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UNA PISTOLA EN CADA MANO – synopsis nl + fr

Een ironisch en meedogenloos portret over de tekortkomingen, zwakheden en andere "deugden" van de hedendaagse man: verloren en verward op zoek naar een nieuwe identiteit.

We volgen acht mannen, veertigers, het spoor bijster, in alledaagse situaties die hun grootste probleem bloot leggen: de crisis waarin de mannelijke identiteit zich bevindt. Hun onvermogen om hun gevoelens te uiten leidt tot komische en soms zielige situaties.

J. (Leonardo Sbaraglia) is zwaar depressief, nochtans heeft hij alles om gelukkig te zijn, hij is een psychoanalytisch mysterie. E. (Eduard Fernández) daarentegen blinkt van geluk, zelfs al is hij alles kwijt en woont hij noodgedwongen samen met zijn kat terug bij zijn moeder. S. (Javier Cámara) wil zijn ex-vrouw Elena (Clara Segura), na twee jaar scheiding, terug voor zich winnen. G. (Ricardo Darín) zoekt zijn heil in angstremmers en antidepressiva om het overspel van zijn vrouw aan te kunnen. L. (Luis Tosar) verwisselt de naam van zijn vriendin en die van zijn hond. P. (Eduardo Noriega) raapt al zijn moed bijeen en probeert zijn collega Mamen (Candela Peña) te verleiden. M. (Jordi Mollà) en A. (Alberto San Juan), twee vrienden die nooit hun geheimen hebben verteld aan elkaar, worden geconfronteerd met hun respectievelijke echtgenotes, Maria en Sara M. (Jordi Mollà)..

Deze komedie legt het emotionele leven van een paar mannen bloot ... en dat van sommige vrouwen...

Duur 97min. / Taal: Spaans / Land: Spanje

Un portrait ironique et sans pitié des carences, faiblesses et autres "vertus" des hommes d'aujourd'hui : perdus et en pleine confusion à la recherche d'une nouvelle identité.

Huit hommes, la quarantaine, déconcertés et perplexes, sont embarqués dans des situations quotidiennes qui reflètent leur problème majeur : la crise de l'identité masculine. Leur incapacité à exprimer ce qu'ils ressentent les conduit à des situations comiques et pathétiques qui laissent les femmes sans voix.

J. (Leonardo Sbaraglia) est en pleine dépression même s'il a tout ce qu'il faut pour être heureux, c'est un mystère psychanalytique. A l'inverse, E. (Eduard Fernández) nage dans le bonheur même s'il a tout perdu et qu'il est retourné vivre chez sa mère avec son chat. S. (Javier Cámara) veut se remettre avec son ex-femme Elena (Clara Segura) deux ans après leur divorce. Les anxiolytiques aident G. (Ricardo Darín) à surmonter l'adultère de sa femme. L. (Luis Tosar) se mélange les pinceaux entre le nom de sa copine et celui de son chien. P. (Eduardo Noriega) prend son courage à deux mains et tente de séduire sa collègue Mamen (Candela Peña). M. (Jordi Mollà) et A. (Alberto San Juan), deux amis qui ne se sont jamais raconté leurs secrets, sont exposés par leurs femmes respectives, Maria et Sara M. (Jordi Mollà).

Ce film choral analyse la vie sentimentale de quelques hommes... et de quelques femmes...

Durée 97min. / Langue: espagnol / Pays: Espagne

UNA PISTOLA EN CADA MANO – cast

M. Jordi Mollà
J. Leonardo Sbaraglia
P. Eduardo Noriega
G. Ricardo Darín
L. Luis Tosar
S. Javier Cámara
A. Alberto San Juan
E. Eduard Fernández
Maria Leonor Watling
Elena Clara Segura
Sara Cayetana Guillén Cuervo
Mamen Candela Peña



UNA PISTOLA EN CADA MANO – crew

regisseur / réalisateur.....Cesc Gay
scenario / scénarioCesc Gay & Tomas Aragay
art director / directeur de la photographieAndreu Rebes
geluid / sonAlbert Gay & Ricard Casals, Kamikaze
montageFrank Gutierrez
production designerSylvia Steinbrecht
make upKarol Tornaria
muziek / musiqueJordi Prats
producent / producteurMarta Esteban



UNA PISTOLA EN CADA MANO – director's note

LOST AND CONFUSED

The role of men in our society has changed over the last decades and I have the feeling that we, the men, have been the last ones to notice it. I found appealing writing ruthlessly about us and that is the point of my film A GUN IN EACH HAND: to show and tell about this new place where we find ourselves: lost, confused and searching for a new identity. And this is always a wonderful situation for comedy.

