



A film by GONZALO JUSTINIANO

THE YOUNG SHEPHERD

ONCE UPON A TIME IN A COUNTRY, A WOMAN, CHILE 1983



*...“Quisiera sacarte a caminar
en un largo tour
por Pudahuel y La Bandera, por Pudahuel y por La Legua...
Y verías la vida, tal como es”...*

Sol y Lluvia / Song: Un largo Tour

Fiction based on real events ... unfortunately.





SYNOPSIS

Cabros de Mierda is a fiction movie that portrays the Chile of Gladys, a woman that struggled silently to recover democracy like many others during that period.

La Victoria, 1983. Gladys (32 years old) known as "The French girl" is a young Chilean woman, attractive and courageous, that lives day by day in a shanty town of Santiago, in Pinochet's Chile. Gladys lives with her mom named Gladys and her little daughter, also named Gladys.

The three Gladys receive and house a young and innocent North American missionary called Samuel Thompson (23 years old) that arrives to this third world country to predicate God's words and the value of progress.

With his camera, Samuel films how people struggle to make ends meet in a normal but yet abnormal situation, between community kitchens, children without their parents and the first massive protests.

With real and unedited images that has worked as historical and legal material for historic reconstruction, for example in the case of the assassination of the priest Jarlán.



INTERVIEW WITH GONZALO JUSTINIANO

What is your challenge as the director of CDM?

I got interest in doing CABROS DE MIERDA as a form of exploring the big story of Pinochet's Chile that my generation had to suffer and at the same time also was an important part of my life. I was motivated in doing a story that partakes from an emotional standpoint, which would go further from what happened and the common idea of what happened during that period. The archived images you see are filmed by myself, or more accurate the person I was at that time. The fact that I saw these images again more than 20 years later, thanks to the Museum of Memory and Human Rights, made me reminiscence the Chile of that time, with all its culture codes and the normal/abnormal that reigned.

It seemed like an interesting thing to do a fiction freely based on the reality in the daily life of a young woman, street smart, courageous and sassy in the Shanty Village of La Victoria. Making the spectator get near that historical moment that we call "dictatorship". Get near her and the little stories of that neighbourhood.

I thought that it was important to show some forgotten parts of the process in recuperating democracy, forever linked to the systematic violence of the human rights. I wanted to approach without rushing but in a direct way and get to rescue so many people as possible from the oblivion, at least for a moment. Defend that natural human process, that is, to every society that respects itself. Usually we call that "THE MEMORY". Beat the enemies of themselves and their accomplices since it fears its obsessive and sick ways.

What is your motivation?

I'm interested in taking advantage of what Film as a language has to offer, transmitting and communicating, not only events as such but also emotions. Explore our recent history from that space.

I once read an article from a German journalist, a reflection from 60 years ago after Nazism, that I thought would be interesting analysing and to have present considering our reality. Why are there people and groups with power that has so many problems with the memory? In Italy, in Spain and what to do with their trauma? How does society deal with those who stigmatize the capacity and importance that it has for the human being to remember? "

Why Gladys?

I did this manuscript from Gladys perspective, a woman's testimony. Like many women of that time that coped in order to be there for their families without expecting anything in return. They also managed to emerge in the middle of a very beaten country and faced the difficulties with a feeling of exemplary solidarity.

I want to talk about and rescue that Chile, in that day to day that occurred, with unimaginable horrible situations. Like that memory I have, seeing the face of a boy that I helped to carry in my arms to a van in the middle of the darkness, in an alleyway in the shantytown. It happened at the end of a protest and I could see that through a little hole beneath his shoulder there was blood sipping out.





INTERVIEW WITH NATHALIA ARAGONESE

Who is Gladys?

Gladys is “the French girl” that embodies the spirit and the reality of a Chilean woman from a shanty village in the middle of the military dictatorship. In the movie there are small fragments of the women that Gonzalo got to meet while he was registering the 80’s protests. She is a Chilean woman that is easily recognizable with her outspokenness, power, sensuality, liberty and sensitivity. Though she is not involved in any political party, struggles for democracy and also to be able to survive as a woman. Gladys is willing to risk her life in order to be able to feed her family and anyone that needs her help. She is a very strong and courageous woman, that has the same will to live as any other young person of the same age.

What did it mean for you to interpret her, how did you approach her history?

Doing this, embodying this role is a gift. I like doing tough roles that are not even, that are uneven and complex, as life itself. Gladys is a character that is also a context and at the same time a life, a mind, and a body that she must hold up from everything that exists except for herself. She is a woman that existed, there are traces of her but today she is just a memory. For me she is a very important part in history of the women of our country. Gonzalo portrays the femininity with sharpness.

How would you present the film for your generation?

I would present the film as absolutely important and contemporary. The Chilean reality thrust forward in appearance but the structures are the same and that is political, present and transcendental. It is important to see the film because it is Chile, because it has a lot of our character in it, of the society that we are trying to build, everything that we are today, of the things that we don’t have anymore and the things we have lost.

INTERVIEW WITH DANIEL CONTESSE

How would you describe Samuel and what happens to him when he arrives?

Samuel arrives to Chile with a fixed idea and clear idea of what the world is and how it works. He is convinced of that, he was raised that way. I think that the church as such and his father is very important in the life of Samuel. When he arrives in Chile that clear idea he had of the third world country is transformed. He finds in Chile a more crude and hard reality, without make-up, the role of USA in Latin America; he starts to understand the world as something more complex. Facing that, his idea of the world and religion starts to change and he is forced to face his own fragility. Apart from that I think that the role as an observer that Samuel has, of this foreigner that arrives, has to do with what Gonzalo lived when he came from France to record in Chile in the 80's. Samuel is in part an impersonation of Gonzalo in the film.

