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INTERNATIONAL PRESS
YOLANDA FERRER
+ 34 696 965 896
Wanda Visión
www.wanda.es
prensa@wanda.es

INTERNATIONAL SALES
The Match Factory GmbH
Balthasarstrasse 79-81
50670 Cologne / Germany
Tel +49 (0) 221 539 709-0
Fax +49 (0) 221 539 709-10

E-Mail: info@matchfactory.de
www.the-match-factory.com

BULLET INTHEHEAD

TIROBATEN
LABURUAN
CABEZA



DONOSTIA ZINEMALDIA
FESTIVAL DE SAN SEBASTIAN
INTERNATIONAL FILM FESTIVAL

2008 OFFICIAL SELECTION IN COMPETITION

SYNOPSIS

Ion is an apparently normal guy. He gets up in the morning, has breakfast, organises his things and meets with group of solicitors. He meets a girl at a party one night and they spend the night together in her apartment. His life does not include any special events. A phone call from a phone box; meeting with a friend; simple and unimportant every-day situations. But one day he gets into a car with another two people. They cross the border to France. They spend the night at a couple's house. On the next morning they kill two off-duty cops in an accidental encounter at a road coffee bar.

The purpose of a movie resides, on the other hand, more in the presentation of the problem than the offering of a solution.

Orson Welles





DIRECTOR'S NOTE

ON 1ST OF DECEMBER 2007 three members of the terrorist group ETA killed two policemen in France in an accidental encounter. I was involved in a different project, when I was surprised by this news. At first it was very disconcerting, because it was an avoidable and a terrible event at the same time. That initial surprise turned suddenly into a very clear and very solid film. A week later I had already written the script; a month later I was shooting it and three months later the film was ready.

This film did not come into my head little by little nor has it been developing little by little. It has been a reaction film. The whole film has been made with a feeling of urgency. I was very clear about the style and shape I wanted to give it from the start. The way I shot it was nothing similar to any of my previous works. It was more like the working style used in wildlife documentaries. The technical team -9 people in total- had to find a way to go unnoticed while we were shooting. We had to get the actors -non professionals-, as well as the real people who surrounded us while we were shooting, to forget or not to perceive our presence. The actors never, or nearly never, knew when the camera was filming them. Our selection of long-distance focus lenses allowed us to be very far from the circle where the action took place and go unnoticed, in spite of filming in 35mm. Besides, this produced a very flat image that I find very attractive in terms of aesthetics. From the point of view of the script, this film is based on two very different drama structures. On the one hand, it portrays the everyday life of a normal guy from the fictional point of view. It shows us how he lives, how he relates to others, how he enjoys his free time. On the other hand, it shows us the linkage of a series of events based on fact, which lead this person -with a normal appearance and life- to commit an act of extreme violence within a specific political context. I am not totally sure of what the film is about or

what it is trying to tell. Maybe in some time to come, if I look at it from the distance, I will start to see what it is about. The only thing I know is that what makes me make a film is always the same thing: the need to understand the human being; the possibility to explore the language of films and the search for new directions. In this sense, the lack of dialogue in the film has proven itself as a fascinating resource. What are they talking about? What are the relationships between the characters in it? What makes them do the things they do? The result is a very elliptical film, with a lot of gaps to fill in. It is a very participative type of film for the spectator. The shooting technique used -with zoom lens, at a long distance and without dialogues- generates a perception of reality that is very different to that we are used to in films. I think the roots of this film take us back to the bases of silent films and, paradoxically, it is at the same time, very full of sound. I hope the spectator finds it stimulating.

