



A film directed by
Imanol Uribe

Screenplay by
Remedios Crespo Casado

For further information:

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Produced by
ALTA PRODUCCIÓN S.L.U. (Spain) and FADO FILMES (Portugal)

With the participation of
TVE

With collaboration from
INSTITUTO BUÑUEL - GRUPO SGAE

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TECHNICAL DATA

Running time: 1h, 41 min
Format: 35mm, 1:2.35
Sound: Dolby Digital
Production Year: 2012
Language: Spanish

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CAST

Enrique	IBAN GARATE
Carmen	BLANCA SUÁREZ
Eladio	KARRA ELEJALDE
Vicente	EDUARD FERNÁNDEZ
Ramos	CARLOS SANTOS
Miel	NORA NAVAS
Leopoldo	JOSÉ MANUEL POGA
Miguel	MARCANTONIO DEL CARLO
María	ÁNGELA MOLINA
Fernando	JESÚS CARROZA
José	FERNANDO SOTO
Ana	BÁRBARA LENNIE

CREW

Director	IMANOL URIBE
Screenplay	REMEDIOS CRESPO
Producers	ENRIQUE GONZÁLEZ MACHO LUÍS GALVÃO TELES
Executive Producers	DANIEL BAJO JOÃO FONSECA NIEVES MAROTO ENRIQUE GONZÁLEZ KUHN
Director of Photography	GONZALO F. BERRIDI
Music	NUNO MALO
Art Director	EDOU HYDALLGO
Make-up	SANO DE PERPESSAC
Costume Designer	LENA MOSSUM
Editor	BUSTER FRANCO
Sound Director	ANTONIO RODRÍGUEZ "MÁRMOL"

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SYNOPSIS

Andalucía, 1950s. Enrique and Carmen, who have just met, fall deeply in love. Carmen manages to get her boyfriend assigned to the city courthouse to do his military service. Enrique witnesses injustices every day and realizes that if he wants to change things, he will have to take action. He soon finds himself caught up in dangerous situations that place his life and that of his companions at risk.

DIRECTOR'S NOTES by Imanol Uribe

The Screenplay

In 2009 I was on the jury at the Julio Alejandro screenplay award competition and *ORANGE HONEY*, Remedios Crespo's wonderful screenplay, won the prize unanimously. That was my first contact with the project. Then a year and a half later, I received a call from Enrique González Macho asking if I would direct the film. I didn't need to reread it before I said yes. Despite my poor memory, I remembered it very well.

Why did it have such an effect on me? First of all, because it tells a powerful, well-structured story that is captivating from beginning to end. Being asked to direct a screenplay that already covers these premises right from the start is very unusual. It's also about a subject I find very appealing: the clandestine struggle during the Franco dictatorship. In this case, an urban clandestine fight set in Andalucía in the early 1950s. There are very few references in Spanish cinema to this type of urban struggle. Many more stories have been told about the *maquis*, resistance fighters who hid and survived in the mountains. *ORANGE HONEY* drinks from other sources. It is more similar to movies about French resistance fighters, a fascinating subgenre which has given us great films.

In our story based on real events, Enrique, a young soldier doing his military service in Andalucía, discovers the everyday horrors of Franco's repression and decides to join the underground. But his relationship with his girlfriend, Carmen, who got him assigned to the military courthouse through her Uncle Eladio, will complicate things. The "innocent" point of view of our protagonist, Enrique, will also form the basis of other side stories.

Remedios Crespo worked on several drafts of the screenplay as we prepared the film, its locations and casting, until we had the final draft. It was marvelous to be able to work with her up until the very moment we started shooting.

The Characters. The Cast.

The starring trio:

Enrique (IBAN GARATE): the "innocent" viewpoint, the passive subject who decides to take action.

Carmen (BLANCA SUÁREZ): Enrique's girlfriend, who behaves mysteriously because she has a secret.

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Eladio (KARRA ELEJALDE): lieutenant colonel, judge, Carmen's uncle and Enrique's boss, who implacably carries out repressive orders.

The three characters get caught up in a plot full of lies and simulations that will end in tragedy. The other main characters are many and varied, from two different worlds: the repressive military and the clandestine activists.

