



THE **MIAMI** INTERNATIONAL **FILM** FESTIVAL  
**MIAMI ENCUNTROS** PROJECTS 2010



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# WELCOME

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Celebrating its 8th successful year, Encuentros returns to the Miami International Film Festival with a particularly strong line-up of projects by first time and established Latin American filmmakers from Uruguay, Mexico, Argentina, Brazil, Colombia, and Chile. We are convinced that the six film projects being brought to Miami for this program will capture the imagination and interest of the high profile industry professionals who are attending MIFF, and are optimistic about the potential to foster constructive and productive relationships at this event.

We are honored and excited to be able to contribute towards the success of these wonderful projects by opening doors in a nurturing environment, and warmly welcome you to Miami Encuentros 2010.

Monika Wagenberg  
Encuentros Director  
Senior Programmer – Latin American Program

# ENCUENTROS: EIGHT YEARS OF SUCCESS

*Encuentros* is the Spanish word for “encounters.” This breakthrough MIFF program gives emerging producers from Florida, Spain, Portugal and Latin America the opportunity to come together with and present new projects to established U.S. and international industry professionals. The intensive three-day event fosters dialogue, builds lasting connections, offers ample opportunities for networking, and nurtures the next generation of filmmakers, providing them with access to distributors and ultimately to the public for their latest works.

The Encuentros Program began in 2003 as a new Industry initiative within the structure of the Miami International Film Festival. The original idea was to bring interesting and commercially viable projects from Spain, Portugal and Latin America to Miami (Florida Encuentros was added in 2009). A mix of both established as well as new, up-and-coming directors and producers from these regions were invited to have meetings with distributors, international sales agents, financiers, and key industry people to establish a discourse and create lasting relationships for getting films funded and eventually made.

Now in its 8th year, Encuentros has surpassed that initial directive and has seen numerous success stories come from the program. One of the greatest rewards has been to see films that the Encuentros program has nurtured and supported screen at film festivals around the globe and find theatrical distribution. Even more exciting is seeing those films play in Miami to local audiences, and to welcome the filmmakers back here with their finished pieces. We are proud to announce that an Encuentros project from 2007, *Son & Moon – Diario de un astronauta* will be part of the MIFF10 Dox Competition.

## Past Encuentros Participants

### 2009

*Aleluya* by Daniel Burman (Argentina)  
*Dirty Love (Amor Sujo)* by Paulo Caldas (Brazil)  
*In Coma (En coma)* by Juan David Restrepo (Colombia)  
*Jean Gentil* by Laura Amelia Guzmán & Israel Cárdenas (Mexico)  
*The Life of Fish (La vida de los peces)* by Matías Bize (Chile)  
*The Line* by Eduardo Sanchez (USA)  
*The Man of the Crowd (O Homen das Multidões)* by Marcelo Gomes & Cao Guimarães (Brazil)

### 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)

### 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)

### 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)  
*Saúdo* by Diego Ramirez (Colombia)  
*Septembers (Septiembre en el Mar de la China)* by Carles Bosch (Spain)  
*The Watercolorist* by Daniel Rodríguez (Peru)

### 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)

### 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 Martinez (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)

### 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 Pontagudos (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)



**Pablo Stoll Ward** was born in 1974 in Montevideo and graduated with a degree in Social Communication from the Catholic University in 1999. Together with Juan Pablo Rebella, he wrote and directed the film *25 Watts* (2001), which was awarded the Tiger in Rotterdam as well as the "Opera Prima" Coral Award at the Havana Film Festival. Their second film *Whisky* was awarded the Sundance/NHK Award for Best Screenplay in 2003 and later selected for the "Un Certain Regard" section at Cannes 2004 where it received both the FIPRESCI prize and the "Prix du Regard Original." He has directed several video clips and short documentaries for television and is a partner at Control Z Films.

### Director's Statement

It all started after a dream I had one night – what would happen if I woke up one day to find my parents together telling me that they had never broken up and that my whole life, which had been determined by their divorce, had only been a dream?! This is how my character Rodolfo's story begins as well. Finding himself emotionally empty and deciding to go back in time to the house he had moved out of 10 years earlier, he encounters the family he had left behind – a now adolescent daughter in the midst of a crisis and his ex-wife facing death and loneliness.