At this point I must talk about the Basque conflict. I find it hard to understand how the fight to defend different ideas can derive in an armed conflict. I have tried to make a film that is alienated from all ideologies in order to try and understand a little of the whole thing. It was to be a film to show the effects of violence on people involved in a political conflict in a direct way. On the one side, we have a normal man, a man with a family and friends, and human affections which we could describe as normal. On the other hand, two civil guards. This man with a normal appearance becomes all of a sudden a murdering terrorist. He kills another human being when he finds himself immersed in an unexpected situation, another human being who, on account of political ideology reasons, means a threat to him in that particular moment. This normal man changes and turns into something else. I don't know

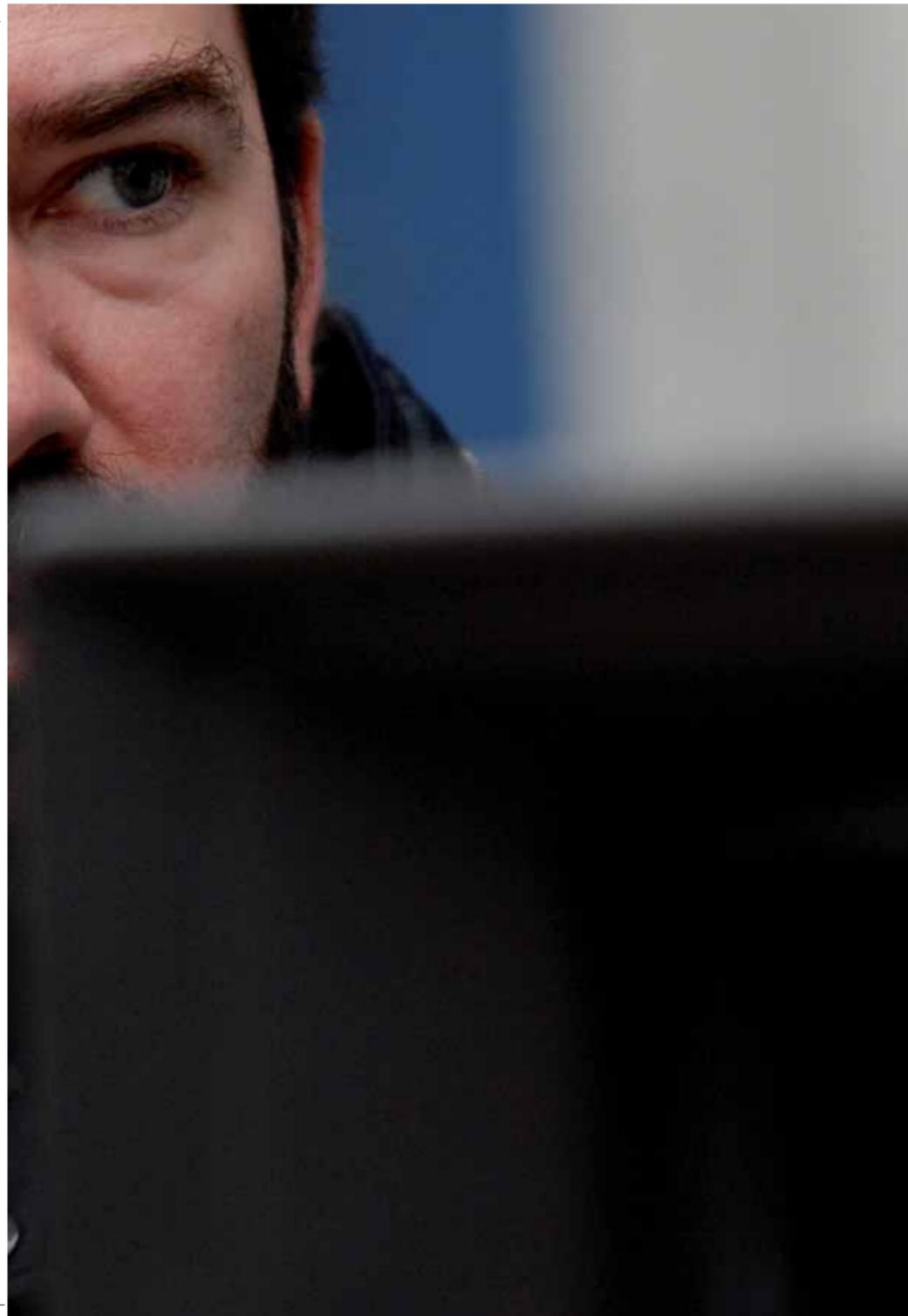
whether from that moment on he is still a man. He resembles more an animal, an irrational beast. Like an animal that is being chased, he ends up running away into the woods. Little by little he will go back to his human condition and will abandon the irrational beast that made him commit the crime. But, unfortunately, he has taken a route with a difficult way back and his destiny does not look very promising. He will probably end up in prison one day. He will be deprived of the freedom he enjoyed before he entered this spiral of madness. The two civil guards are two twenty year-old young guys. While performing their routine duties, they are brutally and absurdly murdered in a road parking. They are just two young guys like any other two young guys of their same age. They probably talk about the same things, and probably want the same things: to live, to enjoy life, to buy a new car, to chat up a girl. An accidental encounter puts an end to all their hopes for life. The consequences of all of this are not shown in the film, but they are not hard to imagine: destroyed families on both sides and a society that is confronted by different ideologies and cannot manage to live in peace. All of this is no good to anyone. All of us end up losing: terrorists, victims and citizens. Why continue with this nonsense then? I think it is possible to find a definite way out of violence. I think it is possible to think of the Basque Country leaving in peace and harmony. We can all contribute to find a peaceful solution from the part that affects us. As a citizen and an artist I think the only way to solve the problem is from the grounds of reason and moderation. It requires moderate people with moderate ideas. If all of us want to impose our ideas on others, from the absolute conviction of our truth, without listening to the feelings or thoughts of others, the conflict will remain unresolved. In spite of being called naïve, I think we must think positively; we must have faith in the human being; we must find new ideas to allow us to

