

Llenos de Gràcia

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SHORT SYNOPSIS

In the summer of 1994, Marina—a rather unusual nun—arrives at a boarding school for children with no families, which has been threatened with closure. Although the students welcome her with loads of trouble, they slowly form a bond that resembles that of a true family.

SYNOPSIS

In the summer of 1994, Marina—a rather unusual nun—arrives at a boarding school for children with no families, which has been threatened with closure. Although the students welcome her with loads of trouble, Marina has an idea that will change everything: she wants to form a soccer team. With the help of Angelines, an innocent, fragile nun; Tatiana, who's rough and tumble; and Rafa, a peculiar custodian, they create something resembling a true family. Years later, Valdo, one of the boys, debuts on Real Madrid's first team.

A

MISENT PRODUCCIONES

MOD PRODUCCIONES

THE NUN PRODUCCIONES A.I.E.

production

With the participation of

RTVE

MOVISTAR+

À PUNT MÈDIA

With financing from

INSTITUTO DE LA CINEMATOGRAFÍA / MINISTERIO DE CULTURA Y DEPORTE / GOBIERNO DE
ESPAÑA

INSTITUT VALENCIÀ DE CULTURA

ARCANO FINANCIACIÓN AUDIOVISUAL

TECHNICAL SPECIFICATIONS

Runtime

109 minutes

Release date

8 July 2022

Country

ESPAÑA

Format

1:85 DCP

Distribution

PARAMOUNT PICTURES SPAIN

International sales

FILM FACTORY

Filmed in

COMUNITAT VALENCIANA

CAST

Sister Marina CARMEN MACHI

Sister Angelines PAULA USERO

Sister Tatiana ANIS DOROFTEI

Rafa PABLO CHIAPELLA

Vicar MANOLO SOLO

Mother Superior NURIA GONZÁLEZ

Valdo DAIRON TALLON

Sebas ADRIÁN LÓPEZ

Bichi PAU MÁRQUEZ

Rachid ADRIÁN MARÍN

Jasón DIEGO NERIA

Tomás DIEGO MUÑOZ

Eboué DIVINE OGBEBOR

Dimitri VÍCTOR PONS

Walter ALEX BOQUIZO

Iván RUBÉN PONS

Gambita IGNACIO BLAT

CREW

Directed by ROBERTO BUESO

Written by ROBERTO BUESO & ÓSCAR DÍAZ CRUZ

Producers FERNANDO BOVAIRA & GUILLEM VIDAL-FOLCH

Executive producer ISABEL SALANUEVA RUIZ

Director of photography VÍCTOR ENTRECANALES

Production manager LORENA LLUCH

Production design JUANA MULA

Costume design GIOVANNA RIBES

Original music VICENTE ORTIZ GIMENO

Edited by JAIME COLIS

Casting directors EVA LEIRA & YOLANDA SERRANO

Assistant Director JORGE CALATAYUD

Visual effects supervisor ANA RUBIO (THE LONE PINE POST)

Sound recordist MAR GONZÁLEZ BOSQUE

Sound editor MAYTE CABRERA (M12DB)

Re-recording mixer NICOLAS DE POULPIQUET

Head of hair and makeup ESTHER GUILLEM

This fictional film is inspired by true events outlined in the book "The Emotional Revolution" by
INMA PUIG

DIRECTOR'S STATEMENT:

Shortly after finishing my first film *Love Beats*, producers Fernando Bovaira and Guillem Vidal-Folch made their first mention of the El Parral school. In the mid-nineties, a revolutionary nun named Marina overcame countless obstacles in order to create a soccer team that would transform the lives of the troubled homeless boys who lived there. I was immediately captivated by the premise. I had been wanting to tell a coming-of-age story, of the transition to adult life, but I wanted to place it in the stage that I consider the most critical and interesting—puberty—which is precisely the age of these boys. But the true story still had an ace up its sleeve: a few years later, Valdo, a footballer who played for over twenty years in the elite Spanish league, celebrated a goal by raising his shirt and displaying a message: “Thank you for everything, Sister Marina”. Valdo was one of those children who lived in El Parral.

Óscar Díaz Cruz—my screenwriting partner—and I felt that this story should seek out the truth from a place of emotion and comedy, a genre that has always been my favorite and which I wanted to tackle more forcefully now, and even more so after meeting the real subjects. Sister Marina is a woman with a biting, irreverent sense of humor that makes you completely forget you are sitting across from a nun. It was also exciting to hear from Valdo about his childhood in El Parral and how Marina managed, with hardly any resources, to turn a vacant lot full of vines into an unlikely soccer field, how she figured out a way to take the boys out every Sunday in a dilapidated van and, finally, how this woman stoically endured the gazes of all those who saw her as a fish out of water.

