

MOLITERNO PRODUCTION CO

PRESENT

CARTAS EN EL MAR

"You can escape from anywhere, but not from your destiny."



SINOPSIS ARGUMENTAL.

Pipo, is a frustrated young homosexual artist living in Cuba in the 70s in the midst of the implementation of the so-called Socialist Culture, where among many other prohibitions, music in English is considered "enemy music".

To escape from the regime that is investigating him for his homosexuality, his friend Arturo, who lives in Miami, has conceived a dangerous plan. He has contacted an "Extractor", an expert in penetrating Cuban coasts, who will arrive at a deserted beach on one of the most guarded coasts of the island aboard a speedboat to pick him up. Arturo's plan will not only risk Pipo's life, but also the freedom of his closest colleagues and friends.

Pipo is going to hide in an old abandoned hut that is right in front of the deserted beach chosen by "The Extractor" and there he will wait for the ship that will warn of his arrival through a flashing signal from its navigation light.

But upon arriving at the cabin, Pipo encounters a strange and unexpected occupant. The man, a desperate and crazed old man, who intends to commit suicide and for reasons that we will discover later, has chosen the old cabin to take "his trip", as he has called it.

Soon the unexpected encounter is revealing for the two inhabitants of the inhospitable cabin. As the two men confront each other under the tension that dominates them, they are drawn into their own conflicts, the Coastal Police have noticed unusual movements in their surveillance perimeter.

In the middle of a stormy night, the longed-for boat finally arrives, but with it also comes death and hope.

Both men find themselves in the middle of the crossroads of their lives and now they must make important decisions that will mark their destiny. Only now, after confronting each other, they are no longer the same.

Pipo's escape is also reflected in the world he left behind. His friends, who face danger in their own way, and the government's reaction, his mother who silently guards her son's uncertain farewell.

A story of love, dreams, frustrations, longings, a Cuban story, but universal at the same time, to the extent that we discover the essence of the tragic truth of those men and women that today is repeated by many peoples of the world: forced migration.

THE DIRECTOR'S VISION.

*Undoubtedly, the first film by director Andy MONTANA, reflects his own experience lived during the socialist cultural revolution in Cuba in the 1970s, where his adolescence and youth were interrupted by the absurd prohibitions established by the new totalitarian regime that criminalized the most basic freedoms of many young people like him. Trapped in this tragedy and stimulated by other creators who have captured part of his life in their works, Montana has wanted to tell his own experiences since he discovered his passion for cinema. And to do so, he approaches a well-known and often told story, but exempting it from the human and material misery that has always accompanied it, favoring instead a poetic analogy of this drama, whose main symbols rested in the sea and in a ruined cabin on the shores of the Florida Straits. Cuba? And finally a lost letter, icon of the most tragic farewell of many Cuban generations that endorses the pain in which they were sinking. The film begins and ends with a voice-over broken by the sound of the sea, "close and painful", which through the missive intends to remind us, not only of the crime it meant to write or read them if they came from or were destined for the United States of America, but also symbolizes those farewells "forever" that separated thousands of families for several generations, many of whom never met again. **"Letters at Sea"** ("Cartas en el Mar") unlike so many other stories on the same subject, not only reflects another flight from that hostile world. It also narrates the anguished frustration of those who were forced to belong to the side of the executioners, suffered afterwards when they saw the madness that had taken over their people and paid for it with their lives. For Andy MONTANA, **"Letters on the Sea"** (Cartas en el Mar) is a tribute to all the emigrants of the world..*

ESTHETIC TREATMENT

The sensory, emotional and rational language of the story was the result of a close aesthetic conspiracy between the Director and the Director of Photography.





Three fundamental aspects influenced our photographic narrative. First, the period of the characters' environment, then the emotions they would experience, and finally, the historical framework in which their experiences would unfold.

To get into this universe we first had to think about the era, a dark past, where uncertainty and fear trapped our characters. For this, the night was the most successful proposal of cinematographer JC Santillán. The darkness and its nuances were the perfect allies of the story. The film takes place in a night that goes from placid to stormy as the protagonists get deeper into the conflict. The only dawn we see in the whole film is when the protagonists reach, each in their own way, the goal of their struggle, in one of them, freedom where their path to hope begins and in the other death, where their ordeal and shame ends. JC knew how to tell us this in creative and masterful images. However; we allow ourselves extraordinary licenses to illuminate this dark and stormy environment of the story, separating ourselves from the organic to privilege creativity



without any impairment. An example of this is that in the preponderant scenario of the story, the reflection of a bright moon is tinged with cold rays that soften the choreographic strokes of our characters without losing the light-darkness that should harmonize the narrative.

Music was a very important factor in the whole artistic concept. In the early 70's the new cultural revolution implemented by the government of Fidel Castro, decreed the music in English as "enemy music" and it was a creative proposal that all the songs in English that we used to set the story, were mostly of authors and performers banned and censored in any of its forms and means of dissemination. Even, to maintain this narrative, we chose some classic pieces by composers who in their time were also censored by the states that governed their society.

