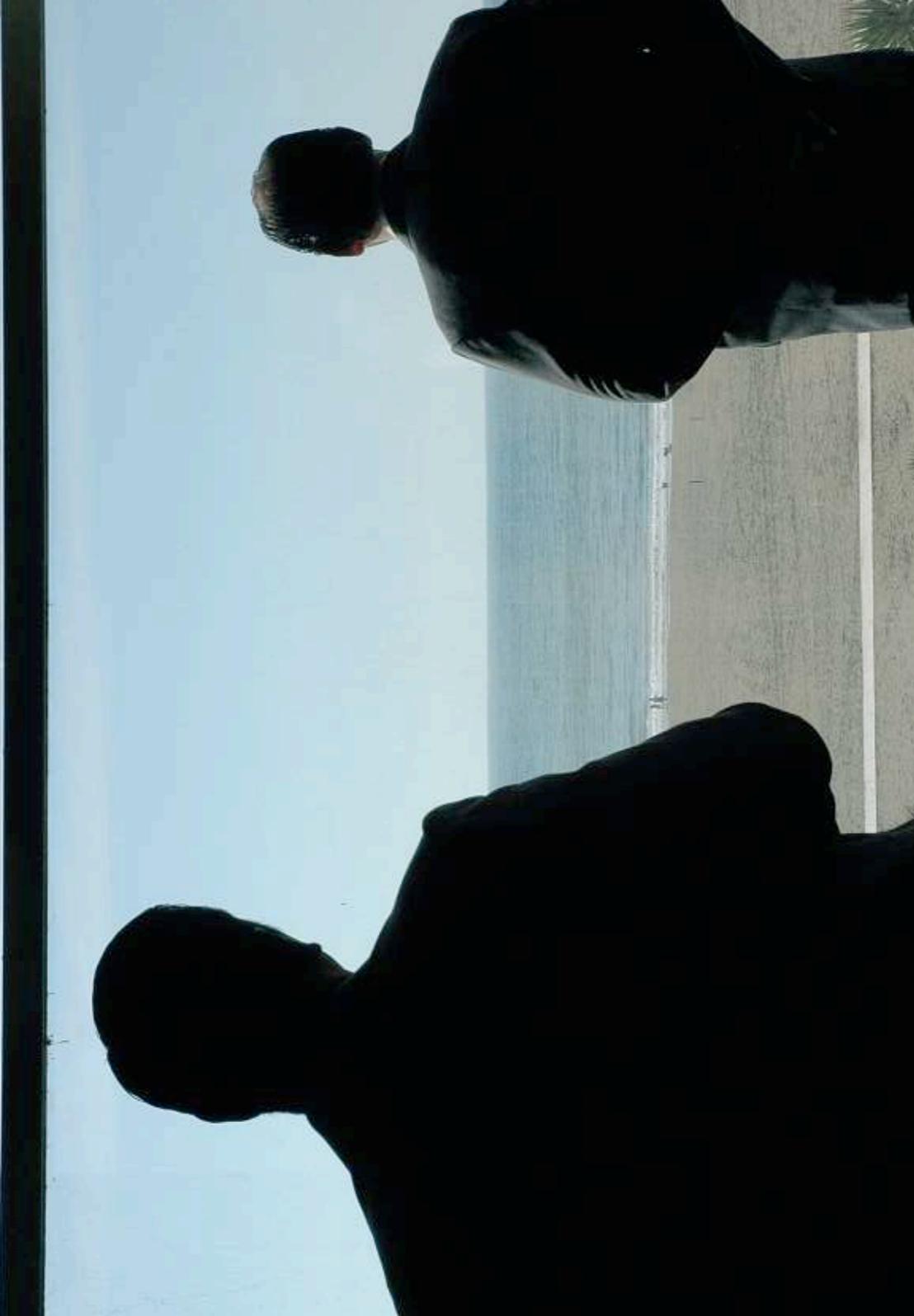




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EL CUSTODIO

BY
RODRIGO
MORENO

THE MATCH FACTORY

EL CUSTODIO



SYNOPSIS EL CUSTODIO BY RODRIGO MORENO

As *el custodio*, it's Ruben's duty to keep the Minister of Planning under constant surveillance. If the Minister gets out of the car, Ruben gets out of the car. If the Minister turns left, Ruben turns left. If the Minister goes to the country club with his family for the weekend, Ruben must follow along. If the Minister decides to rest and have a nap, Ruben must keep watch over the sleeping man.

Although Ruben must always be present, he must also go completely unnoticed. A shadow, Ruben witnesses everything from the sidelines, as if life was passing by some meters away from him. Yet, despite his insider's view, he never understands clearly what's going on, what's being talked about, nor where the characters come from or go to. Single Ruben is hardly even a protagonist of his own life.

A lonely life, involving a mentally unstable sister and a ditzy niece, the sale of illegal arms and cheap prostitutes. Plus the monotonous routine of being a bodyguard and the occasional humiliation from the Minister or his family... Some jobs result in almost replacing a life for another. Such pressure can ultimately explode. This is Ruben's inevitable outcome.



RODRIGO MORENO

SCREENWRITER AND DIRECTOR

EL CUSTODIO is Rodrigo Moreno's first feature film. His original screenplay won the 2005 Sundance/NHK Award for Best Latin American Script.

Moreno collaborated as writer and director with Ulises Rosell and Andrés Tambornino on the 2002 feature EL DESCANSO (Sweet Repose), an offbeat comedy which won Best Film at Canada's Images du Monde Festival. Moreno also wrote and directed COMPAÑEROS, the last segment of the 1998 episodic feature MALA EPOCA (Bad Times). Moreno had previously made several short films, his first being 1993's NOSOTROS, which won Best Film at the Bilbao Festival (Spain), and which was also screened in the Berlin Festival Forum.

