



RAMONA

A Film by Andrea Bagney

PRESSKIT



80 MIN

SPAIN

2022

16MM

1.66

STEREO 5.1

SPANISH

RAMONA

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— SYNOPSIS

Ramona has just moved to Madrid with her boyfriend Nico, and wants to start from scratch: she wants to be an actress, she wants to be a mother, she wants to live in Lavapiés. The day before her first audition she meets an older man, Bruno, with whom she has an instant and strong connection. Ramona runs off, scared of her own feelings, but the next day she discovers that Bruno is the director she was supposed to meet!

The opportunity is too big to pass and, encouraged by Nico, Ramona decides to go for it...

A CONVERSATION WITH ANDREA BAGNEY



What is the starting point for the film?

The relationship between actors and directors has always fascinated me, why actors are chosen, what part of them is in the characters they play. This young woman, turning down a lead role because she knows that the director is in love with her, popped into my head. I found her so brave and charming that I started building the script around this comical moment.

Your main character seems close to you, is 'Ramona' partly autobiographical?

With *Ramona* and, probably with most of the fiction that I will write in the future, I like to place myself in imaginary situations that could have happened. So what "if" I had wanted to be an actress, what "if" I had had the same boyfriend since I was seventeen etc. *Ramona* and I are very different in many aspects, but we also share important traits. I am now a filmmaker, but not long ago I was a lost, young, woman artist, unable to decide what way to go.

Also, I lost my father when I was very young, and I made *Ramona* an orphan too. This is a big part of who we both are.

Lourdes Hernández is a real discovery in the film. How and why did you choose her?

I had searched for months for my *Ramona*, but couldn't find her. Out of the blue, Youtube suggested a video of Lourdes singing an acoustic version of one of her old songs. I had listened to Russian Red a lot but had no idea that she was Spanish or what she looked like. When I saw it, I thought: this is *Ramona*. So I researched and found out that she now lived in LA and wanted to become an actress. I sent her the script and she instantly said yes. I needed to fall in love with *Ramona* in order to shoot her properly, and with Lourdes I instantly did. She has a very special energy and is a magnet to the camera: charismatic and fragile all at the same time.

I am full of pride that Lourdes makes her comeback with *Ramona* after a few years off. She

is a true, pure artist that stopped playing music when she no longer felt that she was being honest with the process. She has given herself to *Ramona*, full of joy and faith, injecting a lot of positive energy to the whole team (and myself) since the beginning. The same talent and magic that she displayed on stage when she sang, she displays here in front of the camera. Our collaboration in *Ramona* has been so inspiring for both of us that we are now writing a mini-series together. This is the proof that she is not a "singer-turned-actress". She is and has always been a multidisciplinary artist.

Madrid always seems empty in the film, is that an artistic choice?

The pandemic already delayed us a lot, so we made the decision to shoot in the spring of 2021 no matter what. Once it became clear that we were going to have the empty streets all for ourselves, we realized that this was a unique opportunity to shoot in a magical setting. *Ramona*, after all, is a love story, and I always wanted it to feel like a classical movie. The empty streets were a gift from the Gods of cinema to us.

Why did you choose to shoot in black and white?

When I first imagined *Ramona*, she popped into my head like a Billy Wilder character. Comedy was a big part of her personality (both the character and the movie), and my direct references were in black and white: *The Apartment*, *Manhattan*, *Frances Ha*. I wanted to pay tribute to the films I love and make *Ramona* important. She was not to be small and indie, she was to be grandiose and classical. For me, the act of filming is very poetic in itself, which is partly why we chose to shoot in 16mm film instead of digital. We were telling *Ramona's* story - but we were also having a conversation with the many filmmakers that have inspired us.

The fact that in the movie they are making a movie gave me a great opportunity to introduce

color too. So color became fiction, black and white reality. We played this game that goes to the core of what the art of cinema and the art of acting both are: fiction, made with something very true.

Is Ramona the personification of a new generation? Is today a good moment to fall in love?

I don't think there are better or worse moments to fall in love. People will continue to fall in love invariably, no matter what. Ramona's story, however, happens at a very particular moment of a woman's life. After we turn thirty, the idea of being a mother starts hitting hard. Suddenly, all our decisions seem to be very heavy, as they will determine our lives for many years to come: if we marry, if we break-up, if we quit a job, if we get pregnant. I am sure that *Ramona* will speak to the heart of all women my age, but also to anybody who is or has been in a long relationship, to anyone who has felt a strong attraction or fallen in love with someone else. Basically, *Ramona* will speak to anyone who has had doubts about the life they were building. I made *Ramona* in the hope that everyone, young or old, was inspired to be true to oneself. I really hope that it is received in that way.

