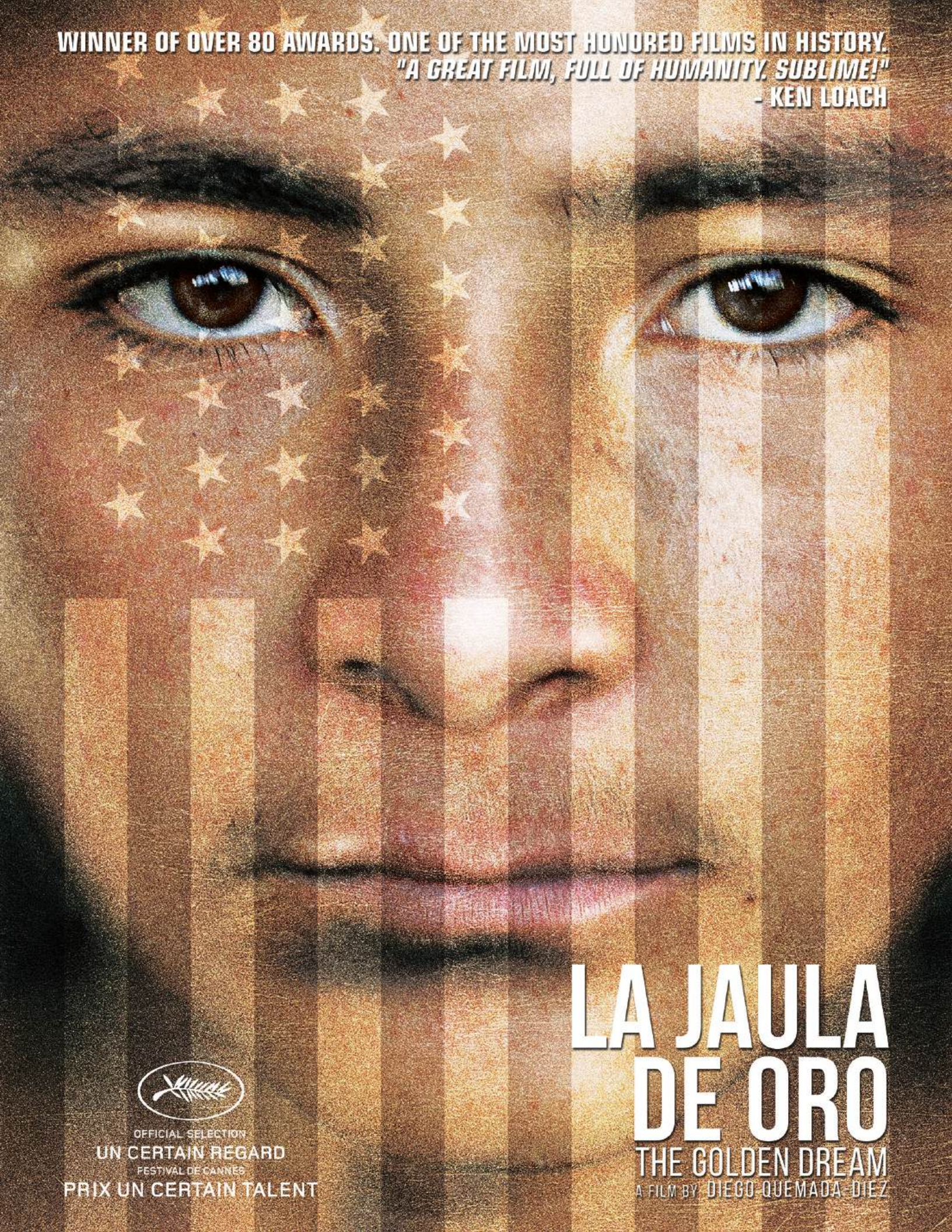


WINNER OF OVER 80 AWARDS. ONE OF THE MOST HONORED FILMS IN HISTORY.

"A GREAT FILM, FULL OF HUMANITY. SUBLIME!"

- KEN LOACH



OFFICIAL SELECTION
UN CERTAIN REGARD
FESTIVAL DE CANNES
PRIX UN CERTAIN TALENT

LA JAULA
DE ORO
THE GOLDEN DREAM
A FILM BY DIEGO QUEMADA DIEZ



"Seeds migrate on wings of the wind; plants migrate from one continent to another carried by ocean currents; birds and animals migrate; and above all collective and individual migrations is that of the human being, which even in the wake of catastrophe, made freely or due to necessity, winds toward its final goal, desirous of human fulfillment."

