERNANDO GARCÍA

HAIR-STYLING & MAKE-UP

ALMUDENA FONSECA, MANOLO GARCÍA

CASTING DIRECTOR

LUIS SAN NARCISO

SECOND UNIT DIRECTOR

ANTONIO ORDÓÑEZ

SYNOPSIS



ESFUERZO , EQUILIBRIO , FIDELIDAD



Básculas Blanco, a Spanish company producing industrial scales in a provincial Spanish town awaits the imminent visit from a committee which holds its fate in their hands as to whether they merit a local Business Excellence award: everything has to be perfect when the time comes. Working against the clock, the company's proprietor, Blanco (Bardem) pulls out all the stops to address and resolve issues with his employees, crossing every imaginable line in the process.

DIRECTOR'S NOTES





Skillful, charming and manipulative, “**The Good Boss**” is the man with his finger on the scales, the puppet master pulling the strings for this entire performance. His company produces industrial scales, but the old two-plate model standing at the main entrance to the factory, is off-kilter.

Blanco is a charismatic character, an advantageous player who shamelessly involves himself in the personal lives of his workers to improve the company’s productivity, crossing all ethical lines, and with no possibility of return. A character we can feel close to, despite his unscrupulous nature. Perhaps a portrait of what we are, or what we fear to become.

Blanco stars in this tragicomic tale of a worn-out labor ecosystem, without heroes or villains, far from any Manichaeism. A biting comedy, dark gray, almost black. A corrosive look at personal and professional relationships within a family business employing some hundred workers.

“**The Good Boss**” is, in a way, the reverse angle shot of “**Mondays in the Sun**”, its shadier reverse angle. Whereas the former deals with unemployment, this film describes the precarious landscape of employment using similar aesthetic and narrative keys: a choral tale woven of stories that intertwine and interact perversely, traversed by the seductive personality of Blanco.

“**The Good Boss**” is a portrait of depersonalization and the deterioration of labor relations, a landscape of a time in which outdated concepts such as solidarity, ethics or the common good seem to have been erased from the employment map, only to be replaced by the logic of profit and precariousness.

The imagery of the scales, a universal metaphor for Justice, frames the whole: Blanco tries at all costs to restore financial balance to his company, even if this means he has to tinker with the dishes.

I believe complex and artistically ambitious cinema is possible, one that leaves a record of who we are, of the moment in time in which we live; and that at the same time amuses, intrigues, and moves us, and which does so using humor, at times even being light-hearted, with an edge; but without renouncing engagement, truth or poetry. Cinema that examines the very roots of who and what we are in search of the hypothesis of what we will one day become. Cinema with an open window to the street, that deals with what's happening outside on the sidewalks of the country where we live, in our homes, in our bedrooms, in our places of work.

Visually, **"The Good Boss"** seeks a transparent feeling of reality, without turning its back on a bright, sophisticated image. Pau Esteve's cinematography elegantly portrays the cold, industrial tapestry on which the warmth of the characters and their conflicts is portrayed and highlighted.

The language of the camera, symmetrical, horizontal and harmonious at first, a reflection of the perfect balance Blanco has achieved in his personal life, and in his factory, among his workers, becomes more dynamic and unstable as the footage progresses. The vertigo of camera in hand will replace the horizontality of the initial images, as it accompanies our protagonist's drift.

This is something the music of the film also does; playful and friendly at first, seemingly light, it will unmask to the same extent Blanco does. The soundtrack by Zeltia Montes, is a prodigious musical rewriting of my script, a second skin of the film, which captures the complexity of its tone, its complex balance.

The action takes place on the industrial periphery of a provincial city, in its horizontal landscape of gray, indifferent industrial estates. Within the central warehouse of a factory, along its raised walkways. And in the workshops, black rubber and steel. Among the roar produced by heavy machinery, in which men and women with protective headphones toil. In warehouses and merchandise loading docks, cement ramps, pallets and articulated trucks. César Macarrón is responsible for this titanic task: that of breathing life back into an immense closed factory on the outskirts of Madrid.

DIRECCIÓN





Meanwhile, a man with nothing left to lose is camped out in front of the installations of what was once his place of work, jeopardizing “**The Good Boss**” plans. The garishly colored banners and his tent break the gray monotony of the factory landscape, his supposed balance.

The best humor, the one that best resists the passage of time and crosses borders, is that which arises from drama, as it isn’t an interim solution: it speaks to us of human nature. It stems from that desperate worker shouting badly rhyming slogans through a battered old bull horn every time the boss enters and leaves the factory. Of his fragility, of his forced solitude, of his tragic lucidity. Other times it arises from tenderness: from his relationship with the security guard who stands watch over the factory entrance, who shares with him a surreptitious coffee and conversation, in fear of reprisal.

There is also humor in the amorality of the boss, in his scheming and excesses, as oneself is always the first victim of one’s actions.

