



Guillermo del Toro

Pan's Labyrinth

Pan's Labyrinth El laberinto del fauno
Directed by: Guillermo del Toro
©/Production Companies: Estudios Picasso,
Tequila Gang, Esperanto Filmoj
In association with: CafeFX
Produced in association with:
Sententia Entertainment
Presented by: Telecinco
Executive Producers: Belén Atienza,
Elena Manrique
Co-executive Producer: Edmundo Gil
Produced by: Bertha Navarro, Alfonso Cuarón,
Frida Torresblanco, Álvaro Augustin
Line Producer: Victor Albarrán
Associate Producer: CafeFX
Production Accountant: Jaime Gómez
Set Co-ordinator: Fernanda Plana
Production Manager: Leire Aurrecochea
Post-production Supervisor for Estudios Picasso:
Javier Ugarte
Post-production Consultant for Estudios Picasso:
Joe Fineman
Post-production Supervisor for Estudios Picasso:
Michael Toji
Post-production Supervisor (Esperanto Filmoj):
Mandy Goldberg
1st Assistant Director: Jorge Calvo González
2nd Assistant Directors: Alberto Terron,
Borja Grandio
3rd Assistant Directors: Karin Marzocchini,
Jorge Vega, Alejandro Gutierrez Gómez
Script Supervisor: Carmen Soriano
Casting Director: Sara Bilbatúa
Extras Casting: Penelope
Screenplay: Guillermo Del Toro
Director of Photography: Guillermo Navarro
C Camera Operator: Bruce Saintclair
D Camera Operator: David Domínguez
A 1st Assistant Camera: Juan Leiva
B 1st Assistant Camera: Sergio Delgado
C 1st Assistant Camera: Rodrigo López
D 1st Assistant Camera: Paco Laso
A 2nd Assistant Camera: Jon Elizegui
Camera Assistants: Olaf Guembe, Antonio Belón
Key Grip: José Luis Torrecilla
B Steadicam Operator: Jaromír Sedina
Gaffers: David Lee,
Ricardo Rodríguez 'Cherokee'
Stills Photography: Teresa Isasi
Digital Effects: CafeFX (*Visual Effects Supervisor:*
Everett Burrell; *Visual Effects Producer:* Edward
Irastorza; *Visual Effects Co-supervisor:* Vicki
Galloway Weimer; *Executive Producers:* Jeff
Barnes, David Ebner, O.D. Welch, Akira Orikasa)
Special Effects Supervisor: Reyes Abades
Special Effects Co-ordinator: Ángel Alonso
Modeller: Emilio Ruiz
Graphic Design: Sergio Rozas, Natalia Montes
Editor: Bernat Vilaplana
Production Designer: Eugenio Caballero
Set Designer: Carlos Giménez
Set Decorator: Pilar Revuelta
Conceptual Designer: William Stout
Fairytales Illustration: Pablo Echeverría
'Libro de las encrucijadas' Illustration: Esther Gilli
Sculptor: Nicolas Villar
Property Master: Federico del Cerro
Construction Manager: Ramón Moya
Construction Co-ordinators: Pedro de La Fuente,
José Luis Moya
Set Construction:
Construcciones Escenicas Moya S.L.
Costume Designer: Lala Huete

The screening on Sunday 10 May will include a Q&A with Guillermo del Toro

Guillermo del Toro's *Pan's Labyrinth* proves beyond doubt what fans of his previous films, such as *Hellboy* (2004) and *Blade II* (2002), have claimed all along. The Mexican is not only a skilled director mining a rich vein in fantasy/horror; he is an artist full stop. *Pan's Labyrinth* begins by making a clear demarcation between the world of recognisable reality inhabited by the young heroine, Ofelia, her mother and her vicious stepfather, Captain Vidal, and the parallel enchanted world of fauns, monsters and princesses that Ofelia escapes into. The 'real' world is violent, vindictive and brutal; there is no law but that of the powerful, represented by Vidal, an officer in Franco's Civil Guard.

