

LOS SALVAJES

(THE WILD ONES)

BY ALEJANDRO FADEL



SEMAINE
DE LA CRITIQUE
CANNES



Like a western, it starts with an escape.

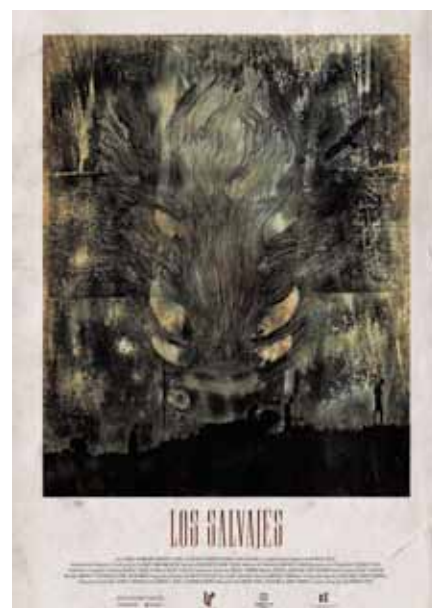
Five teenagers violently escape a reform school in an Argentinean province. They travel by foot, across hills, a hundred kilometres, for the promise of a new home. They carry a few supplies and a shotgun. They hunt to feed, rob the homes they pass, get high, bath in the river, fight with each other and make love: Their trip is an evolutionary voyage into the wilderness, one that soon becomes a mystic fable about courage and grace.

ABOUT THE FILM

The first images of the film show the daily routine at a reformatory school in an Argentinean province. Teenagers live in primitive conditions, where violence among the inmates and against authorities is the reigning law. Even though most of the population at this type of facility enter on a criminal case, others are herded in by the system to assist families unable to face their tutelage. All these kids and teenagers are bound by a common factor: they are, in the most violent way imaginable, orphans. This is one of the prevalent themes of this story, one of my personal motivations to address this in film. Characters, for whom any idea of a family or belong-

ing is unfathomable, submerged in a universe where authority can only exist via imposition and where affection and kindness are overcome by this historical violence.

This introductory sequence is only a prologue to introduce the characters of the story. The remainder of the film is set in nature. The five characters travel in excess of a hundred kilometres on foot, traversing the Argentinean countryside to the border between the provinces of Córdoba and San Luis. Low mountains, spotted with vegetation that give way to deserted fields, the course of a river framing the story. Most of the ideas and images that cross the film have their origin in the clash between these two worlds: on one-side young, ■ ■ ■



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DIRECTOR'S PROFILE



Alejandro Fadel was born in Tunuyán (Mendoza, Argentina) in 1981. He began his studies at Universidad del Cine (FUC) where he directed his first short films: *Felipe* (2002, Best Short film BAFICI), *Sábado a la noche, Domingo a la mañana* (2003, First Mention of the "Georges Méliés" Video Festival). He also directed videos for different artists.

In 2004 he started to develop projects as a writer for film and television. Among other titles he has worked on, he wrote *Leonera* (Cannes' Official Competition 2008) and *Carancho* (Un Certain Regard, 2010), both directed by Pablo Trapero; *Cimarrón*, written for Israel Adrián Caetano; and *La Representación* for Jorge Gaggero.

He's currently writing *Terra*, a film by Walter Salles, produced by Tu vas voir and K&S Films. Alejandro Fadel will be in Cannes 2012 with three titles:

As a writer, Pablo Trapero's *Elefante Blanco* and the short film, starred by Emir Kusturica, included in the collective film *7 días en La Habana*, (other directors include Laurent Cantet, Julio Medem, Benicio del Toro, Elia Suleiman and Gaspar Noé), both in Un Certain Regard.

Los Salvajes, premiering in La Semaine de la Critique and produced by his own company La Unión de los Ríos, marks his debut feature as a director.

■■■ institutionalized outlaws, and on the other, seemingly bucolic scenery of freedom and harmony. Combining these ideas and images I conceived my first film as a director.

To effectively construct this, I decided to work with teenagers without professional training, whose life experiences paralleled the story that the film intended to tell. I sensed that those faces, that manner of speech, contained a greater truth than my ideas as a writer could ever provide. Compiling a small crew, we set ourselves on a similar journey to that taken by the characters in the film, aiming for our own experience as a group to constitute the final result.

The extreme shooting conditions (which included fifty stitches on my left arm and a scar from side to side across my elbow), the joy and intensity during the five weeks of shooting, the cast and crew aboard an adventure that none of us could imagine, are the sub-

ject of this film. As important as the plot and its characters and the light of each landscape. Despite working with a solid screenplay and rigorous formal and thematic conceptions, I intended the film to never stop breathing a documentary air, something that the production itself offered. This was one of the greatest challenges I faced: combining narrative elements and documentary production structures with a story which was clearly fictional, whose themes were holiness and the search for the sacred.



CAST & CREW

WITH LEONEL ARANCIBIA, ROBERTO COWAL, SOFÍA BRITO, MARTÍN COTARI, CÉSAR ROLDAN

WRITTEN AND DIRECTED BY ALEJANDRO FADEL PRODUCED BY LA UNIÓN DE LOS RÍOS (AGUSTINA LLAMBI CAMPBELL, ALEJANDRO FADEL)

CINEMATOGRAPHY AND CAMERA BY JULIAN APEZTEGUIA SOUND SANTIAGO FUMAGALLI

EDITING ANDRÉS P. ESTRADA, DELFINA CASTAGNINO ART LAURA CALIGIURI MUSIC SERGIO AND SANTIAGO CHOTSOURIAN

FESTIVAL

FESTIVAL CANNES CRITIC'S WEEK

TECHNICAL INFO

IMAGE RATIO: 2 : 2.35 | SOUND: 5.1 | LANGUAGE: SPANISH | DURATION: 119MIN | AVAILABLE ON: DCP

INTERNATIONAL SALES & FESTIVALS

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