In 2006, together with Juan Pablo Rebella and Gonzalo Delgado, we three started writing this story: a dramatic comedy about three members of a nuclear and dysfunctional family – a certain kind of bourgeois family living in a middle class neighborhood in Montevideo – a typical family, perhaps. "3" is a film about selfishness and the pursuit of redemption. It is about growing up and about those moments in which, although unnoticed, our personality takes a specific shape. It is a story about second chances and the fears they awaken, particularly the fear of failure.



### Producer

**Fernando Epstein** has worked as an Avid Editor editing commercial spots, video clips and documentaries. *25 Watts* (2001) was his first experience as an executive producer. That same year he co-founded Control Z Films to distribute *25 Watts* and develop further feature and short film projects.

**Agustina Chiarino** was born in Montevideo in 1977. Since 1998 she has worked as a producer and director's assistant in films, music videos, documentaries, institutional works, short films and advertising in Mexico, Spain and Uruguay.

## 3

### Pablo Stoll Ward (Uruguay)

**Budget:** \$120,891 USD  
**Shooting Date:** August 2010

This is the story of three characters: Rodolfo, Ana, and Graciela – an eccentric yet at the same time very ordinary trio linked by the bonds of family.

Rodolfo is an aging dentist who enjoys and excels at playing soccer and who has lived for the past 10 years with his second wife in an apartment in Malvín, a suburb of Montevideo. Rodolfo's daughter from his first marriage, Ana, lives with her mother, Graciela, in a small apartment in Pocitos, a nearby upscale beach district. Ana has just turned 16, plays handball and is very pretty. She has a boyfriend with whom she is discovering sex and her own personal power over men. She is really not interested in high school or handball; she seldom attends classes and when she does she is usually late. At school her classmates are collecting funds for an end-of-year trip to Bariloche. Ana is warned by the school's authorities that if she keeps on like this, she will fail the year due to absences and she won't be allowed to go on the trip. Ana doesn't seem to do anything to change this situation and starts wandering alone, doing nothing but listening to music. Graciela has never lived with any other man after Rodolfo. Her life has gone by without major surprises, split between work and looking after her daughter, who is obviously less and less dependent on her. The times they spend together smoking and watching TV together in silence are the ones Graciela likes best. But things are changing: Graciela must now also care for an aunt in intensive care, and in the process she meets Dustin, a therapeutic nurse looking after another patient in the same ward, with whom Graciela will soon share a lustful teenage-like romance.

The film begins on the day of Ana's birth-



day. Rodolfo calls his daughter from work to offer birthday wishes just as he does every year. They share a forced conversation, more awkward than loving. He then returns home and plays soccer with his stepson. After the game, sweating and dressed in his soccer garments, Rodolfo decides that he must visit his daughter and his ex-wife. Rodolfo has been feeling like a ghost in his own house and thinks the no one needs him there anymore. The idea of approaching Ana and Graciela, as if these last ten years have been nothing more than simple holidays, seduces him. This will be his first personal contact with the two in quite a long time and it marks his unexpected return to their lives. This small, seemingly insignificant and spontaneous decision will end up affecting them all tremendously.

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Agustina Chiarino will represent "3" at Miami Encuentros 2010.

# Carmin Tropical

Rigoberto Perezcano (Mexico)

Budget: \$1,150,000 USD  
Shooting Date: November 5, 2010

Claudia Diaz, a transvestite singer, returns to her home town on the Oaxacan coast with the sole aim of performing "Simply Claudia," a solo musical show. Once there, she quickly learns about the brutal killing of one transvestite and the disappearance of another, both of them her close friends since childhood. Claudia decides to call off her plans for the show and hunt for the guilty person behind these crimes. She impulsively leads her own investigation as if she were a hired detective until she runs into the town police chief, Commander Romulo. At first, the two clash but later Romulo accepts Claudia's assistance, a decision which allows him to get closer to the victims' relatives and understand more about transvestites and their community. Both the singer and the police chief know that they are dealing with a dangerous serial killer and they agree that the only way to catch him is by hosting a special party at the "King Kong Bar." Only here can they assemble all the transvestites and gays of the coastal region and hopefully entice the perpetrator to show up.