The fact that del Toro has chosen to set his film in the year 1944, five years after the end of the Spanish Civil War, is significant. The 1940s are often referred to as the 'years of hunger' in Spain; food, like freedom of action and thought, is hidden, locked away, enjoyed only by the elite. No less important to the film's effects is the physical setting, the north of Spain – close to the French frontier, which plot-wise provides a potential escape for the maquis, the Republican resistance movement waging guerrilla warfare against Franco's regime. Generically, the setting allows for the dense woodlands, darkness, rain and damp traditionally associated with horror. Ofelia lives in a place that is a haven for rot of all kinds.

Initially, the world Ofelia escapes into seems to be a world of her own imaginings. But as she keeps going through the portal into the magical realm, it begins to seem that that realm really exists independently of Ofelia's imagination, that it represents a hope for a fulfilment of desires that are blocked only by the violence and cruelty of the 'real' world. By the end of the film, the two worlds are so enmeshed that it's difficult to distinguish them. It's as if the dreaminess of Cocteau's *Beauty and the Beast* was transported with *Alice into Wonderland*, only to erupt back into the real world as Goya-esque nightmares. The magical pierces the real world and for a while terror and death pervade all.

In a film with such excellent CGI and production values it's interesting that what lingers in the mind are the characters. Of these, the standouts are Sergi López's Vidal and Ivana Baquero's Ofelia. This is not only because of the superb way they are written, filmed or played. To my knowledge, Vidal is the first representation of an all-out-evil Civil Guard in Spanish cinema; he is as cartoonishly wicked as all those Nazis in US cinema. In a Spain currently obsessed with issues of historical memory arising from the Civil War, this is bound to cause comment.

The character also represents a regendering of the wicked stepmother figure in traditional fairytales. He is one of several patriarch figures in the film, who include Ofelia's real father, a good but dead tailor; the faun that is her guide to the magical realm and who might be teaching her how to go to hell; and her imaginary father, the king of the underworld (a marvellously iconic use of the legendary Federico Luppi), who might very well be the devil.

Just as the figure of the father recurs structurally to distort, refract and evoke various versions of patriarchal terror, so Ofelia, the innocent child, also carries multiple meanings. Ofelia is the child of Franco so memorably evoked by Ana

Costume Supervisor: Delfin Prieto
 Make-up Department Head: José Quetglas
 Key Make-up Artist: Mar Paradela
 Make-up Artist: Sandra Tejedor
 Special Make-up Effects/Animatronics:
 DDT Efectos Especiales
 Make-up/Animatronics SFX Supervisors:
 David Martí, Montse Ribé
 Key Hairdresser: Blanca Sánchez
 Laboratory: Image Film
 Music: Javier Navarrete
 Music Performed by:
 The City of Prague Philharmonic Orchestra
 Piano: Jaroslava Eliašová
 1st Violin: Bohumil Kotmel
 Vocals: Lua
 Conductor: Mario Klemens
 Music Producer: Javier Ugarte
 Music Recording/Mixing: Marc Blanes
 Recording Studio: Hudebni Studios
 Sound Design: Martín Hernández
 Sound Recording: Miguel Polo
 Boom Operator: Alejandro Polo
 Re-recording Mixer: Jaime Bashkt
 Dialogue Editor: Sergio Díaz
 Sound Effects Designers: Roland Thai,
 Alejandro Quevedo
 Sound Effects Editor: Dana Blanco
 ADR Studio (Spain): 103 Todd-AO Estudios
 Foley Artists: Carlos Zambrano, Dana Blanco
 Military Adviser: Fernando Martínez De Baños
 Stunt Co-ordinator: Jordi Casares
 Dialect Coaches: Rebeca García, José Luis Saiz
 Estudios Picasso Marketing Manager:
 Patricia Echevarría
 Cast:
 Sergi López (*Captain Vidal*)
 Maribel Verdú (*Mercedes*)
 Ivana Baquero (*Ofelia*)
 Alex Angulo (*doctor*)
 Doug Jones (*Pan*)
 Eusebio Lázaro (*father*)
 Paco Vidal (*priest*)
 Federico Luppi (*king*)
 Ariadna Gil (*Carmen*)
 Manolo Solo (*Garces*)
 Cesar Vea (*Serrano*)
 Roger Casamajor (*Pedro*)
 Iván Massagué (*El Tarta*)
 Gonzálo Uriarte (*Frances*)
 Juanjo Cucalon (*mayor*)
 Lina Mira (*mayor's wife*)
 Mario Zorrilla (*first aid boss*)
 Sebastián Haro (*civil guard captain*)
 Mila Espiga (*doctor's wife*)
 Pepa Pedroche (*Conchita*)
 María Jesús Gatoó (*Jacinta*)
 Ana Sáez (*Paz*)
 Chani Martin (*Trigo*)
 Milo Taboada (*young man*)
 Fernando Albizu (*engineer*)
 Pedro G. Marzo (*manager*)
 José Luis Torrijo (*Sergeant Bayona*)
 Doug Jones (*pale man*)
 Iñigo Garcés (*young guerrilla 1*)
 Fernando Tielve (*young guerrilla 2*)
 Chicho Campillo (*old man*)
 Spain-Mexico-USA 2006©
 120 mins
 Digital 4K

