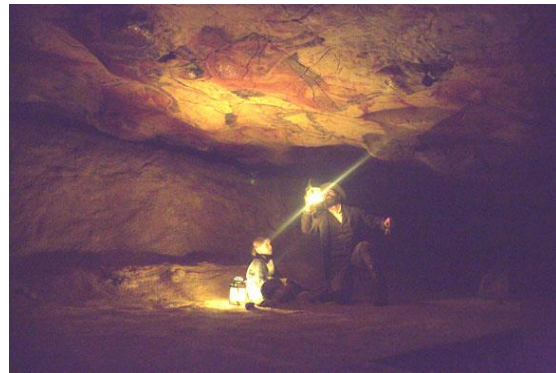




Presents

FINDING ALTAMIRA



**A Morena Films, El Maestro De Altamira, and
Mare Nostrum Productions Production**

A Film by Hugh Hudson

Theatrical Release Date: September 16, 2016

Running Time: 93 minutes

Rating: Not Yet Rated

Facebook: www.facebook.com/samuelgoldwynfilms

To Download Materials:

<https://www.dropbox.com/sh/1fu5b947cxip011/AAC7ueo44Q7UaJkwpKmsliW2a?dl=0>

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CAST AND CREW

| | |
|----------------------------|-----------------------------------|
| Marcelino Sanz de Sautuola | ANTONIO BANDERAS |
| Conchita | GOLSHIFTEH FARAHANI |
| María | ALLEGRA ALLEN |
| Paul Ratier | PIERRE NINEY |
| Émile Cartailhac | CLÉMENT SIBONY |
| Monseñor | RUPERT EVERETT |
| Pasi | TÁBATA CEREZO |
| Abbé Breuil | TRISTÁN ULLOA |
| María (adult) | IRENE ESCOLAR |
| De los Ríos | HENRY GOODMAN |
| Vilanova | NICHOLAS FARRELL |
| Director | HUGH HUDSON |
| Writers | OLIVIA HETREED |
| | JOSÉ LUIS LÓPEZ LINARES |
| Producers | LUCRECIA BOTÍN |
| | ALVARO LONGORIA |
| | ANDY PATERSON |
| Executive Producers | LUCRECIA BOTÍN |
| | ANA BOTÍN |
| | ANDRÓNICO LUKSIC |
| | LAURA BICKFORD |
| | JOSÉ LUIS LÓPEZ LINARES |
| | PILAR BENITO |
| Co-Producers | ALEXANDRA LEBRET |
| | AXEL KUSCHEVATZKY |
| Associate Producers | GONZALO BOTÍN |
| | EMILIO BOTÍN |
| | IGNACIO SALAZAR-SIMPSON |
| | NICOLÁS LUCA DE TENA SAINZ |
| | CRISTÓBAL GARCÍA |
| Music | MARK KNOPFLER |
| | EVELYN GLENNIE |
| Director of Photography | JOSÉ LUIS ALCAINE |
| Editor | PIA DI CIAULA |
| Line Producer | CRISTINA ZUMÁRRAGA |
| Production Designer | BENJAMÍN FERNÁNDEZ |
| Sound | DANIEL FONTRODONA |
| | GABRIEL GUTIÉRREZ |
| | STEFAN HENRIX |
| Costume Designer | CONSOLATA BOYLE |
| Make-up and Hair Designer | JENNY SHIRCORE |

SYNOPSIS

In 1879, Spanish archaeologist Marcelino (Antonio Banderas) and his daughter Maria (Allegra Allen) discover seemingly impossible paintings of galloping bison adorning the walls of a hidden cave. The cave of Altamira brings the world together in amazement, drawing people of all types to see the paintings in person. But, Marcelino soon realizes that the art on the walls must be 10,000 years old, earlier than anyone believes possible.

The theory threatens to tear Maria and Marcelino's family apart while the outside world's astonishment soon turns to fury and fear. The Catholic Church sees his claims as an attack on biblical truth while scientists prove just as dogmatic and reactionary. Maria's fairytale world grows darker as her family faces disaster and Marcelino's discovery is repressed. Only their love for each other can guide them toward redemption as Marcelino fights to spread the truth.



DIRECTOR'S STATEMENT

The decision was to shoot this totally Spanish story in the English language, to give it greater universal appeal, so the vital key to Altamira became the casting.

Once the script had been reworked to make the whole story an adult family drama involving Marcelino Sautuola and his family and not one seen through the eyes of the daughter Maria who was the first person to see the paintings.

