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## Paraguayan Film Series

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Introduction to MIAP  
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Final Project

## **Reason to do a Paraguayan Film Series**

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For my final project I have decided to plan an exhibition series on the national moving image collection of the South American country Paraguay. The reason for the exhibition is not only to present the film collection, but also to introduce the Paraguayan film industry to the public as a way to archive its progress. A major part for creating this series is to ideally establish Paraguayan film as a national film genre that can be considered for entertainment value, academic purposes, and an expression of cultural identity. This would be a good opportunity to assess what Paraguayan cinema has done thus far and how it is progressing. There have been various outlets that exhibit national cinema with great receptions from audiences. There has been film series of Uruguayan film, Peruvian film and general Spanish language film just to list some examples of success and recognition.<sup>1</sup> An outlet for specifically Paraguayan cinema has yet to be done as a film series (or any type of series) within the US. There is also a personal aspect to creating this film series specific to the national cinema. I have done previous research and written about Paraguay due to my interest and ethnic background. I would like to see the national cinema develop into similar film industry models that have been established so Paraguay can receive greater recognition and to start my research project involving this film collection.

## **Paraguayan History**

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A brief history of Paraguay is needed for a bit of background information in order to understand the current state the country is in today. Paraguay is very rich culturally and is the only South American country that has two official languages: Spanish and Guaraní. There were various events that determined its geographic and government state, but there were three very crucial moments in history that stand out. The first was the Triple

Alliance War from 1864-1870 where allied countries: Uruguay, Brasil and Argentina fought against Paraguay. This war devastated the country. It lost the majority of its land. There was greater tension between the countries. They basically had to start from scratch again but with less people (the population was reduced to ¼) and less resources on barren land. The second event was the Chaco War from 1932-1935. Paraguay still hasn't fully recovered from the previous war, but they are forced to defend the Chaco after Bolivia started to try and recuperate land and status a mission they've been striving for since they lost their territories to their ocean ports to Chile in the War of the Pacific. There was also the notion that the Chaco had oil so Bolivia began to usurp land from Paraguay. Lastly and most recently that affected Paraguay was the 30-year dictatorship of Alfredo Stroessner, which ended in 1989.

### **Paraguayan Film History**

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During the 1990s, the Instituto Profesional de Artes y Ciencias de la Comunicación (IPAC) was one of the few schools established to teach media communications, which included TV and radio productions. The Fundación Cinemateca (Cinematique Foundation) and Archivo Visual del Paraguay (Paraguayan Visual Archives) were the only two organizations dedicated to the promotion, research, and defense of film culture in the country (Béjar 186). However, while both organizations are still running, they neither provide a rich academic source, a full list of films nor accessible information to either its citizens or outside residents. Paraguayan cinema has been overlooked in the film industry both on an entertainment level as well as in academic field. In Ligia García Béjar chapter about “The Media in Paraguay: A locked nation in times of change,” she wrote that “understanding the media system in Paraguay starts with a crucial obstacle: poor reliable sources and deficient research on media

companies and audiences in that country (183)”. That is not to say that Paraguay has no type of media systems. “Media companies are highly concentrated, primarily in the capital of Asunción” (Béjar 183) and range from press, radio, television telecommunications, Internet and Film. Yet “cinema in Paraguay has barely had the attention of closer and distant spectators...due to the fact that Paraguay has lacked a cinematographic tradition (Béjar 186)”. Presently, Paraguayans are firmly establishing this. Government programs such the Fondo Nacional de la Cultura y las Artes (FONDEC) promote and provide funding to the nation’s cultural arts including visual media. New institutions specialize in cinematography and production such as the Academia and Taller Integral de Actuación (TIA) and the Academia de Artes y Ciencias Cinematográficas del Paraguay. Now Paraguayan residents have an option to learn art professions within their country instead of going to other institutions that are far away such as Universidad de Cine (AR) or EICTV (Cuba).

