

A Sony Pictures Classics Release

The Secret In Their Eyes

A film written and directed by
Juan José Campanella



Academy Award Winner for Best Foreign Language Film 2009

Special Events, Toronto International Film Festival 2009

Official Section, San Sebastián Film Festival 2009

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SHORT SYNOPSIS

With *THE SECRET IN THEIR EYES*, Argentinean writer-director-editor Juan Jose Campanella has created a multi-layered and poignant thriller interweaving the personal lives of a state prosecution investigator and a judge, with a manhunt spanning twenty-five years.

Recently retired criminal court investigator Benjamin (Ricardo Darin), decides to write a novel based on a twenty-five year old unresolved rape and murder case, which still haunts him. Sharing his plans with Irene (Soledad Villamil), the beautiful judge and former colleague he has secretly been in love with for years, Benjamin's initial involvement with the case is shown through flashbacks, as he sets out to identify the murderer. But Benjamin's search for the truth will put him at the center of a judicial nightmare, as the mystery of the heinous crime continues to unfold in the present, testing the limits of a man seeking justice and personal fulfillment at last.

LONG SYNOPSIS

Former Buenos Aires state court criminal investigator Benjamin Espósito (popular Argentinean actor Ricardo Darin) is recently retired, but he is not at peace. A twenty-five year -year old case and lost opportunities still haunt his memories and his life. He decides to write a novel about the case, which altered the course of his life in the hopes of finding closure after years of uncertainty.

Alternating between past and present, *THE SECRET IN THEIR EYES* tells the story of a 1974 brutal rape-murder of a beautiful twenty-three year old woman and Espósito's attempt to solve the case. In the course of the investigation Espósito is struck by the victim's husband, Ricardo Morales (Pablo Rago), a young bank employee whose singular love and devotion for his wife only puts into question Espósito's own obsession with his newly appointed superior Irene (Soledad Villamil), a beautiful and upper-class sophisticate with a law degree from Cornell.

Espósito and his quirky partner Sandoval (Argentina's renowned comic Guillermo Francella) - whom he must often rescue from drunken escapades - identify and track down their suspect, Gomez (Javier Godino), and with the help of Irene secure his confession. But just as the case seems to be over and Espósito is on the verge of revealing his feelings for Irene, his life begins to unravel. In Espósito's moral and zealous pursuit of his target, he makes enemies, and puts his life at risk just as Gomez is prematurely released from jail and becomes an agent of Argentina's repressive secret police. Fearing for his safety, Espósito must quickly leave Buenos Aires, leaving Irene behind without being able to profess his love for her.

In the course of writing his novel, Espósito re-enters the long forgotten case and Irene's life, attempting to uncover the fate of the killer and the victim's husband. Only then, will he be able to complete his story and have a new chance at fulfilling his life

DIRECTORS COMMENTS

An old man eating alone. It was that image that haunted me and finally took me back to the novel. Not the crime itself. Or the suspense. Or the genre. The Old Man eating alone. How does someone end up all alone in life? Does that Old Man wonder how he ended up eating alone in a bar with no one by his side? One can deny it, forget about it, cover it up for a time, but the past always comes back. Perhaps during the second act of his life, the Old Man managed to ignore what he had done during the first act, but if he wants to make a successful transition into the third act, he will have to deal with his unfinished business.

I don't see this as a "film noir". The "meat", the main dish, the driving forces behind this movie is an undeclared love that has lasted for years, frustration, and the emptiness felt by the main characters.

Memory fascinates me. The way decisions we made twenty or thirty years ago can affect us today. This could also apply to a nation's memories. As we now recover our memory of the 1970s as a country, we know that the horror began to take shape before the military dictatorship. The story takes place in that Argentina as the very air thickened, creeping up on and enveloping even the key players.

My aim was to tell this story as a combination: of small beings wandering through a sea of people, among huge structures, lost in the crowd - and their eyes. The story of that man walking by a hundred meters away at the train station, with five hundred bodies between us and him. What could we learn about him if suddenly, with no cuts, we could see a close up of his eyes? What secrets would they have to tell?

Secrets about a story like this one perhaps: a story about a murder, true, but above all a story about love. A story about love in its purest form. A love that ended when it was only in the bud, with no time even to fade and die. How could a love like that be lived? What effect would it have on the people involved? What acts of madness could a pair of eyes commit when love is taken away from them?

