

## CASE STUDIES

### CHAPTER ONE: ARGENTINA

#### #1

[The Games Maker \(El inventor de juegos\)](#) is a universal children's film shot entirely in Argentina and in English.

Adapted from the eponymous Argentine novel by Pablo de Santis who cowrote the screenplay, [The Games Maker \(El inventor de juegos\)](#) is about young Ivan Drago's newfound love of board games which catapults him into the fantastical and competitive world of game invention, and pits him against the inventor Morodian, who has long desired to destroy the city of Zyl, founded by Ivan's grandfather. To save his family and defeat Morodian, Ivan must come to know what it is to be a true GAMES MAKER.

Shot entirely in Argentina and in English, the film is a co-production between Argentina's Pampa Films, Canadian Sepia Films and Italian DAP Italy, in partnership with the Colombian 7GLa, the Argentinean Benteveo Productions and Venezuela's Orinoco Films, Telefe was also a coproducer. It had the support of INCAA.

The film stars [Edward Asner](#), [David Mazouz](#) ([Kiefer Sutherland's](#) clairvoyant kid in the TV series [Touch](#)), [Joseph Fiennes](#) ([Shakespeare in Love](#)) as the villain Morodian, [Tom Cavanagh](#) ([Ed](#)) and [Megan Charpentier](#) and employs local Argentinian celebrities in minor roles such as [Alejandro Awada](#) and [Vando Villamil](#).

It originated with [Juan Pablo Buscarini](#) who directed that wonderfully odd 2011 film (and box office hit in Argentina) [Chinese Take-out](#) starring Argentine Academy Award Winner for Best Actor, [Ricardo Darín](#). He is also the filmmaker behind the animated family movies [The Hairy Tooth Fairy \(El ratón Pérez, 2006\)](#) and [The Ark \(El arca, 2007\)](#). Buscarini produced and cowrote the film which is very much live-action.

Its origination, the issues encountered during production, how the financing came together, how distribution and international sales were determined, as well as how the distribution in Latin America and North America were planned was the subject of a panel during the Canadian event, Strategic Partners, held in Halifax just after the Toronto International Film Festival in 2014. Panelists [Juan Pablo Buscarini](#) who originated, produced and directed, [Verónica Cura](#), the line producer, and the Canadian producers [Tina Pehme](#) and [Kim Roberts](#) discussed their particular roles. [Sydney Levine](#) moderated.

Juan Pablo understood the story was universal and as such he knew it could go outside the usual coproduction strategy in Argentina.

- Juan Pablo Buscarini began Pampa Films five years before production.
- Juan Pablo acquired book rights in 2006.
- A year later, in 2007 he and the book's author, [Pablo De Santis](#) wrote the Spanish script.
- In 2007-2008 a New Zealand company from Auckland was in Buenos Aires and it was very interested in the project so Juan Pablo began seeking English-speaking partners. He went twice to N.Z. to confirm its international appeal. After six months everyone realized the coproduction treaty was so complex and to get the top government officials to sign off on it was really difficult, so N.Z. offered to make a coproduction with a third country which had a coproduction treaty with both N.Z. and Argentina...
- Juan Pablo found the English speaking country which cared most about children's programming and had a treaty with Argentina was Canada. Canada and Argentina had signed a coproduction treaty in 1988 but only one film (a TV movie in 1988) had ever been made.
- So in 2008 he went to Strategic Partners in Canada. (His film **Raton Perez** had screened in 2006 at TIFF.) There were one-on-one pitch sessions set up, but only one was a Canadian production company. It was ironic, because after hours of flying, he met with the Canadian producer who then told him that he should go to Singapore where there was more money.
- The other meeting was a producer from U.S. Michele Ramo of Dreamworks who produced the animated Puss in Boots wanted to do it as an animated project which Juan Pablo declined.
  
- A year later, in 2009, a U.K. casting director, [Lucinda Syson](#), wanted to produce as well as cast it. She came yearly to Argentina and read the script in English and in Spanish and read the novel as well. She said he had to make a better English translation.
- JP did not have enough money to go to London to find a writer but he had found an English screenwriter in Argentina who in three months made a good jump towards a good English translation. Juan Pablo was shooting a film in Spain and so he went to London before and after that movie where he met Lucinda's brother, [Damon Syson](#), a writer- journalist for the Guardian who made another translation.
- Lucinda did not remain on the project as she had work on **X Men** and Guy Ritchie films. She had no time to produce, was always traveling, had no production experience. But she remained credited by the deal.
- By 2011 he had a better script written by two English cowriters. They did not translate the Argentinian script but had good ideas which were not so close to the book which was very difficult to transpose into a script.
- In 2011-2012 Juan Pablo went to a friend, Ben Odell who was head of production for Pantelion. Ben had introduced Juan Pablo to Disney a year and a half before. He now felt the new script was much better and Disney,

who had said a year and a half earlier they would be interested when the script was finished, then moved very fast. Ben Odell made the connection and two key Disney Latam execs made the deal and is credited as Executive Producer.

- Ben also agreed that the ideal coproduction would be a Canadian coproduction. He had been working in Vancouver on another movie ([Girl in Progress](#) directed by Patricia Riggen and starring Eva Mendez) with [Kim Roberts](#) who was doing the legal work. Ben introduced them by phone.
- Kim Roberts this time was working with [Tina Pehme](#) at [Sepia Films](#) and the two of them were impressed with the project and felt it was well put together though very ambitious. They were also looking for projects with Latin America. They had visited Brazil but the projects there were in the native language which was hard for them. They had worked in Ireland, India, U.K. on features and had made a doc in Spain and a doc in Brazil.
- They skyped with Juan Pablo and it seemed to be a good relationship they established over time.
- In May 2012 the drawings were done.
- Veronica Cura had met Juan Pablo in July 2012 in Bolivia and he spoke about the project. She liked Juan Pablo and she liked the script. So as the artistic producer she along with Juan Pablo began planning its preproduction and production.
- In August 2012 Veronica began in development at the same time as she as developing another film. She also made the budget and prepared the 3D and other technical issues. It was also her first time working with 3D. Only one other Argentinian film had been made in 3D and it was very amateurish. For Vero, a very experienced producer both as a creative producer and as a line producer, it was very important to have such long a lead time for development.
- With 3 to 4 months to develop the project, by March or April 2012 it was 60% set with the art department
- A European coproducer was needed in order to access European funding. It needed to bring in cast and crew with European credentials. The Italian coproduction company, [DeAngelis Group](#) came in with 10% equity for the Argentinian side. They understood the quality vs. cost issue as did the production designer [Dimitri Capuani](#) and the director of photography, [Roman Osin](#), who is a British citizen but still a part of the European Union.
- They confirmed their role during AFM in November 2012 at which time Kim and Tina met with Ben and the casting director and with Italian producers for the first time. Everyone agreed to work together.

- Ben Odell's presence as a friend to both was very important because he spoke strongly in favor of each party. Both parties had experience in coproductions and in children's programming. Tina and Kim liked Juan Pablo's passion for filmmaking. His company Pampa also had a global approach. Moreover the project was not regional which was also very appealing. And most important of all the project had a high quality artistically and in its technical preparation.
- So Kim and Tina said they would put together the bureaucratic elements. They also did some rewriting to make it more North American in sensibility.
- In December 2012 everyone went to Argentina to visit locations. The budget seemed so low for such a high concept film, 3D, 650 visual effects, but Juan Pablo and his producer Veronica Cura had prepared everything very well in advance
- In December 2012 the Italians sent [Dimitri Capuani](#) to Buenos Aires for five months before the shooting started. It was Capuani's first time as a production designer but he was highly talented and had experience in art direction (on **Hugo**). He was able to work with the whole art department of Argentinians.

The sound designer, [Chris Munro \(Gravity\)](#) had won two Oscars but was also able to work alone with Argentinian crews.

The Composer too worked with the Eastern European Bratislav orchestra, much cheaper than the London Philharmonic.

In short, none of the key crew had to bring along their own people but were willing to work with Argentinians. Argentina is known for good crews and is used to supplying production services for outside production companies.

- Seven months after the AFM meeting, shooting began on June 3, 2013 for three weeks. Post-production was also three weeks.

The groundwork was very well prepared so the film could move quickly. The budget was not a Hollywood style budget. Italians needed to supply the European part of the cast and crew and understood the project had to be on a Hollywood level but with different fees attached. The Italian coproducer knew the best key people who would work without the high perk creative comforts. In Hollywood, everyone wants to work with their own support team.

There was a lot of trust. They did not wait for all the paperwork to be completed or even for the total financing. They had not totally financed the film when they began, but the risk seemed worth taking. Disney had already set a date for release so they had to start shooting.

Working as a team which traveled around the world was greatly facilitated by Skype, which was invaluable and yet difficult with constant cut-offs. They were lucky as a team as well because the parties reached their different crisis points at different times so the other party could help them out.

- EOne came on board as the Canadian distributor through Mark Sloan after principal photography was finished.

### **Distribution**

**The Games Maker** is designed for the international market and follows a distribution strategy similar to that of the major U.S. studio industry. Disney released the film as it would any international release on July 3, 2014, day-and-date throughout Latin America on 960 screens. Portuguese speaking Brazil who was then hosting the World Cup held its release in Brazil until September 2014.

Aside from the neutral Spanish being dubbed by Argentinian actors, there is little to identify the film as Argentinian. It is an international children's film. No big Argentinian stars in the film although, in Argentina, the press talked a lot about it as a big Argentinian film even if the audience did not see it that way. This non-specificity is key for children's films.

In its first weekend in theaters, this family adventure film grossed over US\$ 1.558 million, a very good return. In Argentina it had more than 54,000 spectators; in Colombia it had about 56,000; in Mexico 55,000, 46,000 in Peru, Chile and Uruguay 11,000 and 2600 respectively in all some 265,000 spectators according to the Ultracine and INCAA.

It expanded into 1,050 theaters in both 3D and 2D, the first for such a film. (220 theaters were in Mexico and 104 in Argentina). Disney's Latin American forecast was a box office of US \$ 8 – 9 million without counting Brazil. Disney has first look for U.S. depending upon its Latam release numbers.

Watch the teaser trailer here: [http://www.youtube.com/watch?v=A3zs\\_R7LJ90](http://www.youtube.com/watch?v=A3zs_R7LJ90)

### **Data:**

**Starring:** [Joseph Fiennes](#), [Tom Cavanagh](#), [Megan Charpentier](#), [Valentina Lodovini](#), [Alejandro Awada](#), [Robert Verlaque](#), with [Ed Asner](#) and introducing [David Mazouz](#)

**Writers:** [Juan Pablo Buscarini](#), Pablo De Santis (novel)

**Director:** [Juan Pablo Buscarini](#)

**Producers:** [Jose Ibanez](#), [Juan Pablo Buscarini](#), [Pablo Bossi](#), [Tina Pehme](#), [Kim Roberts](#), Nicolas Rodriguez, [Guido De Angelis](#), [Nicola De Angelis](#)

**Executive Producers:** [Veronica Cura](#), [Roberto Manni](#), [Ben Odell](#)

## **Project Partners**

[Buena Vista International](#)

[Entertainment One](#)

[Telefilm Canada](#)

[Shaw Rocket Fund](#)

[Movie Central](#)

[The Movie Network](#)

[Pampa Films](#)

[DAP Films](#)

[7G Lab](#)

## **Further Background on the Producers**

### **Veronica Cura**

Other films Veronica Cura has produced include **Death in Buenos Aires (Muerte en Buenos Aires)**, an Argentinean police genre that premiered on May 15, 2014. It was directed by first-time director [Natalia Meta](#) and stars Demian Bichir , Chino Darin , Monica Antonopulos , Carlos Casella , Hugo Arana , Jorgelina Aruzzi , Emilio Disi, [Fabián Arenillas](#), Humberto Tortonese, Gino Renni , Wullich Martin and Luisa Kuliok.

