

THE EMPLOYER AND THE EMPLOYEE

Directed by
MANUEL NIETO ZAS

QUINZAINE
DES RÉALISATEURS
Société des réalisateurs de films
CANNES



L  **TIDO**

A cinematic still from the film 'El Empleado y el Patrón'. Two men are seated on a rocky bank next to a river. The man on the left is in profile, wearing a dark cap and a reddish-brown shirt. The man on the right is wearing a light blue polo shirt and a wide-brimmed hat. The background is filled with lush green trees under a clear sky.

EL EMPLEADO Y EL PATRÓN

Drama / Uruguay, Argentina, Brazil, France / Spanish, Portuguese, French / 2021 / 110 min

A close-up, profile shot of a man with a mustache and goatee, wearing a dark baseball cap and a reddish-brown shirt. He is looking off to the left with a serious expression. The background is a blurred landscape of a field under a blue sky with light clouds.

SYNOPSIS

The employer is a young man who apparently has everything going on for him except one pressing concern: his baby's health. The employee is looking for a job to support his newborn too, so does not hesitate when the first decides to hire him to work in his lands even if he lacks the experience. Both will meet their needs by helping each other. But one day an accident happens. This unexpected event will strain the ties between them, endangering the fate of the two families.

A man with a beard and a dark cap, wearing a light blue button-down shirt, is shown in profile, looking towards a young child. The child, with light brown hair, is wearing a red dress with a white floral pattern. They are outdoors in a rural setting with a wooden fence and a building in the background. Another man in a white shirt and a brown cap stands in the background. The scene is brightly lit, suggesting a sunny day.

CAST

Nahuel Pérez Biscayart – Rodrigo – The employer

Cristian Borges – The employee

Justina Bustos – Federica

Fátima Quintanilla – Estéfanie

Jean Pierre Noher – The employer's father



CREW

EXECUTIVE PRODUCTION **Manuel Nieto, Bárbara Francisco, Georgina Baish,
Sazy Salim, Paola Wink, Michael Wahrmann,
Julia Alves, Nathalie Trafford**

PRODUCTION MANAGER **Pedro Barcia**

DIRECTED BY **Manuel Nieto**

SCREENPLAY **Manuel Nieto**

D.O.P. **Arauco Hernández Holz**

EDITING **Pablo Riera**

ART DIRECTION **Alejandro Castiglioni Nicole Davieux**

DIRECT SOUND **Catriel Vildosola**

SOUND MIX **Christophe Vingtrinier**

MUSIC **Aventura, Jerry Rivera, Buenos Muchachos,
Holocausto Vegetal**

VFX **Santiago Svirsky (Boat)**

STYLIST **Lucía Gasconi**

DIRECTOR FILMOGRAPHY

Manuel Nieto (1972) studied at the Catholic University of Uruguay. He has a Bachelor of Science in Social Communication. He worked in an open television channel until 1999. Since then he has worked in film, both as a producer, director or assistant director. In 2007 he founded Roken Films with the purpose of independently developing and producing the film *El lugar del hijo* and his future projects. He is also a teacher of Realization at the National School of Fine Arts (IENBA-UDELAR).

2013 «EL LUGAR DEL HIJO»

35 International Festival of New Latin American Cinema of Havana
37 International Film Festival of São Paulo
20th Lima Film Festival
42 Gramado Film Festival
11 Vancouver Latin American Film Festival
5 Cinema Tropical Awards, NY
DETOUR 2014-New Film Festival
Critics Awards (ACCU) 2014

2006 «LA PERRERA»

35th International Film Festival Rotterdam
33 Ibero-American Film Festival of Huelva
Critics Awards (ACCU) 2006





DIRECTOR'S NOTES

In Uruguay, some ten years ago, shortly after the economic crisis that shook the region in 2002, many rural producers, mostly in the livestock sector, found themselves forced to liquidate their farms and to sell their lands at bargain prices. Land ownership became even more concentrated and new capitals brought with them new ways of exploiting the land. Rural labor left the countryside for towns and cities from which they were transported to work the harvest on a seasonal basis.

Few stayed on to live in the country as they had before and many of those who did manage to resist this change became isolated. Largely forgotten, they grasped onto rural traditions as if they were sacred, defending a lifestyle that entailed constant contact with nature; where the horse was key not only as work animal or means of transport, but also as revered symbol of freedom and independence for the sake of which they were willing to lead simple or outright arduous lives.

This story encompasses the two worlds described above, the two young men—the leading characters—are mirrors of each other. They may feel close to one another though, in fact, they are not; a sordid alliance grows between them based on one's guilt and the other's ambition.

After having made two films, I can reaffirm my interest in rural environments and themes. They are my way of getting close to a world of which I once formed part but to which I no longer belong, a world I know well but observe from a distance that enables me to address this story with its varied elements.

Because of their size and number of participants, it is impossible to reproduce the two major events that take place in the story: the grain harvest and loading, and the horse race, the "raid". The filming, therefore, must register the actual events when they take place. For this reason, the filming will be divided in to two segments around which the film's other sequences will be clustered. The first set of sequences will revolve around the harvest and the second around the "raid".

PRODUCER'S NOTES

I have been following Manuel Nieto's work for a long time. Figurehead of Uruguayan cinema still little known in France, especially after the void left by the death of Juan Pablo Rebella, Manuel cultivates a style all his own, full of roughness and irony, which tells us about this country which is his.

With his first two feature films Manuel has gained international recognition [Fipresi Prize for the best work at the Havana Festival, Tiger award at the Rotterdam, selected twice at the Toronto festival]. We are accompanying him today on this new film with the ambition of making it better known to the French public. The comedian Nahuel Perez Biscayart plays the main role.

Through this new project, Manuel continues to explore the male universes of the West Uruguayan, now in the midst of transformation, and offers an acerbic and human radiography of the rural society in Latin America.

This project is a co-production between Uruguay, Argentina, Brazil and France. The budget of film is 790,579 euros and to date 93% of the funding has been acquired.

The assembly is currently being finished in Montevideo. Sound editing and sound effects will also be done in Montevideo.

We have just obtained the Cinema du Monde-CNC finishing aid. Also the help after realization of the Ile-de-France Region would allow us to supplement mixing expenses in France, calibration and finishing laboratory. For mixing, we want to work with Christophe Vingtrinier with whom we have worked regularly. The works will be made at AGM Factory. For the calibration, we will suggest to Yannig Willmann. The calibration as well as the laboratory work will be carried out at Micro Climat.

Nathalie Trafford





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