Blanco will not emerge unscathed from his deeds. The film grows darker with every decision the characters make. And so, without losing the smile, the last act of this story becomes a thriller, and then a tragedy.

Of all the challenges we faced, perhaps this one, the challenge of setting the right tone has been the riskiest. Humor and pain: the precise measure on each dish of the scales.

Jealousy, abuse, betrayal, power, vassalage, rivalry, revenge, ambition, sex, and even death, all the grand themes of classical tragedy, fit inside the convoluted web of interests, pettiness, and ambitions of a small weighing scales manufacturing company that could be in any provincial city, anywhere.

This is its story.

Fernando León de Aranoa



CO-PRODUCER'S NOTES

ESFUERZO , EQUILIBRIO , FIDELIDAD

19 years ago, when we presented "**Mondays in the Sun**" at the San Sebastián Film Festival, the first comment I heard was "Why are you making a movie about the unemployed?" Sometimes I have the feeling that when presenting a new project, deep down many think "Here go this annoying lot again, always with the same lark ...".

But that's just it. These are the stories we like to tell through our cinema. The stories of people who are stepped on, marginalized, and who they'd prefer to see cast into the ditches. The people who in spite of it all, rebel, because that's what they have to do, with the limited means they have at their fingertips: a beat-up bullhorn and a poetic banner.

Although the spotlight in this story is firmly occupied by a paternalistic manipulator, a father for all, with no other news beyond his unbridled selfishness for which he will have to pay a price.

As Fernando says, "**The Good Boss**" could be the reverse-angle shot of "**Mondays in the Sun**". Twenty years have passed, the context is different, the situation is different, but these stories still need to be told.

This is the cinema that we like to produce, the stories that we like to help tell, and which are part of our trajectory of over 50 films during almost 25 years.

Jaume Roures



CHARACTERS





BLANCO (55)

“The Good Boss” and owner of the family business, the puppet master pulling the strings for this entire function. Playing with the home-field advantage, skilled and manipulative, Blanco nevertheless perceives himself as being somewhat of the philanthropist. He seeks the well-being of his employees at any cost, unabashedly meddling in their private lives to improve his company’s productivity. As far as he’s concerned, if they do well, he’ll do well into the bargain. A local award for Business Excellence is the coveted object of his desire to which Blanco will devote all of his efforts throughout this story.

MIRALLES (50)

Head of Production at Basculas Blancas, he's the boss' right-hand man and strong man. However, the story finds him at his lowest ebb: distracted, out of control, far more focused on his cell phone and marital problems with his wife than on the company's productivity standards. Blanco, as his self-appointed advisor on affairs of the heart, takes him out to dinner, introduces him to other women, tries to cheer him up... all to no avail.





JOSE (50)

Is desperate. Frail-looking, nervous, a recent victim of downsizing, he's camped outside the factory with banners and chanting slogans against Blanco, demanding justice and his immediate reinstatement. His presence there endangers obtaining the prize his ex-employer longs for so much, so he will do anything to get rid of him before the awards' commission arrives. Jose, oblivious to Blanco's scheming, chants anti-company slogans from another time through a thunderous bullhorn. He has no intention of making life easy for Blanco.

ROMÁN (45)

Security guard in charge of access to the factory. Noble and sensitive, a lover of birds and endowed with a certain kindness, he sees his peaceful existence altered by the presence of Jose. And not just because of the bullhorn. The conflict between supporting a colleague in distress and harassing him as required by the company, sparks an internal ethical debate that he just cannot handle. Perhaps Román is the only good character in this story. And by 'good', we mean in the most positive sense of the word.





LILIANA (24)

Recently graduated intern working in the marketing department. Determined, driven, and attractive, Liliana might not be quite what she appears to be. She is attracted to Blanco, who takes advantage of the situation... without ever imagining that, despite her youth, Liliana can be just as strong as him. In a dramatic turn of events, she abandons the role of victim to become an unpredictable threat, complicating things for the boss when he least needs it.

ADELA (45)

Blanco's wife is a strong, mature and classy woman. She runs a distinguished boutique in the old part of the city, more of a distraction than a job for her, and endures her husband's manipulative goings on with stoicism, and a little alcohol. She's far more aware of his small miseries than he imagines.





KHALED (35)

Is a well-built, attractive North African employee. Responsible for the company's Logistics department, this is a man at the pinnacle of his personal and professional life. The ease with which he manages his department shows up the shortcomings of Miralles. Khaled is also the only employee in the company who, if required, is willing to confront Blanco, as he knows he's an essential cog in the chain.

FORTUNA (70)

Is a worker on the assembly line, a manual laborer, faithful to the point of submission. In his spare time, he performs small maintenance tasks at his employer's house. He has been employed in the factory all his life, having previously worked for Blanco's father, for which he feels enormous gratitude towards the family. He has a relationship of vassalage, almost feudal with his patron, that would lead him to do anything his boss asks of him. And by anything, I mean anything.