Production companies established in the 1990s that were slowly gaining traction in the industry are now the leading companies for Paraguayan cinema such as Maneglia-Schembori Realizadores. This is one of the few all-Paraguayan production companies to produce a hit narrative film. In 2012, when *7 Cajas (7 Boxes)* premiered in Asuncion, it was the first time that a national film caused such publicity; this was a phenomenon that hasn’t happened since the release of *Titanic* in 1997. There *is* an audience and interest in cinema, but information and access has yet to be simplified and cheap for all, which is why there is a high rate of piracy and low attendance in theaters regarding national cinema. Since the turn of the millennium, there have been more productions of visual media that are not only recognized by Paraguayans, but also recognized by the global

film industry. Nevertheless, these productions aren't clearly cataloged, recorded or accessed by interested parties in the arts or academia, which is why the current selection for the exhibition series are films that have been released and did receive attention, but have yet to be discussed on an academic platform. This series would provide another outlet for these films to be screened and to promote more attention towards not only the film itself, but also the work and cultural significance these productions have on establishing Paraguayan cinema.

### **Films Selected**

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The films I chose were created during the 21<sup>st</sup> century, which means they're from 2000 until present. I plan on continuing this series so I wanted the inauguration to exhibit films that created, what essentially is Paraguayan cinematographic tradition today. The following productions vary in genre, format, directors, perspective and audience, but they all received attention from numerous festivals and exhibitions. The majority has been screened in only film festivals and while these films have multiple co-production companies, actual distributions of the films have yet to be released. In fact, the information of some of these films was difficult to find besides the title, director and varying synopsis. Subsequently, this makes finding the copyright holders and exhibition a bit difficult to coordinate. This list represents the order of the program and the films I would like to exhibit if possible.

- **PROFESIÓN CINERO** (*THE CINERO*, Hugo Gamarra Etcheverry, 2007, 60 minutes, DVD)

Synopsis: *The Cinero* is a documentary about how “Tito Juan Vera used to work as film projectionist, unveiling the magic of the movies to people in the Paraguayan interior...Tito tells of his experiences and commemorates the golden days of cinema, through the thousands of film reels, posters, and equipment conserved from his job.”<sup>2</sup>

This film seemed to express the mission I want to pursue involving Paraguayan cinema. It demonstrates that there was (and still is) an audience interested in film and Paraguay is capable of screening, promoting and archiving films that have been nationally created and produced. *The Cinero* seemed like a great introduction to film series as it shows the work and cause to keeping film 'alive'.

Hugo Gamarra Etcheverry is a director, producer, screenwriter and professional photographer. He studied journalism at Kent State in Ohio and then transferred and finished his academic career in the film program at University of Texas in the early 1980s. He came back to Paraguay in the 1990s when film culture had the opportunity to flourish after Stroessner's rule. He is the director and founder of not only the Paraguayan Cinemateca, but also the Asunción International Film Festival. He produced and wrote many works based on Augusto Roa Bastos, a leading figure for Paraguayan literature while providing some academic information on other Paraguayan works. His work and actions towards establishing a film industry in Paraguay have been invaluable, yet aside from his original vision to form an audience in Paraguay for foreign films outside from those from America, there has yet to be much progress. Gamarra recognizes that with digital productions, this new generation of Paraguayan cinema has the opportunity to establish the film tradition Paraguayan cinema had lacked.

- **MARÍA ESCOBAR** (Galia Giminez, 2002, 135 minutes, Format TBD)

Synopsis: *María Escobar* is about "country mice Julia Gomez and pal Ruth Ferreiro arrive in Asuncion to work as maids next door to each other-with Gomez's big-city adventures starting with an encounter with the microwave-but when their night-off entertainment moves up from discoing to checking out male strippers, who should show

up but Gomez's job-hunting hometown boyfriend Avelino Ruíz Díaz. When sleazy Christian Pérez arrives to break up the scene, other possibilities loom.”<sup>3</sup> Based on a popular Paraguayan song.

Galia Giménez is both a director and screenwriter. She received a Masters at the Moscow Institute of Cinematography. She worked on short projects in Mexico until ultimately moving back to Paraguay in 1991. Currently she is the director at IPAC and teaches workshops in cinematography to the public through the institution.

