



FESTIVAL DE CANNES
OFFICIAL SELECTION
COMPETITION

WORSTWARD HO / A FILM BY ALEX BRENDENMÜHL
RUMBO A PEOR

Two men, dressed in football-tricot,
wander through nature.

As they go astray, they meet a
woman on the road.

Overwhelmed by her beauty, they
persist in her joining them.

The beginning of something or
nothing, perhaps.

Few words, not much else.

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RUMBO A PEOR

'WORSTWARD HO'

VOODOO PRODUCTIONS 2009 ©

RUNTIME: 12 MIN.

COUNTRY: SPAIN

FORMAT: 1:85

SOUND: DOLBY DIGITAL

NOTES ON 'WORSTWARD HO'

My generation was the one that grew up with the Spanish transition to democracy. During the 90s, it was called Generation X, the one with Winona Rider and the Commodore 64. Disoriented people who were late for everything (for the revolutions of the 70s, for the punk movement during the 80s). Without an ideology or reasons to fight for. Apparently, they had it easy; everything had already been done by their older siblings. And they soon realised that the future wasn't where they thought it would be.

Some lost souls dwell in this space. Two gentlemen dressed as football players, characters in a never-ending quest for some satisfaction, eternal teenagers capable of emanating tenderness and incapable of anything else.

Like in the buddy movies, there are two men that, for some reason, are doomed to embark on a trip together, without really wanting to, though, deep down, they are an extension of each other. They are not self-sufficient and one of them alone wouldn't be enough for a woman.

The woman is a mistress of the road, someone who couldn't allow herself to be loved, because life hasn't let her. She's not of the same age, she's from Generation Y, someone who knows what she wants, but doesn't know how to deal with feelings.

The film characters are easily recognisable archetypes. They, dressed as football players, she, as a whore. They are united by their footwear, totally inappropriate for the occasion. They are losers who travel through nature, loaded with failure.

THE TITLE

The title, "Worstward ho", is a tribute to the last work of Samuel Beckett. We wanted to revisit this cryptic and terminal work, but providing it with a certain context. Like in Beckett's work, there is life outside the stage, a type of hidden force that absurdly threatens the characters. The film is influenced by the absurd theatre, the silent cinema and the independent contemporary cinema.

THE PROJECT

Without intending to direct anything or anyone (it isn't usually my style and, to date, I've been mostly directed myself) I found myself one day shooting a short film. Since long time ago we were dreaming of the idea of shooting in our weekend home, a house we share with some other friends in Girona.

During my erratic trips along forest paths, rivers and reservoirs, I began to imagine stories. They happened in idyllic surroundings, pure nature, but crowded with a surprising soundtrack: trains, chainsaws, motorbikes, pig farms, awful Bulgarian voices together with a great variety of birds and the presence of a river. One night, in a hotel in Tolosa, I woke up visualising a series of paintings that ended up forming a story. Oddly, there were no dialogues and those I wrote later to not disappoint the actors, wouldn't fit.

So I explained everything to Txell (producer) and to Alfonso and Toni (actors) and instead of judging me, they encouraged me to begin with the project. We rehearsed, we went to find the locations with Albert (cinematographer and producer) and, in a weekend (2 days of work), with a team of 12 friends and some film leftovers from several spots, we began shooting. It should be noted that the leftovers, which laid dormant in the production company's fridge, had been there for years. We shot with the uncertainty of not knowing whether it would all turn out in magenta colours. Luckily, they didn't bring us down.

Here's the story, short, maybe. The beginning of another one, maybe. Or maybe just that. Nothing

CAST

ALFONSO BAYARD
TONI GONZÁLEZ
LAURA VALLINOTO

with the collaboration of
PACO ESCOFET

MUSIC

VLADIMIR
VYSOTSKI
“Militia Protocol”

CREW

ALEX BRENDENMÜHL
Author, Writer and Director

TXELL SABARTÉS
Executive Producer

ALBERT BRASÓ
Director of Photography
and Executive Production

FERNANDO
DE IZUZQUIZA
Location Sound and Post

FRANK GUTIÉRREZ
Film Editing

CHEMA LINARES
Assistant Director

NONA PERMANYER
Costume Design

IVÁN BUÑUEL
Camera Operator and
Assistant

ANTONIO URQUIJO
Clapper / Loader and
Video Assistant

MONCHO
SÁNCHEZ-GÓMEZ
Colourist

JOSEP BASORA
Graphic Design

RUTH BOVÉ
Production Assistant

MARC GARDETA
Making Of

ANA MADRID
Photos on Set

ESMERALDA
GONZÁLEZ
MARIA SAGÜÉS
CANDELA LINARES
Catering

SUPPLIERS

INFINIA
Postproduction

IMAGE FILM
Lab

ZEFERINO
Lights

ALCICAM
Camera

SONOBLOK
Sound master

DOLBY





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