

LOS

una película

DEMO

de Sabrina Campos

NIOS

TAREAFINA



Sabrina Campos born in Buenos Aires, Argentina in 1978, she is an audiovisual designer who graduated from the Universidad de Buenos Aires. Her first short film *Saln Royale* screened at over 50 festivals and won more than 20 awards. The last one, *Out of Season*, it has its world premiere at 67th Berlin International Film Festival. *The Demons* is her first full-length film.

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Juan Pablo Miller Born in Buenos Aires, he studied social communication at Buenos Aires University. He started to work in films production in different areas until, in 2009, he founded his production company, Tarea Fina. Among his highlighted productions are *Las Acacias*, *Un amor*, *Ciencias Naturales*, *Cómo funcionan casi todas las cosas* and *La luz incidente*, among others.

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SYNOPSIS The Demons

It's autumn in Buenos Aires. Julia, a woman about to turn 30, lives with her longtime partner Agustín. He's a graphic designer who works in the apartment they share. Julia works in the casting department of a commercial production company. The once peaceful relationship is now shaken by the personal crisis Agustín is going through. After several unsuccessful attempts to help him, Julia feels she can't do anything but keep him company through the process.

The kitchen in the company office is shared with a recording studio. One afternoon Julia meets with Java, a friend that started to work in the studio that very day. He invites her in, and she finally gets the chance to know such an enigmatic place. She looks around timidly, and is instantly captivated by one image. Behind the studio window, a man is improvising melodies on an electric guitar. He is Dacal.

One Saturday evening, when she sees him at Java's home, she feels uncomfortable around him. She's bothered by the ease and self-confidence of this man who came from who knows where. Nonetheless, he shows interest and Julia discovers that long-buried feelings start to arise.

They see each other more and more often. A game of seduction unfolds and Julia is highly attracted to it. One night after a party, they are left alone. The desire and the sexual tension are palpable. Dacal invites her to his house and Julia battles against inherited mandates, but she is no longer represented by those morals. Without so much as a word, she accepts and they have sex for the first time.

From then on, Julia's life splits in two. She sees Dacal more frequently and a novel Julia is now born, capable of having sex at the roof deck, while everyone else is working in the office downstairs. She lies, hides, and takes unthinkable risks. She doesn't recognize herself anymore, as if she inhabited someone else's skin.

One evening, the three of them gather at a friend's wedding party. Dacal provokes her by talking to Agustín and Julia feels the situation is completely out of control. She hardly makes it through the party. Nothing worse happens, but she makes an extreme effort to hold her tears back on the way back home. She's no longer excited by the rush of all that's forbidden.

Dacal tries to talk her into starting a relationship, but Julia can't keep up. She knows that going down that path would mean to put off her personal fulfillment, once again.

The morning after Agustín's birthday party, Julia feels as if she's dying off. The world she carefully helped to build during the first half of her life now collapses around her. When Agustín finds her crying, she can't go back to what she was, and decides she must leave.

Filled with uncertainties about the future, but aware of what she no longer is, a new stage in Julia's life begins, as unexplored and promising as inevitable.

DIRECTOR'S STATEMENT The Demons

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I have been writing this script for several years now. What started as the draft of a “boy meets girl” story, or rather a “girl in a relationship meets boy” story, has evolved into a profound narrative about transformation. All these years were necessary for both, the project and me, to mature.

This past time I have discovered aspects of myself that were totally unknown to me. An unprecedented spiritual side aroused, and in the quest to go beyond the limits of traditional psychoanalysis, a novel identity revealed itself.

Some might call it “quarter-life crisis,” in astrology is known as “Saturn return,” but to those of us who went through that stage of life it’s plain and simple, a breaking point. The structures that held us during the first stage now collapse and something screams: “It’s over.”

Said transformation proposes the type of personal fulfillment that opens a door to a new beginning. It’s the chance to wake up and give rise to what we really are, to start a new life that welcomes a more genuine version of ourselves.

The inner cataclysm is deeply felt, the crisis and the anxiety are the road to freedom and growth. Because there is no transformation without death, and there is no learning without transformation.

The Demons is a film that depicts that precise moment when you give up the old, but you still have not achieved the new. It’s about a woman jumping from one edge of her life to the next, but at the time the movie takes place, she’s still up in the air, above the abyss.

It’s on this leap that the character rediscovers herself. She questions her mandates and desires. It’s the point of departure to self-knowledge, which will reveal a new and more accurate version of who she is.

While maturity is often thought to indicate a sense of balance, this proposal challenges the notion. The apparently self-confident female protagonist embraces the uncertainty of life as the first step into emerging adulthood.

The Demons is the transitional stage, the rite of passage, the bridge between a state of mental awareness to one of spiritual expansion. It’s a time of reduced visibility, when the Universe is vaporous and dim. Howbeit, once the fog has lifted, the future is promising and uncertain, as it is unavoidably necessary.

Sabrina Campos

PRODUCER'S STATEMENT The Demons

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PRODUCER'S STATEMENT *The Demons*

Right from the start, I thought *The Demons* was an excellent script, potent and dramatic. I trust the story thoroughly, and I have total confidence in Sabrina Campos' potential to take it to the screen.

I got to know Sabrina thanks to *Out of Season*, her second short film, in which we had the pleasure to work together. That said, I already knew about her exceptional performance in different areas of the filmmaking industry and I knew her first short film, *Salon Royale*, awarded in several international film festivals.

The first time I saw her working as a director was in *Out of Season*. I was amazed by her clarity and determination when it was time to block and stage every scene. She's got a very precise way to engage technically, which makes the work not only accurate but also dynamic. I also noticed that apart from being an extremely resolute and adaptable person, she never leaves her emotions aside and that, in time, is reflected in the finished production.

She truly enjoys the teamwork, which might sound obvious, but it's really not. She's capable of taking in all the information the heads of department provide to benefit the film, and I think it's hugely important to be able to see the project as a whole in order to make a good production design.