How goes the story between Samuel and Gladys, how is the clash between their worlds?

It is a story of exchanges, a story of a very honest relationship. I think that both recognize themselves in each other. Without a doubt they nourish each other and grow together. Gladys shows the road of independence to Samuel, she introduces him in order to live his life and his sexuality as an independent decision and not followed by others. On the other hand Gladys finds Samuel as an innocent person with good intentions in a very cruel and hostile context for her. The clash of worlds is very hard, the cultures are very different with codes and circumstances that are radically different, with other customs and another language but as they get to know each other and starts learning from one another that clash transforms itself and manage to integrate their both worlds in order to grow.

What will the public find when it sees CDM?

They will find a story of Chile that is not made of great epics but with a reality that is built through everyday stories, those kind of stories that has always been present but almost never heard of. I believe the audience is going to transform themselves into witnesses of the film, in the same way that Samuel bear witness to what is happening in Chile.





DIRECTORS NOTE

This project was born while I was observing in a screening room, within the Museum of Memory and Human Rights, the images that I filmed more than 30 years ago in Pinochet's dictatorship in the 80's in Chile.

At that time I was 27 years old, four years since I had left Chile. I was living in France and I came to do a documentary for the French Television "Chile 10 years of the Coup D'état: Pinochet's Land". After I turned in the material in France, which served to denounce in the world what was really happening in Chile, I decided to return and settle down to record what was happening in the shanty villages. I remember with much affection the priests Dubois and Jarlán that took me in and oriented me. The day Jarlán was killed I was with him and my images served as evidence in the trial that was conducted after his death.

While watching these images filmed in a Chile so different I saw myself as a character and I questioned if in truth that happened and if I really had been there.

As the screening went on, along the memories a series of images, thoughts and feelings what I had lived during those years in Chile, burst out. Little by little visions of a reality wider than I knew started to grow inside of me.

I appeared in a world that seemed extremely important to explore which invited me to get in to a shadowy space where what really happened get mixed up with what one remembers and the collective memory.

For me it was a really special moment to face those images once again. I had not seen them since those years, already far. It was clear that I had changed and so had the country.

The cinema has allowed me to explore life but also death. To be able to get involved in situations and people that experienced it differently, way beyond reason, pragmatism, analyses and statistics. CDM is based on the emotion in every day life and in the humanity of many, especially the women of the shanty villages, in the midst of fierce times.





FILMOGRAPHY

GONZALO JUSTINIANO

Born in Santiago, 1955, Chilean film director, producer and scriptwriter. Studied cinema in the University of Paris and at The Film School of Louis Lumière, in France.



Left Chile in 1976, lived in Paris and got back in 1983 to make recordings for the French Television that was doing illustrated reports and dramatized documentaries of the ten years of the Chilean Coup D'état. His material filmed in clandestinity, without the permission of the dictatorship, has constituted key pieces of great value to recuperate the historical memory of that period, especially of the reality elapsed in the marginal villages during the implacable dictatorship and in the middle of the organization that was beginning to emerge in the midst of the return to democracy.

His first long feature film "The sons of the Cold War" won the Forum Award Price at the Berlin Festival as well as the price for Best Director at the Cinema Festival in Cartagena.

His next movie "Sussi" got a great success at the box offices in Chile. Soon after that came the remembered "Caluga o Menta" (1990); "Amnesia" (1994); Sussis' stories on national TV (1997); "I had a dream with you" (1999); "The Leyton" (2002); "B-Happy" (2003); "Lokas" (2008) and "Has someone seen Lupita" (2012) most of them received international critical acclaim and has been exhibited and award-winning in film festivals in New York, Berlin, Toronto, Venice and San Sebastian, amongst others.

His movies in Chile take place in the collective imaginary. Cabros de Mierda comes to substantiate the interest of the director towards themes relating to memory, the right to that memory and his interest for Chile and the fight defending Human Rights.





CAST

Nahalia Aragonese as Gladys

Daniel Contesse as Samuel Thompson

Elías Collado as Vladi

Corina Posada de Gregorio as la Abuela Gladys

Luis Dubbó as Tito

Nicolás Rojas as El Cometa

Sara Becker Rodríguez as La China

PRODUCTION CREDITS

Original title: **Cabros de Mierda**

English title : **The Young Shepherd**

Year: **2017**

Length: **118 minutos**

Language: **Español**

Country: **Chile**

Genre **Ficción histórica - Drama**

Recording format **Full HD 4K**

Exhibition format: **DCP**

Production Studio **Sahara Films**

Director: **Gonzalo Justiniano**

Producer: **Jorge Infante**

Executive producer: **Gonzalo Justiniano**

Associated producer : **Giorgio Varas - Artemedios Group**

Public funding: **CNCA**

Private funding: **Sahara Films**

Script: **Gonzalo Justiniano**

Director of photography: **Miguel Littin Menz**

Art direction: **Carlos Garrido**

Sound: **Romina Núñez**

Montage **Carolina Quevedo**

Video post production: **HD Argentina**

Audio post production: **Libélula**

Original Score: **Miranda-Tobar**

Original Music: **Sol y lluvia, Inti Illimani**



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THE YOUNG SHEPHERD

Proyecto apoyado por