progress. Sometimes it is necessary to be naïve in order to solve things. We must run away from cynicism, which sees everything as impossible. But neither do I like to simplify things. An excess of simplicity can be dangerous; there are parameters in reality which we should not lose sight of. Neither should we be afraid to call things by their names. But as difficult as the solution may appear to be, as arduous the way out may look, hope must never be lost. Humankind is full of examples of terrible confrontations which have found a solution. Take for example, the case of France and Germany, after two world wars in less than fifty years, yielding millions of deaths and with incalculable damages caused, these countries are today two friendly nations and essential drivers for the construction of one European project.

The current circumstances with regards to the Basque conflict are no worse or better than those of other times. I believe that the circumstances necessary in order to establish peace work always in our favour, as we create circumstances with our will and our actions. And provided there is good will, circumstances are and will be in our favour. I think there is good will. I think people want to solve problems and not to create them. I hope this film may contribute a little bit of moderation and sanity within an ample space of reflection. And peace, above all, I would like it to contribute to peace from the grounds of stimulating consciences and from the modesty of the resources with which it has been made.

Jaime Rosales





BIOGRAPHY

JAIME ROSALES

Director and Scriptwriter.
Barcelona, 1970.

Having studied Business at ESADE, and following several projects in the film and television industry, Jaime was awarded a grant in 1996 to study film production at the prestigious International Film and Television School of San Antonio de los Baños (EICTV) and yet another one in 1999 to study at the Australian Film Television and Radio School (AFTRS) in Sydney. On his return from Sydney, he worked as a scriptwriter for television until he founded, together with two other partners, production company Fresdeval Films in 2001.



FILMOGRAPHY

Tiro en la cabeza 2008
(Bullet In The Head)
Official Selection at the
San Sebastian 2008 Festival

La soledad 2007
(Solitary Fragments)
Official Selection at the
Cannes 2007 Festival
Un Certain Regard
Awarded 3 Goyas
BEST FILM
Best Director
Best Male Revelation

Las horas del día 2003
(The Hours of the Day)
Directors' Fortnight
Cannes 2003
FIPRESCI International
Critics' Award



ANOTE BY ION ARRETXE

JAIME ROSALES TOOK ME for lunch in mid December of 2007 as he wanted to tell me about his new film. As he proceeded to describe the main character over lunch, I started to think: What a coincidence! He sounds so much like me! What a coincidence! When he asked me to play the part of Ion, I was not surprised at all. Had he not suggested it, I would have asked him myself. Later on, when I read the script for the first time, I realised how crude the film might be. It is a cruel and conflictive film, which might leave the spectator uncomfortable and irritated, as it reveals something that we all know well inside, but none of us wants to see: a terrorist is a normal person, whether we like it or not.