- John B. Scalabrini

LA JAULA DE ORO

A FILM BY DIEGO QUEMADA-DIEZ

MEXICO | SPAIN - 2013 - 102 MIN - DRAMA - SUPER16MM - 2.35, COLOR

STORY AND DIRECTED BY DIEGO QUEMADA-DIEZ PRODUCED BY INNA PAYÁN, LUIS SALINAS AND EDHER CAMPOS CAST BRANDON LOPEZ JUAN RODOLFO DOMÍNGUEZ CHAUK KAREN MARTÍNEZ SARA CARLOS CHAJÓN SAMUEL SCREENPLAY DIEGO QUEMADA-DIEZ, GIBRÁN PORTELA AND LUCÍA CARRERAS A PRODUCTION ANIMAL DE LUZ FILMS, MACHETE PRODUCCIONES, MEXICAN FILM INSTITUTE, EFICINE, CASTAFIORE FILMS AND KINEMASCOPE FILMS

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SYNOPSIS

Three teenagers from the slums of Guatemala travel to the US in search of a better life. On their journey through Mexico they meet Chauk, an Indian from Chiapas who doesn't speak Spanish. Travelling together in cargo trains, walking on the railroad tracks, they soon have to face a harsh reality.

DIRECTOR'S NOTES

The social reality in Latin America requires cinema to be deeply engaged with the world as it is. I am interested in making films firmly rooted in our contemporary society. True realism has it all: fantasy and reason, suffering and utopia, the happiness and pain of our existence. I want to give voice to migrants – human beings who challenge a system established by impassive national and international authorities by crossing borders illegally, risking their own lives in the hope of overcoming dire poverty.

This film is not a documentary, rather it is a fiction based on reality, reenacting it from a place of authenticity and integrity. We constructed the narrative and poetics of this odyssey from the testimony of hundreds of migrants and from the personal sentiments of each and every person who participated in the creative process.

As we identify with Juan and Chauk, we depart from our own daily lives and embark on a grand emotional adventure that delivers us to profound discovery – a journey dispelling the notion that happiness awaits us in a distant place, a journey offering reflection on the borders that divide

nations, a journey towards awareness of what separates us as human beings.

We made this adventure in the hope of deconstructing those conventions that imprison us so we can reinvent our own reality. My dream is that these boundaries that separate us dissolve, allowing us to board another train. One whose destination doesn't matter, a train whose passengers all know our all existence is interconnected, a train whose obstacles inspire us to celebrate our existence with respect and conscience that transcends nationalities, races, classes and beliefs.

The words of a Mexican man named Juan Menéndez López, spoken just before boarding a moving cargo train with seven of his companions, remains on my mind, "You learn a lot along the path. Here, we are all brothers. We all have the same need. What's important is that we learn to share. Only in this way can we move ahead, only in this way can we reach our destination, only a united people can survive. As human beings, there is no place in the world where we are illegal."



ABOUT THE CAST

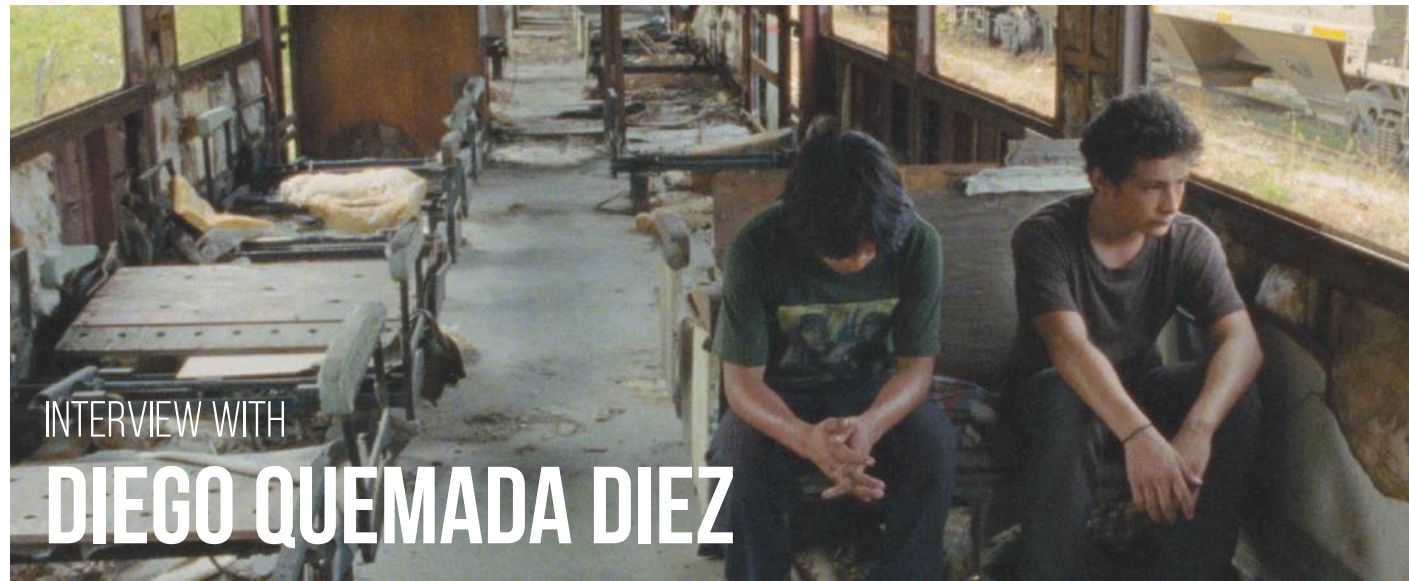
Guatemalans Brandon López (Juan) and Karen Martínez (Sara), 16 years old, were chosen for the lead roles for *La Jaula de Oro* out of a group of 3,000 young people who auditioned in a casting that took place in some of the poorest and most dangerous areas of Guatemala's capital.