In the first group is Vicente (Eduard Fernández), a lieutenant who serves as Judge Eladio's assistant while maintaining close ties with Sargeant Ramos (Carlos Santos). A story of friendship and conflict will develop between them that will take on a dimension of its own, because in this case, things are not what they seem.

Several stories unfold in the world of the clandestine fighters, including that of Miel (Nora Navas), an essential collaborator in all the propaganda actions, and the mother of Fernando (Jesús Carroza), who is interred in a concentration camp.

There's also the story of Leopoldo (José Manuel Poga), a nurse at the psychiatric hospital that is home to Enrique's mother, María (Ángela Molina), who sublimates all her suffering in her oranges. Leopoldo is responsible for making Enrique wake up to what is going on after the death of psychiatrist José (Fernando Soto), and he has an unreal love story with Ana (Bárbara Lennie), the ticket seller at the cinema where the underground resistance meets.

These are the main protagonists of ORANGE HONEY, although there are additional episodic characters who are also appealing, like Antonio Dechent's role as Colonel Camacho.

I was very lucky to have Eva Leira and Yolanda Serrano suggest an extraordinary cast that fits the characters perfectly, a mixture of actors of different ages, tendencies and backgrounds.

Shooting. Post-production.

The fact that our story is set in Andalucía permitted us to use a luminous visual approach quite unusual in films set in this period. The photography, sets and costumes were all designed with that view. And that is why we chose Jerez de la Frontera as the main hub for our exteriors.

Jerez deserves special mention because it was a privilege to use it as a huge stage set. The facilities given by the authorities, the enthusiastic collaboration of local residents- which is unfortunately being lost at other latitudes- and the active, efficient participation of their Film Commission all made a memorable shooting possible.

Something new in my film career was switching from celluloid to digital media. I had always thought this inevitable step would be traumatic but it turned out to be very positive. Why? Without entering into the debate on the advantages and drawbacks of photochemical versus digital processes, I think it's an amazing tool for a director. It lets you see the absolutely faithful results of your work at the very moment you are doing it. That assurance makes everything run more smoothly and saves time, which is so valuable for a director during a shoot.

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In post-production, the sound and picture editors both accepted the complete freedom I gave them, offering very attractive options which I accepted in the majority of cases. They also worked intensely with me and the composer to bridge the physical distance between us, since Nuno Malo lives in Los Angeles.

In conclusion, I'd like to say that in addition to an extraordinary team, you always need a little luck when it comes to making decisions. And this time I was extremely lucky.

SCREENWRITER'S NOTES by Remedios Crespo

When Franco fell ill in November 1975, hourly updates on his health were given. I was 9 years old and I remember those days with real panic because night after night I had the same distressing dream: Franco died and I went mute. At school I had always been told that the "forty years of peace" were highly unusual, possible only because of a special gift of Franco's. I deduced that Spain's natural state was one of war and that, once Franco died, bombs would start bursting again: we nine children and my parents would be blown to smithereens. The collective unconscious was latent in my girlhood night terror, since it made me mute. I did not lose an eye or a hand but rather my voice, the voice that was silenced during the dictatorship. When it was used, harsh reprisals were taken (never-ending prison sentences, the death penalty, forced labor, exile, pillage...).

When Franco died, where nobody could see me, I did a simple subtraction on a piece of paper: 1975 – 1939 = 36. So why were they always talking about "forty years of peace"? I got 36. With a child's innocence, I was able to sense and cut through the huge *lie of a totalitarian State* and the silence of a society that apparently went along with it. I have never forgotten it because it was my first reflection. With time, I discovered that the biggest lie and tragedy in that term was its second part: "of peace".

Generations like mine were taught "to forget" but I wonder, what did we have to forget? Something we did not know? You can't forget something you never knew in the first place, such as the fact that there were concentration camps during the dictatorship in Spain until the 1960s.

