



presented by
MIAMI DADE COLLEGE

THE **MIAMI** INTERNATIONAL **FILM** FESTIVAL
MIAMI ENCUENTROS PROJECTS 2008



It's a pleasure to welcome you to the sixth edition of Miami Encuentros, held in conjunction with the Miami International Film Festival. Over the past five years our mandate to bring interesting and commercially viable projects from Spain and Latin America to the States to foster dialog and lasting connections between filmmakers and industry professionals here and abroad has been extremely successful and we hope to continue to create that necessary bridge.

For the first time we are presenting animated films and this year we have two animated documentary projects, *Pablo* our single US based project, and *Born Under Fire* from Colombia. We also have film projects hailing from Argentina, Brazil, Chile, Cuba, Mexico, Spain and Uruguay. Our focus has been to bring both up and coming directors and producers from these countries to Miami. Thank you again for joining us in our efforts to support cinema from Latin America, Spain and here at home.



Patrick de Bokay
Director, Miami International Film Festival

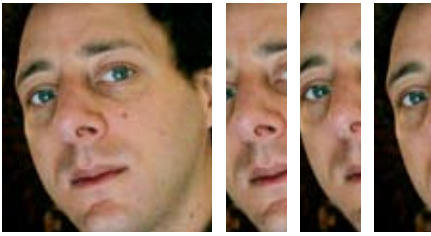


Diana Sanchez
Director, Miami Encuentros

MIAMI ENCUENTROS PROJECTS 2008

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Agua y sal

Water and Salt

Alejo Taube (Argentina)

Budget: €590,000 Euro

Current State of Production: Pre-Production

Alejo Taube was born in 1972 in Buenos Aires, Argentina. He has studied music at the Jazz Conservatory and film direction at the Universidad del Cine. Taube directed the short *Estudio* (2000) and co-directed the 3 documentaries *Ritos de Fronteras* (2001). His first feature *Una de Dos* won such prizes as the Best New Film Award at the 2004 Buenos Aires International Film Festival, and Special Jury Award at the Thessaloniki Film Festival.

Director's Statement

The film is about the possibility of a double, somebody who is exactly the same. Two individuals who are physically alike, facing different, opposed, complementary destinies. This concept is nothing more than the fantasy of being somebody else. Through time, narratives have dealt with the idea of the *döppelgänger*: prince and pauper, twin brothers... But what happens with ordinary people, those who are not heroes?

These two men, almost identical, have completely different lives: different goals, possibilities, conflicts, hopes. However, they share something much more important, at least for a given moment. They make something possible, something that is beyond them, and that may transcend them.

I expect the film to be an emotional trip that leaves the audience thinking about their own possibilities, their resources, and deficiencies. I want to work on this idea and to provoke this kind of reflection. It is impossible to be a different person, and we have to believe that growth is our only opportunity to become better.

Half the movie is about Biguá. It evolves almost as a documentary, in search of those instances where reality provides us with cinematographic moments. Scenes filled with action, followed by peace and calm.

The second half has a different rhythm. As the focus shifts toward a bourgeois couple, relationships and conflicts tend to be more verbal.



Producer

Rosa Martínez Rivero worked as the director's assistant for commercials and music videos and as a curator of short films at the *Buenos Aires International Independent Film Festival*. In 2005, she created the Buenos Aires-based production company RUDA Cine. Among the films produced by the company are *Aguas verdes*, *La señal*, and *Porno*. They are currently in production of *Ausencias*, award-winning short filmmaker Milagros Mumenthaler's debut feature.



"How many times does a man have to get lost and find himself, to die and be born again, until he finds the way to rise above his given destiny." Kalisperandros, de Samos (h. S II).

Biguá (35) is a fisherman, and he has just found out that his new girlfriend Milena (17) is pregnant. Although he doesn't seem too enthusiastic, they plan to get married. He gets an opportunity to earn good money working on a Korean factory ship. He takes it and sets off to the open sea where he begins working daily with twenty other men. They all have their own goals and life stories, and are eager to share them. Except for Biguá who is more reticent. One night, after having one too many drinks, and after finally opening himself up to his new friends, Biguá falls into the sea.

Deep in the water, a scuba diver rescues him and they head back inland in a small wooden boat full of tourists. Only now he is another man, Javier (35), physically identical to Biguá. He is a successful businessman on holiday in Brazil with his wife, Sara (33), when he has a diving accident. The shock leaves him somewhat disturbed.