SALVA (17)

Fortuna's son, a skinny, shaven-headed wiry teenager with an evasive gaze. There's something broken in him, something that is already difficult to repair. He is oblivious to the world and the working-class culture of his father, always on the run, without desires or identity. Bomber jacket and high boots, urban guerilla look, Salva is cannon fodder.

RUBIO (50)

Head of HR at Basculas Blanco. Faithful squire, the boss man's executive arm of the boss, manager of his maneuvers, all of them: the legal and the unspeakable.





DIRECTOR



BIO - FILMOGRAPHY

FERNANDO LEÓN DE ARANOA

Writer, director and documentary maker, Fernando has written and directed full-length features “**Familia**” (1996), “**Barrio**” (1998), “**Mondays in the Sun**” (2002), “**Princesas**” (2005), “**Amador**” (2010), “**A Perfect Day**” (2015), “**Loving Pablo**” (2017) and “**The Good Boss**” (2021).

As a documentary maker his work includes “**Izbieglize**” (1995), “**Caminantes**” (2001), “**Buenas noches, Ouma**” (“**Invisibles**”, 2007), “**El país de los refugiados**” (2013) and “**Politics, an Instruction Manual**” (2016).

Fernando has regularly presented his films at the San Sebastian, Berlin, Sundance, Cannes, Venice and Toronto festivals, among others.

His work as a whole has garnered twelve Goya Awards from the Spanish Film Academy, three of them for Best Director, two for Best Screenplay, and one for Best Picture.

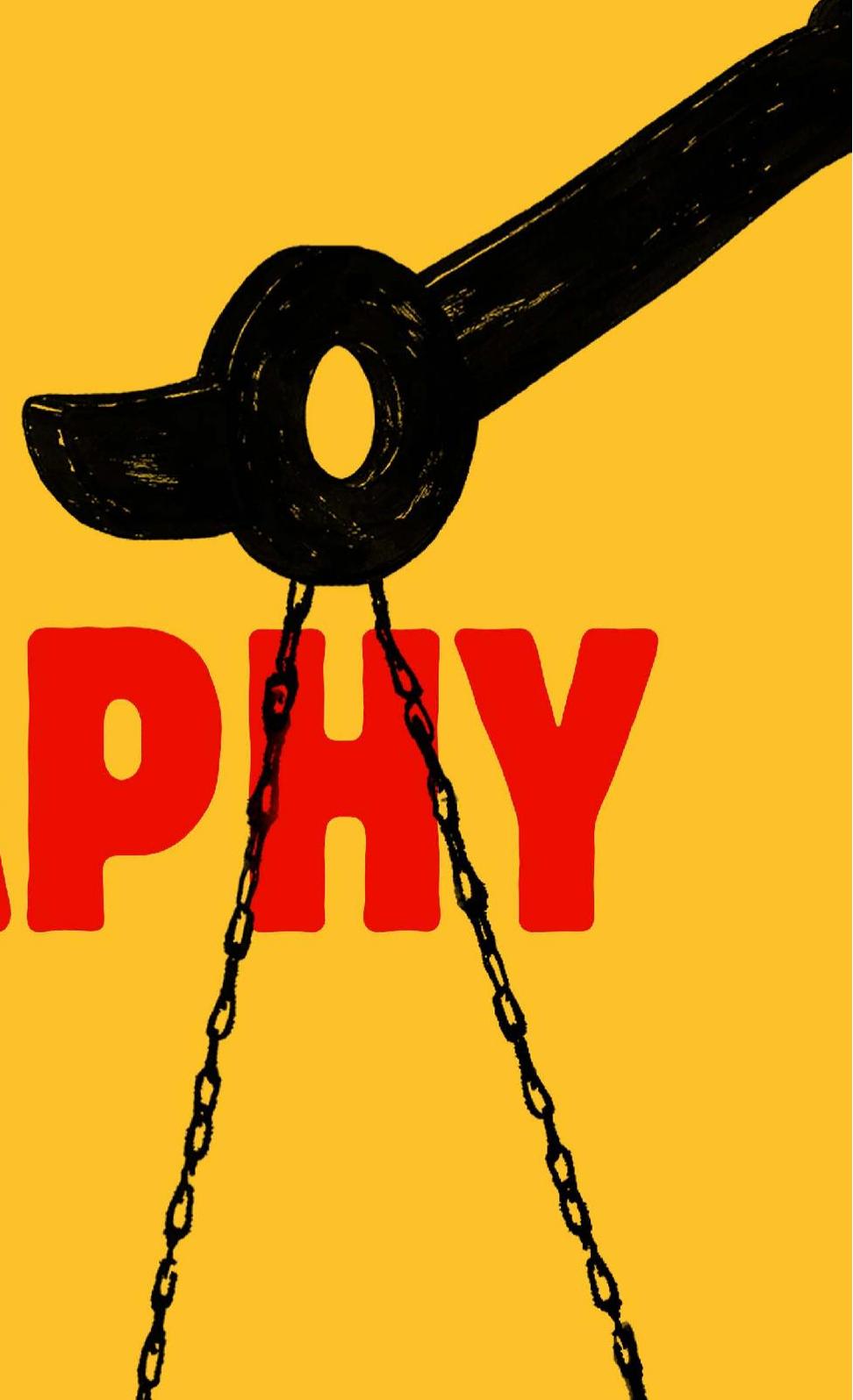
He has been awarded the Golden Shell at the San Sebastián Film Festival for Best Picture and the Silver Shell for Best Director, as well as three Fipresci awards from specialized critics, an Ariel from the Mexican Film Academy, two Donatello nominations from the Italian Academy and the Luis Buñuel award for Best Ibero-American Picture.

