

UDI  & RHAYUELA **CINE**

Urban Distribution Intl.

PRESENT:

# ALIAS ★ MARIA

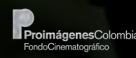
A FILM BY JOSE LUIS RUGELES



OFFICIAL SELECTION

**UN CERTAIN REGARD**

FESTIVAL DE CANNES



**REC 55**  
PELÍCULA  
INAUGURAL

# ALIAS ★ MARÍA

**A co-production by:**

Rhayuela Cine (Colombia) Sudestada Cine (Argentina) Axxon Films (Francia)

**With the support of:**

FDC- Colombian Film Fund, Ibermedia, The Global Film Initiative, INCAA

**Direction:** José Luis Rugeles

**Production:** Federico Durán

**Script:** Diego Vivanco

**Director of Photography:** Sergio Iván Castaño

**Art Director:** Oscar Navarro

**Editor:** Delfina Castagnino

**Music Composer:** Camilo Sanabria

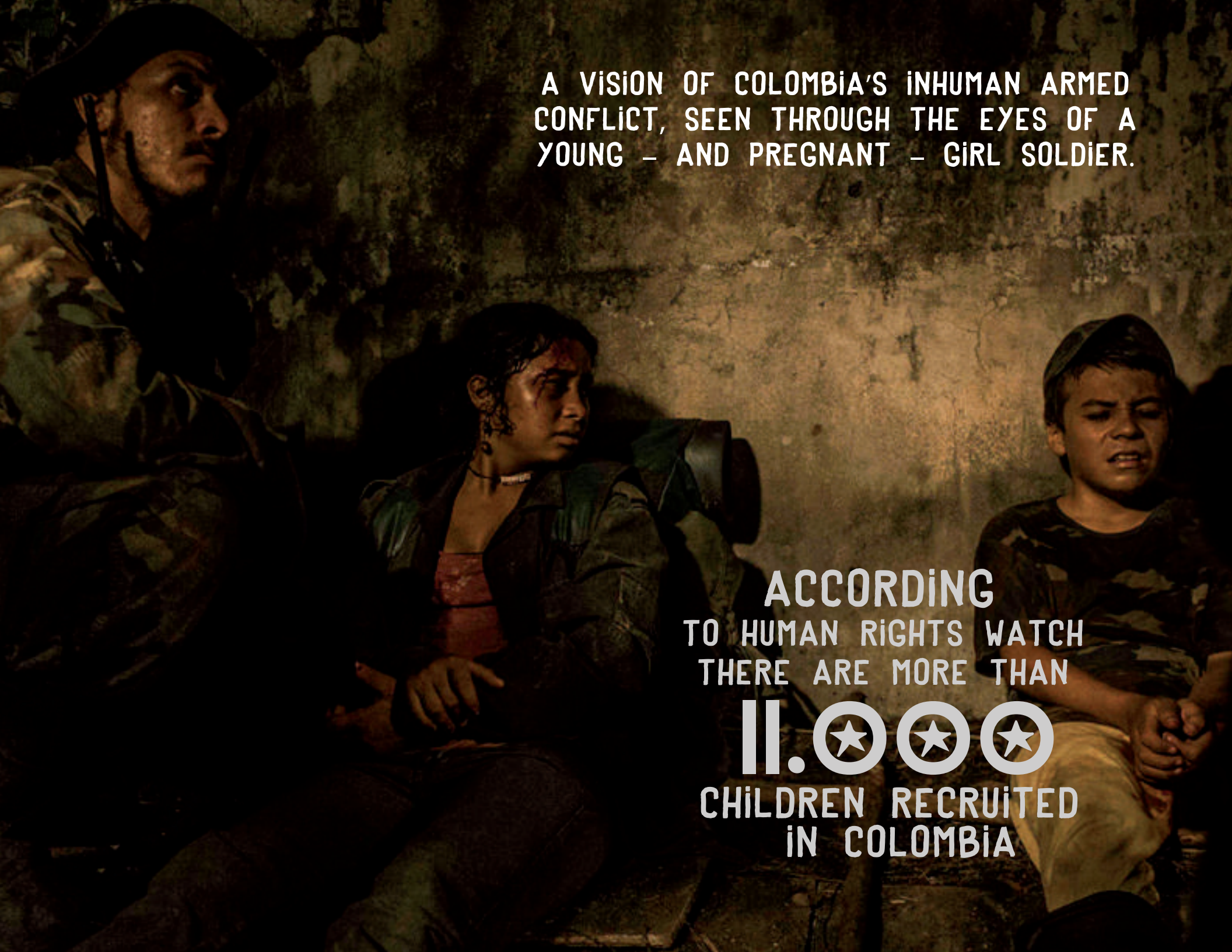
**Sound Design:** Martín Grignaschi, Federico Billordo