During his audition, Brandon's ability to improvise, his potent gaze and talent for both verbal and non-verbal communication made him the protagonist. Besides acting in the film, Brandon is an up-and-coming figure on the Guatemalan hip-hop scene as an MC-DJ and breakdancer.

Karen has participated in street theater and performance art productions that focus on social issues in Guatemala, as well as acting in bit parts for staged plays. She is interested in developing her career as a professional actor.

We chose Rodolfo Domínguez, a 16-year-old young man of Tzotzil origin, to play the role of Chauk, building on his deep spiritual connection to earth, his indigenous culture, his charisma and his profound humanity. Rodolfo was discovered during castings held in a variety of remote villages scattered throughout the mountains of Chiapas. Rodolfo possesses a deep, artistic sensibility evoked through playing the harp and jarana guitar, as well as in the traditional dances and rituals of the Tzotzil people.





INTERVIEW WITH **DIEGO QUEMADA DIEZ**

WHAT'S THE STORY BEHIND LA JAULA DE ORO?

In 2003, I had read an article about a red-light district in Mazatlan, and in a totally irrational move, I took a plane there, looking for my next story to tell. Once I got to this part of town, I met a taxi driver, “El Toño”, in one of the clubs there, and we became fast friends. I ended up living two months in his house, which was situated right next to some railroad tracks. Every single day, a convoy of train cars packed with migrants would arrive. These guys would hop off and come knock on the door asking for tortillas and water. They would tell us these terrible stories – how they were travelling with nothing, how they were robbed of everything on the way. Many died; nevertheless, they chalked it up to experience with the idea they would be making money and sending it to their families, sacrificing their lives for the people they love. It seemed to me that they were heroes that their stories were like epic poems, their journeys metaphors for life – an extreme dramatization of human existence. I then spent several years collecting the stories from migrants. I met some wonderful people who taught me a lot of things, including generosity and the value of brotherhood.

I really fought to make this story feel real as well as for it to have a dramatic structure. I went over it again and again. Maybe that's why it took me so long to finish it. I wanted to make it a cross between documentary and fiction, but getting this right is complicated. In the end I realized that what I needed to do was to concentrate the testimonies I had compiled in a kid.

The research process took place in a number of places in countries where migrants leave from, as well as in the United States takes in migrants for the cheap, manual labor it needs to keep the wheels of industry turning. At this stage, the suffering this wall creates and the tremendous hypocrisy of the United States really hit me. You find families divided, babies ripped away from their mothers, children who are beaten and tortured during the deportation process – all under the auspices of what they call “voluntary exit” – thousands of people in prisons whose only crime was to cross an absurd border.

HOW WOULD YOU DEFINE YOUR WORK STYLE?

Working with Ken Loach I had the privilege to learn his method, and I applied it to La Jaula de Oro. It's a way of filmmaking that comes from a deep commitment with reality, working with non-actors in real locations, using as much natural light as possible, without dollies, zooms or cranes.

I like going to a community and, through extensive research, discover which are the stories that want to be told – you assimilate them, you give them a dramatic structure, you drive the viewer to identify himself with what's happening to generate emotion. That's what gets you started, yearning to reach others. John Ford spoke about this already in the thirties; he expected films would be made this way, telling the stories of the people.

The concept with La Jaula de Oro was for us to make the journey that migrants make. We chose locations along the route they actually travel on from Guatemala to the United States, film in continuity and in super 16 format, which is lighter and more proximate to classic documentaries.

The kids never read the script. Every day, before we began, I would read them a little bit of the scene we were about to do. In this way they had a vital experience. We were putting them in situations without telling them what to do beforehand, encouraging them to live out what was happening around them, just be themselves. Ken Loach told me the best direction is the one that goes unsaid, the indirect one; you're simply there to provoke situations, to guide them along and to document what's going on, like a witness.

During the acting workshop, their gaze between each other just got stronger and stronger. In a short time the camera became completely invisible for them.

