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## "AMORES PERROS"

Iñárritu, in his feature directorial debut, is a director to watch. He took home first prize at Critic's Week at Cannes, and was anointed with The Guardian's New Director's award.

And the press has lavished praise on

**"AMORES PERROS,"** evoking comparisons

from Almodóvar to Tarantino to Tom

Tykwer for this dizzying, layered, interwoven pastiche set in Mexico City which weaves from penthouse to slum through three different stories, linked by a car crash--"and told at car-crash speed," says journalist Jonathan Romney.



Goya Toledo as Valeria and Alvaro Guerrero as Daniel in **"AMORES PERROS"**

"Right from the first moments ... as cars hurtle around the street of Mexico City, you know you're watching someone special," says Andrew Pulver of The Guardian, explaining why Iñárritu won the prize. "Of all these directors, it was Iñárritu's next film we most wanted to see and that is why he is the winner."

The caviat is the violent dog-fighting sequence, which has been controversial at every screening venue. Iñárritu has insisted that no dogs were hurt--that clear plastic muzzles were used, that dogs who appear dead were drugged for 20 minutes at a time and bloodied with paint. Adds the director: "In Mexico City, where I wanted the film set, there are millions of dogs. The dogfight is a cruel reality." ■