But beyond all the humor, what makes it truly special for me is the cunning and courage it took for this woman to inspire these kids and impart values to them. For me, this film speaks of true teaching, one that is persevering and that understands that a child always deserves a second chance. It is also a story that talks about the concept of “home” and of the need to shape a true family. This is the heart of this story and we should approach it with elegance and a sense of responsibility.

So we focused on this group of kids who would need to create a striking and charismatic gang. We imagined them sneaking out at the slightest opportunity or taking advantage of their cunning and trickery to intimidate rival teams in a desperate attempt to balance the scales.

As we got further into the writing, I realized something strange was going on. Quietly, the fictional world was intertwining with my own memories. I was assaulted by imagery, sounds and flavors of a time that was dormant in my mind. I gradually became a virtual companion to the adventures of these boys. It became a personal and

almost fetishistic matter to want to see them get lost in a neighborhood street fair, to make them sneak out on summer nights, to have their first, awkward and fleeting sentimental encounters, to be stunned by new music videos and video games that seemed to definitively conquer the future, to see them try to hurt their loved ones by giving them biting nicknames, to witness the drama of being the first to grow a mustache and the last to have pubic hair, to invent almost magical stories about sex taken from a scrambled cable channel... In short, I wanted to rediscover my childhood and that feeling of infinite distance from the alien, dumb and predictable world of adults.

With that same spirit, we began prepping the shoot. The casting process was arduous and extensive. In different soccer leagues, schools and associations, we interviewed over two thousand boys until we found the eleven that would make up the El Parral gang. I am still amazed by how lucky we were. All of them, without exception, are special beings. I remember the first time I was able to see them all together. That image relaxed me and I felt like we were grasping the film. None of them—except for Dairon who had played a small cameo—had ever been in front of a movie camera. My priority in rehearsals was to give them a sense of what feels natural and what feels true on camera. It is admirable to see how well they interpreted that motto and how they managed to capture the freshness and cunning they show in real life on the big screen. Without a doubt, meeting them and feeding the characters with their personalities has been one of the most stimulating things for me in making this movie.

I have been extremely lucky to have Carmen Machi play Sister Marina. Only she would have been able to complement the irony, tenderness and intelligence that the character needed. Sometimes, the best thing a director can do is to not get in the way and with Carmen this was my task on several occasions. I think I will always remember our conversations before each sequence, the feeling of searching for the same thing and together building the right tone for each moment, finding the best response, the best reaction. Witnessing her capacity for work, her generosity and her skill with children, her intuition and sense of humor, but above all, her interest in the human aspect of the story was an immense honor for me.

I think the main comment about shooting this movie is that we had a great time making it. We laughed so much, but since everyone was clear about what we were conveying, we were also able to identify moments in the story in which a smile should give way to tenderness or emotion. Struggling between these two states, trying to keep that balance, was my main task. As well as my delight.

In the most valuable sense of what making movies implies, this film no longer belongs to us. Now it reaches its true recipient, the audience. And we can only aspire

that all the effort, humor and affection that we've tried to place in it will be found upon seeing it.

Roberto Bueso

PRODUCER'S STATEMENT:

Our relationship with Roberto Bueso began with his debut LOVE BEATS, a film that showed ample evidence of his personality as a director. His interest in tight-knit choral relationships, his brave and roguish sense of humor and his great capacity for giving his characters heart were all strong indicators that this was the birth of a new voice in Spanish filmmaking. In Mod we didn't hesitate in expressing our firm commitment to also produce his second film.

To this end, at the end of 2019, Guillem Vidal-Folch, our fellow producer on "Full of Grace", came to us with a small anecdote from a book that powerfully caught our attention. It was the true story of Marina, an irreverent and vivacious nun who, in the mid-nineties, used soccer to help a group of orphan boys to pull through. One of them, Valdo, later went on to play for Real Madrid and for other First Division teams. We thought it was a unique, fun, and exciting story and we shared it with Roberto.

After the first conversation with Roberto, we decided to go meet the real subjects and to offer the main role to Carmen Machi with whom we had recently worked on another film. Carmen fell in love with the character and immediately came on board the project.

Roberto and Oscar Díaz Cruz started to write the script together. They constructed their own story about eleven boys between 9 and 14, none of whom has a family. Inspired by the true story of the El Parral School, but with a fundamental part that was created and fictionalized by the writers, FULL OF GRACE became a choral comedy, a story with heart for the whole family.

