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L E A S U R E S MINE

A FILM BY ELISA MILLER

CINEPANTERA



SHORT SINOPSIS

Passionately in love and eager to live together as a couple, Rita and Mateo move out of the city and take refuge in the apparent tranquility of Mateo's deceased father's country house.

Like every new relationship, it is all sex and fun in the beginning until Rita's desire to become a mother, Mateo's fear of commitment and an unexpected visit by Alexis, Mateo's seductive cousin, come between them. Rita and Mateo's differences surface, testing the shaky foundation their relationship is built on. Soon, a lack of communication and unrequited love unleash the violence that will inevitably spell an end to the couple.

An honest portrait of sex as the driving force of our world, The Pleasure is Mine is a film that accurately reflects the sentiment of our younger generations.

DIRECTOR'S NOTES

Initially, the idea was to explore the different stages of a love relationship; analyze it in fragments, from the moment the couple falls in love to the disillusionment and disappointment that come with living together on a daily basis. In this case, Rita and Mateo's notion of romantic love and life as a couple doesn't coincide with reality.

The script was rewritten several times and the last versions were co-written with the help of Gabriela Vidal, who was my mentor during the FONCA fellowship and who made an invaluable contribution in terms of getting the characters, structure and narrative right.



MISE EN SCÈNE

The film has a naturalistic, almost hyperreal feel. We wanted to explore profound, universal emotions, break down what happened to this couple in particular, with the tone of the actors and the use of the camera giving the spectator the sensation of being present — a camera that follows the characters and observes their experiences like a silent witness.

Finding Rita in Edwarda Gurrola was most certainly a stroke of good luck. Her experience and talent as an actress, combined with her charming, bubbly personality, breathed life into the Rita I was looking for.

Having cast Edwarda, we continued the search for Mateo, until Fausto Alzati auditioned for the part. Although he had no previous acting experience, he was a natural-born histrionic and it immediately became clear he was the perfect fit.

It is this combination of a professional and an amateur playing off each other that lends the film its natural, realistic tone, as if we were listening in on every-day, unscripted conversation.

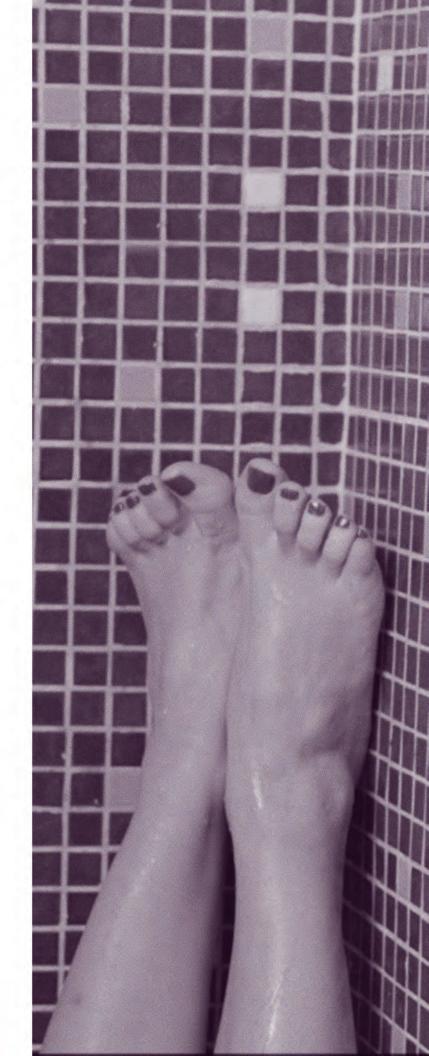
PHOTOGRAPHY

We wanted the photography to be as natural as possible; an agile, but not frantic camera. Preference was given to natural light sources and the set was fully lit so the scenes could run right through from beginning to end, giving free rein to complex emotions and capturing those rare moments of truth.

Photographer Matías Penachino committed one-hundred percent to the project and made several important additions to the script based on his own life experience.

At the drawing board, we agreed on the overall tone the film should take, and its aesthetics.

Matías' experienced eye and his ninja antics worked surprisingly with the actors, who seemed to be able to forget the camera was there and focus on living the moment.



THE EDITING

The film underwent yet another revision when I sat down next to Yibrán Asuad at the edition island. The editing process took place parallel to the shooting of the film, even before that you might say, because Yibrán (editor), Matías (photographer) and I sat down together during pre-production to talk about the rundown and camera positions. From there, Yibrán started editing, analyzing the script and rundown.

At the end of filming, I was able to see the bare bones of the film and one month later, a first cut. Then the rewriting began. It's like cooking. You have the recipe (the script), but only once you've got home from the market (filming) and put the ingredients you were able to find (the useful material) on the table, can you start cooking with what you have.

In the process, we obtained an outline of what the film was to be, a skeleton that told the story clearly and bluntly. A next cut allowed us to put some meat back on those bones and then we knew the dish was ready. During this phase, we also worked with María Calle, whose editing added a subtle, but significant touch to the story and the evolution of the characters. It was cooked over a low heat, for six months in total.



