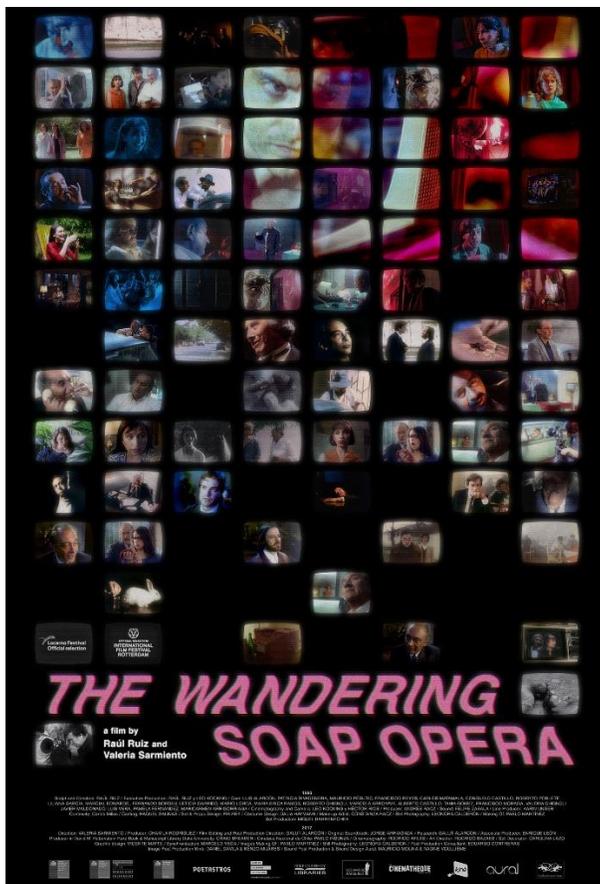


a Cinema Guild release



Opens May 17 at Anthology Film Archives in New York

1990/2017 | 78 min | 1.33:1 | DCP | 5.1 | Color  
In Spanish with English subtitles

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Press Materials:

[http://www.cinemaguild.com/theatrical/wandering\\_press.html](http://www.cinemaguild.com/theatrical/wandering_press.html)

## **SYNOPSIS**

Filmed by Chilean master Raúl Ruiz in 1990 but left unfinished until it was completed by his wife and collaborator Valeria Sarmiento in 2017, *The Wandering Soap Opera* is a dreamily interconnected series of vignettes that spoof on telenovela conventions while reflecting Ruiz's feelings upon returning to his native Chile after more than 15 years away. In one episode, a man seduces a woman by showing her his muscles, which are actually slabs of raw meat slapped into her hand. Later, the man has a gun pulled on him when he accuses a poet of plagiarism. Meanwhile, through the television screen, five women have lost their husbands after an earthquake and embrace a better future together. All along, back and forth across screens, people are watching.

Shot in gorgeous Super 16mm and featuring one zany performance after another from a cast having the time of their lives, *The Wandering Soap Opera* is a glorious sendup of the telenovela, which, at the end of Augusto Pinochet's dictatorship, Ruiz called the very best lens through which to understand "Chilean reality."

## **CREDITS**

### Cast

Luis Alarcón, Patricia Rivadeneira, Roberto Chignoli, Maricarmen Arrigorriaga, Fernando Bordeu, Maria Erica Ramos, Francisco Reyes, Liliana Garcia, Mauricio Pesutic, Carlos Matamala, Roberto Poblete, Francisco Moraga, Consuelo Castillo, Marcial Edwards

### Crew

Directors: Raúl Ruiz and Valeria Sarmiento

Producers: Raúl Ruiz, Chamila Rodríguez, Leo Kocking, Andrés Racz, Enrique León

Screenplay: Raúl Ruiz, Pía Rey

Cinematography: Leo Kocking, Héctor Ríos, Rodrigo Avilés

Music: Jorge Arriagada

Costumes: Dalia Haymann

Editor: Galut Alarcón

Sound: Felipe Zabala

Art Director: Rodrigo Bazaes

Produced by Poetastros

World Sales: Poetastros

U.S. Distribution: Cinema Guild

## **DIRECTOR BIOS & FILMOGRAPHIES**

RAÚL RUIZ, born in Chile, moved to Paris following Augusto Pinochet's coup d'état, where he died in 2011. He directed numerous films, including several literary adaptations such as *Time Regained*, based on Marcel Proust's novel, which was selected for Cannes in 1999, as was his Jean Giono adaptation, *Savage Souls*, in 2001. In 1997 he won the Silver Bear at Berlin for *Genealogies of a Crime*. Made in the 1990s, *The Wandering Soap Opera* has only recently been found and completed.

