

From the director of NOSTALGIA FOR THE LIGHT

The Pinochet Case

A film by **Patricio Guzmán**



THE PINOCHET CASE

An Icarus Films Release

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“Haunting! A magisterial documentary about the force of memory.”

—New York Magazine

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PRESS QUOTES

"Eloquent, meticulously structured. A gripping step-by-step account of the case. Sober political and legal analysis alternates with grim first-hand accounts of torture and murder in a film that has the structure of a choral symphony that swells to a bittersweet finale. A beautifully layered mosaic that is all the more powerful for never raising its voice to a shout."
—The New York Times

"Haunting! A magisterial documentary about the force of memory."
—New York Magazine

"Heart-stopping!" —Time Out NY

"Simply astounding." —Newsday

"Riveting." —NY Post

*Meditative and leisurely ... Lively and even raucous!
The Pinochet Case is a gift!"* —Stuart Klawans, *The Nation*

"Both a legalistic thriller and a searing documentary, The Pinochet Case is a fitting coda to a magnificent trilogy... (and) Guzmán's trilogy is one of the finest documentaries ever made." —The Guardian

"A resonant and powerful indictment of the Chilean regime, and as such, deserves a wide audience." —DOX Magazine

SYNOPSIS

THE PINOCHET CASE, an investigation of the Spanish charges against General Augusto Pinochet, forms an essential part of filmmaker Patricio Guzmán's career-long exploration of Chilean history since Salvador Allende's 1973 election and the bloody coup that followed.

Following its premiere at the Cannes Film Festival's Semaine de la Critique, THE PINOCHET CASE was described by The Guardian as "*a fitting coda to a magnificent trilogy*", referring to Guzmán's three-part epic THE BATTLE OF CHILE (1975-1978), which documented Allende's final months in office, and General Augusto Pinochet's military coup and its aftermath. It joins those three films, and the filmmaker's subsequent meditations on Chile's tumultuous political history: CHILE, OBSTINATE MEMORY (1997), SALVADOR ALLENDE (2004), and NOSTALGIA FOR THE LIGHT (2011), all available from Icarus Films.

In September 1998, Pinochet flew to London on a pleasure trip, and shortly thereafter began experiencing back pain and underwent an operation in the London Clinic. Upon waking from surgery, he was arrested by the London police. Who was responsible for this?

The case against Pinochet had begun in Spain two years before his arrest. THE PINOCHET CASE explores how a small group of people in Madrid laid the groundwork for this incredible feat – catching a dictator 25 years after his rise to power, making him the first to be humbled by the international justice system since the Nuremberg trials.

THE PINOCHET CASE also follows the workings of the British legal system that issued the arrest warrant, and the testimony of scores of Chileans, most of them women and relatives of the "disappeared", which proved crucial to the case against the general. Their stories are "*likely to lead you to tears*," Time Out New York proclaimed upon the film's theatrical release, concluding, "*this film certainly ranks among the best recent documentaries*".

When Pinochet finally returned to Chile, he faced 200 accusations of crimes, this time in Chilean courts. Eventually the Chilean Supreme Court also stripped him of his immunity, and on January 29, 2001, Judge Juan Guzmán placed Augusto Pinochet under house arrest. As THE PINOCHET CASE testifies, the people were no longer afraid, and the Chilean justice system had finally started to make up for lost time.

SELECTED FESTIVALS

World Premiere
2001 Cannes Film Festival

Grand Prize
2001 Fiction du Reel, Marseille, France

Best Documentary
Golden Gate Award
2002 San Francisco International Film Festival

Official Selection
2002 Amnesty International Film Festival

Official Selection
2002 Seattle International Film Festival

2003 Award of Merit in Film
Latin American Studies Association

Official Selection
2003 Human Rights Watch International Film Festival



DIRECTOR'S STATEMENT

The news of Pinochet's arrest reached my ears while in Madrid, breaking down and packing up my house, getting ready to move back to Paris for the second time. I stood surrounded by suitcases and trunks as I listened to the news.

I was stunned. How could I possibly be seeing the ex-dictator's face on a television screen, "arrested in London", 12,000 kilometers from Chile, for crimes against humanity?

Surrounded by my boxes, I began making phone calls. No one knew anything. I had no idea what to do for quite a while... Every object in my house (above all, the reels containing my films) reminded me of a past I had been carrying from one country to another during 27 years of exile... Just how deeply had Pinochet become part of my own life? How many years had I spent standing up to him?

Twenty-eight years ago I was lucky enough to film "La Batalla de Chile" ("The Chilean Battle"), a documentary film that chronicled Allende's socialist revolution and Pinochet's terrible coup.

