

**Winner of the Silver Bear for Best Film
Winner of the Silver Bear for Best Actor
Berlin International Film Festival 2004**



A film by Daniel Burman

**Produced by BD Cine Srl. in co-production with
Paradis Films (France), Classic (Italy) and Wanda Vision (Spain)**

**Argentina 2003
100' / colour
1.85 / Dolby SRD**

In Spanish with English subtitles

Certificate 15

Bonus Features include:

- **“The Making of Lost Embrace”**
- **Interview with Daniel Burman, ITV's *The South Bank Show: Argentine Cinema***
 - **Stills Gallery**

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Synopsis

This is Ariel's world: the small, slightly seedy shopping centre in downtown Buenos Aires, where the Italian shopkeepers scream all day, the Koreans sell feng shui and old Osvaldo sells nothing; where Ariel's mother runs a lingerie shop and his brother deals in import-export. It's a comfortable little world, in spite of an undercurrent of malaise and uncertainty. Many young people are searching for their immigrant routes to obtain a coveted foreign passport, the key to a world full of promise.

Ariel, however, wants more than a passport from Poland, where his grandparents fled to escape the Holocaust. He wants to understand. Why his father left his family shortly after his birth to fight a war in Israel. Why he never returned. And why this seems to leave his mother and brother indifferent. When Ariel's father returns to Buenos Aires he brings with him new truths, a new story and, ultimately, a long overdue embrace.

A story of a first, bittersweet encounter between a father and his young adult son, *Lost Embrace* (Argentina's 2004 Academy Award entry/Best Foreign Film) conjures up an ensemble of engaging characters who pursue their humble dreams with gentle humour, irresistible passion and an infectious generosity of spirit.



Cast

Ariel Daniel Hendler
Sonia Adriana Aizemberg
Elias Jorge D'Elia
Joseph Sergio Boris
Mitelman Diego Korol
Senior Salingani Atilio Pozzobón
Rita Silvina Bosco
Osvaldo Isaac Fajn
Marcos 'El Colorado' Salo PASOK
Estela Melina Petriella
Rabbi Benderson Norman Erlich
Grandmother Rosita Londner
Ramón Juan José Flores Quispe

Crew

Director Daniel Burman
Screenwriters Marcelo Birmajer, Daniel Burman
Director of Photography Ramiro Civita (ADF)
Editor Alejandro Brodersohn
Art Director María Eugenia Sueiro
Sound Designer Martin Grignaschi
Music Cesar Lerner
Costumes Roberta Pesci
Make-up Oscar Mulet, Laura Vaqueiro, Cristobal Rentería
Sound Editors Fernando Rivero, Nerina Valido
Producers Diego Dubcovsky, Daniel Burman
Executive Producer Diego Dubcovsky
First Assistant Director Natalia Urruty
Supervising Producer Sebastián Ponce
Production Managers Luis Bernandez, Patricia Apter
Co-Producers Marc Sillam, Amedeo Pagani, J.M. Morales
Line Producer Sebastian Ponce

Director's Note

On filmmaking:

I don't know why I took this up.

I had read that in their childhood, film directors had seen a movie that determined their calling for the rest of their lives. This didn't happen to me at all. When I was a boy, I dreamt of being a lawyer like my parents, and to have an office full of books and paper. Later I started to dream of being a surgeon, to be a person who puts his hands into people to save their life, but I never imagined that I would make films.

It's been a long time since I've asked myself why I do what I do. Every now and then I have doubts, particularly after finishing a film. The other day I sat down and watched *Lost Embrace* for the first time. When it was over, I felt a strange tickling sensation in my body. It was as if someone were tickling me in the stomach, a feeling of contained joy, like when you feel like laughing without wanting anyone to notice or a sensation of happiness without any apparent reason.

I now think that, in the end, all of this confusion was nothing more than that: I was looking for that tickling in my stomach and I had to make films in order to find it.

On "Lost Embrace":

The construction of identity is an issue that obsesses me. I began exploring it in my second movie, *Waiting for the Messiah*, and took up the issue again in this project.

Ariel is a 'late adolescent' who lives in present-day Argentina, within a confusing a decadent environment, where everything he knows keeps changing into something else in his desperate search for survival. In this process of transformation, many people look back to their origins. It is not to reaffirm their identity, however, but to pursue 'bureaucratic' ends: they want to obtain a passport from a remote ancestor's country of origin in order to enter the European paradise, a place where hope is still possible. But there is something in his life that determines his way of looking at things; a heroic father who abandoned his family to pursue an ideal, an unbearable moral dilemma, an obsessive thought that binds him.

Yet the truth changes, as does everything else around him. His father returns, with new facts and with another story that will soon be Ariel's as well. In *Lost Embrace*, I try to show the road that leads toward the construction of an identity, one based upon small anecdotes, tragedies and comic events, as well as on truths and lies.

Daniel Burman

Daniel Burman – Director

Born in Buenos Aires in 1973, Daniel Burman is one of the most talented young filmmakers of today's New Argentine Cinema. He began his work as a filmmaker in 1993 with the documentary *En Que Estación Estamos* which was awarded the UNESCO Honorary Mention. In 1995 he launched his own production company together with Diego Dubcovsky, BD CINE, and produced his first feature-length picture as a director, *A Chrysanthemum Burst in Cincoquinas* at the age of 22. The film was selected for the Berlin and Sundance festivals, and was also shown at the Montreal, Biarritz, San Sebastian, Chicago, Havan film festivals and elsewhere. Following *A Chrysanthemum Burst in Cincoquinas*, Burman went on to film *Waiting for the Messiah*, a film delving in to the conflicts faced by a young Jewish man caught between traditional family ties and a desire to explore unlimited horizons. Much of *Waiting for the Messiah* takes place in the Once neighbourhood of Buenos Aires, a traditionally Jewish enclave that is home to the largest Jewish community in Latin America. It was first shown in Europe at the 57th Venice International Film Festival and has been seen at the international film festivals of Toronto, Tokyo, Thessalonica and Sao Paulo. It was awarded the Grand Prix du Public at Biarritz, the FIPRESCI prize in Valladolid, the Coral-Best Film Prize in Havana and the Best Actor Award at the Buenos Aires Film Festival.