Personally, the main challenge this film involved for me was to be able to combine my role as an Artistic Director and that of an Actor. What I found most difficult was to maintain the same line for the character, as the fiction was supposed to take place within very few days, whereas the shooting was spread along a longer period of time. One of the sequences I was most afraid of and which I found more difficult during the shooting of the film was the sequence after the party. It was a strange moment in which, reality and fiction fused in a funny way, making me feel naked in two senses. The relationship between colleagues has been very close, with a lot of cooperation between us. As we were a very small team, where some of us already knew each other having worked together in La Soledad (Solitary Fragments), everything run within

a very familiar atmosphere. I am convinced that this has been a very special firm for all of us and that it will leave an impact in each one of us.

I would like my character to be portrayed as a man whose life is not based on murder. A man who can change in spite of all. Despite the anger of the moment, the spectator must leave the cinema with the hope that the most normal side of a man can overtake his darker side and one day he will stop killing. Personally, I am very happy to have been part of this very special and courageous project. I am convinced that my work in this film has contributed to stir the people's conscience and make them see that things can change.

Ion Arretxe is one of the most sought after emergent Artistic Directors of the Spanish film industry. His projects include: Éxtasis by Mariano Barroso, El Próximo oriente by Fernando Colomo, Rincones del paraíso by Carlos Pérez-Merintero and La Soledad by Jaime Rosales. He started his Fine Arts Studies at the University of the Basque Country and ended up specialising in scenography at the Institut del Teatre in Barcelona. He has also worked as a cartoonist for magazines Vibora and Punto y hora; as well as for various public bodies in the Basque Country. As a Director, he has made several short films, which include: La guitarra Invisible and El esqueleto de Bergamín. He is currently at the post-production stage of a documentary film about an itinerant theatre entitled Las vidas teatrales. TIRO EN LA CABEZA is his first job as an actor.





CREW

| | |
|-------------------------|--|
| Script | Jaime Rosales |
| Director | Jaime Rosales |
| Producers | Jaime Rosales José M ^a Morales Jérôme Dopffer |
| Delegate Producer | Miguel Morales |
| Production Director | Bárbara Díez |
| Director of Photography | Oscar Duran |
| Artistic Director | Ion Arretxe |
| Sound | David Machado |
| Film editor | Nino Martinez Sosa |
| Sound Editors | David Machado |
| Mixer | Carlos Garrido |



CAST

| | |
|-----------|----------------------|
| Ion | Ion Arretxe |
| Lara | Iñigo Royo |
| Garbiñe | Jaione Otxoa |
| Susana | Ana Vila |
| Asun | Asun Arretxe |
| Ane | Nerea Cobreros |
| Amigo | Jose Angel Lopetegi |
| Trapero | Ivan Moreno |
| Maqueda | Diego Gutierrez |
| Stephanie | Stephanie Pecastaing |

TECHNICAL DATA

| | |
|--------------------------------|--|
| Production Companies | Fresdeval Films, S.L. (Spain) Wanda Vision, S.A. (Spain) Les Productions Balthazar (France) |
| Start of Principal Photography | 5th of February 2008 |
| Weeks of filming | 2 weeks |
| Locations | San Sebastian and South of France |
| Format | 35 mm |
| Colour | Fuji (Day) Kodak (Night) |
| Length | 84 Min. |
| With the cooperation of | Ministerio de Cultura Departament de Cultura de la Generalitat Televisió de Catalunya (TVC) |



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