

*A Miami Dade College Cultural Experience*

presented by  
MIAMI DADE COLLEGE

THE **MIAMI** INTERNATIONAL **FILM** FESTIVAL  
**MIAMI ENCUENTROS** PROJECTS 2009



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## MIAMI ENCUENTROS PROJECTS 2009

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# WELCOME

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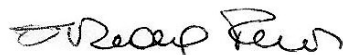
It is my pleasure to welcome you to the seventh edition of Miami Encuentros, held at the Miami International Film Festival. Since launching Encuentros, our goal has been to bring interesting and commercially viable projects from Spain and Latin America to the U.S. in order to foster dialogue and lasting connections between filmmakers and industry professionals.

This year's projects arrive from Argentina, Brazil, Colombia, Chile, Mexico, Dominican Republic and, for the first time, Florida (a project titled *The Line*). Our focus has been to bring 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.

I wish everyone of you a very productive time in Miami.

Have fun.



Tiziana Finzi  
Director, Miami International Film Festival

# ENCUENTROS: SEVEN YEARS OF SUCCESS

The Miami International Film Festival celebrates seven years of Encuentros. This breakthrough program gives emerging producers from Spain and Latin America the opportunity to present new projects to U.S. and international industry professionals, including producers, sales agents, television stations and distributors. The intensive three-day event fosters dialogue, builds lasting connections, offers opportunities for networking and nurtures the next generation of filmmakers, providing access to distributors and ultimately to the public.

## Encuentros Projects 2008

*Agua y sal (Water and Salt)* by Alejo Taube (Argentina)

*Hoje (Today)* by Tata Amaral (Brazil)

*Dakota (Dakota Dream)* by Rafa Cortés (Spain)

*Tanta agua (So Much Water)* by Ana Guevara and Leticia Jorge (Uruguay)

*Pablo* by Richard Goldgewicht (USA)

*B612* by Shawn Garry (Chile)

*Nacidos bajo fuego (Born Under Fire)* by Jairo Eduardo Carrillo (Colombia)

*Chapultepunk* by Renato Ornelas (Mexico)

*Radio Love* by Leonardo de Armas (Spain)

## Encuentros Projects 2007

*Astronaut Diary (Diario de un astronauta)* by Manuel Hueriga (Spain)

*Dog Eat Dog (Perro come perro)* by Carlos Moreno (Colombia)

*Dog Security (La seguridad de los perros)* by Jorge Gaggero (Argentina)

*Giant (Gigante)* by Adrián Biniez (Argentina)

*The King of Cha Cha Cha (El rey del Cha Cha Chá)* by Isabel Martínez (Costa Rica) and Vicente Ferraz (Brazil)

*Lokas* by Gonzalo Justiniano (Chile)

*Mosquita and Mari (Mosquita y Mari)* by Aurora Guerrero (USA)

*El Negro Luz y Fer* by Luis Ortega (Argentina)

*The Square Man (O Homem que deu certo)* by André Ristum (Brazil)

## Encuentros Projects 2006

*Angels Still Come to the Suburbs* by Chema De La Peña & Garbriel Velázquez (Spain)

*Bad Day to Go Fishing* by Alvaro Brechner (Uruguay)

*The Ballroom (Chega de Saudade)* by Laís Bodansky (Brazil)

*How Far Are You Going? (Que Tan Lejos)* by Tania Hermida

*Niebla* by Francisca Schweitzer (Chile)

*The Salted Earth* by Rene Simon Cruz (USA)

*Sáúdo* by Diego Ramirez (Colombia)

*Septembers (Septiembre en el Mar de la China)* by Carles Bosch (Spain)

*The Watercolorist* by Daniel Rodríguez (Peru)

## Encuentros Projects 2005

*7 Virgins (7 Virgenes)* by Alberto Rodríguez (Spain)

*Angosto* by Jorge Sánchez-Cabezudo (Spain)

*The Coproduction (La Coproducción)* by Federico Veiroj (Uruguay)

*Karma* by Antonio Cuadri (Spain)

*The Marques House (La Casa Marques)* by Marcos Loayza (Bolivia)

*Quero - A Damned Report (Quero - Uma Reportagem Maldita)* by Carlos Cortés (Brazil)

*Satanas* by Andi Baiz (Colombia)

*Tears in the Sahara (Lagrimas en el Sahara)* by Maria Victoria Menis (Argentina)

## Encuentros Projects 2004

*Corações Sujos (Dirty Hearts)* by Vicente Amorim (Brazil)