DIFFERENT APPROACHES TO MASCULINITY

A GUN IN EACH HAND is about the poor emotional relationship the characters have with themselves. Not accepting themselves, or lying to themselves a little.

Several topics are addressed but in a way they all have to do with a different approach to masculinity. That's it in a nutshell. I've already had a different life from my father's. We've become more feminine, we've entered into emotions, been forced to play at that. This is all good, but on the other hand, it hasn't been done very naturally. Men don't know how to cry, for example. Women cry in a natural way. It's nice... In general, we're playing at something else. We go to the cinema, a scene touches us, and 90% of men repress their feelings. I give that example because my idea was to touch on that pathetic emotional area -- the one in Javier Camara's character in the second episode of A GUN IN EACH HAND. He's profoundly pathetic, but it's very tender to watch him fighting against that moment where you can tell he doesn't want to be really honest with himself and he pretends, acting as if everything is all right. It's that irony in the masculine model that comes into question. And it starts crumbling right there in plain sight.

NOWHERE TO HIDE

A GUN IN EACH HAND is structured around various encounters, some by chance, among its protagonists. Unexpected situations and surprising conversations, always narrated in real time, set completely in the present. This is above all a film of moments and the screenplay unfolds like a puzzle through different stories. The structure is something a bit more fragmented, no cutting or leaps in time. Just pure dialogue. The idea was to situate the characters in places where they had nowhere to hide. Because they are unprepared, the encounters just happen. That was the main premise, all based on generating dialogues. Later, each story had to be given an internal structure, twists and surprises that the situation could sustain.

THE PATTERN OF A MAN

In an ensemble story there are lots of protagonists. The film intertwines all of their stories together. A GUN IN EACH HAND is different because we go from one story to the next. And the male characters don't have names which define their personalities. With no name, they're like babies before birth. That's what I tried to transmit to all the actors involved in the project. I asked them to trust that I had to take them all to a fairly uniform place. All the male characters in A GUN IN EACH HAND follow a certain pattern. The pattern of a man.

THE WOMEN

In contrast to the male characters in A GUN IN EACH HAND, the women have names. They vary more from one another, because their characters serve different purposes. The role that Clara Segura plays with Javier Camara is different from Candela Peña or Leonor Watling. The women's roles help the plot and the drama. They give a different definition to the story being told. The women's characters have more personality. They're also more "spectacular", more challenging, especially Candela's character. I'm pleased because I think each of them is in the right place and they all share the space of the film, the general tone.

NOT A TYPICAL COMEDY

I wrote the screenplay of A GUN IN EACH HAND in the tone I wanted to achieve with the characters/actors, and take them all to the same place. Because if their performances were too different, it was going to sound like different types of music played together. Humor is very delicate, a matter of tone. If this were a drama, I think we could have singled out their performances more. This film is not a typical comedy as it's a bit tougher or sadder. It's a long way from a film built on gags. It's not performed as a parody, but rather as a really authentic, deeply felt comedy. It's more solemn but still written from a dark comic point of view. It's the kind of humor that shakes you up a little. The actors had to work from this place that's uncommon in acting. It's a fragile place but I made it seem like it's not.

LET'S TALK ABOUT SEX

In A GUN IN EACH HAND, there was no space to make sex visible, but there is a lot of talk about it. The sex is there, something that is part of many of the situations, a determining factor. In the segment with Ricardo Darin and Luis, it comes from infidelity. Candela's character also uses sex a lot in the connection formed and established with Eduardo. And there is also a curious, strange sex between Leonor and Alberto and Jordi and Cayetana. I've never liked graphic sex in

films as a spectator. Actually, I find it quite boring really, unless it's an erotic film. I know how it will end, with the same shots as always unless there's something extra.