Moreno was born in Buenos Aires in 1972. He graduated from the directing program of the Argentinian capital's Universidad del Cine, where he has been teaching screenwriting and directing since 1996.

POINT OF VIEW

The story of EL CUSTODIO is built from a rigid, rigorous point of view: that of the bodyguard himself. A place from where the Minister and his family's intense daily and working lives are being seen and observed. Ruben, the bodyguard, witnesses all this from the sidelines, as if life was passing by some meters away from him. His duty is to be present, but completely unseen, as an invisible man, a piece of furniture. By adopting this point of view and maintaining it to the end, I wanted to create an approach that starts off from the core of the action, as if we were watching a play from the stage sidelines. In this case, the stage is the public life of a high government official, as well as his private life (his home, his lover, his daughter, his friends).

APPROPRIATE DISTANCE /// I wanted to establish a prudent distance between the guarded and the guardian, allowing us not to see and hear too much of what the Minister's life actually is. The details of what the bodyguard watches are often blurred by windows, doors or passages that place us away from the actual events. This distance is lessened when the Minister asks Ruben to participate in a family event, inviting him closer so that he may sketch a portrait of a guest. But since the conversation is mostly in French, which Ruben evidently doesn't speak, distance is still present. In establishing camera shots and the sound, it was crucial for me to remember this notion of "life occurring some meters away."

TWO WORLDS /// EL CUSTODIO tells us about two worlds: the Minister's and Ruben's. Two opposite universes irremediably articulated by the bodyguard. The first: his silent, monochromatic and aseptic job, characterized by cold light, dark suits, impeccable cars, large windows and a certain asepsis typical of environments where the Minister works. The other world is private and intimate, where chaos replaces moderation. The places are sordid and small, the light is soft and the sound is that of a reality that combines policemen, ill people, arms sellers and Chinese restaurants. Both hemispheres are part of Ruben's internal conflict, and they develop side by side throughout the film. I wanted the spectator to be affected by this tension. Only towards the end do these two worlds come together, causing a short circuit where everything explodes.

CREW

DIRECTOR & SCRIPTWRITER

Rodrigo Moreno

DIRECTOR OF PHOTOGRAPHY

Barbara Alvarez

ART DIRECTOR

Gonzalo Delgado Galiana

SOUND DESIGN

Catriel Vildosola

EDITOR

Nicolas Goldbart

COSTUMES

Adelaida Rodriguez Puig

STEADYCAM

Matías Mesa

PRODUCERS

Hernan Musaluppi

(Rizoma Films, Argentina)

Natacha Cervi

(Rizoma Films, Argentina)

Luis Sartor

(Zarlek Producciones,

Argentina)

CO-PRODUCERS

Christoph Friedel

(Pandora Film, Germany)

Elise Jalladeau

(Charivari Films, France)

Fernando Epstein

(Control Z Films, Uruguay)

Maíz Producciones SA

(Argentina)

His stressful routine as a ministerial bodyguard and his lonely marginal life eventually cause Ruben to explode. Starring Julio Chavez EPITAFIOS, RED BEAR, EXTRAÑO/ STRANGE

JULIO CHAVEZ AS RUBEN, "EL CUSTODIO"

With some 30 years acting, directing and writing for film, theater and television, Julio Chavez has become one of Argentina's most respected artists. Chavez recently won international acclaim for his performance in Adrian Caetano's UN OSO ROJO (Red Bear), as well as in Santiago Loza's EXTRAÑO (Strange)

Chavez's other film credits include Javier Olivera's EL VISITANTE, Lita Stantic's UN MURO DE SILENCIO (A Wall Of Silence), Carlos Sorin's LA PELICULA DEL REY (A King And His Movie), Maria Luisa Bemberg's SEÑORA DE NADIE (Nobody's Wife) and Adolfo Aristarain's LA PARTE DEL LEON (The Lion's Share).

Chavez recently starred as Renzo Marquez in the HBO Spanish-language thriller series EPITAFIOS.

In 2005, consummate stage actor Chavez directed and starred in Oscar Martinez's comedy ELLA EN MI CABEZA. It was his first stage appearance since the long-running, award-winning 1997 Spanish language production of Ronald Harwood's play THE DRESSER (El Vestidor).

As a playwright, Chavez's works include MALDITA SEA (La hora), ANGELITO PENA and RANCHO, performed at Buenos Aires' National Theater in 2004.

Chavez attended Buenos Aires' prestigious Conservatorio Nacional de Arte Dramatico. In 1976, he made his film debut at 19 in Juan Jose Jusid's NO TOQUEN A LA NENA.



CAST

Ruben

JULIO CHAVEZ

The Minister

OSMAR NUNEZ

Lamas

MARCELO D'ANDREA

Delia (Minister's Wife)

ELVIRA ONETTO

Ruben's Sister

CRISTINA VILLAMOR

Ruben's Niece

LUCIANA LIFSCHITZ

Alfredo

OSVALDO DJEREDJÁN

The Minister's Lover

JULIETA VALLINA

The Minister's Daughter

GUADALUPE DOCAMPO

The Prostitute

VANESA WEINBERG

The Arms Dealer

MARCELO XICARTS

The Minister's Brother-in-Law

FRANCISCO

FERNANDEZ DE ROSA

The French Couple

MICHEL AZOGUE &

SOPHIE KEISSER

FORMAT

35 mm,

1:1,85,

Color,

Dolby Digital

LENGTH

93 mins

In association with NHK

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