On their way back to Buenos Aires, the couple receives tough news: Sara is sterile. The maid tells Sara about a relative of hers in Mar del Plata: a pregnant girl whose boyfriend disappeared from a Korean ship. She is thinking about giving the baby up for adoption.

Javier and Sara travel to Mar del Plata. Sara just doesn't dare to face Milena, the teenage mother; so she decides to return to Buenos Aires. Javier stays and he visits Milena in her humble house. She doesn't talk to anybody and stays in bed all the time. Since her boyfriend's disappearance, she has sunk into a state of despair and abandonment. Javier invites her to go for a car ride and a coffee, and even manages to make her smile. They spend all afternoon together. Milena doesn't want to give her baby up for adoption. Javier understands and promises to help her. At this precise moment, Milena's water breaks. They both rush to the hospital. Javier stays there until Milena delivers the baby; then he leaves. The night finds him alone, driving his car on his way back to Buenos Aires.

Alejo Taube will represent *Agua y sal* at Miami Encuentros.

B612

Shawn Garry (Chile)

Budget: \$ 1,071,000 USD
Current State of Production: Pre-Production



Shawn Garry was born in Santiago, Chile. In 2002, he directed the short film *Gatos Placentarios* in Barcelona, Spain, which was selected for various festivals worldwide. In 2004, he established the production company Creative Content in Chile, and started to develop his first feature film *Desierto Sur*. It has recently won the "Audience Award" at the 56th International Film Festival Mannheim and will be released theatrically in May 2008.



B612 alternates storylines between the past and present. We witness the beginning of Antoine and Arika's relationship and scenes from Arika's past life, his friendship with Rosa and his relationship with Fox.

Antoine (56), a tired French man, misses his flight to Montreal and ends up having to spend the night in Madrid. On the subway Arika (17), a very attractive Latino, sits next to him and offers Antoine "company". Antoine walks away from him. Arika follows him but is hit by a car. The accident is minor, but leads Antoine to take Arika to a coffee shop to recover.

They walk through the streets of Madrid and start talking. Antoine is a writer and Arika asks him about the places he has vis-

ited. The conversation continues and despite his tiredness Antoine decides to stay with Arika and listen to his stories about his past.

While Arika is buying drugs, Antoine is mugged and gets hurt. Furious and scared he takes out his frustration on Arika, screaming at him and using racist slurs. They go to Antoine's hotel to take care of his wounds.

Arika clumsily tries to seduce him but Antoine punches him. He is hurt. Antoine goes to the hotel bar where he drinks in silence. Back in his room Antoine finds Arika drugged. He sits next to him and cleans his broken lip. For the first time Antoine sheds light on his life and his fear of relating to people.

At sunrise Antoine and Arika wake up. They take a taxi to the airport. In the middle of the freeway Arika asks the taxi driver to stop. They get off and stare at the first light of dawn.

Arika finishes telling Antoine the story of Fox. All of the images of Arika's life have been shared with Antoine. He tells him he has also betrayed someone.

Before arriving at the airport Arika asks the taxi driver to stop again. He looks at Antoine, caresses his hair and asks him to write a book about deserts, foxes, and roses. Arika gets off, and the taxi takes Antoine to the airport.

Far away, Arika opens the door to the rooftop of an abandoned factory. We can see a splendid sun rise. Arika sits down on the edge. It is very high. He sits and looks. All of a sudden he is no longer there.

Antoine is on the plane. He looks tired, he does not want to but he falls asleep.

Director's Statement

I have always been interested in the human condition and how we relate to each other in extreme situations. This has been the leitmotif of my previous works. *B-612* explores human relationships.

B-612 results from my interest in how people deal with solitude, abandonment, and lack of companionship. In this film I will explore desolation which is a state of alienation. Under extreme circumstances my characters bring out either the best or the worst of themselves.

In *Gatos Placentarios* (2003) and *Desierto Sur* (2007) both protagonists were thrown into unknown worlds or situations.

B-612 shows us the harsh reality of a boy and how he has to struggle to survive every day. It is a reality that we normally choose to ignore.

The film takes place in 12 hours, from dusk till dawn. At sunrise both characters, Arika and Antoine will have changed forever and will accept their fate, for better or for worse.

As in my previous films, what we tell is not as important as how we tell it. We leave space for both the characters and the spectators to contemplate and to really be part of these journeys; what is most important to me is that my characters don't blame the world or society for what they are, but rather accept their reality and try to move forward.

