
A PLACE CALLED LOS PEREYRA

Directed by Andrés Livov-Macklin
Produced by Hugh Gibson & Andrés Livov-Macklin

- “Intimate and poetic; offers viewers a chance to contemplate what it means to give and to receive” — Jennie Punter, [The Globe & Mail](#)
- “4 Stars - A resonant documentary” — Norman Wilner, [Now Magazine](#)
- “Quietly wrenching” — Jason Anderson, [Toronto Star](#)
- “A very honest, strong film.” — Carlos Reygadas, director (“*Silent Light*”)
- "Provides a close-up, on-the-ground view of giving, in all its awkwardness and self-consciousness." — Chris Knight, [National Post](#)

Festivals

- * RIDM – Montreal International Documentary Festival, Nov. 2009
- * IDFA – Amsterdam International Documentary Festival, 2009
- * Rendez-vous du cinéma québécois (Montreal, Canada), Feb. 2010
- * BAFICI – Buenos Aires Independent Films Festival, April 2010
- * Kiev International Film Festival, May 2010
- * SANFIC – Santiago International Film Festival, August 2010
- * Calgary International Film Festival, October 2010
- * La Havana International Film Festival, December 2010.

SALES INFO: all rights available, except Benelux.

RUNNING TIME: 82 minutes

OFFICIAL WEBSITE/TRAILER: www.lospereyra.com

An Argentina/Canada co-production

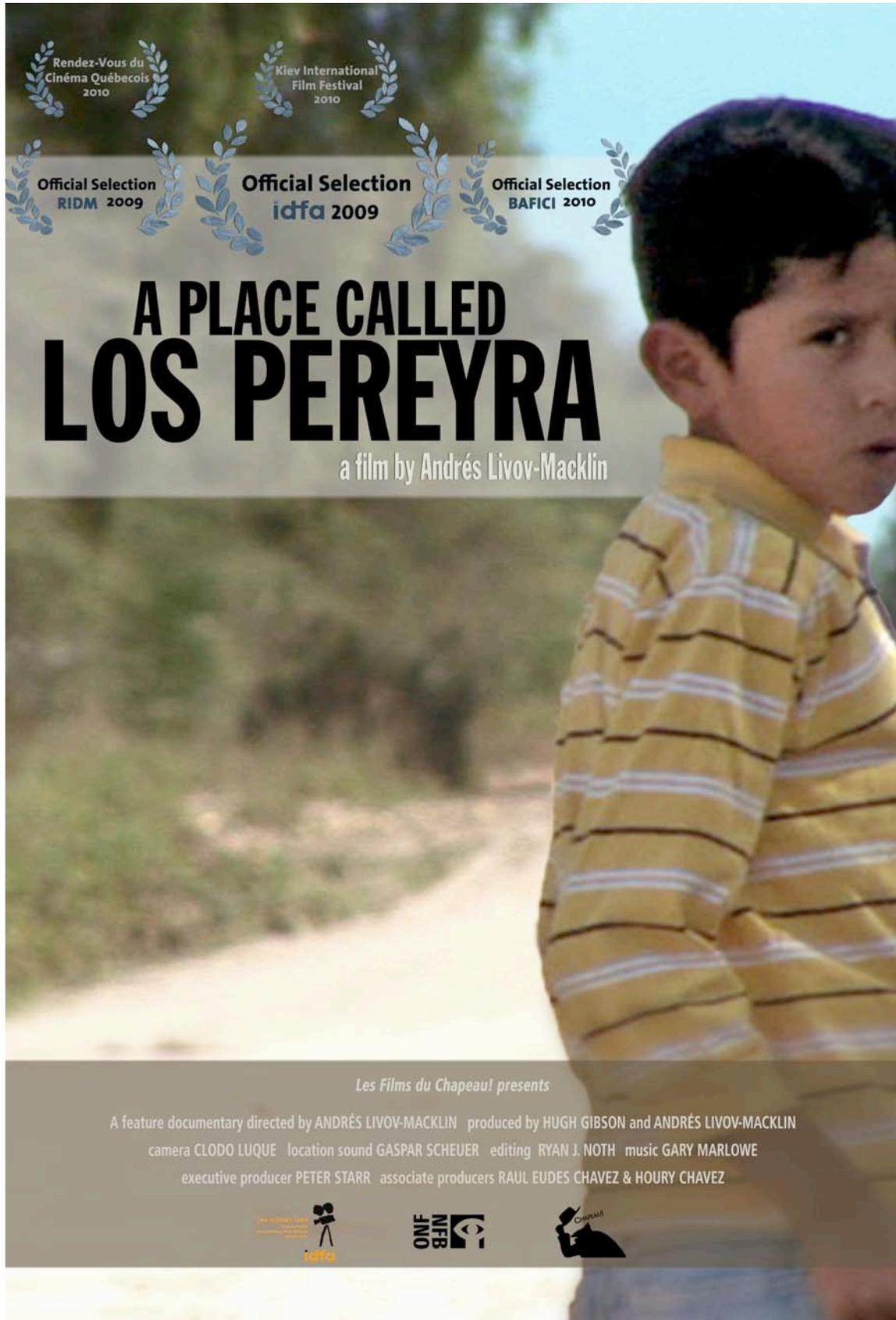
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Rendez-Vous du
Cinéma Québécois
2010