Why did you choose to set your debut feature within the shoot of another film?

I wanted to make Ramona's life as hard as possible, and I cannot think of anything more intense than the relationship between an actor and a director, and no experience that unites (or separates) people with more passion than shooting a film. This is why I myself chose to make movies, instead of just writing stories or painting paintings. I chose cinema because it involves a deep, true collaboration between people. Considering that the story was born in my head while I was in an acting course, it would not have made sense that I changed its core to make Ramona a lawyer or a gardener. I believe that artists feel things in a certain way, and it would be difficult for me to write a lead role of somebody very different to me, or living in places that I don't know myself. Ramona had to be an actress. She had to be married. She was to make a movie with

the person who shook her to the core. Can you think of something harder for her to deal with?



— BIOGRAPHY

ANDREA BAGNEY

Director

Andrea Bagney was born in Madrid in 1986 in a half Spanish, half Polish-American family, and studied Modern History and Politics in Royal Holloway (University of London). Always a writer, she experimented in different fields before finally deciding to become a filmmaker. Her first short film, which she shot in Qatar (*Max: a Doha Story*), was self-produced and served as a school for her. After the birth of her two children, she decided to make her first feature no matter what: *Ramona* was written with the conviction that it would be filmed even if the resources were very scarce. Delayed by Covid, *Ramona* was finally shot in 2021 in a surreal, post-pandemic Madrid.

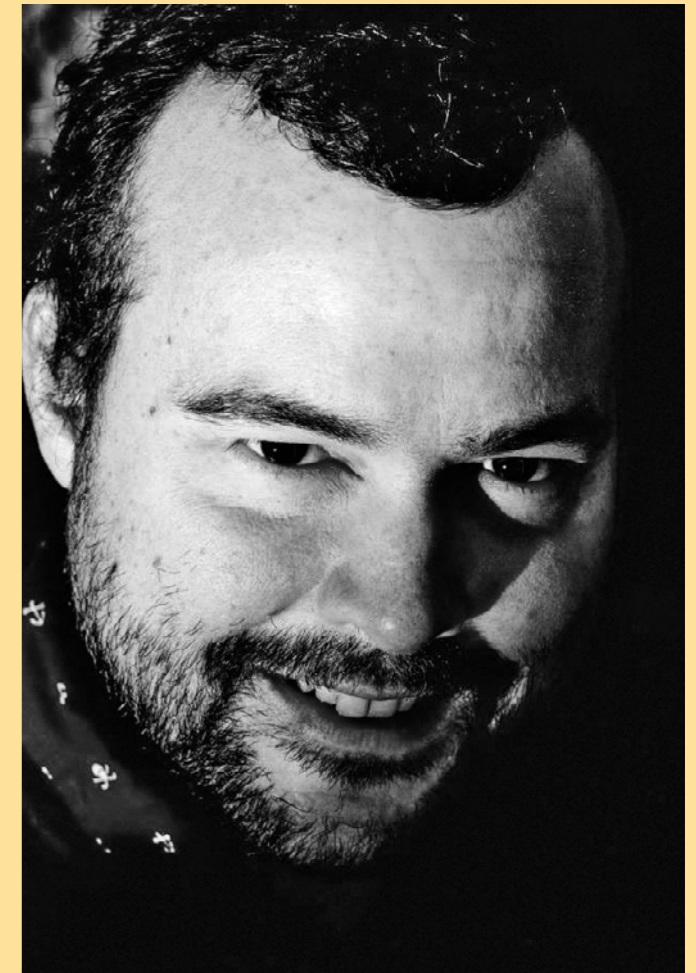


— BIOGRAPHY

SERGIO UGUET DE RESAYRE

Producer

Sergio Uguet de Resayre is a Spanish - American filmmaker who has produced award-winning films all around the world. Some of his films such as Miguel Llansó's *Crumbs* (2015) and *Jesus shows you the way to the highway* (2019) have traveled to countless film festivals, have had theatrical releases in multiple territories, have been written about in the major trades and mainstream media outlets and continue to be programmed in cinemathèques around the world. With a background in broadcast television, an infinite curiosity, and a passion for cinema, Sergio continues to strive to make cinema that has artistic merit as well as commercial value.



CAST

Lourdes HERNÁNDEZ

Bruno LASTRA

Francesco CARRIL

CREW

Director	Andrea BAGNEY
Screenplay	Andrea BAGNEY
Cinematography	Pol ORPINELL
Art Director	Carmen MAIN
Editing	Pablo BARCE
Sound Designer	Javier FERNÁNDEZ
Production	Tortilla Films
Producer	Sergio UGUET DE RESAYRE Andrea BAGNEY
Country	Spain
International Sales	Best Friend Forever

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