In human cinema you have literally a human point of view, the lens is always right at the height of a human being. We produce the illusion that the viewer is actually there, watching something real, inside the flesh of the hero in the story.

To me, what's interesting is to create a thin line between reality and film. Perfect filmmaking isn't that important to me. What is essential is capturing characters, a situation.

I think each of us we are not so important – we are all replaceable in some way. What is important is our purpose, in my case I try to become a channel for other people's stories. The fundamental purpose of this project is to communicate to others the true drama of migrants, from the feeling of the heart, in an intuitive way.

What is most interesting to me is the intersection of one's life and the lives of others. The characters of Juan and Chauk are molded from 500, 600 personal testimonies from migrants, as well as my own experiences and feelings, plus the reality brought by the actors and the people who collaborated with the project. This turns into something very powerful. You maximize the act of communication from heart to heart, which, in this case, is to convey that these kids are heroes but also filled with humanity; they have flaws, they make mistakes. Maybe that's why it feels like there is something of truth in the soul of this film, because we all brought part of our own story to the project. We attempted to create one truth by bringing together many truths.

WHAT THEMES DO YOU EXPLORE IN THE FILM?

In many poor villages in Central America and in Mexico it seems that to embark on the adventure of risking your life going to the United States is like an initiation. For a lot of kids it's like being pulled out with the tide, like a current that drags you northward. They simply imitate what they have seen with their parents and relatives.

I also wanted to call into question social, national and racial barriers. We are all equal, we all have the same needs, the same dream of a better life. Migration is natural and borders artificial, created by humans not so long ago.

Another theme I address is the western obsession with progress and the fact that we don't know where it's leading us. We give so much attention to materialism, but what about spiritual and human development?

Behind migration there is colonization, behind that there is the expulsion or extermination of a people. One person or a group that occupies the land of another to exploit it and to exploit others. We have a long history of conquests, from the Romans to the Spanish, the English, the Aztecs; we've spent centuries trying to dominate one another via wars and occupations that continue to this day, just like in Iraq and Afghanistan. I ask myself what political and business leaders are actually talking about, to what freedom do they refer when the only thing they truly value is greed and personal enrichment.

Maybe it is time to conquer one self instead of conquering others. A poet with the Guatemalan art collective Caja Lúdica told me that what we must do is de-colonize our mind: if my goal is to take advantage of you, to use you, I am never going to change society; we must turn inward, ask ourselves, “What do I have inside of me that tries to control others?” There is where the transformation begins. It is about having dominion over one's self, leaving behind our greed, aggressiveness, egoism and the tendency to think of others as our enemies. We must begin to work together.

ONE OF THE MAIN CHARACTERS IN LA JAULA DE ORO COMES FROM THE TZOTZIL CULTURE. WHAT DID YOU WANT TO REFLECT IN YOUR FILM THAT BROUGHT THIS PARTICULAR PEOPLE TO YOUR ATTENTION?

The name Chauk comes from my Mayan friend Chak. He taught me their cosmogony; a different way of seeing things. He gave me the book “Canek” by Emilio Abreu Gómez, a poetic gem that has both idealism and romanticism and yet filled with realism. I asked myself, “How can I try to capture and communicate the wisdom of his people, so connected to the land, with the spiritual and poetic side of existence?”

Chak told me that his grandfather used to ask him questions that pulled him out of his everyday way of thinking. For example, “What do clouds dream?” The first time you ask yourself this, you want to answer correctly, and, really, there is no adequate answer. He could tell you, “the dream of the cloud is to play with the fish in the river and end up in the sea,” The trick is seeing beyond the physical, to provoke a poetic vision of existence, to give the universe another dimension, not the materialistic one where there is logic to everything, and everything is a chemical or physical reaction. In the end, “What is the truth? I rather life's mysteries”

TALK TO US ABOUT THE OPPOSITION BETWEEN JUAN AND CHAUK, THE LEADS OF THE FILM:

At one point it occurred to me to create a counterpoint for Juan, this character who dreams with getting to America no matter the consequences, someone who still believes in the American dream, that wishes to succeed in a materialistic society, with Chauk, who thinks in a totally different way, in more of a community mindset, more conscious of his connection to the land, to the value of goodness. This way you create a clash between the two that gives way to a growth, a change in the one who is more egotistical. Little by little his armor falls away. He is transformed into someone different. He realizes that individualism is an illusion; a lie told by society, alone we can do nothing.