As an author, he has published “**Contra la hipermetropía**” (Debate, 2010) and “**Aquí yacen dragones**” (Seix Barral, 2013).

In 2004, Fernando set up his production company, **Reposado**.



ACTOR'S FILMOGRAPHY





JAVIER BARDEM

Born in Las Palmas de Gran Canaria, Javier Bardem comes from a long and significant line of actors, he is the son of actress Pilar Bardem, brother of also actor Carlos Bardem and nephew of director Juan Antonio Bardem. He began his career at an early age with a series of roles in Spanish series and films and in 1990 participated in **"The Age of Lulu"**, by director Bigas Luna; a year later he worked with Pedro Almodóvar for the first time in **"High Heels"** and in 1992 starred in **"Jamón, jamón"**, also by Bigas Luna, along with Penelope Cruz and Jordi Mollà.

After this would come films including **"Running Out of Time"** (1994) by Imanol Uribe, for which he won the Goya Award for Best Supporting Actor and the Silver Shell at the San Sebastián Festival, and **"The Detective and Death"**, by Gonzalo Suárez, for which he received the Silver Shell for Best Actor that same year. In the following years, titles such as **"Mouth to Mouth"** (1995), directed by Manuel Gómez Pereira, for which he was awarded the Goya for Best Actor; **"Live Flesh"** (1997), by Pedro Almodóvar; **"Dance with the Devil"** (1997), by Álex de la Iglesia; **"Washington Wolves"** (1999), by Mariano Barroso, and **"Second Skin"** (1999) by Gerardo Vera.

His portrayal of Cuban writer Reinaldo Arenas in Julian Schnabel's **"Before Night Falls"** (2000), earned him the Volpi Cup for Best Actor at the Venice Film Festival; not to mention a Golden Globe nomination and, his first ever nominated for an Oscar for Best Actor.

In 2002, under the direction of Fernando León de Aranoa, he starred in **"Mondays in the Sun"**, a film that earned him the Goya Award for Best Actor, among other awards.

In 2004, he starred in **"The Sea Inside"** (2004), directed by Alejandro Amenábar, which led him to win, among other awards, the Goya for Best Actor, the Volpi Cup at the Venice Film Festival and a Golden Globe nomination.

In 2007 he starred in “**No Country for Old Men**”, directed by Joel and Ethan Cohen, a film for which he obtained extraordinary international recognition, receiving several awards, including a BAFTA, a Golden Globe and the Oscar for Best Performance by an Actor in a Supporting Role.

The same year he starred in Mike Newell’s “**Love in the Time of Cholera**”, and in 2008 “**Vicky Cristina Barcelona**”, directed by Woody Allen, together with Scarlett Johansson and Penélope Cruz.

In 2010 Javier starred in “**Biutiful**”, by Alejandro González Iñárritu, winning the Best Actor award at the Cannes Film Festival, the Goya for Best Actor and an Oscars nomination in the Best Actor category. That same year he starred in “**Eat, Pray, Love**”, by Ryan Murphy, with Julia Roberts.

Under the direction of Terrence Malick, Javier starred in “**To the Wonder**” (2012) and that same year he played the villain in “**Skyfall**”, a Bond movie directed by Sam Mendes.

In “**Pirates of the Caribbean: Salazar’s Revenge**” (2017), directed by Joachim Rønning and Espen Sandberg, Javier plays the role of Captain Salazar to face off against Jack Sparrow, the famous character played by Johnny Deep. Also in 2017, he starred alongside Jennifer Lawrence in “**Mother!**”, a haunting thriller directed by Darren Aronofsky.