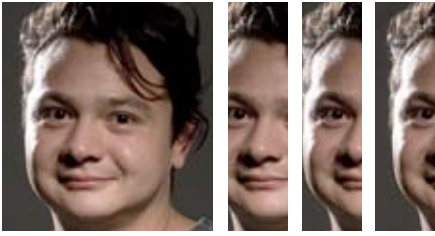
We must always move forward.



Producer

Andrea Garry was born in Los Angeles, California. She graduated from the University of San Francisco as a Bachelor of Fine Arts. She was an independent sculptor and a curator for Wessley Gallery in San Francisco, before joining Creative Content. She has produced Shawn Garry's films *Gatos Placentarios* and *Desierto Sur*.

Shawn Garry will represent *B612* at Miami Encuentros.



Renato Ornelas studied Communications in the *Universidad Iberoamericana* and continued film studies in the UCLA Extension Film Program. From 2005 to 2007, he was a member of Revolucionero Films, where he wrote and directed *Cabecitas*, his first digital feature film, and produced *Drama/mex* by Gerardo Naranjo and *El Caco* by Yibrán Asuad. His movie script, *Chapultepunk*, was invited to the workshop Produire Au Sud of the Festival 3 Continents in Nantes, France. *Chapultepunk* was a finalist in the competition for the scholarship Fundación Toscano 2005. As a director, he was invited to the Talent Campus of the 2006 Berlinale and to the Producers Network of the last Cannes Festival (2007).

Director's Statement

A story in a newspaper in the summer of 1999 piqued my interest in searching deeper into the homicide of a young woman, which had taken place around Chapultepec Park in Mexico City. The description the reporter gave made me think of all the young women who take walks in this park every day. This was how the life of a group of streetwise teens became the theme of the movie and the park its natural scenario.

Even though the story has a realistic approach, literally as well as visually, with documentary undertones, there are moments tainted with surrealism when dreams invade reality. These function as metaphors and fantasies which are juxtaposed to unveil hidden desires. But sometimes, these dreams turn into nightmares, meaning, into reality. It is not an anthropological nor a social documentary, nor a solemn piece but an instinctive tragic-comedy.

Chapultepunk is a film whose essence lies within human beings, in the rights and wrongs we commit in the name of love, in the search for our identity and place in the world. The characters are so human that they remind us of the need we have to free our desires.

The proposed soundtrack plays a fundamental role in the development of the movie. Much of what happens in the score is a reflection of what is happening with the characters and the behavior of the city.



Producers

Alberto Muffelmann has worked in film production since 1988. His experience has largely been in the area of production services, both in feature films, as well as in TV commercials, TV reality shows and documentaries. In 1997, he was cofounder of *13 Lunas* (*Adán y Eva* *Today*, *La Sangre Iluminada*, *Iván Avila*).

Gabriel García Nava produced *Perro Negro*, Gerardo Naranjo's first short film, in 1997 and has continued to collaborate with Naranjo since then. In 2005, he founded Revolucionero Films and produced *Drama/Mex*, which was shown for the first time competing in the Critic's Week of the Cannes Festival in 2006.

Chapultepunk

Renato Ornelas (Mexico)

Budget: \$ 700,000 USD

Current State of Production: Pre-Production



Jorge, the protagonist, is a teenager who is about to confront the world and leave innocence behind. This is confirmed and dramatized after he meets Norma, a mysterious young girl who lingers about in Mexico City's popular Chapultepec Park.

These tireless lovers look for the opportunity to fulfill their hopes and desires before time runs out and circumstances change. But apparently, Jorge and Norma have not escaped their destiny and confronting it turns out to be an adventure that does not guarantee happiness.

Chapultepunk is a story centered on the fears and desires of the adolescent and

urban world. The idea arose when I read an article in the newspaper that narrated the discovery of a body of a young "attractive" teenager in the surroundings of the Chapultepec Woods.

Chapultepunk is a colorful tapestry projected within an intimate format. It is a film aimed at a younger audience but can also be appreciated by grown-ups, by those interested in the different forms that love can adopt, for the ones that feel attracted to a vanguard proposal that wishes to challenge established and monopolising forms of mainstream entertainment.

Gabriel García Nava will represent *Chapultepunk* at Miami Encuentros.

Dakota

The Dakota Dream

Rafa Cortés (Spain)

Current State of Production: In Development



Rafa Cortés studied film direction in Barcelona and New York. He worked as an assistant director for films and advertising for a few years, and directed three short films, various commercials and music videos. His first feature film, *Yo*, has been selected for over 70 festivals worldwide, and has won several awards, such as the Critics' Prize at the International Film Festival Rotterdam and FIPRESCI 's Revelation of the Year in Cannes 2007.



