



## **Bad Education** La Mala Educación

Director: Pedro Almodóvar

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With the support of: i2i

Presented by: El Deseo

Presented with the collaboration of: Instituto de la

Cinematografía y de las Artes Audiovisuales,

TVE Televisión Española, Canal+ España

International Sales: Grupo Focus

Executive Producer: Esther García

Produced by: Agustín Almodóvar

Executive Production Adviser: Mauricio Díaz Ginato

Production Manager: Toni Novella

Production Accountant: Oscar Valero

Location Managers: Iván Gómez,

Alberto Barrera, Xavier Eiris

Post-production: Ascen Marchena

1st Assistant Director: David Martínez

Script Supervisor: Yuyi Beringola

Casting Director: Joseerra Cadiñanos

Screenplay: Pedro Almodóvar

Director of Photography: José Luis Alcaine

2nd Camera Operator: Joaquín Manchado

Stills Photography: Diego López

Visual Effects Supervisor: Jorge Calvo

Visual Effects: Molinare

Special Effects: F&P

Editor: José Salcedo

Art Director: Antxón Gómez

Set Decorator: Pilar Revuelta

Properties: Iñaki Rubio, Vicent Díaz

Costume Designer: Paco Delgado

With the Special Collaboration of:

Jean Paul Gaultier

Make-up/Hair: Ana Lozano, Pepe Juez

Special Make-up Effects: DDT Efectos Especiales

Prosthetics/Wigs: Suzanne Stokes-Munton,

Peter Owen, Caroline Turner, Jessica Williams,

Selina Casado

Music/Music Composed by: Alberto Iglesias

Orchestra: The London Session Orchestra

Choir: Coro Vivaldi

Musician (Sax): Bob Sands

Musician (Piano): Javier Casado

Musician (Guitar): Javier Crespo

Musician (Percussion): Ángel Crespo

Musician (Contrabass): Victor Merlo

Musician (Trumpet): José Miguel San Bartolomé

Musician (Guitar): Tito Alcedo

Musician (Violin): Ara Malikian

Musician (Viola): Julia Malkova

Musician (Cello): Pavel Gomziakov

Musician (Violin 2): Zograb Tatevosyl

Musician (Contrabass): Tibor Toth

Musician (Violin): Alejandro Domínguez

Musician (Contrabass): Luis Augusto Da Fonseca

Orchestra Leader: Gavin Wright

Music Conducted by: Alberto Iglesias

Choir Conductor: Oscar Boada

Direct Sound: Miguel Rejas

Boom Operator: Jaime Fernández-Cid

Sound Mixing: José Antonio Bermúdez

Sound Editing: Rosa Ortiz, Manuel Laguna,

Diego Garrido

Cast:

Gael García Bernal (*Ángel/Zahara/Juan*)

Fele Martínez (*Enrique Goded*)

Daniel Giménez-Cacho (*Padre Manolo*)

Lluís Homar (*Señor Berenguer*)

Francisco Maestre (*boarding school priest*)

Francisco Boira (*Ignacio Rodríguez*)

Juan Fernández (*Martin*)

Raúl García Forneiro (*Enrique as a boy*)

## **Big Screen Classics**

# **Bad Education**

Two children, Ignacio and Enrique, discover love, cinema and fear in a religious school at the start of the 60s. Father Manolo, the school principal and their literature teacher, is witness to and part of their discoveries. The three characters meet again, at the end of the 70s and in the 80s and on each occasion they learn more about the lives and deaths of those closest to them.

## **Pedro Almodóvar on 'Bad Education'**

I had to make *Bad Education*. I had to get it out of my system before it became an obsession. I had worked repeatedly on the script for over ten years and I could have gone on like that for another decade. Because of the amount of possible combinations, the story of *Bad Education* was only finished once the film had been shot, edited and mixed.

*Bad Education* is a very intimate film, but not exactly autobiographical. I mean that I'm not recounting my life at school or all that I lived and learned during the first years of the 'movida', although those are the two periods in which the story is set (1964 and 1980, with an interval in 1977). Of course my memories were important when it came to writing the script. After all, I lived in the settings and in the periods in which it takes place.

*Bad Education* is not a settling of scores with the priests who 'bad-educated' me or with the clergy in general. If I had needed to take revenge I wouldn't have waited 40 years to do so. The church doesn't interest me, not even as an adversary. Nor is the film a reflection on the 'movida' in Madrid at the start of the 80s, even though a large part of it is set in the Madrid of that time. What interests me about that historic moment is the explosion of freedom that Spain was experiencing, as opposed to the obscurantism and repression of the 60s. The early 80s are, therefore, the ideal setting for the protagonists, now adults, to be masters of their destinies, their bodies and their desires.

The film is not a comedy, although there is humour (Javier Cámara's character), nor is it a children's musical although there are children singing. It is a *film noir*, or at least that is how I like to think of it.

## **Auto-interview**

*In Law of Desire (1986) the transsexual played by Carmen Maura goes into the church of the school where she studied as a boy. She finds a priest playing the organ, in the choir. The priest asks her who she is. Carmen confesses to him that she had been a pupil at the school and that he (the priest) had been in love with him. Is that the origin of Bad Education?*

More or less. Long before that, I had written a short story in which a transvestite goes back to the school where he had studied in order to blackmail the priests who had harassed him when he was a boy. While filming *Law of Desire* I remembered that story and it gave me the idea of Carmen's character going into the church at his school and meeting a priest who loved him when she was a boy. By then I was considering the idea of developing the short story in detail. Carmen is a foreshadow of Zahara.

