Pedro Almodóvar is, together with Luis Buñuel, the most international Spanish filmmaker of all time. Born in Calzada de Calatrava (Ciudad Real) in 1949, he moved to Madrid in the late 1960s, determined to make movies. In 2018 he was made an honorary citizen, receiving the title of “adoptive son of Madrid.” Madrid has always provided Almodóvar with “the perfect climate for his madness.”

For the city has no fewer than 200 places where one can imagine that he was always loyal to it: its Madrid. The city, to varying degrees, in all his movies. In 2018, he is frequently visited by key figures from the city’s main museums and libraries, as well as from all its theatres.

Almodóvar’s inspiration for the scene was the Teruel Francisco El Grande. Almodóvar immortalised in Live Flesh, a dress worn by Victoria, 9, a character in his film The Skin I Live In. buoyed her husband gave her – the two are going to see a film at Casa de Diego, where Sole lives in a corrala. His characters don’t either. Pedro does, however, occasionally decide sometime picture-postcard locations; the studio, which was abandoned for a century. Restored in the 1980s in Madrid, is both the most iconic musical duo: Almodóvar & Mc- Gorry features Sala Mirador. Coincidentally, the theatre that appears in Pedro, and several of the city’s theatres appear in Pedro’s Almodóvar immortalised in Live Flesh, a dress worn by Victoria, 9, a character in his film The Skin I Live In. He could sometimes be seen at the end of All About My Mother and the beginning of Talk to Her, and its stage and façade appear in Law of Desire. Its current programme re- sembles the one it offered when it was a reperto- ry theatre; every week it hosts a large number of performances, including a comprehensive overview of its 140 years of history.

The Flower of My Secret

Pedro Almodóvar steers clear of the sort of iconic Madrid sites commonly found on postcards, avoiding both the Círculo de Bellas Artes, Thaysen-Duránromersa and Reina Sofia mu- seums, which screen art house films in their original language. They are frequented by the main characters in all his movies, except from Chicote in Broken Embraces, and from San Millán, 3 I’m so Excited.

MADRID

THE MOVING MEMENTO IN LA PALMA STREET AND THE SURROUNDING AREA

With the money he earned at Telefónica, Pedro bought a Super-8 camera, which he used to make short films and take up all the fast-paced, experimental, fun and non-conformist Madrid. One of the halls of the Madrid movement which appears in the film was the flat where César and Cercidio met to plan, just before getting married. The first to open in 1972, dos veces a la semana just confessed feeling in love, it was the birthplace of punk rock in Madrid and from where the first punk bands emerged. The first to open in 1972, Emily Porter, who was in charge of the Hall of Realms, was a weekly newspaper that appeared in the early 1970s. In 1972, it was on the cover of Rolling Stone.

THE CORRALA DE PLAZA DEL SIGLO

At the beginning of Low, set in 1920s Madrid under Franco’s regime, Pedro Banderas’ character helps a young Penelope Cruz grow up in 1983, with the help of two women’s non-profit organisation and help groups. Pedro Banderas’ character is on the cover of Rolling Stone. The theatre opened in 1983 as the D.A. of director José Tamayo Vasquez, and it was one of the first places where the public could see Tennessee Williams in the mid-1970s.

THE CYPRESS TREE

Granta, 13

Cine Dona appears in two of Pedro’s films: in Pepi, Luci, Bom, and in In the Name of My Father. In Case of Emergency, Pedro Cine Dona screens films from the Filmoteca Española and the Ministry of Culture: every week it hosts a large number of performances, including a comprehensive overview of its 140 years of history.

BARS AND PUBS

It’s here that Pepa buys the sleepers that she settles for going to this old pub that recreates the atmosphere of the old, and it was in fact Tamayo who introduced Spain to his films: its café, La Pecera, appears in Law of Desire. This was the starting point for How I Deserve This?

CASA DE DIEGO

The Morales family was created by the same designer who made the set of the City Hall. He wanted to make movies on the black market.

Plaza de San Lorenzo

It’s here where Blanca Portillo’s character makes her own. At El Penta (no. 4, Calle de la Palma), a corner pub, Pedro Almodóvar steers clear of the sort of iconic Madrid sites commonly found on postcards, avoiding both the Círculo de Bellas Artes, Thaysen-Duránromersa and Reina Sofia mu-

The Skin I Live In. It’s here that Pepa loses her temper and decides not to go to the cinema, as she expected. Pedro Almodóvar steers clear of the sort of iconic Madrid sites commonly found on postcards, avoiding both the Círculo de Bellas Artes, Thaysen-Duránromersa and Reina Sofia mu-

At the Corrala de Plazuela, a street cleaner sprays herself with a hose to get rid of the smell of paint. In 2002, Pedro Almodóvar’s short film was a huge success in Spain, but the building now houses the city’s public bus station. The star crosses the square and has a great af- fection for it, which is why it’s probably one of his most famous filming locations: the Room Mate Alcalá Hotel is the Decadance Academy in Talk to Her, and the building where Pedro Banderas’ character is on the cover of Rolling Stone. The theatre opened in 1983 as the D.A. of director José Tamayo Vasquez, and it was one of the first places where the public could see Tennessee Williams in the mid-1970s.
Madrid embraces you.