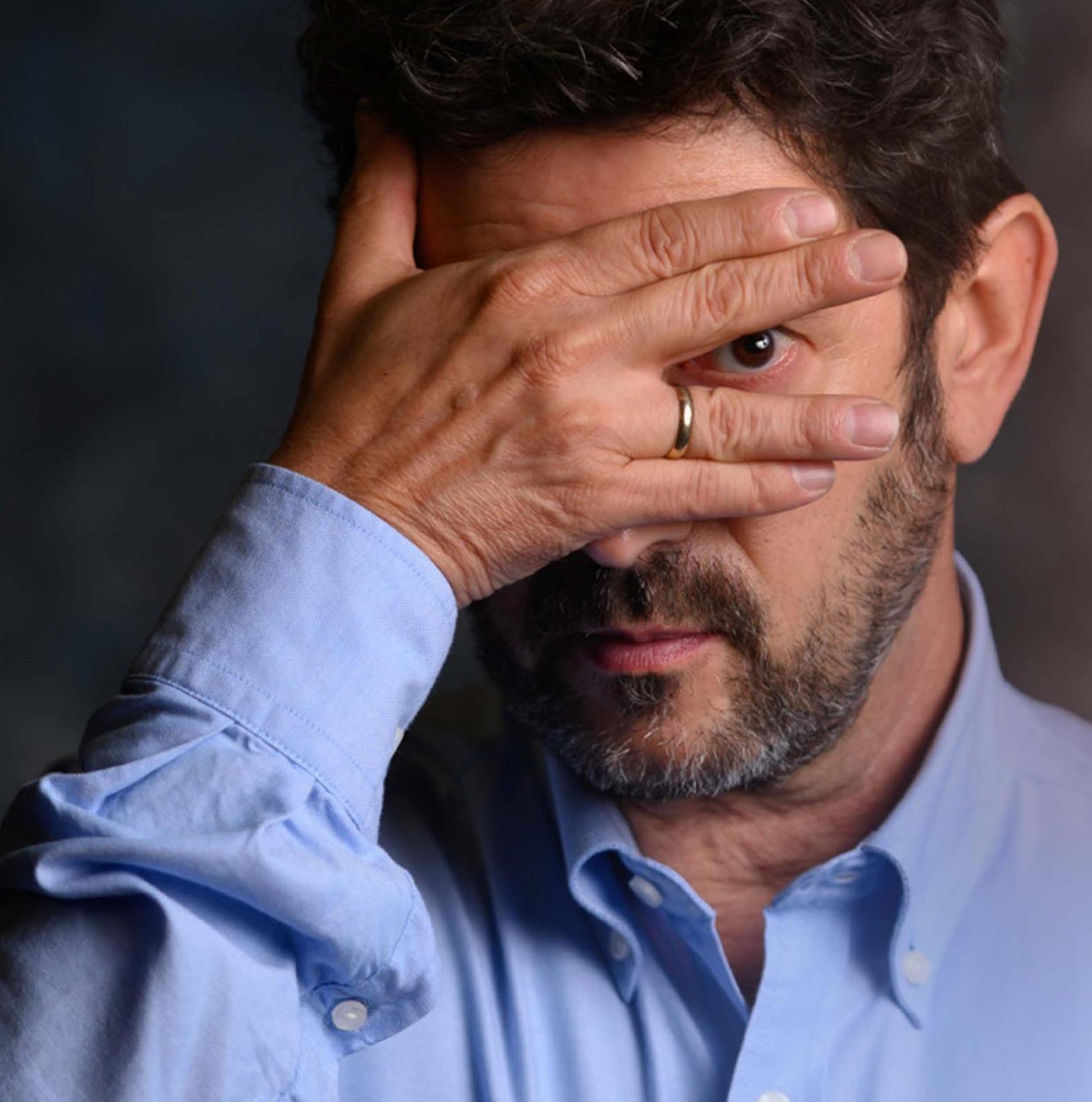
In 2017 he returned to work with León de Aranoa in “**Loving Pablo**” and his portrayal of drug lord Pablo Escobar earned him the Audience Award at the Premios Platino del Cine Iberoamericano and a Goya nomination for Best Actor.

In 2018 he starred in “**Everyone Knows**”, from Iranian director Asghar Farhadi, a role that earned him his second Audience Award at the Premios Platino del Cine Iberoamericano.

Other recent works include “**The Roads Not Taken**” (2020), by director Sally Potter, starring alongside Elle Fanning.

He has several projects pending release, among which are “**Dune**”, by Denis Villeneuve; “**The Little Mermaid**”, by Rob Marshall, where he voices King Triton, “**Being the Ricardos**”, by Aaron Sorkin, and “**The Good Boss**”, the latest project from Fernando León de Aranoa.





MANOLO SOLO

With a career spanning over thirty years in theater and two decades in the world of TV and cinema, Manolo first featured as an actor in short films in the late nineties and since then has appeared in over a hundred projects including more than fifty full-length features, short films, television movies and series.

