

MUSIC
BOX
FILMS

presents

THE CLUB

A film by Pablo Larraín



97 min | Chile | 2015 | Not Yet Rated | In Spanish with English subtitles

Official Website: <http://www.musicboxfilms.com/theclub>

Press Materials: <http://www.musicboxfilms.com/theclub-press>

New York/National Press Contacts:

Sophie Gluck & Associates

Sophie Gluck: sophie@gluckpr.com | 212-595-2432

Aimee Morris: aimee@gluckpr.com | 212-595-2432

Music Box Films Contacts

Marketing & Publicity Lisa Trifone | ltrifone@musicboxfilms.com | 312-508-5360

Materials Claire Quinn | cquinn@musicboxfilms.com | 312-508-5364

Theatrical Booking Brian Andreotti | bandreotte@musicboxfilms.com | 312-508-5361

FESTIVALS AND AWARDS

Special Presentation – Toronto International Film Festival
Official Selection – Berlin International Film Festival
Official Selection – Sydney Film Festival
Official Selection – Karlovy Vary International Film Festival
Official Selection – Jerusalem Film Festival

SYNOPSIS

In a secluded house in a small seaside town live four unrelated men and the woman who tends to the house and their needs. All former priests, they have been sent to this quiet exile to purge the sins of their pasts, the separation from their communities the worst form of punishment by the Church. They keep to a strict daily schedule devoid of all temptation and spontaneity, each moment a deliberate effort to atone for their wrongdoings.

Their fragile stability is disrupted by the arrival of an emissary from the Vatican who seeks to understand the effects of their isolation, and a newly-disgraced housemate. Both bring with them the outside world from which the men have long been removed, and the secrets they had thought deeply buried. *The Club* is acclaimed director Pablo Larraín's taut, blackly comic commentary on individual responsibility, organized religion and the combustible combination of the two.

SHORT SYNOPSIS

Four priests live together in a secluded house in a small, seaside town. Each of them has been sent to this place to purge the sins from the past, living according to a strict regime under the watchful eye of a female caretaker. The fragile stability of their routine is soon disrupted by the arrival of a fifth man, a newly-disgraced companion, who brings with him the secrets they thought deeply buried.

LOGLINE

Four priests exiled to a small seaside town to atone for the sins of their pasts find their fragile stability disrupted by the arrival of a newly-disgraced companion in this taut blackly comic drama from acclaimed director Pablo Larraín.

AN INTERVIEW WITH PABLO LARRAIN

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 (on 2012's *No*) and who created some original pieces for the film.

AN INTERVIEW WITH ALFREDO CASTRO (Father Vidal)

This is the fifth film you've worked on with Pablo. How do you relate *The 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 *The 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, *The 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.

CREW BIOGRAPHIES



Pablo Larraín, Director

Born in Santiago, Chile, Pablo Larraín 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*, followed by *Tony Manero*, which premiered at Directors' Fortnight at the 2008 Cannes Film Festival. *Post Mortem* premiered in Official Competition at the Venice Film Festival in September of 2010, the same year he directed *Profugos*, HBO's first ever series produced in Chile. *No*, starring Gael Garcia Bernal, premiered at the Directors' Fortnight of the 2012 Cannes Film Festival and was nominated for an Academy Award for Best Foreign Language Film. *The Club* is Larraín's fifth feature-length film.

CREDITS

CAST

<i>Father Vidal</i>	Alfredo Castro
<i>Sandokan</i>	Roberto Farías
<i>Mother Mónica</i>	Antonia Zegers
<i>Father Silva</i>	Jaime Vadell
<i>Father Ortega</i>	Alejandro Goic
<i>Father Ramírez</i>	Alejandro Sieveking
<i>Father García</i>	Marcelo Alonso
<i>Father Lazcano</i>	José Soza
<i>Father Alfonso</i>	Francisco Reyes

CREW

<i>Director</i>	Pablo Larraín
<i>Producer</i>	Juan de Dios Larraín
<i>Screenplay</i>	Guillermo Calderón
	Daniel Villalobos
	Pablo Larraín
<i>Director of photography</i>	Sergio Armstrong
<i>Production Designer / Costume Designer</i>	Estefanía Larraín
<i>Line Producer</i>	Eduardo Castro C.
<i>Editor</i>	Sebastián Sepúlveda
<i>Sound Designer</i>	Miguel Hormazábal
<i>Post Producer</i>	Cristián Echeverría
<i>Executive Producers</i>	Rocío Jadue
	Juan Ignacio Correa
	Mariane Hartard

About Music Box Films

Founded in 2007, Music Box Films is a leading North American distributor of acclaimed international, American independent and documentary features along with the best in international television. Recent releases include Pawel Pawlikowski's *IDA*, the 2015 Academy Award®-winner for Best Foreign Language Film, the acclaimed French TV series "Maison Close," and the Golden Globe-nominated Israeli film *GETT: THE TRIAL OF VIVIANE AMSALEM*.

Upcoming releases include *MERU*, the winner of the U.S. Documentary Audience Award at the 2015 Sundance Film Festival, and *CENSORED VOICES*, a documentary revealing never-before-heard audio recordings after Israel's 1967 Six Day War. Music Box Films is independently owned and operated by the Southport Music Box Corporation, which also owns and operates The Music Box Theatre, Chicago's premiere venue for independent and foreign films.