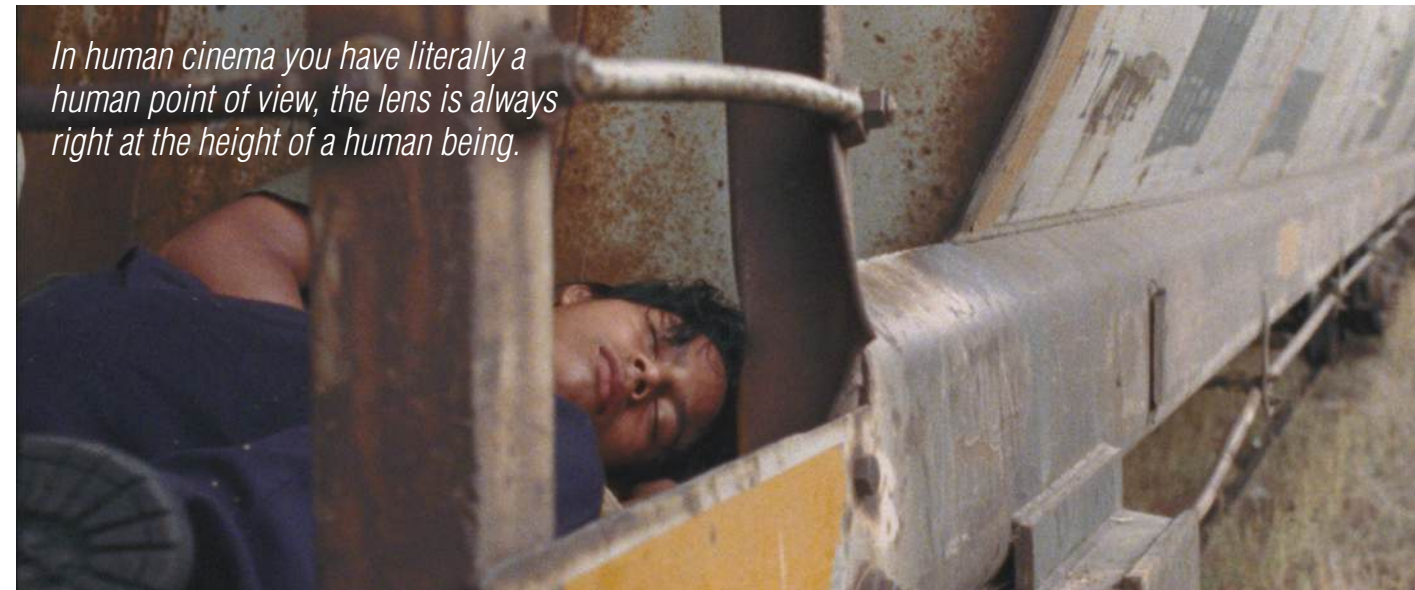
The kids never read the script. Every day, before we began, I would read them a little bit of the scene we were about to do. In this way they had a vital experience.

I think each of us we are not so important – we are all replaceable in some way. What is important is our function, in my case I try to become a channel for other people’s stories.

Another interesting thing about this structure of opposing worlds is that Juan represents the rational, the mind, and Chauk, the heart, the feeling. Over the course of their journey, Juan learns to feel. I wanted people to consider the content of the Tzotzil greeting, “K’uxi elan avo’onton?” (How is your heart?), to communicate on a more emotional level than just a mental processes. I think that inside all of us there is one part that is more like Juan and another that is like Chauk.

WHAT CAN YOU TELL US ABOUT THE METAPHORS PRESENT IN THE FILM?

The train is a metaphor for progress, a fundamental part of the assembly line in an industrial structure; it carries all of the raw materials need to feed the great machine and, in the most dehumanizing way possible, bringing cheap and utterly disposable labor. Migrants live in slave-like conditions within a system that proclaims to champion democracy and liberty.



DIEGO QUEMADA-DIEZ

Born in the Iberian Peninsula, raised in the Spanish cities of Burgos, Logroño and Barcelona, he has lived in the American continent for almost the past two decades.

His first job in the film industry was in 1995, in Ken Loach’s film Land and Freedom as a camera assistant to the director of cinematography. A year later, he migrated to the USA in order to film Things I Never Told You, (Cosas que Nunca Te Dije), Isabel Coixet’s second long-feature film and produced by Luis Miñarro.

He continued his career there, graduating in Cinematography at the American Film Institute (AFI) with the Anthony Hopkins/Amex honorific scholarship. His graduation film as writer/director/DOP, A Table is a Table, won the Best Cinematography award given by the American Society of Cinematographers (ASC). Thanks to this award, he went on to work as Rodrigo

Prieto’s camera operator in 21 Grams, directed by Alejandro González Iñárritu, which opened the doors for him so he could begin to work alongside film directors such as Fernando Meireles (The Constant Gardener), Tony Scott, Cesar Charlone, Oliver Stone and Spike Lee, among others.