- **MIRAMENOMETOKEI** (*THORN OF THE SOUL*, Enrique Collar, 2002, 112 minutes, Format TBD)

Synopsis: “Saturday night at the local bar and stories interlock: Humberto Gulino finally spills a big secret to pal Ramon del Río; innocent-looking Katherine Catolino, who painfully talks about her past with her mom, is Luis Zorilla's fiancée but dreams of running off with José Pérez Chávez who's afraid to divorce his wife for financial reasons; while Zorilla and his equally broke pal yearn to get out of town.”<sup>4</sup>

Enrique Collar is a visual and audiovisual artist currently living in Rotterdam. He received a film education at the National School of Fine Arts Manuel Belgrano in Buenos Aires, Argentina. He received an award from FONDEC for his screenplay “Miramenometokéi”, which became his first feature film.

Both *María Escobar* and *Miramenometokéi* were some of the first Paraguayan films of the new millennium that received attention and prestige. There were other productions including *Réquiem por un soldado* (*Requiem for a Soldier*) also by Galia Gimenez, but it did not receive as much as attention as the other two. Despite their attention, few academic writings or records were created for these films. In reviewing these films, it can be discussed why these particular productions received the attention

that they did and how the directors were able to produce such films in Paraguay.

- **HAMACA PARAGUAYA** (*Paraguayan Hammock*, Paz Encina, 2006, 78 minutes, TBD)

Synopsis: “June 14, 1935. It is fall, but the heat is persistent with no signs of respite. In an isolated place in the Paraguay, Cándida and Ramón is an old peasant couple that wait for the return of their son who left to fight at the front in the Chaco War.”<sup>5</sup>

I chose this film primarily because this was the film that really brought Paraguayan cinema into the limelight. The film is “arguably the best known Paraguayan feature to date (Stokes)”.<sup>6</sup> *Hamaca Paraguaya* is the first film shot in 35 mm since the production and theatrical release of *Cerro Cora* in 1978. This is definitely a distinguishing factor in the history of Paraguayan cinema that I need to recognize in my series. It reinforces a platform that Gamarra had been trying to establish.

Paz Encina took courses at the EICTV at San Antonio de los Baños, Cuba. She then went to Buenos Aires, Argentina where she graduated and received her title in the School of cinematography at the Universidad de Cine. Currently, she resides in Germany.

- **PANEL: JAJAPO! How Paraguayan Filmmakers are making it happen**<sup>7</sup>

Guest Speakers: Eva Karene Romero, Doctorate recipient in the Department of Spanish and Portuguese at the University of Arizona Tucson. I have yet to confirm, but I am deciding between (or maybe both if possible) James Fernández and Jo Labanyi. Both are professors at the Spanish and Portuguese Department at NYU who specialize in documentary film and cinema. If scheduling allows, I would also do a SKYPE Q&A with Paz Encina. I saw a similar event do this format and it worked out very well since bringing the director to New York would be too expensive and create a scheduling hassle.



- **108: CUCHILLO DE PALO** (Renate Costa, 2011, 91 minutes, DVD)

Synopsis: When Rodolfo Costa was found naked on the floor of his home in Paraguay, he had been dead for days. Though ostensibly jobless, he had mysteriously amassed a small fortune. He also had a secret alias—Héctor Torres—and a secret life.”<sup>8</sup>

This documentary by female director Renate Costa approaches a subject that is ‘taboo’ within Paraguayan culture. She reveals to the audience the vulnerabilities of her family, which is why many critics and spectators were able to react to it and write about it.

“The rise of Paraguayan film production parallels this political movement away from the old regime...This time line is remarkable in that it signals a sudden international visibility of Paraguayan film that has never existed before...Paraguayan film has not only arrived, but it has arrived in time with multiple local and global points of transition: transition from dictatorship to democracy; transition from literature to film as the referent for thought defining the nation in Latin America; and transition to global neoliberal order” (Romero).<sup>9</sup>

108: Cuchillo de Palo marks a crucial moment for Paraguayan cinema. It was one of the few films that I was able to see more than once within New York. Also it has distribution from Icarus Films here in Brooklyn, New York, which is one of the few films shown that has a DVD release accessible within the United States.

Renate Costa took Audiovisual Direction and Production at IPAC in Asunción, Paraguay. She then studied Documentary Filmmaking at EICTV of San Antonio de los Baños, Cuba. Since 2006, she has lived in Barcelona where she obtained a Master in Creative Documentary at the Pompeu Fabra University in Barcelona.

