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FESTIVAL DE SAN SEBASTIAN  
INTERNATIONAL FILM FESTIVAL



BERLINALE  
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MARKET

MANUFACTURA DE PELÍCULAS presenta

ALFREDO CASTRO                      LUIS GNECCO  
**EL GOL MÁS TRISTE**

A FILM BY SERGIO CASTRO SAN MARTÍN





*Sent abroad to play a tournament right after the coup d'état, a group of Chilean football players without a leader play the match that will change them forever.*

MOOD BOARD

The year is 1973. The qualifying for the 1974 Football World Cup are being played. In Chile, political instability looms over Allende's government.

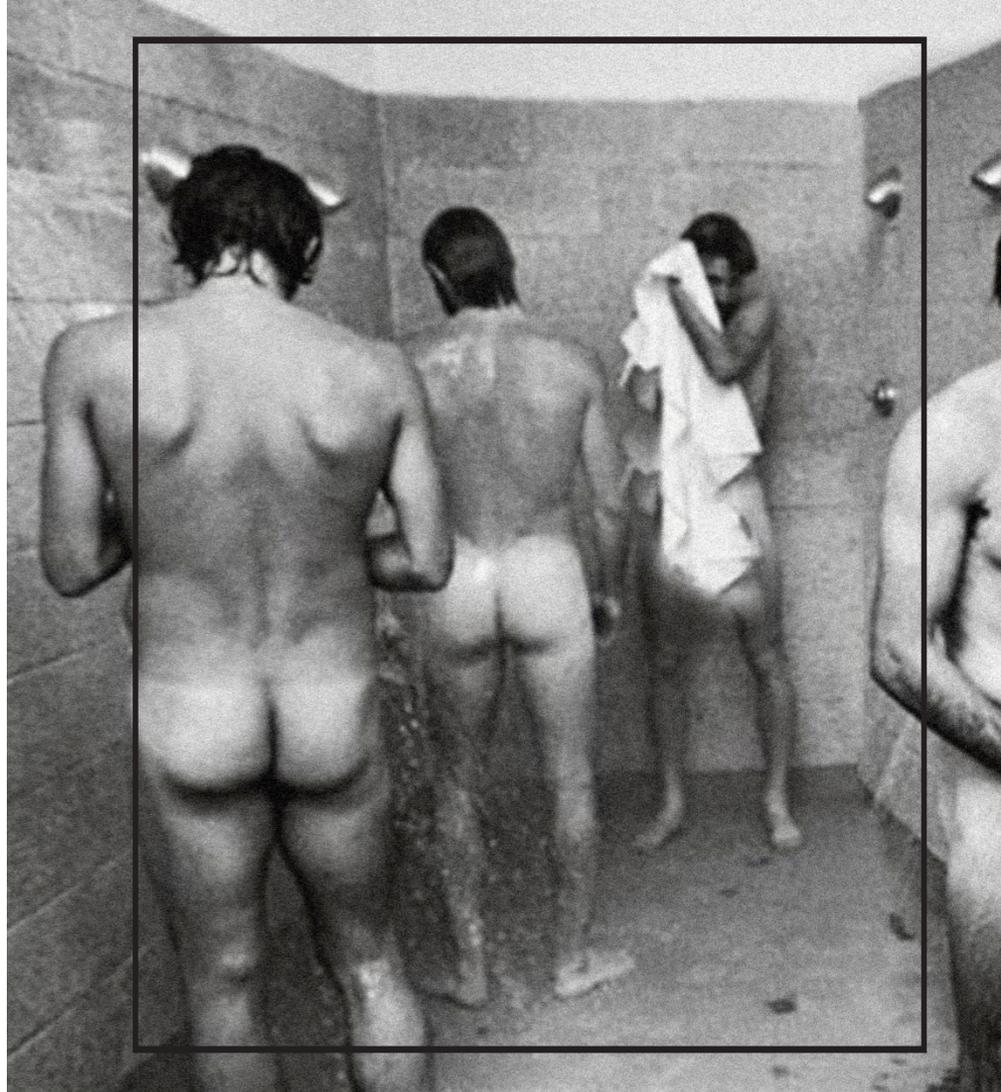
The decisive match is against the Soviet Union, just a few days after Pinochet's military coup, and at the same time the U.S.S.R. breaks diplomatic relations with Chile.

Amidst the uncertainty and confusion, a group of 22 players led by a threatened trainer travels to the Soviet capital to play the match that will change their lives forever.