In the spring of 2021, at the same time that we were moving ahead on the project's financing, the fourth wave of Covid threatened to shut the doors of the schools and soccer clubs around Valencia, where we'd intended to find the 11 boys who were going to play the group from the orphanage. The decision had been made to work with non-professional child actors and, thanks to the casting team led by Eva Leira and Yolanda Serrano, over 3000 interviews were held despite the difficulties involved. Within a few months, and after an arduous selection process, the group of boys was created. Their enthusiasm, camaraderie and mischievousness have reached beyond the screen. They've become a family. They were also accompanied by such names as Paula Usero, Pablo Chiapella, Manolo Solo, Nuria González and Anis Doroftei in the adult cast.

Finally, in summer 2021, we shot the movie. The commitment of the crew, mostly from Valencia and who had worked with Roberto on LOVE BEATS, allowed us to work with the flexibility required for a feature with minors, while maintaining the seal of quality that we keep up on all our projects.

FULL OF GRACE shows a strong, determined commitment to comedy and emotions that spring from truth, and it is our desire is that, since its filming in Comunitat Valenciana, it reaches Spanish screens so we can enjoy these truly unique and fun story and characters.

Fernando Bovaira

MISENT BIO-FILMOGRAPHY:

Misent Producciones is a company founded with an eye to leadership in the audiovisual field. Its line of production marks a clear commitment to talent born in Comunitat Valenciana and our goal is to create audiovisual products with the highest standards of quality and creativity in the international markets.

Misent Producciones' first project was the feature film **The End** (2012), based on the book of the same name by David Monteagudo, edited by Acantilado, which received unanimous critical praise and became a bestseller. Directed by Jorge Torregrossa from Alicante, based on the screenplay by Jorge Guerricaechevarría and Sergio G. Sánchez.

Misent Producciones' second project was **Love Beats** (2019), the debut of Roberto Bueso, shot entirely in the Valencian language with local actors and with the support of the government's I.V.A.C. It premiered at the 2019 Malaga Film Festival and garnered very good reviews.

Among the founding partners of Misent Producciones is Fernando Bovaira, a native of Castellón de la Plana, with a long, successful film career under his belt.

Currently, Misent Producciones is finalizing production on **Full of Grace** (2022), the second film from director Roberto Bueso.

MOD BIO-FILMOGRAPHY:

Mod is a film and television production company created in 2007 by Fernando Bovaira who, in his extensive professional career has been at the forefront of some of the most successful titles in Spanish cinema: **The Others**, **The Sea Inside** (Oscar® for the 2005 Best Foreign Language Film) by Alejandro Amenábar, **Mortadelo & Filemon: The Big Adventure** by Javier Fesser, **Sex and Lucia** by Julio Medem, and **Butterfly** by José Luis Cuerda, among others.

Under this imprint of quality and box office connection, in 2009 Mod produced **Agora** by Alejandro Amenábar, presented at the Cannes Film Festival and the highest grossing film of the year. Mod continued expanding its filmography with **Biutiful** by Alejandro G. Iñárritu (Best Male Lead award at Cannes and nominated for the Best Foreign Language Film Oscar®), **Cannibal** by Manuel Martín Cuenca, **Family United** and **Cousinhood**, both by Daniel Sánchez Arévalo, **Ghost Graduation** by Javier Ruiz Caldera and **Zip & Zap and the Marble Game** as well as its sequel, **Zip & Zap and the Captain's Island**, both by Oscar Santos.

Since then, Mod has continued producing successful films like **Heroes Wanted** (2016) by Joaquín Mazón, **The Tribe** (2018) by Fernando Colomo, **I Can Quit Whenever I Want** (2019) by Carlos Therón and **While at War** (2019) by Alejandro Amenábar.

In 2019, Mod released **The Daughter** by Manuel Martín Cuenca, and **La Fortuna**, Alejandro Amenábar's first foray into television series.

Mod's productions have also stood out in this field, with series like **Crematorio** (2011), directed by Jorge Sánchez-Cabezudo, the miniseries **Niños Robados** (2013) and **Lo que escondían sus ojos** (2016), both directed by Salvador Calvo, and **El día de mañana** (2018), directed by Mariano Barroso.

Mod is currently finalizing production on **Full of Grace**, the second film by director Roberto Bueso, and **La vida padre**, the latest film from Joaquín Mazón.

ROBERTO BUESO BIO-FILMOGRAPHY:

Valencia, 1986. After studying philosophy at the Universidad de Valencia, in 2007, Bueso completed his Ibero-American Master of Screenwriting (FIA) where he combined two of his passions: writing and movies.

He later studied direction at ECAM and received the Extraordinary End of Degree Award with the short film **La noche de las monchongas**, awarded at such festivals as Aguilar de Campoo, Alcine, and Versión Española (RTVE) short film contest.

In 2019, he premiered his debut feature, **Love Beats**, which participated in Official Selection at the Malaga Film Festival.

Full of Grace is his second feature film.