These are questions the film seeks to ask and which, only in the lives of the characters, perhaps attempts to find answers to.

Juan José Campanella

THE CHARACTERS

Benjamín Espósito (Ricardo Darín) is a tired man. Not just –although partly– because he is over sixty and has just retired from his job at a criminal court. He is tired of silently bearing the pain of a love for which there is no hope. He is tired of constantly rehashing a story –a crime, a conviction, and a punishment– that affected his life and the lives of the people he loved. Tired of his weariness, he decides to get up and move. He decides to write, to tell the story, to lift the heavy seal of silence he used to hide for over twenty years. But we cannot return to the past without it coming back to life again. We cannot escape the cold presence of ghosts once we have raised them. And Espósito will have to battle with the ghosts of love, violence and death.

Pablo Sandoval (Guillermo Francella) works for the justice department. He is Espósito's best friend; his right-hand man on the job. They can read each other like a book. Sandoval is a man of extremes; he is capable of showing flashes of genius, then plunging into the depths of drunken despair when nothing else seems to matter. He and Espósito have an ironclad bond of friendship. They also complement one another. Espósito is the consummate professional, Sandoval is incredibly inventive. Where Espósito is shy, Sandoval is self-assured. Both are extremely loyal and possess a deep sense of right and wrong, a distinction they both have a great deal of respect for.

Irene Menéndez Hastings (Soledad Villamil) is, at the beginning of the story, a typical Daddy's girl, whose father's friends got her a good job as a secretary of the court. Daily contact with Espósito and Sandoval as the three try to find the perpetrator of a terrible murder will enable her to gain experience, strength and determination. But this, like all profound lessons, means she will be forced to question some of her most deeply held tenets and will lose her assurance that she will always be safe, her belief that the judicial system is effective and believable, and the certainty that evil is always punished. Twenty-five years later, Irene is a middle-aged woman who runs her own court with a firm hand. Unintentionally, she once again finds herself caught up in the tangle of crime, doubts and painful discoveries like those which swept her away when she was young. Once again, when faced with the truth and, above all, with its consequences, she must decide whether it is best to open her eyes or keep them shut.

Ricardo Morales (Pablo Rago) considers himself a fairly ordinary guy with an ordinary predictable job at a bank. There is, however, something truly extraordinary about his life: he is married to Liliana, the beautiful, young woman who changed his life. They are newlyweds and Morales is thrilled every morning as he watches her making breakfast, chatting about this and that, and thinking of ways to improve their home. But violence and death tear the woman he loves away from him. An inexplicable crime takes place and his life suddenly loses all meaning except what he can build around the crime. Understanding the crime, finding the murderer and doing whatever it takes to make sure he is punished is what he must do.

CAST

Benjamín Espósito	RICARDO DARÍN
Irene Menéndez Hastings	SOLEDAD VILLAMIL
Ricardo Morales	PABLO RAGO
Isidoro Gómez	JAVIER GODINO
Liliana Coloto	CARLA QUEVEDO
Chica Piropo	BÁRBARA PALLADINO
Ordoñez	RUDY ROMANO
Pinche Mariano	ALEJANDRO ABELENDÁ
Juez Fortuna LaCalle	MARIO ALARCÓN
Pablo Sandoval	GUILLERMO FRANCELLA
Pinche Tino	SEBASTIÁN BLANCO
Romano	MARIANO ARGENTO
Báez (Insepctor)	JOSÉ LUIS GIOIA
Agente Cardozo	JUAN JOSÉ ORTIZ
Molinari	KIKO CERONE
Sicora	FERNANDO PARDO
Guardia Comisaría	MAXIMILIANO TRENTO
Jácinto Cáceres	SERGIO LÓPEZ SANTANA
Juan Robles	ELVIO DUVINI
Escribano Andretta	DAVID DI NÁPOLI
Borracho 1	PEDRO KOCHDILIAN
Borracho 2	OSCAR SANCHEZ
Alejandra Sandoval	GABRIELA DANIELL
Madre Gómez	ALICIA HAYDEE PENNACHI
Capataz	DARÍO VALENZUELA
Viejo Letrina	CARLOS MELE
Custodio Interrogatorio	IVÁN SOSA
Madre Irene	JUDITH BUCHALTER
Guardia Civil Ministerio Bienestar Social	HÉCTOR LA PORTA
Margarita	LILIANA CUOMO
Matón	ALEJANDRO PÉREZ

