

PEDRO ALMODÓVAR PRESENTS



# THE SILENCE OF OTHERS

A film by Almudena Carracedo & Robert Bahar

PEDRO ALMODÓVAR PRESENTS A SEMILLA VERDE PRODUCTIONS LUCERNAM FILMS  
AMERICAN DOCUMENTARY I POV INDEPENDENT TELEVISION SERVICE  
LATINO PUBLIC BROADCASTING CO-PRODUCTION IN ASSOCIATION WITH EL DESEO  
WITH FUNDING FROM BERTHA FOUNDATION CORPORATION FOR PUBLIC BROADCASTING  
WITH THE PARTICIPATION OF BLUE ICE DOGS "THE SILENCE OF OTHERS"  
EXECUTIVE PRODUCERS PEDRO ALMODÓVAR AGUSTÍN ALMODÓVAR ESTHER GARCÍA  
EXECUTIVE PRODUCERS FOR EL DESEO JUSTINE NAGAN CHRIS WHITE EXECUTIVE PRODUCERS FOR ITVS SALLY JO RIFER  
EXECUTIVE PRODUCERS SANDIE VIQUEZ PEDLOW ORIGINAL MUSIC BY LEONARDO HEIBLUM & JACOBO LIEBERMAN  
EDITED BY KIM ROBERTS ACE RICARDO ACOSTA CINEMATOGRAPHY BY ALMUDENA CARRACEDO  
PRODUCED AND DIRECTED BY ALMUDENA CARRACEDO & ROBERT BAHAR © 2018 Semilla Verde Productions Ltd. This Film is Not Rated



TheSilenceOfOthers.com





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Almudena Carracedo & Robert Bahar

## WORLD SALES



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Lucernam Films S.L.  
Madrid, Spain

# THE SILENCE<sup>OF</sup> OTHERS

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“Unfolding with all the force of a classic political thriller by Costa-Gavras or Francesco Rosi...  
*The Silence of Others* emerges as a moving salute to the small victories  
of determined individuals.”

— Screen Daily

“This courageous, moving, lithe, necessary and eye-opening documentary  
dares to demand the truth.”

— Cineuropa

“A stirring documentary... a very necessary story, delivered with rigor and conviction.”

— The Hollywood Reporter

“Exceptionally moving... In a style evocative of the best of Patricio Guzmán... this film is a  
milestone in recovery of a past that is not over — and, to invoke Faulkner, not even past.”

— IDA Documentary Magazine

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# THE SILENCE<sup>OF</sup> OTHERS

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*The Silence of Others* reveals the epic struggle of victims of Spain's 40-year dictatorship under General Franco, who continue to seek justice to this day. Filmed over six years, the film follows victims and survivors as they organize the groundbreaking "Argentine Lawsuit" and fight a state-imposed amnesia of crimes against humanity, in a country still divided four decades into democracy.



## SYNOPSIS

*The Silence of Others* offers a cinematic portrait of the first attempt in history to prosecute crimes of Franco's 40-year dictatorship in Spain (1939-1975), whose perpetrators have enjoyed impunity for decades due to a 1977 amnesty law. It brings to light a painful past that Spain is reluctant to face, even today, decades after the dictator's death.

Filmed with intimate access over six years, the story unfolds on two continents: in Spain, where survivors and human rights lawyers are building a case that Spanish courts refuse to admit, and in Argentina, where a judge has taken it on using the principle of universal jurisdiction, which allows foreign courts to investigate crimes against humanity if the country where they occurred refuses to do so.

The implications of the case are global, as Spain's transition from dictatorship to democracy continues to be hailed as a model to this day. The case also marks an astonishing reversal, for it was Spain that pioneered universal jurisdiction to bring down former Chilean dictator Augusto Pinochet, and yet now it is an Argentine judge who must bring Spain's own past to light.

*The Silence of Others* tells the story of this groundbreaking international lawsuit through the voices of five survivors who have broken Spain's "pact of silence" and become plaintiffs in the case, including victims of torture, parents of stolen children, and family members who are fighting to recover loved ones' bodies from mass graves across Spain. Guiding this monumental effort are Carlos Slepoy, the human rights lawyer who co-led the case against Pinochet, and Ana Messuti, a philosopher of law.