My father, who started working for the Justice Department in 1942, witnessed macabre judicial inner workings. A few years ago, I found his testimony about his awful posting as a typist at a Special Military Courthouse in Seville in 1951. Although Spain was supposedly well into "twelve years of Peace", military authorities continued condemning civilians to very harsh sentences, including the death penalty, often on trumped-up charges or with no evidence. During these judicial farces, my father had to make noise on his typewriter so it would sound like the sentence was being dictated. In that totalitarian, menacing setting, he distracted himself by writing love letters to his fiancée, my mother. That is the starting point for *ORANGE HONEY*. Using other facts from his testimony, in addition to other documentation, research and many direct witnesses, I have constructed this fiction based on the very real nightmare of the dictatorship.

My main objective has been to write a fast-paced story full of emotional truths that generates empathy in the audience. I have also attempted to awaken a reflection on our collective suffering. That said, my intention was not to talk about the history of Spain but instead the story of my father, my family and my origins. Talking about Spain was a natural consequence. As Gaudí said, "Originality

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is going back to one's roots". If we don't know where we came from, it is unlikely we will ever know who we are.

Placement in Time and Space

The story takes place in Andalucía in the early 1950s. Twelve years of "The Peace" have transpired but Franco continues to impose a medieval religious state based on principles prior to the French Revolution. The main locations are the Military Courthouse, the Miraflores Psychiatric Hospital and Los Merinales Concentration Camp.

Characters and Themes

ORANGE HONEY is a combination of historical drama (the dictatorship), social drama (mental illness, jails, forced labor, divisions within society, hunger...) and the modern epic (Man against State).

Unlike most films about the dictatorship, this is an urban film that explores little known, very attractive events in the fight against Franco. As far as the atmosphere and aesthetics, I have always imagined a tone more like cine noir than one of local color.

ORANGE HONEY also narrates historical events related to subjects which are relevant today:

- Lack of freedom and poverty are the causes that drive great migratory movements.
- Violence only leads to more violence. The most effective weapon of all times is imagination, "humankind's maximum freedom, where no one can interfere, even though the Catholic Church invented the sin of intention." (Luis Buñuel).

FILMOGRAPHY (selection)

THE CAST

Iban Garate

(Enrique)

2005	AUPA ETXEBESTE!, by Asier Altuna and Telmo Esnal
2006	ESOS CIELOS, by Aitzpea Goenaga
2010	MYSTICAL, by Ángel Alonso
2012	ORANGE HONEY, by Imanol Uribe

Blanca Suárez

(Carmen)

2008	SHIVER, by Isidro Ortiz
	COWARDS, by José Corbacho and Juan Cruz
2009	BRAIN DRAIN, by Fernando González
	THE CONSUL OF SODOM, by Sigfrid Monleón
2010	NEON FLESH, by Paco Cabezas

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- 2011 THE SKIN I LIVE IN, by Pedro Almodóvar
WINNING STREAK, by Eduard Cortés
2012 ORANGE HONEY, by Imanol Uribe

Karra Elejalde

(Eladio)

- 1991 VACAS, by Julio Medem
BUTTERFLY WINGS, by Juanma Bajo Ulloa
1992 THE RED SQUIRREL, by Julio Medem
MUTANT ACTION, by Álex de la Iglesia
KIKA, by Pedro Almodóvar
THE DEAD MOTHER, by Juanma Bajo Ulloa
1994 WITH THE DAYS NUMBERED, by Imanol Uribe
JUMP INTO THE VOID, by Daniel Calparsoro
1995 THE SALT IN THE WOUND, by Alberto Lecchi
EARTH, by Julio MOedem
1996 MY BROTHER'S GUN, by Ray Loriga
AIRBAG, by Juanma Bajo Ulloa
1998 THE NAMELESS, by Jaume Balagueró
NOVIOS, by Joaquín Oristrell
2000 AÑO MARIANO, by Fernando Guillén Cuervo and Karra Elejalde
2001 LÁZARO DE TORMES, by Fernando Fernán-Gómez and José Luis García Sánchez
CHICKEN SKIN, by Javier Maqua
VISIONARIOS, by Manuel Gutiérrez Aragón
2002 THEY'RE WATCHING US, by Norberto López Amado
2004 TORAPIA, by Karra Elejalde
2006 LOCOS POR EL SEXO, Javier Rebollo
2007 LOS CRONOCRÍMENES, by Nacho Vigalondo
2010 BIUTIFUL, by Alejandro González Iñárritu
EVEN THE RAIN, by Iciar Bollain
Goya Award for Best Supporting Actor
2012 ORANGE HONEY, by Imanol Uribe