Torrent in Víctor Erice's *The Spirit of the Beehive* and Carlos Saura's *Cria cuervos*, the child who silently watches, witnessing all the brutality of civil war and domestic misery and who is in turn rendered monstrous. What happens to the child in all of these films, the perversion of innocence, the death of the soul is a resonant allegory for fascism. But whereas Erice and Saura conveyed this slowly and opaquely, so that the audience would have the time necessary to interpret the meaning designed to evade censors, del Toro's film works by narrative propulsion and visceral kicks. In a way the film is a wonderful marriage of Hollywood genre and European art film; it's like Hitchcock in the sense that it is popular cinema that provides more than its expected generic pleasures, while offering rich commentary on who we are and the world we live in.

If *Pan's Labyrinth* is vindication for del Toro's fans, it might also be seen as a warning to Hollywood. Most recently the Hollywood carrot to entice the best of foreign talent has been that, because of barriers of budgets and technology, certain genres of cinema (generally those requiring casts of thousands or complex special effects) could only be made in Hollywood. *Pan's Labyrinth* is not only del Toro's best film, but also his most demanding and accomplished in terms of production and CGI. It says something that a Mexican director at ease in Hollywood had to go to Spain to make it.

José Arroyo, *Sight and Sound*, December 2006

Guillermo del Toro

Mimic

Fri 1 May 20:40 (Director's Cut); Sat 16 May 18:00

The Devil's Backbone El espinazo del diablo

Sat 2 May 20:45; Thu 14 May 18:10;

Sat 23 May 12:30

Blade II

Mon 4 May 18:15; Fri 15 May 20:30

Pacific Rim

Sat 9 May 11:30 BFI IMAX (+ Q&A with Guillermo

del Toro); Tue 12 May 20:25; Fri 22 May 18:15

Crimson Peak

Sat 9 May 14:45 (+ Q&A with Guillermo del Toro);

Wed 13 May 20:30

The Shape of Water

Sat 9 May 18:00 (+ intro by Guillermo del Toro);

Wed 27 May 20:35

Pan's Labyrinth

El laberinto del fauno
Sun 10 May 13:45 (+ Q&A with Guillermo del Toro);

Mon 18 May 20:40; Sun 31 May 12:20

Frankenstein

Sun 10 May 17:00 BFI IMAX (+ intro by Guillermo

del Toro); Sun 17 May 17:55; Wed 27 May 17:50;

Sun 31 May 15:10

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25 and Under:

An Introduction to Guillermo del Toro

Wed 13 May 18:30 Blue Room

Cronos

From Fri 15 May (+ intro by Guillermo del Toro on

Fri 8 May 20:30)

Hellboy

Sat 16 May 20:35; Sun 24 May 15:00

Hellboy II: The Golden Army

Wed 20 May 20:30; Sun 24 May 18:15

Guillermo del Toro Sip and Paint

Sat 23 May 15:00 Blue Room

Nightmare Alley

Sat 23 May 20:00 (Black & White version);

Sat 30 May 17:40

Guillermo del Toro's Pinocchio

Mon 25 May 15:25; Sat 30 May 12:10

Guillermo del Toro Quiz

Wed 27 May 18:00 Blue Room

With thanks to

Cai Mason, Lisa Taback, Imogen Munsey and the Netflix team, Gary Ungar

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