**Assistant Director:** Daniela Castro

**Research:** Rocío Caro Villamil

**Cast:** Karen Torres (María), Erik Ruiz (Yuldor), Anderson Gómez (Byron), Carlos Clavijo (Mauricio), Lola Lagos





A VISION OF COLOMBIA'S INHUMAN ARMED  
CONFLICT, SEEN THROUGH THE EYES OF A  
YOUNG – AND PREGNANT – GIRL SOLDIER.

ACCORDING  
TO HUMAN RIGHTS WATCH  
THERE ARE MORE THAN

11.000

CHILDREN RECRUITED  
IN COLOMBIA



## ★SYNOPSIS★

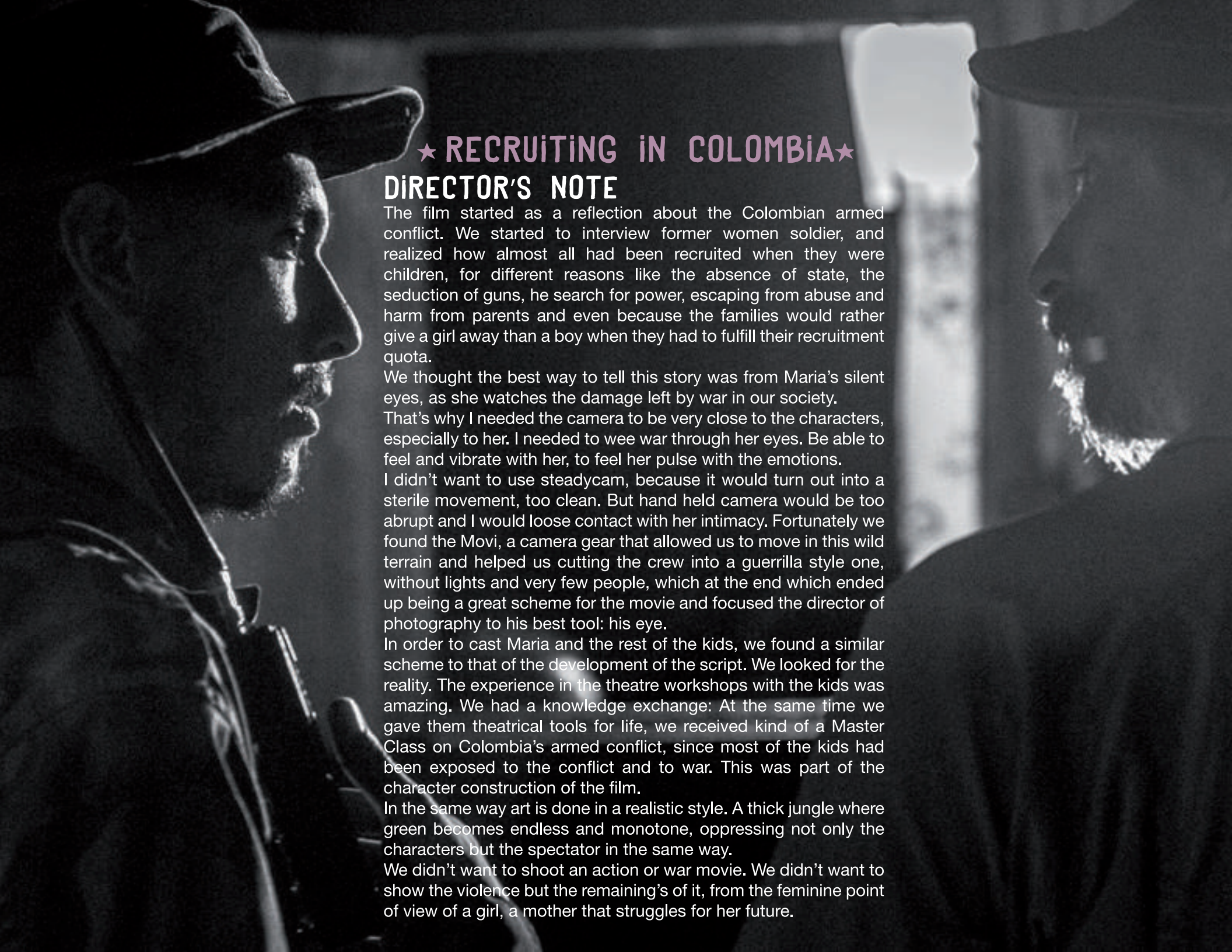
Maria, a 13-year-old guerrilla soldier, is given a mission to complete along with 3 other soldier-kids: bring the commander's newborn baby to safety in a neighboring town. But nobody knows the secret she is hiding: Maria is pregnant, and having a child is forbidden in the guerrilla. During the mission her secret is revealed and she runs away to avoid being forced to abort.

