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presenteren / présenterent :

# El Custodio



**Een film van / un film de Rodrigo Moreno**

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## EL CUSTODIO – Synopsis (NL)

Een afgemeten en zelfverzekerde film over een paar dagen uit het leven van de lijfwacht van een Argentijnse minister. Hoe voelt het om dag in dag uit niets meer te zijn dan de schaduw van een ander? En wat broeit er onder het ogenschijnlijk onaangedane uiterlijk van de bodyguard?

El Custodio is een voorbeeld van Argentijns minimalisme waarin we een character study zien vanuit het perspectief van een bodyguard. De serieuze, stille Rubén volgt de minister van Nationale Planning als een waakhond.

We zien een man die constant gevangen zit in een monotoon bestaan van smalle gangetjes en limousines. Buiten het werk om draait Rubén's leven om zijn doorgeslagen zus (Christina Villamor). Zijn enige uitlaatklep is een verborgen talent voor tekenen, maar het biedt niet voldoende de mogelijkheid om een leven vol bedrukking te verwerken. Op een gegeven moment begint het hem te veel te worden...

*Prijswinnende regisseur en scenarioschrijver Rodrigo Moreno draaide zijn vierde speelfilm, gebaseerd op zijn eigen script, op locatie in Argentinië, met een Argentijnse cast en in het Spaans. De film ontving in 2005 een Hubert Bals Fonds-bijdrage voor postproductie en maakte in hetzelfde jaar ook deel uit van het CineMart project.*

### EL CUSTODIO

95 min. / 35mm / Kleur / Dolby Digital / Spaans gesproken / Argentinië, Duitsland, Frankrijk 2006

Nederlandse theatrale distributie: Cinemien

Belgische theatrale distributie: ABC Distribution

DVD uitbreng : Homescreen

Filmnummer:

## EL CUSTODIO – Synopsis (FR)

Un film assuré et compassé qui porte sur quelques journées de la vie du garde du corps d'un ministre argentin. Comment se sent-il, en n'étant pas plus que l'ombre d'un autre, jour après jour ? Qu'est-ce qu'il mijote au-dessous de son apparence qui semble impassible ?

El Custodio est un exemple du minimalisme argentin. Nous voyons un character study de la perspective d'un garde du corps.

Rubén, sérieux et silencieux, suit le ministre de Planification Nationale comme un chien de garde. Dans le cadre de représentations officielles mais aussi dans la vie privée, Rubén le suit comme une ombre lors du moindre de ses déplacements. Il mène une existence solitaire et monotone. L'obligation de ne jamais se faire remarquer, entre routine et petites humiliations, fait peser sur les épaules de Rubén un poids néanmoins de plus en plus difficile à supporter.

*Le metteur en scène et scénariste Rodrigo Moreno, gagnant de plusieurs prix, a tourné son quatrième long métrage, basé sur son propre scénario, en Argentine, avec un cast argentin et en espagnol. En 2005, le film a reçu une contribution du fonds Hubert Bals pour la postproduction et a fait partie du projet CineMart dans la même année.*

### EL CUSTODIO

95 min. / 35mm / Couleur / Dolby Digital/ Langue: espagnol / Argentine, Allemagne, France 2006

Distribution théâtrale belge: ABC Distribution

Sortie sur DVD : Homescreen

Filmnummer:

## EL CUSTODIO - Crew

|                                                          |                                                        |
|----------------------------------------------------------|--------------------------------------------------------|
| <b>Regie &amp; Scenario / réalisation &amp; scénario</b> | : Rodrigo Moreno                                       |
| <b>Director of Photography</b>                           | : Bárbara Álvarez                                      |
| <b>Production Design</b>                                 | : Gonzalo Delgado                                      |
| <b>Muziek / musique</b>                                  | : Federico Jusid                                       |
| <b>Geluid / son</b>                                      | : Catriel Vildosola                                    |
| <b>Geluidsmixage / montage de son</b>                    | : Alexander Weuffen                                    |
| <b>Montage</b>                                           | : Nicolas Goldbart                                     |
| <b>Producenten / producteurs</b>                         | : Hernán Musaluppi                                     |
| <b>Assistant - Producer</b>                              | : Bárbara Francisco                                    |
| <b>Productie / production</b>                            | : Luis A. Santor, Lilia Scenna                         |
| <b>Co-Producenten / co-producteurs</b>                   | : Fernando Epstein, Christoph Friedel, Elise Jalladeau |
| <b>Casting</b>                                           | : Gustavo Chantada                                     |
| <b>Kostuums / costumes</b>                               | : Adelaida Rodríguez                                   |
| <b>Make-up</b>                                           | : Paula Righi                                          |