Later, I lived in five different countries – a wandering filmmaker – but was able to return to Santiago to film those that stood up against the dictatorship.

Now, finally, my story had an end.

And after three years of work, what is it that has touched me most about this process? First of all, I witnessed a dictator unable to show his face, corralled by the justice system and growing smaller by the day. I also saw and filmed my countrymen divided into two completely irreconcilable groups. I spent a lot of time filming the victims, most of them women, plainly confiding in the future. It was something I would never forget, and the thing that touched me most.

It's also a film about "unbelief", about an event that seemed "unreal" to us, an "accident" that made it possible for justice to annul the impunity of one of the world's most famous tyrants.

The film shows how this "impossible event" became possible. And, above all, the way in which a legal maneuver, so incredible that absolutely no one believed it would work, was conceived.

—Patricio Guzmán

DIRECTOR'S FILMOGRAPHY

- 1971 "The First Year" (100'), with a Chris Marker's prologue.
- 1972 Director, script-writer. Documentary of Allende's first year.
- 1973-79 "The Battle of Chile I, II, III" (270').
Director, script-writer. Co-produced with Chris Marker & ICAIC
Documentary Trilogy about Allende's final period. It has received 6
Awards in Europe and Latin America, and it has been released in 35
countries all over the world.
- 1985 "Precolombian Mexico" (5 x 30')
Director, script-writer. A series about the ancient times of Maya and
Aztec people, for Spanish TV.
- 1987 "In the Name of God" (100')
Coproducer, director, script-writer.
Doc. Film about the theology of liberation in Chile under Pinochet.
Award at the Festival Dei Popoli, Florence, 1987.
- 1989-92 "The Southern Cross" (80' & 3 x 55')
Producer, director, script-writer. Documentary and TV series about
the popular religiosity in Latin America. Award at the Festival "les
fictions du Réel", in Marseilles, France (2001)
- 1995 "The barriers of Loneliness" (52')
Director, script-writer. A Les Films d'Ici & France 2 coproduction.
Documentary film about history memory in a Mexican village.
- 1997 "Chile, Obstinate Memory" (58')
Director, script-writer. A Les Films d'Ici & NFB of Canada & La Sept-
Arte coproduction. Documentary about history memory in Chile.
- 1999 "Robinson Crusoe Island" (43')
Director, script-writer. Documentary off the island. A Jacques Bidou &
La Sept-Arte coproduction.
- 1998-2001 "The Pinochet Case" (110')
Coproducer, director, script-writer.
Award at the Festival "les fictions du Réel", in Marseilles, France
- (2001) Since 1997, Director of the International Documentary Film Festival in
Santiago, Chile.

A REMARKABLE CASE

Augusto Pinochet, the general that overthrew Salvador Allende in 1973, is the first dictator in Latin American or the world to be humbled by the international justice system since the Nuremberg trials.

This incredible feat – catching a dictator 25 years after his rise to power – was achieved originally by a small group of people in Madrid (the film's protagonists: Judge Garzón, Castresana, the Prosecutor, the attorneys Garcés and Slepoy).

But it represents the effort and will of thousands of persons that, against all odds, made it possible. It was the work of hundreds of victims and human rights organizations working together closely with judges, attorneys and prosecutors from at least 15 countries during almost 30 years... All of this made it possible to put Chile's history right and see to it that justice was done. In other words, everyone got what they deserved: a fair trial for Pinochet and a monument in front of La Moneda for Salvador Allende.

It has taken twenty-seven years of hard work to demonstrate what we always knew to be true: history is made by the people, working anonymously. Whatever may finally happen to Pinochet, nothing will ever be the same in Chile or in the field of international justice.



CAST OF CHARACTERS

PETER SCHAAD

Swiss impresario, Pinochet's personal friend. Privileged witness to the ex-dictator's confinement in his house outside London.

ALUN JONES

Attorney for Spain, representing Judge Garzón in England, author of several classic texts on the subject of extradition.

NORMAN LAMONT

Ex-minister for Thatcher, Pinochet defender, Tory party representative in the Pinochet case.

JOAN GARCES

Main Spanish lawyer for the victims, Salvador Allende's former collaborator. Lived through the assault on La Moneda palace and waited 23 years before meeting Pinochet a second time.

CLIVE NICHOLLS

Queen's counsel, Pinochet's efficient attorney, one of Europe's leading extradition specialists.

BALTASAR GARZON

One of Spain's most resolved judges, always at the middle of judicial debate.

CARLOS CASTRESANA

Spanish prosecutor, brilliant discoverer of the legal procedure that led to the opening of the Pinochet case.

JUAN GUZMAN

The Chilean judge that finally interrogated and arrested the ex-dictator at his house in Santiago.