After only two weeks it had racked up 450,000 admissions which is astonishing for a first feature with no TV backing. Its returns were greater 2013's hit by Daniel Burman, [The Mystery of Happiness \(El misterio de la felicidad\)](#).

Veronica has been Vice President of the Argentina Productions Companies Union from 2011 to 2013 and President of the Argentina Independent Producers Association from 2007 to 2009. She is currently the Academic Coordinator for Production at ENERC and teaches in different labs and schools throughout Latin America. She is also a former student of La FUC. Most recently she spent 1 1/2 weeks in Cuba at the International Film School (EICTV) giving a week's seminar and working with a director and two writers on scripts as part of a new Doctorate program for screenwriters.

She was the executive producer of the highly acclaimed **Las Acacias**, an Argentina-Spain coproduction, as well as **Whisky Romeo Zulu** which I loved...and many many more including **Un Amor** by Paula Hernandez in 2011, **The Headless Woman (La mujer sin cabeza)** in 2008 directed by Lucrecia Martel, **In the Eyes Abides the Heart** by Mary Sweeney, a short for Turner Classics Channel, all directed by women, which is something of importance in today's world.

She was the line producer on 2009's U.S.- Spain coproduction **There Be Dragons** directed by Roland Joffe. Her credits go as far back as the 1995 film **Moebius** and the 1993 documentary **Radio Olmos**, both directed by Gustavo Mosquera.

For all these reasons, her opinions on the business and on the importance of education are crucial to understanding what is happening in Latin American production today.

## **Sepia Films**

The Canadian coproduction company, Sepia Films, is based in Vancouver, British Columbia with affiliates in Los Angeles, California.

Sepia Films is dedicated to producing a diverse range of quality entertainment for today's marketplace and to collaborating with like-minded international and domestic partners to bring great stories to the screen. Their focus is to make engaging, entertaining films for the international market. Sepia's diverse slate focuses on films that tell great stories in unique ways that will resonate with audiences.

Since 2004 Sepia partners Tina Pehme and Kim Roberts have produced such diverse theatrical fare as 2012's [In Their Skin](#), a suspense thriller starring Selma Blair, Josh Close, Rachel Miner and James D'Arcy; 2010's multi award-winning [A Shine Of Rainbows](#), starring Connie Nielsen and Aidan Quinn, a co-production with Ireland's Octagon Films, released by E1 and 20th Century Fox; [Partition](#) (2007), an epic love story set against the Partition of India in 1947, starring Jimi Mistry, Neve Campbell, Kristen Kreuk and Irrfan Khan released by Seville Pictures and Myriad Pictures; [Civic Duty](#) (2007), a critically acclaimed psychological thriller starring Peter Krause and Richard Schiff released by 20th Century Fox; and [Love On The Side](#) (2004), a romantic comedy with a twist starring Marla Sokoloff, Jennifer Tilly, Dave Thomas and Barry Watson, released by Screen Media and Equinoxe Films.

They also produced the feature music documentary [And The Beat Goes On....](#) (2009) - a Canada-UK co-production that takes an insider's look at the evolution of the superstar DJ featuring David Guetta, Paul Oakenfold, Danny Tenaglia and DJ Alfredo, as well as the broadcast documentaries **A Journey of the Heart** (2007) and **So Many Colors** (2010). In 2006 Pehme and Roberts also established sister company Honalee Productions to facilitate post-production in house giving the company the ability to take a film to film-out ready in house offering savings and enhanced quality control on Sepia and Sepia partner projects.

Sepia's feature film slate for 2014 includes [Jack Of Diamonds](#), an epic adventure set in the cut-throat diamond industry of 1940's Africa, based on the true story of maverick geologist Jack Williamson to be directed by Vic Sarin; the noir-thriller [Kiss Me Goodnight](#) in partnership with The Lab Films written by Josh Close, and to be

directed by Josh & Justin Tyler Close; Berlin-set psychological thriller [The Chamber](#), written by Mark A. Lewis and Zev Tiefenbach; an adaptation of the classic Pierre Breton children's novel [The Secret World Of Og](#), written for the screen by Robin Hayes; and the fighting robot animated feature [Jockbot](#), a Canada/China co-production, written by Edgar Martin.

Sepia recently completed the feature documentary [The Boy From Geita](#), following the journey of a young Tanzanian boy with albinism, which premiered at Hot Docs Canadian International Documentary Film Festival, as well as the globally-shot feature documentary [Hue: A Matter Of Colour](#), directed by Vic Sarin and produced in partnership with the National Film Board of Canada. On the television front, Sepia Films just released the thriller [A Daughter's Nightmare](#), starring Emily Osment, Gregg Sulkin and Paul Johansson, the third episode in the Nightmare franchise for Lifetime after 2013's [A Sister's Nightmare](#) and 2012's [A Mother's Nightmare](#).

## #2

[Wakolda](#) whose English title is **The German Doctor** can be found on [IMDbPro](#) and on [Cinando](#). It was produced by Historias Cinematographica, the production company of director-producer, Luis Puenzo (**Official Story**), one of Latin America's busiest film production forces. Luis Puenzo is the father of the director-writer Lucia Puenzo. The cinematography is by family member Nicolas Puenzo.

[Wakolda](#) was Argentina's submission for the 2013 Academy Award Nomination for Best Foreign Language Film.

Historias Cinematographica structured **Wakolda** as a Spain-France-Norwegian coproduction with Argentina. Shot in Spanish and German, **Wakolda** is Lucia Puenzo's biggest film to date.

The film was supported by INCAA, ICAA, Aide aux cinémas du monde, Centre National du Cinéma et de l'image animée, Ministère des Affaires Étrangères (France), Institut Français, Sørfond Norwegian South Film Fund, Programa Ibermedia, and TVE.

Its French coproducer, Pyramide of France, is also the international sales agent. Wanda Vision of Spain is also its Spanish distributor. [Hummelfilm](#) of Norway came on board as part of the [Sørfond Norwegian South Film Fund](#)'s €100,000 grant's requisite; [Stan Jakubowicz](#) a Venezuelan producer came in early. [Televisión Federal \(Telefe\)](#) is a coproducer as are [Moviecity](#)/ LAPT, Distribution Company Sudamericana who is the Argentinean distributor as well. It was made in association with [P&P Endemol Argentina](#) and [Cine.Ar](#). As a footnote, the ad budget invested by Telefe in its TV campaign was exceptionally large: 893 TV spots broadcast in ten markets in a five weeks span.

[Lucia Puenzo](#) has directed three films and written five books. **XXY** (2007) which premiered in Cannes Critic's Week in 2007 was also sold by Pyramide. [The Fish Child](#) (2009) premiered at the Berlin Film Festival. [Wakolda](#) (2013), based on her own novel continues the themes of sexual identity and duality of the previous two films, exacerbated this time in the relationship of mutual fascination maintained its protagonists: a girl and German doctor in 1960 who makes her the subject of his experiment. The novel upon which **Wakolda** is based has been translated to over fifteen languages. In Germany the novel has been edited by Wagenbach and reissued due to its good sales.

When the script was ready, Luis and Lucia Puenzo went to the Berlinale Coproduction *Market* in February 2011 looking for coproducers and financing. It began pre-production in March 2011.

They applied for Sørfond Norwegian South Film Fund 2012, the Norwegian Film Fund which brought them to their coproducer, Himmelfilm of Norway. They also received financing from Aide aux Cinemas du Monde 2012, and Programa Ibermedia 2012, and began shooting July 12, 2012. It was in post-production by August 17 and was completed April 28, 2013 just in time for the Cannes Film Festival where it premiered in Un Certain Regard 2013.

[Pyramide](#) of France and Wanda Vision of Spain came on board after Cannes announced its inclusion in Un Certain Regard 2013. It also won the Camilo Vives Platinum Award for Best Iberoamerican Coproduction at the Panama International Film Festival.

[The German Doctor \(Wakolda\)](#) <sup>1</sup>was released April 24, 2014 in U.S. by [Samuel Goldwyn Films](#) who acquired it after its Cannes premiere.

After its Cannes premiere, it won the Audience Award at St. Petersburg Film Festival and at 2nd Unasur Cine International Film Festival it won awards for Best Feature, Best Director, Best Actress and Best New Actress. It went on to play at San Sebastian Film Festival's Horizontes Latinos and was Argentina's submission for the foreign language Oscar for 2013.

Pyramide International, its coproducer and international sales agent (ISA) licensed it to over 30 countries including U.S.'s Samuel Goldwyn, Albania, ExYugoslavia: Bosnia, Croatia, Herzegovina, , Kosovo, Macedonia, Montenegro, Serbia, Slovenia to Obala Art Center, Argentina to Distribution Company, Australia/ N.Z. - Madman Ent., Bolivia and Chile - Los filmes De La Arcadia, Brazil - [Imovision](#), Colombia - Cine Colombia, Costa Rica, Panama - Palmera International, Dominican Republic and Puerto Rico - Wiesner Distribution,, Greece-Videorama, Hungary - Vertigo, Ireland -

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<sup>1</sup> ISA: [Pyramide](#)

Peccadillo, Israel - Nachshon, Peru - PUCP, Poland - Hagi, So. Korea - Company L, Switzerland - [Xenix](#).

In Argentina **Wakolda** reached 400,000 spectators by its fifth week on screen, and held strong on 75 screens. It maintained an average of almost 100,000 spectators per week. It is important to consider its release was much smaller than films like **Séptimo**, **Corazón de León** and **Metegol** (which released with Disney on about 250 screens). **Septimo** was released by 20<sup>th</sup> Century Fox, **Corazon de León** was released by Disney, **Metegol** by Universal. **Wakolda**'s average of spectators per copy was higher than all these other films, which allowed distribution to add screens the 2<sup>nd</sup> week, reaching 85 screens.<sup>2</sup> It is worth noting that **Wakolda** was distributed in Argentina by an independent (Bernardo Zupnik's [Distribution Company](#) which also distributed **The Secret of Their Eyes**) while every other successful local film has been distributed by a studio.

In U.S. it grossed US \$418,392 in 8 weeks in 39 theaters. While its figures are not as impressive as some other movies', it has arguably gained the most critical acclaim. It has grossed US \$2,600,000 in the 13 countries it was been released in so far outside of U.S.<sup>3</sup>

In August 2014 it was among the top 20 films on iTunes, an unprecedented event for a non-English language film, the only foreign language film in the top 50. It was ahead of top indies like **Snowpiercer** (So. Korea) and **The Grand Budapest Hotel** (U.S.), as well as major Hollywood films like **Frozen**.

Its release in Spain with 40 copies garnered excellent reviews and an average of over 1,500 euros per copy. Its French release is with 60 copies, 8 in Paris, and in Russia with 40 copies. By the end of 2013 it had been released in 15 countries.

### #3

#### [The Gods of Water](#)<sup>4</sup>

The first Argentine-Angolan coproduction, filmed alternatively in both countries by cult director [Pablo César](#). **The Gods of the Water** (**Los dioses del agua**) is César's

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<sup>2</sup> All this information can be confirmed by Axel Kutchevazky, coproducer of all 4 films mentioned.