This project will be shot in Super 16mm and with an underwater camera, and will be finished in 35mm with a total duration of 100 minutes. The film's location will be at Juchitan, on the southwestern Pacific coast of Mexico, in the state of Oaxaca. Juchitan has a population of approximately 10,000 inhabitants, whose native languages are Spanish and Zapotec. The majority of the villagers have preserved their indigenous and mulatto factions, inherited from the Negro slaves that settled in the region during the Colonization period. Society and family values here are matriarchal in nature:



the mother is responsible for administering the household and plays a major role in the education of each family member; the father's role is reduced to assisting the mother in her chores and obeying her instructions. Homosexuality is accepted in these villages, and neighbors greatly respect homosexuals. This openness towards homosexuality is particularly remarkable in Juchitan, given its relatively small size compared to other places in Mexico, and allows gays to forge close relationships with and work freely as human beings within their communities.

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Edgar San Juan will represent *Carmin Tropical* at Miami Encuentros 2010.



**Rigoberto Perezcano** was born in Zaachila, Oaxaca, Mexico. His training as a filmmaker is the result of having directed numerous documentaries. His documentary *XV en Zaachila* (2002) received several national and international prizes. Perezcano also won a Rockefeller-MacArthur Ford scholarship for writing the screenplay for *Carmin Tropical*. *Northless* (Norteado), his first full-length feature, has received much recognition and numerous honors worldwide, particularly at the film festivals in San Sebastián, Thessaloniki, Abu Dhabi, Bratislava and Marrakech.

## Director's Statement

Since the outset of my career as a filmmaker, I have been drawn to the documentary genre, without ruling out the possibility of incorporating fiction into my work. From the making of *XV in Zaachila* and *Northless*, I've combined fiction with documentary in an attempt to discover a different narrative voice. The moment I came to understand the importance of documentary filmmaking as a mass medium for greater human knowledge, I realized that this was a language capable of taking us one step further.

In documentary film, regardless of the subject matter, ordinary people become actors, simply by virtue of saying the right thing at the right time, saying that certain something we can identify with and which can move us deep inside. In real life, we are surrounded by people overlooked by society, people that will nevertheless continue playing their parts in their own personal dramas.

To be able to capture the words, gestures and actions of these people with a camera would radically change their situation. In front of the camera lens, their lives become subject matter for a film, simply due to their condition of being human, stripped of all ulterior motives other than that which makes them act as their true selves. And if we incorporate fragments of fiction into their reality, their lives are changed and possibly enriched within the context of this created reality, as in cinema.



## Producer

**Edgar San Juan** was born in May 1970 in Mexico City, Mexico. He produced several notable short films including *A Bullet* (2003), *Clown* (2004), and *Ayss* (2005) before co-producing his first feature-length film, *La nana* (*The Maid*) by Sebastián Silva, a film that won Best Foreign Film and Best Foreign Actress at Sundance 2009, as well as multiple other prizes in film festivals worldwide. *Norteado* is his first feature film as a screenwriter and as Executive Producer.



# Casa Grande

Felipe Gamarano Barbosa (Brazil)

Budget: \$560,000 USD

Shooting Date: December 1, 2010

**Felipe Gamarano Barbosa** is a Brazilian filmmaker who completed his MFA in film at Columbia University in New York City. Two of his short films screened at Sundance: *La Muerte Es Pequeña* (2005) and *Salt Kiss* (2007). *Salt Kiss* was an official selection at the New York Film Festival, as well as at Clermont-Ferrand and it won over 10 international awards. Featured among Filmmaker's Magazine "25 New Faces of Independent Film," Barbosa was a Sundance Lab fellow with his feature screenplay for *Casa Grande*, as well as an Annenberg Grant winner and NHK finalist.

## Director's Statement

The idea for *Casa Grande* rose from my desire to discuss Rio de Janeiro's class and racial issues through an uncommon perspective within Brazilian cinema: that of the upper class. I was inspired by people I have personally known for years with the intent of portraying the contradictions of an upper class that lives in internal exile within their gated communities.

Using the familiar frame of a coming-of-age story, *Casa Grande* follows Jean's rites of passage in order to address bigger issues, such as the global financial crisis, affirmative action and the overprotection of the upper class. Through his attempts to escape his parents' overwhelming grasp, Jean comes to know "the real world." I want to deconstruct the popular idea that Brazilians live in a racial democracy, since everything outside the family gates is considered a threat — from the bus rides to the racial quota system.