## STORY LINE









Alamos (60), the greatest Chilean coach of the last decade, decides to retire due to illness, which he has kept secret. A few weeks later, however, a coup d'tat brings Pinochet to power.

That same day, Francisco Fluxá (55), the football president whom Alamos has confronted publicly on many occasions, shows up at Alamos' house. Fluxá asks him to take charge of the national team.

To fulfil the dream of going to the 1974 World Cup in Germany, the Chileans must first face the formidable Soviet Union in the playoffs. Yet Rudi, the bizarre German coach of the Chilean team, has fled the country without a word during the coup, and the team is without a leader.

When Alamos refuses, Fluxá confesses that the order has come from the new military government, which has turned this into a state issue. Both have no choice but to begin the long trip to Moscow, where Alamos and Fluxá share a hotel room, and their fiercely contradicting views on the country they love are revealed.



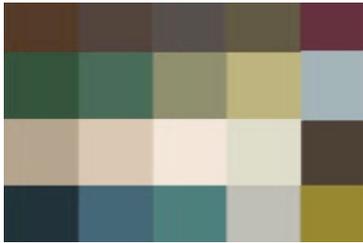
ARGUMENT

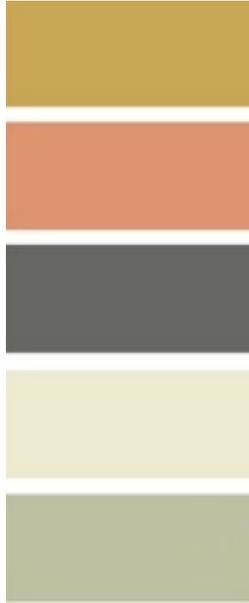


In a mythical encounter, Chile obtains an unthinkable draw in Moscow. Now, going to the World Cup only depends on defeating the Soviets at the National Stadium in Santiago.

But as soon as they return, Alamos discovers the stadium has become a concentration camp, where hundreds of Chileans are suffering the horrors of the dictatorship, including the mother of Caszely (23), Chile's most talented and beloved player.

Faced with indifference from FIFA and pressured by the dictatorial regime, Alamos, Fluxá, and the players question whether to play the match or to announce to the world what is going on. However a few days before the rematch, the Soviets announce they will not travel to Chile in protest against the coup. Right when the whole country believed that Chile would go to the World Cup, Pinochet orders a ridiculous measure: they must go out onto the field and score the winning goal against a non-existent rival. Deeply hurt and humiliated, the coach, president, and players go onto the pitch, forced to score the saddest goal in history.







## NARRATIVE STRUCTURE AND GENRE

A story that portrays the adventures of a group of players who have to choose between his love for the shirt and his political convictions. Thus, the portrait is from the inside outward. The context is felt, but not seen, it is built from its effect disturbing human, professional and personal relationships of the characters.

It's an ensemble story told through several voices using the codes of the soccer jargon of the time, which hides a mystery, a lie, an exchange and a facade of what the military dictatorship is in Chile. From the narrative point of view the pain of the protagonists and their families with the joy of representing a national team will be contrasted. Politics, society and football are the components for a drama with an edge of absurd humor.



## CINEMATOGRAPHY

Through a camera that is always fixed mediums shots mainly and wide shots, that due to the chorality the story, keep the level set in many of their sequences to stand out conversations and meetings between their characters were used. It is a camera subjected to the dramaturgy, that observes, but does not participate, limiting the framed picture. The color palette will be washed out, and at locations will stand out primary colors represented by the costumes, mostly sportive and for the setting that will serve as code of the time, and will include brochures, street posters, signage and overall graphic design associated with politics and sports during that time







LA TIT

QUINTANO Y FIGUEROA SERAN HOY LA "CORTINA DE HIERRO"

# A PUNTA DE GOLES CHILE ROMPE CON LA URSS



**3ra**  
de  
La hora

SANTIAGO DE CHILE  
MIÉRCOLES  
26 de septiembre de 1972  
N° 8.524 AÑO XXIV

PRECIO \$ 20  
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EL DIARIO DE LA MAÑANA  
QUE LLEGA A TODOS LOS  
HOGARES  
EDICION DE 22 PAGINAS

PERON  
INICIO  
RAZZIA

SI NO VIENEN, CHILE SE CLASIFICA PARA EL MUNDIAL

# FIFA EXIGE A URSS JUGAR EN SANTIAGO



**3ra**  
de  
La hora

SANTIAGO DE CHILE  
VIÉNESDAY  
14 de octubre de 1972  
N° 8.531 AÑO XXIV

PRECIO \$ 20

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COPIAQUE-PTA. ARENAS  
PRECIO \$ 12

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QUE LLEGA A TODOS LOS  
HOGARES  
EDICION DE 22 PAGINAS

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La revista se publica los  
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Armadas, que se ofrece  
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precio a los vendedores y  
distribuidores de la revista  
es de \$ 10.000.