After a serious accident, John Jarama, a well-known dentist, begins to have strange dreams that foresee the death of his first child. A few months later, the boy dies during birth. This, together with other coincidences, convinces John that his dreams predict the future.

One day John discovers his wife Laura passionately kissing his dental supplier in one of his dreams.

What could have been a simple anecdote becomes a pivotal turning point for John's marriage. After unsuccessfully interrogating his wife, he starts planning absurd, elaborate strategies to see, if like so many times before, his premonition will come true once again.

Reality presents itself in front of his eyes with tremendous cynicism: his wife's firm denial coupled with the sometimes ambiguous behavior of the prosthodontist, who, in an effort to keep his most important client happy, is capable of agreeing with him on any matter, add to John's growing confusion.

Gradually he starts neglecting his work, his manners, and his marriage, until he finally completely loses touch with reality.

On a sunny Thursday afternoon, in order to resolve the situation once and for all, John sees the logic in the most ludicrous of plans; one of those plans that there is no turning back from.

Director's Statement

I read in the memoirs of Luis Buñuel that he would give anything to be awake for only four hours a day, on the condition that during that time he would clearly remember the dreams of the preceding twenty hours.

Perhaps Don Luis, besides trying to impress us, was also trying to say that dreams are worth much more than a lot of the 'truths' that we are given every day by reality.

I totally agree with this idea: the same way that the news or documentaries, filled with moments taken from so-called reality, are always filtered through someone else's subjective viewpoint, our perception is always conditioned by countless elements that make it possible for any 'real' experience to be concealing the biggest of lies in the name of the Truth.

This observation, skillfully worked out in the comedic theatre piece *The Dakota Dream* by Jordi Galcerán, is what made me decide to bring this play to the screen. Above all, this story offers me another opportunity to make a film about the flaws of our perception and about the inane consequences that blindly trusting our senses can have.

The Dakota Dream will be an absurd comedy, sometimes light, sometimes dark and sometimes surrealistic, that will try to question and compare the veracity of two worlds: The one that surrounds us physically, and the one that exists inside our heads. For me, the latter is possibly the only place in this confusing life where some things can become completely true.



Producer

Davien Littlefield: Manager/Producer/Consultant. Davien Littlefield Management (since 1988).

Currently producing in partnership with:
Filmmaker Rafa Cortés.
Cooper'sTown Productions
(Philip Seymour Hoffman and Emily Ziff)
SeaWall Entertainment (Joanna Lipper/Juan Jose Millas)

Consultant to the American Pavillion in Cannes.
Associate Producer of *Up at the Villa*.

Davien Littlefield and Rafa Cortés will represent *Dakota* at Miami Encuentros.



Tata Amaral is one of Brazil's most awarded filmmakers. Her first feature, *Um Céu de Estrelas* (1996), has won several awards all over the world, including Best Film at the Boston and Trieste Film Festivals. Her most recent film, *Antonia* (2006), served as inspiration for the homonymous TV series showed by Globo TV in 2006, with record-breaking audiences and nominated for an Emmy Award. Tata Amaral has both directed and produced all of her films.

Director's Statement

What do the two stories, the first, a book by Fernando Bonassi entitled "A Prova Contrária", and the second, a play by Mario Viana, "Galeria Metrôpole", have in common?

Two characters and one location confront the separation of past and present. Through Vera, Ercilio, Lucia and Alfonso's imagination and memories - either in militant leftist hideouts or in familiar rooms - the limits of time and space are transformed.

This idea has grown out of my desire to work with enclosed spaces again. The concentrated drama of both texts combined perfectly with the project: two stories with two actors and one location for each couple, intermixing in a world of references between the past and present. And consequently, as stated by screenwriter Jean-Claude Bernardet at the premiere of my film *Um Céu de Estrelas* (*Starry Sky*), "We do not simply want to imagine just any film and then squeeze it into a tiny budget: this would lead us to the degrading utopia which haunts so many Brazilian movies today. Low budget films should not be mere cheap films, but find dramatic narrative and expressive forms suited for low budgets. These films should not be a by-product of a dream, but find the expressive equilibrium between production means and dramaturgy."

