

SAM HUNTINGTON

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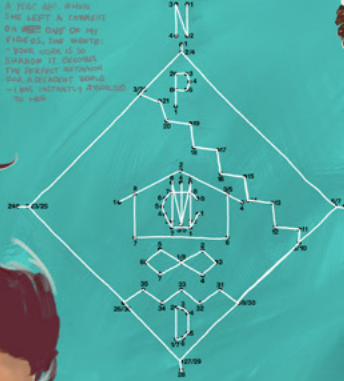
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ANDREA  
CARBALLO



BEFORE TRAVELING TO  
ARABIA, THAT SUMMER  
I WAS AMONG THE 25  
ACTING STUDENTS WHO  
FOUGHT FOR A LOT OF  
DISABLING EQUITY



NOT EVEN  
I TRY NOT TO  
THE LEFT A COMMENT  
WE WERE OVER ON MY  
FINDING THE MATHS  
I WAS UNDER IT IN  
DIRECTION IT OCCURRED  
THE DEEPEST REASON  
AND I REMEMBER BEING  
I WAS INSTANTLY DRAWN  
TO HER



EMMA



RAFAEL  
SPREGELBURD

BY THE TIME I  
WAS TRAVELING  
I WAS IN THE  
AND I WAS  
TO BE



SOFIA  
BRIHET

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# FINDING SOFIA

Written and directed by Nico Casavecchia

A 1ST AVENUE MACHINE PRODUCTION WITH SAM HUNTINGTON ANDREA CARBALLO RAFAEL SPREGELBURD INTRODUCING SOFÍA BRIHET IN "FINDING SOFIA"  
PRODUCED BY ANDREW GELLER SERGE PATZAK SAM PENFIELD ARVIND PALEP EDITED BY LYNN HOBSON SOUND DESIGN & MUSIC ANIMAL MUSIC PRODUCTION DESIGN ANA CAMBRE  
COSTUME DESIGN MERCEDES ARTURO SCRIPT CONSULTANT PABLO STERNBACH CINEMATOGRAPHY ELOI MOLI WRITTEN AND DIRECTED BY NICO CASAVECCHIA

animalmusic

1stAveMachine

RCO  
COLUMBIA & PICTURES

a 1stAveMachine *production*

# FINDING SOFIA

Written and directed by Nico Casavecchia



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# SYNOPSIS

Alex is a conflicted animation filmmaker living in Brooklyn. His "Dancing Tomatoes" animation video went viral two years ago and since then Alex has been trying to prove to the world that he can do more than "funny videos, and dancing things".

When he's pressured by his friend Josh to sign a contract with a yogurt brand to develop the "dancing fruits show" and plunge deeper into artistic superficiality, Alex, instead, buys a ticket to Argentina.

The plan is to meet with Sofia, a girl that he started an online relationship with after she left a nasty comment about his work, who he has never seen in person.

Alex's hope to find love and substance will be confronted after finding Sofia living on an island in the outskirts of Buenos Aires with her intimidating artist boyfriend Víctor and his assistant Flor.

Alex will be forced to be a fish out of the water and try to capture Sofia's interest or come back to his old life and sign the contract.

# SYNOPSIS

## *(short)*

A conflicted filmmaker travels to Argentina chasing after a girl he met online, only to end up living with her and her intimidating boyfriend on an isolated island on the outskirts of Buenos Aires.

# DIRECTOR'S STATEMENT

Writing "Finding Sofia" started with the question of our responsibility as filmmakers in a world that is already saturated with images, a world that does not need another film.

Alex, the protagonist of the movie is burdened by that dilemma. In the beginning of the film he thinks he will find substance elsewhere and decides to escape his life and travel to Argentina. Alex starts from the island that is New York and ends up on completely different kind of island in El Tigre, a river delta on the outskirts of Buenos Aires.

The film is constructed in such a way that both islands mirror each other. In the end, the fantasy of an exotic, more authentic way of living is always deceiving.

Alex will find the same principles at work and this experience will give him the opportunity to gain perspective on who he is.

I was born in Argentina myself and I left my country when I was 19 to live in Spain, where I stayed for 11 years. Now I live in New York. Writing a fish-out-of-water character living and struggling in a totally different environment was extremely familiar to me.

Throughout the journey of first developing the script and then directing the film, I tried to keep a lighthearted approach to my characters, as I love them all deeply. All four of them are flawed and driven by strong passions, the two qualities I love in fictional characters.

The story Alex embarks himself in intends to be a canvas by which to discuss issues of identity, artistic production, and love.