Through Maria's eyes we experience the devastating results of Colombia's armed conflict: towns ravaged by massacres, peasants trapped in the cross-fire, parents who have lost their children, and kids trying to grow up normally amid the carnage. Thanks to a new instinct born inside her, Maria will find the strength to look for a new life.



ACCORDING  
TO OTHER SOURCES

AROUND **20.0000**  
ARE WIELDING GUNS



## ★ RECRUITING IN COLOMBIA★

### DIRECTOR'S NOTE

The film started as a reflection about the Colombian armed conflict. We started to interview former women soldier, and realized how almost all had been recruited when they were children, for different reasons like the absence of state, the seduction of guns, the search for power, escaping from abuse and harm from parents and even because the families would rather give a girl away than a boy when they had to fulfill their recruitment quota.

We thought the best way to tell this story was from Maria's silent eyes, as she watches the damage left by war in our society.

That's why I needed the camera to be very close to the characters, especially to her. I needed to see war through her eyes. Be able to feel and vibrate with her, to feel her pulse with the emotions.

I didn't want to use steadycam, because it would turn out into a sterile movement, too clean. But hand held camera would be too abrupt and I would lose contact with her intimacy. Fortunately we found the Movi, a camera gear that allowed us to move in this wild terrain and helped us cutting the crew into a guerrilla style one, without lights and very few people, which at the end which ended up being a great scheme for the movie and focused the director of photography to his best tool: his eye.

In order to cast Maria and the rest of the kids, we found a similar scheme to that of the development of the script. We looked for the reality. The experience in the theatre workshops with the kids was amazing. We had a knowledge exchange: At the same time we gave them theatrical tools for life, we received kind of a Master Class on Colombia's armed conflict, since most of the kids had been exposed to the conflict and to war. This was part of the character construction of the film.

In the same way art is done in a realistic style. A thick jungle where green becomes endless and monotone, oppressing not only the characters but the spectator in the same way.

We didn't want to shoot an action or war movie. We didn't want to show the violence but the remaining's of it, from the feminine point of view of a girl, a mother that struggles for her future.


## THEATRICAL AND AUDIOVISUAL WORKSHOPS

The idea behind *Alias María* was born after some interviews with demobilized women of different armed forces. They shared a story: they all had to deal with the most complex situations of war: being a child in a war, being a woman in a war, being pregnant in a war. These shared stories fed the tale of *María*, a child that would represent their intimacy in each of these situations.

Throughout the course of this project, the film production crew got a closer look to the underlying problems in the conflict: the recruitment and use of children and teenagers in this war. They also found people, state entities, NGOs, and foundations that are working to prevent this recruitment by providing protective environments where the children can find life-options different than violence. The challenge was to add to these initiatives and to create a project capable of supporting their efforts with audiovisual tools.

With the help of agencies such as the International Migrations Organization (IOM), UNHCR, USAID, a strategy was developed to allow us to go beyond the story and the screen. The AIM was to cover the story of this conflict from several points of view and to project them to Colombian society.