Personally, I believe every director must find their own path when it comes to the making of a film, but my job as a producer is to achieve a fine balance between the idea and the way of carrying it out efficiently. That's why I think the connection that one as a producer creates with the director is of most importance. And given my experience alongside Sabrina, I didn't doubt when she proposed me to produce her directorial feature film debut.

Juan Pablo Miller

TREATMENT The Demons

Julia (30) is an attractive, slightly mysterious woman. She's driving a small car on a Tuesday evening in mid fall. The car stops at a red light, she's lost in her thoughts while looking out the window. She appears to be somewhat disturbed. The car takes the next corner.

It's hot inside the pub. The music is okay, and there are some casual and close friends around. Julia checks out the guys while waiting to be served a beer at the bar. There's one in the distance that calls her attention. Her friend Paula rolls a cigarette and asks about Agustín, the boyfriend. Julia tells her it's all the same, but he is about to begin some sort of psychological counseling. "What else can I do? I have to support him, don't I?" she says.

Friends and acquaintances smoke weed on the sidewalk, they talk about love and fidelity in a couple. Some think it's practically utopia, but Julia believes relationships blossom when one respects and trusts the other's independence. She's outraged by those engaging in casual sex only to go back to their homes and sleep it off next to their partners. "How awful," she adds.

When she gets home, she notices she's a bit buzzed. It's pitch black, so she walks to the bedroom from memory. Agustín is already asleep, she puts her head on the pillow and looks at him as if she wanted to reveal something.

The following morning, Julia walks down the long hall of an old house. There are several doors, she stops at the first one – GF A –. There's sound coming from the recording studio in the back. It's not strange to see musicians walking around. She looks out with curiosity, but there's no one in sight. She opens the door and enters the casting company office. Her assistant Marina (27) awaits with a pile of work. The waiting room is as busy as it gets. She makes way through the crowd trying to make as little contact as possible, enters a room where a woman and a man are improvising a scene, talks routine stuff out with another assistant, goes out again. By the end of the day, she's exhausted. Marina and her leave the office for the day. When she walks down the hall, she turns and looks to the back. A group of musicians smoke and chat outside the studio. Julia stops only to look at the one she's never seen before. He's Dacal.

Julia enters the apartment carrying market bags. She thinks she's alone but finds Agustín absorbed in the computer in his workroom. They talk lightly for a bit. Julia is surprised to see the window blinds are closed. She asks Agustín why is that, but he seems evasive.

The office and the studio are shared by the same kitchen space. It's lunch time and the place is packed. Julia tries to make sense to the take-away list, but some of the orders seem to be mixed or missing. Dacal (35) is sitting across the table from her. He doesn't say much, but it's clear the order in front of him is not the one he asked for. Julia remains indifferent, she does not even look at him now. "I'm pretty sure that's mine," Dacal says. Julia does not appreciate the tone. Dacal walks up to her, looks at the orders and confirms they are mixed. Once the mystery is solved, Dacal and his partner disappear back into the studio. As much as she'd want to, Julia can't stop looking at him leave.

It's evening. Julia and Agustín arrive at an art gallery. She is new to the place and tends to feel a bit shy around strangers, so she just listens as Agustín talks with Fabián (40), the author of the graphic works displayed. Fabián is a renowned graphic designer slash teacher who shares with Agustín a professorship at the university. Agustín congratulates him on the exhibition, talks shop, and Fabián shows enormous interest in Agustín's projects, which makes Julia feel extremely proud. She's overjoyed.

They are interrupted by María's (32) arrival, she's another member of the university teaching staff. Agustín introduces her to Julia. "She's not what you'd call pretty, but there's something about her," Julia thinks. María joins in the conversation, the interactions turn into specifics about the exhibition, and Julia is left out again. She feels uncomfortable and decides to go check the exhibition instead. She looks at the pieces with new eyes, trying to work out some of what she heard in the conversation before. Now she refills her glass at the bar, looks at Agustín on the other end of the room, and feels lucky he is her boyfriend.

The office is oddly slow today, so Julia makes herself some coffee and goes out to the roof deck where she usually spends her break time. On her way there, in the hall, she meets with her friend Java (30), a musician and sound engineer who is currently working on the music for a documentary feature. Java opens the door of the apartment B and Julia can see what's inside for the first time. A complete different world lies in front of her, it's a small recording studio. Some guitar feedback can be heard in the back, and Julia stays outside by the door, not knowing what to do.

Java invites her in. She stands by while he searches through his backpack looking for his weed tin. Julia looks the place around again. On the other side of the window, behind the mixer, Dacal is sitting with a guitar on his lap. She's captivated. Dacal looks up, they make eye contact but Julia looks away as soon as she can.

It's Ana's (30) birthday and the living room in her apartment is packed with people. Ana and Julia are friends from college, back to when Julia used to study journalism. People talk about newspapers, magazines, and journalists. Ana says, "You remember Julia, don't you?" Julia knows some of them from previous birthday parties. "What is it that you do?" asks one of the girls. Julia doesn't really like the question. "That's so interesting," they all say when they hear the words "casting company." Julia grabs her phone and goes out into the patio to make a call. The phone rings but no one answers. When Julia comes back from the bathroom, Laura, one of the girls, it's talking about her experience with ayahuasca. Julia likes what she's saying, "It's like a trip within yourself." Laura talks and Julia feels a sort of a vertigo moment, like an awakening.

Winter is coming, Julia bundles up and Marina follows her. They are going up to the roof deck. While on the stairs, they hear male voices talking and laughing. When they get there, they see Java, Dacal, and a couple more guys smoking and talking about music. Julia's face says it all, she feels like they are invading her personal space. Java introduces her to the group.

"What's up?," says Java. "You're from the first office apartment, right?" the other asks. "Yes, the casting company," Marina answers. "We're freelancers, though," adds Julia as the joint is passed hands again. Marina won't smoke today, Julia is hesitant about it. She's not to smoke while at work, but a couple of drags can't hurt anyway. A few minutes pass by and the atmosphere is now warm and relaxed. They all laugh, there's a true feeling of mutual understanding within the group. Julia moves feeling she's being watched, she knows Dacal is looking at her. She's anxious, tense, carefully listening to Fabiana, a woman astrologer who is reading her birth chart. She asks personal questions referred mostly to Agustín, "So, how do you feel about that? What is it that you desire?" Julia is speechless, she doesn't know what to say.