- **7 Cajas** (*7 Boxes*, Juan Carlos Maneglia and Tana Schembori, 2012, 100 minutes, TBD)

Synopsis: Víctor, a 17 year-old handcart operator, and dreams of becoming famous due to the TV he watches at an appliance store in the Municipal Market No. 4. When he receives an unusual proposal to transport 7 boxes with unknown contents in exchange for a \$100 bill, Víctor, who has never seen a bill of this denomination, has no idea how much

Guaraníes (Paraguayan money) this is worth. But he also knows that he shouldn't ask. Víctor and his persuaders will get involved in a crime that they know nothing about.”<sup>10</sup>

*7 Boxes* is the first all-Paraguayan narrative film that became a global hit. It is the only national narrative film to receive acclaim from both national and international residents, including the United States. *7 Boxes* is immensely entertaining; the story portrays Paraguayan life by filming in Mercado Cuatro, a famous and recognizable marketplace in Asunción, and speaking entirely in jópara, the Paraguayans' mixture of Spanish and Guaraní. As the most recent film to premiere from the Paraguayan industry, I chose this film to wrap up the series.

The director, screenplay writer, and producer Juan Carlos Maneglia was certified in Communication Sciences at the Universidad Católica in Asunción. He received a grant to take courses at EICTV in San Antonio de los Baños, Cuba. Maneglia became certified from the Film/TV Directing department at IPAC. In 1999, he received another grant this time from UNESCO to take an intensive workshop on cinematography at the New York Film Academy in New York. Currently he works with Tana Schembori in producing Paraguayan film productions at their company Maneglia-Schembori Realizadores in Asunción, Paraguay.

The director Tana Schembori was certified in Communication Sciences at the Universidad Católica in Asunción. She graduated as an expressive theater expert at the Art College Hermanas Vicentinas in Zagreb. In 1999, she received a grant this time from UNESCO to take an intensive workshop on cinematography at the New York Film Academy in New York.

All of these filmmakers were born in Paraguay, but the majority of them received

an education and film training in universities from other countries. Even if some went to the Paraguayan Institute for communications, their concentrations in film were supplemented from an outside program.

### **OBTAINING THESE FILMS FOR EXHIBITION**

I provided an entire section on the obtainment (or trying to obtain) these films because this was the biggest issue for the assignment. It required much investigation and contacting people to at least try and figure out the copyright holders and exhibition licenses. This also affected the type of format for the films, which is why some of them state To Be Determined.

I was able to meet with Carlos Gutierrez, co-founder of CINEMA TROPICAL, about the best practices and methods on organizing a film series as well as the administrative processes of obtaining the films, exhibition licenses, venue insurance and grant writing. From our conversation, I understood that there isn't much of an issue involving this type of genre: Latin American Spanish Films. Most of the directors and producers are compliant and would not go after an educational, non-profit series. Once I had the program and venue set-up I could email them and present them with the idea and a budget for showing their films. If they do not want their film in the series then I will pull the film out of the program and substitute it. (This is something that contradicted what Copyright Professor Rina Pantalony had said). As a caveat, Carlos did mention that the bigger issue would be finding a venue not only for the cost, but also if they feel comfortable with the situation of screening these films. Of course I will still research on the terms and conditions for before and after the programming.

Also, I have scheduled another meeting with Diana Vargas, art director and programmer for CORTO CIRCUITO and HAVANA FILM FESTIVAL to better understand the

processes of exhibiting international films in New York venues.

Currently, *108: Cuchillo de Palo* is the only film that I have confirmed in obtaining a DVD theatrical copy and an exhibition license. This is only because Icarus Films is a distribution company in the New York that obtained US rights to the documentary. However, I did contact the production company Estudi Playtime to confirm as well as the director herself to let her know about the potential exhibition series.