The dramas that followed the discovery of the world's first prehistoric paintings were deeply personal. The Sautuola family were first hailed as national heroes but within the year the Catholic Spanish hierarchy started a quest to discredit their findings. This was quickly followed by the international scientific establishment who accused Sautuola of forgery. He became a pariah in the community and the deep wounds of the injustice shattered the stability of the family itself.

ANTONIO BANDERAS agreed to play the central character, so my task was to find a fresh face to play his wife Conchita. After considering many young European and American actresses the Iranian actress GOLSHIFTEH FARAHANI met with me. She was relatively unknown, outside France, but had the perfect looks to portray a Spanish upper class woman in her early thirties. The balance between her and Banderas seemed perfect.

Since we had decided to make the film in English with accents finely balanced to suit the accented English spoken by the leading man, the need was to search for a 9-year-old English speaking girl who could take on the sizeable task of playing Maria. I always believe children are best in films when they have never acted before. Without pre conceived ideas passed on by acting coaches. So after countless auditions we chose ALLEGRA ALLEN, who had the spirit, the rebellious nature and was very real without being too beautiful.

Into this family was cast RUPERT EVERETT as the Monsignor who brought an aggressive, slightly sinister aspect to the Catholic cleric representing the church in the story.

PIERRE NINEY was cast as the painter who was accused of copying the paintings, and who performed with a relaxed and attractive charm - the camera loving every second he was on the screen.

HENRY GOODMAN, NICHOLAS FARRELL, CLEMENT SIBONY, IRENE ESCOLAR helped to fill out the large cast. So we had a group of very experienced and talented actors to tell the story. English and Spanish actors played Spaniards, French actors played the French scientists and every actor was trained to speak accented English to match Banderas' way of speaking English.

From the start I thought we should film everything in the real and existing houses, villages, churches and indeed in the Altamira cave itself. All were in good condition and the family house the one where the Sautuola family lived in 1878. The village of Santillana del Mar has barely changed in 150 years, and the landscape of the Cantabrian hills and mountains is as beautiful as it was in the mid-19th century.

Filming was scheduled for 8 weeks and our main concern was the unpredictable nature of the northern Spanish late autumn coastal weather. Renowned for its continual rain, remarkably it only rained 3 days in the whole 8 weeks and therefore to be accurate to the normal weather in Cantabria we had to rain down some of the scenes.

I have never worked in Spain or with a Spanish crew before but the joining of the two nationalities was very successful. Production design department was Spanish, costume and make up were British, and all camera unit were Spanish.

JOSÉ LUIS ALCÁINE, the veteran cinematographer, was my first choice as director of photography. We used the digital 2k system - Arriflex Alexa cameras with Cooke s4 lenses which gave the right quality for a period film and yet looking like the film was shot on film stock. We rejected 4k as that would have been too sharp and clean. Often shooting with 2 or 3 cameras to capture more easily the child Maria's performance without the constant repetitions usually required when making a film.

Editing and post production was in London as were all the visual effects. The creation of the bison paintings coming alive in little Maria's imagination was done by TOM DEBENHAM working with live action footage shot at the Dorest farm in England which has a herd of 75 American bison, including William a massive bull who became the star bison in the story.

From the very start I wished for the music to be composed and played by MARK KNOPFLER. His genius on the acoustical guitar seemed entirely right for a Spanish based story and his fondness of Celtic musical sounds was very close to the music of Cantabria and northern Spain, the use of pipes and flutes being a characteristic of the far north states of Spain. His music to give an echo of Spain without the use of Spanish guitar music. To give a deep resonance to the cave sequences he asked EVELYN GLENNIE to join him to create deep earth percussive resonances. Evelyn is a world renowned percussionist who performs with the most important world orchestras.

Together they have produced a musical soundtrack of nostalgic and evocative beauty. Powerful and disturbing. Their music echoes the lives of the prehistoric painters and inhabitants of the caves, like "Finding Altamira", that existed throughout the lands which surrounded the Pyrenees Mountains 35,000 years ago.

- Hugh Hudson

ABOUT THE CAST

Antonio Banderas (“MARCELINO SANZ DE SAUTUOLA”)

José Antonio Domínguez Banderas (born August 10, 1960), better known as Antonio Banderas, is a Spanish film actor, film director, film producer and singer. He enrolled for classes at the School for Dramatic Art, in Malaga. There he discovered a love of acting, did lots of street theatre, later joined a small theatre troupe and toured Spain with them. His efforts paid off and in 1981 he was offered a place to perform with the National Theatre of Spain, in Madrid. He performed in plays as *Historia de los Tarantos* and *La hija del aire*.