## EL CUSTODIO - Cast

|                                         |                      |
|-----------------------------------------|----------------------|
| <b>Salinas</b>                          | : Adrian Andrade     |
| <b>Rubén, de bodyguard</b>              | : Julio Chávez       |
| <b>Rocío</b>                            | : Vanessa Weinberg   |
| <b>Barletta</b>                         | : Osvaldo Djeredjian |
| <b>Guadalupe</b>                        | : Guadalupe Docampo  |
| <b>Carlos</b>                           | : Jonás Elfenbaum    |
| <b>Artemio, de minister/le ministre</b> | : Osmar Núñez        |
| <b>Delia</b>                            | : Elvira Onetto      |
| <b>Ángela</b>                           | : Julieta Vallina    |
| <b>Beatriz</b>                          | : Cristina Villamor  |
| <b>Colaborador</b>                      | : Marcelo D'Andrea   |

## EL CUSTODIO – Over regisseur / sur le réalisateur Rodrigo Moreno

**Rodrigo Moreno** (Buenos Aires, 1972) studeerde af aan de Universidad del Cine, waar hij sinds 1996 regelmatig lesgeeft in scenarioschrijven en regisseren. Zijn eerste kortfilm, *Nosotros*, won de prijs voor Beste Film op het Filmfestival van Bilbao. In 1998 regisseerde hij *Comrades*, het laatste deel van *Mala Epoca (Slechte Tijden)* en ontving daarvoor de prijs voor Beste Film op het Mar del Plata Filmfestival in Argentinië en op het Toulouse Filmfestival. In 2001 regisseerde hij *El Descanso* (Beste Film - Images du Monde, Quebec ; Beste Argentijnse Film - Buenos Aires Filmfestival).

**Rodrigo Moreno** (Buenos Aires, 1972) a achevé ses études à l'Universidad del Cine, où il donne régulièrement des cours d'écriture de scénarios et de réalisation depuis 1996. Son premier court métrage, *Nosotros*, a emporté le prix du Meilleur Film au Festival du Film de Bilbao. En 1998, il a réalisé *Comrades*, la dernière partie de *Mala Epoca (Mauvais Temps)* et pour ce film, il a reçu le prix du Meilleur Film sur le festival du film Mar del Plata en Argentine et au festival du film de Toulouse. En 2001, il a réalisé *El Descanso* (Meilleur Film - Images du Monde, Québec ; Meilleur Film Argentin - festival du film Buenos Aires).



### Filmografie / fimographie:

- 2006 EL CUSTODIO (Schrijver, regisseur / écrivain, réalisateur)
- 2002 EL DESCANSO (Schrijver, regisseur / écrivain, réalisateur)
- 1998 MALA ÉPOCA (Schrijver, regisseur / écrivain, réalisateur)
- 1995 DÓNDE Y CÓMO OLVEIRA PERDIÓ A ACHALA (Schrijver / écrivain)
- 1994 AQUERONTE (Casting director)
- 1993 NOSOTROS (Schrijver, regisseur / écrivain, réalisateur)

## EL CUSTODIO – Prijzen / Prix

- 2006 Alfred Bauer Prijs Berlinale voor de beste competitiefilm 'die nieuwe perspectieven in de filmkunst opent' / Prix Alfred Bauer au Berlinale du Meilleur Film 'qui ouvre de nouvelles perspectives dans l'art du film' dans la compétition
- 2006 Beste Film en Beste Scenario Guadalajara / Meilleur Film et Meilleur Scénario Guadalajara
- 2005 Sundance NHK Filmmakers Script Award / Prix du Scénario Sundance NHK Filmmakers

## EL CUSTODIO – interview met regisseur en producenten / interview avec le réalisateur et les producteurs

Since *The bad and the beautiful* (Vincent Minelli, 1952) up to *King Kong* (Peter Jackson, 2005), film has developed a myth that the director's artistic integrity is unfailingly compromised by the utilitarian whims of the producers.

Hence, the pleasant surprise of feeling the extremely friendly atmosphere breath between Rodrigo Moreno, director of *El custodio*, and its producers Hernán Musaluppi and Luis Sartor. "If making film in Argentina means usually asking for an elephant and getting four big dogs instead, in this case when I asked for an elephant I got an elephant", explains More-no. To what Sartor adds: "actually, Rodrigo asked for four dogs and Hernán and I gave him an elephant" (laughs). The truth is that the outcome of this experience is the inclusion of *El custodio* in the official competitive section of the 56th International Film Festival of Berlin. About this unexpected development and of how important it is to establish bonds between both roles, director and producers talked with Raíces.

### *This story, which seems to be starting in Berlin, actually comes from a long way ...*

Moreno: I started by writing a 15-page treatment which I presented in a workshop organized by the Antorchas Foundation attended by directors from Argentina, Uruguay, Mexico, Chile and Brazil. The results were announced during the Buenos Aires Independent Film Festival before a group of producers (amongst which was our future French co-producer, Elise Jalladeau). I won a prize to develop the project. Later on, I made the same presentation at the Festival of Locarno, where Musaluppi was competing with *Los guantes mágicos*.

Afterwards, I participated in another workshop, coordinated by Gerardo Herrero, where we worked with Jorge Goldenberg on one version of the script which won the prize to best Latin American NHK film screenplay at the Sundance festival.

### ***With this impressive background, was it easy to produce it?***

Musaluppi: reading scripts is easy. The hard thing is not to make a mistake at the time of picking one up. I don't believe in the philosophy that the producer chooses a script and then cuts down the director's power to make it work to his benefit. If it works, you have to film the script as is, within certain framework.