Thus, between October and November 2013, around 1.800 children from different high-recruitment-rate townships, hamlets, and neighborhoods were interviewed. From these interviews, around 400 children were selected to participate in theatrical workshops. These workshops aimed to give them tools to reinvent themselves within their circumstances and to transform their future. If they can create an image or a character, they can rewrite the story of their own lives. These workshops allowed the children to be identity-creators, to use their spare time, and to help build their community by upholding social values.

Through this process, 5 children were identified as having a special talent that would earn them a role in the movie. They were the film's main characters: Torres, Anderson Gómez, Erik Ruiz, Neiver Agudelo and Deivis Sánchez. A series of audiovisual material, including educational videos and short films resulted from the workshops. This allows the experience to be repeated in other places in order to contribute to the effort of preventing child recruitment and their use in any war.

## ★ LOST IN THE JUNGLE ★

Karen, Erick, Anderson, Niever and Deivis left their homes and travelled with the production crew to shoot the film. They exerted themselves, rehearsed, repeated, and waited. They experienced a foreign world to them. They bore the rigor of filming with grace. It was around a month in the extreme environment of the jungle in the Colombian region of Middle Magdalena.



A young girl with dark hair, wearing a pink top, is shown in profile from the chest up. She is looking out of a window with her right hand pressed against the glass. The window has a view of a green, hazy outdoor scene. The background wall is light-colored and shows signs of wear and rust. The text is overlaid on the right side of the image.

**ICBF\*'S OFFICIAL NUMBERS  
TALK OF MORE THAN**

**5.000**

**CHILDREN RECOVERED  
FROM THE CONFLICT**

\*COLOMBIAN INSTITUTE OF SOCIAL WELFARE

# ★ THE TEAM COMMANDERS ★





★ **JOSE LUIS RUGELES**  
**DIRECTOR**

The director José Luis Rugeles has just finished his new feature *Alias María*, after his debut film, *García* (2010) that won prizes like the Moviecity Best Film award in Cartagena, or the Best Actress in Gramado, Brasil. In 2007 he directed the award winning short film *The Comodo Dragon*.

He has a wide experience in TV commercial and music videos, he's been recognized in Advertisement festivals like Cannes, FIAP, Caribe, Ojo de Iberoamerica, NY Festival. He directed the memorable Bolero Falaz music video for Aterciopelados rock band, one of the top 100 music videos in MTV history.

He co-founded the Rhayuela Films production company. He's co creator of projects like *Buenaventura Mon Amour* (in development) and associate producer of films like *El Páramo* (2011) represented with great success by Wild Bunch.



★ **FEDERICO DURAN**  
**PRODUCER**

Producer from Cuba's EICTV school, specialized in Digital Post at Barcelona's ESCAC. Development and executive producer at Tucan Producciones 1998-2001. CEO and producer at Rhayuela Films / Rhayuela Cine since 2000 till now.

**Some films:**

The Squad, script & dir Jaime Osorio. Best Upcoming Director, Sitges 2011, Best Script, Guadalajara 2012, Best editing & makeup, Colombian Film Academy Awards 2012.

García, script Diego Vivanco, dir Jose Luis Rugeles. Moviecity Award, Cartagena 2011, Best Actress, Gramado 2011, Best actress & wardrobe, Colombian Film Academy Awards 2012.

The story of the pink trunk, script & dir Libia Gómez. Huelva 2005, Cartagena 2006.

Our Lady of the Assassins, script Fernando Vallejo, dir Barbet Schroeder. Senate's Special Award, Venice 2000.

**Projects in development:**

Asilo, written & directed by Jaime Osorio. FDC writing Fund, Guanajuato Post, Oaxaca Script Lab.

Dark Room, teenager pscho thriller written & directed by Federico Durán. Fantastic Market, Blood Window.

America's Affaire, written & directed by Nicolas Capelli. Coprod. with Sudestada Cine & Aleph Media. INCAA, Ibermedia Fund.

A Horse Called Elephant, children adventure feature directed by Andrés Waissbluth. Coprod. with Invercine & TRZ. Ibermedia, Chile Film Fund, Corfo.



★ **Diego Vivanco**  
**SCREENWRITER**

Argentinian screenwriter with vast experience in Colombian cinema and television. In TV, he started writing for the teen series *Francisco el matemático* (1999 – 2002), produced by RCN Televisión. Subsequently, he assisted the adaptation of the show for Televisa México (2002), where it was named *Clase 406*.

