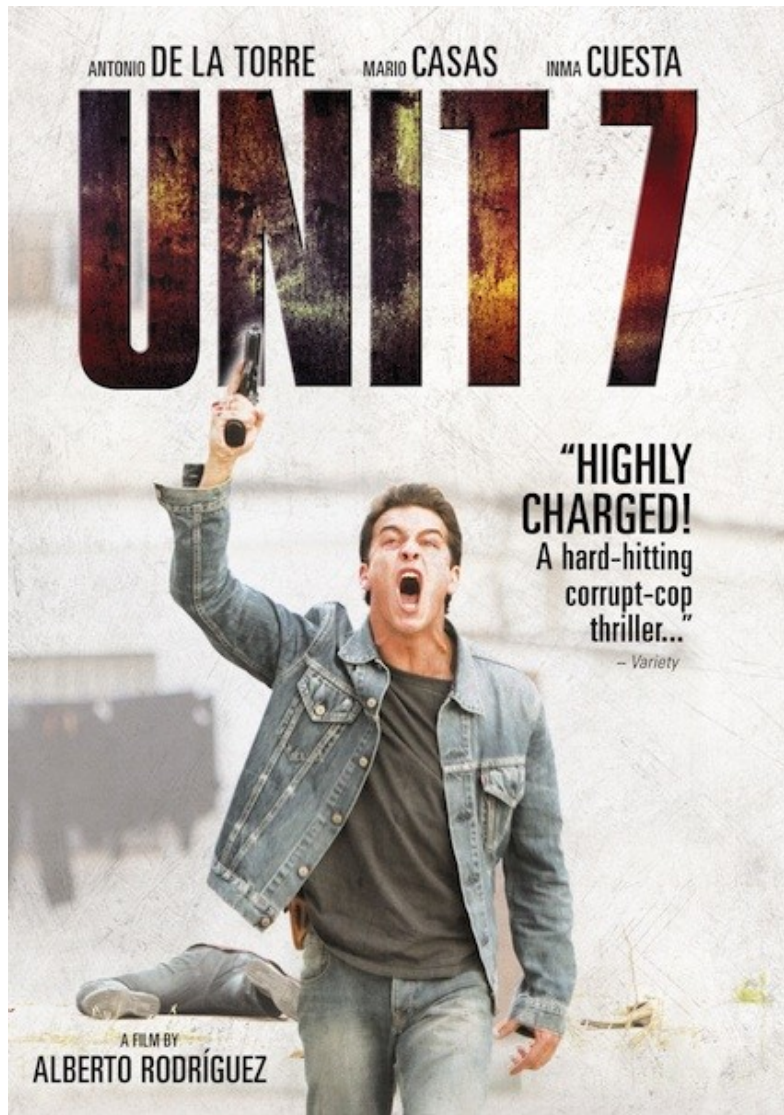


KINO LORBER

incorporated

presents



2012 / Spain / Color / 96 mins. / in Spanish w/English subtitles / 2.35:1 / Dolby SR

A Kino Lorber Release

Kino Lorber, Inc.
333 West 39th St., Suite 503
New York, NY 10018

Press Contacts:

Rodrigo Brandão – rodrigo@kinolorber.com
Matt Barry – mbarry@kinolorber.com

KINO LORBER

i n c o r p o r a t e d

CAST

Rafael

Antonio de la Torre

Ángel

Mario Casas

Mateo

Joaquín Núñez

Miguel

José Manuel Poga

Elena

Inma Cuesta

La Caoba

Estefanía de los Santos

Joaquín

Julián Villagrán

Amador

Alfonso Sánchez

Don Julián

Carlos Olalla

Lucía

Lucía Guerrero

CREW

Directed by – ALBERTO RODRÍGUEZ

Executive Producer – JOSÉ ANTONIO FÉLEZ

Producers – GERVASIO IGLESIAS and JOSÉ ANTONIO FÉLEZ

Written by – RAFAEL COBOS

Story by – RAFAEL COBOS and ALBERTO RODRÍGUEZ

Director of Photography – ALEX CATALÁN (A.E.C.)