EN CORREO  
DEL SABADO  
PELIGROSA  
VIDA  
DE LOS  
ARBITROS  
DE FUTBOL

PARA LA RECONSTRUCCION NACIONAL  
**ALMIRANTES Y GENERALES (R)  
REGALAN SUS CONDECORACIONES**



## ARCHIVES

Football is there, but not to be seen, only to be felt from within; from a dressing room; from a training camp; from the bench, but not from the playing field itself, thus leaving room for the image and sound archives to be inserted sharply on the editing structure of the film, placing us in context once and once again. Photographs and video archives arise in the moments when the sporting and political context becomes necessary. Football and dictatorship are seen from this device but not from the *mise en scène*.

## CASTING

The casting will emphasize heterogeneity. The protagonists share dressing room, bedrooms, the same court, but they have different opinions and versions of the same context. It is a film about teams, about groups within teams, and personal dramas. Football is presented as the moral question of what means the obligation to defend the Chilean team that year 1973. The weight of the jersey becomes something tangible, literal, ceasing to be something merely metaphorical.

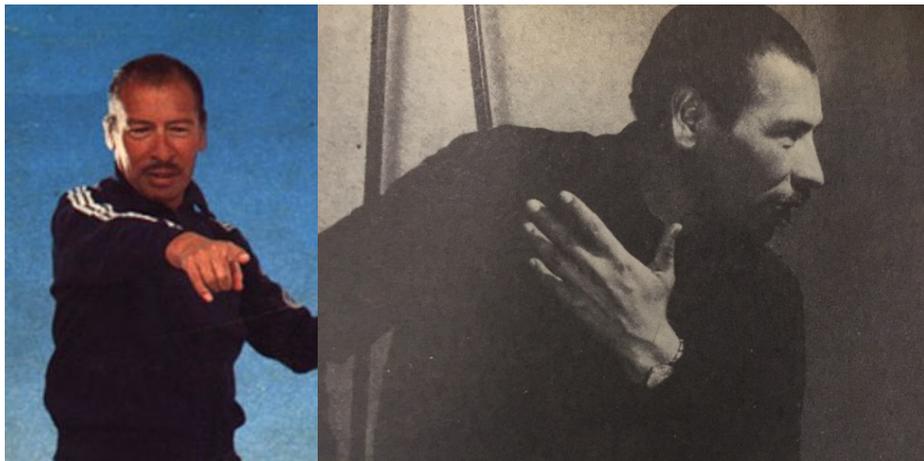






















## DIRECTOR'S NOTE



To many historians, the Second World War is the greatest schism of contemporary history. Equivalent to the colonization of America, the way of understanding the world changed irreversibly and permanently. Its relevance is such that we are forced to revisit this war's main landmarks over and over in an attempt to discover the keys that made it possible, the way their internal mechanisms were triggered and what effects they produced. Philosophy, social sciences, political theory, literature and theater visit it periodically, obsessively even, as if capturing its last and most gruesome details was the most immediate way not to repeat it.