The cabin, Noah's former home, was part of the photographic and narrative challenge. It is there where the crux of the story unfolds, where the moments that lead us to understand the conflict of the protagonists take place. A desolate environment of destruction and abandonment. which was once the scene of the best moments of this man's life, now destroyed by fate.

And we rely on clarity-darkness to create that pain.



To create a sense that death and danger lurk, we rely on open shots from the outside.

Symbols were an inseparable part of the aesthetic proposal. We wanted to create a sensory importance to give an opportunity to the viewer's sensibility without leading him directly to the obvious.



The tattoo is a revealing element that the camera discreetly pursues but does not ignore, leaving the viewer to discover for himself its terrifying relevance within the story.



CHARACTERS DESCRIPTION

The casting proposal was not ambitious. We couldn't do them in terms of budget. So we took the risk of experimenting with a group of Cuban artists who were somehow close to the story we intended to tell, some so young that they did not live the real events but very close to them through their nationality and experience of family and friends. In such a way that not a single one of the actors had ever been in a film before and very few had any acting experience.

PIPO (MOISES) (Carlos Izquierdo), He is a frustrated professional dancer, who is part of a cast of artists with certain privileges, however; in the midst of the systematic homophobia imposed by the socialist regime, he decides to escape through the help of his friend Arturo, a Cuban resident in Miami who escaped from the island years before. He is affable and charismatic and has not overcome the contempt of his father who has abandoned his family because he does not accept his homosexual son. But Pipo carries that guilt. He is affectionate and loyal to his friends. His loneliness is painful and makes him vulnerable.



Marianela is his closest and most trusted friend.

MARIANELA (Mayte Riverón) Protective of her family and friends. She is Pipo's best friend. Being involved in Pipo's escape compromises her and despite being his best friend she confronts him. The situation confronts her with a serious dilemma. Either her friend or loyalty to the regime. She is a devoted wife and mother and fears that Pipo's confession will harm her and her family's well-being. She also does not know how to help her best friend.





Teniente ARMANDO GUERRA (Jorge Manzanilla) *A sinister, conceited and cynical man. He is a dark being who seems much less adept at hiding these traits in the face of the responsibility that his status as a policeman demands of him. Lieutenant Armando Guerra, undoubtedly has that psychological alarm that recognizes his mental incapacity when he sees himself before his victims. His mental condition*

is ideal for his vocation as a staunch investigator to a repressive regime, however, there is a trace of sanity when he recognizes the courage of William and the submission of Luis' lackey.



WILLIAM GALVES (Carlos Pascual)

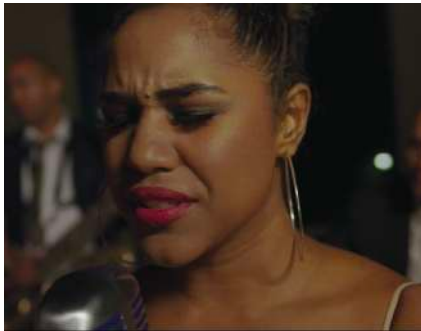
He is Marianela's husband and a government official with a clear ideology in line with the principles of the Communist Party, which has earned him the trust of his superiors to occupy an important position within the system. At the time, William's functions were only reserved for "trusted" personnel, such as the management of an entertainment center that was often attended

by important government officials. He is prudent and cold, of few words, with a strong character and a certain arrogant air. He is a staunch supporter of the regime. His conflict will also be the choice. Either his stance towards the government or his love for his family. The test will be hard and unfair.



LUIS (Remy Ricardo) *He is a young government official and Laura's younger brother. He shares the management of the leisure center with William, his direct boss. His fear of the regime makes him stealthy and cunning. Because of his status as an "informant" he receives "favored treatment" from the Department of State Security. In return, he is*

required to report all movements and attitudes "suspicious of enemy activity" that he observes at the nightclub under William's care, including covert surveillance of his boss.



IRENE (Maydel García) *She resents the regime for its irrational policy of prohibitions. But her discontent runs even deeper. Her mother, a black woman of extraordinary beauty, a painter and playwright by profession, married American pianist Robert Lyn during the early years of the revolutionary triumph, and from their marriage Irene was born. When she was twelve years old, her mother died and when Robert Lyn wanted to take his daughter to the United States, the government prevented him from doing so. Lyn complained to the UN and later the government declared him "persona non grata" and he was expelled from the country without being able to take his daughter with him. Irene lived with relatives until she entered the National School of the Arts, where she developed her passion for music and was rewarded for her talent and discipline, but she was forbidden to communicate with her father and never heard from him again. Irene grew up with this pain and manifested it in her rebellion.*