# Frequently asked questions to Nico

## **1 . How did you end up directing a movie?**

I'm self-taught. This means being eternally frustrated and anxious about not having the validation of a formal education. On top of that I changed my career so many times that I lack a scene, I'm an eternal tourist in everything I do. At some point I assumed a screw-them-all mentality and started doing things as the only way to get better at them, working my fear of lacking talent. Fresh out of high school I started working as a graphic designer in Buenos Aires, my hometown. When I was 20, I moved to Barcelona with a bunch of friends, where I lived for 11 years and became a director, and I have lived in New York since 2012. My father is a director and he exposed me to film since I was a kid, especially the Italian classics. In a way, the movie reflects all those places, influences and past lives, together with my cultural identity that has been nourished by all the places I lived in my life and a strong feeling of being a fish out of water. I wish I was Victor, but I'm afraid I'm an Alex.

## **2. Why did you decide the movie would take place in El Tigre in Argentina?**

There was always a trip for Alex in the script, and as the location changed, I wanted to put him against the ropes, which is what a comedy is made of. By the time I started re-writing the script, I had visited Argentina and spent time at the house of my friend Antonio Balseiro, where we shot the film. Then I started re-writing for that particular house. El Tigre, the area in the outskirts of Buenos Aires crossed by rivers is the perfect

## **F.A.Q. to Nico**

place for that; it's intrusive, annoying, and absolutely beautiful. During the first couple of hours in El Tigre, as someone coming from the city, you feel the whole habitat is conspiring against you: mosquitoes, total stillness, the brown river, poor cellphone connection, and lack of drinking water in the tap. Then all this starts to slowly grow on you, and by the second day you wake up hypnotized by the place and its limitations are blessings in disguise; they force you to reconnect with nature. El Tigre is a rehab clinic for the digital age. Nothing better for a character like Alex, hyper-connected and absolutely dependent on technology. Things get real for him down there.

### ***3. How did you and Sam Huntington cross paths?***

The truth is that in the beginning we were doing an open casting for the roll of Alex and we had some great options. My friend Andrew Geller, executive producer for the movie, recommended me to work with a more seasoned actor, someone who could carry the movie on his shoulders, especially considering the difficulties that we were foreseeing in shooting in El Tigre, which was not the most comfortable place to work. I was skeptical at first and we searched for actors a lot, but I didn't want someone just for the celebrity and wasn't happy with our options. Then I saw "Fan Boys", a movie where Sam plays a beautiful character, one that is both strong and vulnerable, but also very funny. I thought he was perfect for the role and we offered him the role without casting. We put our little movie in his hands. He was kind enough to say yes and from the very first conversation on Skype (he lives in Montreal and I live in New York) we were best friends. Working with him was a privilege; Sam has worked in tons of movies and his experience showed on set. He taught me a great deal of things throughout the process. He is not shy about expressing his emotions, and that connection makes him so magnetic to watch.

## F.A.Q. to Nico

### **4. What about Andrea Carballo, Rafael Spregelburd, and Sofía Brihet?**

Andrea is a friend of mine so I know her work well. One of her short films, "Ni una sola palabra de amor", became a huge viral success, and Andrea has the ability to transform herself so much in a performance that people usually never connect the actress with the character. She has an uncanny ability to embody who she's playing and she created an emotionally dense Sofía. I waited outside a packed theater after "SPAM", a play that Rafael Spregelburd directed, wrote, and performed by himself, to hand him the script of the movie, and I was thrilled to get an email from him a few days later saying he was in. Rafael is one of the most prominent playwrights of his generation, but also an amazing actor and director, so it was not at all intimidating! He created the most amazing character out of Victor and rocked the opened shirts and tight shorts. Sofía Brihet was the biggest surprise of them all because this movie was her first, she nailed the character and brought a lot of imagination to the roll; the proof is that everybody loves her character regardless of if they like the movie or not, and that's a true testament to Sofía's talent.

### **5. How was working with the actors in the film?**

My experience with working with actors comes from short films, and having to face directing one that was feature-length changed everything. For starters we didn't have the luxury of shooting the movie in order, and fragmenting the narrative into a million pieces comes with the challenge of guarding the tone and the emotional continuity in every scene. That became one of the biggest challenges during the shooting. I was lucky to work with four amazing actors that were able to understand the emotional state of the character in every scene. Pablo Sternbach, who helped me enormously to write the script was also there with me during the film and offered his help with ideas and support, so we worked as a team with the cast, modulating the performances. Above all we had fun during the shoot, it was an amazing experience.



## **F.A.Q. to Nico**

### **6. How well did you know the characters before shooting?**

In the script the characters were delineated, there were hints of their personality, but there is so much of that complexity that comes from the actual tools of filmmaking available on the shoot. A lot of it is what the actors bring to their performances, how they understand the characters. The other huge element is the wardrobe design, which was made by my wife Mercedes Arturo, who has a vast experience in costume design for theater, so she understands how to reflect the core of a character through the way they dress. In the movie the characters don't have that many changes, especially Alex, trapped in his night outfit. That made creating a look especially important, because their outfits become iconic, like Víctor's yellow shorts, which will probably be my legacy to the world of cinema thanks to Mercedes.