It's a play in three acts, the stage design is stark but potent. The playwriting is not outstanding, but good enough to make Julia feel some emotion. Her friend Santiago notices she's crying and hands her a tissue. The crying is not related to the play.

On their way out, they bump into some colleagues from work. One of them proposes to go grab a bite, so they all go to a pizza place nearby. Sitting at the counter, they first speak about the play, and then about the gossip around the play. One of the girls says the lead actor discovered that his girlfriend was on a relationship with the other actor in the play. Julia is as surprised as she's offended. "How awful," she says over and over again. It's an over-the-top response, she looks really upset by the story.

Julia is lying in her bed. It's late and she's alone, Agustín's side of the bed is still made. She can't sleep no matter how hard she tries, so she goes to her computer and logs in Facebook. She looks up "Dacal," and recognizes him by the profile picture. She dissects his photos, old posts, comments. She smiles. It doesn't seem to be any suspicious female presence around. Now it's time for a YouTube search, there's plenty of videos. She is fascinated watching one of his live performances when she hears the rattle of the keys. Agustín is coming in so she rapidly turns

the volume down and shuts down the browser. “How was it?” she says in an attempt to divert the attention. “I’m beaten,” he answers from the bedroom. Julia clears the browsing data and shuts down the computer.

In front of the bathroom mirror, Julia tries different haircut options. She grabs some locks, pretends she has bangs, goes out into the living room, and asks Agustín if he likes it. He sounds weary, as if he didn’t even notice the change. Julia asks him if he’s okay, she doesn’t think he is. “Is it something I did?” “No, of course not,” but his distress shows. Julia is heartbroken while seeing him struggle not to cry. His eyes look glassy all the same. “I don’t know if it’s because of the book, my job, my dad...” he says. “What did Ariel say?” Julia asks. “He says it’s part of the process, that you can’t grow up without pain...”

Julia and some friends are gathered in the main room of Java’s house. She’s lying on the couch. They are relaxed and drinking beers. There’re several conversations going at the same time when the doorbell rings. It’s Dacal. He says hi to everyone from the distance and enters the room. Even though Julia tries to keep up with the conversation, Dacal is all she can think about right now. He’s seated close by, between them is Santiago, who talks to him in an attempt to make him feel comfortable. Julia tries to engage in the main conversation, but she only cares about whatever Dacal says. Julia hands Dacal the joint Santiago just smoked. “Do you know each other?” Santiago says. “We do, right?” answers Dacal as he tries to remember from where. Julia pretends not to be sure, “You were at the roof deck the other day, right?” “Oh yes,” Dacal says. “What roof deck?” Santiago asks. Julia tells him about that day, Dacal makes her some other trivial questions. At first, Julia shows some resistance but loosens up as the conversation goes by. When she notices Dacal is interested, she begins to remember what it’s like to feel a man’s attention.

The music at the party is too loud. Everyone that was at Java’s is now here. Dacal is at the counter. Julia does not lose track of him. The booze keeps flowing. Julia catches Java in a strange attitude, so she goes up to him and asks him what he’s holding. She wants some.

“You, really?” Java says as he gives her an ecstasy pill. Some minutes go by and she’s dancing in the middle of the dance floor. She’s unrestrained, lost in her own universe. She dances softly, as if she was floating.

Dacal is right over there, looking at her. Julia invites him to join her in the dance floor, Dacal smiles. It’s late and some of the friends jump into Julia’s car. Paula is the first stop, then Santiago. Julia and Dacal are left alone in the car. He gives her directions to his house. They are silent. The car stops, Dacal unbuckles. “Thanks,” he says as he leans forward and kisses her goodbye. Julia feels it takes forever. “You’re welcome,” she says and Dacal gets out of the car.

The table is set, sitting around it are Julia and Agustín, Julia’s parents, her brother and his girlfriend. The atmosphere is always the same, intense. They are talking about a family friend’s divorce. Alicia thinks it’s a tragedy, she feels outraged and adds: “Apparently, he’s with someone else.” Alicia is the typical mother who devoted her entire life to her children, giving up all possible personal growth. Even though Julia reacted the same way when she heard about the actor’s infidelity, she now stands in the opposite side. She’s irritated by her mother’s strict attitude. Soon enough they start an argument about it. It’s clear Julia provokes her. The men at the table try to ease the situation. Agustín remains silent, he’s uncomfortable despite it’s not the first time he witnesses such a scene.

On the screen, some actors audition in a casting session. Julia looks out the window, she’s lost in her thoughts. “Too much nose,” “hippie looking,” the clients say. Julia’s phone vibrates. When she reads the message, she smiles and frowns at the same time. The meeting ends, and she gets together with Lorena, her boss, to go through the last modifications. She can’t concentrate.

Julia opens the - GF B - door timidly. The scene inside is appealing, beer bottles on the coffee table, smell of marijuana in the air. Java offers her a glass and she dives on the couch, exhausted. The atmosphere is so welcoming she feels at ease right away. Dacal gives her a

joint. She usually gets chatty when she smokes and today it's not the exception. She goes on a rant about her job right away. She's funny, and Dacal likes to discover a tender side of her. He listens to Julia attentively, and she feels taken care of. She discovers a new side of this man of few words too, a sensitive side. Julia's phone rings. It's Agustín. She doesn't answer the call.

Julia walks down the hall, where it's more private. She talks with Agustín on the phone. She tells him not to wait for her, that she's piled up with work. She lies to him. Dacal walks by and she lowers her voice. He knows he's in the middle of a private conversation so he passes her by without even looking.

Dacal pours what's left of the beer. Java texts a friend and suggests going to a party. Julia says she's all in right away, but Dacal says he can't make it. "Are you going to Loli's?" Java asks. Dacal says he is, but feels he's been found out. Julia is overwhelmed with disappointment.

