

Mediendossier trigon-film

# WHISKY

von Juan Pablo Rebella und Pablo Stoll, Uruguay 2004



## VERLEIH

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## BILDMATERIAL

www.trigon-film.org

## MITWIRKENDE

Regie:	Juan Pablo Rebella, Pablo Stoll
Buch:	Juan Pablo Rebella, Pablo Stoll, Gonzalo Delgado Galiana
Kamera:	Bárbara Alvarez
Schnitt:	Fernando Epstein
Ton:	Catriel Vildosola, Daniel Yafalián
Musik:	Pequena Orquesta Reincidentes
Ausstattung:	Gonzalo Delgado Galiana
Produzent:	Fernando Epstein
Produktion:	Control-Z Films
Koproduziert von:	Rizoma Films, Pandora Filmproduktion
In Zusammenarbeit mit:	Wanda Vision, Canal Plus
Dauer / Format:	94 Minuten / 35mm / 1:1.85
Sprache:	Spanisch/d/f

## DARSTELLENDENDE / ROLLEN

Andrés Pazos	Jacobo Köller
Mirella Pascual	Marta Acuña
Jorge Bolani	Herman Köller
Ana Katz und Daniel Hendler	Das frisch verheiratete Paar

## **AUSZEICHNUNGEN (Auswahl)**

### *Oscars 2005:*

Uruguays offizieller Vorschlag für die Oscar-Nominierung als bester ausländischer Film

### *Cannes 2004:*

Prix du Regard Original und Preis der internationalen Filmkritik (FIPRESCI)

### *Havana Filmfestival 2004:*

Premio Coral fiction, Premio Glauber Rocha (Besondere Erwähnung), Premio Universidad de La Habana

### *Thessaloniki International Film Festival 2004:*

Preise für das beste Drehbuch und die beste Hauptdarstellerin

### *Tokyo International Film Festival 2004:*

Tokyo Grand Prix für den besten Film, Best Actress Award für die Hauptdarstellerin

### *Lima Latin American Film Festival 2004:*

Preise für das beste Drehbuch und die beste Hauptdarstellerin

### *Huelva Latin American Film Festival 2004:*

Preis für den besten Film

Das Drehbuch wurde 2004 ausserdem mit dem *Sundance-NHK International Filmmakers Award for Latin America* ausgezeichnet.

## INHALT

Der 60-jährige Jacobo, Inhaber einer Sockenfabrik in Montevideo, lebt seit dem Tod seiner Mutter alleine. Sein einziger Besitz ist die heruntergekommene Fabrik. Die einzige Bezugsperson ist Marta, die viel mehr als nur eine qualifizierte Angestellte ist, versucht sie doch regelmässig, Probleme vor Jacobo fern zu halten. Als sich sein jüngerer Bruder Herman meldet, er würde zur Grabsteinsetzung für die verstorbene Mutter aus Brasilien anreisen, gibt Jacobo Marta als seine Ehefrau aus. Er will Herman nicht nachstehen, denn der ist erfolgreich, leitet in Brasilien eine gut gehende Strumpffabrik und hat Frau und Kinder. Marta sieht Jacobos Bitte sich als seine Ehefrau auszugeben als Beweis dafür, dass sie mehr ist, als nur seine Angestellte. Herman lädt Jacobo und Marta vor seiner Abreise zu einem Ausflug ans Meer ein. Dabei verändert sich die Beziehung zwischen den dreien.

## DIE REGISSEURE

**Juan Pablo Rebella** und **Pablo Stoll** wurden 1974 in Montevideo, Uruguay geboren. Sie lernten sich während des Studiums der Kommunikationswissenschaften an der Universidad Católica del Uruguay kennen, das sie 1999 abschlossen. Schon während der Ausbildung begannen sie zusammen zu arbeiten und wirkten als Regisseure und Autoren verschiedener Filmprojekte. Dazu gehört ihr erster Spielfilm *25 Watts*, der unter anderem an den Filmfestivals von Rotterdam, Havanna und Buenos Aires ausgezeichnet wurde. Beide arbeiten auch als freischaffende Regisseure fürs Fernsehen und die Werbeindustrie. *Whisky* ist ihr zweiter Spielfilm.

*«Wir sind uns im Alter von 18 Jahren an der Uni in den Kommunikationswissenschaften begegnet. Seither haben wir alles zusammen gemacht: Drehbücher, Storyboards, Kurzfilme, Videoclips, Werbefilme. Während dem Dreh teilen wir die Aufgaben auf; Pablo spricht mit den Technikern, Juan Pablo mit den Schauspielern. Die Vorbereitungen machen wir aber zusammen und stellen zusammen mit den Technikern und den Darstellern Überlegungen an. Seit zehn Jahren ist es dasselbe Team. Wir haben ein kleines Büro und arbeiten darin wie die Marx Brothers in ihrer Kabine! Wir teilen die Vorlieben für viele Dinge, aber für einige auch nicht.»*

*Juan Pablo Rebella & Pablo Stoll*

## DIE BEIDEN REGISSEURE ÜBER DIE DREHARBEITEN VON *WHISKY*

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?

## PABLO STOLL ÜBER *WHISKY*

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.

## JUAN PABLO REBELLA ÜBER WHISKY

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 decisionmaking, 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.