### **7. How did you plan the movie with Eloi Moli, the DOP?**

Eloi and I go way back: we started doing short films and music videos in Barcelona, so we have a common language when it comes to film. Before shooting the film we both traveled to Buenos Aires and spent time in the house where the movie was shot. We would just talk and watch movies, take pictures and write. A lot of visual ideas in the film come from that process. Then we planned the camera work carefully in every scene, with a preliminary blocking of the actors. The idea was to have a blueprint that we could basically ditch on the day of the shoot if we could capture something that was happening that day. But having those guidelines helped us to be ready to be spontaneous based on the specific language for the film. We wanted to avoid shooting a comedy with a multi-camera TV approach, since we wanted the movie to be a cinematic experience. Eloi is a perfectionist and he was involved in the process of the film from the beginning, so when we were shooting I would give him as much time as he needed to fulfill his artistic approach. I won't deny that sometimes we argue about the use of time, a little bit like brothers that like to get on each other's nerves. Looking at the

## F.A.Q. to Nico

film I'm so glad he was able to imprint his vision to it, even with such scarcity in resources.

### **8. What did you learn by doing animation for a film?**

Animation is the greatest film school because you need to create a world from the scratch. You can't just go to the store and buy some shoes, you have to become a shoe designer, every choice in the screen has to be made. During pre-production for "Finding Sofía" I tried to approach the process with a similar mindset. The challenge is to be able to prepare what your idea of the film is and then let go on the day of the shoot, a movie is what happens that day, what you were able to let go from your ideas of what you wanted, and embrace what is happening in front of you. If you don't do that the movie is dead.

### **9. Was 1stAveMachine the production company involved in the movie from the get go?**

1stAveMachine is one of the main reasons why the movie exists. When I started collaborating with 1stAveMachine back in 2012, I had this idea for a film and they encouraged me to finish the script. They financed the movie independently and that is something so rare in this industry for a first-time director, as the biggest challenge is to get a movie made. 1stAveMachine partners, Serge Patzak, Sam Penfield and Arvind Palep became producers together with Andrew Geller, and they gave me great support.

### **10. Why was it important to use animation in the film?**

Part of it is my background in animation and drawing, that was an influence for Alex's character. Alex has no mentor or friends available to him during the movie, and I wanted to create a device that could give us some insight inside his head, what he is honestly thinking, and the short films are great for that, becoming flash-forwards of his future

## F.A.Q. to Nico

work, reflecting on the experience on the island and trying to put the pieces of “Finding Sofía” together.

### **11. How was Víctor’s artwork developed?**

I had the obsession of trying to do all of Alex’s art myself, from the animations to Alex’s sketchbooks, but Víctor’s paintings were always out of that equation. I wanted them to look and feel totally different than Alex’s work. Ana Cambre, the amazing production designer of the film worked with me in trying to boil down the essence of Victor’s work. We spent long nights debating what was the right brushstroke, the color palette, level of abstraction, what kind of painter this guy was. Some of the ideas in Victor’s imagination come from Francis Bacon, as I wanted that kind of very masculine personality in his work too. At some point Ana showed me some of the work of his father, and then I connected the dots: he was Juan José Cambre, one of the most prestigious Latin American painters. Then it dawned on us, Juan José had to do it! She proposed it to him and Juan José agreed to paint all of Víctor’s work. When it became the time we had to set the paintings on fire, the whole set went silent. It felt like a pretty big deal burning all that amazing work. I think we capture the energy of that moment in the film; it’s one of my favorite parts.

### **12. How was the process of editing the film?**

The most fundamental mechanics of film are still surprising to me. The fact that you write characters, film actors in a million fragmented pieces, and then glue them back together to form a fiction that people simulate is real for an hour and a half is astonishing. The editing of the film was a huge challenge. I was blessed to work with Lynn Hobson — she understands film structure and was my ally in guarding the tone. We basically re-wrote the movie together, starting with the screenplay version of three and a half hours and boiling it down to what it is now. That took us more than four months. I moved to L.A. to spend time with

## F.A.Q. to Nico

her and basically ended up living as a member of her family! In the end she was able to capture the emotions of the script by re-inventing it in the edit.