Java meets with some friends at the party, Julia doesn't know them that well. She keeps on drinking beer and feels tipsy right away. She feels sad, and before she knows it, she is talking to Java about it. She tells him about Agustín, about what he's going through. "I have to support him, don't I?" she repeats in an effort to have someone else confirm that it's the right thing to do. Instead, Java tells her she should do as she feels, that she should think about herself too. She's now blocked and drunk, walking around people, helpless. There's a line for the restroom and she must hold herself against the wall not to fall down. It's time to leave. She looks for Java in the crowd and says goodbye. "Are you okay, girl? You should take a cab," he says. "I'm fine, I'm fine," she answers.

Julia is drunk driving. Her mind is spinning with thoughts. The car stops at the lights, someone honks the horn behind her. A man tells her the headlights are off. Julia turns them on and keeps on driving.

Julia makes herself some coffee in the kitchen. She just got up and her makeup is still on. She

finds her purse and looks hastily inside, she fears something is missing because she doesn't remember how she got back home. The cellphone is not there, but after a quick search she finds it lying on a chair. There's a message from an unknown number. "Did you leave?" She looks at the profile picture, it's Dacal's number. She's nervous, trying to think of what to answer when Agustín comes into the kitchen. He kisses her, he's hungover too. "What did you do last night?", "We stayed drinking in Carlos' house." "You?," Agustín asks. "I went to a party with Java, it kind of sucked," she answers still thinking about that message.

Yogena cittasya padena vacam... Several women sing while sitting in the lotus position. Julia is having a hard time sitting down, she judgmentally looks around and remains silent. She now tries to close her eyes as everyone else does. She feels weird. The teacher helps her to perform the Sun Salutation but it proves too difficult for her. It's only by the end of the class that Julia feels some sort of peace lying on the floor facing up.

Julia's car follows a blue car on the highway. It's the evening already, and now they drive on a dirt road, on the outskirts of Buenos Aires. They move slowly, the road is bumpy. A bit further, many cars are parked by the side of the road.

The place is packed, by the looks of it, it's some sort of festival in the open air. Indie music bands are scheduled to play. Dacal meets with some musician friends. Julia and the rest of the group walk around. They stop to listen to one of the bands. They are drinking beers. Inside the restroom, Java pulls out a small tube filled with cocaine. Helping himself with a credit card he snorts some. He passes it to Julia, she does the same. It doesn't seem to be the first time for her.

They dance like crazy on the dance floor. Julia is completely high on coke and she's one with the music, isolated from everyone else. At some point, she looks for Dacal but he is not around. She walks alone among the crowd until she arrives at the bar to get mineral water. She feels there's someone next to her. In effect, it's him. Julia asks "What's up?" and he answers

“I’m up for anything.” Julia laughs and looks at him with a knowing smile. Julia comments on the music and they engage in conversation right away. Julia talks nonstop, soon enough the chat drifts into more existential and profound topics. It’s like they are inside a bubble. Dacal suggests they go somewhere more private. Julia is hesitant about stepping forward. She’s paralyzed with fear so she makes an excuse. In the bathroom, she washes her hands and wets her wrists and the back of the neck.

Julia is driving on the highway again. She’s focused on the road, her pupils are larger than usual, she’s still high. Dacal is by her side, sitting next to her in the car. The window is down and the wind hits her face. Paula and another girl sleep in the backseat. Santiago, behind Dacal, looks out the window thinking who knows what. No one talks, there’s just music coming out of the stereo. Out of the corner of her eye, Julia looks how Dacal sets the beat with his hand on this knee. She’s on fire and scared.

Santiago gets off, then the girls. Julia and Dacal are left alone again. He looks at her and she doesn’t know how to react. They arrive at Dacal’s house. Julia double parks and stops the car. They look at each other. Dacal unbuckles, looks at her again and raises his eyebrows. Julia is paralyzed. “What now?” Dacal says. “I don’t know,” she answers. “Shall I go?” Dacal asks. Julia speaks with her eyes, but nothing comes out of her mouth. She feels guilty. “I’ll go,” Dacal says in an attempt to ease her. Julia remains silent. Dacal gets closer to kiss her goodbye, but unable to stop herself she turns and they kiss in the mouth. They get passionate, he grabs her by the hips, she grabs him by the neck. They burst out with excitement. Julia tries some sort of control and Dacal goes back to his seat. The calm down in silence. “Want to come inside?” Julia looks at him without answering, she really doesn’t know what to do, she’s consumed by guilt. “We won’t do anything you don’t want to do,” Dacal says. “I know,” she answers.

Julia goes into the apartment. The living room is full of musical instruments. Dacal gets into the kitchen and she follows him. He takes some water from the fridge and serves her a glass.

Julia drinks and leans on the table. When Dacal goes to the bathroom Julia looks around. She stops at certain items. She’s curious about discovering a new place. Dacal returns. “Do you want some?” Julia asks showing him the glass. Dacal grabs it and puts in on the table. He moves closer and kisses her. They get passionate again. They caress and hug. He picks her up and takes her to the bedroom. They take each other’s clothes off like animals in heat. They fuck, fiercely. Now they lean back and Julia breathes heavily. She can’t believe what she just did.

It’s still dark outside and Julia drives back to her house. It’s a cold night. Still on an adrenaline rush, she takes off her clothes in the bathroom and throws them inside the bin. She takes a shower trying to remove the smell of sex on her body. She’s nervous. When she’s done showering she goes straight to bed being careful not to wake her boyfriend sleeping by the side. Despite her efforts, Agustín wakes up. He turns and hugs her. “You’re freezing,” he says. “Yes, I’m cold,” she answers.

Julia grips a baseball bat tightly, still feeling the guilt inside her. Ricardo – a bioenergetic therapist – motivates her to let the anger out. Julia is upset, she feels she can’t make it but the faint blows soon gain enormous strength, animal-like strength. A deep and profound sound comes from her guts. At every blow, Julia screams like a wild animal. She’s released an inner monster and now she feels somewhat lighter. She cries.

