



THE OWNERS

(LOS DUEÑOS)

A FILM BY AGUSTÍN TOSCANO & EZEQUIEL RADUSKY



SEMAINE
DE LA CRITIQUE
CANNES 2013

MAIN CAST

Rosario Bléfari
Germán De Silva
Sergio Prina
Cynthia Avellaneda
Liliana Juárez
Daniel Elías
Nicolás Aráoz

Pia
Ruben
Sergio
Lourdes
Alicia
Gabriel
Manuel



MAIN CREW

Written & Directed by
Production Designer
Sound
Cinematography
Editor
Line Producer
Produced by
Production company

Agustín Toscano & Ezequiel Radusky
Gonzalo Delgado Galiana
Catriel Vildosola
Gustavo Biazzì
Pablo Barbieri (SAE)
Pablo Chernov
Natacha Cervi & Hernán Musaluppi
Rizoma (Argentina)



SYNOPSIS

Sergio, Ruben and Alicia are caretakers of a countryside estate in Tucumán, a northern province in Argentina. When the estate owners are absent, the sneaky workers secretly occupy the house and emulate the owners' lifestyle. They sleep in comfortable beds, watch movies on a big screen TV and eat food that they could never afford.

When the owners of the estate, Pía and her sister Lourdes, show up unexpectedly for the weekend with their husbands, Manuel and Gabriel, the workers are left out to their own humble abode and daily duties. But it's difficult to stay away from the comfort to which they have grown accustomed. The owners have secrets of their own, and soon everyone is wondering who will end up running the house.

COMMENTS FROM WRITER-DIRECTORS AGUSTIN TOSCANO & EZEQUIEL RADUSKY



THE OWNERS (Los Dueños) is our first film, and is heir to an aesthetic worked over ten years in the six plays we made together. In fact, it's the first feature to be filmed in our province in the last thirty years. We live in Tucuman, northern Argentina, the country's smallest province, and the most densely populated.



EMPLOYERS AND LABORERS

In THE OWNERS (Los Dueños), we present two points of view that belong to two different social groups: employers and laborers of an estate, the only location where the whole story is told. The laborers only work when there is an employer around, the rest of the time they squat the main house of the estate and make the most of the comforts and conveniences.

A STRANGE DYNAMIC

The workers' daily life changes with the arrival of the estate owner's daughter, a woman who has never worked, neither in the country nor in any other activity. The protagonist is an outsider who arrives to her own land without even knowing it. The workers are now going to receive orders from her. They will have to show her respect. A strange dynamic develops among them: progressively, everyone seems to be immersed in a party they are forced to attend and in which drunkenness becomes the only way of subsistence. We inquire about sex as a primary drive, as an irrepressible force and finally as a mechanism of domination.



TENSION AND ABSURDITY

What interests us in this story is the tension that develops between these two groups, which is almost a pattern in every sequence. Tension produced by the desire for the other and for what the other has. In THE OWNERS (Los Dueños), the humor lies within the drama. Each character lives the anguish of wanting something that they don't possess and their strategies to get it are carried out to the point of absurdity.

A COMPLEX MOSAIC

The two social groups we represent look alike while they are radically different, even opposite. The mise en scène measures the proximity and distance that fluctuates between the two families. We narrate with actions, avoiding contemplative and bucolic shots. While there is a search for beauty, harmony and humor, there is also a search for the ugly and chaotic, and in the sum of these aspects, there is a particular mood that decompresses the multiply tensions along the plot. Showing the two sides of the same coin helps us to create a complex mosaic, where there is beautiful and ugly, good and bad, wise and foolish. A long gray scale. There is plenty of light, but there is also deep darkness.



MUTUAL DEPENDENCE

A rural exodus left a countless number of families from Tucumán halfway between the city and countryside. Families of laborers that never finished defining their own identity, which always relayed in their employers' will. In Tucumán, the gap between the bourgeoisie and the proletariat is insurmountable. Here the upper class looks down at the worker but, nevertheless, recognizes the mutual dependence. In THE OWNERS (Los Dueños), we enquire on the ideological construction that the two groups made on each other, the points of view that complement and differentiate and the tensions rising up until they become unbearable.



LIMITATION OF THE FIXED VIEWPOINT

We started working on an idea for a play, but at the time we were working on it, we realized that we should make a film instead. In all the plays we did, we felt the limitation of the fixed viewpoint, that was increasingly annoying considering that from the first to the last play we did, our deepest wish was to make movies. We chose the location and many of the actors before finishing the first version of the script. During the five years we worked on the financing of the film, and looking for the right technical crew we wanted and the most appropriate equipment, we rewrote the script twelve times which helped us to dig in the idea and the story.

