

# Nada+

A Film by Juan Carlos Cremata Malberti

88 minutes, Color/B&W, 2001, Cuba  
In Spanish with English subtitles



**First Run Features**  
The Film Center Building  
630 Ninth Avenue, Suite 1213  
New York, NY 10036  
Tel: (212) 243-0600 / Fax: (212) 989-7649  
E-mail: [info@firstrunfeatures.com](mailto:info@firstrunfeatures.com)  
[www.firstrunfeatures.com](http://www.firstrunfeatures.com)

## Synopsis

Red tape muddles up the lives of people worldwide, but in Cuba it may reach more ludicrous extremes than in many other countries. *Nothing More*, Juan Carlos Cremata Malberti's first feature film, takes a comical look at Cuban bureaucracy, presenting us with a story of the fictional shenanigans that go on in a Havana post office.

Carla (Thaïs Valdés) is a bored young postal clerk who dreams of leaving the country to join her parents in Miami. In the meantime, she steals and rewrites letters in order to brighten the lives of their addressees, however briefly. When her illegal subversion of the postal system is discovered by the office manager, the farce begins – a tornado of outrageously cartoonish characters, Keystone Kops-style chase sequences and even a comic nod to Jean-Luc Godard's *À bout de souffle*, with Valdés striking poses à la Jean Seberg.

But alongside the bureaucratic lunacy, the film takes a serious look at themes of migration and separation that are specifically Cuban. Carla's dissatisfaction with her life is offset by the pleasure she takes in helping those around her and by her developing relationship with a co-worker. With the United States always looming on the horizon of her dreams, Carla finds herself increasingly ambivalent about the thought of leaving her native country. Cremata Malberti makes a great paradox crystal clear: Cubans are torn between their desire to lead better lives elsewhere and a yearning to solve the problems at home.

*Nothing More* falls in line with other works of Cuban cinema – Humberto Solás's *Lucía* comes to mind – by presenting an astute political message in a wonderfully engaging fashion. Cremata Malberti livens up the story with a frolicsome formal approach: the black-and-white images are occasionally flecked with intense colour, and silent film techniques boost the comic feel of the caper sequences. Thoughtful, cheerful and clever, *Nothing More* signals the arrival of an important new Cuban filmmaker.

– Diana Sanchez (2002 Toronto International Film Festival)

# Credits

Original Title: NADA +  
English Title: *Nothing More*

**A FILM BY Juan Carlos CREMATA MALBERTI**

## CAST

Carla	Thais Valdés
César	Nacho Lugo
Cunda	Daisy Granados
Cuca	Paula Alí
Concha	Verónica López
Calzado	Luis Manuel Iglesias
el de la Empresa	Raúl Eguren
la secretaria	Edith Massola
el administrador	Octavio Rodríguez “Churrisco”
el cartero	Raúl Pomares

## CREW

Director	Juan Carlos CREMATA MALBERTI
Authors	Juan Carlos CREMATA MALBERTI Manolito RODRIGUEZ
Set Designer	Nieves LAFERTE
Wardrobe	Vladimir CUENCA
Production Designer	Guillermo RAMIREZ MALBERTI
Sound Engineer	Raul GARCIA
Mix	Jean Guy VERAN
Music	Edesio ALEJANDRO
Main Picture Editor	Antonio PEREZ REINA
Director of Photography	Raul RODRIGUEZ CABRERA
Producers	ICAIC (Cuba) Instituto Cubano de Arte e Industria Cinematograficos Camilo VIVES PHF FILMS (Spain) Sarah HALOUIA

Executive Producers Antonio PEREZ PEREZ  
DMVB FILMS (France)  
Thierry FORTE  
Bamdad Film & Omid Film  
Thierry FORTE  
Camillo VIVE

With the participation of: INTRAMOVIES (Italy)

**France Postproduction Partners**

Laboratory: NEYRAC Films

Subtitles: TITRA Films

Pictures and Special FX Post Production: Centrimages, Digimages, Jean  
Maurice Di Batista

Sound Stage and mix: Mac'Tari, Dovidis

**Technical Film Informations**

Duration: 93 min

Shooting Format: 35 mm / 1.66

Screening Format: 35 mm / 1.66

Sound: Dolby SR (Analogique Optique)

Shooting: 2000 - CUBA

Editing and Postproduction: 2001 – Spain and France.