The rays of the Sun in the first days of spring stand out in the garden of Agustín’s parents. A while back, this family meeting would have been perfect. Brothers in law and their girlfriends, generous parents in law, homemade food and genuine affection. But Julia can’t connect with her loved ones today. She’s moved by seeing Agustín play with his nephew outside, a sort of melancholy towards something that did not happen yet. Her cellphone rings. It’s a message from Dacal. She goes to the bathroom to answer it. Hiding has become a habit.

Julia walks down the hall to the roof deck, she makes sure no one sees her. Dacal is waiting for her upstairs. Without saying a word, they start kissing. The attraction is instant. Dacal takes

her to a more private corner. He leans her against the wall and eases the weight of his body onto hers. He lifts her skirt. Julia tells him it's a crazy move, but she doesn't stop him from doing it. He also thinks it's crazy, but he doesn't really care. Everyone is working downstairs, but they are having sex on the rooftop.

The pub is crowded, mainly with people from commercial production companies. Julia meets with Lole, a colleague friend. As expected, they talk about work, in a sort of emotional release. They talk about Carla, another colleague friend who got tired of it all. "She works at a museum or something now," Lole tells her. Julia seems shocked by the news, she ponders on the courage that takes to start over from scratch.

Julia is completely naked on top of Dacal. They look more intimate than the last time. The sex remains as intense as the first time. Dacal looks at her as trying to ask her a question. He doesn't dare. His attitude reveals an emotional involvement. "What?" she asks. "Never mind," he answers.

Franco is an old friend of Agustín and he's throwing a barbecue party for his birthday. All of the friends are accompanied by their partners, the women are in the kitchen, and the men around the grill. From the kitchen, Julia looks at Agustín, he's the center of some sort of story. The guys laugh out loud and he seems to be having fun, but she finds his attitude suspicious. Something doesn't add up.

The sheets fly through the air. A book on Agustín's night stand calls Julia's attention. She opens it and reads "María Frey" written on the first page. She looks up the name in the Facebook browser, and recognizes her in one of the photos. It's the same girl Agustín introduced to her in Fabián's exhibition. She doesn't trust her.

It's the evening and Julia and Agustín are seated in the sofa. They hold each other while they watch an episode on TV. Julia is bored but doesn't move, it looks like routine. She starts to

caress Agustín's leg, now she rubs against him. She kisses him and he barely kisses her back. She opens her mouth wider. "Kiss me hard," she provokes him. Agustín does his part. Julia climbs on him in a move that looks stiff. She's focused on making him have the best of times, as if she wanted to prove something, to win over someone, to compete against María Frey. She feels empty.

Julia arrives to the office, she enters looking annoyed, says sorry she's late, and Marina warns her a client called asking for some files. Julia forgot to send them, she knows she's messed up so she picks up the phone right away, and apologizes. She makes an excuse, it's clear she's trained in making up stories to make herself look good.

Julia and Agustín are at the entrance of a humble country house. They are both well dressed. It's dawn already and the sky looks orange. Julia greets her friends and grabs a bite and a drink at the reception, before the ceremony begins. The Justice of the Peace goes through the motions and the words that once were meaningless for Julia, now move her to tears. Agustín grabs her by her hand and Julia feels a weight on her shoulders. Several waiters offer appetizers out in the park. From the corner, Julia spots Dacal looking at her. Dacal seems surprised to see her so well dressed. She looks beautiful. Julia freaks out. He doesn't come near her and she doesn't either. They both freeze.

Julia and some friends smoke a joint away from the party, Agustín is there too. Julia smokes heavily, she's nervous. The dance floor is set in the middle of the park, and the married couple dances happily in the center. Julia and her friends go dance with the couple. They all look happy and excited. Julia tries to keep up, but the shock of having seen Dacal won't leave her alone. She's paranoid looking around searching for him, as if she could control the situation somehow by doing so. Agustín is close by, she tries to avoid contact with him because she thinks Dacal could be looking. And he is, Julia turns and they make eye contact again. Dacal looks away and keeps talking to the younger, prettier girl who seems to be the bride's sister.

Julia comes out of the bathroom and walks towards her friends. In an all-male group, Dacal is talking with Agustín. Her entire body becomes tense, stiff. She can't believe what's happening. She fills up her glass again and joins her friend girls in a conversation. Dacal looks at her. She looks back at him as if she wanted to kill him, and then proceeds to ignore him.

It's completely dark and the party has been going for a long while now. Julia walks among parked cars, in an improvised parking area. "Are you insane?" she screams at Dacal standing next to her. "Why are you here anyway?" she adds. "Stop, listen to me. Java asked me to come play in the band with him. I had no idea!" he says. "Why did you have to talk to him?" "He came to say hi to Java and started to talk to me, what did you want me to do?" Dacal says. Julia doesn't really believe him but she can't stay angry either. "I know it sucks, do you think I like it?" Dacal says before he leaves.

Julia walks around with a glass in her hand. She looks upset. There's jazz music in the background. All of a sudden, Agustín grabs her arm and surprises her by taking her to the dance floor. Julia smiles. Agustín is loving, he looks at her as if he was rediscovering her. He mouths the words "I love you." Julia hugs him and lies her head on his shoulder. "Where were you?" he whispers. "I was here," Julia answers, with a lump in her throat. She keeps the rhythm and from the dance floor sees how Dacal goes back to talk to the girl. She decides not to look anymore.

Julia is in the middle of a big room, several people prepare for the ceremony. It all looks too alien for her. Seated in a circle, they sing "ohm." The shaman gives Julia her share of ayahuasca. She drinks it in parts. Now there's an instrumental music in the background. Julia moves her head sideways, in trance, she hallucinates. She sits down slowly and gropes for the bucket next to her. The music feels closer and she starts to puke. She takes it all out, as in a cleansing. She's exhausted and lies down on her back.