I was able to find a copy of *Profesión Cinero* on Gamarra's website: [www.peliculasparaguayas.com.py](http://www.peliculasparaguayas.com.py). I am devising an email to send to Gamarra explaining the situation of creating an exhibition series and whether or not he would like his film to participate. In my investigation I actually found a 501(c)(3) organization, Congreso de Paraguayos Migrantes en los Estados Unidos (Congress of Paraguayan Migrants in the United States), that held a "Noche de Cine Paraguayo" with three of Gamarra's films, including *Profesión Cinero*.

As of now, both *María Escobar* and *Miramenometokéi* have been hard to find exhibition copies as well as concise information about the films in general. Even though these films debuted in 2002, the articles and festivals about them are split amongst various journals and sites and much of the information do not coincide. There are no websites for these films and the production companies seem to be defunct. I was, however, able to find Enrique Collar's contact information and will proceed on asking him which production company or institution holds an exhibition copy. Despite her position at IPAC, there is no email address for Galia Gimenez. I did discover that in 2002, the Cine Latino Americano Film Festival in Washington DC screened *María Escobar* and I am currently waiting a response on the actions the festival took to obtain the copy.

With the film *Hamaca Paraguaya*, I am somewhat lost as to which production company (from the five different companies) holds the rights to the film. There are various production companies associated with this film: Slotmachine, Lita Stantic Producciones, CMW Film Company, Wanda Vision S.A., GmbH, and New Crowned Hope and they all range from either Paraguay, Argentina, France, Netherlands, Spain, Germany, and Austria. I tried numerous communication sites (Vimeo, Facebook, Google email) to contact Paz Encina, however, none of them seem to work or have not been looked at for a while. I asked Copyright Professor Rina Pantalony on a possible course of action that won't involve contacting all production companies. However, according to her advice, it turns out I may have to contact every production company if I can't get in contact with the director.

I have contacted the Paraguayan Embassy in DC and the Paraguayan Consulate in New York for answers on International copyright on Paraguayan films as well as possible funding or grants for national projects. Either organization have yet to respond, however, a more direct action will be taken after I can determine who at the Paraguayan Consulate in NY would know about Arts and Cultural Projects.

## **VENUE**

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This event is created for academic purposes. The audience I plan to target and imagine attending will definitely be interested in Spanish cinema: students and people learning Spanish, students and people who enjoy South American movies. With this audience in mind, I chose to hold the series in these possible locations: Michelson Theater at NYU and the King Juan Carlos I Center at NYU. During our conversation, Carlos suggested finding a venue that has more prestige. However, an organization like Lincoln Center is outside of my price-range. Not to mention I would need to definitely

confirm the films' copyrights before the end of the year. I then thought about Cervantes Institute on 49<sup>th</sup> street and the Hemispheric Institute. Nevertheless, from their site, the latter doesn't mention the possibility of renting out the venue. I have emailed them to confirm. Cervantes may be a good alternative, and from the three possibilities, all places are within my financial range, are at good locations, have a good space for both a screening and panel. Nevertheless, I wanted the majority of my screening to be held at the KJCC for multiple reasons. Financially the renting of the first floor is \$300 for NYU related events, which would then mean I have room for both my screening and reception. I've been to other events at and I liked how the space worked. It is a theatre-style room that seats roughly 100 people. There is a dual European/American system VCR and CD/DVD player, which is great for some of my films' formats. There is a podium and a table can be placed there for a panel. And I've seen how the projector and screen worked. Some calibration could be done, but the staff is very knowledgeable about the system and can troubleshoot any problem so I feel comfortable if something were to go wrong, they will definitely be attentive in fixing it. It's a known Spanish building that it is affiliated with NYU. I also happen to like the people who work there because I've volunteered for some events so I know I would be able to mention any concerns and wishes openly without being afraid to express them. However, I would like to use the Michelson Theater as an introduction to the series as part of the NYU Wednesday night's program.

## **PUBLICITY**

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Publicity definitely is an important part to generate the type of attention and promotion I want for the series. Luckily, I worked in various public relations departments for other festivals and events so I was aware of what possible social media outlets I could use. One great outlet was Icarus Films who provide the license and copy of *108: Cuchillo*

*de Palo*. In our initial emails, Ms. Livia Bloom offered to promote the event on their website. And I was also able to turn to Cinema Tropical, the Spanish and Portuguese Department at NYU and other departments from New York universities. There were various organizations that were receptive to mentioning the series within a weekly newsletter or a post on their website.