In 2006, he premiered his second short film as screenwriter and director: I Want to be a Pilot, which after participating in the Sundance Film Festival, won more than fifty international awards. That same year he directed in Mexico his second documentary short film: La Morena. In 2010 he won one of the scholarships awarded by Cinéfondation, which enabled him to participate in the Cannes Film Festival Atelier and moved forward his first feature film, La Jaula de Oro.

FILMOGRAPHY

- La Jaula de Oro (2013), feature film
- La Morena (2006), documentary short
- I Want To Be A Pilot (2006), short
- A Table is A Table (2001), short

AWARDS

NAME	FESTIVAL	COUNTRY
1 Prix Un Certain Talent	Cannes FF	France
2 Gillio Pontecorvo Award	Cannes FF	France
3 François Challais Honorable Mention Prix	Cannes FF	France
4 Grifone D'Oro to Best Picture Generator +16 Section	Giffoni FF	Italy
5 Grifone di Alluminio-Cial Per l'Ambiente	Giffoni FF	Italy
6 Grifone di Cristallo	Giffoni FF	Italy
7 Jury Prize to Best First Film	Lima FF	Peru
8 Best Cinematography	Lima FF	Peru
9 International Critics Award Best Film	Lima FF	Peru
10 Jury Special Mention	Slovakia FF	Slovakia
11 Best Picture	St. Petesburg FF	Russia
12 Best Director	Vladivostock FF	Russia
13 Golden Eye to Best International Feature Film	Zurich FF	Switzerland
14 Best Director	Dominican Republic FF	Dominican
15 Best Picture	Dominican Republic FF	Dominican
16 Best New Director	Chicago FF	United States of America
17 Golden Gateway of India for the Best Film	Mumbai FF	India
18 Best First Film	Morelia FF	Mexico
19 Audience Award	Morelia FF	Mexico
20 Press Award Best Film	Morelia FF	Mexico
21 Critic's Best Film	Sao Paulo FF	Brazil
22 New Directors Special Mention	Sao Paulo FF	Brazil
23 Best Feature Film Award-Golden Alexander Theo Angelopoulos	Thessaloniki FF	Greece
24 Best Director Award	Thessaloniki FF	Greece
25 The Hellenic Parliament TV Award	Thessaloniki FF	Greece
26 Fischer Audience Award for a Film in the International Competition	Thessaloniki FF	Greece
27 Special Jury Award	Auray FF	France
28 Astor de Oro to Best Film	Mar del Plata FF	Argentina
29 Audience Award	Mar del Plata FF	Argentina
30 Best Cinematography	Mar del Plata FF	Argentina
31 Argentinian Film Journalist Association Award	Mar del Plata FF	Argentina
32 Signis Award	Mar del Plata FF	Argentina
33 Best Feature Film	Viña del Mar FF	Chile
34 Coral Special Jury Award to First Film	Habana FF	Cuba
35 Glauber Rocha Award from Latin Press News Agency	Habana FF	Cuba
36 Roque Dalton Award from Radio Havana Cuba	Habana FF	Cuba
37 Cibervoto Audience Award	Habana FF	Cuba
38 Unicef Award	Habana FF	Cuba
39 Indie Jury Prize to Best Picture	Tallinn FF	Estonia
40 International Press Jury	Minsk FF	Belorussia
41 Feature Film Award for Diego Quemada-Diez	Satjavit Ray Foundation	United Kingdom
42 Students Choice Award	Movies That Matter	Holland
43 Blue Lobster Award to Best Caribbean Film	Barranquilla FF	Colombia
44 Best Director	Havana New York FF	United States of America
45 Best Film Award	HolaMexico FF Los Angeles	States of America
46 Most Awarded Film 2013	CANACINE Awards	Mexico
47 Ariel to Best Film	Mexican Academy Award	Mexico