I'M LEAVING NOW

The inspiration was to have the characters run into each other. If you pay attention, you will see that the characters are always sort of in the midst of leaving in *A GUN IN EACH HAND*. No one stays still: in the lobby, at the park, in the house. Except in the last segment in the car, where the characters stay in place. The whole movie occurs in that space of "Okay, I'm leaving now" and that was the place that sustains it all and also generates tension.

NO ONE TOLD US LIFE WOULD BE LIKE THIS

The first story developed was the first episode in the film (with actors Eduard Fernandez and Leonardo Sbaraglia). It was sort of the embryo for the rest of the screenplay. Then everything else was put in place. It happened a bit like that with the structure of my film *IN THE CITY*. It was an ensemble film and we had more stories. We didn't use all of them. That's what happened here too. We could have made many more. We could have made another film. But in the end we used these... "No one told us life would be like this." That sentence is the origin of the story about Leonardo and Eduard. A friend of mine said it one day and I really liked it. When I heard that sentence I thought it was an instinctive way of expressing bewilderment. You reach a certain point in life and you think: it wasn't supposed to be like this! And then you go on with what Leonardo's character says: "Yeah, they give you no warning, not even a manual!" I thought this was a very graphic way of expressing how somebody can feel. And that's how the first story was born.

WHAT DO YOU TALK ABOUT WHEN YOU MEET

In every episode there is a sentence that serves as sort of a main idea, the gist of what's going on. We made a list with co-screenwriter Tomàs Aragay. For example, the one for Ricardo Darin and Luis Tosar is when Luis says "Men hate losing". Never accepting defeat can generate a lot of problems. Why do all these things happen? Because you don't want to lose, you refuse defeat, you won't accept it. The last story about Alberto and Jordi is a little like what Leonor says: "What do you talk about when you meet?" We had some premises that kept us on track. The engines that held it all together. And there were others that were lost. Letting others help you was another premise we had, which is also very hard for men to do. Leonardo says it twice to Eduard. All these premises helped us structure the screenplay of *A GUN IN EACH HAND*.

EDUARD FERNÁNDEZ

The only character I wrote with a specific actor in mind was the one played by Eduard Fernández because of my past connection with him and because he was at the start of all this. He has a lot of humor. It's also easy for me to write for Eduard, I have written a lot for him. In *A GUN IN EACH HAND*, Eduard's character, E, is much more transparent and sincere with what he feels. When he first runs into Leonardo Sbaraglia's character and asks about his father, Eduard is moved and I used that take. I would never have done so with more hermetic characters. But that was the idea of the film - letting them open up a bit more. Especially in the case of E, a less repressed character than Leonardo's character.

BACKGROUND STORIES

The actors looked for their background stories more than I did. While rehearsing with them I invented things if they asked. Or with Anna, while creating costumes for the film, she'd ask me, "Cesc, what does Javier Cámara do?" "Well, he's a university professor." But it was almost an extra need for the costume designer or an actor. But I don't think it's necessary for the audience. Does it make a difference what Clara Segura's character does for a living? I don't think so.

THE ENDING

The actors looked for their background stories more than I did. While rehearsing with them I thought it was better to stop myself from inventing a strange ending. Instead I simply bring all the characters together visually, to tell a bit about the kind of bonds between them and leave it at that. Give it a little closure, the sensation of dessert. The end of a meal. A bit like *IN THE CITY* but obviously here it's a surprise. In *IN THE CITY*, you walk along with them and the whole time they're getting together and separating. In *A GUN IN EACH HAND*, when you see the shot of the party, the first person you see is the character played by Eduard Fernandez, and then the others start appearing, but we have no clue that is going to happen. But that was also the point, to add a little surprise or final twist.

AN ATYPICAL SHOOT

A GUN IN EACH HAND was an atypical shoot because we shot over 7 or 8 months, although we only had 17 actual shooting days. In November, we started with Javier Cámara, then continued in February in the park with Ricardo Darin and Luis Tosar. That allowed me to focus deeply on each situation, which I liked, preparing it, shooting it, spending two or three days

shooting. It's harder to shoot for seven weeks straight. You sleep and eat poorly, and you're tired all the time... So in this sense, it was very gratifying. I don't know if the numbers worked out the same for my producer. But when I started calling the actors and they came on board, it was obvious that we couldn't do it all at once because of their schedules.