Jean-Claude Bernardet and dramatist Rubens Ewald adapted the two stories. My expectations lead me to wonder once again at the mysterious "huis-clos" and "concentrated dramaturgy".



Producer

Matias Mariani is a young producer from São Paulo, who has produced original independent feature films. His company Primo Filmes first release was *O Cheiro do Ralo*, a low-budget dark comedy that was awarded Best Film at the 2006 São Paulo Film Festival and was an official selection of the 2007 Sundance Film Festival. Primo has also released the documentaries *Fabricando Tom Zé* and *Elevado 3.5*.

Hoje

Today

Tata Amaral (Brazil)

Budget: \$ 955,000 USD

Current State of Production: Pre-Production



In 1995 the president of Brazil passed a law that officially declared all the people who had been previously declared missing due to their participation, or alleged participation, in political activities between the years 1961 to 1979 as dead. The Brazilian State thus assumed responsibility for the arbitrary acts committed by its officers, and prepared financial compensation to be paid to the family members of the victims.

Affected directly by this law, Vera can be seen sitting in the living room of an apartment surrounded by crates which have to be unpacked. Her husband, Ercilio, has been missing for many years now. The compensation Vera has received from the Brazilian government, due to Ercilio's disappearance, has enabled her to buy the apartment. On moving day, her missing husband suddenly reappears in her life.

Lucia, a lesbian who has just recently come out of the closet, goes to meet her uncle, Alfonso, at the Don José Gaspar Square, in front of the Metrôpole Mall. This is a place where actors and intellectuals got together in the fifties, and was an important meeting place for the gay community at the time. They meet on an afternoon in June; it's Alfonso's birthday and the day of the Gay Pride Parade. Lucia's parents have just kicked her out of the house after finding out that she has a girlfriend. Lucia invites her uncle to the Gay Pride Parade and attempts to persuade him to reveal his homosexuality by bringing up the memory of his own past.

The two plots are linked thematically and dramatically: when phantoms from the past overshadow the present.

Caru Alves de Souza will represent *Hoje* at Miami Encuentros.

Nacidos bajo fuego

Born Under Fire

Jairo Eduardo Carrillo (Colombia)

Budget: \$ 420,290 USD

Current State of Production: In production



"If we listened to the children we would stop the sound of bullets" (part of a publicity campaign for the Colombian Human Rights Commission).

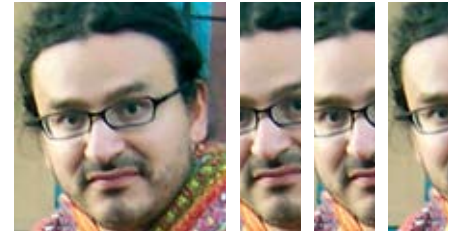
"Born under Fire" is an animated documentary based on stories and drawings by children from 8 to 13 years old who have grown up amidst the violence and chaos of the armed conflict in Colombia. The film shows their vision of the war using their original drawings as narrated in a linear fashion.

The documentary is told through an ensemble cast of characters. The children first talk about their life and experiences in

the countryside. Then they talk about the armed conflict and how they were forced to leave their homes in rural areas and relocate to Bogotá. The move to the city initially brought them hopes of being able to start a new and better life. But when the children arrived in Bogotá they were confronted with a cold and indifferent society. The film finishes with them relating the hopes and dreams they still have despite everything that has happened to them.

The documentary reveals a new social order where traditional values, like family, are disappearing.

Jairo Eduardo Carrillo will represent *Nacidos bajo fuego* at Miami Encuentros.



Jairo Eduardo Carrillo has directed several digital interactive animation projects, such as *3D Music*, that he made together with the London Symphony Orchestra. He has directed the short animated documentaries *Hospital* (1998) and *Little Voices* (2003) and he has co-directed the films *God Brings Them Together and They Separate* (2005) and *Dead with Fear* (2007). *Born under fire* is his first animation feature.

Director's Statement

Born under Fire is the outcome of the short animated documentary *Little Voices*, that I made in 2003. It was based on the experiences of displaced children, victims of the armed conflict in Colombia. To tell their stories we used the childrens' own stories and drawings.

When I finished the documentary I realized that in order to understand a war we shouldn't just listen to the victims, but also to the perpetrators. I decided to start interviewing not only children that had been displaced, mutilated or kidnapped, but also children that had been forced to participate in the war as messengers, fighters or informers. Because of their role in the armed conflict they had turned into victimizers.

I feel the need to help them make their voices heard, because they are rarely listened to.