An all-round versatile actor, his extensive filmography features highlights including his participation in **“The Weakness of the Bolshevik”** by M. Martín Cuenca; **“Astronauts”** by Santiago Amodeo; **“Pan’s Labyrinth”** by Guillermo del Toro; **“Cell 211”** by Daniel Monzón; **“The Great Vazquez”** by Oscar Aibar; **“Wounded”** by Fernando Franco; **“Some Time Later”** by José Luis Cuerda; Alberto Rodríguez’s **“Marshland”**, a role that earned him the Actors Union award; **“B, la película”** by David Ilundain, for which he won a Goya nomination and another Actors Union award, and **“The Fury of a Patient Man”** by Raúl Arévalo, for which he won a Goya, a Feroz award, a third Actors Union award, among several others. Apart from the aforementioned awards, Manolo’s work in full-length feature films has also earned recognition including the Luz Award at the Huelva Ibero-American Festival for his acting career and a two-time Asecan award winner from the Andalusian Film Critics Association.

In recent years Manolo has featured on the small screen in series such as **“The Plague”** by Alberto Rodríguez for Movistar+ and **“30 coins”** by Álex de la Iglesia on HBO, in both cases playing a malicious ecclesiastical provost and for which he earned two Feroz award nominations.

As for the world of short films, to which he is linked by a unique bond, he has participated in many and obtained numerous awards at national festivals, being a two-time winner of the Aisge short film contest award organized by Spanish broadcasting network (TVE) “Versión Española”. The last two shorts in which he featured; **“Yo”** by Begoña Aristegui, nominated for a Goya for the Best Animated Short and winner at the Málaga Festival, and **“Face to Face”** by Javier Marco, which won the 2021 Best Fiction Short Goya Award, and for which Manuel also received more than fifteen awards at different festivals, including the Silver Biznaga at the Málaga Festival.

Projects in which Manolo features and pending release include the Alejandro Amenábar series for Movistar+. **“La Fortuna”** and films **“Josephine”** by Javier Marco; **“Girasoles Silvestres”** by Jaime Rosales; **“Official Competition”** by Gastón Duprat and Mariano Cohn and Fernando León de Aranoa’s **“The Good Boss”**.



A close-up portrait of Almodena Amor, a woman with long, wavy brown hair and bangs, looking directly at the camera with a neutral expression. She is wearing a tan leather jacket over a dark top. The background is a soft, out-of-focus gradient of blue and grey.

ALMUDENA AMOR

Madrid, 1994. Graduated in Advertising and Public Relations from the Universidad Complutense de Madrid, as an actress Almodena trained with several teachers including Mar Navarro, Juan Codina and Juan Carlos Corazza, among others.

Her first opportunity came from director Paco Plaza in the leading role of his latest feature film, "**The Grandmother**", scheduled for release this year, shortly after followed by her role in Fernando León de Aranoa's feature, "**The Good Boss**".

ÓSCAR DE LA FUENTE

An actor with a brilliant career and a wealth of experience in film, television and theater. Graduated from the Valladolid School of Dramatic Arts, he trained with national and international acting masters, including Will Keen, Marcello Magni, John Wright, Andrés Lima and Norman Taylor, among others.

In theater, he has worked in more than fifty productions since the beginning of his career, having received nominations and awards, including a Max Awards Best Actor nomination for his performance in “**Los Hermanos Karamazov**”.

His more recent work for television includes the series “**Reyes de la noche**” with highlights having previously featured in “**The Barrier**”, “**Locked Up**”, “**Spanish Shame**”, “**Arde Madrid**”, “**45 RPM**”, “**Juan for President**”, “**The Ministry of Time**” and “**Amar es para siempre**”, among others.

In cinema Oscar has appeared in productions including Rodrigo Sorogoyen’s “**The Candidate**”, “**The Silent War**” by Alfonso Cortés and “**The Silence of the Marsh**” by Marc Vigil. Highlights from his more recent work include “**The Cover**”, by Secun de la Rosa, and Fernando León de Aranoa’s “**The Good Boss**”.



A close-up portrait of Sonia Almarcha, a woman with shoulder-length, wavy, light brown hair. She is wearing a bright red blazer and a small, round, clear earring. She has a slight smile and is looking directly at the camera. The background is a dark, solid color.

SONIA ALMARCHA

After graduating from the School of Dramatic Arts in Valencia, Sonia completed her acting training at the William Layton Theater Laboratory and the Juan Carlos Corazza school.

Sonia has spent most of her professional career working in theater and television, where she featured in series including **“Abogados”**, **“Genesis, en la mente del asesino”**, **“Sin tetas no hay paraíso”** and **“Acusados”**, and more recently in titles such as **“Locked Up”**, **“Love in Difficult Times”**, **“Desaparecidos”**, **“Caronte”** and **“Reyes de la noche”**.