MUSIC

I had a feeling about the music while I was writing and shooting that there should be very little music but that it would have a role, a character that took you from one situation to another. And it would have to be a mix with a bit of humor referring to the guns in the title, there had to be a touch of the Western. And I found several pieces by different musicians and showed them to Jordi Prats with whom I had worked on in *IN THE CITY* and *KRAMPACK/NICO & DANI*. So we used a real rock and roll quartet in the background. I think that quite austere sound fits in well and gives *A GUN IN EACH HAND* a lot of character.

A GUN IN EACH HAND

Titles are always complicated. "Going around with a gun in each hand" is the essence of the whole film. One day I wrote that line for Candela's character and I thought that it sounded masculine. It made me think of Clint Eastwood and Westerns and I thought it was a good title. I wrote it down as the title and later I showed it to our producer Marta Esteban and it stuck. It's long but I like it. Everyone asked me about the title's meaning. It brought on very funny, even sexual, comments of all types. I guess people like to think strange things.



UNA PISTOLA EN CADA MANO – Cesc Gay

Cesc Gay staat bekend als een van de scherpste kroniekschrijvers van de Catalaanse stedelijke middenklasse. Hij is geboren in Barcelona in 1967, studeerde film in Barcelona en New York, waar hij zijn eerste film, HOTEL ROOM (1998) voltooide, samen met de Argentijn Daniel Gimelberg.

In 2000 regisseerde hij de film Krámpack (aka NICO & DANI), die vele prijzen won na voorgesteld te zijn in La Semaine de la Critique in Cannes. Met EN LA CIUDAD (2003), was hij succesvol bij zowel het publiek als de critici. De film werd genomineerd voor vier Goya Awards, waaronder Beste Regisseur en Beste Scenario, en won de prijs voor beste acteur Eduard Fernandez. In 2006 regisseerde hij FICCIO, een film waarvoor hij de Generalitat de Catalunya National Film Award kreeg. Hij werkte ook voor televisie, als bedenker van o.a. de serie "Jet Lag".

Cesc Gay est connue comme un des plus fortes chroniqueurs de la bourgeoisie catalane. Né à Barcelone en 1967, il a étudié à Barcelone et New York, où il réalise son premier film, HOTEL ROOM (1998), avec l'Argentin Daniel Gimelberg.

En 2000, il réalise le travail théâtral Krampack (aka NICO & DANI), qui a remporté de nombreux prix après la présentation dans La Semaine de la Critique à Cannes. Avec EN LA CIUDAD (2003), il a réussi chez le public et les critiques. Le film a été nominé pour quatre Goyas, parmi lesquels celui du meilleur réalisateur et du meilleur scénario, et a gagné le prix du meilleur acteur pour Eduard Fernandez. En 2006, il réalise FICCIO, un film pour lequel il a eu le Film Award Generalitat de Catalunya National. Il a également travaillé pour la télévision, comme créateur de la série "Jet Lag".

