

# San Sebastian Co-Production Forum: Lerman, Altuna, Avila, Rondón Make Cut

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Diego Lerman's *Literature Teacher*, Asier Altuna's *Karmele*, Benjamín Avila's *The Cardinal* and Mariana Rondón's *Zafari* will pitch at the 8th San Sebastian Europe-Latin American Co-production Forum, now firmly established as a key art film meet.

Featuring new projects from other name auteurs - Pablo Giorgelli, Neto Villalobos - as well as top producers working Europe Latin American production - Tu Vas Voir, Campo Cine, Patagonik, Malbicho Cine, Tarea Fina, Gullane - the Forum, running Sept.22-25, will attract most of San Sebastian's now 1,600-plus industry delegates, while offering a glimpse of the market trends now forging the regions' filmmaking.

Here, for starters, are three:

## 1. STEP UP IN SCALE OR MAINSTREAM AMBITIONS

One is a step up in scale., or move towards the mainstream. Giorgelli's *Transfondo*, produced by Juan Pablo Miller's Buenos Aires based Tarea Fina, comes in at Argentina's 1981-86 dictatorship from a new angle, a submarine-set war movie unspooling during the Falklands War.

Produced by San Sebastian's Tintuxa Films, *Karmele*, from top Basque auteur Altuna (*Amama*), follows a woman and her family and how they are impacted by Spain's 20th century - the Spanish Civil Guard, political exile, Franco's dictatorship and the financial consequences of exile.

A potential move towards the mainstream, Lerman's *Literature Teacher*,



One-to-one meeting in the Europe-Latin America co-production forum.

JOSE IGNACIO UNANUE

produced by Nicolás Avruj at Campo Cine, is a hope-tinged drama set at secondary school in Buenos Aires' violent, marginalized outer radius.

## 2.CO-PRODUCTION

Another trend is co-production. Without it, it is now difficult to make an arthouse film of budgetary ambition. 11 of the 16 projects pitched at the Forum already have an international co-production partner.

Avila's *The Cardinal*, for example, set up from last year as a co-production between Chile's Storyboard Media and Argentina's Magma Cine, now has Brazil's Gullane on board. A historical true-events-based drama, it is set in 1973 Chile, charting Cardinal Raúl Silva Henríquez's halting,

agonized build to frontal opposition to Pinochet's murderous regime. Avila (*Clandestine Childhood*) directs.

Neto Villalobos' Costa Rican La Sucia Centroamericana is partnering with Alejo Crisostomo's Ceibita in Chile on *Love is the Monster*, a psychological thriller exploring how far a grandmother's attempt to rescue her granddaughter from imminent danger.

*Daughter of Rage*, from Laura Baumeister, is being structured as a four-way co-production between Nicaragua, México, the Netherlands and Germany.

Produced by Daniel Van Hoogstraten's Syndrome Films, *Streets of Glory*, continuing Brazilian Felipe Sholl's exploration of sexuality, seen

in debut *The Other End*, is set up as co-production with France.

Paris-based production company Tu Vas Voir was in advanced negotiations by mid August to bring in a Luxembourg partner on *Almamula*, Argentine Juan Sebastián Torales fiction feature debut. It turns on Nino, aged 12, who is assaulted for being homosexual, Pilar Peredo produces.

## 3.ENGAGÉ AND ENGAGING

Disasters and injustice in Latin America are too terrible to ignore, Peruvian Nobel Prize winner Mario Vargas Llosa wrote decades ago.

Those social-concerns remain. *Daughter of Rage* is a mother-daughter relationship drama set at a rubbish drama in Managua,

Nicaragua. In *The Judges*, from Guatemala's Cesar Díaz - whose Cannes Critics' Week player *Our Mothers* won this year's Caméra d'Or - some neighbors in a conflictive Guatemalan hood take justice into their own hands, as official justice fails.

Produced by Uruguay's Malbicho Cine, whose Sandino Saravia took an associate producer credit on *Roma*, Gerardo Minutti's *Dogs* is described as a "singular comedy," turning on a man who tries to give up a life of crime. He fails.

In *Sleepless Ana*, from Daniel Gil, produced by director brothers César y José Esteban Alenda (*Sin Fin*), a mother searches for her daughter, a sex-trade victim, she believes.

Supported by the Sundance Institute, *Dos estaciones*, from Mexico's Juan Pablo González, turns on a Mexican tequila plant owner, facing the end of her empire.

A social conscience, however, does not preclude entertainment. Produced by Argentina's Pucara Cine, behind Benjamín Naishtat's *Rojo*, the Buenos Aires-set *The Dirty Ones* has a marked thriller edge. Directed by Ulises Porra (*Tigre*), it turns on a boxing referee from the Balkans who refuses to fix a fight, is marked by the mob, but stumbles on a former Albanian warlord, guilty of crimes against humanity. He conceives a plan to set mob and mass murderer at each other's throats.

Very little was known in mid-August of *Zafari*, from Rondón, a San Sebastian Golden Shell winner, or of *The Time We Lost*, from Gustavo Rondón Cordova, whose *Familia* played Cannes Critics' Week to applause; or *Curuzú*, from Argentina's Ana García, whose debut *Good Intentions* has just been selected for Toronto's Discovery and San Sebastian's New Directors sections- Their freshness, however, will be one of the Forum's attractions.



ULISES PROUST

## NAVARRA, UN DECORADO DE 10.000 KM²

Con motivo de la celebración del 10º aniversario de la Navarra Film Commission, el espacio Keler acoge una exposición que pretende rendir homenaje a la diversidad paisajística de Navarra, destacando 18 localizaciones y mostrando películas y series rodadas en ellas. Puesto que uno de los objetivos de la Film Commission consiste en facilitar el trabajo a las empresas y profesionales del sector audiovisual que deseen rodar en dicha comunidad, "no se nos ocurrió mejor marco que el Festival para exponer nuestra oferta", han declarado. Acudieron al acto, entre otros, la Consejera de Cultura del Gobierno de Navarra, Rebeca Esnaola, y Rosa García, presidenta de Napar.



GARI GARAIALDE

## MEDIA EUSKADI CONTENIDOS EUROPEOS TV

Europa Creativa Desk MEDIA Euskadi, y el resto de oficinas MEDIA de España, organizaron una sesión sobre la financiación del programa MEDIA para contenidos de TV. Participaron Sumpta Ayuso con el case study de "Nisman"; y María García Castriellón de Boomerang TV y Beatriz Setuain de Mediapro que hablaron sobre la industria y mercado A/V.