Select Filmography:

The Wandering Soap Opera (2017)  
Night Across the Street (2012)  
Mysteries of Lisbon (2010)  
Klimt (2006)  
Savage Souls (2001)  
Time Regained (1999)  
Shattered Image (1998)  
Genealogies of a Crime (1997)  
Three Crowns of the Sailor (1983)  
Three Sad Tigers (1968)

Chilean screenwriter, director and editor VALERIA SARMIENTO worked regularly with her husband, Raúl Ruiz. Her own directorial credits include *Amelia López O'Neill* (1991) selected for Berlin, and *Lines of Wellington* (2012), which screened at Venice.

Select Filmography:

The Wandering Soap Opera (2017)  
Lines of Wellington (2012)  
Secrets (2008)  
L'inconnu de Strasbourg (1998)  
Elle (1995)  
Notre Mariage (1984)

## **SELECT FESTIVALS**

Locarno Film Festival 2017  
International Film Festival Rotterdam 2018  
Vienna International Film Festival 2017  
Mar del Plata International Film Festival 2017  
Melbourne International Film Festival 2018  
Cartagena Film Festival 2018

## NOTES ON THE WANDERING SOAP OPERA

by Chamila Rodríguez

*The Wandering Soap Opera* is crucial because its spirit is anchored at the beginning of the transition to democracy in Chile. In other words, at the time when neoliberalism established by the dictatorship in Chile began its inception, its transnational democratic wandering: the television series of the Chilean's body in the labyrinths of globalization. It is a key work of the Ruizian saga on the history of what he himself called the 'style' of the Chilean folk language, or the possibility of the "resistance" of a body and a language to neo-liberal volatility. Twenty-seven years after its shooting—in direct relation with an era that marks the beginning of the transformation of the soul of our country—it seemed urgent to finish its editing and post-production, rebuilding its visionary validity with the sole objective of offering the accomplished work and presenting the film worldwide for the new generations.

In 2015, during a movie cycle called: *Making of: Trabajar con Raúl Ruiz*, an admirer of Raúl approached us and told us that he had a making-of, recorded in Hi8 video during the shooting of *The Wandering Soap Opera* in 1990. Then, the photographer Leonora Calderó Hoffmann contacted me to tell me she had 300 negative photos of the shooting of *The Wandering Soap Opera* and that she wanted to deliver them to me for the projects we were working on. With Valeria Sarmiento, filmmaker and Ruiz's widow, we saw some sequences of the making-of and the photos. Valeria got interested, because in some way it was an important movie for Raúl, dispersed and unfinished. She suggested to me that we find all the pieces to edit the film; it seemed to me a great challenge, because it was like putting together the bones of a skeleton, in a way that recalled the story of *La recta provincia*, a movie by Raúl in which I loved being a part of the creative team. 2016 was a year of relentless research. We found the negatives in 16mm, the copy of work that Raúl had left at Duke, the screenplay typewritten in a closet in the Ruiz-Sarmiento department of Paris, notes. We decided to apply for the Fondo de Fomento Audiovisual of the Consejo Nacional de la Cultura y las Artes in Chile, which we were awarded.

Valeria went to Santiago from Paris and we installed the same headquarters or engine room, as Raúl called it, in the studio of the house of *calle Huelén*, where he had written his first film along with many others. We enclosed ourselves for months in the private space of his studio-library, to give the work its final form. A film that Ruiz filmed in 1990, was finished by Sarmiento during this year, 2017.

What we are experiencing with *The Wandering Soap Opera* is strange... for the time, the dreams, the death, that can be found both in the movie as well as in life itself. I was surprised to find myself talking to Raúl, commenting on what we were thinking on doing about his movie, questioning him on some themes that for me are still to this day a mystery. Sometimes I seem to hear Raúl responding to me in a symbolic, spiritual way, and this gives me the strength to keep on persevering. Raúl was and continues to be an artistic master, a friend; with him I learned a lot and I will forever be thanking him. This movie draws me closer to him and his way of experimenting with cinema.

When he arrived in 1990, Raúl was very surprised with the life in post-dictatorship Chile. He felt like a stranger in his own homeland. Everything was banalized, every major theme was brought to a superficial level. Chilean reality did not exist, or better, it was like a sum of *telenovelas* in which the political and financial problems dissolved into a fictional jelly. The same thing happens today, but on a larger scale; just like inhabitants of a daily painless scaffold. For this reason, I feel like this is a visionary film.

"Chile is cursed!" So Raúl told me when we rehearsed his theatrical work *Amleidi, el tonto*. I will never forget it. I think Raúl today continues to think the same in the afterlife.

*Chamila Rodríguez* is actress and served as director of production on *The Wandering Soap Opera*.

### **QUOTE FROM RAÚL RUIZ ON THE FILM**

"The film revolves around the concept of soap opera. Its structure is based on the assumption that Chilean reality does not exist, but rather is an ensemble of soap operas. There are four audiovisual provinces, and the threat of war is felt among the factions. The political and economic problems are immersed in a fictional jelly divided into evening episodes. The entire Chilean reality is viewed from the point of view of the soap opera, which acts as a revealing filter of this same reality"