

OFFICIAL SELECTION

UN CERTAIN REGARD

FESTIVAL DE CANNES 2004

WHISKY

PRESSBOOK



ANDRÉS PAZOS / MIRELLA PASCUAL / JORGE BOLANI

BAVARIA FILM INTERNATIONAL PRESENTS A CONTROL Z FILMS PRODUCTION WITH SPECIAL APPEARANCES BY ANA KATZ AND DANIEL HENDLER IN CO-PRODUCTION WITH RIZOMA FILMS / HERNÁN MUSALUPPI PANDORA FILM PRODUCTION / CHRISTOPH FRIEDEL WITH FINANCIAL BACKING FROM FONIA, MVD SOCIO AUDIOVISUAL, ULCA, GLOBAL FILM INITIATIVE FILMSTIFTUNG NRW, AMENS INTERNATIONAL FILM FESTIVAL SCREENPLAY DEVELOPMENT FUND IN ASSOCIATION WITH WANDA VISÓN / JOSÉ MARÍA MORALES CANAL PLUS ASSOCIATE PRODUCER FABIO BERRUTTI EDITOR FERNANDO EPSTEIN ART DIRECTOR GONZALO DELGADO GALANA SOUND CATHIEL VILDOSOLA DANIEL YAFALÁN LINE PRODUCER DIEGO FERNÁNDEZ ORIGINAL MUSIC BY PEQUEÑA ORQUESTA REINCIDENTES DIRECTOR OF PHOTOGRAPHY BÁRBARA ÁLVAREZ SCREENPLAY PABLO STOLL JUAN PABLO REBELLA GONZALO DELGADO GALANA EXECUTIVE PRODUCER FERNANDO EPSTEIN

DIRECTED BY JUAN PABLO REBELLA / PABLO STOLL



CAST

Jacobo Köller	Andrés Pazos
Marta Acuña	Mirella Pascual
Herman Köller	Jorge Bolani
Young married couple	Ana Katz and Daniel Handler

CREW

Directors	Juan Pablo Rebella and Pablo Stoll
Screenplay	Juan Pablo Rebella, Pablo Stoll and Gonzalo Delgado Galiana
Director of photography	Bárbara Álvarez
Editor	Fernando Epstein
Sound	Catriel Vildosola and Daniel Yafalián
Art Design	Gonzalo Delgado Galiana
Music	Pequena Orquesta Reincidentes
Producer	Fernando Epstein

TECHNICAL DETAILS

94' / color / 1:1,85 / Digital SR-D

BAVARIA FILM INTERNATIONAL PRESENTS A CONTROL-Z FILMS PRODUCTION WITH SPECIAL APPEARANCES BY ANA KATZ AND DANIEL HENDLER. IN CO-PRODUCTION WITH RIZOMA FILMS / HERNÁN MUSALUPPI. PANDORA FILMPRODUKTION / CHRISTOPH FRIEDEL. WITH FINANCIAL BACKING FROM FONA MVD SOCIO AUDIOVISUAL INC.A.A. GLOBAL FILM INITIATIVE FILMSTIFTUNG NRW. AMIENS INTERNATIONAL FILM FESTIVAL SCREENPLAY DEVELOPMENT FUND. IN ASSOCIATION WITH WANDA VISIÓN / JOSÉ MARÍA MORALES. CANAL PLUS. ASSOCIATIVE PRODUCER FABIO BERRUTTI. EDITOR FERNANDO EPSTEIN. ART DIRECTOR GONZALO DELGADO GALIANA. SOUND CATERIEL VILDOSOLA. DANIEL YAFALEÁN. LINE PRODUCER DIEGO FERNÁNDEZ. ORIGINAL MUSIC BY PEQUEÑA ORQUESTA REINCIDENTES. DIRECTOR OF PHOTOGRAPHY BÁRBARA ÁLVAREZ. SCREENPLAY PABLO STOLL, JUAN PABLO REBELLA, GONZALO DELGADO GALIANA. EXECUTIVE PRODUCER FERNANDO EPSTEIN.