## **JUAN CARLOS CREMATA MALBERTI**

Juan Carlos Cremata Malberti began his career in film as a writer, actor, and director for a children's television series in Cuba. While working for the program, he received a degree in theater and dramatic arts from La Havan Arts Superior Institut. His work won him a CARACOL award from the Cuban national union of writers and artists. In 1985, he was awarded a special artistic award from the Cuban Cultural Ministry. His work has appeared at international film festivals in Obehausen, Mannheim, Berlin, London, Leipzig, Hamburg, Sao Paulo, Copenhagen, Brussels, Friborg, Montevideo, and Madrid. Cremata and his work have won many awards worldwide. He was a film editing professor at Buenos Aires University and a film-directing professor at the Design and Comercial Panamerican School, also located in Buenos Aires. In 1996, Cremata Malberti was awarded a John Simon Guggenheim grant.

### **FILOMGRAPHY**

*Cuando yo sea grande ...* (1984-1987)

30 episodes of a children's television series.

*Y dice una mariposa...* (1984-1987)

25 episodes of a children's television series.

*Diana* (1988)

TV Film.

*Oscuros rinocerontes enjaulados* (1990)

35mm Short Film.

*La epoca, el encento y fin del siglo* (1999)

Documentary Film .

*Nada +* (2001)

35 mm Feature Film.

### **AWARDS**

1984 – 1987

CARACOL Award from UNEAC (Writers and Arists Cuban National Union)

1985

Artistic Special Award from Cuban Culture Ministry

1989

Jury Special Award from Bahia Film Festival (Brazil)

1989

ULCRA Award from Latin American and Caribbean Radio Diffusion Association and Mexican Radio Television

Special mention for DANUBE Award at Bratislava, Czechoslovakia

1992

EISENSTEIN Award at Wilhemshaven International Film Festival in Germany

1996

Obtained a John Simon Guggenheim grant, New York



## Miami Festival Honors "Nada Mas," "Bus 174"

by Eugene Hernandez

The Cuban comedy "**Nada Mas**" and the Brazilian documentary "**Bus 174**" won the top awards at the 20th **Miami International Film Festival**, which concluded in South Florida this weekend. Directed by **Juan Carlos Cremata Malberti**, "**Nada Mas**" won the dramatic grand jury prize. It is described as "a romantic farce about a bored Cuban postal worker who writes unsolicited replies to random letters while she waits for a visa to the United States." **Jose Padilha's** "Bus 174," described as "an examination of a botched bus holdup that ended in a standoff between the homeless gunman and a SWAT team," won the documentary jury prize. The jury prize for best short went to **Liat Daham's** "**Climbing Miss Sophie.**"



## DVD New Releases

By Sean Axmaker

### ANGEL ON THE RIGHT

Two more in the "Global Lens Collection" of films from around the world. "Jamshed Usmonov's feature, set in the village where he grew up in Tajikistan, is a sinewy comedy which is part of the same honourable world-cinema tradition of cine-autobiography as *Cinema Paradiso*, *The Spirit of the Beehive* and *Abouna* - tales of remote places with impressionable children that happen to feature ramshackle movie shows," writes *The Guardian* critic Peter Bradshaw of *Angel on the Right* (Russia). "There is much to enjoy in this charming film, shot in a deep, crisp focus - especially the local bargaining technique: a macho handshake ritual, which I've seen nothing like since Bernie Mac's brutal grip in *Ocean's Eleven*."

### NADA +

Juan Carlos Cremata Malberti's romantic drama *Nada+* (Cuba) follows a postal worker who likes to open letters and rewrite them in passionate dimensions.

**SUPPLEMENTS:** Film notes, director bio, and other supplements.

**DETAILS:** *Angel on the Right* is in Tajik with English subtitles, *Nada+* in Spanish with English subtitles. No rating. First Run.