The case is making history: what started as a small, grassroots effort has yielded the first-ever arrest warrants for perpetrators, including torturers, cabinet ministers, and doctors implicated in cases of stolen children. It has brought the nearly forgotten case to the front page of *The New York Times* and has stirred a flurry of international attention.

Through this dramatic, contemporary story, *The Silence of Others* speaks to universal questions of how societies transition from dictatorship to democracy and how individuals confront silence and fight for justice. What happens when a country is forced to reckon with its past after so many years of silence? Can justice be done after so long?





Pedro Almodóvar presents  
A film by Almudena Carracedo and Robert Bahar

# THE SILENCE OF OTHERS

Produced and Directed by Almudena Carracedo & Robert Bahar

Executive Producers for El Deseo Pedro Almodóvar, Agustín Almodóvar,  
Esther García

Executive Producers for POV Justine Nagan, Chris White

Executive Producer for ITVS Sally Jo Fifer

Executive Producer for LPB Sandie Vizquez Pedlow

Co-Executive Producers  
for Blue Ice Docs Steven Silver, Neil Tabatznik, Robin Smith

Director of Photography Almudena Carracedo

Editors Kim Roberts, A.C.E.

Ricardo Acosta, C.C.E.

Composers Leonardo Heiblum & Jacobo Lieberman

Sound Design Steve Miller

Location Sound Robert Bahar

*The Silence of Others* is a co-production of Semilla Verde Productions, Lucernam Films, American Documentary | POV, Independent Television Service (ITVS) and Latino Public Broadcasting (LPB), in association with El Deseo, with funding from Bertha Foundation and Corporation for Public Broadcasting (CPB), with the participation of Blue Ice Docs.

With additional support from Sundance Institute Documentary Film Program, Oak Foundation, a Guggenheim Fellowship, United States Artists Fellowship and Catapult Film Fund, among others.



## DIRECTORS' NOTES



### How we started

In 2010, the story of Spain’s “stolen children” began to come out. The story of these crimes, with roots in the early days of Franco’s rule, led us to explore the marginalization and silencing of victims of many Franco-era crimes, ranging from extrajudicial killings at the end of the Spanish Civil War to torture that took place as recently as 1975.

As we began to learn more, we were baffled by basic questions: how could it be that Spain, unlike other countries emerging from repressive regimes, had had no Nuremberg Trials, no Truth and Reconciliation Commission, no national reckoning? Why, instead, was a “pact of forgetting” forged in Spain? And what were the consequences of that pact, 40 years into democracy, for the still-living victims of Franco’s dictatorship?

When we began filming the process of the “Argentine lawsuit” in 2012, which challenged this status quo, few thought that it would amount to much. But as we filmed those early meetings, we could see that the lawsuit was stirring up something vital, transforming victims and survivors into organizers and plaintiffs and bringing out dozens, and then hundreds, of testimonies from all over Spain. As the number of testimonies snowballed, the case was building into a persuasive argument about crimes against humanity that demanded international justice.

We thus discovered that *The Silence of Others* was going to be a story about possibilities, about trying to breach a wall, and that, rather than focusing on what had happened in the past, it would be all about what would happen in the future. We also saw that the film would embody great passion and urgency because, for many of the plaintiffs, this case would offer the last opportunity in their lifetimes to be heard.

Even so, as we set out filming those early meetings, we could scarcely have imagined that we would follow this story for six years and film over 450 hours of footage.

# DIRECTORS' NOTES

## Perspective and Process

The stories that we were uncovering touched each of us deeply: Almudena is a Spaniard whose parents were raised under Franco, and who grew up in Spain during the transition from dictatorship to democracy. Robert is an American who has been involved with human rights issues since he was 19, and the fight against Fascism during the Spanish Civil War had always been close to his heart.

We make films slowly, with a very small team, over a long period of time. We shoot as a two-person crew, with Almudena filming and Robert doing sound. While we are interested in issues, we are fascinated by people and their journeys. We patiently film over a period of years, watching things evolve, following many storylines and seeing where they will lead.