### **13. What was the biggest challenge shooting the film?**

Working with a tight budget and being ambitious about the result led to countless challenges, mostly with time constraints. This movie was possible because a group of friends decided it was. We all came together, worked long hours, and wore many hats to make it happen. It was the biggest challenge of my life and the most rewarding and fun experience. To have all the people I love collaborating with me was such a great experience. During the process the director is the guardian of the illusion that all that work will become a movie, if you see a film crew working, from a serious perspective it looks like children playing make-believe, and the crew trusts that you will turn that effort into a film. That is a big challenge, you are the only one with all the pieces in your head, but secretly you know that is not true, you are deceiving them all in the hopes that things will turn out well.

### **14. How was the screenwriting process?**

The script changed quite a lot from its beginnings, but there were always the rudiments of the conflict. I wanted to tell the story of the character who was obsessed with being singled out from the crowd. In his world everybody is an artist and everybody wants to express themselves and everybody has the means to do so. This frightens him because it forces him to ask himself: Do I have a definitive quality as an artist? Do I have a voice? My friend Pablo Sternbach, the script consultant, was key in the process of writing, and a lot of the ideas in the film come from working with him.

## F.A.Q. to Nico

### **15. Why a comedy?**

I have this way with people that is definitely related with my sense of humor. It's deeply rooted in my personality and probably comes from insecurities. I think we ultimately forgive those who make us laugh. You can be flawed, but if you make people laugh they will just go: "Whatever, he is probably a murderer but he is so silly and charming, Not guilty!" I feel the same principle applies to movies: a comedy is a way to hide behind that sense of lightness. I trust the power of lightness to discuss important subjects, lure in people into a conversation, lower their guard. That said, we make movies for ourselves, for our friends, in the hopes of reaching wider audiences that we don't know, but a movie certainly cannot please everybody. And that is alright.

### **16. You seem to do many different things, what do you enjoy the most?**

It's complicated because I have to decide on a daily basis where to focus my energy, or I'm in danger of accomplishing nothing at all. I draw every day, and don't do much with it except posting on Instagram. The rest is probably filmmaking. I try to have anything but that in check, but it's hard sometimes.

### **17. What films influenced you working on "Finding Sofia"?**

Definitely Eric Romher's "A Summer Tale", the third of his seasonal tales, and my favorite. I love the sense of things happening without consequences, the gentle atmosphere of that film. I tried to capture the tone, that lightness. I feel Romher creates a world for the audience to inhabit and you want to spend time there with the characters, I love that quality on films, the ones you want to revisit once in a while. There are tons of other influences in the film, especially the work of more contemporary directors like Mike Mills, Noah Baumbach and Don Hertzfeld that are big inspirations for me.

## F.A.Q. to Nico

### **18. Tell us about the process of creating the short animation films.**

I wanted the animations to feel influenced by Alex's experiences in El Tigre, so they are constructed with elements gathered by him there. He carries all that stuff to New York and does the shorts, at least in my head. The characters in those shorts are made by pine cones, pieces of wood and leafs. I also wanted them to look like they were made by Alex himself. Animation is a collaborative effort and involves many people, so I wanted the shorts to feel very intimate, almost rudimentary. I worked with my friend Martín Allais and his animation studio Animal to create the cell animation parts. We shot the live action elements in L.A. during the edit, and one interesting thing was adapting the scripts for the shorts as the movie changed in the edit room.

### **19. What do you expect audiences will take from the movie?**

I just hope people have a good time watching it, that they enjoy spending time with the characters. After that I hope they will read into it and make the movie their own. Seeing people react to it is an amazing experience, even if the reaction is not flattering. No need to get in a old school fist fight if they don't like it, right?

# About the Cast

## ***Sam Huntington (Alex)***

Sam began his career in the entertainment industry as an actor on stage, at the prestigious Peterborough Players in his native, New Hampshire, where he performed over four seasons in such roles as 'Jem' in "To Kill a Mockingbird", opposite James Rebhorn.

At the age of 13 he moved to New York where he landed his first feature film, starring alongside Tim Allen and Martin Short in Disney's "Jungle 2 Jungle." Huntington then moved on to such roles as 'Jam' in New Line Cinema's "Detroit Rock City", 'Ox' in Columbia Pictures "Not Another Teen Movie", and 'Dinkadoo Murphy' in Thomas Hayden Church's "Rolling Kansas."

In 2006 Sam starred as Daily Planet cub reporter 'Jimmy Olsen' in Bryan Singer's long-awaited take on the Man of Steel, "Superman Returns." Additionally, Sam has made several memorable television guest appearances including "Law and Order", "CSI: Miami", "CSI: New York", and "Veronica Mars."

Sam was recently seen as 'Eric' in the Weinstein Company's "Fanboys", opposite Kristen Bell and Jay Baruchel and just wrapped production on Hyde Park's "Dead Of Night" where he stars opposite his Superman co-star Brandon Routh. You can now watch Sam every Monday night on the SyFy channel's new, critically acclaimed hit series, "Being Human" where he plays werewolf/tortured soul 'Josh'.

