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CLUB SÁNDWICH – synopsis nl + fr

Vriendschap, humor en vertrouwen zijn de ingrediënten in de hechte relatie tussen moeder en zoon, Paloma en Hector. Paloma is een alleenstaande moeder die met haar 15-jarige zoon Hector geniet van een vakantie in een zonovergoten Mexicaans resort: lekker eten, drinken en luieren aan het zwembad. Totdat Hector Jazmin, een meisje van zijn leeftijd, ontmoet en voor het eerst het plezier van een flirt beleeft. Dit tot ongenoegen van zijn moeder die nog niet kan geloven dat haar zoon volwassen aan het worden is. Vastberaden om hem nog even bij zich te houden, gaat zij de strijd om zijn aandacht aan. Dit leidt tot absurde en gênante situaties.

Door middel van treffend humoristische scènes schetst regisseur Fernando Eimbcke (Lake Tahoe) de relatie tussen een moeder en haar opgroeiende zoon. Het resultaat is een pijnlijk herkenbaar maar liefdevol portret.

Lengte 80min. / Taal: Spaans / Land: Mexico

Paloma et son fils Hector sont très liés, de l'amitié, de l'humour et de la confiance sont les ingrédients de leur relation. Paloma est une mère seule qui profite des vacances dans une station balnéaire mexicaine ensoleillée avec son fils de 15 ans: manger, boire et lézarder à la piscine. Jusqu'à Hector rencontre Jazmin, une jeune fille de son âge, et qu'il a son première expérience du plaisir d'un flirt. Au grand dam de sa mère, Paloma a toutes les difficultés du monde à accepter qu'Hector puisse grandir et s'éloigner d'elle un jour. Déterminée à le garder encore près d'elle, elle va se battre pour son attention. Cela conduit à des situations absurdes et embarrassantes.

Un portrait douloureux reconnaissable mais aussi aimable...

Durée 80min. / Langue: espagnol / Pays: Mexique



CLUB SÁNDWICH – cast

PALOMA	María Renée Prudencio
HÉCTOR	Lucio Giménez Cacho
JAZMÍN JAZMIN	Danae Reynaud Romero
JAZMÍNS VADER / LE PÈRE DE JAZMÍN	Leonel Tinajero
VERPLEEGSTER / INFIRMIÈRE	Carolina Politi
TAXICHAUFFEUR / CHAUFFEUR DE TAXI	Enrique Arreola

CLUB SÁNDWICH – crew

regie / réalisation	Fernando Eimbcke
scenario / scénario	Fernando Eimbcke
productie / production	Christian Valdelièvre
.....	Jaime B. Ramos
cinematografie / cinématographie.....	María Secco
montage.....	Mariana Rodríguez
production design.....	Eugenio Caballero
art director / directeur artistique.....	Canek Saemisch
casting.....	Viridiana Olvera
.....	Alejandro Caballero
geluid / son	Lena Esquenazi
geluidsmontage / montage du son	Antonio Diego
kostuumontwerper / créateur de costumes.....	Andrea Manuel
make-up / maquillage	Carlos Sánchez
post productie / post production	Ariel Gordon
music supervision	Camilo Lara
.....	ZDF/Arte,

CLUB SÁNDWICH – director’s statement

Whenever my friends talk about their families, I can make the difference between the moms who have young children and those who have teenagers. The mother of a young child will say how old her kid is and her face will light up with an expression of tenderness and affection while the mother of a teenager will talk about her son or daughter’s age with a totally different demeanor revealing a state of confusion and melancholy.

In the first treatment of Club Sandwich the main character was Hector, an adolescent who experiences his sexual awakening while on vacation with his mother —it was a coming of age story. During the writing process I tried to talk with teenagers about adolescence, but they tended to be very reserved regarding this topic, as well as many others, so I decided to talk with their mothers instead. Through these interviews I soon realized that the main character of the story was Paloma, the mother. Club Sandwich was no longer about Hector’s transformation into adolescence.

When I wrote the next treatment I really focused on Paloma’s voice and I discovered adolescence not only as a difficult process for the child, but also for the mother who is forced to confront the changes in her child’s life, and, above all, in her own life.

