

No

Cert 15 Chile 2012 101 mins

Crew

Director	Pablo Larraín
Screenplay	Pedro Peirano
Cinematography	Sergio Armstrong
Film Editing	Andrea Chignol
Original Music	Carlos Cabeza

Cast

Gael García Bernal	René Saavedra
Alfredo Castro	Luis "Lucho" Guzmán
Luis Gnecco	José Tomás Urrutia
Antonia Zegers	Verónica Carvajal
Marcial Tagle	Costa
Néstor Cantillana	Fernando Arancibia
Jaime Vadell	Minister Fernández

Synopsis

Chile, 1988. The dictator General Augusto Pinochet has bowed to international pressure and called a referendum on his presidency. With prosperity on the rise, most people expect him to win - including Lucho Guzman, the head of a successful Santiago advertising agency, and one of Pinochet's advisors. But then a coalition of opposition parties approach Rene Saavedra, Guzman's top young advertising executive, to ask him to mastermind a "No" campaign. As history tells us, against all the odds (and, initially, his own judgement) Saavedra succeeded....



- The film premiered at the 2012 Cannes Film Festival where it won the top prize in the Directors' Fortnight. It was nominated for the 2013 Best Foreign Language Oscar.
- Director Pablo Larraín tracked down a 1983 U-matic 3:4 video camera to shoot the 2012 footage so that it would match the 1988 news footage. He also used many of the TV locations, jingles, songs, and actual participants from the campaign in 1988.



Reviews

...With a probing, insistent style redolent of classic political thrillers like Costa-Gavras' *Z*, Larraín handles the narrative with skill and economy.... As with his previous two films [*Tony Manero (2008)* and *Post Mortem (2010)*], there's much humour to be found within the drama. With fond incisiveness, the director (who was 12 at the time of the referendum) mines the kitsch value of the era's pop-culture detritus to great effect and there's a fine running gag about the inexplicable appearance of mime artists in all the media Saavedra creates. ...

Larraín has opted to shoot on videotape on a vintage 1983 U-matic camera - the standard format for most news programmes until roughly 1990. With its globby, over-saturated reds and lingering streaks of light, it's not always easy on the eye, but it's a bold choice which fosters a bracing stylistic unity and works as a direct challenge to perceived notions of authenticity in period reconstruction.

Like it or loath it, you'd be hard pressed not to see it as a staggering technical achievement, as it's almost impossible to tell where the extensive archive footage (including use of the real adverts) ends and the newly shot material begins. In an amusing way, it's as though Larraín is taking a leaf out of Saavedra's book in trying to sell us the past with visual trickery; luckily, it works like a dream.

Ashley Clark, Little White Lies, February 2013

....For the dispossessed Chilean left, merely participating in the Pinochet plebiscite was already a sellout; now this young media type apparently proposed to take their resistance to tyranny and sell it like some Pepsi alternative to Pinochet's Coke. The campaign triggers a serious debate about how much to remember, and how much to forgive.

Larraín's film is simple and direct, heartfelt and involving, shot in a kind of televisual realist style, like the soap operas Saavedra had earlier been promoting, or indeed the nightly 15-minute TV spots the No campaign had to master to get through to the public. *No* is a happy bookend to Larraín's dark *Post Mortem*, about the Pinochet coup, which starred Alfredo Castro as the troubled doctor, who returns here as Rene's boss, working for the other side. A fascinating case study in basic-level democracy.

Peter Bradshaw, The Guardian, February 2013