Listening to the interviews again and again, made me realize that in this war there is no good side and there are no winners. We are all losing and we are all guilty, because everyone of us is supporting this war with two powerful weapons: silence and indifference.

I hope that we will finally understand that a war like the one in Colombia can never be stopped by the use of more weapons, cannons, missiles or bullets. The only way to stop it is through facilitating housing, health, and education and giving hope to the future generations.



Producer

Harold Trompetero studied film in Cuba, Spain and France. He has directed television series, commercials, music videos and video art. In 2000 he produced his first feature, *Diástole and Sístole, The Movements of the Heart*. He produced and co-directed (Jairo Eduardo Carrillo) the feature *God Brings Them Together and They Separate*.



Richard Goldgewicht is listed by Filmmaker Magazine as "one of the 25 faces of Hollywood to watch for". His directorial style has been evolving from visually driven short films, television commercials to an international career as documentarian. He directed the award winning shorts *Blue Rondo* and *Tel Aviv*, and has also directed environmental documentaries in Peru, Israel, the Brazilian Amazon and music documentaries for MTV in the United States.

Director's Statement

I started production on *Pablo* in the beginning of 2005 with a different approach to telling Pablo Ferro's biopic. Inspired by his elusive personality and mastery of different disciplines such as animation, design, comic art and motion graphics, I blended animation, motion graphics, documentary footage, celebrity interviews connected by a warm narration track of Pablo's friend and collaborator Jeff Bridges to tell Pablo Ferro's unconventional life story.



Producers

Jeremy Goldscheider started his career directing and producing music videos and documentaries for major recording artists. In 1999 he created Esonic, Inc., a multi-media advertising agency that developed and produced national and international branding campaigns for companies. Since 2004 he has produced shows such as *Venice High* for NBC/Universal and *Working* for Animal Planet.

Pablo

Richard Goldgewicht (USA)

Budget: \$ 1,507,000 USD

Current State of Production: Post-Production

Free and easy 12-year-old Pablo Ferro is ripped from his rural life in pre-revolutionary Cuba and dropped, barefoot, in Grand Central Station. He navigates the brutal streets of Hell's Kitchen as the sole provider for his family, and quickly makes a name for himself as a coveted commercial director, creating a new standard on Madison Avenue just as television sets are becoming a household item.

Pablo soon raises a family of his own, but is lured to London by legendary filmmaker Stanley Kubrick, who asks Pablo to make a contribution to *Dr. Strangelove*, a film that is immediately regarded as a revelation to a young generation coming to terms with the 1960's and life on the brink of nuclear war. Pablo's ground-breaking title sequence and trailer grant him overnight Hollywood success. His rise is quick, but altogether incompatible with family life. He's served divorce papers.

On his own, Pablo builds an East Village loft, a Warhol-esque 'factory' of nonstop art, creativity, sex, drugs and rock & roll. It soon becomes the epicenter of New York's counterculture movement, bursting with freedom, expression and new art forms.

In all that wonderful noise he meets his match, "Dreamgirl". These are the days of wine and roses, but times are changing and soon the sixties come to an end.

One night, without warning or explanation, Pablo answers the door and finds



himself staring down the barrel of a gun. The gun goes off and a bullet lodges in his neck.

Pablo miraculously survives the gunshot and decides to leave New York City. He hits the road towards San Francisco in search of Dreamgirl. He finds her, albeit happily married. Devastated and with nowhere else to go, he tracks down the last friend he has in the world: maverick filmmaker Hal Ashby.

Together with Hal, Pablo gets back to work and collaborates on movies such as *Being There*, *Bound for Glory* and *Harold and Maude*. While they are co-directing the Rolling Stones' *Let's Spend The Night Together*, Hal collapses with pancreatic cancer that claim his life.

During the funeral, on a yacht in Malibu, Pablo spreads his friend's ashes into the sea. The ashes take wind, covering the mourners in soot: Hal's final joke. Pablo smiles, he knows what to do next...

Over the next 25 years, Pablo establishes himself as the greatest film title designer in Hollywood, receiving an array of Lifetime Achievement awards throughout the world.

Jeremy Goldscheider and Richard Goldgewicht will represent *Pablo* at Miami Encuentros.

Radio Love

Leonardo de Armas (Cuba)

Current State of Production: Post-Production

Carolina has just turned 36. She has a stable life and at her work she is considered to be the best presenter of PASARELA, the fashion program of Radio Love. One day, while she is looking in the mirror at home, she discovers the first wrinkles around her eyes.

