



INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM

# CHACO



1934, Bolivia is at war with Paraguay. Liborio and Ticona and other Bolivian indigenous soldiers are under the commandment of a retired German officer fighting for the Bolivian army. They're lost in the hell of the Chaco, looking for an enemy that they will never find. Walking like shadows, wandering forever in the middle of dust and silence.



# Synopsis

1934, Bolivia is at war with Paraguay. A group of Aymara and Quechua indigenous soldiers are commanded by the Captain, a retired German officer fighting for the Bolivian Army.

The troop walks lost, looking for their enemy in the middle of the thicket and dryness of the Chaco forest. The Lieutenant and his group of creole officers accompanying Captain, resent the frustration of not finding battle and the General's constant disorientation. Extreme weather and hostile terrain conditions, ranging from absolute dryness to harsh storms, severely hamper the situation of the makeshift army. Division, derelictude and loneliness, while they roam the sands of the Chaco, searching for an enemy they will never find.

The indigenous soldiers and creole officers, thirsty and sick, walk like shadows, wandering forever in the middle of dust and silence.















## Director's notes

I remember, when I was six years old I was impressed by a sound. It came from an old megaphone installed on the top of a hill from my neighborhood. It emitted a hoarse and strange music: a cavalry bolero, Bolivian musical genre linked to war, political struggle and death, which was repeated once and again for days. I asked my father what that music was, "Surely someone has died, it is to notify the neighbors," he told me. My mother, on the other hand, hated it. For her it was a song that calls for death.

When my grandfather died, while his coffin was covered with stucco in the mausoleum of the Chaco war veterans in the city of Oruro, the strange, hoarse and pitiful music returned: A small military band played a cavalry bolero. From that day, I began wondering about the war and how my grandfather with his comrades would have faced death in the dusty Chaco, at the border with Paraguay, where the first battle was the rationing of water to stay alive.

The Chaco War is the silence and pain of my maternal grandfather, Pastor Gutierrez, who went to the battle captivated by a collective patriotic fever and then was deeply disappointed by the reality and consequences to which he had surrendered. The phrase of the Bolivian popular songbook resonates, like a gloomy murmur: [...] "And now how is your hell, where has your glory gone?".

CHACO develops between uncertainty and desolation, with a past already lost and, ahead, an uncertain future. For me, it recovers a fragment of my country's memory, at least a piece.

The situations and metaphors of my CHACO movie are extracted, in essence, from what was not said and from what was not left in the records of official history, but rather we explore in the oral memory. Those murmurs about the war that are transmitted to scraps from generation to generation. This is the main, and also volatile, source to build the film. I do not intend to rise heroes, as official history has already done; I want to narrate the horror and uncertainty, the daily life to which the Bolivian soldier was exposed, those NN, who are not listed or honored, but who gave his life in the sands of the Chaco.