Eduard Fernández

(Vicente)

- 1999 WASHINGTON WOLVES, by Mariano Barroso
2000 THE GOALKEEPER, by Gonzalo Suárez
2001 HIS MASTER'S VOICE, by Emilio Martínez-Lázaro
FAUSTO 5.0, by Isidro Ortiz
SOUND OF THE SEA, by Bigas Luna
SMOKING ROOM, by Roger Gual and Julio Wallovits
THE SHANGHAI SPELL, by Fernando Trueba
2003 THE GALÍNDEZ FILE, by Gerardo Herrero

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- 2005 COSAS QUE HACEN QUE LA VIDA VALGA LA PENA, by Manuel Gómez Pereira
IN THE CITY, by Cesc Gay
ANTS IN THE MOUTH, by Mariano Barroso
OBABA, by Montxo Armendáriz
THE METHOD, by Marcelo Piñeyro
CAPTAIN ALATRISTE, by Agustín Díaz Yanes
REMAKE, by Roger Gual
- 2009 THREE DAYS WITH THE FAMILY, by Mar Coll
LUNA CALIENTE, by Vicente Aranda
- 2010 BIUTIFUL, by Alejandro González Iñárritu
BLACK BREAD, by Agustí Villaronga
- 2011 THE SKIN I LIVE IN, by Pedro Almodóvar
WINNING STREAK, by Eduard Cortés
- 2012 ORANGE HONEY, by Imanol Uribe

Carlos Santos
(Ramos)

- 2002 THE BEST IS YET TO COME, by José Semprún and David Blanco
- 2007 PASEO, by Arturo Ruiz Serrano (short film)
MATAHARIS, by Iciar Bollain
- 2008 MORTADELO AND FILEMON: MISSION - SAVE THE PLANE, by Miguel Bardem
- 2009 BRAIN DRAIN, by Fernando González
- 2010 EVEN THE RAIN, by Iciar Bollain
- 2011 THE PERFECT STRANGER, by Toni Bestart
- 2012 ORANGE HONEY, by Imanol Uribe

Nora Navas
(Miel)

- 1999 A BENCH IN THE PARK, by Agustí Vila
- 2003 CUALQUIERA, by David Marqués
- 2006 CELIA'S LIVES, by Antonio Chavarrías
- 2010 BLACK BREAD, by Agustí Villalonga
Goya Award for Best Leading Actress
- 2011 MAR DE PLÁSTICO, by Silvia Munt
MEUBLÉ LA CASITA BLANCA, by Silvia Munt
- 2012 ORANGE HONEY, by Imanol Uribe

José Manuel Poga

For further information:



(Leopoldo)

2009 LA MANDRÁGORA (television)
2012 UNIT 7, by Alberto Rodríguez
2012 ORANGE HONEY, by Imanol Uribe

Marcantonio del Carlo

(Miguel)

1993 POOR GEORGE, by Jorge Silva Melo
1995 SIN AIS DE FOGO, by Luís Filipe Rocha
ADAM AND EVE, by Joaquim Leitão
2000 CAPTAINS OF APRIL, by Maria de Medeiros
2012 ORANGE HONEY, by Imanol Uribe

Ángela Molina

(María)

1978 THAT OBSCURE OBJECT OF DESIRE, by Luis Buñuel
1979 TRAFFIC JAM, by Luigi Comencini
HEART OF THE FOREST, by Manuel Gutiérrez Aragón
LA SABINA, by José Luis Borau
1985 LOLA, by Bigas Luna
1986 HALF OF HEAVEN, by Manuel Gutiérrez Aragón
CAMORRA (A Story Of Streets, Women And Crime), by Lina Wertmüller
1989 THE THINGS OF LOVE, by Jaime Chávarri
1991 THE MAN WHO LOST HIS SHADOW, by Alain Tanner
1992 1492: THE CONQUEST OF PARADISE by Ridley Scott
A WOMAN IN THE RAIN, by Gerardo Vera
THE CHILDREN THIEF, by Christian de Chalonge
1994 LAS COSAS DEL QUERER II, by Jaime Chávarri
1997 LIVE FLESH, by Pedro Almodóvar
2000 ONE OF THE HOLLYWOOD TEN, by Karl Francis
L'ORIGINE DU MONDE, by Jérôme Enrico
2002 ANNA'S SUMMER, by Jeanine Meerapfel
CALLAS FOREVER, by Franco Zeffirelli
CARNAGE, by Delphine Gleize
2003 SOUTH FROM GRANADA, by Fernando Colomo
2006 THE BORGIA, by Antonio Hernández
2010 NEON FLESH, by Paco Cabezas
2012 ORANGE HONEY, by Imanol Uribe