While performing with the theatre, Banderas caught the attention of Spanish director Pedro Almodóvar, who cast the young actor in his movie debut *Labyrinth of Passion* (1982). 5 years later, he went on to appear in the director's *Law of Desire*, making headlines with his performance as a gay man, which required him to engage in his first male-to-male onscreen kiss. After Banderas appeared in Almodóvar's 1986 *Matador* the director cast him in his internationally acclaimed 1988 film *Women on the Verge of Nervous Breakdown*. The recognition Banderas gained for his role increased two years later when he starred in Almodóvar's controversial *Tie Me Up! Tie Me Down!* that helped spur him on to Hollywood.

It was Madonna who gave America their first big screen viewing of Banderas. He appeared as an unwitting object of her desire in *Madonna: Truth or Dare* (1991). His first American movie role was in *The Mambo Kings* (1992). However, his real breakthrough to the mainstream American audience came with starring in *Philadelphia* (1993). Banderas played the gay lover of a lawyer with AIDS, played by Tom Hanks, with a sensitivity that earned him much kudos. His star was shining brightly and the following year he won a role in *Interview with the Vampire: The Vampire Chronicles* (1994). He was now working with great actors as Brad Pitt and Tom Cruise. Banderas had truly made the grade in Hollywood.

Banderas' next big movie, *Evita* (1996) opposite Madonna, found the Spanish actor in a role singing and dancing. The following year, Banderas starred in *The Mask of Zorro* (1998), with Catherine Zeta-Jones and Anthony Hopkins.

In 1999 Banderas moved to the other side of the camera. He presented his directorial debut *Crazy in Alabama*, a black comedy in which both he and his wife, Melanie Griffith, starred. He then made his executive producer debut on *The White River Kid* (1999) with Bob Hoskins and Wes Bentley. In 1999, Banderas was given the European Film Academy award for European Achievement in World Cinema.

In 2001, he collaborated with Robert Rodriguez who cast him in the *Spy Kids* film trilogy. He also starred in Michael Cristofer's *Original Sin* alongside Angelina Jolie the same year. Then he starred in Brian De Palma's *Femme Fatale* (2002) and the trilogy *Once Upon A Time In Mexico* (2003) in which he appeared with Johnny Depp and Salma Hayek.

Along with his work in front of the camera, Banderas has found success by using only his deep, distinctive voice. He won new fans as Puss in Boots in the popular animated film *Shrek 2* (2004),

which was followed by the spin-off film *Puss in Boots* (2011), featuring popular actors Salma Hayek and Zach Galifianakis.

In 2006, he played a ballroom dancing teacher in *Take the Lead*. That year, he directed his second film *Summer Rain* and also received the L.A. Latino International Film Festival's "Gabi" Lifetime Achievement Award on 14 October. In 2011, the horror thriller *The Skin I Live In* marked the return of *Banderas* to Pedro Almodóvar, the Spanish director who launched his international career.

Golshifteh Farahani (“CONCHITA”)

A native of Tehran, Iran, actress Golshifteh Farahani was born on July 10, 1983, and gravitated to formal music lessons (voice and piano) by the age of five, exhibiting prodigious talent in this arena. She sought to capitalize on her abilities by entering music school full-time at the age of 12, and subsequently gained admission to the prestigious Vienna Conservatory.

Not long afterward, an Iranian cinema giant, the director Dariush Mehrjui, discovered Farahani and cast her in a pivotal role in his 1998 *The Pear Tree* as the mysterious young girl, M, who spurs his adolescent male protagonist on to lofty creative and erotic heights. The film won the Crystal Simorgh Prize, at Tehran's 16th annual Fajr Film Festival.

Numerous additional projects followed the Mehrjui collaboration, including the 2004 Iranian production *The Tear of the Cold* or *The Santoor Player*, Nacer Khemir's adventure drama/road movie *Bab'Aziz: The Prince Who Contemplated His Soul* (2006), and as Farahani's first major Hollywood production, the romantic lead opposite Leonardo DiCaprio in Ridley Scott's political thriller *Body of Lies* (2008).

Allegra Allen (“MARÍA”)

Bio to follow

Pierre Niney (“PAUL RATIER”)

Pierre Niney (born in 1989) is a French actor. By the age of eleven, he began his career as theatre actor. He realized that he got talent and he gained admission to a Florent course and Conservatoire National Supérieur d'Art Dramatique, before he became the youngest resident at the Comédie-Française with 21 years. In 2007, he got a small role in the comedy movie *Our 18 years*.