It's early in the morning, Julia is seated outside, on the lawn. The rest of the group is scattered

in the garden. They eat fruit, drink water and exchange some words. Julia is speechless after the intensity of her trip. She just stares at them. She feels peaceful in a way she's never felt before. Now she makes eye contact with Lisandro (35) and they both smile. Inside her car, Julia is on top of Lisandro. He's seated on the passenger seat and Julia, on a summer dress, moves mounted on him. It's nighttime, they are having sex.

Julia takes a guitar case from behind some boxes in Agustín's workroom. She moves the tuners and improvises some melodies.

She walks down the hall towards the recording studio. She knocks, and someone inside tells her to come in. Dacal is seated in front of the mixer. She walks in and seats next to him. She greets him, but he is distant. "Are you mad?" she asks. "No, but I can't stand this anymore, I want to be with you," Dacal admits. Julia is silent, she doesn't know what to say. "What about you?" he inquires. "Me too, but I can't keep this up," Julia answers.

Julia has been in the bathroom for a while now. She's seated on the toilet, looks clearly upset and pale, as if she had a blood pressure drop. "Are you okay, honey?" Alicia asks from behind the door.

Julia takes some *empanadas* out of the oven and walks around the guests. She can't connect. She gets the cake ready. Agustín thinks of his three wishes and blows out the candles when he's ready. He hugs and kisses her. He can see she's not affectionate.

It's 07:00 a.m. It's been just a couple of hours since the last guest left. Julia can't sleep and gets out of the bed. The house is a mess and she starts tidying up compulsively. She cries, she can't stop the tears from falling. She's beaten, and sits down a deck chair, still holding the dish towel in her hand. "What is it, baby? Why are you crying?" Agustín finds her in her most vulnerable and intimate moment. She feels she's unarmed and naked in front of him. There's no more room for excuses. In an emotional outburst she says she wants to break up with him.

Julia and Nicolás, a 40-year-old man, float in an indoor pool. The therapy consists in handling the patient's body and let the water do its job. Nicolás sinks Julia in the water. He moves her body around in circles. It's as if they were dancing. They spin around, Julia lets herself go. She's like a water dancer. Nicolás asks her how she's doing. Julia takes a deep breath and says "Perfect." She's relaxed, she hasn't felt like this in a long, long time.

The car is parked outside her house. Julia carries a bag, a backpack, and a computer. She opens the trunk, puts the bag inside and places the backpack and the computer on the passenger seat. She gets in and shuts the door behind her. She starts the car and leaves. The car turns the corner until it's out of sight.