THE CREW

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Imanol Uribe - Director

Born in El Salvador in 1950, director, producer and screenwriter Imanol Uribe has directed the following feature films:

1979	THE BURGOS TRIAL
1981	ESCAPE FROM SEGOVIA
1983	MICHAEL'S DEATH
1986	BILBAO BLUES
1989	THE BLACK MOON
1991	THE DUMBFOUNDED KING
1994	WITH THE DAYS NUMBERED
1996	BWANA
1999	EXTRAÑOS
2000	FULL MOON
2002	CARLO'S JOURNEY
2007	THE NAUTICAL CHART
2012	ORANGE HONEY

In addition to having produced many of his own films, he taken part in numerous other projects as a producer, including:

1994	DESPUÉS DE TANTOS AÑOS directed by Ricardo Franco
1996	SECRETS OF THE HEART, directed by Montxo Armendáriz
1998	MARARÍA, directed by Antonio Betancor
2000	VISIONARIOS, directed by Manuel Gutiérrez Aragón

He has received various awards, including two Golden Shells at the San Sebastian International Film Festival for WITH THE DAYS NUMBERED and BWANA, and three Goya Awards for Best Director, Best Screenplay and Best Producer for WITH THE DAYS NUMBERED.

Remedios Crespo Casado- Screenplay

Professional background

(a selection)

1997-1998	Director's Assistant for the series AL SALIR DE CLASE (317 episodes). By Bocaboca for Telecinco.
1999	Director of 10 short films for UN PAÍS MARAVILLOSO, on Antena 3.
2000-2001	Director's Assistant on the series DESENLACE, Antena 3.
2002	Director's Assistant on the film MY HEROE, directed by A. Cuadri. Producer of DESESPERADO CLUB SOCIAL, Antena 3. Director of 10 fiction short films for Paramount Comedy.

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- 2004 Script analyst for Bocaboca production company.
2006 Writer of teleplay for the series CÓRTATE, Videomedia for Cuatro.
- 2007 Screenplay for the documentary CIRCUS: UNA VIDA EN EQUILIBRIO, CTP for TVE (broadcast April 15, 2007).
- 2008-2009 Writer of teleplay for the TV series YO SOY BEA, Grundy for Telecinco, 61 episodes.
- 2009 Screenplay writer for ORANGE HONEY, winner of the Julio Alejandro Award.
2010 Screenplay writer for the feature film TRIPALIARE.

Writer and director of four short films:

- 1996 ALTA MANERA (La Iguana, 1996)
1998 EL AGUA HILVANADA (La Iguana, 1998)
2002 LOVE IS IN THE AIR (Stico PC, 2002)
2009 EL EFECTO DOMINÓ (for the Boca de Lobo Festival in Madrid)

Enrique González Macho

(Producer)

Born in Santander in 1947, he studied at the Lycée Français of Madrid.

1967. He started working in the film industry, becoming the youngest Production Manager in Spain in 1969.

1969-1979. Production Manager of about 50 films and the first TV series, including the first films made by some of today's most renowned Spanish directors, such as Manuel Gutiérrez Aragón (HEART OF THE FOREST) and José Luis García Sánchez (EL LOBO FERROZ, TROUT), and so on. During that time, he gained in-depth knowledge of film and television production in Spain (LOS GOZOS Y LAS SOMBRAS), as well as international co-productions.

1980. He started working in distribution through the PROCINOR and CINEMA 2000, S.A. companies, subsequently purchasing the small company ALTA FILMS, S.A., specializing in Soviet cinema. He broadened its activities to include marketing "auteur films" from a wide variety of countries, which all offered high quality contents and with strong support for Spanish films.