and the special participation of
GUILLERMO FRANCELLA as Sandoval

CREW

Director	JUAN JOSÉ CAMPANELLA
Screenplay	EDUARDO SACHERI
	JUAN JOSÉ CAMPANELLA
	Based on the novel “La pregunta de sus ojos” by Eduardo Sacheri
Producers	GERARDO HERRERO
	MARIELA BESUIEVSKY
	JUAN JOSÉ CAMPANELLA
Executive producers	GERARDO HERRERO
	VANESSA RAGONE

Associate producer
Production manager
Director of photography
Art director
Costume designer
Make-up
Hair stylist
Sound editor
Editor
Music

AXEL KUSCHEVATZKY
MURIEL CABEZA
FÉLIX MONTI
MARCELO PONT
CECILIA MONTI
LUCILA ROBIROSA
OSVALDO ESPERÓN
JOSE L. DÍAZ OUZANDE
JUAN JOSÉ CAMPANELLA
FEDERICO JUSID

TECHNICAL SPECS

Color – 35 mm
Aspect ratio: Scope 2:35
Sound: Dolby SRD
Film length (meters): 3,862 m
Country – Argentina – Spain
Running time: 129 minutes
Language: Spanish

A production of TORNASOL FILMS - HADDOCK FILMS - 100 BARES
PRODUCCIONES - EL SECRETO DE SUS OJOS (AIE)

Associated producer TELEFÉ

with the participation of TVE and CANAL+
with the support of ICAA and INCAA
with the financial support of ICO

Juan José Campanella
(*Director and co-screenwriter*)

Academy Award winner Juan José Campanella is one of Argentina's most renowned directors. In addition to directing, the Buenos Aires born Campanella has written screenplay for his feature films including: *El mismo amor, la misma lluvia*, *El hijo de la novia*, and *Luna de Avellaneda*. In 2001, his film *El hijo de la novia* ("Son of The Bride") was nominated for the Academy Award for Best Foreign Language Film. Campanella's prolific directing career has garnered him several Emmy Awards as well as directing stints on popular TV series including *Law & Order SVU*, *House MD* and *30 Rock*.

FILMOGRAPHY

2009	THE SECRET IN THEIR EYES (EL SECRETO DE SUS OJOS)
2004	<i>Moon of Avellaneda (Luna de Avellaneda)</i>
2001	<i>Son of the Bride (El hijo de la novia)</i>
1999	<i>Same Love, Same Rain (El mismo amor, la misma lluvia)</i>
1997	<i>Love Walked In (Y llegó el amor)</i>
1991	<i>The Boy Who Cried Bitch (El niño que gritó puta)</i>

THE ACTORS

Ricardo Darín (*Benjamín Espósito*)

SELECTED FILMOGRAPHY

- 2010 THE SECRET IN THEIR EYES, directed by Juan José Campanella
2007 *The Signal (La señal)* (debut as a director)
2006 *The Education of Fairies (La educación de las hadas)*, directed by José Luis Cuerda
2005 *The Aura (El aura)*, directed by Fabián Bielinsky
2004 *Moon of Avellaneda (Luna de Avellaneda)*, directed by Juan José Campanella
2003 *Kamchatka*, directed by Marcelo Piñeyro
2002 *Sammy and Me (Samy y yo)*, directed by Eduardo Milewicz
2001 *Porque te quiero*, directed by Mario Sábato
Son of the Bride (El hijo de la novia), directed by Juan José Campanella
The Escape (La fuga), directed by Eduardo Mignogna
2000 *Nine Queens (Nueve reinas)*, directed by Fabián Bielinsky
1999 *Same Love, Same Rain (El mismo amor, la misma lluvia)*, directed by Juan José Campanella
1998 *The Lighthouse (El faro del sur)*, directed by Eduardo Mignogna
1986 *The Long Coats (Les longs manteaux)*, directed by Gilles Béhat
1980 *The Disco of Love (La discoteca del amor)*, directed by Adolfo Aristarain
1979 *The Tent of Love (La carpa del amor)*, directed by Adolfo Aristarain

Soledad Villamil (*Irene Menéndez Hastings*)