Highlights from her cinema career include **“Solitary Fragments”**, by Jaime Rosales; **“Amador”**, by Fernando León de Aranoa, Fran Rovira’s **“Orson West”**, **“The Open Door”**, by Marina Seresesky, **“Véronica”**, by Paco Plaza, **“The Candidate”**, by Rodrigo Sorogoyen, Marina Seresesky’s **“A Remarkable Tale”**, **“The Innocence”** by Lucía Alemany, and Claudia Pinto’s **“The Consequences”**. Her more recent works include **“La casa de tiza”** by Ignacio Tatay, and Fernando León de Aranoa’s **“The Good Boss”**.

FERNANDO ALBIZU

Born in Vitoria and settled in Madrid, he began studies in architecture and graduated in fashion design. His first contact with the world of entertainment came with creating the wardrobe for the cabaret group “**Varietés**”, directed by Karola Escarola, eventually joining the group on stage. From there his journey would take him to the world of Zarzuela with his first major role in theater from the hand of José Luis Sáiz, who directed him in “**Caníbales**”.

Emilio Aragón then gave him the opportunity to make the leap into the world of television in “**Casi Perfectos**”; Later, he worked in other series including “**Los Misterios de Laura**”, “**Doctor Mateo**” and “**Amar es para siempre**”; More recent career highlights include “**Por H o por B**”, “**Herederos de la Tierra**” and “**Intimidación**”.

His first foray into cinema was led by José Bottamino in two short films, and by Fernando Guillén-Cuervo and Karra Elejalde in “**Año Mariano**” but he would later feature in titles including “**Intact**” by Juan Carlos Fresnadillo, “**Frágil**”, by Juanma Bajo Ulloa, Guillermo del Toro’s “**Pan’s Labyrinth**”, “**Fat People**”, by Daniel Sánchez Arévalo, for which he was nominated for a Goya and received an Actor’s Union award; and, more recently in Ansrea Jaurrieta’s “**Ana by Day**”, “**Ane**”, by David Pérez Sañudo, and Fernando León de Aranoa’s “**The Good Boss**”.





TARIK RMILI

Graduate in Dramatic Art from the Rabat Higher Institute of Dramatic Art (Morocco), Tarik has featured in several national and international film and television productions.

Highlights from Tarik's television appearances include the Movistar+ series "**La Unidad**", "**Drug Squad Costa del Sol**" from Warner Bros. Internacional and the Globomedia production "**Victim Number 8**".

In cinema his work includes "**Mosul**" by director Matthew Michael Carnahan, Brian de Palma's "**Domino**" and more recently, "**The Good Boss**", by Fernando León de Aranoa.



PRODUCERS



REPOSADO

Reposado is a film and television production company founded in 2004 by director and screenwriter Fernando León de Aranoa.

The company's first major production "**Princesas**" (2005), written and directed by Fernando León, won three Goya awards from the Spanish Film Academy and the Ondas award for Best Picture of the Year.

In 2007, Reposado produced the documentary "**Invisibles**" for Doctors without Borders, a series of short films directed by Wim Wenders, Isabel Coixet, Javier Corcuera, Mariano Barroso and Fernando León. It premiered at the Berlin International Film Festival and won the Best Documentary Goya Award.

"**Amador**" (2010), written and directed by Fernando León, it was presented at several international film festivals, including the Berlinale, the Sydney International Film Festival and the Guadalajara Film Festival in Mexico, where it received the Best Actress and Best Director awards.

"**A Perfect Day**" (2015), written, directed by Fernando León and produced by Reposado, the film premiered at the Cannes Film Festival and was distributed in more than 20 countries. It obtained 11 nominations and won the Goya Award for Best Adapted Screenplay.

Reposado has also produced the UNHCR Refugee Agency documentary, "**Welcome to My Country**", and the documentary "**Politics, an Instruction Manual**" (2016), written and directed by Fernando León, which premiered at the Toronto International Film Festival and the Berlin Film Festival.

Currently, Reposado is presenting their latest production "**The Good Boss**" at the San Sebastián International Film Festival, directed by Fernando León de Aranoa, starring Javier Bardem.





THE MEDIAPRO STUDIO

THE MEDIAPRO STUDIO is the content creation, production and distribution factory of the MEDIAPRO Group, responsible for the implementation of high-quality global projects, developed in association with leading talents of recognized national and international prestige.

The Studio has produced more than 50 films with directors including Woody Allen (“**Vicky Cristina Barcelona**”, “**Midnight in Paris**”, “**Rifkin’s Festival**”); Oliver Stone (“**Comandante**”); Isabel Coixet (“**Map of the Sounds of Tokyo**”, “**Endless Night**”); Fernando León de Aranoa (“**Mondays in the Sun**”, “**Princesas**”, “**A Perfect Day**”, “**The Good Boss**”); Roman Polanski (“**Carnage**”); Álex de la Iglesia (“**Messi**”); Patricio Guzman (“**Salvador Allende**”, “**The Pearl Button**”); Javier Fesser (“**Camino**”); Manuel Hueriga (“**Salvador (Puig Antich)**”); “**Barcelona, la rosa de foc**”); Ernesto Daranas (“**Sergio & Sergei**”) and Gastón Duprat and Mariano Cohn (“**My Masterpiece**”, “**4x4**”, “**Official Competition**”), among others.

