

Synopses – 9th Latin American and Spanish Film Week

September 18 to 23, 2018

Tuesday 18 – *Charco: Songs from Río de la Plata* [Charco: canciones del Río de la Plata] by Julián Chalde (Argentina, 2017) – 80 min.

Charco is a documentary about the thriving musical scene of the Río de la Plata region and the capital cities of Buenos Aires and Montevideo. The film is an endearing, at times philosophical, exploration of a powerful hub of musical creativity. It features interviews and performances by iconic figures such as Gustavo Santaolalla, Jorge Drexler and Fito Páez, and songs from a variety of genres, including rock, candombe, murga, cumbia, tango, milonga and capping it all a payada, an improvised folk song. This is a voyage down south to the heart of music.

Wednesday 19 – *The Silence of Others* [El silencio de los otros] by Almudena Carracedo and Robert Bahar (Spain, 2018) – 96 min.

The *Silence of Others* reveals the epic struggle of victims of Spain's 40-year dictatorship under General Franco, who continue to seek justice to this day. The film follows victims and survivors as they organize the groundbreaking "Argentine Lawsuit" and fight a state-imposed amnesia of crimes against humanity in a country still divided four decades into democracy. The *Silence of Others* had its world premiere at the 2018 Berlinale in the Panorama section, where it won both the Panorama Audience Award for Best Documentary and the Berlinale Peace Prize.

Thursday 20 – *The Eternal Feminine* [Los adioses] by Natalia Beristáin (México, 2017) – 85 min.

Rosario Castellanos was an introverted university student who didn't seem to belong to her time. In the early 1950s, she fought to have her voice heard in a society run by men. She was about to become one of the biggest female writers in Mexican literature, but her tumultuous love story with Ricardo Guerra was to manifest her fragility and contradictions. The film won the Audience Award for Mexican Fiction Feature Film and Special Mention for an Actress in a Mexican Film at the 2017 Morelia Film Festival.

Friday 21 – *Sergio & Sergei* by Ernesto Daranas (Cuba, 2017) – 93 min.

It is 1991, the USSR is gone and the Cold War is over, but one man has yet to realize this: from the space station Mir, Sergei, the last Soviet Cosmonaut, can see the entire planet, but his own country has disappeared. With no funds to bring him back, he's now circling the Earth 16 times a day, cut adrift from his land. Meanwhile in a crumbling Cuba, the Communist dream is also coming to an end for Sergio, a Marxism philosophy professor and radio enthusiast. One fateful night, an exchange of radio frequencies accidentally connects them. The two men quickly form an unusual friendship in a world of political uncertainty. This political satire was inspired by true events.

Saturday 22 – *Nobody's Watching* [Nadie nos mira] by Julia Solomonoff (Argentina, 2017) – 102 min.

Dissatisfied with a complicated relationship, an actor in Buenos Aires moves to New York City for a promised film role and a new start. When the project stalls, he chooses menial work over giving up on his acting dreams, a decision that puts him on the level of any other struggling undocumented immigrant despite his whiteness and connections to the privileged. His life will begin to unravel, ultimately leading him to reconcile his imperfect situation back home with the harsh reality of an uncertain future in the U.S. The movie features Guillermo Pfening, recipient of the Best Actor prize at the Tribeca Film Festival.

Sunday 23 – *Ruben Blades Is Not My Name* [Yo no me llamo Rubén Blades] by Abner Benaim (Panamá, 2018) – 85 min.

Latin American icon Ruben Blades was at the center of the New York Salsa revolution in the 1970s. His socially charged lyrics and explosive rhythms brought Salsa music to an international audience. Blades won 17 Grammys, acted in Hollywood, earned a law degree from Harvard and even ran for President of his native Panama. In New York, where he lives, he granted exclusive access to his life to critically acclaimed director Abner Benaim, who takes us on a journey through Blades's 50 year career, revealing that the singer might still have both musical and political ambitions. The film is a fascinating portrait, both intimate and informative, about a living legend.