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FESTIVAL DE CANNES
CANNES CLASSICS
SÉLECTION OFFICIELLE 2021

THE PATH

(EL CAMINO)

DIRECTED BY ANA MARISCAL
FROM THE NOVEL BY MIGUEL DELIBES



4K RESTORATION

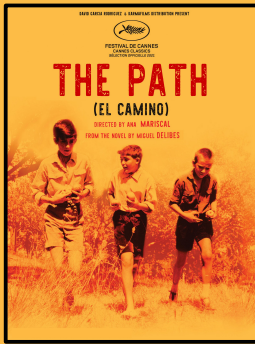
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30, rue des Trois Bornes - 75011 Paris

karmafilms.distribution@gmail.com

00 33 + (0)155 060 514 - 00 33 + (0)669 579 845





THE PATH (EL CAMINO) 1964 | Spain | 91 mn | Black and white | 1,33 : 1
Directed by Ana MARISCAL - From the novel *El Camino* by Miguel DELIBES

Daniel is about to leave for a distant school. The eleven-year-old boy is suddenly aware of the delights and value of the life he is leaving behind.

Cast : Joaquín ROA - Julia CABA ALBA - Maribel MARTÍN - José Antonio MEJÍAS - Ángel DÍAZ - Jesús CRESPO - Mary DELGADO - Script : Ana MARISCAL - José ZAMIT - Miguel DELIBES - Photography : Valentin JAVIER - Original soundtrack : Gerardo GOMBAU
Produced by BOSCO FILMS - Ana Mariscal

ANA MARISCAL, ONE OF THE PIONEERS OF SPANISH WOMEN'S CINEMA



There were very few women directors in Spain, up until 1970. We can count only four of them, if not three (depending on the sources). Their names are Rosario Pi in the 1930s, as well as Margarita Alexandre and Ana Mariscal, iconic figures in the 1950s who —although they never received the acknowledgment, let alone prestige usually reserved to some of the more notable contemporary directors—must be mentioned as true pioneers of women's cinema in Spain.

Ana Mariscal is an unusual case in Spanish cinema because she is one of a handful of women who had the chance to direct ten films. During the Franco dictatorship, there was little room for enterprising women, making it difficult for them to access virtually all occupational sectors. One glass ceiling that was particularly hard to break for women was the one in the film industry, particularly when it came to directing.

A controversial, contradictory, unpredictable career. That is Ana Mariscal's. It is hard to summarize, but for the same reason it is immensely rich. Her innate nonconformism, linked to an undeniable conservatism, make her an ambiguous character who cannot claim either of them.

As an actress, Ana Mariscal became one of the biggest stars of Spanish cinema in the 1940s. Her character in the movie *Raza* (Sáenz de Heredia, 1941), a patriotic and religious landmark, shaped her career. This movie on the Spanish Civil War, in which she played the role of Francisco Franco's muse (under the pseudonym of "Jaime de Andrade") would follow her until her death in March of 1995. This ideological prejudice overshadowed her work for years, not only as an actress but also as a director and producer. Despite all this, Ana Mariscal was one of the very first women to stand behind the camera during the Spanish dictatorship.

For her seventh feature film, in 1964, she would adapt *El Camino*, a coming of age story written by Miguel Delibes and published in 1950, in a movie of the same name. This was one of her most personal works, as she explained at the time: "An uncompromising movie, the purest, the one that most resembles me and my preferences". She wrote the screenplay with José Zamit and worked with Miguel Delibes himself. The voice of the director can be heard during the first minutes of the film.

Although we might be tempted to label the movie as part of the "New Spanish Cinema" due to its aesthetic and political approaches, it would not make the cut for reasons that went beyond cinema.

In that new context of Spanish cinema, Ana Mariscal would not be associated with the likes of Carlos Saura (*The Hunt*, *Cria Cuervos*), Basilio Martín Patino or Miguel Picazo. There is no record of a premiere for the film, other than its screening in Candeleda (province of Ávila), the village where the film was shot. The critics completely ignored it.

ANA MARISCAL

Icon of Spanish cinema, Ana Mariscal started her career in the early 1940s, when she appeared in two films : *Dulcinea*, an adaptation of a play written by Gaston Baty, directed by Luis Escobar ; as well as *El último húsar*, directed by Luis Marquina. Although Mariscal kept on acting throughout her career (she would appear in more than 50 films), she got tired of playing the same characters in the early 1950s

SELECTIVE FILMOGRAPHY

AS A DIRECTOR

- Segundo López, aventurero urbano (1953)
- Juego de niños (1957)
- Con la vida hicieron fuego (1957)
- Carlota (1958)
- La quiniela (1959)
- El camino (1964)
- Los duendes de Andalucía (1965)
- Vestida de novia (1966)



“If the work of Miguel Delibes, which started in 1947, shows once more that the Franco regime was far from being a cultural wasteland, Ana Mariscal’s cinematographic work, still little known today, demonstrates the existence of a socially-oriented cinema beyond the works of Berlanga and Bardem, which are still remembered. Despite the censorship, Mariscal, from her very first film, *Segundo Lopez, Urban Adventurer* (1953), was also able to offer a non-conformist look into the society of the time, as *The Path* illustrates.”

Rafael Nieto Jiménez - *Miguel Delibes y el cine español*.

and came up with her own by creating her own production company named Bosco Films. Her first feature film with Bosco Films was *Segundo Lopez, Urban Adventurer* (1953). It was critically acclaimed and is considered one of the earliest examples of the Spanish neorealist movement. Mariscal directed a dozen films before going back to acting in several successful roles before she passed away in 1995.

THE PATH - 1950

Miguel Delibes was 30 years old when he published his third novel, *El Camino*, in 1950. It remains his most famous book, and it was the first one that was turned into a movie. It was first published in France in 1959 by Editions Gallimard. Today, *The Path* is often sold as a thematic boxset, along with *Las Ratas* (1962) and *Los Santos Inocentes* (1981) under the name *La Trilogía del campo*. Unlike the novel, which took place in post-war Spain, Ana Mariscal’s film depicts a rural Spain in the 1960s. Mariscal used the work of Miguel Delibes to put her finger on the problem of rural depopulation, which forced thousands of Spaniards to migrate to urban centres.

This critical look does not really fit with the mainstream films of the time, when romantic comedies about urban youth or ones that dealt with rural-urban migration in a light-hearted and depoliticised manner were the norm.

What was your underlying intent while writing *The Path*?

“Simply to evoke, while romanticising it, the only part of life which, to me, passes by without boredom: childhood. The terrible thing is that when we’re young, we do not realise how happy we are and we look forward to becoming men. When I wrote *The Path*, I completely escaped the present time to relive—this time with confidence—the happy feelings of childhood. My intention was to reawaken in the reader memories of those years that fly by so quickly and that represent the supreme value of our existence.”

Miguel Delibes