Original Score – JULIO DE LA ROSA



SYNOPSIS

UNIT 7 has a tough assignment: to clean the most dangerous drug trafficking networks out of the city and bring an end to the corrosive power that has taken hold of the streets. A detail of four, the unit is led by Ángel (Mario Casas), a young officer aspiring to detective, and Rafael (Antonio de la Torre), a violent, arrogant yet efficient cop. But UNIT 7's modus operandi is slipping outside the bounds of the law through their use of violence, coercion, lies and half-truths. For them, anything goes. As they gain ground in their mission, the two officers head in opposite directions. Angel takes the path of ambition and police excesses while Rafael will begin to change as a result of his feelings for beautiful, enigmatic Lucia.

DIRECTOR'S STATEMENT

Prior to the 1992 World Exhibition, Seville was a city with a certain air of abandonment. Defoliated areas, wetlands and poverty were common in the heart of the city. Yet, a colossal project was to change the city forever. The city was ready to make an enormous effort: impress the world. One of the many tasks was to rid downtown of drugs and prostitution and create an atmosphere where tourists could feel safe and comfortable. Police pressure increased staggeringly. Slowly, like a low tide, crime started to disappear from the center moving out into the outskirts.

The idea for UNIT 7 rises from some files on an eighties trial. A lawyer-friend loaned it to Rafael Cobos (screenwriter). Everything was very vulgar, petty, too familiar - a micro-universe of crime shaded by abjection. Everyone involved had some kind of addiction: gambling, drugs, money, self-indulgence ... We decided that the context would be great for a film. The years before 1992, were years of economic boom in Spain, years of splurging and waste; a developing country entering the first world and presenting its credentials internationally.

Yet, in the meantime, what were the trash collectors doing? What were those who had the most unpleasant jobs doing? That was the question. We were not interested in big corruption scandals. Addressing the issue from a more domestic perspective was more interesting. Sometimes, smaller stories explain big issues better. And the truth is that whenever an important event takes place, it is necessary to clean up, host cities must shine. This "force majeure", which must now be taking place in London or Rio, is what we found particularly attractive. We all look the other way while the miracle of the loaves and fishes takes place and, suddenly, all those who disrupted the aesthetics of the city, disappear. No one wonders where they went or how it was done. And this gave way to the film's premise: everyone looks the other way when it's "necessary".

UNIT 7 is a film that could be interpreted as the rise and fall of a band of gangsters, with the only difference being that our gangsters are on the "lawful" side of the line. They carry a badge. My intention was to make the audience step out their "comfort zone" approaching the story from the heart of the problem, from the point of view of four characters where it is not clear whether what they are doing is right or wrong. This film, like real life, it is full of irony, so it's best to take it seriously.

It was crucial to me for action scenes to look and feel real. UNIT 7 had to be a realistic film - situations that could be identified with real behavior. This helps the audience enter a certain state of mind that, at times, can make them forget they are actually watching a movie. Alex Catalan's work with the camera has been essential in this respect. The film had to have force. Alex has done a great job based on the needs of the film's narrative structure without losing energy or freshness.

Personally, I dislike films where action scenes, as in bad musicals, have nothing to do with the plot - a lot of special effects that do not contribute to the characters' dramatic development. I think that there is something secretly disturbing in what appears to be real.



DIRECTOR BIOGRAPHY - ALBERT RODRIGUEZ

Alberto Rodriguez's first feature film – THE PILGRIM FACTOR - was shot in London in 1999 with money that Alberto had been saving for 4 years and a reduced crew made up of a group of friends (most of whom continue to work together). This crazy comedy co-directed alongside Santi Amodeo is a story about anonymous characters that accidentally happen to come across something that could prove the authenticity of the world's most famous rock band doubtful.