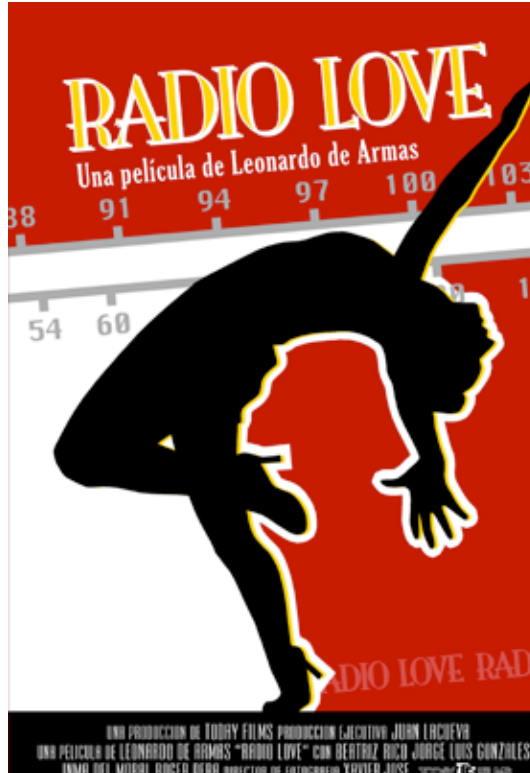
Immediately she enters a profound existential crisis. The situation worsens when she realizes that she has hardly fulfilled any of the dreams she has had for life. As if that was not already enough, a rival appears at work. Lula Contreras, a beautiful young woman, wins the boss over with her overflowing charm and is threatening to take over Carolina's job and prestige.

While she is reflecting on what is happening, Carolina starts feeling the burden of solitude.

At this critical moment Carolina counts on the unconditional, but not always helpful support, from her best friend Carmelo. He is better known as Rosa Náutica, and is an egocentric Cuban homosexual, who between his fantasies and his carpentry business tries to help Caroline to overcome her traumas.

Without too much thinking, Carolina turns to an esoteric centre for personal growth, looking for answers to her problems. At the centre she meets an Argentinean guru, who far from making things clear for her, confuses her with his dense philosophical views. However, this session impacts Carolina forever and she begins the big adventure of her life.

She has an enthralling trip that takes her to unprecedented places (passing through



India and Cuba), where the most eccentric merchants of hope live.

This is how she meets an aura designer, a belly dance teacher, a Brazilian Tai Chi master, an astrologist who does not need to look at the sky, a sexual tantra master, a Chinese expert on all kinds of herbs and on happiness, a priestess of Cuban Santeria who is specialized in awakening sexuality, a guru in India who in the end turns out to be Argentinean too...etcetera.

In her inevitable search Carolina shows us amazing, absurd and incredible situations. It is a kind of carousel of feelings that stops in a surprising and unexpected end.



Leonardo de Armas studied at the Escuela Superior de Arte (ISA) in Havana. He has since worked in various artistic disciplines, such as film, theatre, television, and concert music. He founded the production company De Armas Films and Today Films in Barcelona, Spain. He wrote the screenplay and directed *Radio Love*, his debut feature.

Director's Statement

The film is a comedy that reflects on western society's obsession with self-realization and search for happiness. Many people are looking for that special formula that can bring instant fulfillment.

We get a lot of confusing and varied information on how to mold our souls and our bodies in record time. We resort to any old trick to be happy, over time we've become impatient, we've confused tenacity with boredom, and would rather use a minimal amount of effort in order to save time.

Values like diligence, patience and dedication are out of fashion. Starting from this point, I've decided to explore one of the most important questions about this search for happiness:

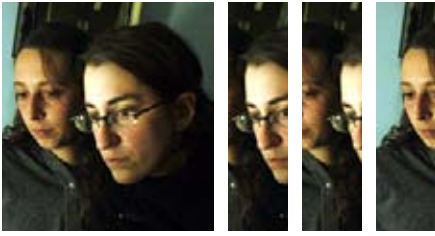
IS IT POSSIBLE TO FIND HAPPINESS STARTING FROM A POINT OF COMPLETE DISORIENTATION AND CONFUSION?

I've decided to make the protagonist a woman because I've found that the women that have most influenced me all have something in common: they exceed men in all areas of life. I've admired many of their qualities like the ability to take risks, boldness and generosity.