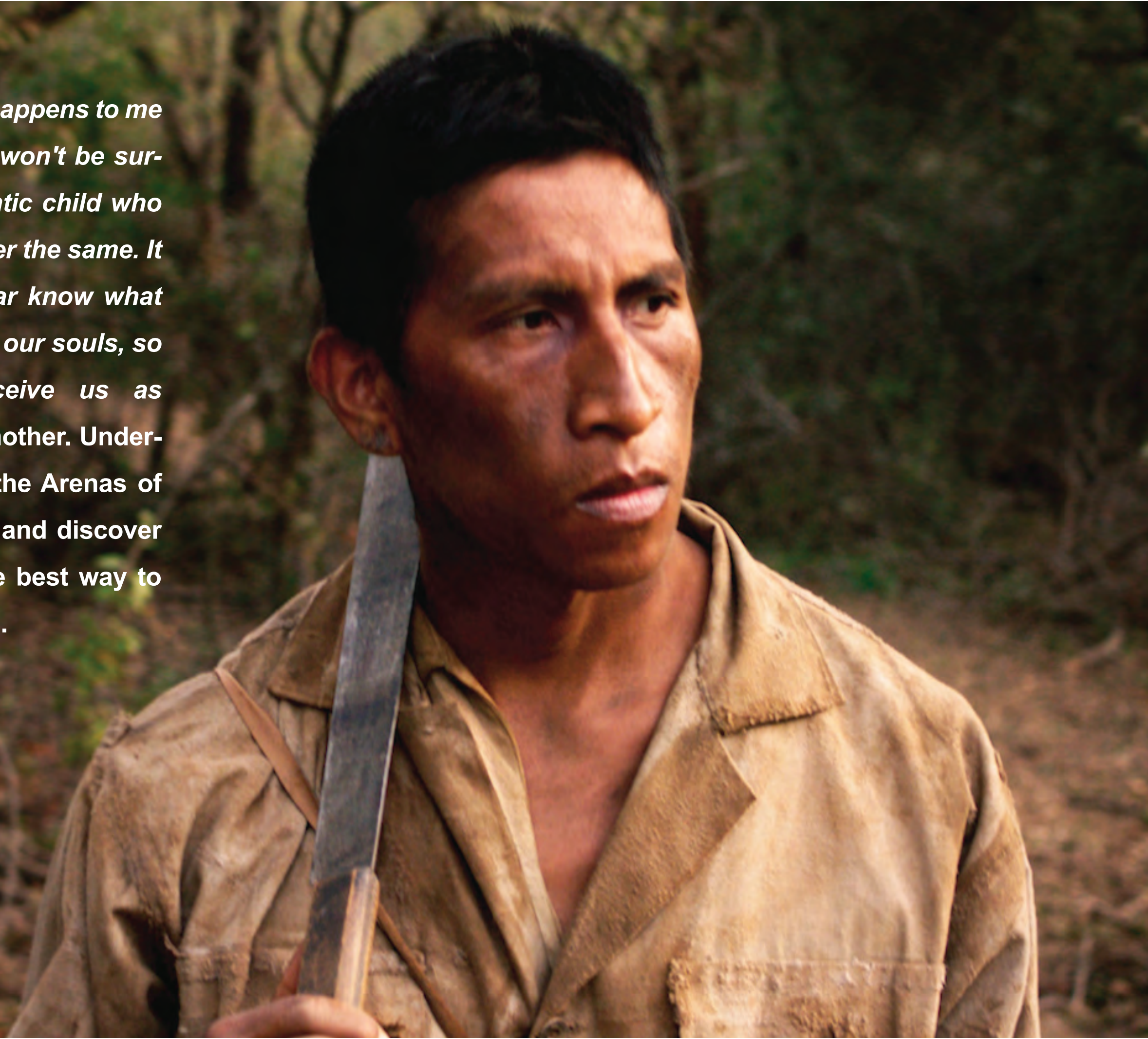
Our characters are always presented in conflict with themselves and with space, the Chaco forest. They do not know the region and are decimated by the constant thirst and hunger. They don't meet the objectives of the war for weeks or months. Their hierarchies are of little importance. They just hope to get out of there, wherever and however.

Chaco is a way to understand my country, my family and environment. In short, it is a way of understanding myself.





*"...You need to know everything that happens to me here, so that when I come back you won't be surprised to see that the illusory, romantic child who broke away from your side is no longer the same. It is necessary that you and all the rear know what this war is doing in our bodies and in our souls, so that on return they do not receive us as strangers..."*, a soldier writes to his mother. Understanding what was lived and felt in the Arenas of the Chaco helps us imagine, rebuild and discover the memory of war and thus find the best way to represent it, without heroes or figures.















**Diego Mondaca** (Oruro, Bolivia ).

He studied film at the International School of Film and TV – EICTV (Cuba), Directed the documentary films La Chirola (2008) and Citadel (2011). Both with world premiere at Amsterdam International Documentary Film Festival - IDFA. His work has been supported by the World Cinema Fund – Berlinale, Bertha Fund- IDFA, Doc-DocBsAs, Summer School-IDFA, Residence Jerusalem International Film Lab., BAL- BAFICI and TyPA Foundation. He is the producer of the documentary When They Left (2019), directed by Verónica Haro, and presented in the world premiere and competition of Visions Du Réel - 2019. He worked as assistant director of Jorge Sanjinés and Werner Herzog. Cineclubcito programmer since 2016 Chaco is his first fiction opera.



**Raymundo Ramos Choque** (Cochabamba, Bolivia).

Member of an artistic educational experience of adolescent children EDUCATION IS PARTY. Participant of the educational workshops of the institution "educational audiovisualateave" singing and radio theater. Student of the National School of Theater MEN NEW with degree of Higher Technician and subsequent formality of Bachelor's degree. Volunteering and theatrical participation in various companies. Member of the theatre cast "Theatre of the Moon" Direction and creation of the theatrical works for the project Madre Tierra. Currently a member of the Pacha Chuyma Collective Arts Community. Member of the Theatre Company. El Limbo in which he won several awards as best actor.