Ultimately, Club Sandwich ended up being a coming of age story, only now its focus spanned a wider range in age: Paloma is 35 and Hector is 15 years old.

Fernando Eimbcke
Writer and Director of Club Sandwich.



CLUB SÁNDWICH – Fernando Eimbcke

Born in Mexico City in 1970, Fernando Eimbcke completed his cinematography studies in 1996 at the Universtary Center for Cinematographic Studies of the National University, Mexico. His work includes many short films and music videos.

In 2004, Eimbcke wrote and directed his first feature film *Temporada de Patos* (Duck Season), which was selected in the 43 Critics' Week in Cannes 2004 and in nearly 90 international festivals.

In 2006, Eimbcke and Paula Markovitch co-wrote the script for *Lake Tahoe*.

The film won the Sundance-NHK award and was selected in Official Competition at the 58 Berlin International Film Festival 2008, where it received the FIPRESCI and ALFRED BAUER awards.

In 2010 his short film *La Bienvenida* (The Welcome Ceremony) was included in the film *Revolución* (Revolution). The same year, Eimbcke was invited by the Contemporary Cultural Center of Barcelona to participate in the project *All of the Letters*.

His most recent work is the feature film *Club Sandwich*.

Fernando Eimbcke is a Beneficiary of the Program "Sistema Nacional de Creadores de Arte 2010" of the National Fund for Culture and Arts, Mexico.

2013 *Club Sándwich* (Club Sandwich)

2011 *Todas las cartas* (All of the letters) (film correspondence)

Centro de Cultura Contemporánea de Barcelona

La Casa Encendida en Madrid

2010 *La Bienvenida* (The Welcome Ceremony)

(short film included in the feature film *Revolución*)

60 Berlin International Film Festival

2009 *Instrucciones para hacer un nudo* (Instructions to make a knot) (short film)

2008 *Lake Tahoe* (Lake Tahoe)

Winner of 2 Arieles, bestowed by the Academia Mexicana de Artes y Ciencias Cinematográficas, for Best Director and Best Movie, Mexico, 2009

Best Movie at 10 Festival of 3 Americas Quebec, Canada, 2009

India Catalina awards for Best Movie, Best Script and Best Photography at the 49 International Film Festival of Cartagena, 2009

Mexico's Representative as Best Spanish Language Movie at the Goya Awards from the Academia de Ciencias y Artes Cinematográficas de España, 2009

Best Movie at the 7 International Film Festival of Pune, India, 2009

Special Jury Prize, International Film Festival in Transilvania, Rumania, 2009

FIPRESCI Revelation of the Year Award, 47 Cannes Critics Week, 2009

Best Director at the XXIII Festival Internacional de Cine en Guadalajara, 2009

- Alfred Bauer Award for Artistic Contribution and FIPRESCI Prize. Official Competition of the 58 International Film Festival Berlin, 2008
- Official Selection in the festivals of Moscow, Jerusalem, Bergen, Kerela, Pune, Vinius, Vienna, Istambul, Hong Kong, Bergamo, among others
- 2005 Perro que ladra (Dog that barks) (short film)
Adiós a las trampas (Goodbye to the traps) (short film)
- 2004 Temporada de Patos (Duck season)
Nominated for the Best Foreign Film at the 2006 Independent Spirit Awards, Santa Monica, United States, 2006
Audience Award. 7 Festival of 3 Americas Quebec, Canada, 2006
Tatú Tumpa Award for Best Film at the VII Festival Iberoamericano de Cine, Santa Cruz, Bolivia, 2005
Prize for Best First Feature Film at the IX Encuentro Latinoamericano de Cine, Lima, Perú, 2005
Winner of 11 Arieles awards including Best Feature Film, Best Screenplay and Best Director, 2005
Prize for Best Latin American Film at the 2005 Mar de Plata Film Festival, Argentina, 2005
Special Prize of the Jury at the Paris International Film Festival, France, 2004
Prize for the Best Director at the 45 International Festival of Thessaloniki, Greece, 2004
Special Prize of the Jury for Best Feature Film at American Film Institute Los Angeles International Film Festival, United States, 2004
CinemAvvenire prize for Best Feature Film at the 40 Mostra Internazionale del Nuovo Cinema di Pesaro, Italy, 2004
Winner of 7 Mayahueles at the 2004 Guadalajara International Film Festival, Including Best Screenplay, Best Director and Best Feature Film, as well as the FIPRESCI and JVC prizes
Selected in the 43 Cannes Critics Week (2004) and Official Selection in the festivals of Toronto, Edinburgh, Munich, Karlovy Vary, Buenos Aires, Sao Paulo, Rio de Janeiro, Bangkok, San Francisco, Palm Springs, among others
- 2003 The look of love (The look of love) (short film)
No sea malito (Don't be bad) (short film)
- 2002 La Suerte de la fe... a la bonita no le importa (Weightwatch) (short film)
- 1995 No todo es permanente (Not everything is permanent) (documentary short film)
Nominated for Best Short Documentary, Academia Mexicana de Ciencias y Artes Cinematográficas
- 1994 Perdón? (Excuse me?) (short film)
- 1993 Disculpe las molestias (Sorry for the inconvenience) (short film)
Alcanzar una estrella (Reaching a star) (documentary short film) co-directed with Jaime Ramos