<sup>3</sup> <http://www.boxofficemojo.com/movies/?page=intl&id=germandoctor.htm>

<sup>4</sup> English: [http://www.portalangop.co.ao/angola/en\\_us/noticias/lazer-e-cultura/2013/8/38/culture-minister-angola-argentina-movies-production,78aba6fc-613a-4196-a71d-cafebd448420.html](http://www.portalangop.co.ao/angola/en_us/noticias/lazer-e-cultura/2013/8/38/culture-minister-angola-argentina-movies-production,78aba6fc-613a-4196-a71d-cafebd448420.html)

Spanish: <http://www.haciendocine.com.ar/content/un-argentino-en-angola>

11th feature, as well as his 5th shooting abroad, having led coproductions in Tunisia (1991), India (1996), Mali (1998) and most recently Benin (2011) with his film **Shores (Orillas)**. The movie stars an international cast led by actor Juan Palomino and singer Charo Bogarín. It premiered November 14, 2014 at Festival Internacional de Cine de Luanda in Angola.

#### #4

#### **Foosball**

The movies coproduced by Telefe (government TV channel) by themselves brought in more than 6.2 million admissions – 9 of every 10 tickets sold by Argentine films. Today the company is the biggest and most influential film coproduction house with a business model combining financing and communication. Since July 2013, Telefe had 16 straight weeks with movies in the local top ten. And the most impressive of these was **Foosball** aka **Metagol and Football** (ISA: **Film Factory**), a 3D animated film directed by Oscar winner, **Juan José Campanella** (**The Secret of Their Eyes**), a US\$ 20 million dollar production – the most expensive Argentinian production ever. It was the highest grossing local production of the year with over 2 million spectators. In its 10th week, exhibitors lowered ticket fees to \$15 and \$10 Argentine pesos for 3D and 2D viewing of the movie, respectively – about 75% off the nominal price. This measure increased moviegoers sixfold. By Campanella's own admission, the movie wouldn't recoup expenses even if all 40 million Argentines went to see it twice, so the film's international release is needed to recoup costs. International sales to by international sales agent **Film Factory** include The Weinstein Company for North America, Australia and New Zealand and France, Direct TV for Latin America, **UIP** for Argentina, Universal for Spain, **Koch Media** for Italy, **MTVA** for Hungary, **Korea Screen** for So. Korea, **Caravella DDC/Drugoe Kino** for Russia and **Medyavizyon** for Turkey. The Weinstein Company renamed it **Underdogs** and planned to release an English language version.

## **CHAPTER TWO: BOLIVIA**

### **#1 Producer Rodrigo Bellot**

A driving force behind Bolivia's small film industry, Rodrigo Bellot directed, wrote and produced his breakout picture, **Sexual Dependency** as well as his next hit, **Who Killed the White Llama?** a knockabout road comedy. He moonlights as a casting director, and has worked on Steven Soderbergh's twin Che Guevara pics **The Argentine** and **Guerrilla** and the French film **La Traque (The Hunt)**.

Bellot co-runs **La Fabrica**,<sup>5</sup> Bolivia's first film school in Cochabamba. Graduate students from **La Fabrica**<sup>6</sup> worked on **White Llama** as part of their thesis. The school offers workshops and online courses.

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<sup>5</sup> <http://lafabricaescuelacine.blogspot.com/>

<sup>6</sup> <https://www.facebook.com/lafabricacinebolivia>

Bellot also coproduced [The Most Beautiful of My Very Best Years](#) (**Lo más bonito y mis mejores años**), the debut feature of Fabrica alumnus Martin Boulocq.

Bellot's first English-language feature was [Perfidy](#) (**Perfidia**). "I wouldn't label it experimental", he says, "but it has only two minutes of dialogue".

Bellot is developing the screen adaptation of Luisa Fernanda Siles' novel [El agorero de sal](#) (The Salt Soothsayer) and his original screenplay **Soccer Sundays** was a finalist at the Cannes Residency in 2006 and the NHK Screenplay Competition in 2005.

Bellot started his own production company, [Bolivian BOLD](#), and in his first foray, he joined forces with Andrew Corkin (**Martha Marcy May Marlene**) and Jack Turner and Nick Shumaker (from **The Zoo**) to produce the American remake of the Mexican horror film [We Are What We Are](#) (**Somos lo que hay**). The English language version was directed by the acclaimed Jim Mickle and premiered in Sundance 2013 and was in the Official Selection of Directors' Fortnight in Cannes 2013, the first time that both an original and the remake were selected. It was also the first Mexican film to be remade into an American film. Both were represented internationally by Memento Films International who licensed it widely.

In 2013 Bolivian BOLD presented two new Bolivian directors in Cannes with whom they are producing the debut films of two emerging talented filmmakers: Juan Pablo Richter's **Infinity**, a love story amidst the Bolivian dictatorship that was selected to the Rotterdam Market; and an award winning short film at the Short Film Corner, Denisse Arancibia's **The Poorly Fucked (Las Malcogidas)**, a musical comedy selected by San Sebastian Film Market and this year at the Cannes Producers Network.

Also in 2013 Bellot presented his new film as a writer and director, [Oxalá](#), developed at Binger Film Lab and produced by Gaetan Rousseau and Lucie Moreau at Paradoxal, Inc.

Rodrigo Bellot's short [Unicorn](#) also featured in The Shorts Film Corner, Cannes 2014.

[Bolivian BOLD](#) hopes to generate the same presence in Festivals and Markets that Chilean and Colombian Cinema has accomplished in recent years. Long absent in the film industry, Bolivian cinema has been growing and expanding slowly but surely. As Bellot says, We have enough talent, stories and I think the timing is finally right for those stories to be told and seen.

## CHAPTER THREE: BRAZIL

### #1

**[Maos of Cavallo \(Horses' Hands\)](#)** is a Brazil-Uruguay coproduction of Brazilian M. Schmiedt Produções, Globo Filmes and Telecine with Coral Cinema of Uruguay. It has the support of the Ibermedia and the ANCINE Fund and the Uruguay-Brazil Program. It won the Petrobras Cultural Award, the Santander Cultural/ Porto Alegre Prefecture Award. Based on the book by Daniel Galera, it was written and directed by [Roberto Gervitz](#) and produced by Monica Schmiedt. It wrapped May 2014 in Southern Brazil. Distribution in Brazil is through Europa Filmes, while in Uruguay Cinema Effect distributes. The theatrical release is planned for March 2015, and subsequently it will go on home video, television and internet.<sup>7</sup>

The progress of the filming and of the post-delivery life of this film is kept up on Facebook here: <https://www.facebook.com/maosdecavallo>.

## CHAPTER FOUR: CHILE

### #1

#### **No** directed by [Pablo Larraín](#)

Fabula's coproduction **No** demonstrates the power of coproductions today and international sales which increase international commercial reach and, with that success, will increase future budgets. The four production companies which coproduced **No** came from different countries, and each one brought special strengths to the production. The film was initiated by Chile's top production company, **Fabula**, owned by the brothers [Pablo Larraín](#) and [Juan de Dios Larraín](#) who began their careers with [Fuga](#) in 2006, and went on to make [La vida me mata \(Life Kills Me\)](#), [Tony Manero](#) and some eight more notable films including **Post-Mortem** and **No**, before making Sebastian Silva's next film, [Crystal Fairy & the Magical Cactus](#) and Sebastian Lelio's [Gloria](#) in 2013.

When **Fabula** cast the worldwide star [Gael Garcia Bernal](#) in **No**, the deal also included his company Canana as coproducer. This was the first coproduction of Canana and **Fabula** with U.S. based Participant who put up the US\$ 2,000,000 budget for the picture and then became a partner in a slate of coproductions. The French company, Funny Balloons, was also coproducer, partial financier and, more importantly, was the international sales company for **No**. It was able to sell territories to back up the financing. It pre-sold or licensed the finished film extensively: Austria to FilmLaden, Australia to [Rialto Distribution](#), Bolivia, Brazil, Chile, Colombia to Babilla, Czech Republic to [Film Distribution Artcam](#), Denmark

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<sup>7</sup> [www.latamcinema.com/noticia.php?id=6029](http://www.latamcinema.com/noticia.php?id=6029)

to [Reel Pictures Aps](#), France to [Funny Balloons](#), Germany to Piffel, Greece to [Strada Films](#), Hong Kong to [Golden Scene](#), Hungary to [Cinefil Co Ltd.](#), Italy, México to [Canana](#), Netherlands to [Npo, Netherlands Public Broadcasting](#), New Zealand to Rialto, Norway to Art House, Peru, Portugal to [Alambique](#), Russia & CIS to Frontiers, Singapore to Cathay, Spain to Golem, Sweden to Atlantic, Switzerland to [Cineworx Gmbh](#), Turkey to Tiglon, United Kingdom to [Channel Four Television](#). [Box Office Mojo](#) calculates international box office from these countries to be US\$ 5,408,080 with the [Sony Pictures Classics](#) No. American box office reported at US\$ 2,343,664.

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**No** was the first investment by Jeff Skoll's Participant Media in a non-English language film and the Larrain brothers are founding members of the Participant PanAmerican production fund. The next film with Participant will be **Neruda**, a portrait of the 1971 Nobel Prize winning poet Pablo Neruda between 1946 and 1948 when he became a member of Chile's Communist Party, was elected a senator, was threatened with arrest, went into hiding and began writing *Canto General*, an ode to Latin America. Pablo Larrain is writing the screenplay with Chilean playwright Guillermo Calderon who cowrote Andres Wood's **Violeta Went to Heaven**. In addition, Sebastian Lelio (**Gloria**) is writing **Iguazu**, a project at the 2014 Berlin Coproducion Market which is also set up at Fabula.

## #2

### **Gloria by Sebastian Lelio**

**Gloria**, by Sebastian Lelio was a coproduction between Chile's Fabula and Spain's Nephilip Producciones. It is internationally represented by the French international sales agent and financier, [Funny Balloons](#) who also invested in the film and licensed it to:

(Box office grosses are in US\$ from [BoxOfficeMojo](#)<sup>9</sup>)

Australia/ N.Z.-	<a href="#">Rialto Distribution (Australia)</a> \$143,848
Austria-	<a href="#">Thimfilm Gmbh</a> \$102,647
Belgium-	<a href="#">Wild Bunch Benelux</a> and ABC \$71,136
Brazil-	<a href="#">Imovision</a> \$122,733
Canada-	<a href="#">Métropole Films Distribution</a>
Chile-	\$797,613
Colombia-	Babilla \$792,289
Finland-	<a href="#">Atlantic Film Finland Oy</a>
France-	<a href="#">Ad Vitam</a>
France-	<a href="#">Dogma Films</a>
Germany-	<a href="#">Alamode Film</a> \$792,289
Greece-	<a href="#">Strada Films</a> \$132,774
Israel-	<a href="#">New Cinema Ltd.</a>

<sup>8</sup> <http://www.boxofficemojo.com/intl/?ref=ft>

<sup>9</sup> <http://www.boxofficemojo.com/movies/?page=intl&id=gloria14.htm>

Italy-	<a href="#">Lucky Red</a> \$64,430
Japan-	<a href="#">Respect and Transformer</a>
So. Korea-	<a href="#">Pancinema</a>
México-	\$64,430
Netherlands-	<a href="#">Wild Bunch Benelux</a> \$271,677
Norway-	<a href="#">Storytelling Media</a> and <a href="#">Trondheim Kino</a>
Poland-	<a href="#">Art House</a>
Portugal-	<a href="#">Alambique</a>
Puerto Rico-	<a href="#">Wiesner Distribution</a>
Russia-	<a href="#">A-One Films</a>
South Africa-	<a href="#">Ster-Kinekor</a>
Spain-	<a href="#">Vértigo Films</a> \$475,660
Sweden-	<a href="#">Atlantic Film Ab</a> \$96,601
Switzerland-	<a href="#">Filmcoopi Zurich Ag</a>
Turkey-	<a href="#">Bir Film</a> \$27,557
U.K.-	<a href="#">Channel Four Television</a> and <a href="#">Network</a> \$93,427
U.S.-	<a href="#">Roadside Attractions</a> \$2,000,000

**Gloria** was developed in the Cannes Residency (Cinefondation) program and garnered national funds from Chile for its production. It was screened as a Work in Progress first in Chile's SANFIC and then in San Sebastian in 2012 where it won the Cine in Construcción (Works in Progress) Award. Sebastian has recently received a Guggenheim Fellowship and support of the DAAD Berliner Künstlerprogram for the development of his new project which also garnered him a place in the Berlinale Residency Program held from September to December. He is writing it with an eye toward coproduction. The new project explores masculine emotions. Perhaps it will once again star Pauline Garcia.

