

Persmap



EL CLUB

Een Film van Pablo Larraín

Vier ex-dienaren van God wonen samen in een afgelegen huisje aan de Chileense kust. Allen zijn hierheen gestuurd om zich te reinigen van hun zonden uit het verleden. Ze leven volgens een strikt maar redelijk aangenaam regime, onder het toezicht van een vrouwelijke huisbewaarder. De komst van een vijfde man doorbreekt de broze stabiliteit van hun dagelijkse routine; de man brengt de geschiedenis met zich mee die ze allemaal het liefst achter zich hadden gelaten.

EL CLUB is de vijfde speelfilm van Pablo Larraín (bekend van NO! en TONY MANERO). De film werd goed ontvangen door de internationale pers op het filmfestival van Berlijn 2015 en won hier de Jury Grand Prix.



Winnaar Jury Grand Prix – filmfestival van Berlijn 2015

Speelduur: 97 min. - Land: Chile - Jaar: 2015 - Genre: Drama

Release datum bioscoop: **26 november 2015**

Distributie: Cinéart

Meer informatie over de film:

Cinéart Nederland - Janneke De Jong
Herengracht 328 III / 1016 CE Amsterdam
Tel: +31 (0)20 5308844
Email: janneke@cinéart.nl
www.cinéart.nl

Persmap en foto's staan op: www.cinéart.nl/pers - inlog: cinéart / wachtwoord: film

Cast

Afredo Castro	Pater Vidal
Roberto Farías	Sandokan
Antonia Zegers	Mater Mónica
Jaime Vadell	Pater Silva
Alejandro Goic	Pater Ortega
Alejandro Sieveking	Pater Ramírez
Marcelo Alonso	Pater García
José Soza	Pater Lazcano
Francisco Reyes	Pater Alfonso

Crew

Regie	Pablo Larraín
Producer	Juan de Dios Larraín
Script	Guillermo Calderón Daniel Villalobos Pablo Larraín
Cinematografie	Sergio Armstrong
Productie design	Estafaniá Larraín
Kostuums	Estafaniá Larraín
Line Producer	Eduardo Castro C.
Editor	Sebastián Sepúlveda
Sound Design	Miguel Hormazábal
Post Productie	Cristián Encheverría

Biografie Pablo Larraín

Pablo Larraín was born in Santiago, Chile, in 1976. He is a founding partner of Fabula, a production company dedicated to film, television, advertising and production services. In 2005, he directed his first feature-length film, FUGA. In 2007, he directed TONY MANERO, which premiered at the Directors' Fortnight of the 2008 Cannes Film Festival. POST MORTEM is his third feature-length film. It premiered in Official Competition at the Venice Film Festival in September of 2010. In 2010, he directed PROFUGOS, HBO's first ever series produced in Chile.



The following year, Pablo Larraín directed the film NO, which premiered at the Directors' Fortnight of the 2012 Cannes Film Festival and was nominated for an Academy Award for Best Foreign Language Film. The second season of HBO's PROFUGOS was aired in September 2013. THE CLUB, his fifth feature-length film, premieres in Official Competition at the 2015 Berlin International Film Festival.

Interview met Pablo Larraín



Where does the idea for this film come from?

I've always been disturbed by the fates of those priests who have been removed from their positions by the church itself, under completely secretive circumstances and detached from public opinion. I was raised in Catholic schools and met plenty of respectable priests who worked and lived based on what they call "the path to sanctity", that is, priests who watched over the word of God behaving much like a spiritual guide, honest men who preached through their own examples. I also met priests who today are in prison, or are undergoing legal procedures for different kinds of offenses. But I also met priests who no one knows where they are, priests who disappeared. This is, priests who are lost, men of faith and spiritual leaders who are no longer

on the radar. Priests who were taken to retirement houses in complete silence. Where are those priests? How do they live? Who are they? What do they do?

This film is about those exiled priests, and for that reason, this film is the lost priests' club.

What sort of investigation did you carry out in order to make the film?

Because the film is about the operations that the Catholic church carries out in a secretive, silent way, the materials we obtained through investigation had to be collected through unusual methods, since the internet or any other classic methods was rendered useless. So we had to interview former clergy members, former priests or religious operators who gave us clues about these retirement homes for priests with "problems", and carefully investigate the reasons for which a priest is sent to a life of retirement and penance. We also discovered that there's an international congregation, founded in the United States, called the Servants of the Paraclete, who for the last 60 years have

dedicated themselves exclusively to caring for priests who can no longer continue to serve as such for different reasons, in spite of the fact that most of these priests have committed crimes.

How would you define the experience of working with the cast?

I had the privilege of counting on a group of extraordinary actors. Actors whom I have admired all my life, and most of whom I've worked with before. In almost every case, the screenplay we wrote together with Daniel and Guillermo was written with these actors in mind, which allowed us to create very precise, dangerous, and extraordinarily mysterious characters. Music plays an important role within the film.

What was the selection process like?