THE MEDIAPRO STUDIO is behind historical television productions including “**The Serranos**”, “**7 vidas**”, “**Aída**”, “**Locked Up**” and “**Red Eagle**” and is also responsible for several highly prestigious recent drama productions including “**The New Pope**” and “**The Young Pope**”, directed by Paolo Sorrentino; “**I’m Alive**”, “**Lost**”, “**Night & Day**”, “**Nasdrovia**”, directed by Marc Vigil; “**The Ministry of Time**”, written by Javier Olivares; “**Paraíso**”, by Fernando González Molina; political comedy “**Juan for President**” and sequels “**Vamos Juan**” and “**Venga Juan**”, created by Diego San José; the reboots of the mythical “**Paco’s Men**” and “**The Boarding School**”, “**The Head**”, directed by Jorge Dorado and “**Mira lo que has hecho**” and “**Maricón perdido**” created by El Terrat, a company with over 30 years’ experience in the comedy and entertainment sector and which became part of THE MEDIAPRO STUDIO factory in 2019.



The company has worked closely with some of the world's leading athletes to produce sports documentary series including two seasons of **"Six Dreams"**, about the Spanish soccer league; **"All or nothing: Manchester City"**, about the phenomenon of the English club, and **"Fernando"**, the second season of which has just been released, about the life of racing car driver Fernando Alonso.

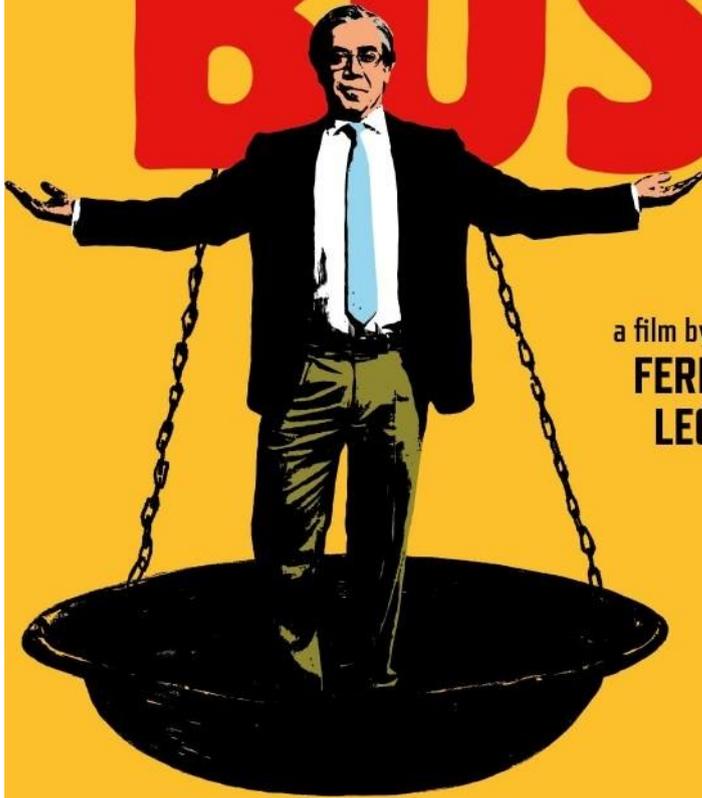
In the area of non-fiction, project highlights include **"Hacking Justice (Garzón / Assange)"**, **"Sinfonía"**, **"My Name is Violeta"**, **"The State's Secret Cesspit"** and **"Cocinar belleza"**, in addition to the documentaries **"Estación Apolo"**, about the little-known role Spain played in man's arrival on the Moon; **"El Palmar de Troya"**, a bizarre portrait of the Palmarian Catholic Church, and more recently **"Lola"**, a 4-part mini-series that examines the life and art of Lola Flores.

THE MEDIAPRO STUDIO is present in 14 of the 58 Group offices, where drama series, films, entertainment programs, short-formats and documentaries are produced. THE MEDIAPRO STUDIO works with key industry operators globally including HBO, Netflix, Amazon, DirectTV, Fox, Viacom, Yle and Disney and its productions have won several international awards, including 2 Oscars, 2 Golden Globes, multiple Goya Awards and 2 Daytime Emmy Awards.

JAVIER BARDEM is

The Good BOSS

a film by
**FERNANDO
LEÓN DE ARANOA**



MANOLO SOLO ALMUDENA AMOR ÓSCAR DE LA FUENTE SONIA ALMARCHA FERNANDO ALBIZU TARIK RMILI RAFA CASTEJÓN CELSO BUGALLO



SSIFF

Donostia Zinemaldia
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