He was the creator and screenwriter of the soap opera *Las noches de Luciana*; wrote 100 episodes of *En los tacones de Eva* soap opera (2005); he made the Colombian adaptation of the scripts of the Argentinian children's series *Floricienta* (Cris Morena Group) and the series *Mujeres asesinas* (Pol – Ka Producciones), among others.

His cinematographic experience includes the original idea and screenplay of *García* (2010) by Jose Luis Rugeles, co-writer of *El páramo* (2011) by Jaime Osorio Márquez, and screenwriter of *Alias María*.

★ **Sergio Ivan Castaño**  
**DIRECTOR OF PHOTOGRAPHY**

He successfully moves between advertising cinema and feature film cinematography. He started his carrier as a camera assistant and focus puller in *La estrategia del caracol* by Sergio Cabrera, with whom he worked again as director of photography of the second unit and technical chief in *Ilona llega con la lluvia*. He was also DOP for *García*, *El escritor de telenovelas*, *El control* and *El paseo 3*.

## OSCAR NAVARRO

### ART DIRECTOR

Rhayuela's art director and partner, he has participated in the majority of this company's productions. He has been the art director in commercials for clients like Coca-Cola, Pepsi, Axe, Bancolombia, Alpina, EPM, El Tiempo, among others. He has also been the art director for music videos for groups like Aterciopelados, Poligamia and El bloque de búsqueda. In movies, he has worked in the short films *El corazón de la mancha* (2010) by Rubén Mendoza and *Esa única mujer* (2014) by Carlos Medina; and the feature films *La sociedad del semáforo* (2010) and *Tierra en la lengua* (2014) by Rubén Mendoza, and *El páramo* (2011) by Jaime Osorio Márquez.

## CAMILO SANABRÍA

### MUSIC

His style ranges from electronic music to orchestral composition for different formats, from films to theater in its different genres. His themes have been used in scores for TV series in the United States like *Ugly Betty* and *Chuck*, and in the movie *Pride and Glory* (2008) with Edward Norton and Colin Farrell, as well as in the documentaries *La Toma* (2011) by Miguel Salazar and Angus Gibson; *The Sand And The Rain* (2009) by Peter Weber; *Pizarro* (in postproduction), *Sady González una luz en la memoria* by Margarita Carrillo and the feature films *Mateo* by María Gamboa and *El resquicio* by Alfonso Acosta.

His experience goes even further, having worked in composition for *Niñas Mal*, a series for MTV Latinoamérica; the documentaries *Meandros* (2010) and *Hartos Evos aquí hay, Los cocaleros de chapare, Bolivia* (2006) by Hector Ulloque Franco and Manuel Ruiz Montealegre; the closing theme for the Channel 4 documentary *An Honest Citizen*, (England) & PBS (USA); and the music of the opening theme for the documentary series *Banderas en Marte* (2007), among others.





**MARTÍN GRIGNASCHI**  
**ARGENTINA**  
**SOUND DESIGNER**

**Filmography**

- El hijo de la guerra, (posproducción), 2015
- Irmã Dulce, 2014
- Não Pare na Pista: A Melhor História de Paulo Coelho, 2014
- La noche del lobo, 2014
- Cosano: La vida secreta de un vestido (documental), 2014. Sonido.
- El color que cayó del cielo (documental), 2014
- Por un puñado de pelos, 2013
- Serra Pelada, 2013
- Roa, 2013
- Boxing Club, 2012
- Colegas, 2012
- El páramo, 2011
- Che. Un hombre nuevo (documental), 2010
- El perseguidor, 2009
- La cámara oscura, 2008
- El cajón, 2006
- Iluminados por el fuego, 2005
- El cielito, 2004
- El abrazo partido, 2003
- Extraño, 2002
- Todas las azafatas van al cielo, 2001
- Sólo por hoy, 2000
- Pizza, birra, faso, 1997

**DELFINA  
CASTAGNINO**  
**ARGENTINA**  
**EDITOR**

**Filmography**

- Mauro, 2014
- Ciencias naturales, 2014
- El cerrajero, 2013
- Mujer conejo, 2013
- Algunas chicas, 2013
- Los posibles, 2012
- Villegas, 2012
- Los salvajes, 2011
- El estudiante, 2010
- Lo que más quiero, 2009
- Todos mienten, 2009
- El tango de mi vida (documental), 2008
- Luego, 2006
- Fantasma, 2004



★ RHAYUELA CINE ★  
PRODUCTION COMPANY

With almost 20 years of experience in music videos, advertisement and feature film production, Rhayuela is one of the most recognized production companies in Colombia.