Once everything has been finalized I will devise a draft press release that will be given to these organizations and in the emails. Diana Vargas and I will most likely keep revising the document until a month before the event actually occurs. Then those would be sent out electronically to Carlos Gutierrez at CINEMA TROPICAL, Vanessa Erazo, writer who focuses on Latin American films at REMEZCLA and INDIEWIRE, the Paraguayan newspaper EL MIRADOR PARAGUAYO as well as the Paraguayan Consulate and CONPARMUS to circulate amongst the Paraguayan community within the tri-state area.

I did allocate \$610 in my budget to create pamphlets and flyers. Appendix A shows a rough draft of the pamphlet. For additional media, I have set up a Twitter account (@ar7e\_PY), a Facebook page, Tumblr, Blogger and a Wordpress for people to follow and find out more information.

### **WHAT I WOULD DO DIFFERENTLY**

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There were various issues that I encountered that influenced me to do some processes differently. One important issue was the development of the budget. Throughout this project, I realized I do not know what to do when it comes to creating a finalized budget despite my best efforts to search via Google and reading “Sustainable Projections: Concepts in Film Festival Management”. I can stick to the budget or find funds, but creating the actual budget was difficult for me. I definitely would seek out someone who was more comfortable and had more experience dealing with finances. I

would be involved with the process in order to be up to date and learn the process.

Another issue, which definitely was the most difficult yet I knew it would be when I started the project, was researching for and obtaining screenings licenses for the event. The license and/or permission to exhibit a film were a series of emails about who to contact in obtaining a copy, searching for possible copyright holders, and then generally waiting to hear back from them. I definitely learned how to organize my time and how to think long term after the time I've been waiting for responses (or lack thereof). All of this was a beneficial experience in the development of what I hope will be Paraguayan "cinemateca" that will include more film series, a functioning website including a bibliography with articles mentioning Paraguayan cinema for academic purposes, a complete record of the films produced and links to the films' websites.

#### **PROTOTYPE: Septimo Arte Paraguayo**

There is the possibility of expanding the film into a larger series, which will have more events and ideally sponsors and organizations participating. In the future I would like to contextualize the film through other cultural forms including a dance and music performance and a Guaraní language workshop. At NYU, CLACS has a Quechua project series that teach persons interested on how to speak Quechua. These events are nice and simple with volunteers who speak Quechua teaching how to pronounce the words and providing basic words to participants. Something similar can be done with Guaraní, which is an important characteristic of Paraguayan identity. This project provided a good foundation covering the basics and much needed legwork on obtaining films, obtaining exhibition rights for films, as well as grant writing and fundraising.

During this assignment, it was suggested that this series screen in other venues. While investigating where these films have been and screened I saw a high concentration



of participants in Chicago and Washington DC. I contacted the Latino Cultural Center in Chicago, and the center's director, Esperanza Moreno, clarified that the center is actually an office space. She did recommend the National Museum of Mexican Art, as they do hold exhibitions and events. In DC, there is a center for Latino Culture as part of the Smithsonian buildings ([latino.si.edu](http://latino.si.edu)). My goal is to do a film series in Villarica, Paraguay. This will require a greater connection with the Embassy and government officials, but I feel that Villarica would be a great place to try and establish a Film Forum to screen national cinema. Villarica is part of the Guairá region, which is known for its focus on arts and cultural performances. I know through visits that there is a new cultural center that will focus on the arts and the center will need a program for visual media. This definitely needs more research and planning, but I have begun creating possible future programs and obtaining information on films that I plan on exhibiting by creating a metadata record for a database that I hope to design involving not only these Paraguayan films from my series, but also others from what can be found via the Internet here in the United States and from my research in Paraguay.

I spoke with MIAP graduate and visiting professor Juana Suarez about essentially what would be the creation of a Paraguayan anthology and I know this is a long-term project. There is definitely still much I need to investigate and more contacts I need to find, but I am determined to establish this forum for Paraguayan cinema and I know that there will be films and academia to archive for future generations.