LAURA (Zoima Vitier) *A noble woman. She feels guilty about the outcome of her confession to her brother Luis about Pipo's escape and in a certain way she has to confront him and accuse him of being a traitor, but she feels that she put her friend's life in danger. She is affectionate with everyone and, like most, prefers to fulfill her obligations and maintain an ideological profile in accordance with the demands of the regime.*



NOAH (Orlando Núñez) *Loneliness and the weight of his conscience are too heavy a burden for him. He has reached the twilight of his life immersed in bitterness and total disconsolation. The reasons for his desolation lie in the terrible decision that marks his life. Years ago he had planned the escape of his wife and young son, but "he took them to their death", as he himself confessed. The disappearance of his young*

son in the ocean and the corpses of his wife and brother discovered on the shore of the same beaches where Pipo will try to flee, after a Coast Guard ship sank the boat in which they tried to flee with Noah's complicity, have plunged him into a deep silence for years. Noah was a Coast Guard officer. The failed strategy consumes him little by little. He has abandoned everything. The lie that kept him in the regime, his friends, even the old "cabin" he once built to house his romance with Rebecca, the love of his life. Now he returns to this gloomy place with only one purpose: to kill himself.

THE PRODUCERS

Rocco Caruso, in particular, not only endowed the feature film with the benefits of an almost surgical Executive Production, both in the structure of its financing and in all those required by the guild, but also his interlocution with the script and screenwriter, which were the fundamental basis for carrying out a shooting plan in perfect harmony with the deadlines foreseen for the realization of the film.

Along with executives Rocco Caruso and Wifredo E., associate producers Manuel Medina, Raúl Delgado and Roberto González Abimerhi, become the rest of the team of producers of the first feature film produced in the State of Yucatán, Mexico.

THE DIRECTOR

Andy MONTANA (Orlando Nunez) was born in 1951, in a marginal neighborhood of Havana, Cuba. He was always attracted to acting, but it was not until 2006 when he had the opportunity to act in his first play in Mexico. Since then, and already in his sixties, he began to study empirically and, as his time allowed, to get involved in projects related to film and theater. Subsequently he began acting with small roles in theater, television, film and a small participation in English in a series for Netflix. He also directed and produced several music videos for regional artists and in 2015 he took his first short film to the Short Film Corner at Cannes.

Letters on the Sea, is his first feature film as a screenwriter, director and actor at the age of seventy this June 4, 2021.

WEB LINK

<https://cinando.com/en/Fi>


OFFICIAL TRAILER

<https://vimeo.com/497910940>

TEASER

<https://www.youtube.com/watch?v=Fk39nhbb7YA>

TECHNICAL DATA SHEET

Original Title: CARTAS EN EL MAR (*Letters on the Sea*)
Year: 2020
Country:  México
Direction: Andy MONTANA (Orlando NUNEZ,)
Length: 109 Minutos
Genre: Drama-Thriller
Screenplay: Landy Villavicencio.
Cinematography: JC Santillan.
Executive Producers: Rocco Caruso.
 Wilfredo E.

Producers: Rocco Caruso. Wilfredo E. Manuel Medina.
 Raúl Delgado. Roberto Gonzalez Abimerhi.

Cast: Carlos Izquierdo. Jorge Manzanilla, Mayte Riveron. Carlos Pascual. Orlando Nunez. Maydel García. Redy Ricardo. Anna Vitti.

Production Co: Moliterno Production Co. AnemaeCoreFilms. StudioTreFilms. Burumba Production

Camera: Sony F55 Cine Alta
Aspect: 2:35:1
Quality: 4k
Frame Rates : 23.98 Fps
Gamma: S-Log3
Negative Format : XAVC
Laboratory : Digital, H265, ProRes,DsP
Color : Color LUT
Runtime: 109 m
Sound: Dolby Digital 5.1
Language Spoken: Spanish
Subtitles: English, Spanish



CARLOS IZQUIERDO

JORGE MANZANILLA

MAITE RIVERON

CARLOS PASCUAL

ORLANDO NUNEZ

CARTAS EN EL MAR
(LETTERS ON THE SEA)

MOLITERNO PRODUCTION COMPANY AND ANEMAECORE PICTURES PRESENT STUDIOTREFILMS PRODUCTION THE MEMO PORTILLO ASSISTANT GEO MEDINA
EXECUTIVE PRODUCER WIFREDO E. ROLLO PRODUCER ROCCO CARUSO EXECUTIVE PRODUCER CARLOS BAQUEIRO EXECUTIVE PRODUCERS MANUEL MEDINA OMAR NOVELO RAUL DELGADO ROBERT C. A.
PRODUCED BY ROCCO CARUSO AND WIFREDO E. DIRECTED BY JC SANTILLAN DIRECTED BY ANDY MONTANA



DESTINY

"The iron consequence of inevitability"

*CARTAS EN EL MAR
(LETTERS ON THE SEA)*

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Orlando Nunez (Landy Villavicencio)