Filmography

2012 A GUN IN EACH HAND (UNA PISTOLA EN CADA MANO)

2009 V.O.S.

2006 FICTION (FICCIO)

2003 IN THE CITY (EN LA CIUDAD)

2000 KRAMPACK (NICO & DANI)

1998 HOTEL ROOM (co-direction with Daniel Gimelberg)

UNA PISTOLA EN CADA MANO – entretien avec Cesc Gay

par **Vittoria Scarpa** – cineuropa.org

Huit hommes en pleine crise identitaire interprétés par une troupe exceptionnelle, des dialogues acérés et des situations irrésistibles : voilà les ingrédients que le Catalan Cesc Gay (Krampack, En la ciudad) a réunis dans Una pistola en cada mano [bande-annonce], pour le plus grand plaisir du public du 7ème Festival international de Rome, qui a choisi le film pour sa clôture. Ce long métrage dresse le portrait ironique d'un groupe de quarantenaires dont chacun des membres se sent en échec : l'un d'eux suit une psychanalyse et pleure pour un rien, un autre retourne vivre chez sa mère et remplace sa petite amie par un chat, un autre encore tente de reconquérir sa femme, tandis qu'un de ces hommes tourne autour d'une collègue du bureau et qu'un autre, cocu, reste assis sur un banc à avaler des médicaments. La grande force de ce film sont sans nul doute ses dialogues, composés par le réalisateur avec Tomàs Aragay et récités par des acteurs parmi les meilleurs d'Espagne – Javier Cámara, Luis Tosar, Eduardo Noriega, Eduard Fernández, Jordi Mollà et Alberto San Juan – ainsi que les Argentins Ricardo Darín et Leonardo Sbaraglia.

Cineuropa : Votre film dépeint, sous plusieurs formes, un type de crise d'identité entièrement masculin, tandis que les femmes sortent victorieuses de la donne. Serait-ce une revanche ?

Cesc Gay : L'intention était de réaliser une comédie un peu cruelle sur les hommes. Je me suis beaucoup amusé en écrivant le scénario. Je voulais mettre l'accent sur les difficultés qu'ont les hommes à exprimer leurs sentiments. La vérité, c'est que nous sommes devenus plus féminins, mais que nous avons encore tendance à réprimer nos émotions. Mon idée était de dévoiler notre face plus sentimentale. Les femmes, de leur côté, n'ont pas de problèmes dans le film : elles sont fortes et maîtrisent tout, ce qui met encore plus en difficulté les personnages masculins.

Pourquoi avez-vous choisi la structure d'un film à épisodes ?

Dans Una pistola en cada mano, on passe d'une histoire à l'autre sans recoupements, mais tous les personnages rentrent dans le même schéma masculin. J'ai voulu les saisir au moment où ils font une rencontre inattendue : en attendant l'ascenseur, au parc, dans la rue. Nous les hommes, nous voulons toujours contrôler les choses, de sorte que les situations imprévues nous rendent vulnérables.

Le film à épisodes est la structure classique de la comédie à l'italienne d'antan. Aviez-vous cette référence en tête ?

En effet, je pensais aux films avec Vittorio Gassman qui se composaient de plusieurs fragments, ainsi qu'à Hier, aujourd'hui et demain, avec Marcello Mastroianni. J'ai toujours voulu être musicien et écrire des chansons de trois minutes; C'est pour ça que j'ai conçu le film comme un grand assemblage de chansons et d'éléments. J'aime bien les histoires fragmentées. Déjà, mon premier film (Hotel Room, ndlr.), que j'ai réalisé à New York à 20 ans, se composait de plusieurs récits distincts.

Una pistola en cada mano est un film très théâtral. Avez-vous songé à en faire une pièce ?

J'ai écrit quelques pièces quand j'avais 15 ans, et puis j'ai découvert la caméra Super 8 et je ne m'en suis plus séparé. Maintenant, comme nous sommes en pleine crise et que le cinéma coûte cher, l'idée de faire du cinéma m'est revenue, sauf qu'au théâtre, ce sont les acteurs qui commandent, ce qui me rendrait trop nerveux. Au cinéma, le travail avec les acteurs continue aussi au montage. Quand on travaille sur les nuances, il est important de pouvoir demander aux acteurs d'interpréter une scène de différentes manières. Pour décider après, au montage.

Comment avez-vous eu l'idée du titre (en français : "un pistolet dans chaque main") ?

La manière dont vous viennent les titres est toujours étrange; Quand j'ai écrit cette phrase pour le personnage de Candela Peña, je me suis dit qu'elle sonnait bien, qu'elle était très masculine. J'avais envie de mettre dans le film un peu de western. Cette phrase me rappelle ces hommes durs et austères qu'incarnaient Clint Eastwood et John Wayne, d'ailleurs cité dans le film. En écrivant, j'avais devant les yeux une photo de Robert Mitchum. Il faut ajouter aussi qu'en Espagne, les femmes associent le mot "pistolet" à quelque chose d'autre, d'ordre érotique. Je me suis donc dit que c'était un bon titre.