In 2014 **Gloria**<sup>10</sup> was winning awards around the world including three at the Berlin International Film Festival 2013: Prize of the Ecumenical Jury, Competition to Sebastián Lelio, Prize of the Guild of German Art House Cinemas, Silver Berlin Bear for Best Actress to Paulina García, the Havana Film Festival 2013 Grand Coral Third Prize for Best Film, Hawaii International Film Festival 2013 EuroCinema Hawai'i Award for Best Actress to Paulina García, Lima Latin American Film Festival 2013 Best Actress to Paulina García, Elcine First Prize for Best Director to Sebastián Lelio, National Board of Review, U.S. 2013 - NBR Award, Top Five Foreign Language Films, Palm Springs International Film Festival 2014 Cine Latino Award's Special Mention to Sebastián Lelio, for capturing the universal themes of love, family and loneliness in a world class performance and San Sebastián International Film Festival 2012's Films in Progress Award.

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<sup>10</sup> ISA: Funny Balloons

#3

**[To Kill A Man \(Matar a un hombre\)](#)** won the 2014 Sundance Film Festival World Cinema Grand Jury Prize for Dramatic Competition. This is a coproduction of Chile and France. Director and screenwriter Alejandro Fernández Almendras had participated in Horizontes Latinos (San Sebastian Film Festival) in 2009 and at Sundance Writers Lab Winner with **Huacho** which went on to play Cannes, and he was in San Sebastian's Zabaltegi-New Directors in 2011 with **Sentados frente al fuego (By the Fire)**. After **Huacho** Alejandro went on to make 2 other features before making this. He says that for Chile, Sundance is a very important festival.

**Funding:**

Chilean Film Center

Aide aux Cinémas du Monde (CNC/IF).

**Networking Events:** Atelier 2012, Locarno Film Festival 2013 Winner Carte Blanche Award brought completion funds to the film.

International Sales Agent: Film Factory International introduced the film at AFM. Palmiera picked up Latin American rights before its world premiere in Sundance. It sold to Film Movement for U.S. and Canada after its Sundance 2014 premiere after which it went to play Rotterdam Film Festival.

**Interview with the Producer**

**[Taken from CinemaChile News January 13, 2014 By Roberto Doveris](#)**<sup>11</sup>

Eduardo Villalobos, the Chilean producer at El Remanso Cine Production House, has led the production of **Matar a un Hombre**, Alejandro Fernandez' third feature film which has shown in Sundance and Rotterdam 2014.

**Can you tell us what it was like to develop this film?**

**Matar a un Hombre** obtained support from the Audiovisual Fund and Vision Sud Est. Our work plan also involved business participation of local entities and private individuals. We could say that it is the state, international and local, always from the viewpoint of joining government, business, institutions and individuals together...nothing new, really. I like to explain that the film's goal is to make the film possible, so whether we have a big or small budget, we must make it happen.

**The film has been present at many industry circuits and has won in two work-in-progress sections, Sanfic and Carte Blanche in Locarno. Can you tell us about the relevance of these two instances for the film growth?**

For **Matar a un Hombre** to be finished, it was necessary to create interest or make it internationally attractive before finishing it. Participating in Sanfic, Carte Blanche

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<sup>11</sup> <http://www.cinemachile.cl/cinemachile/?p=4993>

and San Sebastian's work-in-progress allowed us to display the film and generate interest. Among other things, this attracted Vicente Canales, Film Factory's sales agent who acquired the film with a minimum guarantee and he expected great potential for sales.

**At present, what do these selections mean, at Sundance for the international premiere and Rotterdam's European premiere? What are your goals for both film festivals as the producer?**

The world premiere at Sundance in the World Dramatic Competition is a huge honor and opens possibilities to enter important markets, such as the North American market. On the other hand, the European premiere at Rotterdam means being in competition, which we are very proud of and makes us very hopeful, regarding the film possibilities.

## **CHAPTER FIVE: COLOMBIA**

### **#1**

**[Fat, Bald, Short Man \(Gordo, Calvo Y Bajito\)](#)** was directed by **[Carlos Osuna](#)**. This Colombia-France coproduction was selected in 2008 for Cinéma in Développement, a branch of Cinéma en Construction, an initiative promoted by San Sebastián Film Festival and the Rencontres Cinémas d'Amérique Latine de Toulouse. It was financed by the Global Fund Initiative of U.S., Colombia's Malta Cine and France's Cine Sud Promotion

Its track record:

- 2009. Winner of the Feature Film Production category of the Colombian Cinematographic Development Fund (FDC) contest.
- 2010. Best Feature Film Project during the V Producer's Encounter of Cartagena Film Festival.
- 2010. Selected to be part of the Producers Network of Cannes Film Festival.
- 2010. Selected to be part of the Movie Market of Annecy Animated Film Festival.
- 2011. Selected to be part of Guadalajara Construye 5.
- 2011. Winner of the Fonds Sud Cinema Fund for post-production.
- 2011. Winner of the Fix Comunicación Prize during Guadalajara Construye 5.
- 2011. Winner of the Art Digital Prize during Guadalajara Construye 5.
- 2011. Biarritz Film Festival. Avant Premiere Section. Out of competition.
- 2011. Warsaw Film Festival. Free Spirit Competition. In competition.
- 2011. Chicago Film Festival. World Cinema Program. Out of competition.
- 2011. India Film Festival.
- 2011. Amiens Film Festival. In Competition.
- 2012. Bogota Muestra

### **#2**

**[Profirio](#)**, directed by **[Alejandro Landes](#)** is a Colombia -Argentina -Uruguay coproduction. Its list of financing funds and festivals is immense.

For more info go to: [Conocer >](#)

The film began at Sundance Writing & Directing lab and was invited to Cannes Cinefondation 09, Cinemart Rotterdam, and Miami Film Festival Encuentros, Cinéma L'Alhambra-May, 2011-Marseille, France; Forum des Images-June 2011 – Paris, France; Cinéma Arenberg-June; 2011-Bruxelles, Belgium; Munich Film Festival-24.06.-02.07.11-Munich/Germany;36th Edition of the Age d'Or + Cinédécouvertes Competition 2011(Awarded with the Cinédécouvertes Distribution Prize); Amsterdam World Cinema Fest 2011 (Awarded with the World Cinema Amsterdam Jury Award 2011); Rencontres Cinéma de Gindou 2011, Toronto Int'l FF 2011; San Sebastian FF 2011; Festival Biarritz Amérique Latine (Awarded with the Premio del Jurado a Mejor Pelicula y Premio al Mejor Actor); Busan IFF; Rio de Janeiro; Warsaw Film Festival 2011; Festival Filmar en America Latina – Geneva; Thessaloniki FF (Award Bronze Alexander); Mar del Plata; Stockholm FF; Cuenca Ecuador (Award Best Director); Black Nights Tallinn; Goa FF2011 (Awarded with the Golden Peacock for Best Film); Festival Int'l del Nuevo Cine Latinoamericano - La Habana Cuba); Ventana Sur (Market); Cartagena FF 2012 (Best Iberoamerican Director; Best Colombian Film; Best Colombian Director); Festivalissimo Montréal 2012 (Best Picture Award); Miami Film Festival 2012; Villeurbanne France 2012; Vilnius IFF Lithuania 2012; Festival Cinema Aric; Asia & America Latina Windows on the World Feature Film Comp. 2012; New Directors/New Films 2012; The Prague FF Febiofest 2012; Another Sight Nantes 2012; CPH PIX Denmark 2012; Chicago Latino FF 2012; Monterrey FF 2012

#3

### [Gallows Hill aka The Damned](#) <sup>12</sup>

RCN's affiliate Five 7 Media fully financed the horror project **Gallows Hill**, which shot outside Bogota and was set up as a coproduction with Peter Block's L.A.-based **A Bigger Boat**, David and Angelique Higgins' **Launchpad Productions** and **Andrea Chung** of **Bowery Hills Entertainment**. Directed by Victor Garcia and written by Rich D'Ovide (**The Call, Thir13en Ghosts**) about a widower who takes his children on a trip to their mother's Colombian hometown, it stars **Twilight** actor **Peter Facinelli**, the U.K. actress **Sophia Myles**, **Nathalia Ramos** and Colombian model and actress **Carolina Guerra**.

In Berlin 2014 **IM Global** sold **Gallows Hill** to IFC for U.S., Dutch Film Works for Benelux, **Pegasus Motion Pictures Distribution Ltd** for Hong Kong and China, and **Caichang International Inc.** for Taiwan. Producer Julián Giraldo said that RCN had recouped its investment on the back of licensing deals by worldwide sales agent IM Global.

#4

**La Playa D.C.** directed by **Juan Andrés Arango** is a Colombia-Brazil-France coproduction. Debut Cannes 2012 Un Certain Regard, San Sebastian 2012

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<sup>12</sup> ISA: IM Global

Horizontes Latinos, Chicago IFF 2012 New Directors Competition, it went on to play Gindou Film Festival, Festival de Biarritz d'Amérique Latine, Hamburg Film Festival, Warsaw Film Festival, Stockholm International Film Festival, Arras Film Festival, Sarlat Film Festival, Palm Springs Film Festival, International Film Festival Rotterdam, Belgrade Film Festival 2013.

#5

[Out of the Dark \(Aguas Rojas\)](#) <sup>13</sup>

[Participant Media's](#) Participant Panamerica developed Alex and David Pastor's script written also with Javier Gullón, the supernatural thriller **Out of the Dark (Aguas Rojas)**, in-house and then joined with Spanish production company Apaches (**The Orphanage**) and Colombian production house [Dynamo \(Undertow aka Contracorriente\)](#) to coproduce it. Dynamo's film [ROA](#) opens the International Film Festival of Cartagena de Indias March 2014.

Participant's Jeff Skoll and Jonathan King and Nick Spicer of [XYZ Films](#) serve as executive producers. Participant controls worldwide rights. Participant Panamerica financed along with [Imagenation Abu Dhabi's](#) chairman Mohamed Al Mubarak. Front Row will distribute in the Middle East.

Spanish filmmaker **Luis Quilez** directed the Participant movie as his feature debut after making a number of short films. Quilez began shooting February 2011 in Colombia.