# About the Cast

## ***Andrea Carballo (Sofía)***

Andrea Carballo is an Argentinian actress with experience on Films, Theatre and TV.

Watching Andrea's portfolio is sufficient to appreciate her multi-faceted acting skills. Instead of confining her acting to exact gestures, tones, and personifications of characters, she achieves, from one role to the next, genuine and complete transformations. There is reason to believe that with her talent and technical ability, this young actress, born in 1982, will have a fertile and successful future. Educated in a diverse range of acting techniques, she has ten years experience working in theatre, film, and television, including the following:

"Lo Que Haria", a film by Natural Arpajou, winner of 'best short film' in several national and international film festivals, presented in the Short Film Corner of the Cannes Film Festival, and for which Andrea Carballo received the 'best actress' prize at: the International Short Film Week in Bolivia; the Pedrera Short Film Festival, Uruguay; the Film and Video Festival in Rosario, Argentina; and the Ituzaingó International Film Festival in Buenos Aires, Argentina. Ni una sola Palabra de Amor, by Niño Rodriguez; Cielo Azul, Cielo Negra, by Paula de Luque and Sabrina Farji; Carne de Neón, by Paco Cabezas; Los Diarios de Juan Bushwick, by David Gutierrez Camps; Marea, by Brenda Urlacher.

A sample of television work: "Las 13 Esposas de Wilson Fernandez", directed by Gaston Portal; "Le due facce dell amore, Canale 5, Italy", directed by Monica Vullo and Maurizio Simonetti;



# About the Cast

## **Rafael Spregelburd (Víctor)**

Rafael Spregelburd (born 1970 in Buenos Aires) is an Argentine playwright, director and actor. He studied acting and drama at the University of Buenos Aires. From 1995 he started directing, mainly in theatre performances of his own works. He won a number of awards including the Tirso de Molina. His plays are critically acclaimed in Argentina and in some European countries

As an actor, Rafael has performed in "El hombre de al lado" (by Duprat & Cohn, 2010), "Agua y sal" (by Alejo Taube, 2010), "Dígame" (Josephine Frydetski, 2011), "Las mujeres llegan tarde" (by Marcela Balza, 2011), "Cornelia frente al espejo" (by Daniel Rosenfeld, 2011), "El crítico" (by Hernán Guerschuny, 2012), "El escarabajo de oro" (by Alejo Moguillansky, 2012), "Días de Vinilo" (by Gabriel Nesci, 2012), "La ronda" (Inés Braun, 2008), "Cómo funcionan casi todas las cosas" (Fernando Salem, 2014) and "Floresta" (by Javier Olivera y Rafael Spregelburd, 2007), he also made appearances in "Música en espera" (Hernán Goldfrid), "Animalada" (Sergio Bizzio), "Matrimonio" (Carlos Jauregualzo), "Historias extraordinarias" (Mariano Llinás), La flor (Mariano Llinás, 2014), "Una noche de amor" (2016) and "Zama" (2016).

Rafael Spregelburd's plays has been translated to english, french, Italian, Portuguese, Polish, Check, Russian, Greek, Eslovenian, Catalan, Dutch, Turkish and Swedish.

# A b o u t t h e C a s t

## ***Sofía Brihet (Flor)***

Sofia is an Argentine stage actress. She studied at the Nora Moseinco's acting school and then continued her training with teachers Nano Sissholtz, Andrea Garrote and Federico León.

Her acting experience includes the play "Santa Cecilia de Borja in Zaragoza", authored and directed by Rafael Spregelburd and Las Multitudes, by Federico León.

"Finding Sofía" is her first feature film work.

# About the Filmmakers

***Nico Casavecchia (writer / director)***

## **SHORT BIO**

Nico Casavecchia is an Argentinian filmmaker, screenwriter, and illustrator. Some of his short films are: "Buildings & Vampires", "Salesman in the mirror" and "Notes sur le boule amorphe". In 2013 his short film "A Boy and His Atom", done in collaboration with IBM scientists and made by moving carbon monoxide molecules, was recognized as the smallest film ever made by the Guinness World Records.

## **LONG BIO**

Nico is an Argentinian director, screenwriter, and illustrator based in New York. His work includes music videos, commercials and film, often employing mixed media techniques ranging from animation to live action.

Nico directed "A Boy and His Atom" (2013), a stop-motion animated short film created by IBM Research scientists. It was made by moving carbon monoxide molecules, which is recognized by the Guinness Book of World Records as the World's Smallest Stop-Motion Film. In 2013, "A Boy and His Atom" won a Gold and Bronze Lion at the Cannes Lions.

His films has won numerous awards and has been showcased in festivals like: Siggraph, Viedram Film Festival in Rome, Holland Film festival, OFFF, and others.