## ENDNOTES

1. Examples: Uruguayan Film Festival at NYU in 2011 [urugyaufilmfest.com](http://urugyaufilmfest.com); This year the Contemporary Peruvian Film and Showcase & Photography presented their fourth rendition of the series at Cervantes Institute of New York; Havana Film Festival will celebrate its “quinciñera” or 15<sup>th</sup> anniversary in 2014.
2. “Profesión Cinero.” *12<sup>th</sup> Cine las Americas International Film Festival*. Austin’s Cultural Arts Division, 2009. Web. 7 December 2013.  
[http://cinelasamericas.org/index.php?option=com\\_content&view=article&id=121&catid=49&Itemid=59](http://cinelasamericas.org/index.php?option=com_content&view=article&id=121&catid=49&Itemid=59)  
The latter was the translated synopsis of *The Cinero* for the 12<sup>th</sup> Cine Las Americas International Film Festival.
3. “María Escobar.” *2002 Latin American Film Festival*. Organizations: Cultural Foundation of the Americas, American Film Institute, Association of Ibero and American Cultural Attachés, September 19- 29 2002. Web. 7 December 2013.  
[http://www.oas.org/FilmFestival/2002/movies/paraguay\\_maria.htm](http://www.oas.org/FilmFestival/2002/movies/paraguay_maria.htm)  
The latter was the translated synopsis of *María Escobar* for the Latin American Film Festival.
4. “Thorns of the Soul/ Miramenometokéi.” *2003 Latin American Film Festival*. Organizations: Cultural Foundation of the Americas, American Film Institute, Association of Ibero and American Cultural Attachés, September 18- 28 2003. Web. 7 December 2013 <http://www.oas.org/filmfestival/2003/movies/PARMirame.htm>  
The latter was the translated synopsis of *Miramenometokéi* for the Latin American Film Festival.
5. Encina, Paz. *Hamaca Paraguaya*. 2006. <http://cine.coveralia.com/caratulas/La-Hamaca-Paraguaya-Caratula.php>  
The translated synopsis came from my translation from the back cover synopsis of the DVD provided by the picture on Coveralia cine.
6. Stokes, Rose. "Focus On: Paraguayan Cinema." *TAKEONECFF*. Take One, 4 Mar. 2012. Web. 7 Dec. 2013. <http://www.takeonecff.com/2012/focus-on-paraguayan-cinema>  
Rose Stokes is a writer in England that has lived and worked in Paraguay. She is an avid supporter of Paraguayan cinema and is the only writer in Take One that focuses her articles on Paraguay.
7. “JAJAPO” is Guaraní and can be roughly translated to “we are doing it”.

8. "108 (Cuchillo de Palo)." *Press kit*. 108 Cuchillo de Palo, 2012. Web. 7 December 2013  
<http://www.cuchillodepalo.net/>

This synopsis came from the English press kit version that the production Estudi Playtime provided on their website.

9. Romero, Eva Karene. "The Wait is Over: Reflecons on Paraguayn Film." *Cinema Tropical*, 2011. Web. 7 December 2013  
[http://cinematropical.blogspot.com/p/paraguayan-cinema\\_21.html](http://cinematropical.blogspot.com/p/paraguayan-cinema_21.html)

Eva Karene Romero is a Paraguayan who moved to Tuscon, Arizona in order to finish her education. She completed her dissertation: "Cine en Emergencia: National Identity in Post-dictatorial Audiovisual Production in Paraguay." She is very avid in the Paraguayan filmmaker community and is one of my guest speakers for the festival.

10. "7 Cajas." *14<sup>th</sup> Havana Film Festival*. Havana Film Festival, April 12- 19, 2013. Web. 7 December 2013 <http://www.hffny.com/2013/7-cajas/>

This is the synopsis given on the Havana Film Festival website for *7 Cajas* when the film made its New York premiere on April 19<sup>th</sup>, 2013 at the 14<sup>th</sup> Havana Film Festival New York.

11. *Congreso de Paraguayos migrantes en los Estados Unidos*. Congreso de Paraguayos migrantes en los Estados Unidos, 2013. Web. 7 December 2013. <http://conpamus.com>

This is Conpamus the non-profit 501 (c) (3) organization registered in the state of New York to help Paraguayans residing in the United States and Paraguay.

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