*Dormir al Sol (Sleeping in the Sun)* by Alejandro Chomski (Argentina)

*Angel* by Alfredo de Villa (Mexico/USA)

*Lupe* by Gonzalo Justiniano (Chile)

*Cosas Insignificantes (Insignificant Things)* by Andrea Martínez (Mexico)

*La Perrera (The Dog Pound)* by Manuel Nieto (Uruguay)

*La Canción de Dorotea (Dorotea's Song)* by Silvia Munt (Spain)

*La Doble Vida de Antonio (The Double Life of Antonio)* by Mercedes Moncada Rodríguez (Mexico/Nicaragua/Spain)

## Encuentros Projects 2003

*La Niña Santa (The Holy Girl)* by Lucrecia Martel (Argentina)

*Heartlift* by Eliseo Subiela (Argentina)

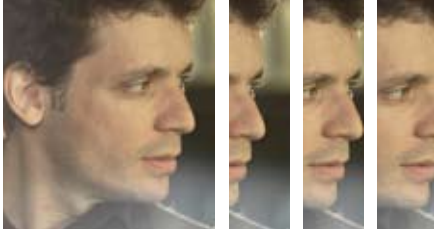
*Familia Rodante (Rolling Family)* by Pablo Trapero (Argentina)

*O Amor e Outros Objetos Pontiagudos (Love and Other Sharp-Pointed Objects)* by Beto Brant (Brazil)

*Machuca* by Andres Wood (Chile)

*Changos en la Cama, No! (No Monkeys in Bed!)* by Valentina Leduc (Mexico)

*El Contrabandista (The Smuggler)* by Montxo Armendariz (Spain)



Director, screenwriter and producer **Daniel Burman** is also one of the founders and vice president of the Academy of Motion Picture Arts and Sciences of Argentina. With six feature films under his directorial belt – *Chrysanthemum Bursts in Cincoquinas*, *Waiting for the Messiah*, *Seven Days in Once*, *Lost Embrace*, *Family Law* and *Empty Nest* – Burman is considered to be one of the most important Argentine filmmakers working today.

### Director's Statement

"... there is no need  
That this survive  
There's truth that lives  
And truth that dies

There's truth that lives  
And truth that dies  
I don't know which  
So never mind

I could not kill  
The way you kill  
I could not hate  
I tried I failed

No man can see  
The vast design  
Or who will be  
Last of this kind

The story's told  
With facts and lies  
You own the world  
So never mind.

– **Never Mind**  
by Leonard Cohen



### Producer

**Diego Dubcovsky** was born in Buenos Aires on July 2, 1967. Dubcovsky studied economics and liberal arts at the University of Buenos Aires and cinematography at Escuela de Arte Cinematográfico de Avellaneda. In 1996, Dubcovsky produced *Chrysanthemum Bursts in Cincoquinas*, directed by Daniel Burman. Together, they founded BD Cine.

# Aleluya

**Daniel Burman** (Argentina)

**Budget:** \$1,800,000 USD

Uriel has made a very important decision. After a divorce and several romances, he decides to travel to Canada to undergo a vasectomy. Once in Canada, a misunderstanding postpones Uriel's surgery and he wanders the streets of Montreal, where he serendipitously bumps into Ana, an ex-girlfriend who abruptly disappeared from his life 15 years ago. Wanting to impress her, Uriel tells Ana that he is now an entertainment impresario.

The next day Ana invites Uriel to a Leonard Cohen concert, and Uriel tells her that he is actually in negotiations with Cohen over a possible concert in Argentina – the reason for his trip to Canada, he says. The two return to the hotel after the concert, but due to his recent surgery, Uriel cannot have sex with Ana for 72 hours. Instead of telling her the truth, he keeps the vasectomy a secret. Rejected, Ana interprets his abstinence as punishment for leaving her 15 years ago.

Uriel returns to Argentina and Ana discovers she has been transferred to Buenos Aires where she inevitably bumps into Uriel once again. This time Uriel confesses the real reason for this trip to Canada and the two re-



concile. When Uriel leaves to help his mother recover from an accident, he leaves his 9-year-old daughter with Ana. The child tells Ana her father is a liar, and Ana remembers why she left Uriel in the first place.

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Daniel Burman will represent *Aleluya* at Miami Encuentros.

# Amor Sujo

*Dirty Love*

Paulo Caldas (Brazil)

Budget: \$1,300,000 USD



*Dirty Love* focuses its narrative on the trajectory of a reputed female classical musician who is fighting a serious kidney condition. Roberta faces many dilemmas that raise questions about the role of the Church and family.