**Omar Calisaya** (La Paz, Bolivia)

Estudia teatro en La Escuela Nacional de Teatro, Santa Cruz, Bolivia. Fue miembro del grupo de teatro “Ojo Morado” con quienes comenzó su trayectoria como actor en 1994 a los 7 años de edad. El año 2010 junto a Raymundo Ramos forman la compañía de teatro El LIMBO cuyos trabajos han sido reconocidos en diferentes festivales nacionales e internacionales.

Actualmente trabaja dando talleres de teatro con niños y adolescentes en condición de calle, en diferentes centros de acogida en la ciudad Cochabamba.

Paralelamente trabaja como actor de la compañía de teatro Suiza Klara-Theater, bajo la dirección de Chistoph Frieck junto a ellos realizaron la obra de teatro “Palmasola”.



**Fabián Arenillas** (Buenos Aires, Argentina)

Award "lead actor" Iberoscene web series.2018

Nominated Best Supporting Actor for Two Shots. Movie academy.

Nominated supporting actor Martin Fierro for Blind to Dating.

Studies

Acting studies with Carlos Moreno, Lito Cruz; Augusto Fernandez, Norman Briski.

MOVIES

El robo del siglo. Dirección Ariel Winograd. 2019

¿Qué es el amor? Dirección Fernando Salem. 2018

Chaco. Dirección Diego Mondaca. Co Producción Bolivia-Argentina. 2018

Lobos. Dirección Rodolfo Durán. 2018Bigli . Dirección Nicolás Tacconi.



**Mauricio Toledo** (La Paz, Bolivia)

Actor, musician, director and social entrepreneur.

In cinema He starred in the Opera Prima de D. Revollo Sol, Piedra y Agua, Wall directed by Gory Patiño (2016), Pseudo (2018) also of director Patiño and Mi Socio 2 by Paolo Agazzi (2019)

In theatre: The b, Shakespeare de Charcas, Tamayo, British Museum, The Wild Duck (Percy Jimenez); Dracula, The Mousetrap, Momo, The Farm Rebellion (Wara Cajias); REC (Fernando Arze); Rare, Cordelia (Paulina Oña), The Maderfakers by Kike Gorena.



# COLOR MONSTER

Since the creation of COLOR\_MONSTER in February 2013, develops and produces independent films in Bolivia. We are dedicated to bring bold new voices and original stories to international audiences.

COLOR MONSTER has positioned itself as one of the most active emerging production companies within the Bolivian scene, winning several awards at Outfest, Miami Film Festival, Ficunam, Bafici, Cinema Du Reel, Fidocs with our two first fiction projects ("Unicorn" of Rodrigo Bellott, our first feature documentary project ("The Corral and the Wind" by Miguel Hilari) and CHACO by Diego Mondaca , IFFR, Bright Future Competition, 2020

We are currently developing and producing "Perros" by director Vinko Tomicic, "Noche de Verano" by director Christian Nawrath, "Niño Pobre Boliviano" by director Manuel Lacunza and "99 secretos" by director Alvaro Manzano.

Our company has also provided production services to films of renowned international directors, among which Werner Herzog stands out.

# PASTO

PASTO is a film production company created by Bárbara Francisco in 2010 with the aim of producing quality films and revealing possible new talents. At Pasto we believe in the challenge of producing by enhancing the director's universe. We produce each film in a unique way, throughout its entire creative process, from its idea of origin to its distribution.

Filmography

CHACO by Diego Mondaca (Minority coproduction), 2019.  
In coproduction with Colormonster (Bolivia) and Pasto (Argentina)  
IFFR, Bright Future Competition, 2020

Familia Sumergida - María Alché - 2018  
Cineasti del Presente, Locarno  
Mejor Película -Horizontes Latinos- Festival de San Sebastián

El Rey del Once - Daniel Burman - 2016  
Selección Oficial Panorama Especial, Berlín

La Helada Negra - Maximiliano Schonfeld - 2016  
Selección Oficial Panorama, Berlín

El Incendio - Juan Schnitman - 2015  
Selección Oficial Panorama, Berlín

Germania - Maximiliano Schonfeld - 2013  
Premio Especial del Jurado, Bafici

El Estudiamte - Santiago Mitre - 2011  
Premio Especial del Jurado, Locarno

Proyects  
El Empleado y El Patrón (Uruguay- Argentina- Brasil)  
Manuel Nieto Zas.

# MURILLO CINE

Murillo Cine is a Buenos Aires–based production company founded by Georgina Baisch and Cecilia Salim in 2014. In just a few years they managed to position themselves internationally in the film industry. Murillo produces auteur films and documentaries that portray reality from an innovative point of view. Their films participated in Cannes FF, San Sebastian FF, Locarno FF, Mar del Plata FF, among other international festivals, and were sold around the world.