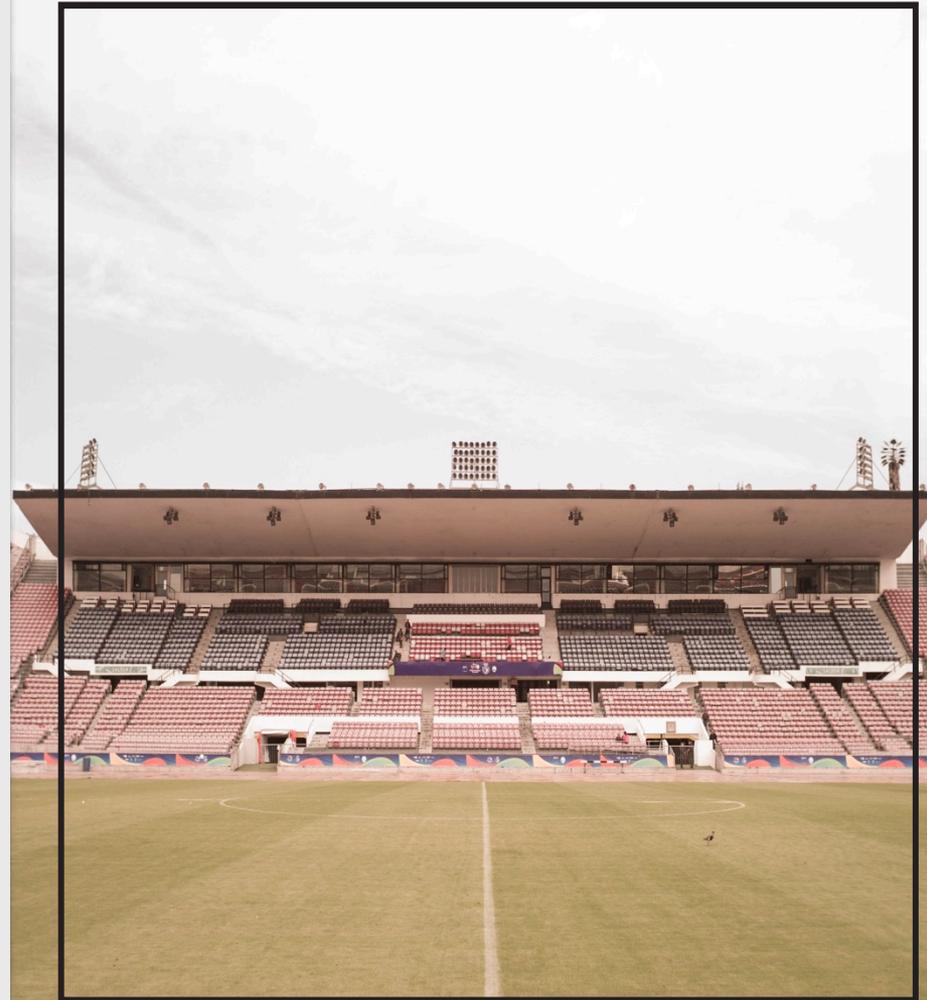
Cinema has not been unfamiliar to this, of course. Moreover, its look has been the most decisive influence due to its massive nature, and I venture to affirm that a vast number of men and women in the world know about this event almost exclusively through what cinema has allowed them to see. But it is not only the countless films that probe this historical moment that is surprising, but the varied forms in which it has been deployed. I develop this introduction to best describe the treatment that I have given to the basic topics of the historical miniseries "An Empty Goal." The 1973 Chilean coup d'état and the subsequent dictatorship that hurt Chile can be understood as the national equivalent of the contemporary schism that the Second World War was.

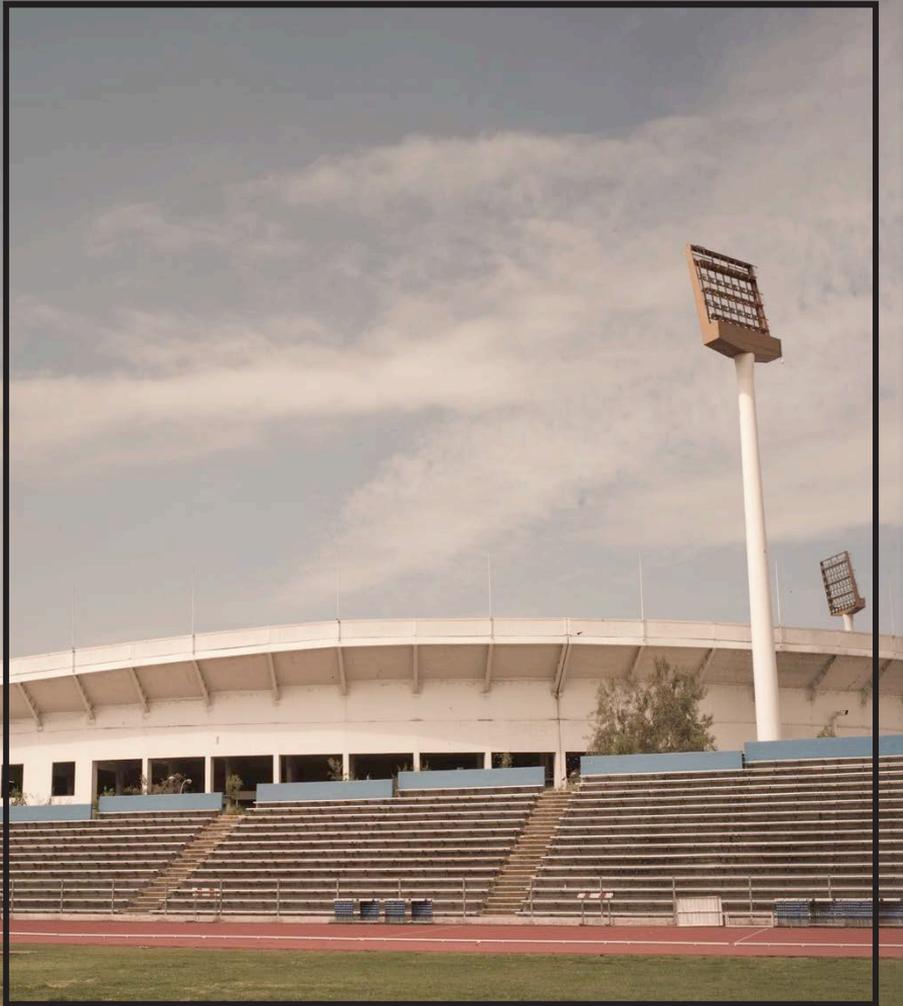
Our way of living and understanding the world changed forever and, just as the world with the Second World War, we're almost biologically bound to look back again, to understand, not to forget, not to repeat.