During a trip to Recife in what could be her last tour, Roberta, who is nearing 50, gets sick and faints on stage. Father Joseph is in the audience he rushes to aid her. They become friends. Father Joseph decides to give his kidney to Roberta in order to consummate a physical union. Cesar, an

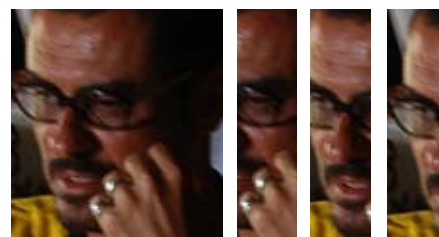
expert on kidney transplants, will perform the surgery. Eventually, Cesar starts feeling attracted to Roberta, who, even in her condition, retains her powers of seduction, which derive from her talent and strong personality.

At this point, the film achieves high drama from the interaction of such distinct role models who mutually influence one another and help create an unexpected tale filled with revelations on life, death, family, religion and love.

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Vania Catani will represent *Amor Sujo* at Miami Encuentros.



Paulo Caldas' first feature film, 1996's *Perfumed Ball*, became a landmark of the renaissance of Brazilian cinema, participating in several international film festivals. His latest feature, *Happy Desert*, had its worldwide premiere at Berlinale 2007. Caldas received the Best Director award at Festival de Guadalajara and Gramado among others.

## Director's Statement

The nature of my work in cinema is based on narrative research and language. I believe the cultural identity of Brazil may be transmitted and understood in a universal manner, even when constructed with the essential elements of our own roots. I feel that my films are a mixture of my experiences with documentaries and fiction. It is my hope to break through the imaginary wall that stands between these two forms.

For *Dirty Love*, I would like to repeat the process I used in my last film, *Happy Desert*. It consisted of creating a screenplay in which the characters would be connected by the territory in which they live. I want the characters to grow together at the same pace; therefore, we need to establish a relationship of understanding between the frame, the camera movement and the action. The characters will then be linked in analogical manner to conceptual elements like time and space.

My objective is to make films that provide people with unique experiences, and to invite them to think. For *Dirty Love*, I want them to mull over the concept of love re-invented.



## Producer

Vania Catani started her film career in the 1980s. Catani founded Bananeira Filmes in 2000. She produced the features *Narradores de Javé (The StoryTellers)*, directed by Eliane Caffé, and *Feliz Natal (December)*, directed by Selton Mello. She also worked on *A Festa da Menina Morta (The Dead Girl's Feast)*, directed by Matheus Nachtergaele, which premiered at the 2008 Cannes Film Festival.



# En Coma

*In Coma*

**Henry Rivero and Juan David Restrepo** (Colombia)

**Budget:** \$850,000 USD

**Henry Rivero** was born in Venezuela. Rivero has a master's in film production and management from Loyola Marymount University in Los Angeles. His first short film, *Touched by a Burger*, was an official selection of the 2002 Sundance Film Festival. In 2008, Rivero created Autocine, an audiovisual production company that puts together TV commercials, content for TV shows and produces feature films.

**Juan David Restrepo** made his film debut in 2000 as Wilmar in the feature film *Our Lady of the Assassins*. In 2002, he traveled to Venezuela to take acting classes with director Elia Schneider, who cast him in the film *A Dot and a Line*. Restrepo also played a part in the Colombian film *Rosario Tijeras*.

## Director's Statement

*In Coma* is an unbelievable love story that takes place in the midst of real and crude problems, fears and genuine human circumstances. *In Coma* is not just an approximation of life in Medellin, one of the important cities of Colombia, it goes deeper, showing us how to take care of loved ones, the value of friendship and true courage.

With this feature we intend to showcase how intense pain and real love, the one that blind us, can also lead us to dream with a better life no matter the sociopolitical status or the goals we have in life.

*In Coma* is a story that tells us different faces of the truth, a film that exemplifies how love can change anyone's life and how at the same time love has the power to become a dangerous weapon which can destroy lives.



Omar, the leader of a group of thugs in the city of Medellin, encounters something stronger and more dangerous than a bullet: love. This love is represented in the sensual tenderness of Ilana, his girlfriend. He decides to give up his friendships, his crew and his neighborhood, with the aim to bury his ghosts and start a new life at Ilana's side. Omar buys an apartment and decides to look for a job.