It may seem paradoxical that I admire Carolina despite her lack of criteria when it comes to making decisions. I admire her because of that spark that she has, that desire to live and, despite sometimes taking the wrong path, her dedication to her goal and will to find herself.

This comedy will make you laugh because of the absurd realism that it will show rather than with gags. The film will invite the spectator to sit in front of a mirror and laugh recognizing their very selves.

Leonardo de Armas will represent *Radio Love* at Miami Encuentros



Ana Guevara was born in 1980 in Montevideo, Uruguay. She has a degree in Social Communication and specialized in Creative Narrative Writing. After graduating she worked in advertising and cinema in continuity and as assistant director. In 2004 she started writing screenplays with Leticia Jorge. They wrote and co-directed the short *The Guest Room* (2006).

Leticia Jorge was born in 1981 in Montevideo. She studied Social Communication and specialized in Creative Narrative Writing. Since 2004 she worked in casting for Control Z films, including the Uruguayan feature film *The Dog Pound* directed by Manolo Nieto, and *Acne* by Federico Veiroj, with whom she also worked as second assistant director.

In 2007 Fundación Carolina and Casa América granted Guevara and Jorge a scholarship for *So Much Water*.

Director's Statement

So Much Water is a melancholic portrayal of a family vacation during which nothing goes as expected.

Lucía and Alberto are always fighting. Lucía is no longer a child, but has not completely left childhood behind. She begins that tenuous shift into adolescence.

The characters are seen from the narrator's point of view. Our main intention is to generate a certain mood that returns us to the feelings we experienced when we were Lucía's age. This is not about evoking nostalgia, but a critical revision, or even self-criticism. The external perspective allows us to do something we were incapable of doing when we were 14: understanding both the father's position as well as the daughter's. We can empathize with both characters without patronizing or judging them.

The tone is that of a dramatic comedy; the focus is on the humor that the sad, sometimes even pathetic, situations generate.

The landscape plays a very important role. The characters are shown in the midst of a gray, empty, deserted place thought to be very exciting. Besides adding a melancholic tinge, it helps to portray the disappointment the characters feel as well as their discomfort with themselves and each other. This is emphasized by the contrast between the huge empty sites and the tiny cabin they have to share, trapped inside by the rain.



Producer

Fernando Epstein was born in Montevideo in 1969. He has a degree in Media Studies. In 2001 he co-founded Control Z Films with Juan Pablo Rebella and Pablo Stoll. They distributed 25 Waits and have developed feature and short film projects such as *Whisky* (2004) and *The Dog Pound* (2005).

Tanta agua

So Much Water

Ana Guevara and Leticia Jorge (Uruguay)

Budget: \$ 650,000 USD

Current State of Production: In Pre-Production



Lucía is 14 years old but looks even younger. Because she wears braces, she always keeps her mouth closed when she smiles and runs to the bathroom after every meal to make sure there is no food stuck between her teeth. Lucía's parents are divorced, and she and her younger brother Federico (9) live with their mother.

Their father, Alberto, is a 43-year-old chiropractor. He only sees his children for weekends and vacations. He rents a cabin at the hot springs to spend a week with Lucía and Federico. He picks them up very early one morning to make the most of their time together and trying to beat the rain that is in the forecast.

It starts raining as they drive in silence to their destination. The scene upon arriving at the hot springs is discouraging. The place looks like a group of disorganized cabins and hotels. The house that Alberto has rented is too small (there is just one bedroom for the three of them) and the only thing to do, which is to use the hot springs, is not possible thanks to the bad weather.

With the best of intentions, but still unsuccessfully, Alberto tries to drag his children

on different outings to take their minds off their failed vacation plans. Lucía doesn't give him a chance. She feels trapped and claustrophobic. This is made worse by Alberto's tendency to exaggerate and his noisy behavior in public, which make her feel embarrassed.

The second day Lucía meets Madelón, a girl her age who is more extroverted and looks older than she is. Lucía sees in Madelón the opportunity to escape boredom and being with her family. They share cigarettes, and stay out late drinking beer. However, when the guy she likes, Agustín, turns out to be interested in Madelón, Lucía decides to stay away from her and turns to her father.

Finally, Lucía gets some freedom and the chance to be alone but she is not sure of what to do with it. She finds herself waiting for her father and brother to come back. As time goes by and neither Alberto nor Federico appear, the weather conditions improve and Lucía sees the place regaining life and vigor. Confused about her feelings, Lucía lets herself go.

Fernando Epstein will represent *Tanta agua* at Miami Encuentros.



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