Moreno: the way I see it, as director more than as production partner of El custodio, it was key to sit down the three of us to discuss and agree on that framework, in terms of time and money. We had the ability to adapt the script and cut off scenes without losing the essence. Resources were used wisely, hence production turned out impeccable: I didn't feel any pressure at all during the whole process.

Musaluppi: this is why is so important to reach consensus before starting to make the film. If a director or a crew goes out to shoot, not only in unsatisfying economic conditions but also under emotional stress, it shows in the movie.

Sartor: In short, there was a successful formula: an attractive script, intriguing, with a different proposal; the required skills to produce it, in terms of background, track history and zeal; and a director who took on his shoulder a very complicated movie. And we are so pleased with the outcome that the fact of participating in Berlin is an added value.

Moreno: considering that this year the competition includes celebrities such as Claude Chabrol or Robert Altman, if we get an award we'll have to apologize (laughs).

### ***What does El custodio tell?***

Sartor: it is a story about a job I would never take (laughs).

Moreno: it talks about dependency, taking as reference someone who has to live somebody else's life: a bodyguard, even when the person he has to watch is an unknown minister. Between them develops a strong co-dependency which grows into a relationship of restrained violence.

Musaluppi: before starting to shoot, we used to say that it was a movie about a person who replaces his life by somebody else's. In fact, the title of the movie in German is The shadow; it is not shown from the perspective of the main character, but from the other, his shadow.

### ***How was it financed?***

Musaluppi: through a credit from the Film Institute of Argentina (INCAA) and contributions from European foundations: Ibermedia (Spain), Fonds Sud (France) and Cinema Fund and Filmstiftung NWR (Germany), among other. In addition we had French, Uruguayan and German production partners. As for international sales, the agent is a new company called The match factory.

### *Was it an expensive film?*

Sartor: for the average and for an Argentine production, yes. So it was essential for the production to manage the resources wisely. Rodrigo had criteria, ability and talent to adjust without harming the screenplay.

Moreno: actually, between the three of us reached a balance with leeway to move. For example, in the script we had this very complicated scene, with many characters, in a Chinese restaurant. But filming seven characters sitting at a round table is one of the hardest challenges for a director. I said: "I need three days, out of which I'm going to shoot for two. For the first one I want a 35mm camera and the whole crew, to make tests without wasting any film". Three days was excessive for just one scene. However, the fact of having them gave me such sense of freedom that on the first day I spent eight or nine hours testing, and on the remaining four hours I started to shoot and was able to wrap the sequence in just two days.

Sartor : we all compromised in something, but it was clear that there was a script to follow and a story to tell in certain way.

Musaluppi: the savings are not in working one day less but in having criteria to set priorities. In El custodio's case, this was so clear that once the shooting was finished we didn't have to make a single retake, which wasn't just the director's or the producers' merit but the actors' and the crew's as well. Especially in a film like this, with an actor who plays in every scene and therefore has to be constantly on the sets, otherwise you can't move forward.

### *Who was Julio Chávez...*

Moreno: he was our first choice from the beginning. A year before starting the rehearsals we used to meet with Julio three times a month. We read the script, discussed the character, I showed him bodyguards I had filmed on videotape; once we got into rehearsals full- time, the job was to transfer all this previous research to the other characters of the film.

### *Is cinema a process completed by the viewer?*

Musaluppi: definitively movies are for the audiences, but not always for the same quantity of viewers or the same target. The right balance is to respect the artistic challenge to the letter while transforming it in a profitable commercial event.

Moreno: cinema is not a picture you paint at home and once finished you decide whether to exhibit or not. People don't make film for the critics or for the festivals, the main goal of cinema is to show the movie and find its audience.

### *What are the merits and drawbacks of Argentine cinema today?*

Musaluppi: on one hand it's a boom, but at the same time it's impossible to finance a film with entirely national capitals, which is a paradox; and until this issue is not solved there won't be a real industry. The fact that television is not associating with cinema is unacceptable. The INCAA plays a fundamental role granting as much money as they can, but we are lacking private investment. As producers we have the responsibility of generating serious relations. The "almighty director-producer" bias has ruined many relationships. Rodrigo is producer of *El custodio* because he owns the idea and because we have sat down and discussed thoroughly with him the best way to do it.

Moreno: you have to consider that film production has been increasingly growing in numbers in recent years, so the system to finance it may be improved.

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| <b>EL CUSTODIO – Perscitaten / citations de presse</b> |
|--------------------------------------------------------|



A rigorous character study shot from the p.o.v. of a minister's trusted bodyguard, "*El Custodio*" takes the high road of Argentine minimalism, which has won hardcore fans around the world but which shuts out larger auds with its rigid rules. Stunted by an exasperatingly slow pace, Rodrigo Moreno's technically impeccable feature film bow has the single-minded quality that wins festival prizes, but its cold protag and uninvolved approach will make it a very tough sell in the real world.

**Deborah Young**