Things are not so simple, and it soon becomes hard to make ends meet. Trapped and desperate, Omar feels that he needs to take a chance and decides to launch one last act of thievery. The robbery goes dreadfully wrong and an important politician gets killed.

The police capture Omar and take him to jail. He's released for a month before the start of the criminal trial and needs to get

enough money to bribe a judge. But Cheo, his accomplice, has disappeared with the loot from the robbery. As a last resort, Ilana decides to become a prostitute.

Omar counts the days in jail. He knows that he's getting further away from having a life and a family. Ilana gets carried away by Angie, a beautiful high-class prostitute who takes her down a path of no return. Omar finally comes out of seclusion, but because Ilana never visited him in jail, he thinks she has left him for good. Soon enough, he discovers that she was the one who bailed him out and risked her life for him, and that her sacrifice has left her in the hospital, in a coma.

His world falls apart and Omar wants to find the culprit. In his search, he discovers that pure love can be the trigger for a fatal destination.



## Producer

**Diego F. Ramirez** graduated as an industrial engineer in 1994 from Valle University where he received a master's degree in international cooperation and project management. He studied film production at the New School University in New York. In September 2006, Ramirez's company, Antorcha Films, united with Patofoeo Films for the coproduction of Carlos Moreno's feature film, *Dog Eat Dog*.

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Diego Ramirez will represent *En Coma* at Miami Encuentros.

# Jean Gentil

Laura Amelia Guzmán and  
Israel Cárdenas Ramírez (Mexico)

Budget: 340,000 Euro



Haitian professor Jean Remy Gentil is always on the move looking for work. He travels to and from the city of Santo Domingo as necessary, crossing the city every time he's given a small job teaching languages among its residential areas.

A graceful figure with books under his arm and pressed shirt, he stands out from the crowd. He wears an expression of serenity on his face, like a model Christian.

His walks through the city reveal the changing landscape as a result of overdevelopment. There are buildings, construction sites, noise and movement. Although a job on a construction site is an option for many unemployed Haitians, Jean rejects the idea because he is old and weak. Also, he is looking for a job more suitable for an intellectual.

After spending 10 years looking for the

right job, he begins to give up hope. Jean feels the natural need to grow, to find a wife and start a family. His everyday thoughts become blurred. His perception of life changes. Despair starts setting in. He prays to God.

Overwhelmed, Jean escapes the city and flees to the countryside to come to terms with himself, his life and God. He arrives at the coast, where he builds a primitive shelter from the ruins of abandoned homes. Isolates from the city, the one-time urbanite finds himself trapped and detached from everything he knows.

This story reflects rural development and its affects on the coastal areas of the Dominican Republic, where new roads bring new life to forgotten mountain villages.



**Laura Amelia Guzmán** was born in Santo Domingo, Dominican Republic, in 1980. She graduated from Altos de Chavon, where she studied fine arts and photography at the School of Design. She also attended the International Film and Television School in Cuba, specializing in cinematography. Guzmán photographed and directed several short films and currently lives in Mexico, where she works with her husband, Israel Cárdenas Ramírez.

**Israel Cárdenas Ramírez** was born in Monterrey, Mexico, in 1980. He has produced, directed and photographed several projects, including regional music videos, TV commercials, documentaries and short films. *Cochochi* is his first feature film. He shares the screenwriting, photography, production and direction credits with his wife, Laura Amelia Guzmán.

## Director's Statement

A man's transit, his time and space. The changing scenario as a character and the narrative conductor of the story. The contrast between a growing city and the apparent tranquility of the countryside and coasts about to disappear. Man in his actions of construction and destruction, human development against the personal development of many like Jean Gentil.



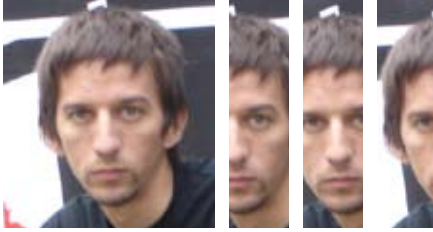
## Producer

In 2006 **Pablo Cruz** started Canana, a production company, with his partners Diego Luna and Gael García Bernal. In three years, Cruz has produced six films: *Drama/Mex*, directed by Gerardo Naranjo; *Cochochi*, directed by Laura Amelia Guzmán and Israel Cárdenas; *JC Chávez* directed, by Luna; *Déficit*, directed by Bernal; *Sólo quiero caminar*, directed by Agustín Días Yanes; and *Voy a explotar*, Naranjo's latest feature film.