The proportional differences between both processes aside, in my approach the substantial divergence of both events lies in the diversity of views to explain it. I accept the risk of making the criticism along with the verification, but I perceive that our creative view on this historical milestone has not been yet put at the level of the revisionist historical perspective.

Our fictions about the dictatorship inevitably revolve around the same few topics, to the point of generating the illusion of having exhausted the issue. It is not strange to find disgruntled a priori reactions about the subject "being touched again."

The historical events that serve as the basis for "An Empty Goal" offer the possibility of looking back at our history (may you excuse the common place) from another perspective. From a different spectrum and filter, from another space and therefore another reality. In synthesis, from an otherness: Football, the territory of the lightweight, the opium of the masses, the circuses that go with the populace's bread.

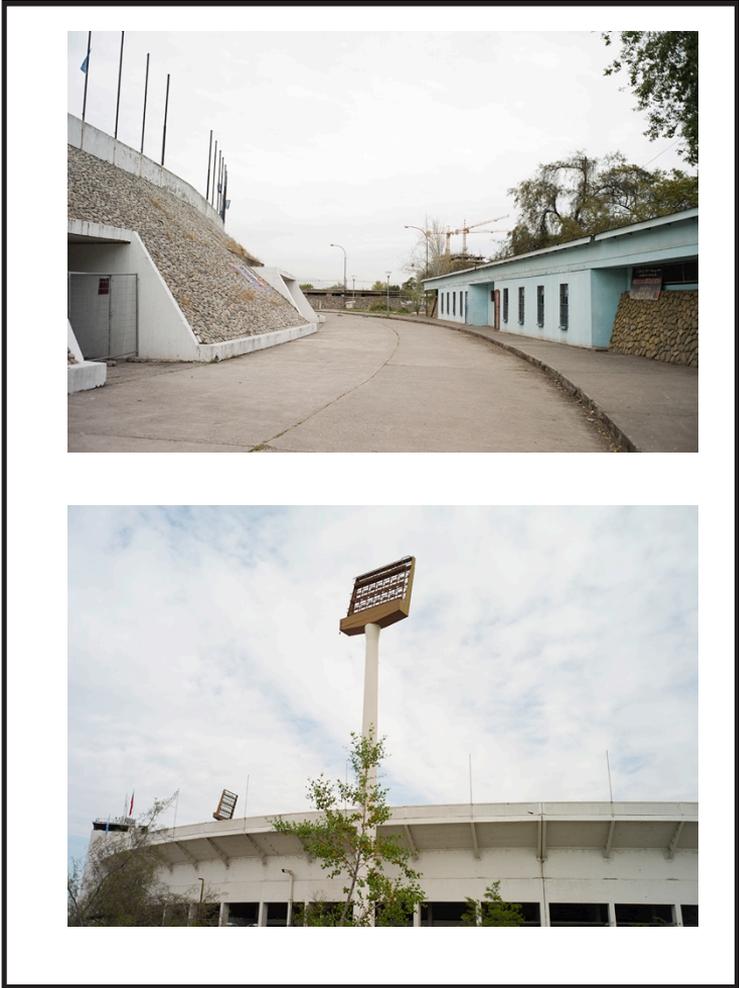




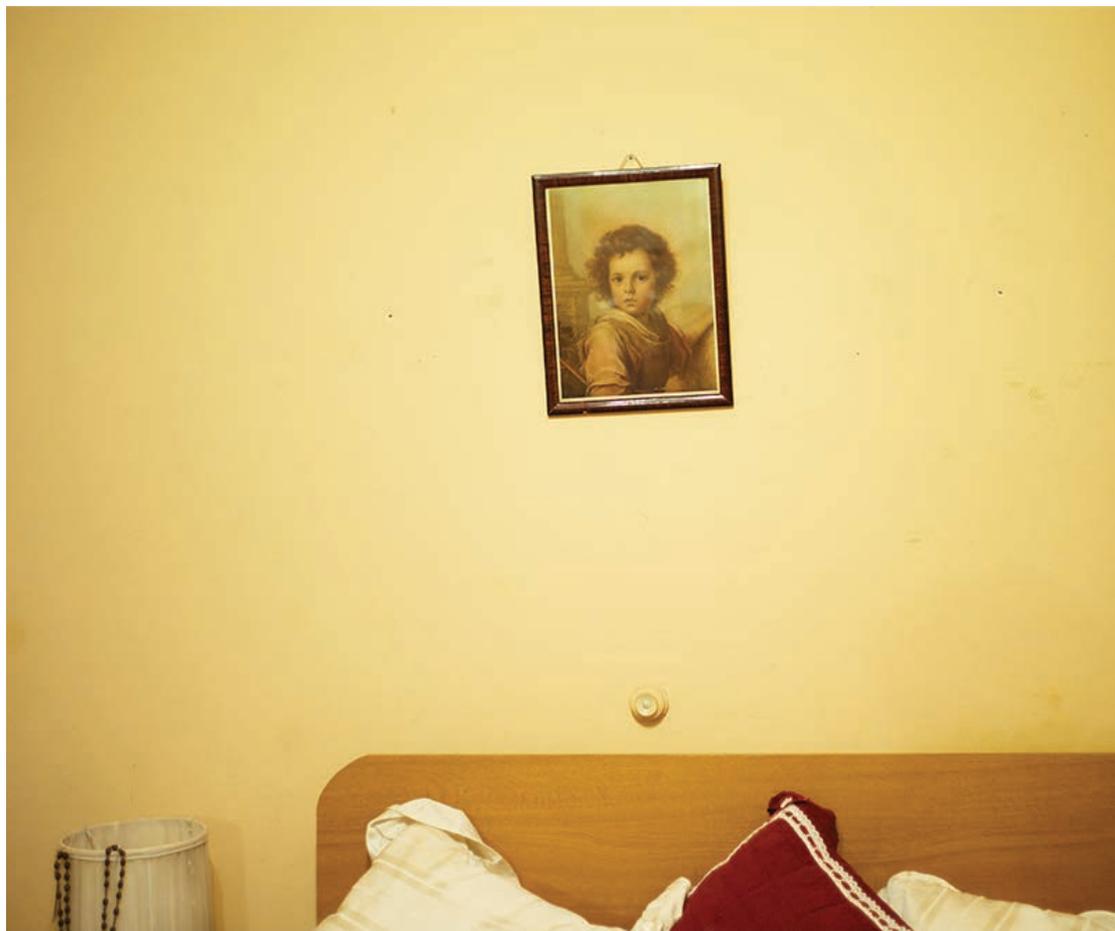
According to the fewest ones that matter the most; the beauty of the poor and the passion of the crowd, according to the most that matter the least; "the most transcendent of the unimportant things," as defined by an influential contemporary football coach.