[Julia Stiles](#), [Scott Speedman](#) and [Stephen Rea](#) star in the project about an American couple and their young daughter who relocate to a rural town in Colombia where the corporate executive husband is to run one of his company's factories. Soon, they discover their new home is haunted.

"Given Participant's mission to illuminate important issues, this is not your average ghost story", said King. "You can be sure that there's a bigger reason why this takes place at this particular house in the Colombian jungle and to this particular family."

"We are excited to be working with Participant to deliver this kind of quality storytelling to Colombia and to take advantage of the spectacular locations and local talent in a way that is authentically international," said Dynamo's Cristian Conti.

In a milestone for the industry and film production in Latin America, Participant Media, the American film producer of **Lincoln, The Help, Syriana** and headquartered in Los Angeles, is associated with three of the most important producers in Latin America: Dynamo of Colombia, Bandolier Films of México and Fabula of Chile.

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“This agreement aims to create the Participant PanAmerica Fund through which will develop and co-finance films in Spanish. Through Dynamo, Bandolier and Fabula, Participant Pan America can learn and access to talent from the region, from new and renowned filmmakers to creative writers who are part of the film industry in Latin America”, said **Jim Berk**, CEO of Participant Media. Participant Media is currently in talks with Dynamo, producing tapes **Occult, Undertow, Satan Face** and **Roa**, soon to be released in Colombia to finance the thriller of Lluís Quilez **Redwater**, coproduced by Apaches of Spain, production company of **The Impossible**.

## CHAPTER SIX: COSTA RICA

### #1

[All About the Feathers \(Por las Plumas\)](#)<sup>14</sup> by Neto Villalobos, produced by La Sucia Centroamericana Producciones was made on a US \$50,000 budget and received US \$5,000 for post-production from [Cinergia](#)<sup>15</sup>. Director Neto Villalobos was at the Rotterdam Lab and raised money for this film partly through crowdfunding. It premiered at the Toronto International Film Festival in 2013 and then screened at Rotterdam Film Festival in 2014 where international sales agent, Urban Distribution International, represented it for international sales. It has been licensed for distribution by Outsider Pictures for the U.S., A-Z Films for Canada, Pacifica Grey for Costa Rica and Urban Distribution for France. It also screened at San Sebastian, Vancouver, Stockholm, Kerala, Havana, Febiofest, Cinelatino Toulouse, Frankfurt and BAFICI.

### #2

San Sebastian Film Festival’s Coproduction Forum in 2014 chose [August \(Agosto\)](#) as one of 15 films selected. Directed by Armando Capó Ramos and produced by [La Feria Producciones](#)’ Marcella Esquivel, it is a coproduction between Costa Rica and Cuba. It was also selected for support by Cinema du Monde in Cannes 2014.

### #3

#### **El Baile y El Salón (The Ballroom)**

Dos Sentidos, the production company of Karolina Hernández Chaves and Iván Porrás Meléndez has ten years of TV, commercial and short film experience. Their first feature project, **El Baile y El Salón (The Ballroom)**, was pitched at FICG Coproduction Market in 2014. Iván Porrás will write and direct and Karolina Hernández Chaves, along with **Princesas Rojas**’ producer Marcela Esquivel Jimenez, will produce. Iván is a professor at Costa Rica University. He studied at the University of Madrid and received his Masters in Design of TV Performance. Karolina was a student in Communication in Audiovisual Production at Costa Rica University. **El Baile**’s budget is US \$500,000 and it will shoot for 30 days. Post-production will be US \$200,000 if it is done in México. If it is a French coproduction, post will cost US \$75,000 so they are looking at talent from France or Germany.

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<sup>14</sup> ISA: Urban Distribution International

<sup>15</sup> [http://www.cinergia.org/index.php?option=com\\_content&view=article&id=327&Itemid=51](http://www.cinergia.org/index.php?option=com_content&view=article&id=327&Itemid=51)

Three years ago Karolina attended Talents in Guadalajara, a good place to start the networking process needed to find coproduction opportunities. The project's development was backed by [Cinergia](#)<sup>16</sup>. It also received an economic grant from the Ministry of Culture, San Jose, Costa Rica from the National Fund for the Arts, PROARTES, some funding from the Cultural Center of Spain in Costa Rica and support from the Morelia Lab 2013. When in the Morelia Lab, they were advised that a triangle of coproduction with another Latin American country and a European country would be good for raising money and for international sales. With that in mind, in January 2014 they attended the Rotterdam Cinemart and the Rotterdam Lab. They found three possible coproducers from The Netherlands and are considering the Hubert Bals Fund which, if it is a coproduction with Holland, will back the project with 50,000 € for production, 10,000 € for development and 20,000 € for post. After Rotterdam they were invited to attend the Script Station at the Berlinale 2014 where they met other potential European coproducers and could consider the Berlinale's World Cinema Fund although the amount it could offer is considerably less than that of the Hubert Bals Fund.

They could also get 50,000 € from Ibermedia and raise 60% of the budget in Costa Rica in private equity leaving 40% needed from sources outside of CR. They would prefer that 20% come from Latin America and 20% from Europe. They think they might be able to raise US \$50,000 for post-production from crowdfunding. They crowdfunded U.S. \$10,000 for **Knockout Pond** raising money from Costa Rica and Singapore through Indiegogo.

The story, a comedy, revolves around septuagenarians who face the same social problems as teenagers would. Their families tell them what to do; their nursing home has a curfew and they are even re-exploring their own sexual identities. Through the odyssey of Eugenio, his joys and dismays will give the viewers a laughing chance to question themselves about the way they look at certain things, all while having a good time. Using professional and non-professional actors and dancers, the trick will be showing how the freedom of our bodies vacillates between drama and comedy. Eugenio's dream is to win a trophy and he never won one on the soccer field. At 72, he gets one last chance to win it, this time in a tropical dance contest. When he loses his female dance partner, he must ask another man to dance with him. Now, facing his family's prejudices and his own, he will trade the soccer ball for the dance floor.

#### #4

#### [Princesas rojas \(Red Princesses\)](#)

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<sup>16</sup> Ibid.

**Red Princesses** was first presented in Guadalajara at FICG 2012 En Construye (Works in Progress). It had its world premiere in the section dedicated to children and adolescents, Generation 14plus at the 2013 Berlinale. The film, Laura Astorga's debut, went on to compete as part of the official selection of feature films from the 25th International Festival Cinelatino: Rencontres de Toulouse, held in the French city of Toulouse in March 2013. During the March 2013 edition of FICG<sup>17</sup> [Princesas rojas \(Red Princesses\)](#) screened in the official selection. The film has since become the country's Academy Award submission for Nomination as Best Foreign Language Film.

**Red Princesses** was supported by [Cinergia](#)<sup>18</sup> (Audiovisual Promotion Fund of Central America and Cuba) in 2007 in script development, and again in 2010 in the category of Feature Film Production.

The producer, Marcela Esquivel Jiménez, and the film's technical director, [Carlos Benavides](#) were at FICG Market in 2013 where they were presenting their newest work in progress, The following interview with them gives an insight into the state of film today in Costa Rica, and by deduction, the state of the art in all the Americas in the near future.

Although Costa Rica has no formal film commission the government, through several different agencies, has always been very supportive of film activities and audiovisual production in Costa Rica. Non-union Costa Rican film crews, no minimums on foreign crews, competitive rates on rooms, and easy international access offered by all major U.S. airline carriers make Costa Rica a location destination to consider.<sup>19</sup>

**Carlos:** Bisonte Producciones is a collective we founded about ten years ago. Its members are all from Costa Rica. We met while studying here and started making short films. After a while, many of us went to study in different schools and countries: EICTV, NYU in Singapore, Chapman University while others went to work and study in places like Spain, Argentina and México. A couple of years ago, many of us returned to Costa Rica, and we have continued working together with short films under the Bisonte banner. We are also working on each other's feature films and commercials. And on top of all that, many of us are preparing our own first features as well.

There is another group named BEST Picture System. This is a production company founded while I was studying in Cuba at EICTV. It includes people from Puerto Rico, Guatemala, Venezuela, México, Panamá, Cuba and Costa Rica. While I was with

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<sup>17</sup> Festival Internacional de Cinema at Guadalajara

<sup>18</sup> [http://www.cinergia.org/index.php?option=com\\_content&view=article&id=9&Itemid=3](http://www.cinergia.org/index.php?option=com_content&view=article&id=9&Itemid=3)

<sup>19</sup> Sergio Miranda, <http://www.costaricaproductionservices.com/>

them, I worked as a script supervisor in [Puro Mula](#)<sup>20</sup>, directed by Enrique Pérez of Panamá, written by Pérez and Ariel Escalante of Costa Rica and shot in Guatemala, and [Ovnis en Zacapa \(UFOs in Zacapa\)](#),<sup>21</sup> another Guatemalan film, directed by Marcos Machado of Costa Rica and written by Pérez of Panama which raised money on Indiegogo. Vilma Liella from Puerto Rico produced both films.

**Carlos:** Marcela Esquivel, the producer of **Princesas Rojas**, Julio Costantini (DP) and I were classmates at the EICTV?<sup>22</sup> and had worked together on many of our school projects. Marcela and I met Laura Astorga, the director of **Red Princesses**, here in Costa Rica when we began working on the film. **Oh**, for which I was credited as Technical Director.

**Red Princesses** is the first feature of Costa Rican filmmaker Laura Astorga, and through which she recreates her childhood mixed with elements of fiction.

This Costa Rican-Venezuelan coproduction in 2013 received awards in the category of Debut Film in Festivals in Los Angeles (LALIFF), in Venezuela (Festival de Cine de Margarita), at the Festival de Cine Paz con la Tierra San José Costa Rica where it won the Audience Award, and the Awards for Best Art Direction and Best Production, Icaro where it won for Best Script and Best Art Production. It has also shown in Toulouse, Berlinale Generation Plus, Festival Filmar Switzerland, and Festival Internacional de Cine de Mar del Plata.

## CHAPTER SIX: CUBA

### #1

RTV Commercial coproduced the newest Cuban hit, [Conducta \(Behavior\)](#)<sup>23</sup> with ICAIC. It premiered at FICG 2014 and has played at the Toronto International Film Festival 2014, Málaga Spanish Film Festival 2014 where writer-director Ernesto Daranas won the Silver Biznaga Audience Award (Territorio Latinoamericano: Premio del Público), Alina Rodríguez won the Silver Biznaga for Best Latin American Actress (Territorio Latinoamericano: Mejor Actriz), Silver Biznaga for Best Latin American Film (Territorio Latinoamericano: Mejor Película) and the Silver Biznaga for Best Latin American Director (Territorio Latinoamericano: Mejor Director) to Ernesto Daranas. It won for Best Actor and Best Picture at the 2014 Festival Internacional Del Nuevo Cine Latinoamericano (The Havana Film Festival). It was also Cuba's submission for Academy Award Nomination for Best Foreign Language film.

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<sup>20</sup> <http://www.promofest.org/en/films/puro-mula>

<sup>21</sup> <http://bit.ly/1mp3lCm>

<sup>22</sup> EICTV stands for Escuela Internacional de Cine y TV, also known as Los Baños. It is the international film school founded in 1986 by the Colombian Nobel Prize winner Gabriel Garcia Marquez on land donated by Fidel Castro in San Antonio Los Baños, Cuba. For more information see the chapter on Cuba. For more information, see the Chapter Seven on Cuba.