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Gabriel Nuncio will represent *Jean Gentil* at Miami Encuentros.



**Matías Bize** directed the inventive feature *Sábado* (*Saturday*), which obtained the Rainer Werner Fassbinder Prize at Mannheim-Heidelberg Film Festival. Bize directed *En la cama* (*In Bed*) when he was 25 years old. *En la cama* was critically acclaimed worldwide, winning more than 30 international awards. It premiered at the Locarno Film festival. In 2007, Bize directed *Lo bueno de llorar* (*About Crying*), a Spanish/Chilean co-production.

### Director's Statement

I want to tell the story in an emotional way using the camera to penetrate deeper into the narrative. The dialogue is important, but, in some cases, the visuals will become more significant.

"The goodbye" is a very important concept for the film. The whole movie happens when Andres exits the party saying, "Goodbye." It is then that most of the interactions occur, because we never really know if we will ever again see the people to whom we are saying goodbye.

Having a party gives the film a great chance to look at human relations and basic interactions. It gives us the perfect opportunity to analyze a society as a whole.

My first movie, *Sábado*, was shot in real time and in one take. The second one, *En la Cama*, happens in one location during one night. My third film, *Lo Bueno de Llorar*, was also shot in one night, in the streets of a city. I love these kinds of restrictions on time and space. I love putting the characters in a limited world. I like working with restrictions, and this one will be my biggest challenge yet – the topography of a house like a narrative space.



### Producer

**Adrián Solar** has produced more than 35 films, including the feature *Taxi for Three* and the documentary *The Last Trace*. He also produced the films *My Best Enemy*, *In bed* and *Forbidden to Forbid* in 2006. Solar won the Luis Buñuel Preis from FIPCA in 2007.

# La Vida de los Peces

*The Life of Fish*

**Matías Bize** (Chile)

**Budget:** \$938,000 USD



Andres, who has been living in Europe for the last 12 years, returns home to Chile for a weeklong visit. He goes to a party the day before he returns to Europe and meets with friends he has not seen in a long time.

As the movie begins, Andres says, "I am leaving the party." But before doing so, he will experience a number of events that will alter the course of his life. He confronts his past, his present and his probable future.

Andres has to face seven different situations before leaving the party. He faces his old friends, a lover, children, teenage girls, the maid, the brother of an old friend and the one true love of his life.

Andres had left Chile 12 years before because he couldn't bare to live with the guilt associated with the tragic death of his best friend and the impossible relationship with his one true love.

This film represents those missed opportunities – old friends, big mistakes and true love. The characters' internal demons are exposed as Andres is confronted by the people of his past.

This story takes place in one location. We become voyeurs peeking in on Andres' life.

This night will change him forever.

### Contact:

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Adrián Solar will represent *La Vida de los Peces* at Miami Encuentros.

# O Homem das Multidões

*A Man of the Crowd*

Marcelo Gomes' and Cao Guimarães (Brazil)

Budget: \$1,100,000 USD



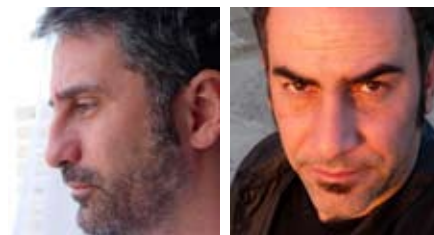
Juvenal is a train driver and Margô works as a station controller for the city subway. They not only share the workplace but are also solitary individuals trying to deal with

the adversities of forging socially meaningful relationships in a vast metropolis. After a chance encounter, both will find tragedy in absolute solitude.

## Contact:

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João Vieira Jr will represent *O Homen das Multidões* at Miami Encuentros.



**Marcelo Gomes'** first feature film, *Cinema, Aspirin and Vultures*, premiered at Cannes 2005 and received the prestigious Award of the Ministry of Education of France. Recently, Gomes co-wrote *The House of Alice*, a feature directed by Chico Teixeira, and *Happy Desert*, a feature film directed by Paulo Caldas.

**Cao Guimarães** is a filmmaker and visual artist whose work has been showcased at various museums and galleries, including Tate Morden, Guggenheim Museum, Centro de Arte de Burgos, Gasworks, Frankfurt Kustverein and Studio Guenzano. His films have been presented at Sundance, Cannes, Cinema du Réel, IDFA, It's All True, São Paulo International Film Festival, Rio International Film Festival and others.