1982. He was first in Spain to simultaneously exhibit films in their original language and dubbed version, with the release of the film DERSU UZALA, thereby starting what has become a habitual practice.

1986. In addition to production and distribution, he started exhibiting films by opening the first Cines Renoir in Madrid. Over time, they have become the leading circuit in quality films and Spanish cinema.

1990. He founded the first Spanish-Soviet company to open the first movie theater in Moscow devoted exclusively to showing films from Spain. This initiative was subsequently copied by the French and British film industries.

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Since 1997. He went back to his early experience in production and through ALTA PRODUCTION, S.L.U., he has co-produced Spanish films, with a special focus on launching new directors. The company has participated in the production or co-production of about 40 Spanish films.

1998. For his work in the Spanish film industry, he was awarded the National Film Award (Premio Nacional de Cinematografía).

1999. He was named Knight of the Order of Arts and Letters by the French Government, in recognition of his support of European film industries. In subsequent years, he received numerous awards on a national and international level for his consistent devotion to the cinema of Spain, Latin America and Europe, including the following:

- 2002. Expocine Award for Distributor of the Year.
- 2004. Best Spanish Distributor of European Films, at the Seville Film Festival of European Cinema.
- 2004. Ricardo Franco Award at the Malaga Spanish Film Festival.
- 2005. Special Spike Award at the Valladolid International Film Festival.
- 2006. Europa Cinemas Award for Best European Exhibition Impresario.
- 2007. Argencine Award from Argentina's National Institute of Film and Audiovisual Arts.
- 2007. SGAE Award for Best Private Impresario.
- 2008. City of Huelva Award at the Latin American Film Festival.

Alta Producción S.L.U. (Grupo Alta Films)

Alta Production S.L.U. was created by Enrique González Macho in August 1998 to continue the film production activity begun by Grupo Alta Films.

The company's aim has always been to combine the development of its own projects with participation in independent European film productions along the lines of those by filmmakers of the stature of Ken Loach and Eric Rohmer.

Alta Production S.L.U. has participated in the following productions:

- 1995 GUANTANAMERA, directed by Tomás Gutiérrez Alea and Juan Carlos Tabío, a co-production with el ICAIC (Cuba). With the participation of TVE.
 - Honorable Mention, 1995 Sundance Film Festival.
 - Official Section, 1995 Venice Film Festival.
- 1996 THE GUARDIAN ANGEL, directed by Santiago Matallana, a co-production with El Espejo. With the participation of TVE.
- 1998 CARLA'S SONG, directed by Ken Loach, a co-production with Parallax (United Kingdom). With the participation of TVE.

For further information:



- Official Section, 1996 Venice Film Festival
- 1999 MY NAME IS JOE, directed by Ken Loach, a co-production with Parallax (United Kingdom).
- Best Actor Award (Peter Mullan), 2000 Cannes Film Festival
 - Golden Spike Award, 2000 Valladolid Film Festival
 - Best Actor Award (Peter Mullan), Valladolid Film Festival
- SÍ, QUIERO, directed by Eneko Olasagasti and Carlos Zabala, a co-production with Igeldo Komunikazioa. With the participation of TVE.
- A BENCH IN THE PARK, directed by Agustí Vila, a co-production with Colomo PC.
- FLOWERS FROM ANOTHER WORLD, directed by Iciar Bollain, a co-production with La Iguana. With the participation of TVE.
- Best Film, Critics' Week, 1999 Cannes Film Festival
- FADING MEMORIES, directed by Enrique Gabriel, a co-production with Trastorno Films.
- SALTWATER, directed by Conor McPherson, a co-production with Treasure Films (Ireland).
- REWIND, directed by Nicolás Muñoz, a co-production with Nicolás Muñoz Avia.
- 2000 MARTA AND SURROUNDINGS, directed by Jesús Ruiz and Nacho Pérez de la Paz, a co-production with Clave Producciones Audiovisuales.
- BREAD AND ROSES, directed by Ken Loach, a co-production with Parallax (United Kingdom).
- Official Section, 2000 Cannes Film Festival
- DIVERTIMENTO, directed by José García Hernández, a co-production with Divertimento and Formato Vídeo. With the participation of TVE.
- 2001 LENA directed by Gonzalo Tapia, a co-production with Tráfico de Ideas, La Iguana and Portozás.
- 2002 SWEET SIXTEEN, directed by Ken Loach, a co-production with Parallax (United Kingdom).
- NOVO, directed by Jean-Pierre Limosin, a co-production with Lumen Films (France). With the participation of TVE.
- Best Screenplay Award, 2002 Cannes Film Festival.
 - Golden Spike Award, 2002 Valladolid Film Festival.