I've been an obsessive fanatic of classical music since my childhood, specially of music composed during the 20th century, and when I saw the images that we were creating, I felt that it was a great opportunity to include composers that have been, undeniably, the true artists responsible for what is understood as "motion picture music" today, without ever having worked with the thought of creating such a thing. For this reason, when we began adding music to the film, I had the privilege of using melodies with great expressive power, melodies that detonate strange emotions and shoot the images to unknown places. At the same time, I also had the possibility of collaborating with Carlos Cabezas, an extraordinary Chilean musician, with whom I've collaborated with before (NO) and who created some original pieces for the film.

Interview met Alfredo Castro

This is the fifth film you've worked on with Pablo. How do you relate EL CLUB to Chile today? Although it lacks an evident and specific political moment in time —as it happens in the case of TONY MANERO, POST MORTEM or NO, where the landscape and context of the dictatorship were tremendously present—, in EL CLUB, Pablo Larraín persists in addressing a subject that, to my view, runs through all of his films and all of the roles that I've had to play: impunity. Chilean society has founded itself on a story of power and submission, just



like every other society. Economical, social, political and religious powers, but in particular, powers that have inflicted great violence in the shelter of silence. Small groups of people, families, and congregations have received impunity for their acts, which many times are criminal, covered by their protection networks. This becomes obscenely radical during the dictatorship of the 70's and 80's, where this impunity is consecrated, both in the dismantling of the Republican State through the usurpation and privatization of its enterprises, health system, and education, as well as in the cruel and criminal treatment of its victims and all of the abuses against human rights and dignity. TONY MANERO becomes a butchering predator for a glass floor where he can dance like TONY MANERO. Faced with unrequited love, Mario Cornejo in POST MORTEM becomes a murderer as well; both characters act with complete impunity. And in NO, without committing a crime, Luis Guzmán becomes a fervent adherent of democracy once it triumphs at the plebiscite right after being a fierce defender and collaborator of the dictatorship, at no ethical cost whatsoever. Under this logic, EL CLUB seems to me like a realistic observation of political, social, and religious contingency, and above all, of justice (or rather, the lack thereof). Networks of power carry on, hidden in the shadows and

sheltered beneath the impunity that certain groups still retain. Exceeding, in its aesthetic treatment and its narrative structure, the most extreme realism, I believe that this film is testimonial, radically political, and relevant because it materializes a common dream: that these promoters of faith, these guardians of a class, be publicly exposed to citizens' trial, a historical trial, for their acts have long directed, profited, and been nourished by civil society; because they've forgotten and have never had the slighting notion of reciprocity; because they haven't respected the social contract.

How did you deal with the need for faith in order to play the role of a priest?

I don't know whether the priest that I play, or any of the others for that matter, truly have faith; it's more like they've adhered to a religious congregation in order to shelter themselves in a niche, in this house on the edge of the abyss, like a group of life-fearing cowards. Coming back to the question, if you're referring to faith towards dogma: it's no business of mine. If you're asking about faith as human bonding towards myself, my neighbor, and the world, well, that's what my work consists in. It wasn't necessary for me to appeal to any trace of religious faith within myself in order to play this role. My faith, or rather, my fidelity, was placed in these texts, in the images, in the emotional nature that sustained these images, and in the trust —which is also faith, when it comes down to it— in the director, Pablo Larraín.

Interview met Roberto Farías



Your character, Sandokan, represents a social class and place that experiences religion in a very particular way. How did you face the character from this point of view?

From the precarious position of not having many alternatives for believing. Sandokan believes in something concrete, which protected, helped and raised him; something that permitted him to survive. He sees faith as more of a concrete and functional thing, rather than something philosophical or spiritual, where he was forced to blindly give in to all of the humiliations and sick pleasures of the priests who protected him — in this case, Matias

Lazcano. Here, love and faith are confused and disrupted. Every abuse, fondling or penetration is seen as an offer to a God that only protects, conceals and watches over millionaires. Without a doubt, this reflection corresponds to a much greater intellect than Sandokan's. He is more basic, visceral, and lacking in mechanisms or elements that allow him to have an emotional intelligence with which he can change his own fate. In other words, we are talking about faith... and in the name of faith, God, and the church, anything goes.

What was the biggest challenge when playing this character?

The way of facing this character was unquestionably to work with that sordid experiential imagery, filled with concrete images of high-calibre abuse. The language is harsh, commonplace and real... penetrations, foreskin, ejaculations. It might even sound funny, but appropriating these texts, events, and images, verbalizing them, imagining them, and seeing them, is difficult and severe. The map you cut out passes through your body and soul. In spite of trying to distance yourself from it, you still have an opinion. You act with one foot in and the other one out, keeping in mind that it's a character, that it's not you. But the line is a thin one, and you end up getting lost, entangled and suffering through Sandokan's calvary... a man who was given just crumbs, and left to fight over them with the pigeons.

Interview met Antonia Zegers

What was it like to play the only woman in the film, a retired nun who lives in a house with five other men?

Rather than placing emphasis on how the character relates to five men, the emphasis is placed on how they are her boys, her brothers. She is greatly attached to the daily routine of living with them, mainly because taking care of them means that she can escape from herself, and be happy.

What was it like to work with a character who is uncomfortable with the idea of redemption and forgiveness?

She finds redemption, forgiveness and joy in that house and in every rule that exists there. From sunrise to sunset, she finds peace in the labor of doing things, of taking care of these men. Each rule exempts her from herself, giving her the opportunity of living through others, of avoiding contact.