Alberto's first solo film EL TRAJE (2002), is a fable about not judging people by appearances that was screened at the Berlinale and appreciated by cinephiles. With 7 VIRGINS, Alberto Rodriguez earned recognition as one of the most interesting young director/writers in Spanish cinema. The film competed at San Sebastian International Film Festival and won the Silver Shell award (Juan José Ballesta). A few weeks later, 7 VIRGINS received six nominations to the Spanish Academy Goya Awards for "Best Film", "Best Director", "Best Original Screenplay", "Best Actor", "Best Emerging Actress" and "Best Emerging Actor" which was finally awarded to Jesús Carroza for his role as Richi.

This time, critics and audiences agreed in their opinion of 7 VIRGINS. Excellent reviews, the recognition received in innumerable film festivals and the public's reaction (1 million admissions in Spain) endorse Alberto Rodriguez's fantastic work.

Prior to UNIT 7, Alberto co-wrote and directed AFTER (2009), a compelling portrait of three Generation-X aimless friends trapped in a comfortable world that doesn't satisfy them and their uncontrolled self-destructive impulses in an attempt to escape from themselves. AFTER was screened at the Rome International Film Festival and was nominated in three categories to the Spanish Academy Goya Awards.



CAST BIOGRAPHIES

ANTONIO DE LA TORRE (RAFAEL)

One of Spain's leading actors, Antonio has displayed incredible versatility across many Film, TV and Theatre productions and has a chameleon-like ability to lose himself in roles to the point where he becomes virtually unrecognizable from one project to the next. Before winning rave reviews for his role as El Bachi in the hit Spanish comedy COUSINHOOD in 2010, Antonio made an astonishing physical transformation to play Enrique in FAT PEOPLE, a role which required him to pile on the pounds and resulted in a unique performance unlike any previous appearance. A key part of the ensemble cast of Pedro Almodovar's VOLVER he has been regularly nominated for Best Actor in the Spanish Goya Awards.

Some nominations include Best Actor at the Monte Carlo Film Festival and Best Actor at the Spanish Academy Goya Awards for FAT PEOPLE, Best Supporting Actor at the Actor's Union Awards for MATAHARIS, and Best Actor at the Spanish Academy Goya Awards for THE LAST CIRCUS. Awards won include the Spanish Screenwriting Guild Award for Best Supporting Actor for ONE WORD FROM YOU, Spanish Academy Goya Award for Best Supporting Actor, Actor's Union Award for Best Supporting Actor and Best Actor Award at the Toulouse Film Festival for DARK BLUE ALMOST BLACK.

MARIO CASAS (ANGEL)

This good-looking rebel without a cause, idol of the school-leaver generation, was also last year's top box-office actor in Spain. Mario Casas must have something, to have enticed almost four million spectators into the cinemas and brought in box-office earnings of over 12 million euros with THREE METERS ABOVE THE SKY. He was at Tribeca with NEON FLESH last year and is beginning to prove to critics that he is not just another pretty face. In April 2011 Mario Casas received the prestigious ACE Award from the Association of Latin Entertainment Critics of New York.

JOAQUIN NUÑEZ (MATEO)

Joaquin Nuñez Ballesteros has a long and proven track record (25 years) as an actor, director and professor in all kinds of stage work: storytelling, animation, children's and classical theater. Just recently, Joaquin set up Imagine Theatre (based in Malaga, Spain) offering performances and workshops for children and adults. UNIT 7 is his first role in film.

JOSE MANUEL POGA (MIGUEL)

Jose Manuel Poga started out as a stand-up comedian back in 2000 and since then has acted, written and directed several stage works. He has worked in several Spanish TV series and in a couple of short films. UNIT 7 is his first role in film.

INMA CUESTA (ELENA)

Inma Cuesta has become one of the most popular Spanish actresses, mainly due to the success of "Red Eagle", a TV series where she plays "Margarita". She played "Martina" opposite Quim Gutierrez and the rest of the "cousins" in the box office hit comedy COUSINHOOD and was nominated to the Spanish Academy Awards for her role in THE SLEEPING VOICE.