<sup>23</sup> ISA: Latido

## #2

Lia Rodriguez Nieto, Director of the Industry Sector for the Festival Internacional Del Nuevo Cine Latinoamericano has worked fourteen years with ICAIC and is now producing along with Antonio López, [El Acompañante \(The Companion\)](#), [Pavel Giroud's](#) latest film.

## #3 Films of Daniel Diaz Ravelo

Independent producer Daniel Diaz Ravelo is the son of the famed director Daniel Diaz Torres whose controversial film [Alicia en el pueblo de Maravillas \(Alice in the City of Wonders\)](#) in 1991 was so critical of the bureaucracy of the government at the time of the Soviet collapse that it caused the resignation of ICAIC's director Espinosa.

Still today Daniel, Jr. points out that the independent producer is neither legal nor illegal but exists in a sort of limbo, free to produce whatever he or she wants but needing legal sanctions to access necessary permits, equipment, etc. And a filmmaker has no bank account so fiscal responsibility is difficult. One must get a certificate from ICAIC but there is no registration rule on how this is to be done.

However, it gets still more complicated. It is difficult to raise a US \$400,000 budget without networking with filmmakers from other countries and yet travel is not easy for Cubans. They can travel -- Cuba no longer has a problem with that -- but often they cannot get the visa required from the country they want /need to travel to. Daniel's father, however, had a problem in travelling to find financing for his last film, [La Pelicula de Ana \(The Movie of Ana\)](#), from former backers of his films. It did receive some funding from ICAIC and from former funding friends in (Icestorm in Germany) and a loan from [Ibermedia](#)<sup>24</sup>. Unfortunately Daniel Diaz Torres recently died an early death and did not see the fruits of his labor.

## #4

Havana Film Festival's Works in Progress in its seven year offers the Post Production Award, Nuestra América Primera Copia, in an international competition for films from Latin America and from Cuba. In 2013 awards went to four films, one from Chile, **Yo soy Lorena**, also screening in the Toronto International Film Festival; one from Argentina, **La Salada**, also screening in the San Sebastian International Film Festival 2014 and Toronto International Film Festival 2014; and two from Cuba -- one ICAIC film, [Vestido de Novia \(Wedding Dress\)](#) directed by Marilyn Solaya

## #5

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<sup>24</sup> <http://www.programaibermedia.com/el-programa/ibermedia-en-cifras/>

[Venice \(Venezia\)](#),<sup>25</sup> a Colombian-Cuban coproduction directed by Kiki Álvarez, was first presented in the Havana Film Festival's Works in Progress in 2013 where it won the Post Production Award. It also showed as a finished film in Toronto in 2014 and the Havana Film Festival 2014.

#6

In September 2013 at San Sebastian International Film Festival's 2nd Europe-Latin America Coproduction Forum, [El Acompañante \(The Companion\)](#)<sup>26</sup> by Cuban director [Pavel Giroud's](#) third feature, won the Best Project Award sponsored by Spain's Audiovisual Producers' Rights Management Association EGEDA and carrying a 10,000 Euros (US\$13,000) cash award. Lia Rodriguez Nieto is producing along with Antonio López. It is a coproduction of Cuba- Venezuela's NativaPro Cinematográfica and France's Tu Vas Voir owned by Edgard Tenenbaum who produced Walter Salles' **The Motorcycle Diaries**. The film also obtained the collaboration of Ibermedia and recently was selected for Cinemas du Monde as a contribution to its production.

International sales will be handled by Habanero, which handles such outstanding films as **Juan on the Dead**, Carlos Lechuga's **Melaza**, Sebastian Cordero's **Pescador** and Francisco Franco's **Last Call**. Habanero also sponsors a distribution award at Ventana Sur's Primer Corte, a showcase for pictures in post-production.

#7

### **Case Study of the Producer, Inti Herrera**

Cuba's first English language film, **Eating the Sun**, a coproduction with Canada, is being produced by Inti Herrera.

Inti Herrera of 5ta Avenida Productions and I first met in 2003 through the international sales agent Alfredo Calvino whose company Latinofusion's was selling Inti's first fiction feature, **Viva Cuba**, a road movie of two kids traveling across Cuba in search of one's father.

Inti graduated EICTV and worked for a long time as an independent producer of documentaries.

As an executive producer, Inti must raise financing from the development through the completion of film projects. Each project is of course different from the last. He

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<sup>25</sup> ISA: Habanero

<sup>26</sup> <http://bit.ly/Cinando>

and Alejandro Brugués were originally discussing working on a different sort of film, [Melaza](#), but put it on hold, and in 2010 and 2011 he worked instead on the commercial film, [Juan of the Dead](#), which is the most exhibited film of Cuba.

**Juan of the Dead**, the first Cuban truly independent movie, a zombie horror comedy was coproduced in 2011 by Spain's La Zanco Producciones, where it was post-produced, and Cuba's first independent production company Producciones de la 5ta Avenida which also produced **Personal Belongings** in 2006 and **Melaza** in 2012. The film was written and directed by Alejandro Brugués (**Personal Belongings**). It was executive produced by Inti Herrera, Claudia Calviño and Gervasio Iglesias.

The film was represented for sales internationally by Latinofusion, a Guadalajara based company sponsored by Universidad de Guadalajara and managed by Alfredo Calvino. It was shown in more than 50 festivals worldwide, winning 10 Audience awards and the Spanish Film Academy's GOYA Award of the for best Iberoamerican film. It sold to 42 territories.

#### **Juan of the Dead distributors:**

Argentina (Condor/ Mirada), Bolivia ([Londra Films P&D](#)), Brazil (Imovision), Canada ([A-Z Films](#)), Chile (Arcadia Films), Germany (Pandastorm Pictures), Hong Kong and Macau (Sundream Motion Pictures), Hungary (ADS Service), Italy ([Moviemax Media Group Spa](#)), Japan (Fine Films), Latin American Pay TV (HBO Latin America), México and Central America ([Canana](#)), Netherlands (Filmfreak), Norway ([Tromso International Film Festival](#)), Puerto Rico (Wiesner), Russia and CIS territories (Cinema Prestige), Spain (Avalon), Switzerland (Ascot Elite), U.K and Ireland (Metrodome), U.S.(Theatrical Distributor [Outsider Pictures](#), all other rights Focus World)

Today Inti is working with a new director, [Alfredo Ureta](#) (**La Guarida del Topo**), on a Canadian coproduction which will be the first Cuban film in English. **Eating the Sun** is about a Canadian-Cuban couple who decides to live in Cuba. Before settling in they make a tour of the country and become involved in a psychological thriller. The Canadian producer is [Gordon Weiske](#) of Canwood Entertainment. They are discussing the male lead role with [Kris Holden-Ried](#). The goal is to find new markets for this film, markets which Cuba has not targeted before.

## **CHAPTER EIGHT: DOMINICAN REPUBLIC**

### **Case Studies**

**#1**

[Who's the Boss \(¿Quién Manda?\)](#) directed by Ronni Castillo, brought a fresh new style of comedy to Dominican Republic, its first romantic comedy.

Nashla Bogaert, the star of movie, is a theatre and film actress from San Francisco de Macoris, a small town located northeast of the Dominican Republic, where she started her career in the local TV Show "Variedades del Domingo". She first gained recognition for her work as a TV Host in the Dominican television variety show "Divertido con Jochy".

Nashla's debut as a film actress was in 2006 starring the female leading role in the movie **Viajeros**. While the film received mixed reviews, Nashla's performance was more warmly received, since then she has worked in several Dominican movies: **Yuniol** (2007), **Enigma** (2008), **Cristiano de la Secreta** (2009). She was granted the Best Actress award in the 2013 Soberano Awards for her role in **¿Quién Manda?** For which she was also nominated for the first time to the Platino Awards (Premios Platino del Cine Iberoamericano)<sup>27</sup> held in April 2014 in Panama.

Nashla aims to make good movies with stories that are genuine. This year she is starting [Código Paz](#), a fiction feature film directed by [Pedro Urrutia](#)<sup>28</sup>; Her next project is about **La Gunguna**, a Santería goddess directed by [Ernesto Alemany](#).<sup>29</sup>

In an interview with the author (that's myself) in Panama during the time of the Platinum Awards, Nashla said that in the Dominican Republic right now, everything is the "first time" so it is a great time to make a mark in the history of Dominican cinema as it is being made right now. For Nashla, the transition from TV was a big change. She took four months to train psychologically and to work with an acting coach for creating her role in **Who's the Boss?** She admits that the role of Nathalie in the movie has a lot of herself in it, but she learned much more of Nathalie when she played her. She was a whole woman, a very strong woman with interests and a definite presence. As such she became a spokeswoman for the Latin market. Nathalie becomes the voice of a woman with power playing in a very macho culture in a very fun way.

During the Platino Awards, Ruben Peralta, a film journalist and critic from Cocalecas.net, a digital cinema journal, and I discussed **Who's the Boss**. Since he is from DR, though currently living in Miami, his point of view on the film industry and on this film was unique. He allowed me to post his [review of the film](#)<sup>30</sup>, which I do here, taking some liberties in the translation for which I hope he will forgive me.

Review of Who's The Boss by Ruben Peralta:

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<sup>27</sup> <http://www.premiosplatino.com/>

<sup>28</sup> <http://www.improbablemovie.com/web/biography.php>

<sup>29</sup> <http://www.filmlatina.com/site/noticias/interna.php?id=51>

<sup>30</sup> <http://cocalecas.net/2013/08/critica-a-quien-manda/>

So what if some commercial films want to work with “the formula”? There is also a formula for a horror film, even auteur cinema that prefers to be shown at festivals, has one.

We’ve grown up watching romantic Hollywood films, very few of us have escaped this model of ideal love that Americans dream of having it or at least living for it. We can’t deny that cinema has played a role in our emotional education and that, thanks to it, we have learned seduction techniques and different ways of kissing. Furthermore, I would even go so far as to say that the entire VHS generation learned their “moves” and fantasies from the love shown in porn films, I dare you to deny it.

But the influence has not been limited to our feelings, but also in the already mentioned “cinematic formula,” used by many films with little success, and very few of them find an antidote that could cure them of their love issues.

**Who’s the Boss?** is one of those rare successes. The new film from Frank Perozo’s newly created production company, named in honor of his son Marco (Marco Films), marks a debut as a film that is simple, linear, well-acted, and more than satisfying.

What does it matter if romantic comedies were inspired by many Hollywood films, if after all, there is nothing new to tell, the trick is in how you tell your version. In **Who's the Boss?** Frank Perozo plays Alex, a womanizer who has an interesting theory which is, that relationships can only last three months. But in the midst of all his conquests he meets the beautiful, and abusive Natalie, played by **Nashla Bogaert**, who secretly also believes in that theory. But they both forget that, and, as the saying goes, “two animals either share the space in same barnyard or, if they don’t fit and are on top of each other, they fall in love” - these two fall in love.

I can say without fear of being mistaken that this is the first Dominican film that deals directly with the subject of romance and it's developed around that concept.

We've had "love stories" in our films, but usually the stories become secondary. Here, the battle of the sexes, the strategies, and the dating tips, pleasantly adorn the story.

Frank, in his best role to date in the Dominican film industry, looks fresh and natural, or as some would say, Frank was born to play Alex. He navigates between the comedic and the dramatic like a “fish in the water”, he is in his element.

Something that could create confusion is whether Nashla is a protagonist or a secondary character because she comes rather late into the story. But it

doesn't matter because Miss. Bogaert is great under Natalie's skin with a candid and likeable naughtiness, without which, the fire she ignites with Frank on screen wouldn't have been possible. This is the perfect chemistry and formula.