Fernando: I'm sure I drive casting directors crazy. I have a notion of the character, but to find it you have to keep an open mind. This casting process took just over one year and I'm guessing Viridiana Olvera suffered terribly.

When we found them it was amazing. The challenge was to find the son and his mother. First we found Lucio. We had some great actresses do some callbacks. They were all talented, but there wasn't that chemistry we were looking for. It wasn't until María Renée arrived that we did a casting here and found it. Where does it come from? Who knows? In my opinion, the chemistry with each character is of the utmost importance. Nothing is more important than connecting with that person. That's why the actors are happy and the crew too, because there's a sense of harmony. We also have our producer, Jaime Ramos, to thank because he fosters that harmony. He is truly interested in knowing what's happening on set and off. He helps me see what's going on.

The actors think you always have a very clear idea of what you want and that you feed them the information bit by bit.

Fernando: You're clear on the conflict. You know where the story's going and in which direction you're taking it, but you can't possibly know how the actors will interact in each scene. It's not that I'm privy to certain information and fill them in bit by bit. The truth is I discover it right there and then with them, with the actors. The actors only read the script once. That's when they have the chance to ask questions. I try to give them answers or find them based on that dialogue with them.

They got frustrated because I asked them not to use their hands to express themselves. It's a fixed camera, so if you move your hands it draws a lot of attention on frame. Plus, hand gestures have a dramatic import. But when you stop moving your hands, you suddenly find you start to express yourself with other parts of your body. You resort to other, subtler gestures that respond well to a fixed camera and appear... "authentic."

About the tone of Club Sandwich

Fernando: The film has a tone and your job as director is to make sure it is respected. That's not to say the actors don't have a say. Of course they do and you have to be aware of what they're feeling. For example, there's a scene where Maria Renee cries and it's not planned for that scene, but for another. But she arrived on set very emotional and cried. I let her because it came across as heartfelt and she'd already formed a very strong bond with Lucio. When I watch it, I find it moving. Lucio is asleep, really asleep, and is snoring. She connected with the character on a deeper level and when that happens you go with the flow, as long as it's in keeping with the tone you've established. Yes, I guess you could say we're keepers of tone.

Which character carries the emotional weight of the story?

Fernando: Paloma. Definitely Paloma. There were moments when the two (main) characters were on a par in the script and I'd decided to end it with both of them. But during shooting and editing, we decided to end with Paloma's character. We felt hers was the strongest. She's the one who really suffers, the one who hurts most. To achieve that, we had to build a close, memorable relationship between the two of them. I like it because it isn't your typical clichéd or stereotypical mother-son relationship. It's a relationship in which you can deduct a lot of thing about the characters. Things that can't be explained with words, but that are conveyed or insinuated by the way they talk or dress or interact with one another.

As I see it, it's a film that observes the relationships between the characters. It's about sitting back and observing what's happening and enjoying it.