## Director's Statement

This project is inspired by the sense of solitude that certain individuals feel while living in a large metropolis. The extent of this loneliness is measured by the capacity an individual has to interact with his or her peers in the context of an industrial and individualistic consumer society. Based loosely on an Edgar Allan Poe's "The Man of the Crowd," the story places its characters in obsessive, and even perverted, situations, and always within the context of "the crowd," a characteristic feature of all large cities.

There would seem to be two types of crowds: the real crowd, the masses that one can find on the streets, and the virtual crowd to which we are connected by way of a computer, a cell phone or some other electronic device. These two concepts have the capacity to reconfigure every facet of our sensory perception of being in the world.

Juvenal and Margô are solitary individuals living in one of Brazil's largest cities. They seek refuge in the crowds. Juvenal is drawn to the real crowd, Margô to the virtual.

We aim to use these two archetypal reactions to a modern, industrial society in order to recognize the process of isolation and the proliferation of social structures. Through these processes, social relations become detached from expected human behavior. Our characters embody this mind-set of detachment in acute fashion.



## Producer

**João Vieira Jr.** studied law and journalism. He produced Marcelo Gomes' first feature, *Cinema, Aspirin and Vultures*. Currently, Vieira is working on *Boa Sorte, Meu Amor*, a feature directed by Daniel Aragão; *Tatuagem*, a film directed by Hilton Lacerda; and *Era uma vez Verônica*, Marcelo Gomes' second feature.



**Eduardo Sánchez** has been making films since he was 16 years old. In 1991, he shot the award-winning independent feature *Gabriel's Dream*, for \$3,000. He co-wrote and co-directed the 1999 film *The Blair Witch Project*, which grossed approximately \$241 million worldwide. As a partner in Haxan Films, Sánchez is developing a number of projects, including *Mardi Gras*, to be released by MGM in 2010.

### Director's Statement

Illegal immigration from Latin America into the United States is one of the most controversial and socially complex issues of our time. My family lives on both sides of the issue. We came to the United States with the hope of a new and better life. Through hard work we made that better life come true. Now as American citizens, we try to protect this life from forces we see as threats, even though those threats are people exactly like us many years ago.

I want to present both sides in *The Line* in the most personal way possible. In an extreme cinema-verite shooting style, improvisational actors will deliver a performance that will put the audience right in the middle of this battle fought by people from both sides of the U.S./ Mexican border during one hot summer day. It's a microcosm of the war that rages at the border every day.

The working title is *The Line*, which to me is the issue it all boils down to: the promise of the American Dream. Those who don't have it want it. Those who have it want to protect it for themselves.



### Producer

**Robin Cowie** is a Florida-based producer who helped create *The Blair Witch Project*, released by Artisan entertainment in 1999. He has also worked on *Altered*, a feature released by Rogue/Universal in 2006, and *Seventh Moon*, to be released by Ghosthouse/Lionsgate in 2009. As a partner in Haxan Films, he also oversaw the creation of two television series, *Freakylinks* (Fox) and *In Search Of* (Sci-Fi Channel).

## The Line

**Eduardo Sánchez (USA)**

**Budget:** \$3,000,000 to 5,000,000 USD

Two cultures and two men collide at the Mexican/U.S. border in their pursuit of the "American Dream." One side desperately desires it; the other passionately protects it. *The Line* is a character-driven thriller with parallel narratives in the tradition of *Babel* and *No Country for Old Men*.

The film follows two brothers who live in Mexico: Juan, an alcoholic in his mid 20s, and David, a sharp 21 year old. David is told Juan has made too many enemies and will not last long if he doesn't leave town for good. The brothers decide to cross the border to start a new life and can already sense the promise of a brighter future. Juan and David embark on their journey north and meet their guide, Carlos, a man with trouble written all over his face. It's hard for them to imagine he is the one who will deliver them safely across the border.

Meanwhile, state-side in southern Arizona, Kent, a white man in his late 30s, is driving home from work when he stops to let a group of Mexican immigrants run across the street. Kent tells his friends at a local bar about the illegal immigrants. This triggers an impassioned discussion about immigration. The men, dwelling upon their



financial difficulties, begin to blame illegal immigrants for their hardships and are filled with rage. They embark on a fanatical man-hunt that proves to be tragic for not only the Mexicans, but for the "patriotic" Americans as well.

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Eduardo Sánchez and Robin Cowie will represent *The Line* at Miami Encuentros.



*A Miami Dade College Cultural Experience*

## MIAMI ENCUENTROS PROJECTS 2009

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