FILMOGRAPHY

CHACO by Diego Mondaca (Minority coproduction), 2019.  
In coproduction with Colormonster (Bolivia) and Pasto (Argentina)  
IFFR, Bright Future Competition, 2020

LA BOTERA (Boat Rower Girl) by Sabrina Blanco, 75 min, 2019  
In coproduction with Vulcana Cinema (Brazil)  
Mar del Plata Film Festival, Argentinean Competition, 2019

1100 by Diego Castro, 97 min, 2019  
Biarritz Film Festival, 2019

CENIZA NEGRA (Land of ashes) by Sofía Quiros (Minority Coproduction), 80 min, 2019  
In Coproduction with Sputnik (Costa Rica), La Post Producciones (Chile) and Promenade Films (France).  
Cannes Film Festival, Critic´s Week, 2019

EL MOTOARREBATADOR (The Snatch Thief) by Agustín Toscano, 94 min, 2018  
In Coproduction with Rizoma (Argentina) and Oriental Features (Uruguay).  
Cannes Film Festival, Quinzaine des Réalisateurs, 2018

EL FUTURO PERFECTO (The Future Perfect) by Nele Wohlatz, Documenta-ry, 65 min, 2016  
69 Locarno Film Festival, Cineasti del Presente - Awards: Pardo de Oro – Swatch First Film Award; Special Mention Youth Jury; Boccacino de Oro della Critica Independiente

HIJOS NUESTROS by Juan Fernández Gebauer and Nicolás Suárez, 83 min, 2015  
Mar del Plata Film Festival, Argentinean Competition, 2015 Awards: Best edition. Feisal Prize: Best feature film

FILMS IN POSTPRODUCTION

EL EMPLEADO Y EL PATRON (The employer and the employee) by Manuel Nieto (Minority Coproduction).  
In coproduction with Roken Films (Uruguay), Pasto (Argentina), Tokyo Filmes (Brazil) and Paraiso Productions (France).

ESE FIN DE SEMANA by Mara Pescio  
In coproduction with Maravillacine (Argentina) and Persona non grata (Brazil)





*“And now, how is your hell to where your glory has gone?”*

The phrase of the Bolivian folk songbook



## CHACO

Director  
**DIEGO MONDACA**

PRODUCTION COMPANIES  
**COLOR MONSTER**  
**PASTO**  
**MURILLO**

ASSOCIATED PRODUCERS  
**ILLIMANI FILMS**  
**AUTENTIKA FILMS**

Specifications  
ORIGINAL TITLE **CHACO**  
TITLE IN ENGLISH **CHACO**  
**DRAMA**  
Countries **BOLIVIA and ARGENTINA**  
Languages **Quechua, Aymara and Spanish**  
Year **2020**  
Duration **80 mins**  
Sound **5.1.**  
Format **DCP**

LABS  
Typa  
**Jerusalem Film Lab**  
**Rotterdam Lab**  
**Catapulta - FICUNAM**  
**BAL - BAFICI**

FUNDS  
**Ibermedia**  
**Visions Sud Est**  
**Instituto Nacional de Cine y Artes Audiovisuales**  
**Intervenciones Urbanas Bolivia**

Festival Premiere  
**International Film Festival Rotterdam - 2020**

## CAST

*Liborio*  
**Raymundo Ramos**  
*Ticona*  
**Omar Calisaya**  
*Private Jacinto*  
**Fausto Castellón**  
*German Captain*  
**Fabián Arenillas**  
*Lieutenant*  
**Mauricio Toledo**

## CREW

Director **Diego Mondaca**  
Screenwriters **Diego Mondaca, César Díaz, Pilar Palomero**  
Producers **Camila Molina W., Álvaro Manzano,**  
**Bárbara Francisco Georgina Baisch**  
Cinematographer **Federico Lastra (ADF)**  
Editor **Delfina Castagnino**  
**Valeria Racioppi (SAE), César Díaz**  
Production designer **Javier Cuellar**  
Costume Designer **Valeria Wilde**  
Sound Designer **Nahuel Palenque**  
Make up artist **Keymi Cordero**  
Music **Alberto Villalpando**  
Film stills **Marcos Soto Montpellier**

## Producers

**COLOR MONSTER , PASTO and MURILLO CINE**

## CONTACT

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Programa  
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**A**  
Argentina

**INCAA**  
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DE CINE Y ARTES  
AUDIOVISUALES

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**sud**  
Fonds suisse  
d'aide à la production



**PASTO**

**COLOR\_MONSTER**

**MURILLO**  
C I N E