For further information:



RANCOUR, directed by Miguel Albaladejo, a co-production with Icónica, Zebra Producciones and Trivisión.

2003 TAKE MY EYES, directed by Iciar Bollain, a co-production with La Iguana. With the participation of TVE.

- Winner of 7 Goya Awards, including Best Film and Best Director, 2004.
- Silver Shell Award for Best Actor (Luis Tosar), 2003 San Sebastián Film Festival.
- Silver Shell Award for Best Actress (Laia Marull), 2003 San Sebastián Film Festival.

TRIPLE AGENT, directed by Eric Rohmer, a co-production with Rezo (France), Bim Distribuzione (Italy), Strada Productions (Greece), Tornasol Films (Spain).

- Official Section, 2004 Berlin Film Festival.

2004 THE NIGHT OF THE BROTHER, de Santiago García de Leániz, a co-production with La Iguana. With the participation of TVE.

2006 AISLADOS, directed by David Marqués, a co-production with Jean-Luc Ducasse. With the participation of TVE.

ANGOSTO, directed by Jorge Sánchez-Cabezudo, a co-production with The Film (France) and Fado Filmes (Portugal). With the participation of TVE.

2007 FUERTE APACHE, directed by Mateu Adrover, a co-production with Mediapro. With the participation of TVE.

THE ROMANCE OF ASTREA AND CELADON, directed by Eric Rohmer, a co-production with Rezo Films (France) and BIM Distribuzione (Italy). With the participation of TVE.

- Official Section, 2007 Venice Film Festival.

TOUCH THE SKY, directed by Marcos Carnevale, a co-production with Tesela P.C. (Spain) and Shazam Producciones (Argentina). With the participation of TVE.

2008 LOOKING FOR ERIC, directed by Ken Loach, a co-production with Sixteen Films (England), BIM Distribuzione (Italy), Les Films Du Fleuve (Belgium) and Tornasol Films (Spain). With the participation of TVE.

- Official Section, 2009 Cannes Film Festival

2010 ROUTE IRISH, directed by Ken Loach, a co-production with Sixteen Films (England), BIM Distribuzione (Italy), Les Films Du Fleuve (Belgium) and Tornasol Films (Spain).

THE SQUAD, directed by Jaime Osorio Márquez, a co-production with Rhayuela Films (Colombia), Sudestada Cine and Patagonik (Argentina).

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¿PARA QUÉ SIRVE UN OSO?, directed by Tom Fernández. A co-production with Versátil Cinema. With the participation of TVE.

2012 ORANGE HONEY, directed by Imanol Uribe.

BETA CINEMA – WORLD SALES

Beta Cinema has established itself as a "boutique-operation" for independent feature films with strong theatrical potential. Beta Cinema's philosophy is to keep its selective acquisition policy of 10 to 15 titles per year in order to fully develop the theatrical potential of each title according to its individual character.

Beta Cinema's portfolio includes outstanding productions like VIVA RIVA, which won six African Academy Awards 2011; BLACK BREAD, big winner at the Spanish Goya Awards 2011; German Film Award Winners VINCENT WANTS TO SEA (2011), ALMANYA (2011) and JOHN RABE (2009); Berlin 2011 out of competition entry MY BEST ENEMY; Cannes 2008 Jury Prize-winning IL DIVO; Academy Award 2008-winning THE COUNTERFEITERS; Academy Award 2008 nominated MONGOL; Academy Award 2007-winning THE LIVES OF OTHERS; and the Academy Award 2005-nominated DOWNFALL.

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