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WHISKY

ANDRÉS PAZOS / MIRELLA PASCUAL / JORGE BOLANI
WITH SPECIAL APPEARANCES BY ANA KATZ AND DANIEL HENDLER

A CONTROL-Z FILMS / FERNANDO EPSTEIN PRODUCTION

IN CO-PRODUCTION WITH RIZOMA FILMS / HERNÁN MUSALUPPI
PANDORA FILMPRODUKTION / CHRISTOPH FRIEDEL

IN ASSOCIATION WITH WANDA VISIÓN / JOSÉ MARÍA MORALES AND CANAL PLUS

WITH FINANCIAL BACKING FROM FONA MVD SOCIO AUDIOVISUAL I.N.C.A.A.
GLOBAL FILM INITIATIVE FILMSTIFTUNG NRW
AMIENS INTERNATIONAL FILM FESTIVAL SCREENPLAY DEVELOPMENT FUND

DIRECTED BY JUAN PABLO REBELLA AND PABLO STOLL

Downloadable photos under www.bavaria-film-international.de

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At Cannes (May 11-23)

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SYNOPSIS

Jacobo's life is his gloomy little stocking factory. Most of his time is spent grumbling orders to humble and loyal assistant Marta. Their relationship never goes beyond quietly and efficiently working side by side. Jacobo's daily routine is threatened by an unexpected visit from his estranged brother Herman, who has been living abroad for years. Surprisingly, Jacobo asks Marta to pose as his wife during his brother's stay. She agrees and the three relative strangers try to overcome the awkward situation.



Fun-loving Herman suggests a seaside trip for the quirky trio. Despite their reserved personalities, Jacobo and Marta end up revealing more about themselves than they probably ever knew. It's time for them to pose, say 'whisky' and smile.

ABOUT THE DIRECTORS

Juan Pablo Rebella and Pablo Stoll were born in Montevideo, Uruguay, in 1974. They started to work together while they were both studying Social Communication at 'Universidad Católica del Uruguay' from which both graduated in 1999.

Since then they have been working together as directors and writers on various audio-visual projects. Among their projects is the full-length feature '25 Watts' (Uruguay, 2001) which won several international awards: Best Feature Film Award at the Rotterdam International Film Festival, Best 1st Feature Film Award at La Habana Film Festival, FIPRESCI Award and Best Male Actor Award at the Independent Film Festival Buenos Aires, and others.

At the same time both work as free-lance directors for television and advertising. WHISKY is their second feature film. The screenplay was honored with the Sundance-NHK International Filmmakers Award for Latin-America.

ABOUT THE PRODUCTION

July 2003. It is very cold in Montevideo. After a day of filming, we go to a bar near the set for a beer. We are: the two directors, the sound technicians and the assistant directors.

The assistant director goes to make a call. He returns and, in a monotone voice, tells us that the shooting schedule for the following day has changed. We ask him why and he lies to us. He's not supposed to tell

us lies; he's a friend we've known since our university days. We've known him since we were 18 years old. We ask him what happened. He tells us that the car featured in the scene the following day, the car we'd already used in several shots, has been sold. The car is a shoddy piece of scrap metal that can only be driven by someone as careless as Jacobo, the main character of the film. A sound technician asks: 'Who would buy that car?' The assistant director takes a gulp of his beer and replies: 'A junkyard.'

It is extremely difficult to produce a film in Uruguay. Of course, this statement would apply to practically any country and would still be true. But in Uruguay it is difficult to produce anything at all; stockings, for example, as demonstrated in WHISKY.



To produce 25 WATTS, our first feature film, we had to invent a semi-collaborative mode of production. At the time, it was the only way to complete the project. For WHISKY, and following the experience accumulated during the production of 25 WATTS, it seemed that we had to go a step further.

WHISKY was made possible thanks to the support of individuals and businesses from several countries. We also had the energy input of the same team of Uruguayan technicians that worked on 25 WATTS.