The End

VISUAL REFERENCES The Demons

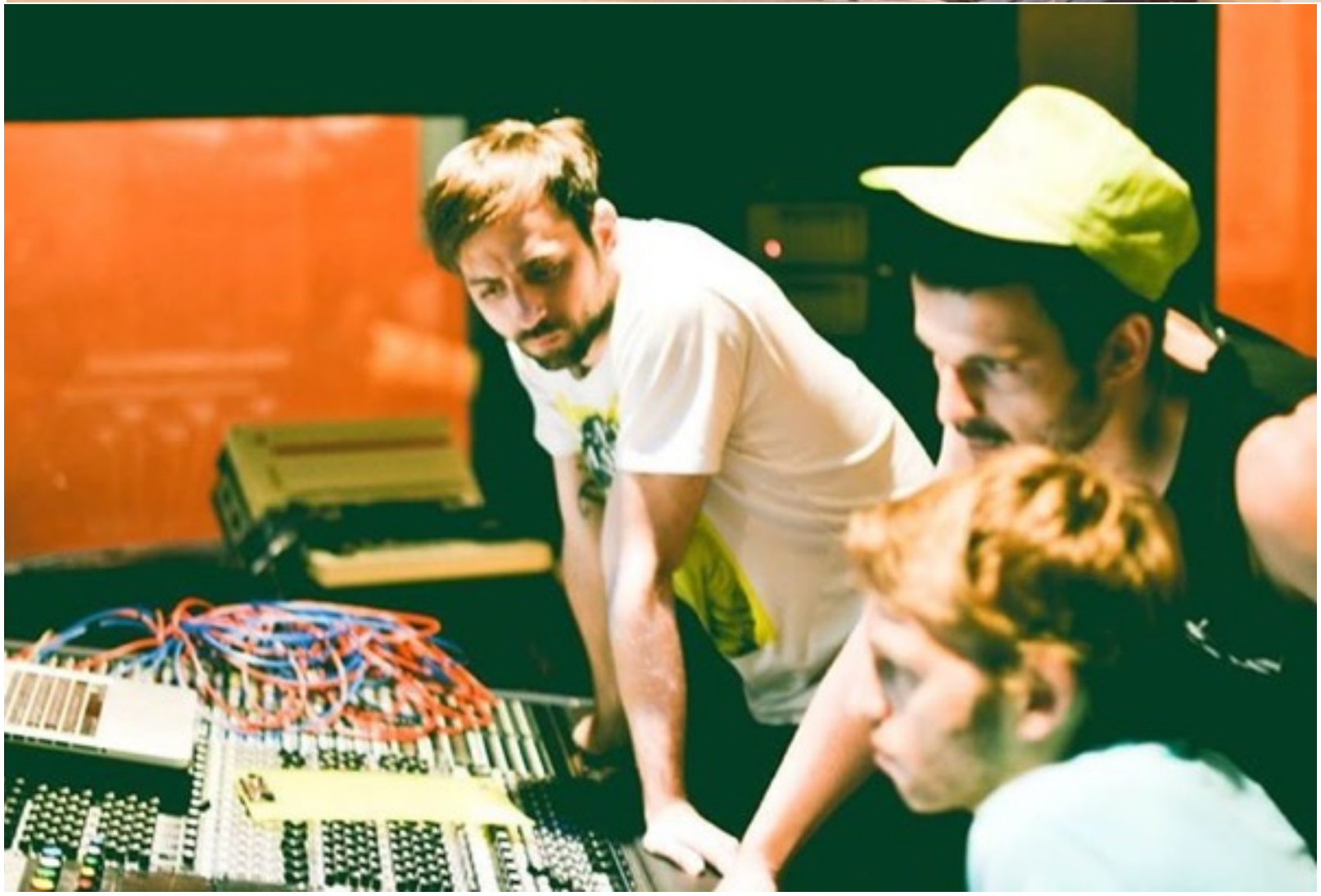
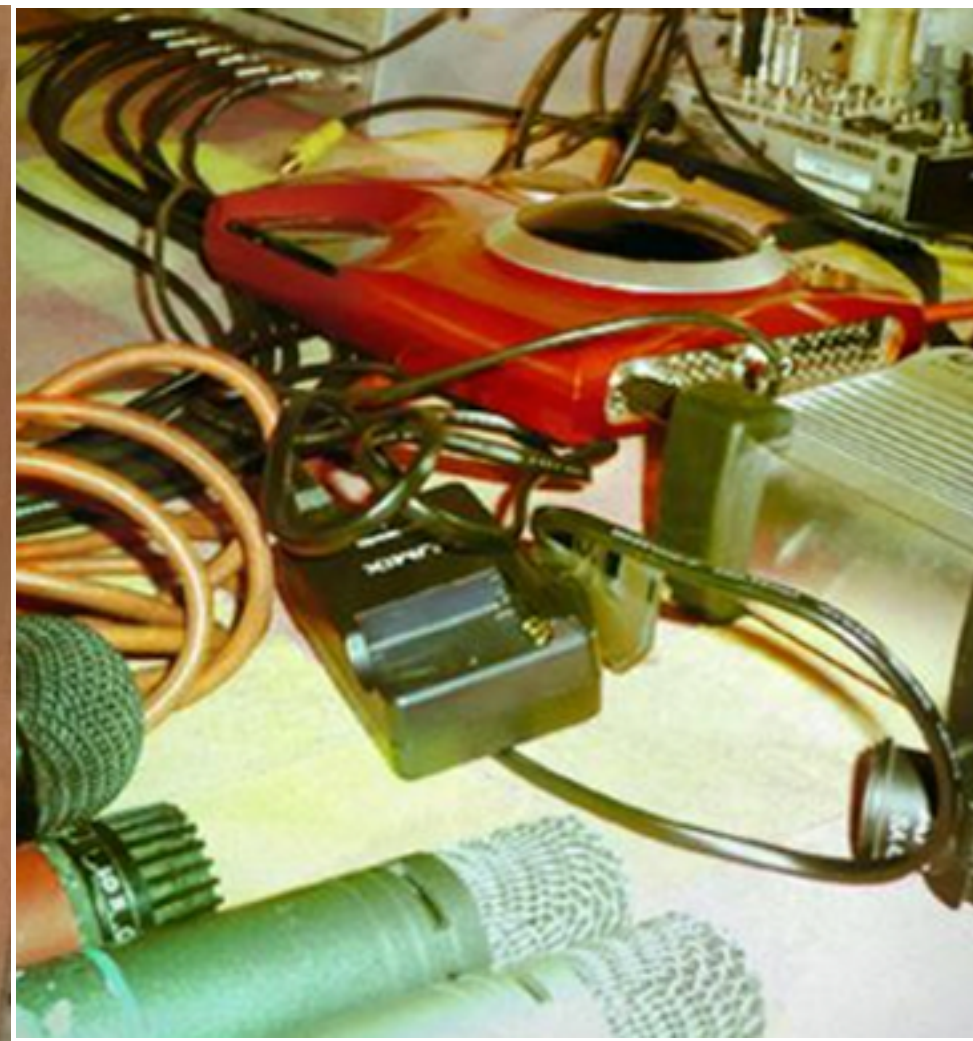














PREVIOUS WORK The Demons



SALÓN ROYALE

short film/ 14' 2011

Synopsis: Ana, who is going to a party with two friends, hopes to meet somebody . But her expectations change when one of them reveals that her ex- might be there.

Festivals (selection)

Festival Internacional de Mar del Plata , Argentina
Recontres Cinema d'Ámerica Latine de Toulouse , Francia
Chicago Latino Film Festival, USA.
Cinema Jove, Valencia, España
Short film corner, Festival de Moscú, Rusia
Lakino, Berlín, Alemania
Festival de cine de Bogotá, Colombia
International Short Film Festival in Drama, Grecia
Festival de cine Latinoamericano y del caribe Cinemaissí, Finlandia
New England Festival of Ibero America Cinema, USA
Festival Internacional de cine de Monterrey, México
Festival, Tandil cortos, Argentina
Muestra Internacional, Festival de cine de Villa de Leyva, Colombia
Cortópolis, Córdoba, Argentina
Cortos Resto del mundo, Festival cine //B- 5, Chile
IX Festival Internacional de cortometrajes, Fenaco, Perú
La noche de los cortos, Buenos Aires, Argentina
Festival Arte Careyes, México
Festival Cinematográfico Internacional del Uruguay, Uruguay

Awards

Premio del público, Brussels Film Festival, Bélgica
Mención Especial Promofest, Madrid, España
Premio Sica, Festival de Cosquín, Córdoba, Argentina
Primer premio festival de cortometrajes de comedia de Torelló, España
Finalista mejor corto ficción Semana del corto, La paz, Bolivia
Finalista Premio del público, Curtocircuito, Santiago de Compostela, España
Primera Mención, Fecico, festival del conurbano , Bella Vista, Argentina
Mejor Corto Iberoamericano, Short Shorts Film Festival, Mexico
Mención Especial, Festival latinoamericano de video y artes audiovisuales, Rosario
Premio del Jurado, Vancouver Latino Film Festival, Canadá
Nominado mejor corto y mejor guión, Islantilla Cineforum, España
Mejor Corto, festival de Marcos Juarez, Córdoba, Argentina
Mejor guión, Pizza, birra y cortos 7 , Galvez, Córdoba, Argentina
Mejor ficción, Relatos cortos, Merlo, Argentina
Mejor cortometraje del festival, Relatos cortos, Merlo, Argentina
Gran premio del Jurado , festival de Cipolletti, Río Negro, Argentina
Mención actuarial, Cortala, Tucumán, Argentina
Premio Efecto Cine Corto, Festiva de La Pedrera, Uruguay
Mención especial, Mirada en cortos, Entre Ríos, Argentina
Best Film, Alucine Latin film & media arts festival, Toronto, Canadá

Screening Link

<https://vimeo.com/47417967>



FUERA DE TEMPORADA

short film/ 23' 2017

Synopsis: Vera and Bruno had a love affair in the past. They randomly meet at a country house for a weekend away from the city. Vera is currently single, but Bruno is dating Sofia, the sister of her friend Flor. None know about their relationship, and there's a whole weekend ahead of them.