The story is set at the characters' most private spaces instead of exploiting stereotypical zones of conflict, like the *favelas*. I believe that the strength of *Casa Grande* resides in this internal look. This choice also reflects my desire to establish a dialogue with contemporary Latin American cinema; more specifically movies such as Jorge Gaggero's *Cama adentro*, Sebastian Silva's *La nana* and Lucrecia Martel's *La niña santa*, which deal with social and national conflicts through extremely personal points-of-view.



This film addresses overprotection, fear, and race-class relations in a Brazilian family in flux. 16-year-old Jean's family once thrived both financially and socially in Rio de Janeiro but their current predicament has taken a turn for the worse, and Jean soon discovers that there is something else beyond the gated community where he lives. When Sônia discovers that her husband Hugo has gone bankrupt, they agree to hide the financial crisis from their son until he passes his university entrance exams, which have become very competitive due to Brazil's newly established affirmative action program.

At the strict all-male Catholic school he attends, Jean realizes how homogeneous are the choices his classmates subscribe to: careers in safe good earning professions. His attempts to veer off this path are met with sometimes up front, sometimes pernicious resistance at home. Their pampered boy splits his attention between his growing experiences among friends, his newfound self-awareness over being "wealthy," the need to perform well in school and his nearly enslaving, hormone-charged sexual

drive. As the tale unravels, it becomes harder and harder for his parents to hide the real truth from him — that the family is quickly and irrevocably crumbling to pieces. Now, more than ever, he is expected to perform well in the impending tests and be in total command of his future, a future that has never seemed so uncertain.

However, the minute Jean finally finishes the entrance examinations, he becomes unhinged. He ventures into another part of Rio in search of Severino, his former chauffeur who his parents abruptly let go, and acquires a new awareness of the world he lives in as he navigates Rio's scenes of stark social contrasts with racial disparity ever present but poorly addressed. Jean's disappearance is matched by a very strange phone call to his parents where kidnappers claim that they have Jean, and the price for ransom is much more than this family can pull together right now. At the end, Jean's symbolic passage into "adulthood" — with all the pleasures and perils it has to offer — comes at a very high price: to him and to his entire family.



## Producer

**Fernanda De Capua** founded Brazil's Vermelho Filmes and has produced the feature *Fish Dreams*, the documentaries *Harmonia Brasil* and *Laura for DocTV*; and shows for the History Channel and Telemundo. She coordinated the South America Human Rights Film Festival and does guest lectures at the Bolivia Lab.

**Iafa Britz** has produced the box office hits *Sexo, Amor e Traicao*, *Primo Basilio*, *Se Eu Fosse Voce*, *Se Eu Fosse Voce 2*, and *Divã*, and for 10 years was one of the directors of the Rio International Film Festival. Iafa is currently producing *Nosso Lar* and *Casa Grande* with Migdal Films, her new production company.

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Fernanda De Capua will represent *Casa Grande* at Miami Encuentros 2010.

# Ciencias Morales

Diego Lerman (Argentina)

Budget: \$1,000,000 USD

Shooting Date: December 8, 2009



The school's walls are thick and formidable, guaranteed to preserve years of traditional everyday school routine from anything that may happen outside its enclosure in the surrounding streets of Buenos Aires in the Argentina of 1982.

María Teresa works as a teaching assistant at this school. She is a 20-year-old innocent arbitrator, a seemingly ignorant bystander. She started working at the school the summer before and at her first interview, her supervisor Mr. Biasutto made it quite clear what attitude she would be expected to adopt with the students. He told her it would not be an easy task to achieve what he called "the optimum surveillance point": to be always watchful, never missing a thing, but never alerting the students to the scrutiny, a stealthy inspection which records everything but which is itself never identified.

It soon appears that everyone at the school is a possible transgressor and every-

thing can be viewed as a transgression, even herself and her own behavior. And when María Teresa, hot on the trail of the merest, possibly imaginary, wisp of tobacco smoke, starts hiding in the boys lavatories to catch smokers *in flagrante delicto* and mercilessly hauls them up before the authorities, the whole procedure slowly morphs into a clandestine habit of gratifying obsessive suspicion.

María Teresa conducts herself with utter correctness and obedience to a rule of surveillance which emanates from an inflexible custodianship of a completely twisted normality, a scrutiny and supervision that could never be enforced beyond the confines of this enclosed world. Because beyond the masonry encasing this school, where the insular future ruling classes have studied and are studying now, there is another world – perhaps an entire country that has everything to do with all of this.