THE VICTIMS

The collective personage that forms the tragedy's "chorus." They represent the harrowing human testimonial of the atrocities committed by the Pinochet dictatorship; a group of valiant women embodying the power of memory that was able to maintain a permanent and living testimony of the repression during 27 long years, in spite of all attempts to bury the past. They have been, and continue to be, the leading moral authority in Chile for over three decades.

IN THE PRESS

"Jury Without Trial"

By Peter Rainer

New York Magazine

In Patricio Guzmán's haunting Pinochet Case, many of the dictator's victims step forward to bear witness -- but where is the court that will hear them?

The Pinochet Case, now showing at Film Forum, is a magisterial documentary about the force of memory. Patricio Guzmán -- whose three-part documentary *The Battle of Chile*, released between 1975 and 1979, remains one of the most powerful of modern historical indictments -- is both agitator and artist. It's rare for a political documentarian to combine such disparate sensibilities. (Usually, the artist is sacrificed.) But Guzmán's movies have the thrust of manifestoes and the layered richness of epic novels.

The Battle of Chile was about the coup, led by General Augusto Pinochet on September 11, 1973, that overthrew the democratically elected socialist government of Salvador Allende. *The Pinochet Case* is about the legal maneuverings that culminated in 1998 with Pinochet's arrest, while he was vacationing in London, for human-rights abuses. The outcome was triumphant yet devastating: The ex-dictator was detained, stripped of diplomatic immunity, and placed under house arrest for over 500 days at an estate outside London, but British authorities ultimately deemed him medically unfit to stand trial. Upon his return to Chile, Pinochet, in his eighties, faced hundreds of criminal accusations, and in January 2001, he was put under house arrest; charges against the infirm general were dropped this summer.

Pinochet was in power until 1990, when democracy, of a sort, returned to Chile. But because he was never tried in a court of law, the jubilation of his opponents in this film is severely compromised. Talking directly into the camera, an attorney for victims of the regime chastises the Chilean government for its "barbarity" in "raising the flag of sovereignty against an act of international justice."

And yet such is the thirst for vindication that the victims may not fully comprehend just how much was accomplished in the court of international opinion. Their revenge, as described by a mother whose two sons were shot in the back of the head in 1985 by military police, is "just staying alive" in order to bear witness.

The witnesses -- who endured a dictatorship in which thousands were tortured, murdered, or "disappeared" -- are shown at one point massed together in

accusatory silence. Guzmán's camera pans slowly across their faces. Their silence gives way to individual recitations full of sorrow and horror. An old woman talks of the son she lost as her "saint," while she carefully, almost ritualistically, places his photo on her chest. A woman who was 19 when her husband was tortured and executed remembers how, in his absence, she would pack (and repack) his briefcase in anticipation of his return. Finally she stopped and told their 5-year-old son that his father was not coming back. "If I want him to trust me, I must tell him the truth," she explains. Another woman, Cecilia, who was arrested in 1981 and not released until 1992, describes how she and her fellow prisoners would keep sane by pretending to have phone conversations with each other, talking as if it were years later and they were free, now mothers and grandmothers. She also describes how electrodes were inserted into her vagina -- a torture tactic that was a jailhouse specialty.

Listening to such descriptions, how can we calmly assimilate a newsreel scene in which Margaret Thatcher pays a house call on Pinochet and tells him that it is he who brought democracy to Chile? *The Pinochet Case* is a searing album of remembrance from those who, having survived, suffered most.



FILM CREDITS

Running time: 110 minutes
Year of production: 2001
Original title: EL CASO PINOCHET
English title: THE PINOCHET CASE
Length: 3,200 meters
Number of reels: 6 x 600M
35mm – 1.85 – DTS
Original Version : English and Spanish with English subtitles

Production Company: Pathé TV
Production Company: Les Films d'Ici
World Sales Company: Pathé International

Screenplay and direction: Patricio Guzmán
Editing: Claudio Martinez
Photography and camera: Jacques Bouquin
Sound: André Rigaut
Mix: Jean-Jacques Quinet
Producer : Yves Jeanneau

A co-production
Les Films d'Ici
Pathé Télévision
Renn Productions
Les Films de la Passerelle
R.T.B.F.
Benece Paco Poch
Patricio Guzmán Producciones

In association with Nueva Imagen
The Documentary Found-Open Society Institute

With the participation of
Canal + France
Canal + Espagne
Canal + Belgique
Telepiù

Le Centre du Cinéma et de l'Audiovisuel de la Communauté Française de
Belgique et des télédistributeurs wallons
Instituto de las Ciencias y las Artes Audiovisuales (ICAA)

Le Centre National de la Cinématographie

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