SELECTED FILMOGRAPHY

- 2010 THE SECRET IN THEIR EYES, directed by Juan José Campanella
2004 *It's Not You, It's Me (No sos vos, soy yo)*, directed by Juan Taratuto
2002 *Red Bear (Un oso rojo)*, directed by Adrián Caetano
1999 *Same Love, Same Rain (El mismo amor, la misma lluvia)*, directed by Juan José Campanella
1997 *El sueño de los héroes*, directed by Sergio Renán
1997 *Life According to Muriel (La vida según Muriel)*, directed by Eduardo Milewicz
1993 *A Wall of Silence (Un muro de silencio)*, directed by Lita Stantic
1992 *Life Kills (Vivir mata)*, directed by Nicolás Echevarría

Pablo Rago (*Ricardo Morales*)

SELECTED FILMOGRAPHY

- 2010 THE SECRET IN THEIR EYES, directed by Juan José Campanella
2008 *La leyenda*, directed by Sebastián Pivoto
2007 *La mujer rota*, directed by Sebastián Faena

- 2005 *The Good Destiny (El buen destino)*, directed by Leonor Benedetto
 2002 *Passionate People (Apasionados)*, directed by Juan José Jusid

Javier Godino (Isidoro Gómez)

SELECTED FILMOGRAPHY

- 2010 THE SECRET IN THEIR EYES, directed by Juan José Campanella
 2008 *Deception*, directed by Marcel Langenegger
Hospital Central (television)
 2006 *El comisario* (television)
 2004 *Tus labios*, directed by Isabel de Ocampo (short film)
 2000 *Kisses for Everyone (Besos para todos)*, directed by Jaime Chávarri

Guillermo Francella (Sandoval)

SELECTED FILMOGRAPHY

- 2010 THE SECRET IN THEIR EYES, directed by Juan José Campanella
 2008 *Un novio para mi mujer*, directed by Juan Taratuto
Rudo y cursi, directed by Carlos Cuarón
 2007 *Incorregibles*, directed by Rodolfo Ledo
 2000 *Daddy Is My Idol (Papá es un ídolo)*, directed by Juan José Jusid

THE PRODUCERS

TORNASOL FILMS

Madrid based TORNASOL, has made over 100 fictional feature-length films, several short films, various documentaries and two TV series since its creation in 1987. TORNASOL has produced work by internationally renowned directors including Francis Ford Coppola (USA), Alain Tanner (Switzerland), Adolfo Aristarain (Argentina), Francisco Lombardi (Peru), Tomás Gutiérrez Alea and Juan Carlos Tabío (Cuba), Arturo Ripstein (Mexico), Ken Loach (United Kingdom); as well as outstanding Spanish directors including Bigas Luna, Manuel Gutiérrez Aragón, Agustín Díaz-Yanes, José Luis Cuerda, Álex de la Iglesia and Gerardo Herrero. Today TORNASOL is among Spain's leaders in its sector and continues to show a strong commitment to working with Latin American directors.

SELECTED FILMOGRAPHY

- 2010 *El diario de Carlota*, directed by Juan Manuel Carrasco
Todas las canciones hablan de mi, by Jonás Trueba
 THE SECRET IN THEIR EYES (EL SECRETO DE SUS OJOS)
 directed by Juan José Campanella
 2009 *Tetro*, directed by Francis Ford Coppola
Small Country (Paisito), directed by Ana Díez
7 minutos, directed by Daniela Fejerman
A Good Man (Un buen hombre), directed by Juan Martínez Moreno