Burman, himself of Polish Jewish descent, produced *Seven Days in Once*, which details everyday life in this neighbourhood and follows its transformation from its origins to life in the aftermath of the 1994 attacks on the AMIA, its principal community center. Burman followed these productions with the feature *Every Stewardess Goes To Heaven* which garnered the Best Script Award at the Sundance/NHK Competition in 2001. The film was also shown at the 2002 Berlinale. In 2002 Burman co-produced Walter Salles's film *The Motorcycle Diaries* and took part in the production of *Swimming Alone*, an Argentine film by the new-generation director Ezequiel Acuña. The following year he produced and directed his fourth feature, *Lost Embrace*, which was backed by Cinemart, Canal + España and the Fond Sud Cinema. As part of the official competition of the Berlin Film Festival 2004, *Lost Embrace* won the Silver Bear for Best Film and the Silver Bear for Best Actor (Daniel Hendler).

Filmography

As Director

2003	Lost Embrace
2002	Seven Days in Once – Documentary Every Stewardess Goes to Heaven
2000	Waiting for the Messiah
1997	A Chrysanthemum Burst In Cincoquinas

As Producer

2003	Swimming Alone (Director: Ezequiel Acuña) The Motorcycle Diaries (Director: Walter Salles)
2002	Smokers Only (Director: Verónica Chen)
2000	Fuckland – Dogma 95 No. 8 (Director: José Luis Marqués) Los Libros y la Noche (Director: Tristán Bauer)
1999	Hidden River (Director: Mercedes García Guevara) Garage Olimpo (Director: Marco Bechis)
1998	Plaza de Almas (Director: Fernando Díaz)

Prizes for Lost Embrace

Winner of the Silver Bear for Best Film and Silver Bear for Best Actor (Daniel Hendler), Berlin International Film Festival 2004

Best Film, Bangkok World Film Festival 2004

Winner of the Canal Plus (Spain) Award for Best Unpublished Script

Winner of the Sociedad General de Autores Español Award at the Havana Film Festival 2003

Daniel Hendler – Ariel

Born in Montevideo, Uruguay, in 1976, Daniel Hendler studied acting in his native city, where he also began his stage career in 1996. He has been associated with the theatre group “Acapara el 522”, for which he has written and directed several productions, being awarded the Premio Morosoli for his work in 2000. Hendler made his feature film debut in 1999 in Daniel Burman’s *Waiting for the Messiah*, for which he received the ‘Newcomer of the Year’ award from the Association of Uruguayan Film Critics as well as the ‘Revelation’ award from Premios Clarín in 2000. For his role in the Uruguayan feature *25 Watts* he obtained the Best Actor award from the Uruguayan Film Critics and shared the Best Actor award at the Festival of Independent Cinema of Buenos Aires in 2001. His many roles in Latin American indies have made him one of the most sought-after actors of his generation.

Filmography (Selection)

2003	<i>Lost Embrace</i> (Director: Daniel Burman) <i>El Fondo del Mar</i> (Director: D. Szifrón)
2002	<i>Every Stewardess Goes To Heaven</i> (Director: Daniel Burman)
2001	<i>NS/NC</i> (Director: F. Musa) <i>Saturday</i> (Director: Juan Villegas)
2000	<i>25 Watts</i> (Director: J.P. Rebella, P. Stoll)
1999	<i>Waiting for the Messiah</i> (Director: Daniel Burman)

Press

"Superb" (4 STARS)

TIME OUT

"Recalls classic Woody Allen"

LOS ANGELES TIMES

"A gratifying portrait of multicultural cordiality... Burman explores both character and ethnicity with a canny wit."

David Parkinson, EMPIRE

"a wonderfully eccentric variation on Woody Allen, with perhaps just a twist of Fellini"

METRO

"superbly handled and well-realised" (4 STARS)

FILM REVIEW

"delightful" CRITICS' CHOICE

DAILY TELEGRAPH

"a real delight"

NORTH LONDON NEWSPAPERS

"If Buenos Aires were Manhattan, this would be a comedy by Woody Allen."

Esteve Riambau, FOTOGRAMAS

"An engaging...well-observed comedy"

VARIETY

"A witty and charming film"

FILM JOURNAL INTERNATIONAL

"A nimble and intelligent comedy guided by a sense of humour that's endearing and on the spot."

Carlos Boyero, EL MUNDO

"Lost Embrace seems small in subject and scope, but it's large in spirit and implication."

Michael Wilmington, CHICAGO TRIBUNE

"Ariel must deal with the everyday eccentricities of the delightful inhabitants of the mall, whom Burman captures with an affection and an irony that matches François Truffaut's"

Peter Keough, THE BOSTON PHOENIX

"Tender and exhilarating, moving and wise, ingenious and bursting with energy"

Fabio Ferzetti, IL MESSAGGER

"Though it deals with serious subjects – lost fathers, lost love, the strategies we use to define who we are – the film's comic sureness of touch and its range of lively character parts serve to embed the heavier issues in a deceptively light dramatic chassis."

Lee Marshall, SCREEN DAILY

"Lost Embrace is beautifully written and performed, with a good deal of nicely observed comedy and a subtle and gently philosophical tone."

Sandra Hebron, LONDON FILM FESTIVAL

Notes