"Finding Sofia" is his first feature film as a writer/director but the influences of his previous work can be seen in the film's vision.

# About the Filmmakers

## ***Eloi Moli (cinematographer)***

Born in Barcelona in 1978. At a very early age he became very interested in photography and he got his own photographic black and white laboratory when he was 9.

At 17 years of age he started working in cinema and advertising and at 18 he became part of the camera crew and realized he'll never move from it. He started working as a video technician and 2nd camera assistant, and in 2005 he started working as a focus puller with directors of photography such as: Ellen Kuras, Joost Van Gelder, Tim Maurice-Jones, Natasha Braier, Jo Eken Torp, Riego Vanwersch, Alex Barber, Serge Roman & Hellip.

From 2007 he worked as a Director of Photography developing his work in cinema, advertising and music videos as well as in more personal and experimental projects. He lives in Topanga, Los Angeles and works in the US, Europe and South America.

# About the Filmmakers

## ***Lynn Hobson (editor)***

Lynn Hobson has recently completed editing the independent feature film "Finding Sofia", directed by Nico Casavecchia.

She is currently cutting the animated feature film "Old Zilla" for Original Force Animation. Her eclectic editing career has taken her from the backstreets of Todd McFarlane's animated HBO series "Spawn" to independent features, including "My Life with Morrissey".

Ms. Hobson's love for Tiki decor was finally realized during her tenure as editor on the first three seasons of Nickelodeon's SpongeBob Squarepants. She followed her friends from Bikini Bottom over to Paramount Pictures in 2003 to work as lead editor on The SpongeBob Squarepants Movie.

Lynn spent several years working as an associate editor at DreamWorks Animation on such titles as "The Penguins of Madagascar", "Shrek Forever After", "Monster vs Aliens" and "MegaMind". In 2012, she embarked on an epic Viking journey as Lead Editor on "Dragons, Riders of Berk" television series, earning her two Annie award nominations along the way.

# About the Filmmakers

## ***Ana Cambre (production designer)***

Ana was born in Buenos Aires, Argentina, in 1981.

After studying filmmaking at Universidad del Cine, in 2004 she started to do Production Design in music videos, films, and commercials.

She moved to New York in 2008 where she took courses at School of Visual Arts and worked in various feature length and short films.

She currently lives in Buenos Aires and continues to work as a production designer in films including "They All Lie", by Matías Piñeiro, "Castro", Alejo Moglillansky and "Nancy, please" by Andrew Semans.

# About the Filmmakers

## ***Mercedes Arturo (costume design)***

Mercedes Arturo (Argentina 1978) Is an Argentinian costume designer and filmmaker based in New York.

After being the Costume Designer of more than 25 theatre plays in Buenos Aires since 2002, including *Pleyades* (2012) for which she got nominated for the Trinidad Guevara price, she became the Costume Designer for the Disney show *Topa en Jr. Express*, with which she also toured around Argentina and Latin America in 2014 and 2015.

She also did the Costume Design for different visual installations, short films and advertisements.

# A b o u t t h e F i l m m a k e r s

## ***Pablo Sternbach (script consultant)***

Born in Argentina in 1976, he has lived and worked in Buenos Aires, Madrid and Barcelona, where he gave seminars and acting lessons and developed his work as a writer.

In 1999 he joined the experimental group Soy Cuyano, participating in more than 20 performances and conferences. With the group he published the book "Programatta Inducativa Nuova" and collaborated in the experimental film "Inducando al Soberano".

Pablo wrote many stage plays and screenplays. He also has work in many projects as Script Consultant, including "Finding Sofia".

Some of his upcoming projects include his first feature film as writer/director (together with Santiago Winer) "Frida", the short film "On the inevitable" (with Malú Rodríguez), and the animated short "Oscar" (with Tomi Dieguez).

Nowadays he is developing two TV series, "Micelium" and "Satellite of Love".



# A b o u t t h e F i l m m a k e r s

## ***Andrew Geller (executive producer)***

Andrew Geller joined 1stAveMachine in March of 2011, heading their creative development department, and helping to move the company into long-form entertainment. He has since executive produced and executive creative directed 1stAveMachine's new digital channel, Field Day, a joint partnership with YouTube, executive produced 1stAveMachine's first television series "ThingamaBob" on History Channel 2, produced the upcoming comedy feature Finding Sofia, directed by Nico Casavecchia and starring Sam Huntington, and produced and edited the graphic novel, "The Golden Goose."

# About the Filmmakers

## ***1st Ave Machine (production company)***

“Finding Sofia” is the first feature film produced and financed by 1stAveMachine. 1stAveMachine is a mixed media production company and storytelling outfit based in Los Angeles, New York, and London. We create video, digital and experimental content for TV, print, web and mobile, all with a unified singular vision.