- Mentiras y gordas*, directed by Alfonso Albacete y David Menkes
Born to Suffer (Nacidas para sufrir), directed by Miguel Albaladejo
Triage, directed by Danis Tanovic
Las viudas de los jueves, directed by Marcelo Piñeyro
Night Runner (El corredor nocturno), directed by Gerardo Herrero
Castillos de cartón, de Salvador García Ruiz
- 2008
Que parezca un accidente, directed by Gerardo Herrero
The Oxford Murders (Los crímenes de Oxford), directed by Álex de la Iglesia
- 2007
The Good Life (La buena vida), directed by Andrés Wood
It's A Free World (En un mundo libre...), directed by Ken Loach
City in Heat (Ciudad en celo), directed by Hernán Gaffet
The Inner Life of Martin Frost (La vida interior de Martin Frost), directed by Paul Auster
- 2006
Los aires difíciles, directed by Gerardo Herrero
The Education of Fairies (La educación de las hadas), directed by José Luis Cuerda
The Wind That Shakes The Barley (El viento que agita la cebada), directed by Ken Loach
- 2005
El penalti más largo del mundo, directed by Roberto Santiago
Heroína, directed by Gerardo Herrero
The Aura (El aura), directed by Fabián Bielinsky
The Method (El método), directed by Marcelo Piñeyro
- 2004
Your Next Life (La vida que te espera), directed by Manuel Gutiérrez Aragón
Machuca, directed by Andrés Wood
Unconscious (Inconscientes), directed by Joaquín Oristrell
Moon of Avellaneda (Luna de Avellaneda), directed by Juan José Campanella
A Fond Kiss (Sólo un beso), directed by Ken Loach
- 2003
So Far Away (Aunque estés lejos), directed by Juan Carlos Tabío
The Galíndez File (El misterio Galíndez), directed by Gerardo Herrero
- 2002
The Impatient Alchemist (El alquimista impaciente), directed by Patricia Ferreira
- 2001
Common Places (Lugares comunes), directed by Adolfo Aristarain
Son of the Bride (El hijo de la novia), directed by Juan José Campanella
- 2000
Don't Tempt Me (Sin noticias de Dios), directed by Agustín Díez Yanes
Heart of the Warrior (El corazón del guerrero), directed by Daniel Monzón
Pantaleón y las visitadoras, directed by Francisco Lombardi
The Waiting List (Lista de espera), directed by Juan Carlos Tabío
Las razones de mis amigos, directed by Gerardo Herrero
The Other Side (El otro barrio), directed by Salvador García
- 1999
El Coronel no tiene quien le escriba No One Writes to the Colonel (El Coronel no tiene quien le escriba), directed by Arturo Ripstein
- 1998
My Name is Joe (Mi nombre es Joe), directed by Ken Loach
Mensaka, directed by Salvador García
- 1997
Comanche Territory (Territorio comanche), directed by Gerardo Herrero
Martín (Hache), directed by Adolfo Aristarain

- Things I Left in Havana (Cosas que dejé en La Habana)*, directed by Manuel Gutiérrez Aragón
- The Chambermaid on the Titanic (La camarera del Titanic)*, directed by Bigas Luna
- 1996 *Éxtasis*, directed by Mariano Barroso
- 1995 *Land and Freedom (Tierra y Libertad)*, directed by Ken Loach
- Guantanamo*, directed by Tomás Gutiérrez Alea y Juan Carlos Tabío
- 1988 *La boca del lobo*, directed by Francisco Lombardi

HADDOCK FILMS

Argentinean HADDOCK FILMS was founded in 2005 with its mission to be a springboard for talented Argentinean newcomers and a reference point for Latin American co-productions.

FILMOGRAPHY

- 2010 *El corredor nocturno*, directed by Gerardo Herrero
- La muerte lenta de Luciana B.*, directed by Adolfo Aristarain
- 18 cigarrillos y medio*, directed by Marcelo Tolces
- THE SECRET IN THEIR EYES (EL SECRETO DE SUS OJOS), directed by José Campanella
- 2009
- Las viudas de los jueves*, directed by Marcelo Piñeyro
- 2008 *Que parezca un accidente*, directed by Gerardo Herrero
- Paisito*, directed by Ana Díez
- 2006 *Ciudad en celo*, directed by Hernán Gaffet
- Cara de queso*, directed by Ariel Winograd

100 BARES

100 Bares, a young Argentine audiovisual production company has produced the two most recent films of Juan José Campanella: *Luna de Avellaneda* (2004) and THE SECRET IN THEIR EYES (EL SECRETO DE SUS OJOS)

SELECTED FILMOGRAPHY

FILM

- 2010 EL SECRETO DE SUS OJOS, directed by Juan José Campanella
- 2004 *Luna de Avellaneda*, directed by Juan José Campanella

TELEVISION

- 2005 *Vientos de agua* (miniseries), directed by Juan José Campanella
- 2007 *Cuentos cardinales*
- 2008 *Había una vez un club* (for Telefé, Canal 11)
- 2009 *Entornos invisibles* (for Canal Encuentro, Argentine Republic Ministry of Education).