In the Pixar film, **Ratatouille**, our friend Antón Ego says, "The world is often cruel towards new talent and new creations; anything that is new needs friends, supporters" and **Who's the Boss?** is a clear example of this wise phrase. **Akari Endo, Laura Díaz, Ronni Castillo and Amaury Pérez might seem like strangers even for those that have had the chance to see Dominican films, but I'm sure that from now on the audience's eyes will be fixated on whatever comes next from this young talent.**

A common complaint from the Dominican public is that films always use "the same people" or the famous phrase that says "Only people already in the industry come out in movies," well, the producers **Larimar** and **Marco Films** have slapped away those complaints without hands by utilizing this team of young actors and new director in this film.

Akari is an actress that has worked in theater and some in shorts so perhaps she is only known within the circles she navigates in the industry. However, without planning it, she has made of 2013 her year. She successfully carried a musical adaptation of a film I hate, **Legally Blonde**, and we will see her soon in the film **Cristo Rey** by Dominican director **Leticia Tonos**, which has already been selected for the **Toronto International Film Festival**. **From the bottom of my heart I wish her much success in her young career.**

Laura Díaz is better known as the "Chica Viva" or as director Violeta Lockhart's muse, but Lucia has an innate talent to do what she loves most, act, and not simply act, but love, and play challenging roles. I'm sure we will see much more of Lucia, and I'm also sure that such challenge is close.

Some time ago I met Amaury, and I had the chance to talk to him about his career as an actor, the man has worked for over 10 years in the business, 10 years in a difficult and competitive industry. It is something to consider and appreciate when one thinks of trained actors. I still haven't forgiven him for what he did in **Kill the Dictator (El Teniente Amado)**, but really there was nothing much he could do there. I wouldn't want to forget veteran actor Micky Montilla who is beyond adequate and who also led a legendary cast.

Young director Ronni Castillo helms the film, I knew of Ronni through his short film **Melodic Loneliness (Melosioda Soledad)**. He demonstrated he could tell stories, something that is at times complicated for a director that works in the local industry. The young director proved that you don't need

two have famous actors to tell a pleasant story and achieve its purpose: entertaining the audience.

What can I say about the impeccable cinematography by Peyi Guzmán, or about the art direction by Lorelei Sanz (**Once Again!** /Otra vez!), or of the set decoration by Adria Victoria and the marvelous editing by José Delio Ares.

Of course, it is not a perfect film. There are some mistakes in Daniel Aurelio's screenplay, which, in a sort of a "Frankenstein" story, utilized several obvious elements of well-known movies to build his. The ending feels like a copy/paste move from the movie **Hitch** and the fact that the characters speak directly to the camera like in **Alfie** with Jude Law (and Michael Caine in the 70s version) or even in **Hitch**, at times diverted my attention. There are also some very obvious continuity errors in the film. Another thing that annoyed me was the use of the word "Larimar", the name of the production company, which was only enjoyed by the executives seated in front of me. It wasn't necessary kids.

In brief, we are in front of one of the best films to date in the Dominican industry, and the best national film this year, 2013. Really good direction, great cinematography, and a great chemistry between the actors, that I dare to say is as good as that in the film **Perico Ripiao**, from what I've been able to see from our local industry.

Leaving the theater happy, being able to see a good film, and momentarily blurring the battered image of Dominican cinema, is priceless. Congratulations to everyone responsible for this film being released. In the end, the public is who decides, they've always had and will have the last word.

## #2

[Jean Gentil](#) (2010) is a Dominican Republic – German – México fiction feature about a Haitian man who recently lost his job as a French teacher and begins a desperate search for work in Santo Domingo. This drama was directed by [Israel Cárdenas](#) and [Laura Amelia Guzmán](#) who followed a classic path of international networking and coproduction to make this film which then became the most awarded film in the Dominican Republic.

After graduating [Escuela Internacional de Cine y Televisión \(EICTV\)](#) in 2004, Israel and Laura made their first film [Cochochi](#), a coproduction of [Alcove Entertainment](#), U.K., Don Ranvaud's Buena Onda Pictures in the U.S., [Canada World Cinema Project](#) in Canada, Canana in Mexico and IMCINE.

It then premiered at the Venice Film Festival in 2007 and won the Discovery Award at the Toronto International Film Festival in 2007. After screening at the Rio Film Festival, Morelia, Oslo Film Festivals, and winning the FIPRESCI Prize at the Gijón International Film Festival in **2007**, it continued to the Rotterdam Film Festival in 2008. It was at this time that they received development money from the Hubert Bals Fund in the Netherlands for their next film **Jean Gentil**.

**Cochochi** went on to win the FIPRESCI Prize for First Feature Film and the Grand Prix for Best Film at the Toulouse Latin America Film Festival in 2008 and Signis Special Mention at BAFICI in 2008. It also played at the Belgrade, Guadalajara, Titanic, Trento, Seattle, Locarno, Valdivia Festivals in 2008 up to the Febio Film Festival in the Czech Republic in April of 2009.

After winning the Hubert Bals Fund in 2008, **Jean Gentil** spent one and a half years in development and preproduction before it was shot. And another year passed its 2010 Premiere at the Rotterdam Film Festival.

**Jean Gentil** then went on to participate in the Locarno Film Festival's Open Doors in 2008 and received the jury's special mention in the Horizons section of the 67th Venice Film Festival. It also played in the Nantes Festival of Three Continents in France in 2010, Thessaloniki International Film Festival in 2010, the San Francisco Film Festival in 2011 and New Horizons Film Festival in Poland in 2011. Other festivals and awards follow:

Buenos Aires International Festival of Independent Cinema 2011, Human Rights Award - Special Mention; Gramado Film Festival 2011, winner of the Kikito Critics Prize; Latin Film Competition (Longa Metragem em 35mm, Latinos); Jeonju Film Festival 2011, winner of the Woosuk Award; Las Palmas Film Festival 2011, winner of Golden Lady Harimaguada, Lima Latin American Film Festival 2011; winner of the Special Jury Prize and Critics Award for Best Film, Miami Film Festival 2011, winner of the Jordan Alexander Kressler Screenwriting Award.

Other supporters include:

- [Bärbel Mauch Film](#), Germany also produced [Faro: Goddess of the Waters](#) in 2007, [The Colonial Misunderstanding](#) in 2004 and the documentary [Wo ist Zuhause](#) in 2003.
- [Canana Films](#) in México City, the production company of Gael Garcia Bernal and Diego Luna, also coproduced.
- [Lanza del Norte](#) in Dominican Republic
- [Panamericana de Producciones](#) in Dominican Republic
- [Programa Ibermedia](#)
- [Visions Sud Est](#) in Ennetbaden, Switzerland
- [World Cinema Fund](#) in Berlin, Germany, part of the Berlinale

Their third film, [Sand Dollars \(Dólares de Arena\)](#) starring Geraldine Chaplin, premiered at the Toronto International Film Festival in 2014 and played in the 2014 Festival Internacional Del Nuevo Cine Latinoamericano (The Havana Film Festival). It is a coproduction with Canana of Mexico, Aurora of Dominican Republic and Rei Cine of Argentina.

## CHAPTER NINE: ECUADOR

### #1

[It's Better Not to Talk About Certain Things \(Mejor no hablar de ciertas cosas\)](#) aka [The Porcelain Horse](#),<sup>31</sup> the US \$400,000 budgeted directorial debut of [Javier Andrade](#), debuted at the Toronto Film Festival in 2012. It went on to screen at Warsaw FF 2012, Gijon International Film Festival 2012, Sao Paula Film Festival, and Miami Film Festival in the Iberoamerican Competition. It won for Best Film and Andrade won for Best Director at the Lleida Latin American Film Festival. It has won four international awards in the United States, Latin America and Europe. It was Ecuador's official submission for the Academy Award Nomination for Best Foreign Language Film 2013.

Director and writer Javier Andrade was born in Portoviejo , Ecuador in 1978. He graduated from the Universidad San Francisco de Quito in 2000 with a Bachelor of Business Administration with a minor in Film. In 2002, Javier moved to New York City to do a Masters in Film Direction in the School of Arts at Columbia University. From there he has made several short films and music videos. In 2004 , his short film **Pious** won the Audience Award for Best Short Film at Zero Latitude Festival in Quito, Ecuador. In 2006 **Pious** was selected to be part of the prestigious New Directors/ New Directions Festival, organized by The Film Society of Lincoln Center and the Museum of Modern Art.

**Better Not Talk (About Certain Things)** aka **The Procelain Horse**, his first feature film script, won the Production and Post-Production Awards of the National Film Board of Ecuador and was invited to the Writing Workshop of the Toscano Foundation. In December 2011 he won the Postpproduction Award of Alba Cultural for First Film.

Javier 's next project entitled [La Casa del Ritmo](#) is a documentary film about the Venezuelan band Los Amigos Invisibles.

## CHAPTER 10: EL SALVADOR

## CHAPTER 11: GUATEMALA

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<sup>31</sup> ISA: FiGa

**Fe (Faith)** is the debut feature film of the writer-director-producer, [Alejo Crisóstomo](#). It is a Chile-Guatemala coproduction whose distribution was through its Guatemalan producer, Casa Comel, in a simultaneous release in Nicaragua, Honduras, Belize, Guatemala, El Salvador, Panama and Costa Rica, the seven countries of Central America.

Its international premiere was at the 35th Göteborg International Film Festival in February 2012.

**Faith** chronicles the relationship between an evangelical pastor and a fisherman accused of murdering a girl of thirteen.

This 70-minute film was consistently selected for coproduction meetings, to receive funds and has been generally acclaimed since 2009. Its producers, Rafael Rosal of Guatemala, the prime mover in the film business there and his organization, [Casa Comal](#), the director's own [Ceibita Films](#), and Chile's foremost thinker and a top producer, Bruno Bettati of [Jirafa](#) are all supported the film.

Its trajectory began in 2009 when France's CNC put out a call for projects. It received funds from the Göteborg International Film Festival 's International Fund and from CINERGIA's fund to Central America and Cuba. It also received funding from the U.S. based Global Initiative and from Ibermedia.

The young director, half Guatemalan, half Chilean, spent five years on this film. Between 2006 and 2007 he debuted with two short films, **White**, fiction, and **Qak'aslemal (Our Existence)**, a documentary in four musical movements depicting a multicultural and multiethnic Guatemala. As co-director, in 2011 he also signed on to the documentary **Life in a Day**.

**Fe** hit the theaters in Central America in 2012 in Nicaragua, Honduras, Belize, Guatemala, El Salvador, Panama, and Costa Rica.

## **CHAPTER TWELVE HONDURAS**

### **CHAPTER THIRTEEN MEXICO**

**Heli's** <sup>32</sup> director Amat Escalante won the the Cannes International Film Festival 2013

Best Director Award. Escalante became the third Mexican director to earn the prestigious Best Director Award in the last 10 years. Alejandro González Iñárritu won for **Babel** in 2006 and Escalante's own mentor, Carlos Reygadas won for the Mantarraya-produced [Post Tenebras Lux](#) in 2012.

The film offers violent look at the impact of poverty, crime, and drugs on a Mexican family. While impressing some critics with its formal rigor, it turned others away

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<sup>32</sup> ISA: NDM

with its violence. It has since played Munich Film Festival, Karlovy Vary Film Festival and New Horizons Film Festival and others.