Niney continued his career with art films: he appears in the short film *Consolation* by Nicolas Klotz and Elisabeth Perceval and in Robert Guédiguian *Army of Crime*, which whom he reunited in 2010, in *The Snows of Kilimanjaro*.

With Grégoire Leprince-Ringuet, he plays in “*Black Heaven*” (2010) a film by Gilles Marchand. After the comedy “*Romantics Anonymous*”, where he meets Benoît Poelvoorde and Isabelle Carré, Niney got his first major film role in Frédéric Louf's *I like to watch girls* (2011). The industry recognizes him with his first nomination for a César for Best Hope and won a prize at the festival Cabourg. Then he starred with François-Xavier Demaison and Nicolas Duvauchelle the comedy *As brothers* (2012).

Well established in the French cinema scene, Pierre Niney sees its 2013 marked by his role as Balthazar in 20 years apart, co-starred with Ekira Virginia.

His last work has been in front of the camera of Jalil Lespert in “Yves Saint Laurent” (2013), a look at the life of French designer where he received a César award for Best Actor in YSL. In 2014 he did “Un Homme idéal” de Yann Gozlan, in 2015 "Five" d'Igor Gotesmann, "Frantz" de François Ozon, "L'Odyssée" de Jérôme Salle and in a couple of months "La promesse de l'aube" d'Eric Barbier.

Clément Sibony (“ÉMILE CARTAILHAC”)

Bio to follow

Rupert Everett (“MONSIGNOR”)

The multi-talented RUPERT EVERETT is a jack-of-all-trades and master of them all. Writer, Actor, Documentary maker, Raconteur, Director, Producer... is there no end to this man's talent?

Rupert first shot to fame in 1981, when he appeared on stage as Guy Bennett in the Greenwich Theatre's production of Julian Mitchell's play ‘Another Country’, a role which he repeated, alongside Colin Firth, in the 1984 film version directed by Marek Kaniévski which saw him nominated for a BAFTA for Best Newcomer To Film.

Rupert followed up his extraordinary debut with another British film, 1985's Dance With A Stranger, directed by Mike Newell, in which he played the lover of Ruth Ellis, the last woman to be hanged in Britain. After these two critically acclaimed performances, it was only a matter of time before Hollywood came knocking, and his first American role was in 1987's Hearts of Fire, starring Bob Dylan.

Rupert's many other outstanding film appearances include roles in ‘The Comfort of Strangers’, ‘Prêt-à-Porter’, ‘The Madness of King George’, ‘Shakespeare in Love’, ‘An Ideal Husband’, ‘Inspector Gadget’, ‘A Midsummer Nights Dream’, ‘The Next Best Thing’, ‘The Importance Of Being Earnest’, ‘Stage Beauty’, ‘Stardust’, ‘The Chronicles of Narnia: The Lion, The Witch and The Wardrobe’ and ‘Wild Target’.

Tábata Cerezo (“PASI”)

Bio to follow

Tristán Ulloa (“ABBE BREUIL”)

Bio to follow

Irene Escolar (“MARÍA [adult]”)

Bio to follow

ABOUT THE FILMMAKERS

Hugh Hudson (Director)

British director Hugh Hudson got his start as the head of a London agency casting department and from there became a film editor in Paris. Upon his return to London, Hudson began directing a series of distinguished award winning documentaries until 1970, when he teamed up with Ridley Scott in RSA, London's leading commercial company.

Five years later he founded Hudson Film and turned to feature films. From 1979 to 1980 Hudson directed his most successful feature film, *Chariots of Fire* (1981), the story of two British track runners, one a devout Christian and the other an ambitious Jew, in the run-up to the 1924 Olympic Games. The film won four Academy Awards, including Best Picture; Hudson earned a nomination for Best Director. His friend and colleague Vangelis produced an Academy Award-winning score for the film.

His next production was *Greystoke - The Legend of Tarzan, Lord of the Apes* (1984) which received four Oscar nominations, and was Ralph Richardson's last screen performance, for which he was nominated in the 1984 Oscars as Best Supporting Actor. It was a success both at the box office and with critics.

In 1985 Hudson directed *Revolution*, which depicted the American War of Independence. The film was a critical and commercial failure at the time; however in 2008 Hudson re-edited the film, giving it a narration by Al Pacino. The London Observer film critic Philip French writing about the new version said, "Revolution was misunderstood and unjustly treated on its first appearance twenty years ago. Seeing it again in the director's slightly revised version it now strikes me as a masterpiece — profound, poetic and original. Hudson's film should take its place among the great movies about history and about individual citizens living in times of dramatic social change. One hopes it will finally find the wide audience it deserves."