This process leads to a lot of material – in the end we shot over 450 hours – but it also immerses us in the story on a day-to-day level, and sometimes there is no replacement for just “being there.” For example, we remember one week where we spent nearly every night till 2am at lawyer Carlos Slepoy’s house, filming a series of meetings for a story line that never panned out. But, by coincidence, on one of the nights that we were filming, they received the call that Judge Servini had ordered 20 new arrest warrants, which became a very important scene in the film.

Our edit process, too, is long, slow and patient. We try to stay open to discovery, and we spent 14 months in the edit room with *The Silence of Others*, slowly writing, editing and building the film, with wonderful collaborators Kim Roberts and Ricardo Acosta.

## Aesthetics

*The Silence of Others* is lyrical and reflective at times and suspenseful at others. The film is structured around the Argentine lawsuit and we follow the case as it unfolds over six years in front of our camera, capturing breaking developments and emotions as they happen.

With the lawsuit as backbone, we delicately interweave plaintiff testimonies, which are framed against a black background, to convey the testimony that they hope to give to the judge. We also make extensive use of archival materials, which help us enter each plaintiff’s memories, and viscerally bear witness to the past. In addition, we use sparse voiceover narration (by Director Almudena Carracedo) to provide space for essential context and reflection.

The original music by Leonardo Heiblum and Jacobo Lieberman, and the sound design by Steve Miller, are also important cinematic elements, and we have aspired to create a powerful and affecting soundscape.

We look to films like Patricio Guzmán’s *Nostalgia For The Light* and Joshua Oppenheimer’s *The Look Of Silence* as deep and poetic models for exploring the shadows that past crimes cast upon the present. Like these films, we hope that *The Silence of Others* delves sensitively and artfully into the past, posing questions rather than answering them.



# DIRECTORS' NOTES

## Point-of-view

We recognize that the issues explored in *The Silence of Others* can be sources of division in Spain to this day. In families. Among friends. Across sectors of society. Yet we feel strongly that the stories of the victims and survivors in *The Silence of Others* transcend the political, and should be seen in the frame of human rights.

As Judge María Servini says near the end of the film, “If the judges in Spain could hear what I have heard, they would open these cases here, too”. Likewise, we hope that when people hear the stories that we have heard over the seven years of making *The Silence of Others*, and see the fear and the pain that we have seen, they too will view this less as a political issue, and more as a human rights – or just a human – issue.

## Scope

*The Silence of Others* speaks far beyond Spain, and fits into a movement of films that address transitional justice in post-conflict societies. Yet often these films (and discussions of these issues) focus on crimes that occurred in the so-called “global south”, with Western European actors facilitating justice-seeking processes abroad.

In *The Silence of Others*, by contrast, the crimes occurred in Spain, in the heart of Europe, and the lawyers and plaintiffs, aided by the Argentine judiciary, show how universal jurisdiction offers vulnerable populations a tool to seek justice anywhere in the world.

We have received interest from audiences as far away as Algeria, Lebanon, the Balkans, and elsewhere who feel that Spain’s amnesty law and “pact of forgetting” reflect their own experiences, and that the film will be a powerful tool for catalyzing dialogue at home.

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Films like this can only be made with the assistance and trust of the dozens and dozens of people who choose to share their lives and their stories. We are profoundly grateful to everyone who shared their time with us for often painful one-on-one interviews, for generously welcoming us into their lives and their homes, and for giving us such close access during the making of the film. They are the heart and soul of *The Silence of Others*. We dedicate the film to them, and to the memory of human rights lawyer Carlos Slepoy who left us in April 2017, before he had a chance to see it.

## EXECUTIVE PRODUCER'S NOTE

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*The Silence of Others* is a profoundly human and poetic documentary that treats difficult themes with tenderness, respect and care. With cinematographic style and a story that grabs you from the first second, the directors, Almudena and Robert, transport us on a journey of 6 years and thousands of kilometers, to explore forgetting and its consequences. We are moved by the great humanity of this work and are thrilled to be supporting its launch into the world.