NAME	FESTIVAL	COUNTRY
48 Ariel to Best First Feature	Mexican Academy Award	Mexico
49 Ariel to Best Original Screenplay	Mexican Academy Award	Mexico
50 Ariel to Best Actor	Mexican Academy Award	Mexico
51 Ariel to Best Co-Actor	Mexican Academy Award	Mexico
52 Ariel to Best Original Music	Mexican Academy Award	Mexico
53 Ariel to Best Cinematography	Mexican Academy Award	Mexico
54 Ariel to Best Editing	Mexican Academy Award	Mexico
55 Ariel to Best Sound	Mexican Academy Award	Mexico
56 Prix Jean Renoir des Lycéens 2013-2014	Ministère de l'Education Nationale	France
57 Jury Prize by The Dublin Film Critics Circle	Dublin FF	Ireland
58 Best Film	Cinema di Frontiera FF	Italy
59 Best Directing	Luis Buñuel Calanda FF	Spain
60 Best Team	Luis Buñuel Calanda FF	Spain
61 Berlin's Favourite Award 2014	Favourites FF Berlin	Germany
62 Best Editing	Fenix Awards	Mexico
63 Best Sound	Fenix Awards	Mexico
64 Best Feature Film	Fenix Awards	Mexico
65 National Indigenous Languages Institute Award for presenting indigenous languages in the media	3rd International Seminar on Indigenous Languages	Mexico
66 Award to Rodolfo Dominguez for presenting indigenous languages in the media	3rd International Seminar on Indigenous Languages	Mexico
67 Best Narrative Feature	Seattle Latino FF	USA
68 Best Director	Latin ACE Awards, The Association of Latin Entertainment Critics of New York	USA
69 Best First Feature	Rober Awards	UK
70 Best Hispanic Feature	Rober Awards	UK
71 Youth State Prize to Actor Rodolfo Domínguez	Chiapas State Government	Mexico
72 Best Narrative Film Award	San Antonio Cine Festival	USA
73 Special Mention	Toronto Hispano American FF	Arge Canada ntina
74 Icaro Award to actor Brandon López	Icaro Central America Film Festival	Guatemala
75 Recognition by Migration Issues Committee to film La Jaula de Oro	H. Cámara de Diputados. LXVII Legislatura	Mexico
76 Recognition by Vice-Ministry of Sports and Recreation to actor Brandon López	Culture and Sports Ministry	Guatemala
77 Recognition by Vice-Ministry of Sports and Recreation to actress Karen Martínez	Culture and Sports Ministry	Guatemala
78 Recognition by Vice-Ministry of Sports and Recreation to actor Carlos Chajón	Culture and Sports Ministry	Guatemala
79 Distinguished Citizen Award to Brandon López	Municipality of Guatemala	Guatemala
80 Distinguished Citizen Award to Karen Martínez	Municipality of Guatemala	Guatemala
81 Female Promise Actress of the Year	Canacine Award	Mexico





"A VERY SUBSTANTIAL MOVIE, WITH GREAT COMPASSION AND URGENCY"

- THE GUARDIAN (CANNES 2013 REVIEW)
(PETER BRADSHAW) -



"A MOVING AND WARM ROAD MOVIE WITH SOMETHING URGENT TO SAY ABOUT OUR WORLD"

- TIME OUT - CRITIC'S CHOICE (DAVE CALHOUN) -



"A POIGNANT POETRY IN THE INDOMITABLE SPIRIT OF THESE THREE INNOCENTS AS THEY STRUGGLE AGAINST IMPOSSIBLE ODDS. A BEGUILING, HEARTBREAKING FIRST FEATURE FROM DIEGO QUEMADA-DIEZ.

- THE EXPRESS (ALLAN HUNTER) -



"AN ASSURED AND MOVING DEBUT"

- THE TIMES (KATE MUIR) -



"A FEARLESS AND RIVETING SURVIVAL STORY"

- EMPIRE (GUY LODGE) -



"BEAUTIFULLY SHOT, AND POWERFULLY TOLD, THE GOLDEN DREAM SUCCEEDS IN TELLING A POLITICAL STORY, PERSONALLY"

- THE SKINNY (SAM LEWIS) -



"BRILLIANT DIRECTION AND A SUPERB CAST MAKE THIS FILM AS CLOSE TO PERFECTION AS POSSIBLE"

- COMIC BUZZ -



"DIEZ'S CINEMATIC DEBUT IS UTTERLY COMPELLING IN A WAY THAT MOST ROAD MOVIES COULD NEVER BE"

- NME MAGAZINE -



"A DRAMA OF LACERATING POWER AND HONESTY...TREMENDOUS PERFORMANCES"

- THE TELEGRAPH (TIM ROBEY) -



"A MAGNIFICENT FILM OF IMPECCABLE ACCURACY"

- LE MONDE -



"WITH A FOOTPRINT OF REVOLT AND SINCERITY, THE FILM IS A TESTIMONY OF THE STRENGTH OF THOSE WHO BELIEVE THAT ART CAN OPEN THE MIND AND IF NOT DEFEAT THE FORCES OF EVIL, AT LEAST SHAKE THE INDIFFERENCE"

- POSITIF -



"DREAMS OF REDEMPTION ON THE TRAIN FROM GUATEMALA"

- LA REPUBBLICA -



"INTENSE ROAD MOVIE TRAVELLING ON CARGO TRAINS"

- LA STAMPA -



"THE THREE LITTLE ULISES: SHOT FROM LIFE, WITH STORIES AND AUTHENTIC INTERPRETATION, THE GOLDEN DREAM MAKES THE TERRIBLE ADVENTURES OF MIGRANT TEENAGERS AN EPIC POEM"

- IL MESSAGGERO -



FINANCIAL TIMES
(NIGEL ANDREWS)



"A SUPERIOR ART-HOUSE FLICK"