Hudson's next theatrical feature film was *Lost Angels* (1989), nominated for the Palme d'Or at the 1989 Cannes Film Festival. The film was an American-based drama starring Donald Sutherland and Ad-Rock of the Beastie Boys and dealing with disaffected youth in California. In 1999 Hudson directed *My Life So Far*. Jean Claude Carriere wrote of it, "Hugh Hudson's film *My Life so Far* is a delightful bittersweet film, which covers the start of a boy's life during the first part of the 20th century — from his last baby's bottle to his first cigar. A film which sadly is not known as well as it should be. It is a variation on a universal theme which will never end. There will always be men and women, old people and youngsters, horses and dogs."

Hudson next directed *I Dreamed of Africa* (2000), which was the closing film of the Cannes Film Festival of that year. His films deal with men and women separated from society, trying to find a true identity for themselves, fighting against forces of prejudice, injustice and compromise. They encompass emotionally intimate human stories, yet contain an epic sense of time and place. An outstanding visual sense, and the use of powerful sweeping music are hallmarks of his work.

OLIVIA HETREED (co-writer)

Olivia Hetreed is a British screenwriter, whose work includes the multi-award winning, Oscar and BAFTA nominated *Girl with a Pearl Earring*, starring Colin Firth and Scarlett Johansson, and the critically acclaimed radical adaptation of *Wuthering Heights* directed by Andrea Arnold. Olivia has worked on international feature projects including Bosnia's first animated feature film, *Birds Like Us*, and a forthcoming adaptation of *A Fine Balance*, and extensively in British TV drama (*The Canterbury Tales*, *The Treasure Seekers*, *Roman Mysteries*). Sympathetic Ink, her company with producer Andy Paterson, is prepping her next feature, *The Grand Sophy*, with BBC Films. Olivia is President of the Writers' Guild of Great Britain, which represents over 2,000 professional fiction writers. She is a very experienced mentor of new writing talent, in the UK and internationally.

JOSE LUIS LÓPEZ-LINARES (co-writer)

For over thirty years, José Luis López-Linares has been the director of photography of directors like Carlos Saura (José Luis won the Goya Award for Best Photography with "*Iberia*"), Fernando Trueba, Jaime Chavarrí, Basilio Martín Patino, Francisco Lombardi, Alain Tanner and Victor Erice, among others.

With *Storm the Skies* (1996) he invented a new kind of documentary called the "successful documentary". *Storm the Skies* was released at the Berlinale Film Festival and won the Ondas Special Cinema Award. Since the beginning of his career he has directed and produced more than forty feature films and television movies. With *A Glimpse of Other Lives* (2003) José Luis won the Goya Award for Best Documentary, the film participated in Venice Film Festival. *The Chicken, The Fish and the King Crab* (2008) was released at the Berlinale Film Festival, World Film Festival, Tribeca, etc. He was awarded with the Producers Association Award. His latest project is a documentary about the Spanish Football Team and World Cup triumph in South Africa, which opened in 2012.

ALVARO LONGORIA (producer)

Alvaro is one of the founders of Morena Films (1999). He graduated Cum Laude in Business Administration from the University of Boston and later completed a Master in the same subject at the Stern School of Business of New York University. Since founding Morena he has produced the following works: Feature length films: *Alacrán Enamorado*, directed by Santiago Zannou; *7 Days in Havana*, (directed by Benicio del Toro, Pablo Trapero, Elia Suleiman, Julio Medem, Gaspar Noé, Juan Carlos Tabío and Laurent Cantet); *Asterix & Obelix: God Save Britannia* (Alain Chabat); *The Monk* (Dominik Moll); *Room in Rome* (Julio Medem); *Che & Che: Part II*, both directed by Steven Soderbergh; *La Zona* (Rodrigo Plá); *ma ma* (Julio Medem) and *Altamira* (Hugh Hudson) Documentaries: *Sons of the Clouds*, directed by Alvaro himself, winner of the 2013 Goya Award for Best Film Documentary; *Últimos Testigos*, two documentaries about Fraga and Carrillo directed by José Luis López-Linares and Manuel Martín Cuenca respectively; *Iberia* (Carlos Saura); the trilogy *Looking for Fidel*, *Comandante* and *Persona non Grata*, all directed by Oliver Stone; *Caballé, más allá de la Música* (Antonio A. Farré), *Cuatro Puntos Cardinales*, a film made up of four documentaries about immigration and Portman, *a la Sombra de Roberto*, (Miguel Martí). In 2014 he produced and directed *The Propaganda Game*, part of the Zabaltegi section in the 63th edition of the San Sebastián International Film Festival.