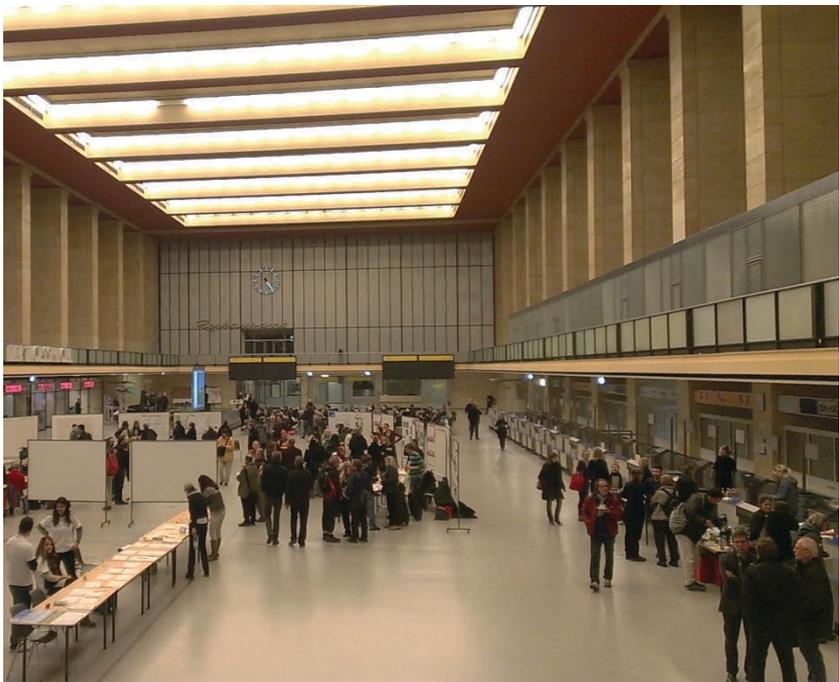
Here we can discern the core motivation: to look at the coup d'état from the material eye of football, from its rhythm and its culture in order to face it in the scene of those years: in the middle of the cold war (consequence of the Second World War), right upon a coup d'etat, without realisation of what its real and bloody record would be and forced to face the Soviet super power, the political antipodeans after wiping out the Popular Unity, and owners of enough football power to intimidate and beat back any attempt to defeat them.

The film I'm looking for must have the aesthetic of football, understood as the very tradition of the game: fresh, rhythmic, surprising, choral and collective, child-like, colorful, profuse, visceral and desperate to find beauty in every little move, because I sense that looking at history from the football perspective can allow us to understand again. So we won't repeat.



