We've shot all over Colombia and in many Latin American countries, USA, Spain, & France. We've coproduced with the key Latin American territories, Spain and France, and serviced productions from USA, Spain, México, Brasil among other.

We develop and produce films, TV series, web content, transmedia strategies and production services on every stage of the film making process.

Our feature films include:

Alias María, written by Diego Vivanco and directed by Jose Luis Rugeles. (INCAA Fund 2014, FDC Fund 2013, Global Film Initiative Fund 2013; Ibermedia Fund 2011; Guadalajara Coproduction Market 2011; Cartagena Coproduction Meetings 2011; Sundance Script Lab at Spain, 2011; Fundacion Carolina Script Workshop 2011; DreamAgo Script Workshop Switzerland 2010).

A Horse Called Elephant (post), adventures pic coproduced with Chile's Invercine and Mexico's TRZ, written and directed by Andrés Waissbulth. (Ibermedia Fund 2011, Chile Film Fund 2012, Corfo Fund 2011).

The Squad, horror pic written & directed by Jaime Osorio. Awards: Best Upcoming Director, Sitges 2011, Best Script, Guadalajara 2012, Best editing & makeup, Colombian Film Academy Awards 2012.

García, black comedy written by Diego Vivanco and directed by Jose Luis Rugeles. Awards: Moviecity Award, Cartagena 2011, Best Actress, Gramado 2011, Best actress & wardrobe, Colombian Film Academy Awards 2012.

Buenaventura Mon Amour (pre), hip hop and break-dance pic, written by Diego Vivanco and directed by Jorge Navas. (FDC Fund 2014, Winner at Guadalajara Coproduction Market 2013; Cannes CrossMedia corner 2013; Winner at Rio Content 2012; MIP Cube 2012; Cartagena Coproduction Meetings 2012).



A man in a military uniform, wearing a green headwrap and a vest, sits on a wooden bench. He is holding a rifle across his lap. Next to him, a young boy in a green tank top and shorts sits on the same bench, looking towards the man. The background is a blurred outdoor setting with a stone wall.

## ★ COPRODUCERS ★

### ★ SUDESTADA CINE ★

Sudestada Cine is an Argentinean film and TV production company with emphasis in art house films with a great theatrical value. Has also done a lot of production services.

Some feature films:

JUNTOS PARA SIEMPRE, by Pablo Solarz. First film from the scriptwriter of "Historias Mínimas", "Quién dice que es fácil" y "Un novio para mi mujer".

THE SQUAD, horror pic written & directed by Jaime Osorio. Awards: Best Upcoming Director, Sitges 2011, Best Script, Guadalajara 2012, Best editing & makeup, Colombian Film Academy Awards 2012.

LA TIGRA, CHACO, by Federico Godfrid & Juan Sasiain, FIPRESCI Award for best Argentinean film and best actor at Mar del Plata Film Festival. Special Jury Mention at Karlovy Vary Film Festival. SIGNIS Award & Bronze Balance. French Critics' Decouverte Special Mention, Toulouse Film Festival.

LOS SANTOS SUCIOS, by Luis Ortega. Toronto Film Festival, BAFICI 2010.

SOLOS EN LA CIUDAD, by Diego Corsini. Work in Progress, Mar del Plata Film festival. Havana International Film Festival.

### ★ AXXON FILMS ★

It's a French production, distribution and sales-company, based in Paris but present all over Europe, as well as in South Mediterranean countries and South America.

During the past 10 years we have distributed a great number of films by authors such as Guy Ritchie, Michael Haneke, Jean-Luc Godard, Manuel de Oliveira etc.

Regarding production, we focus on auteur films and documentary films. We have been developing and producing films with our partners in Europe, Maghreb and South America. Thanks to our worldwide professional network and to our presence at major international film festivals and markets, we are able to find worldwide distribution for the movies we represent.

# ALiAS ★ MARiA

★ WORLD SALES ★

★ PRODUCTION CONTACT ★

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