- AGUSTÍN ALMODÓVAR

Madrid, January 2018





## ALMUDENA CARRACEDO & ROBERT BAHAR - Directors, Producers

*The Silence of Others* was written, produced and directed by Emmy-winning filmmakers **Almudena Carracedo** and **Robert Bahar**. Their previous film, *Made in L.A.* ([MadeinLA.com](http://MadeinLA.com)), which tells the story of three Latina immigrants fighting for better working conditions in Los Angeles garment factories, was praised by *The New York Times* as “an excellent documentary... about basic human dignity.” *Made in L.A.* screened at 100+ film festivals, premiered on United States public television’s *POV* series and won numerous awards including an Emmy, the Henry Hampton Award and the Hillman Prize for Broadcast Journalism, among others.

Born in Madrid, Spain, **Almudena Carracedo** has developed her professional career in the US, where she directed and produced her debut feature film, the Emmy-winning documentary *Made in L.A.* She is a Guggenheim Fellow, a Creative Capital Fellow, a Sundance Time Warner Documentary Fellow, a United States Artists Fellow, and the recipient of an honorary doctorate from Illinois Wesleyan University. Prior to *Made in L.A.*, she directed the short documentary *Welcome, A Docu-Journey of Impressions*, which won Silverdocs’ Sterling Prize. In 2012 Almudena returned to Spain to begin work on *The Silence of Others*.

Born in Philadelphia, Pennsylvania, **Robert Bahar** lives and works between Madrid, Spain and Brooklyn, New York. He won an Emmy as producer/writer of the documentary *Made in L.A.*, and he spearheaded the three-year impact campaign that brought the film to audiences around the world. Prior to *Made in L.A.*, he produced and directed the documentary *Laid to Waste*, and line produced several independent films. Robert is a Creative Capital Fellow, a Sundance Documentary Fellow, and holds an MFA from the University of Southern California’s School of Cinema-Television.

## Filmographies

### Director Almudena Carracedo

*The Silence of Others* (96min, 2018) (Producer / Director / Writer / Cinematographer / Co-Editor)

*Made in L.A.* (70min, 2007) (Producer / Director / Writer / Cinematographer / Editor)

*Welcome, a Docu-Journey of Impressions* (13min, 2003) (Producer / Director / Writer / Cinematographer / Editor)

### Director Robert Bahar

*The Silence of Others* (96min, 2018) (Producer / Director / Writer / Location Sound)

*Made in L.A.* (70min, 2007) (Producer / Writer)

*Meet Joe Gay* (26 min, 1999) (Producer)

*Laid to Waste* (52min, 1996) (Producer / Director)



# BIOGRAPHIES

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## Executive Producers

**Pedro Almodóvar**, **Agustín Almodóvar** and **Esther García** are Executive Producers of *The Silence of Others*. Their production company, El Deseo, is known around the world for Pedro Almodóvar's extensive body of cinema, including such groundbreaking films as *Talk To Her* and *All About My Mother*, both of which won Oscars and Golden Globes. Their films have premiered at Cannes, Berlin, San Sebastián, and Venice, and have won multiple Academy Awards, Goyas, BAFTAs, Cesars and European Film Awards.

## Editors

**Kim Roberts, A.C.E.**, is an Emmy-winning editor whose work includes *Unrest*, which premiered at Sundance 2017 and won the Special Jury Award for Editing, *The Hunting Ground*, Oscar® nominee *Food, Inc.*, Oscar® nominees and Sundance Grand Jury Prize winners *Daughter From Danang* and *Long Night's Journey Into Day*, and many others.

**Ricardo Acosta, C.C.E.**, is an Emmy-winning editor whose work includes *Sembene!* (Sundance, Cannes), *Marmato* (Sundance), *The Take* (Venice), *Herman's House* (Emmy winner), and many others.

## Composers

**Leonardo Heiblum** and **Jacobo Lieberman**, together known as Audioflot, have been creating music for film in Mexico for 20 years. They have won several awards, including the Ariel (Mexican Film Academy Award) four times. Their films include *Allende Mi Abuelo Allende* (L'oeil d'or Award for Best Documentary at Cannes), Gael García Bernal and Marc Silver's *Who is Dayani Cristal?* (Sundance), *Tempestad* (Berlinale Forum), *In the Pit* (Best Doc at Sundance) and *Maria Full of Grace* (Berlinale Competition, Best Actress and Alfred Bauer Award).

Leo worked as an engineer and music assistant with Philip Glass and with his music director, Michael Riesman. Jacobo was an original member of the legendary Mexican rock band Santa Sabina.