- HEAT MAGAZINE -



"BRILLIANT...THE YOUNG ACTORS ARE EXCEPTIONAL... THIS SHOCKING AND OFTEN HEARTBREAKING FILM HAS SUCH AN IMPACT"

- THE INDEPENDENT (GEOFFERY MCNAB) -



"AN ASSURED AND MOVING DEBUT"

- THE TIMES (KATE MUIR) -



"A CINEMATIC JOURNEY WELL WORTH TAKING"

- BBC RADIO 4 (FRANCINE STOCK) -





**“ONE OF THE STANDOUT DEBUTS IN RECENT LATIN AMERICA CINEMA”,
“POWERFUL YET UNSENTIMENTAL THRILLER”**
- VARIETY (PETER DEBRUGE) -

“IMMIGRATION THRILLER LA JAULA DE ORO HAS SWEEPED MEXICO’S 56TH ARIEL MEXICAN ACADEMY AWARDS, WINNING NINE KUDOS INCLUDING BEST PICTURE, DEBUT FEATURE, ORIGINAL SCREENPLAY, ACTOR AND SUPPORTING ACTOR. THE ARIEL TROPHY TRAWL CONFIRMS LA JAULA DE ORO, IF IT NEEDED ANY FURTHER CONFIRMATION, AS ONE OF THE STANDOUT DEBUTS IN RECENT LATIN AMERICA CINEMA, AND ITS DIRECTOR-PRODUCER-CO-WRITER DIEGO QUEMADA-DIEZ AS ONE OF ITS KEY TALENTS TO WATCH”
- VARIETY - (JOHN HOPEWELL) -

“A REMARKABLE DEBUT FEATURE (...) GRITTY SOCIAL REALISM MEETS EPIC POETRY”
SIGHT & SOUND
- FILM OF THE MONTH - (MARIA DELGADO) -

“IMMIGRATION DRAMA ‘THE GOLDEN DREAM’ TOPS FIRST-EVER FENIX AWARDS, A NEW CEREMONY HONORING THE BEST IN LATIN AMERICAN AND IBERIAN CINEMA”
- HOLLYWOOD REPORTER -

“A BEAUTIFUL FILM, FULL OF HUMAN WARMTH, COMPASSION AND TRUTH. THE STRUGGLE OF THE INNOCENT IS CAUGHT WITH PRECISION. AND IT IS CLEAR THAT THE REAL ENEMY IS BEYOND THEIR REACH OR COMPREHENSION, BUT NONETHELESS VERY PRESENT IN THE FILM. TERRIFIC!”
- DIRECTOR KEN LOACH -

“MY TWO FAVOURITE FILMS LAST YEAR ARE LA JAULA DE ORO AND IDA, BOTH HAVEN’T GOT US DISTRIBUTION YET. LA JAULA DE ORO IS A WONDERFUL FILM”
- WRITER/DIRECTOR ALEXANDER PAYNE -
(AT THE GOLDEN GLOBE AWARDS)

“IT’S A CLASSICAL STORY, TOLD IN A UNIQUE WAY. THE FILM SHINES LIGHT ON A POLITICAL SITUATION, IN AN INTIMATE AND HUMAN TERMS. IT’S BEAUTIFULLY SHOT, ACTED, EDITED AND DIRECTED. REALLY SPECIAL WORK”
- DIRECTOR MARC FOSTER -

SATYAJIT RAY AWARD JURY: SPARE, UNSENTIMENTAL, AND BRUTALLY DIRECT – BUT ALSO PARADOXICALLY MAJESTIC, BECAUSE OF THESE VERY PARTICULAR QUALITIES, “THE GOLDEN DREAM” IS A FILM NOT TO BE MISSED BY THOSE WHO YEARN FOR A POWERFUL ‘HUMANISM’ IN CINEMA. IT POSSESSES THE CLASSIC QUALITIES MANY OF RAY’S OWN FILMS SO DEFTLY DISPLAY: HUMANITY, COMPASSION, UNDERSTANDING, EMPATHY.

THE GILLO PONTECORVO AWARD INSTITUTION PRAISED LA JAULA DE ORO FOR IT’S “SOCIAL LABOR, NARRATIVE STRENGTH AND CINEMATOGRAPHIC FRESHNESS”. ADDING: “GILLO PONTECORVO SAID THAT ‘CINEMA SHOULD BE WRITTEN CLOSE TO MAN, INSIDE MAN AND SHOULD SPEAK ABOUT MAN, OR IT SPEAKS ABOUT NOTHING.’ THE NECESSARY STORY TOLD BY LA JAULA DE ORO AND THE IRRESISTIBLE CANDOR OF THE FOUR NON PROFESSIONAL ACTORS THAT INTERPRET IT, RESPOND TO THIS CALLING.”