Festivals

Festival internacional de Berlin -Berlinale, Alemania

Aspen short Film Fest, USA

Marfici, Argentina

Cinema Jove, España

Timishort Film Festival, Rumania

Boston Latino Film Festival, USA

Short Shorts, Mexico

Bendita Tu, España

Jagran Film Festival, India

Tofifest, Polonia

Boston Latino International Film Festival, USA

Shnit International Short Film Festival

Concurso Nacional de Cine Independiente de Cipolletti, Argentina

Festival Internacional de Cine Independiente de Villa de Leyva, España

Festival Internacional del Nuevo Cine Latinoamericano, La Habana, Cuba.

Awards

Best Editing Bangalore International Film Festival, India

Best Editing Ficsur, Argentina

Mención Especial Short of the year, Promofest, España

Mejor cortometraje FECULBBA, Bahía Blanca, Argentina

Screening Link

<https://vimeo.com/233518659> Contraseña: Los Demonios

TAREAFINA

Projects

Tarea Fina was founded by Juan Pablo Miller at the beginning of 2009, counting on something irreplaceable: the passion for making movies.

Our company sets to work hard to achieve high quality movies in the upper international set and offer new cinematographic perspectives, both conceptual and artistic. Tarea Fina's projects express a multi-cultural vision as well as a serious commitment to community service. The expression 'Tarea Fina' is a Argentinean slang that means: A delicate task.



Director: Pablo Giorgelli
World Premiere: Venice
International Film Festival
2017 - Orizzonti
Competition



Director: Matías Lucchesi
World Premiere: Miami
Film Festival 2017



Director: Ariel Rotter
World Premiere: Toronto
International Film Festival
2015



Best Film *Competition*
Generation Kplus Berlin 2014
Director: Matías Lucchesi
World Premiere: Berlin 2014



Director: Fernando Salem
World Premierel:Mar del
Plata International Film
Festival

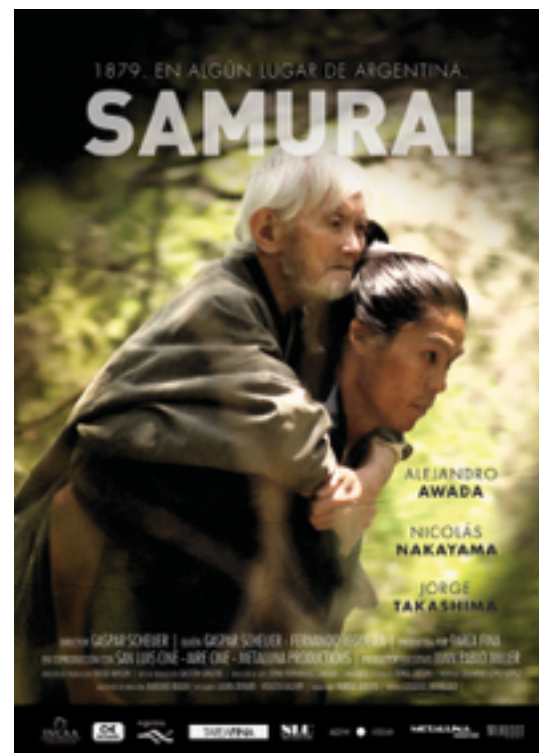


Directora: Natalia Smirnoff
World Premiere: Sundance
2014

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Director: Gaspar Scheuer
World Premiere: Festival
Internacional de Cine de
Mar del Plata 2012



Director: Martín Salinas
Estreno Nacional:
Noviembre 2012



Director: Paula Hernández
Nacional Premiere: October
2012



Cámara de Oro -Cannes Film
Festival 2011
Director: Pablo Giorgelli
World Premiere: Noviembre
2011



Director: Alejandro Montiel
Nacional Premiere: April
2012

TAREAFINA

Short Films

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Our company sets to work hard to achieve high quality movies in the upper international set and offer new cinematographic perspectives, both conceptual and artistic. Tarea Fina's projects express a multi-cultural vision as well as a serious commitment to community service. The expression 'Tarea Fina' is a Argentinean slang that means: A delicate task.



Director: Sabrina Campos
World Premiere: Berlin
Internacional Film Festival
2017



Director: Mariano Biasin
Best Short Film *Generation Kplus* –
Berlin 2016
World Premiere: Berlin Internacional
Film Festival 2016



Director: Florencia Momo
International Premiere:
Bogoshorts, Festival de
Cortos de Bogota 2017



Director: Cesar Sodero
National Premiere: Historias
Breves 12
World Premiere: Festival
Internacional de Cine
Fantástico de Sitges 2016



Directora: Lucia Cedron
National Premiere: Part of the
movie "30 Miradas de
Malvinas"



Director: Cesar Sodero
National Premiere: Festival
Cortala Tucuman 2011

TAREAFINA

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POST PRODUCTION

Breathe Director: Javier Palleiro

The Omission Director: Sebastián Schjaer

Julia and the Fox Directora: Inés Barrionuevo

PRE PRODUCTION

The Tree Tuner Director: Natalia Smirnoff

Delfín Director: Gaspar Scheuer

The Sleepwalkers Director: Paula Hernandez

IN DEVELOPMENT

Emilia Director: Cesar Soderro

A New Life Director: Gustavo Fernandez Triviño

The Demons Director: Sabrina Campos

www.tareafina.com