August 2003. It is very cold in Piriápolis. In a corridor of an old hotel, about 40 people are hugging each other. 'Cut!' has been cried out for the last time. Shooting is over. Eight weeks in all, and now it's over. Everyone has already forgotten the beat-up car and the cold nights. Some cry; all of us are tired and shaken. Some of us have been friends for as long as 10 years. We had all dreamed of producing films in Uruguay. Today, we finished filming the second one. We all know how difficult it is, but at this very moment, we wouldn't hesitate to start shooting another one, because the more difficult it is, the more beautiful it is. Don't you think so?

DIRECTOR'S STATEMENT BY PABLO STOLL

At first it was the factory: the old machines, the fluorescent tubes, the piled-up stockings, the lives that emerged from those things. What goes on behind the metal shutters of those decaying factories? It is from all this that the characters arose. Pure invention: two Jewish brothers and a woman. Plus, a sham, a ruse. Another invention within the invention. The original idea was quite simple, almost crazy, nothing outstanding. A small tale. A story where the characters bond with each other through a series of small lies. We were interested in exploring the routines, the protocols, the ready-made phrases, what they say

and what they hide. Jacobo and Marta agree to live a lie for a few days, a fiction. Herman arrives from Brazil and in some way he adapts and fits in with it. How much is the lie they live worth to them? To what extent is this a lie, and to what extent does the lie enable them to free themselves from the routine lie, the everyday lie?

For some time now I have been asking myself why we produced this film. Why, after 25 WATTS, a youthful and autobiographical film, we produced WHISKY, a film about two 60-year-old Jewish brothers, a woman and a stocking factory. I am an only child, just like my partner. We are neither 60 nor Jewish nor do we have a stocking factory. When we wrote the script, we started to realize that perhaps these characters were not much different from ourselves. That we were not altogether so far from these three types of loneliness. That they could be a projection of ourselves, of what we might be in twenty, thirty years. Behind the mask played by Jacobo, Herman and Marta, we come face to face with our fears.

In some way, WHISKY is different from, yet at the same time very similar to 25 WATTS. There is something in its atmosphere, its melancholy, its tone, that links the two. Something in the tension achieved by the scenes. Where in 25 WATTS there were words, here we have silence, but both work the same way, as if the WHISKY characters were already tired of talking, as if they had nothing else to say. It is said that some directors always make the same film. Maybe this is happening to us a little too.

DIRECTOR'S STATEMENT BY JUAN PABLO REBELLA

Many times, while filming the story, the director of photography, the art director, Pablo and myself (the directors), spent more than the advisable time deciding on the final framing. Especially when we had actors of such different heights and they had to stand or sit down during a scene. In any other film, the solution



would have been rather simple: to correct the scene. In other words, reframing during the take to balance the heights. But as we had decided that the camera should never move, at times we had to decide between cutting Jacobo's head off or leaving a great deal of empty space over Marta; the idea was never to pan, move or use a handheld camera.

When the assistant director or producer came to warn us that we had no more time for such long decision-making, I asked myself why we had created this problem for ourselves. And really, I did not have a concrete answer. However, at the same time, it was very clear to me that I would not agree to move the camera for all the gold in the world. It was like a divine command.

Today, almost a year later, after viewing the finished film several times, one of the things that most satisfies me is the framing, the immobility of the camera, and how this enriches the narrative. And I feel I am starting to understand better why the camera must never be moved. WHISKY is a believable story. It could happen in real life. However, in some areas it reminds me of a children's storybook where on each page you find a large drawing and underneath it there are one or two sentences. And thus, page by page, and scene by scene, one slowly enters the small world of narration.

Afterwards, I recalled that some months before we started shooting, when we did not have the faintest idea about how to work out each scene, we bought a comic book: 'Jimmy Corrigan, the Smartest Kid on Earth.' When we saw it, we felt we had found something that visually transmitted a similar ambiance to our concept for the shooting script.

Obviously, neither books nor comics have camera movements. This is probably only one of a thousand possible explanations for the quasi-religious need to keep the camera immobile. But having seen the film, this is the most convincing explanation for me. God save the tripod.