About the locations and the visuals you worked on with Eugenio Caballero

Fernando: We looked for months for the right location. We accompanied Eugenio to Acapulco, Puerto Escondido. We visited all the beaches. We even went to Merida... the whole southeast part of Mexico, Veracruz, Catemaco. Finding the right location is something I need to discover for myself. I was looking for somewhere you could see and feel the change in the characters' skin, watch their faces gradually turn redder, their hair frizzier. I like close-ups. If you zoom in, you can see the sweat that was always there... This location offered privacy, light, tranquility and the kind of heat that makes you sweat. The same sweat we all sweated.

About the editing

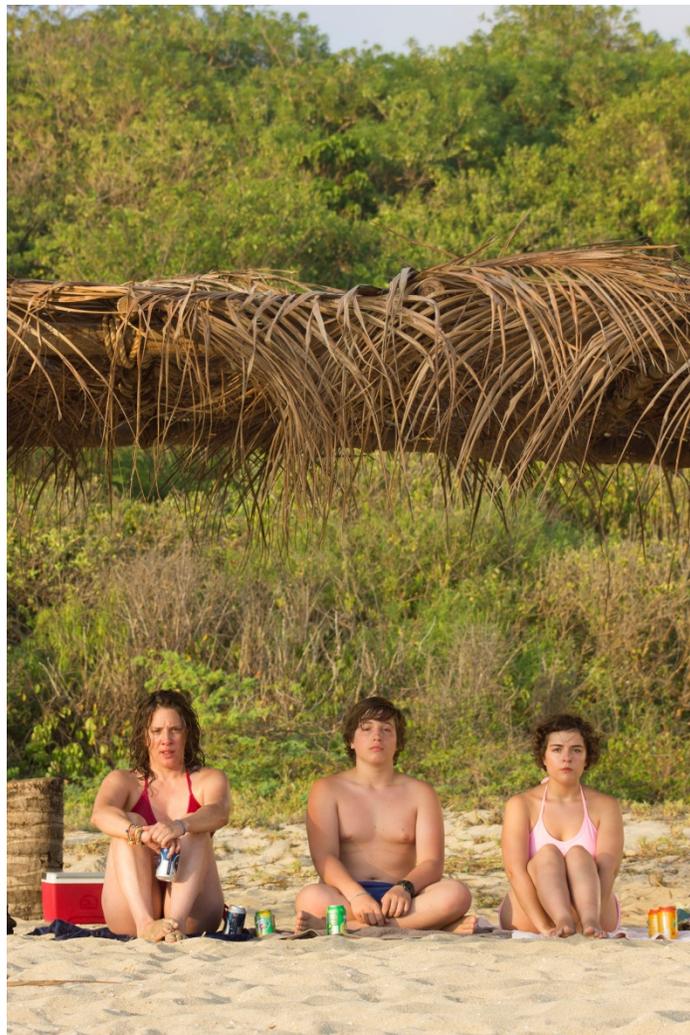
Fernando: Working with Mariana was a joy. She's the kind of person who never abandons you. She'll fight to the end. She'll do whatever it takes to get the story to come together. She gets totally involved. Mariana takes the film with her wherever she goes and I like that she's always trying to bring out the best in me. She helps me find that voice, watch the tone. She's a highly sensitive, intelligent person with a great sense of humor. That's the part I enjoy most, getting into the editing room, but with someone like Mariana. That's where you realize what you have and what you're missing. You need someone who has your back, someone to share the responsibility with. Sometimes I think I make films just so I can edit them.



About the crew: your first audience

Fernando: You're necessarily the first to see it because you wrote it. And then, obviously, you watch it with people you trust, people close to you whose opinions you respect, people you work with or want to work with. That's when you see whether it makes sense or not. In my view, it takes several people to make a film and it's important to communicate with your crew. They're trying to tell the story too, so you have to listen to them. The director has a 50-percent input in the film. He makes decisions with the producer, the screenwriter, the photographer, the art director, the composer, etc. But when it comes to editing, it's like telling the story all over again. Even though we have the footage, it's a different process, one in which Mariana plays a major role. The same goes for Lena Esquenazi, who worked on the sound design. Their (Mariana and Lena) first concern is to tell the story and without that level of commitment, without that desire to make up the other 50 percent, it just doesn't work.