CUCINA ARTIFACTOS



FARMACIA  
CARRERA

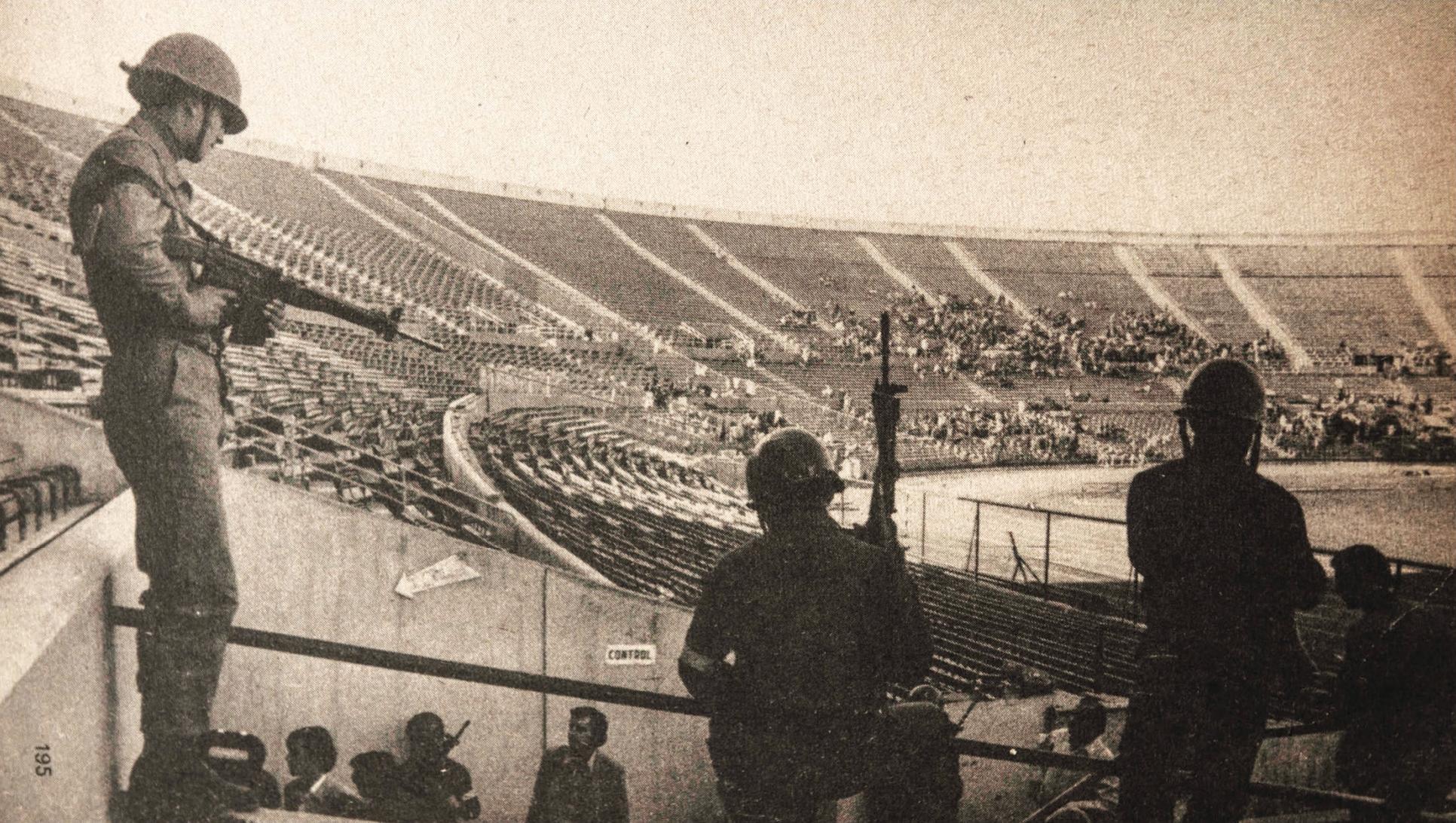
VENTAS  
CARRERA











CONTROL

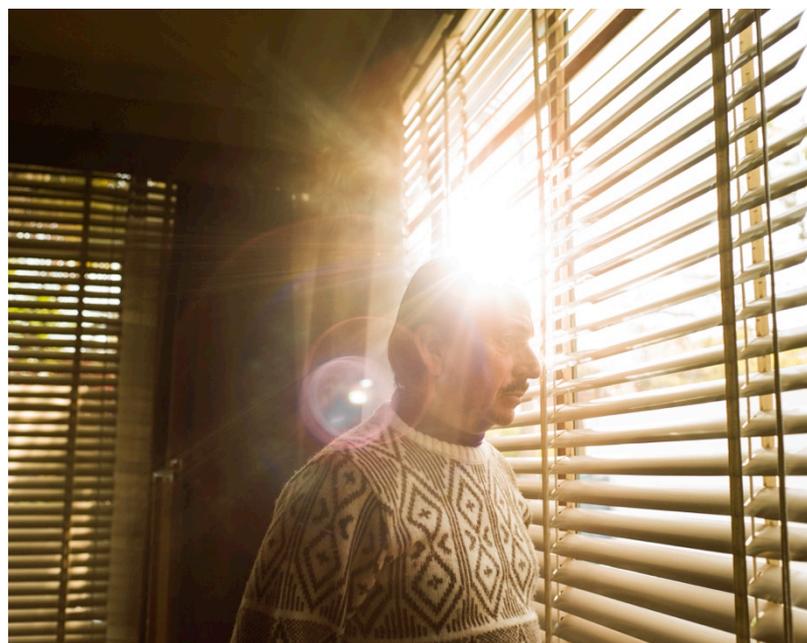














ORIGINAL TITLE **EL GOL MÁS TRISTE**  
ENGLISH TITLE **AN EMPTY GOAL**  
GERMAN TITLE **DAS TRAUIGSTE TOR**  
YEAR OF PRODUCTION **2021**  
LANGUAGE **SPANISH / GERMAN / RUSSIAN**  
GENRE **DRAMA / PERIOD FILM**  
ESTIMATED LENGTH **100´**  
COUNTRY **CHILE**  
**GERMANY**  
**FRANCE**  
**MÉXICO**  
MAIN CAST **LUIS GNECCO**  
**ALFREDO CASTRO**  
**NICOLÁS DURÁN**  
DIRECTOR **SERGIO CASTRO SAN MARTÍN**  
SCRIPT **LUIS BARRALES / SERGIO CASTRO SM**  
CINEMATOGRAPHY **SERGIO ARMSTRONG (A.C.C)**  
EDITION **SOLEDAD SALFATE**  
PRODUCTION **MANUFACTURA DE PELÍCULAS (CH)**  
**H&K FILMPRODUKTION (GE)**  
**HANNA FILMS (FR)**  
**ANIMAL TROPICAL (MX)**  
EXECUTIVE PRODUCER **MACARENA LÓPEZ**  
COPRODUCERS **GUNTER HANFGARN**  
**BIRGIT KEMNER**  
**MARIANA MONROY**

## TECHNICAL SHEET



## FILM FUNDS



## FILM MARKETS





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