*There is also a film director in Law of Desire.*

Yes, and like Fele Martínez's character he mixes his personal desires with his work and in the end he pays a very high price for it. I've always been interested

Ignacio Pérez (*Ignacio as a boy*)  
Javier Cámara (*Paca/Paquito*)  
Alberto Ferreiro (*Enrique*)  
Petra Martínez (*Ignacio's mother*)  
Sandra  
Roberto Hoyas (*waiter*)  
Spain 2004  
106 mins  
Digital

## Big Screen Classics

**A Silent Voice** Koe no Katachi

Mon 1 Sep 18:00; Sat 13 Sep 20:30; Fri 3 Oct 20:30

**Être et avoir**

Mon 1 Sep 18:10; Thu 11 Sep 20:30

**Rebel without a Cause**

Tue 2 Sep 20:50; Sun 14 Sep 12:30; Wed 17 Sep 18:10 (+ intro by Sarah Cleary, curator of Funeral Parade presents); Sun 5 Oct 12:30

**Girlhood** Bande de filles

Wed 3 Sep 18:10 (+ intro); Fri 3 Oct 20:45

**Fame**

Thu 4 Sep 18:00; Fri 26 Sep 20:25;

Wed 8 Oct 20:25

**To Sir, With Love**

Fri 5 Sep 18:15; Mon 15 Sep 20:50

**Good Morning, Boys!**

Sat 6 Sep 15:40; Tue 16 Sep 20:45

**Wild Strawberries** Smultronstället

Sat 6 Sep 17:20; Sat 4 Oct 12:00; Tue 7 Oct 21:00

**Lunana: A Yak in the Classroom** Lunana

Sun 7 Sep 12:00; Sat 4 Oct 12:40

**Rushmore**

Mon 8 Sep 20:45; Wed 17 Sep 20:55;

Sat 27 Sep 18:30; Wed 1 Oct 21:05

**Just Another Girl on the I.R.T.**

Tue 9 Sep 20:40; Mon 22 Sep 14:50;

Sun 5 Oct 18:20

**The Breakfast Club**

Wed 10 Sep 18:15 (+ intro); Sat 20 Sep 20:45;

Mon 29 Sep 20:50

**Bad Education** La Mala Educación

Fri 12 Sep 20:30; Thu 18 Sep 20:50;

Thu 2 Oct 20:45; Tue 7 Oct 18:15

**I Flunked, But...** Rakudai wa shitakeredo

Sun 14 Sep 15:55; Wed 1 Oct 18:30 (+ intro by

Professor Jinhee Choi, King's College London);

Tue 7 Oct 20:45

**If....**

Sun 14 Sep 18:15; Sun 21 Sep 11:50;

Wed 24 Sep 14:40; Mon 6 Oct 20:45

**Full Metal Jacket**

Fri 19 Sep 18:00; Thu 25 Sep 20:45;

Tue 30 Sep 20:45

**School Daze**

Wed 24 Sep 18:00 (+ intro by film critic

Kambole Campbell); Sat 4 Oct 20:35

by the story of the artist who works with his own guts. It's a fascinating adventure even if it never ends well.

*In your first statements you denied that the film was autobiographical.*

Paco Umbral says that everything that isn't autobiographical is plagiarism. The film is autobiographical but in a deeper sense. I am behind those characters but I'm not telling my life story.

*I believe you were the soloist in your school choir...*

Yes. And I sang all the time, masses in Latin, motets, etc. I sang at all the religious ceremonies and the celebrations. And I guess I didn't do it badly. The priests recorded some of the songs I sang and played them at the door of the church to attract the faithful. And I remember that we filled the church. I'd give anything to recover those tapes, but I don't think they exist. What I most enjoyed in my time at school were the religious ceremonies. I'm agnostic, but I think the Catholic liturgy has a dazzling richness, it fascinates me and moves me. But it's been a long time since I went to mass. I don't know what it's like now.

*Are you satisfied with the result?*

Yes. I hope that the spectators won't let themselves be influenced by the fact that one of the characters is so hateful. To end up, I don't want to forget Alberto Ferreiro, Francisco Maestre, Petra Martínez and the kids. They were all wonderful surprises. With Raúl García and Ignacio Pérez (the kids), I hit the jackpot. You never know what can happen with one child, never mind two. I have no experience with child actors. I directed Ignacio and Raúl as if they were adults, and I think the result is very moving. I'm very proud of that part of the film (the story of the two boys and their relationship with God and Father Manolo), perhaps because before I started shooting it seemed to be the most difficult and most delicate part. I'm very grateful to Joserra Cadiñanos, the casting director, who during the shooting helped me explain to Ignacio and Raúl what they were doing and why they were doing it. Joserra was my best intermediary.

*The structure of Bad Education is at least as complicated as that of Talk to Her...*

I think it's even more so. As in *Talk to Her* in *Bad Education* there is a film within a film, but in this case it lasts half an hour, which is even more risky. Really, the film tells three stories, about three concentric triangles, which in the end turn out to be just one story.

*The story of a director-scriptwriter who is looking for a story...*

And who finds it. As Truman Capote said, quoting St Teresa, 'there are more tears shed over answered prayers than over unanswered prayers.'

Production notes

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