Our collaborators are artists, not technicians. It's a team effort. They're the first ones to see the film. I'm sure other spectators will join in the dialogue and it makes me happy to think other people can connect with the story.



About the making of Club Sandwich

Lucio: It's one of those momentous events that divides your life into a before and an after. Doing the film was a bit like that for me because I emerged a very different person to the one I was before. I learned a lot. I learned that you have to go after the things in life you want.

María Renée: Working with Fernando and his team was a pleasure. They're all extremely talented.

Another thing about Fernando is that he knows exactly what he wants and has an incredible economy of thought. Fernando knows the style he's after and as an actress, I find that very interesting.

Working with Lucio was a wonderful experience. It was like watching a human being enjoying his independence. A human being just starting out in life.

Paloma's character faces the loss of her son. It's a frightening moment for any mother. Was that how you experienced it?

María Renée: It's painful to watch your baby grow up and leave you, but it's also satisfying to see the person you've helped turn him into. As a single mother with no other children, what you do fear is the future. The "now what?" Now I don't have to think about the kid. Now I have to start thinking about myself again.

About your decision to participate in Club Sandwich

Lucio: in order to make up my mind, my mom and dad recommended me that to do this exercise: for a complete day from the moment you wake up, you live the whole day telling yourself "I'm going to do it" and the next day you live the whole day thinking "I'm not going to do it". The idea is to decide which one you feel most comfortable with. I felt better with "I'm going to do it".

María Renée: I read the script and loved it. I found it exceedingly intelligent and profound. Fernando has this knack of using three words, but behind those three words are complex relationships and characters that lend those three words meaning. A portrait of a beautiful relationship. I laughed myself silly.

About your relationship with the director

María Renée: What's so fantastic about Fernando is that he has this conviction. He's so convinced and so clear about what he wants to say and how he wants to say it that it's inspiring and creates...

Lucio: ...security. I felt we were all there because we wanted to work with Fernando and make a quality film.

Who is Club Sandwich for?

Lucio: It's definitely for moms, but I think my grandma would enjoy it too.

María Renée: I have no idea. All I know is it's a delight.

About the Club Sandwich's subject

Lucio: It's about discovering. About discovering you can take your life in a different direction, the direction you want. And that your mom can do the same.

María Renée: I think it's a tender goodbye. It's about being able to say goodbye properly, about choosing to say goodbye with all the bitter-sweetness it implies. Although the characters don't go their separate ways, their relationship undergoes a radical transformation. It's the end of a chapter. They have to let go gently so they can continue to accompany one another.



CLUB SÁNDWICH – a conversation with Danae

About Jazmin’s character arrival

Danae: My character is a nuisance to the mother and what Hector has been waiting for. You could call her a welcome nuisance. She doesn’t care or ask. She just butts in and that’s when something snaps.

About Club Sandwich’s subject

Danae: Growing up. The child grows up, but the mother matures too. In short, I’d say growing up is the theme. And how parents communicate with their children. There isn’t much dialogue in Club Sandwich, but there is a lot of communication.

Who is Club Sandwich for?

Danae: I think it’s for everyone. It’s like a book. Depending on the age you are when you read it, you take different things away from it. This is a film you can watch when you’re young and think it’s about something, only to realize it’s about something else when you watch it again when you’re older.

What did I learn doing Club Sandwich?

Danae: I think it confirmed to me the importance of teamwork when making films, how we’re all there for the same reason, to get it right, to tell a story from beginning to end. And that story should speak for itself.

About your relationship with the director?

Danae: It’s not about learning your lines to perfection. It’s more like creating a character together. The work consisted of discussing and creating a story together. ...Fernando doesn’t like grand gestures or raised voices. His basic instructions were nearly always “small, smaller”, which was a good thing, because in the end everything was a lot more intimate, a lot more compressed, and it shows.

About your preparation for Jazmin’s dance?

Danae: I didn’t prep much for it. During shooting I asked “Do you want me to improvise?” And he said “Yes”, so he put the music on and I played around. It wasn’t choreographed. I enjoyed doing it and I like the way it turned out.