**Heli** was funded by IMCINE's Foprocine, [unafilm](#), [ZDF/Arte](#) and [Filmstiftung Nordrhein-Westfalen](#) of Germany and [Lemming Film](#) and [Netherland Filmfund](#) of The Netherlands, [Le Pacte](#) of France, and from [Sundance / NHK International Filmmakers Award](#).

Except for Sundance/ NHK, each grant received guaranteed distribution in their respective territories. During the Cannes Film Festival 2013 its international sales agent NDM licensed it to to Russia and C.I.S.-[Maywin](#), Croatia-[Pa-Dora](#), Denmark-[Paradis](#), Ex-Yugoslavia-[MCF](#), Greece-[AMA](#), Poland-[Spectator](#), Slovenia-[Fivia](#), Sweden-[Njutafilms](#), Taiwan-[Pomi](#).

**Heli's** production company, Mantarraya, through its international sales and distribution division NDM, set the release date for Amat Escalante's third feature film to open in México on August 9, 2013, almost three months after its Cannes premiere, with just 25 copies.

Mantarraya is one of México's most active companies in terms of its expansion and networking internationally.

International ties with Europe had been forged earlier with Reygadas' [Japon](#) in 2002 and the reputations made for Carlos Reygadas and coproducer [Jaime Romandia](#). Named by Variety as one of the 10 Producers to Watch in 2005, Jaime Romandia remains one to watch as he develops on both artistic and business shores. Romandia knows how to navigate in the film finance and coproduction waters. He has produced approximately 21 feature films since 2002 with his first film [Japón](#) (2002) also the debut feature of Carlos Reygadas. [Japón](#) was funded by IMCINE, Hubert Bals Fund of the Rotterdam Film Festival, and [Solaris Film](#) of Germany. Mexican producers were [No Dream Cinema](#) and of course [Mantarraya Producciones](#). It sold in at least 11 territories including France ([Bodega Films](#)), Italy ([Sharada Distribuzione](#)), U.K. ([Artificial Eye](#)), [Contact Film Cinematheek](#) and [Filmfreak Distributie](#) for the Netherlands, Eurocine for Argentina, Look Now! For Switzerland, Vitagraph and Ventura for U.S. In México it went out theatrically through [Artecinema](#).<sup>33</sup>

Romandia also produced Reygadas' second film **Battle in Heaven** ([Batalla en el cielo](#)) (2005) and his third, [Silent Light](#) (**Stille Licht**) (2007) which was México's official submission for the 80th Academy Awards, and the first film from that country that is not in Spanish.

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<sup>33</sup> [source IMDbPro](#)

Reygadas' fourth film, **Post Tenebras Lux**, was supported by FOPROCINE and it was presented at Rotterdam Cinemart in 2011. Presales were made by the German international sales agent The Match Factory who sold it to Le Pacte for France, Arte TV/ France, Wild Bunch Benelux. U.S. distributor Strand and Portugal's Midas Filmes also came on board. Its US\$4,000,000 budget was recouped from presales before it even began sales as a finished film.

By the time **Post Tenebras Lux** was finished, Mantarraya's Romandia had set up his own international sales and distribution company NDM. His films are very much favored in Europe, but most likely are non-renumerative as films, though not as projects on the financing front. If a film is financed with European and Mexican funds, it can be profitable for the filmmakers themselves, but it will not necessarily be profitable as a film. It may never recoup enough to return the cost of the budget to all its investors.

Jaimi Romandia was born in México City in 1969. He studied business administration and then went to New York to study filmmaking at the New York Film Academy in 1997. He returned to México to work as associate producer in TV and decided to establish a production company, Mantarraya. As a director he has made 2 short films, **Aura** and **Homeward Bound**.

#2

## **[Becloud \(Vaho\)](#)**

Directed by Alejandro Gerber Bicecci, **Becloud** was in the FICG Coproduction Meeting in March 2007. It participated in the 4<sup>th</sup> edition of the [Buenos Aires Lab \(BAL\) of BAFICI](#) <sup>34</sup>in April 2007. Its writers participated in the script development workshop Alejandro Galindo of SOGEM (General Society of Mexican Writers), FIDECINE and SEXCUEC (Graduates of UNAM), May-June 2007. It was produced with support from FOPROCINE, IMCINE and the [Global Film Initiative](#). It was filmed over eight weeks between March and May, 2008. In May 2009 the film benefited from post-production funds of the [Hubert Bals Fund](#). It premiered in the 7<sup>th</sup> [Morelia International Film Festival in 2009](#) where it won the Special Jury Prize. The film had its international premiere at [MOMA \(Modern Art Museum of New York\)](#) and screened in over 20 international film festivals including the Festival of Santa Cruz, Bolivia in 2010. It won the Jury Award at the [10<sup>th</sup> Marrakech International Film Festival in December 2010](#).<sup>35</sup> It had its Mexican commercial run in 2010.

Alejandro Gerber Bicecci, born in México in 1977, is a director-screenwriter and producer and graduated as a director from the Film Training Center CCC in 2004. Aside from directing several shorts which all exhibited in national and international festivals, his first fiction feature film was [Becloud \(Vaho\)](#).

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<sup>34</sup> <http://www.bafici.gov.ar/home/web/en/about/index.html>

<sup>35</sup> [http://en.festivalmarrakech.info/FIFM-2010-Films-in-competition\\_a334.html](http://en.festivalmarrakech.info/FIFM-2010-Films-in-competition_a334.html)

Bicecci received the Grant of the Program for Support to Creators of IMCINE three times, has been part of the Residency for Developing First Films at Proa Foundation in Buenos Aires and has been selected two times for the Script Improvement Workshop directed by Vicente Leñero.



### Chilean Gay Film 'You'll Never Be Alone' Wins

Alex Anwandter holds his Teddy Award Special Jury Prize



“About three years ago, a 20-year-old boy was murdered in Santiago because he was gay. He was tortured for hours: his legs broken, a swastika carved on his stomach using shattered bottles, a piece of his ear torn out. By coincidence, that young boy was a fan of my work as a musician and I knew who he was because we’d spoken a couple of times. I met his family and they urged me to continue “speaking on behalf of boys like him”, not usually represented in the media or even art: in short, a gay and poor kid.”

This is what motivated Alex Anwandter, a widely acclaimed Chilean musician to make [“You’ll Never Be Alone”/ “Nunca vas a estar solo”](#). However, he adds,

“This story, however, shifts its focus onto the father of the boy. This is my way of saying: it was not one boy, it’s many boys and girls, and women and men. And the life we should examine more carefully is not the boys’, it’s the rest of us. We who allow this to repeat over and over.”

Born in Santiago, Chile in 1983 Alex's career as a musician started in 2005 to immediate and widespread acclaim in Chile and South America. His first four albums were released to critical and commercial recognition and subsequent touring the U.S., Europe and Latin America, becoming one of Chile's most renowned artists.

Growing up as a big cinephile, Alex Anwandter took to directing music videos for his own projects and other artists in 2005.

Named by TIME Magazine as an artist "poised for U.S. stardom", his music and videos have been featured everywhere from Billboard to Vice Magazine and MTV, with NPR celebrating his video for "Cómo puedes vivir contigo mismo?", an homage to "Paris is Burning", for its courageous message of equality and non-discrimination.

In 2012 Alex Anwandter started preparing a new phase in his career. Moved by the murder of young Daniel Zamudio, a gay boy murdered in a hate-crime in Santiago and fan of his work, Anwandter wrote his first script "You'll Never Be Alone". The film won both SANFIC's and FICGuadalajara Work in Progress sections in 2015. In 2016 at its World Premiere in the Berlinale's Panorama it won the Teddy Award's Special Jury Prize and went on to win FICG's Premio Maguey, its top LGBT Award.

**In Guadalajara I caught up with the producer, Isabel Orellana Guarello of Araucaria Cine and asked her the following questions:**

**How did you finance "You'll Never Be Alone"?**

We financed the shooting with private investment and sponsorship provided by the Recoleta Municipality of Santiago and the association with the film school of University of Development ( Escuela de Cine UDD) and Ortega Maniques.

After the shooting we obtained help from the Postproduction Fund supported by Council for the Arts & Culture of Chile (CNCA).

There was also an important amount of investment provided by 5AM Producciones & Araucaria Cine, the companies that produced the film.

**Did you participate in pre-markets, workshops, etc.?**

The film participated in two competitions of work in progress, one in SANFIC October 2014, just 2 months after we wrapped the shooting, and which we won.

And after that the film participated at Films in Progress at FICGuadalajara, where we won two prizes provided by Retina HD and Red Melissa.

Also the project participated at SANFIC NET and Industry Days of Locarno Film Festival both in 2014 and 2015 as part of the catalogue of projects of Araucaria Cine.

### **How did you choose your actors?**

For the main character of Juan we directly contacted Sergio Hernandez, whom we loved from previous collaborations with Raul Ruiz and Sebastián Lelio.

It happened in the same way with other cast members such as Edgardo Bruna (the boss of Juan), Antonia Zegers (the doctor) Camila Hirane (the bank executive).

For the young cast we did an open call organized by Ivan Parra Reinoso, We searched in several acting schools and finally reached out to Andrew Bargsted (Pablo) and her real-life best friend Astrid Roldan (Mari). Both had an amazing chemistry between them.

In the open casting call we also found Jaime Leiva (Felix, Pablo's lover) and Benjamín Westfall (Martin, the leader of the Nazi gang).

All together, they created an amazing casting of which we're very proud.

### **How did the producers come on board, and particularly Daniel Dreifuss (my friend)?**

I met Daniel Dreifuss at SANFIC NET in 2014. I pitched the project to him since I felt he could connect with this story and he definitely did. Then he finally came on board as Executive Producer of the film in 2015.

### **Does the film have Chilean distribution and if so what is the plan?**

The film has already secured Chilean distribution and we're expecting soon to have the specific release dates. The film is gaining a lot of attention back in Chile and audiences are waiting for it after its success at the Berlinale and Guadalajara.

### **Does it have an international sales agent?**

Yes, the international sales are handled by WIDE Management, a French company. We actually met them at Films in Progress 2014!

### **How did you come to this project?**

I came on board in February 2014, after meeting Alex through a common friend.

When I read the script - that he'd been working for 2 years already- I was profoundly moved by it. We started working right away. The shooting was in July 2014, so everything was pretty fast.

**Does this depict Chile today?**

Unfortunately yes. Just the same day we received the Teddy Jury Award at Berlinale, a Chilean transgender boy was shot and killed in San Bernardo, Santiago. His name was Marcelo Lepe.

These homophobic killings will continue to occur if there is not deeper reflection about our society and our actions. That's why we made "You'll Never Be Alone".

**Will this film go toward changing the situation?**

We hope so. We still believe that cinema can make strong change of hearts and minds. So we're eager to show the film in Chile and also Latin America, and hopefully open some debates around the issues of homophobia and social injustice depicted in the film.

We also have a plan with the Municipality of Recoleta to show the film at high schools inside their Sexual Diversity Program, when we complete our commercial release.

It's very important to us that the film is discussed inside Chile and we're making all our best efforts for that to happen.

**What are your current and next projects?**

The director Alex Anwandter is currently releasing his new album "AMIGA" in April. So new music videos and songs are coming up from him.

About me as producer, Araucaria Cine is currently producing a feature documentary with director Roberto Collio ("White Death") and Rodrigo Robledo, named "Petit Frère" which will compete at Focus Chile in Visions du Reel 2016. Also I'm developing a feature doc with Maria Jesus Valenzuela, "Interna". Both projects were funded by the Council of the Arts & Culture and CORFO Chile.