1stAveMachine was recently voted the 2015 Standout Production Company and has won many awards since its formation, including an MTV VMA, numerous Gold, Silver, and Bronze Cannes Lions, AICP awards, One Show awards, Andy awards, and many others.

Our work has been featured across the globe and during the Super Bowl. Creativity Magazine declared us one of the top production companies of the year in 2010. Our directors have been featured in the Saatchi & Saatchi New Director’s Showcase, 2011 Creativity Magazine Most Awarded Directors, and ADC Young Guns.

Our entertainment content includes feature film “Prosthesis” with Universal Pictures, “Thingamabob” on H2 and the YouTube partnership digital network, “Field Day”, a new channel that has garnered over 21 million views in the past 6 months.

Based on a collective model, 1stAveMachine is comprised of the work of an international roster of 40 plus directors and a team of collaborators from a wide range of disciplines. We have offices in New York, Los Angeles, London, and Argentina, as well as multiple global affiliations. 1stAveMachine has a department dedicated to direct-to-client branding and concepting called SpecialGuest.

We partner with ad agencies and brands to create “stories to share.”

# Credits

**Written and Directed by**  
Nico Casavecchia

## CAST

**Alex**

Sam Huntington

**Sofía**

Andrea Carballo

**Víctor**

Rafael Spregelburd

**Josh**

Andrew Geller

**Tam**

Lauren Pringle

**Energy Yogurt executive**

George Lewis

**"Vamo a decir" guy**

Julián Kartún

**Embassy employee #1**

Mel Daniels

**Embassy employee #2**

David Srulevitch

**Sofía's friend**

Valeria Correa

**Skype guy**

Jordan Stone

**Mark Constantino**

Tomi Dieguez

**Internet singer**

Nico Casavecchia

**Boat driver #1**

Antonio Balseiro

**Bouncer**

Javier Bicoff

**Tomato guy**

Andrés Grynberg

**Band singer**

Haïen Qiu

**MC**

Frank Thermitus

**Fangirl**

Jazmin Finn

**Bartender**

Jonah Schwartz

## CREW

**Produced by**

Andrew Geller  
Serge Patzak  
Sam Penfield  
Arvind Palep  
Sam Huntington

**Co-Producers**

Malú Rodríguez  
Adam Koblenz

**Cinematographer**

Eloi Moli

**Production Designer**

Ana Cambre

**Edited by**

Lynn Hobson

**Costume Designer**

Mercedes Arturo

**Casting by**

Liz Lewis Casting Partners

**Casting Directors**

Caitlin Jones, CSA  
Angela Mickey, CSA

**Casting Director  
(Argentina)**

Valeria Correa

**Legal**

Adam Koblenz

**First Assistant Director**

Celina Eslava

**First Assistant Director  
(Second Unit L.A.)**

Belén Pérez Lamas

**Script Consultant**

Pablo Sternbach

**First Camera Assistant**

Camila Lucarella

**Second Camera Assistant**

Francis Farrell

**HD Technician**

Francisco Rosso

**Gaffer**

Mariano Levy

**Projectionists**

Ricardo Romero  
Catriel Ferchero

**Sound**

Pablo Giosa

**Sound Assistant**

Adriano Mantova  
María Fernanda Astelarra

**Costume Designer****First Assistant**

Lucila Vainesman

**Costume Designer****Second Assistant**

Julieta Bordón

**Make-Up Artist**

Valeria Correa

**Make-Up Assistant**

Julieta Alonso

**Victor's paintings  
by Juan**

José Cambre

**Set Designer**

Verónica Galatro  
Matías Gerez

**Additional editing by**

Matthew Gossin

**Assistant Editors**

Michelle Cabalu Zaslav  
Alexander Wu  
Josiah Cohen

**Second Unit Director (L.A.)**

Arvind Palep

**Production Directors**

Iván Granovsky  
Agustina Costa Varsi

**Chief of Production**

Martín Feldman  
Ezequiel Pierri

**Production Assistant**

Soledad Fernández

**Production Assistant (L.A.)**

Ken Hirabayashi

**Post-Production Producer**

Malu Rodriguez

**Edit sync by**

Gachi Garcia Diaz  
Alejandro Alvarez

**Editor Assistant on set**

Gachi Garcia Diaz

**BTS**

Gachi Garcia Diaz

**EXTRAS**

Agustin Mraz  
Bibiana Panozzo  
Brenda Lafalle  
Bruno Contino  
Camila Melo  
Camila Merlo Rizzi  
Carlos Juan Hijano  
Cristian Vallejos  
Diego Crevacuore  
Elina Ozolina  
Ezequiel Badora  
Jessica Dierauer  
Gachi García Diaz  
Flor Gonzalez Vidal  
Sebastian Muñoa