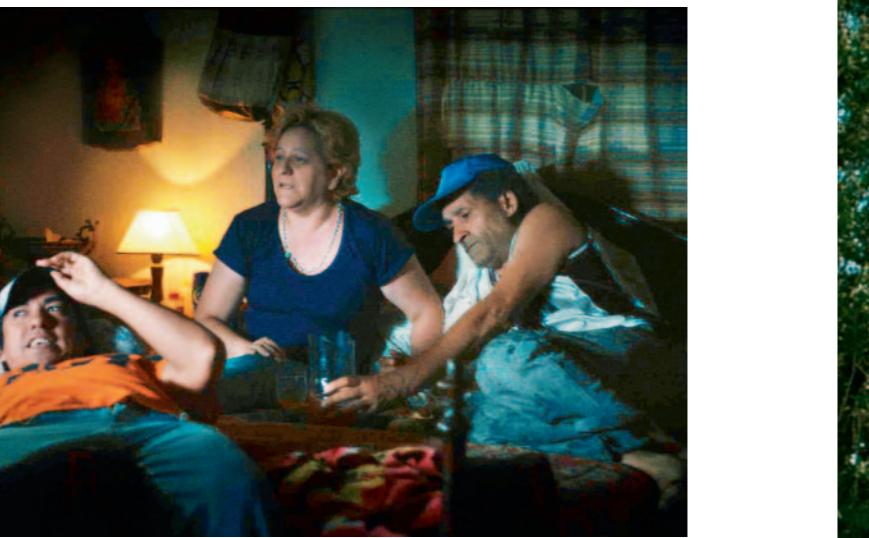
THE SHOOT

The shooting was the most enjoyable stage. The construction of a scene is one of the activities in which we feel really useful, able and authentic. Maybe because we are actors and we love to direct actors. We write stories that we can direct, stories where we would act, and characters that, in a way, are a splitting of us. With our lead crew members we worked in a very close relationship. Our circle of collaborators debated around the monitor all the ideas with the same intensity, and always knowing that we had the last word. It is great when we work with an excellent crew as the one that participated in the film. People with more experience than us, but luckily, very humble, generous, committed and respectful. We worked with them in extreme confidence and with constant feedback. In our shooting system we also learned to shoot.



WE ARE TWO

Despite the fact that we are two directors, we don't divide our responsibilities. We work together in all aspects. Our work as screenwriters is related to what we want to direct and to what we can produce. There's a balance between our three roles (screenwriters, producers, directors) that allows us to measure when we can grow up and in which way. So, after working for five years in theatre, and releasing six plays, we started working in cinema.



TUCUMAN

Being filmmakers from Northern Argentina, where the cinema industry is arising, is very challenging. It means setting an aesthetic background. It is very different to shoot in Tucumán, the province where we come from, than in Buenos Aires, where the industry is a real monster, and where there are film schools that generate hundreds of professionals, and where there are acting schools that are specialized in teaching the art of acting for the camera. In Tucumán this doesn't exist, or it began recently. There is a film school that was created eight years ago, and little by little is growing. This helps us because we can find a particular aesthetic in the way of producing and in the work with the actors. In Tucumán there are brilliant ideas that need to come out, but in order to do this, there's a lot of work to do, taking advantage of the subsidies and support of the National Film Institute. In this manner, we can generate co-productions with Buenos Aires, technical and acting exchanges, and learning a better way to develop the ideas we have. As filmmakers we see each other as a generation of artists that we have to constantly fight to win a place in the film industry of our country and the world.



NEXT PROJECT

Our next project will be **SELF DISCIPLINE**. We will work in one location again, and this time in a high school camp, where a group of 150 boys play a thrilling, original and extremely violent game. During ten days, the students will try to find out who is the fox. It is about a fearless character that does surprise apparitions in a black disguise with a big white "Z" in his chest, with refracting fabric edges in a way that glows in the dark. His disguise is big enough to hide his figure and his head is covered by a hood similar to the ones from the KKK. The camp knows that the fox is one from the older students, but they don't know who, there are fifteen suspects. In each appearance a bomb illuminates the sky. Everyone in the camp runs behind the fox, everybody wants to take off his hood and reveal his identity. In a war film atmosphere (a semicircle of military tents), that will be the setting of a story of action that gather mystery, violence and adrenaline.

AGUSTIN TOSCANO & EZEQUIEL RADUSKY

Born in 1981, San Miguel de Tucumán, Argentina.

In the year 2000 they entered the Drama department in the Faculty of Arts of the National University of Tucumán where they obtained the title of "Dramatic Interpreter".

In 2004 they founded the Gente No Convencida Group, where they continued their activity as actors, directors, producers and screenwriters. They have premiered six theater plays: Unconvinced People Dedicated to the Memory of María Gabriela Epumer, Violently Happy, 2001 Odyssey in Horror, Solids, The Punk Family and The Real Story of Antonio.

Los Dueños, shot entirely in Tucumán, is their film debut. The film's world premiere will take place at the 52º Semaine de la Critique, Cannes Film Festival 2013.



RIZOMA – INDEPENDENT PRODUCTION COMPANY

Rizoma is an independent film production company created in 2001 by Hernán Musaluppi and Natacha Cervi. Its objective is to produce quality films with commercial potential in the local and international market, promoting co-productions between Argentina and the rest of the world. Our filmography includes LAS INSOLADAS by Gustavo Taretto & AIRE LIBRE by Anahí Berneri (in pre-production), LOS DUEÑOS by Radusky & Toscano, MEDIANERAS by Gustavo Taretto, UN MUNDO MISTERIOSO by Rodrigo Moreno, EL CUSTODIO by Rodrigo Moreno, and LOS GUANTES MÁGICOS by Martín Rejtman, as well as the co-productions GIGANTE by Adrián Biniez, HIROSHIMA by Pablo Stoll, ACNÉ by Federico Veiroj, WHISKY by Rebella & Stoll, and the production services RUHM by Kleefeld, RESTURLAUB by Gr. Schnitzler, FIRST MISSION by B. Conen, LA TRAQUE by L. Jaoui and SULTANES DEL SUR by A. Lozano, among others.



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TECHNICAL INFORMATION

Year	2013
Country	Argentina
Length	95 Minutes
Screening Format	DCP