Born in 1976 in Buenos Aires, **Diego Lerman** studied filmmaking and dramaturgy at the University of Buenos Aires, the Escuela Municipal de Arte Dramático, and at Sportivo Teatral. In 2003 he directed, wrote and produced *Tan de repente* which received awards in 24 international film festivals, including the Silver Leopard in Locarno. This same year, Diego was selected for a Cannes Cinéfondation Residency in order to work on his new script, *Mientras tanto*. *Ciencias Morales* will be his third feature film and the script has already received much recognition, particularly the Sundance/NHK Award 2009 and the L'atelier in Cannes 2009.

## Director's Statement



## Producer

When **Nicolás Avruj** was just 19, he worked as a production assistant on many independent films in New York City. He earned two degrees in film at the University of Cinema in Buenos Aires, graduating in 1998. Avruj was a field producer on Jonathan Nossiter's *Mondovino* (2003) and an executive producer for several documentaries including Sergio Morkin's *Oscar* (2004). In 2005, he founded the company El Campo Cine, together with Diego Lerman. The pair produced *War of the Gyms*, co-produced *Meanwhile*, as well as several documentaries like *Servicios Prestados*, *For Whom the Roosters Fight* and *Soi Cumbio*.

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Nicolás Avruj will represent *Ciencias Morales* (Moral Sciences) at Miami Encuentros 2010.



# Porfirio

**Alejandro Landes** (Colombia, Spain, Uruguay)

**Budget:** \$941,000 USD

**Shooting Date:** April 24, 2010

**Alejandro Landes** was born in São Paulo, Brazil in 1980. In 2003, he graduated from Brown University with a degree in Economics before writing for a newspaper, producing a television show, and serving coffee at a very important Los Angeles production company. In 2005, he directed the feature documentary film *Cocalero* which premiered at Sundance 2007. With *Porfirio*, Alejandro was selected for the Cannes Cinéfondation Residence in 2009 and the Sundance Screenwriter's and Director's Lab the same year.

## Director's Statement

On September 12<sup>th</sup>, 2005 a man in a wheelchair, with two grenades in his diaper, hijacked a plane headed to the capital city of Bogotá with the help of his teenage son. I encountered this strange headline in the paper that day and the story lingered with me. So, I traveled to Florencia, Colombia to meet the man the press had nicknamed "Aeropirata," the sky pirate. It would be the first of many trips. This screenplay grows out of my time with him, his family, and the people of Florencia.

The news, on paper or on screen, seems to skim the top off the boiling water that surrounds us, disguising acts of extraordinary violence as distant, dreamy maybe almost freakish at times. Here, based loosely on a headline-grabbing true story and in the framework of Colombia's civil war, I'm looking to bring it closer; to position my camera in front of the humanity of what lies beneath: seemingly banal, quiet moments – both comic and tragic – that bubble to the surface in all their simplicity and then shake our lives.

The cyclical nature of this violence provides the film with its dramatic line, or circle; the story ends where it begins: with our protagonist sitting on the front porch.



## Producer

**Jhonny Hinestroza Hendrix** is a founding partner of Antorcha Films in Cali, Colombia. He has produced and directed TV commercials, music videos and short films for various advertising agencies and has also been the producer of numerous short and feature-length narrative films, among which are Alexander Girardo's *Fragmentos fundamentales* (2005), Carlos Moreno's *Perro come perro* (2008), Tom Schreiber's *Dr. Alemán* (2008), Henry Rivero & Juan David Restrepo's *In Coma* (2009), and Pablo Stoll's *Hiroshima* (2010). Jhonny has several projects of his own currently in development: *The Coffin*, *Chocó* and *Saudó*.



As has happened in almost all civil wars, millions of Colombians have fled the fighting in the countryside and have escaped to the cities with nothing but the clothes on their backs. There they struggle to eke out a life and wait for something – if not eventual peace for their country, then perhaps some version of it for themselves.