Candela Gonzalez Vidal  
Malu Rodriguez  
Ezequiel Montero  
Ezequiel Poli  
Franci Frigidi  
Gisele Ailin Rega  
Hernan Allasino  
Jesica Weremczuk  
Jimena Lopez  
Joel Alexis Abraham  
Kevin Kramer  
Laura Eberle  
Laura Grognetti  
Alejandra Lunik  
Leandro Dolinsky

Lionel Corradini Martinez  
Lucas Marin  
Lucila Tadey  
Maria Fabiana Ortega  
Maria Fe Mantel  
Martin Cortese  
Martin Lugones  
Mauro Masciotra  
Melanie Rega  
Milton Ferrari  
Nahuel Dumois  
Olga Zaitseva  
Romina Kuklin  
Sebastian Alonso  
Valeria Govronsky

## ANIMATION SEQUENCES

**Designed and Edited by**  
Nico Casavecchia

**Producer**  
Malu Rodriguez

**Production Assistant**  
Bridget Gallogly

**Animation VFX**  
John Loughlin  
Jeremy Salig  
Nico Casavecchia

**Production Designer**  
Gemma Fenol

**Set Designer**  
Kim Brunner

**Gaffer**  
Charles Gibson

**Sound Recordist**  
Daniel Artola Flores

**Hand Model**  
Jordan Stone

**Editor Assistant**  
Jules Nurrish

**Additional animation by**  
Studio Animal

**Studio Animal  
Creative Director**  
Martín Allais

**Studio Animal  
Executive Producer**  
María Soler Chopo

**Studio Animal Animators**  
Javier Vaquero  
Josep M. Sáez

**Studio Animal  
Clean-Up Artists**  
Ezequiel Cruz

**3D Modeling**  
Peter Jensen  
Pedro Casavecchia

## VFX

**VFX Production Director**  
Juan Pablo Pires

**VFX Supervisor**  
Ezequiel Cesana

**VFX Producer**  
Agustina E. Santkovsky

**VFX Line Producer**  
Agustina Penco

**VFX Artists**  
Luciano Maggio  
Fabricio Amato  
Leopoldo Castro  
Carlos Villafañe  
Berenice Diman  
Mariano Lacerna  
Marcos Pezzani  
Juan Barragan  
Fabian Perez

## CGI

**CGI Artists**  
Mariano Mendoza  
Santiago Furlong  
Andres Semproni

**Additional 2D Animation**  
Mateo Amaral

**Programming**  
Fran Lopez

**Opening Credits  
Animator/Director**  
Sebastian Baptista

## COLOR GRADE

**RCO Colorist**  
Seth Ricart

**RCO Color Producer**  
Marcus Lansdell  
RCO Color Assistant  
Tom Byrnes

## ORIGINAL MUSIC AND SOUND DESIGN

**Producer**

Tomás Becú

**Sound Post Producer**

Ramón Llorente

**Producer**

Juan Manuel Marín Fraga

**Composer**

Ramiro Delforte

## MUSIC

***"Triste Melodía"***

**Written by**

Pedro Casavecchia

**Performed by**

Pedro Casavecchia

***"Dancing Tomatoes"***

**Written by**

Daedelus

**Performed by**

Daedelus

***"Invierno"***

**Written by**

Andres Reymondes

**Performed by**

Andres Reymondes

**Music Supervisor**

Lilah Wilson

## SPECIAL THANKS

TRONCO™

Antonio Balseiro

Tomi Dieguez

Lautaro Brunatti

Kristen Paladino

Jed Cohen

Agustina Liendo

Alberto Casavecchia

Alfredo Caminos

Matt Kelly

Pilar Alessandra

Daniela Marini

Jordan Stone

Hugo Lasá

Elisa Casavecchia

Agustín Verrastro

Kal Karman

Andres Reymondes

Flor Gonzalez Vidal

Aldana Martinez Alvear

Lorenzo Fonda

Guido Belforte

Chini Curioni

Marcelo Piñeyro

Melinda Nugent

Diego Hurtado de Mendoza

Daniela Manzotti

Maria Sea

Stephanie Stephens

Alex Schepsman

Bryce Gubler

Hannes

Tomas Di Pietro Paolo

Lila Iturri

Juliane Grieb

Sonja Heitmann

Armel Hostieü

Andres Grynberg

Matias Piñeyro

Andrew Sloat

Alejandra Lunik

Asif Mian

Ben Staiger Levine

Aaron Duffy

Naiara Yumiko

Tim Brown

Santiago Winer

Fede Winer

Paz Arturo

Leandro Gitelman

Nanette Nelms

Leigh Goldstone

Marcelo Bukin

Justin Cone

Belen Arana

Peter McHugh