TECHNICAL DATA

Runtime: Format: Country: Language: 93 min DCP, Color Mexico Spanish

CATEGORY

Fiction

CREDITS

Director: Screenplay: Production:

Production Company: Cinematography: Editing:

Art Direction: Sound:

Cast:

Elisa Miller Elisa Miller, Gabriela Vidal Christian Valdelièvre Jaime B. Ramos Fernando Eimbcke Cinepantera Matías Penachino Yibrán Asuad María Calle Claudio Castelli Uriel Esquenazi Victor Navarro Flor Edwarda Gurrola Fausto Alzati Camila Sodi

GRANTS AND OTHER FUNDING OBTAINED

Hubert Bals Fund (Rotterdam Film Festival) FONCA (Mexican Art Fund) Binger Film Lab IMCINE Writing Fund (Mexican Film Fund) EFICINE (Fiscal Incentive for Taxpayers)

AWARDS AND NOMINATIONS

2015 MORELIA INTERNATIONAL FILM FESTIVAL

Film / Mexican Feature Film Section

DIRECTOR'S PROFILE

Elisa Miller (Mexico City, 1982) lives and works in Mexico City. She studied English Literature at the UNAM (2002-2005) and graduated from the Centro de Capacitación Cinematográfica (CCC) in Film Directing and Screenwriting with the short film *Roma* in 2008.

In 2007, her short film *Ver Llover* won a Palme d'Or at Cannes, a Coral at the Habana Film Festival, an Ariel from the Mexican Film Academy and Best Short Film at the Morelia International Film Festival.

Her first feature film, *Vete Más Lejos*, Alicia, which she wrote, directed and produced, premiered at the Morelia International Film Festival in 2010 and internationally at Rotterdam, where it was nominated for a Tiger Award. It was screened at various festivals, such as Toulouse, Sarajevo and Habana, and was released commercially at Mexico's Cineteca Nacional in June 2011, where it remained on the billboard for 16 weeks, making it the most-seen Mexican film there that year.

In 2013, Elisa made her first documentary, About Sarah, which was produced by the Kurimanzutto and Sadie Coles galleries. An intimate portrait of the British artist Sarah Lucas, About Sarah was first screened in the Friese Art Fair in London and premiered internationally at the Rotterdam Film Festival in January 2014.

Elisa received the support of the Hubert Bals Fund to develop a fictional feature in 2008 and was awarded a FONCA (Mexican Art Fund for Young Creators) grant in 2009. She participated in the Binger FilmLab writer's residency program in Amsterdam in 2010 and received a screenwriting grant from IMCINE (Mexican film fund) in 2011. Her second feature film is *The Pleasure is Mine*, produced by CINEPANTERA.





FILMOGRAPHY

2005	SIAVUS 16mm (9 min) producer, writer, director.
2006	VER LLOVER 16mm (15 min) producer, writer, director. Palme d'Or at Cannes, 2007.
2008	ROMA 35mm (27 min) writer and director. Screened at Cannes Critics' Week and awarded Best Short Film at the Morelia Film Festival.
2009	DUELO (video installation) producer and director, commissioned by the photographer Pablo Ortiz Monasterio for the Film Museum of Mexico at the San Idelfonso Museum of Art in Mexico City.
2010	VETE MAS LEJOS. ALICIA an experimental feature film 35mm

(65 min). Producer, writer, director.



2011	I LOVE YOU SO MUCH STANLEY (Dir. Kees Brienen). Assistant director and creative advisor (The Netherlands, 80 min).
2012	EKINOCCIO , video (85 min. aprox), documentary about the young Mexican/American poet Ekiwah AdlerBelendez. Director and camera (editing).
2013	ABOUT SARAH , video (75 min), documentary about Sarah Lucas. Director and camera. Produced by Kurimanzutto (Mexico City) and Sadie Coles (London).
2014	EL REGRESO DEL MUERTO (dir. Gustavo Gamou), documentary. Video (80 min). Producer.
2015	EL PLACER ES MIO (fiction, 80 min.) produced by CINEPANTERA (Mexico City). Writer/director.

CINEPANTERA PROFILE

Cinepantera was founded in 2003 by Jaime B. Ramos, Christian Valdelièvre and Fernando Eimbcke for the production of independent film projects in Mexico. The first film it produced was *Temporada de Patos*, directed by Fernando Eimbcke and written with the collaboration of Paula Markovitch. The film premiered at Cannes Critics' Week in 2004, where it won numerous awards and was distributed in over 30 countries. Cinepantera's next project was another Fernando Eimbcke-Paula Markovitch collaboration: *Lake Tahoe*, which premiered at the 2008 Berlin International Film Festival and was also distributed in over 30 countries.

In 2009, Cinepantera produced *La Bienvenida* by Fernando Eimbcke and *30/30* by Rodrigo Plá, two of the ten short films that make up *Revolución*. In 2010, in collaboration with Molinera Films, it produced *Vete Más Lejos, Alicia* by Elisa Miller, which made its debut at the Rotterdam Film Festival.

In 2013, it produced *Carmín Tropical* by Rigoberto Perezcano and *Club Sándwich* by Fernando Eimbcke, winner of Best Film at the San Sebastián Film Festival and Best Director at the Torino Film Festival.

El Placer es Mío by Elisa Miller is its most current project, among others that include documentaries.

CONTACT CINEPANTERA

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