One of these refugees, Porfirio, waits on his porch every day, parked in a wheelchair, wearing cowboy boots and a mobile phone draped around his neck. During the day, he gets by selling minutes to phoneless neighbors, as he awaits news of a pension that he believes the government owes him. He sits in abject silence, distractedly counting the minutes gone by while drinking unappetizing medicinal shakes to ease the pain from a bullet wound in his back. At night, he waits for his slacker teenage son to come home and also for closing time to

come at "Manolo's," a seedy bingo parlor where Vicky, the woman he loves and desires, covers the night shift.

For years, the monotony of his life is interrupted only by weekly visits to the local refugee office, where Kafkaesque bureaucrats continually ask him to just keep on waiting. When he is ultimately told that his case file has been misplaced, his lawyer seems unfazed by further delay but gets ready with elaborate, costly plans to overcome this latest hurdle. However, Porfirio has finally had enough.

Quietly and stubbornly resolute, he pawns his treasured saddle and his phone, feigns an important doctor's appointment in town, and manages to board a plane to the capital city of Bogota with two grenades in his diaper, determined to speak with the President about his situation.

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Alejandro Landes will represent *Porfirio* at Miami Encuentros 2010.

# Second Child

Sebastián Silva (USA)

Budget: \$3,000,000 USD



Peter is a sensitive 8-year-old boy, the middle child in a family of three children. One day his parents take their family to the countryside to visit his aunt Alice and her husband Mathias, who is also Peter's godfather. On the ride up, they stop to get groceries. In a shack behind the store, Peter encounters a creepy man selling animals including a little red fox. Peter fears that the man will harm the fox and begs his mother to please buy it for him, but she refuses and they continue on their way.

When the family arrives at their relatives' home, Peter is rejected as a playmate by his perfect elder brother, his cousins and some other children, so he attempts to hang out with his godfather who also has no interest in spending time with him. Michael, the caretaker of his aunt and uncle's property, takes pity on the boy and allows him to

tag along on a trip into town to the local taxidermist. During this excursion, Peter dubiously acquires the little red fox and secretly brings it back with him, hiding it on the property with Michael's knowledge and assistance. Peter's love for the fox heals his loneliness and he spends all his time caring for it. However, Mathias's greyhounds soon find the small animal and almost tear it apart. Plenty of family drama in relation to the fox ensues.

After many mishaps, trials, and life-changing tribulations, the family's vacation must come to an end. But Peter will leave the country house changed. No longer a timid and shy outcast, he has become a new young man, one who is confident and filled with empathy, and who has an understanding of himself and his rightful place in his family.

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David Robinson will represent *Second Child* at Miami Encuentros 2010.



**Sebastián Silva** is a multifaceted Chilean artist whose body of work includes filmmaking, painting, illustration and popular music. His most recent film, *La nana* (2009) has been garnering awards and praise internationally including the World Cinema Dramatic Jury Prize at the 2009 Sundance Film Festival and nominations for Best Foreign Language Film at the 2010 Golden Globe Awards and Independent Spirit Awards. Silva currently resides in New York City.

## Director's Statement

*Second Child* is a personal story from my own life and experiences. I have always been myself and like many artists, being oneself at a young age can mean that you are somewhat of an outsider. In my mind, this film takes place on my uncle's farm in the south of Chile; and yet, this film will be my English language feature film debut. Although I experienced this story in South America (and in Spanish), I feel that it rings true in all languages and countries.

Peter's journey is a small, subtle and realistic one: in a week's time he goes from being a child to being able to put aside some of his childish ways, because he has learned something about himself. Through his relationship with Michael, the fox, and his failed relationship with his godfather Mathias, Peter learns where he fits in, not just in his family, but where he fits in in the world.

We are well underway to developing all the creative aspects of this project. I am very much looking forward to directing *Second Child* and telling this story and do believe that it will not only be a coming-of-age memoir, but also a portrait of those who have experienced true love at a very young age.



## Producer

**David Robinson** is a co-founder of Elephant Eye Films. Prior to starting Elephant Eye, David served as CFO/Head of International Sales at Lee Daniels Entertainment and Vice President of International Sales at InterLight Pictures. Robinson holds an MBA from New York University and graduated summa cum laude from UCLA. He is a member of the Producer's Guild of America (PGA).

# The Line

**Eduardo Sánchez** (USA)

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

Director's Statement

Producer

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2809 Bower Road  
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Eduardo Sánchez and Robin Cowie will represent *The Line* at Miami Encuentros.



Presented and produced by Miami Dade College

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