Kiev International
Film Festival
2010

Official Selection
RIDM 2009

Official Selection
idfa 2009

Official Selection
BAFICI 2010

A PLACE CALLED LOS PEREYRA

a film by Andrés Livov-Macklin

Les Films du Chapeau! presents

A feature documentary directed by ANDRÉS LIVOV-MACKLIN produced by HUGH GIBSON and ANDRÉS LIVOV-MACKLIN
camera CLODO LUQUE location sound GASPARD SCHEUER editing RYAN J. NOTH music GARY MARLOWE
executive producer PETER STARR associate producers RAUL EUDES CHAVEZ & HOURY CHAVEZ



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SHORT SYNOPSIS:

The lives of schoolchildren in an isolated, impoverished village in Argentina are affected in unexpected ways when a group of wealthy teenage girls visit on their annual weeklong charity mission.

LONG SYNOPSIS:

In the impoverished and extremely isolated region of Northern Argentina known as "The Impenetrable", the children of a tiny elementary school eagerly await an annual visit from their "Godmothers": a charity mission from the city of Buenos Aires.

When the "Godmothers" arrive, life in the hamlet of Los Pereyra changes completely. Both delighted and bewildered, the children learn many things from their cosmopolitan visitors, including a glimpse of privileged life and, perhaps, a realization of their own poverty.

Subtle, sweet, often humorous, but also poignant, A Place Called Los Pereyra examines adolescence, charity and the clash of two worlds.



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DIRECTOR'S STATEMENT

My visits to the northern region allowed me to gain the trust of a society unaccustomed to outsiders and inspired me to capture the humour, poetry and drama of Los Pereyra. Through this intimate portrait of a village and its schoolchildren, I have attempted to depict an underrepresented perspective and subtly examine a major issue of our time: charity.

As the gap between the rich and the poor widens every day, acts of charity and aid-giving have taken on increased significance in world affairs. The recent international outpourings of money for humanitarian purposes (e.g. Sudan, Asian tsunami, Hurricane Katrina, Live-8, Haiti, etc.) have become headlines in themselves, and illustrate the perceived importance of helping the less fortunate.

However, the simple act of giving has spawned new and complex problems. Too often, a donation provides those who give with a false sense of resolution, while recipients of the aid become dependant on it. The recipients are rarely consulted over the aid they receive; and since the transactions are one-way, they are encouraged to remain passive. Likewise, those who give are not required to understand the cultural reality that they are affecting, or the impact of their giving on that reality. Over time, this situation creates new power structures and further conflicts between the rich givers and the poor receivers.

The children of Los Pereyra quickly learned to worship their "Godmothers". Conversely, the Northlands girls and their professors, while well intentioned, gained very little insight of the extent to which their visits impact the lives of their hosts.

With a combination of intimacy and subtlety (inspired by the documentaries of Pierre Perrault, Raymond Depardon and Nicolas Philibert), I have attempted to bring attention to this important, yet little-discussed topic, while at the same time introducing the world to a fascinating and unfamiliar community.

Andrés Livov-Macklin.

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BIOGRAPHIES

Andrés Livov-Macklin (Director, Producer, Writer)

Director and screenwriter Andrés Livov-Macklin was born in Buenos Aires, Argentina. He studied Staging of Opera at the prestigious Colon Theatre, and holds a fine arts degree from York University, Canada. In 2005, he attended the Berlinale Talent Campus at the 55th Berlin International Film Festival, where A PLACE CALLED LOS PEREYRA was work-shopped at the Doc Clinics. A PLACE CALLED LOS PEREYRA is his first feature-length film, produced with support of the Jan Vrijman Fund and the National Film Board of Canada.

Hugh Gibson (Producer)

Hugh Gibson was born in Toronto, where he currently lives and works. A writer, producer and director of numerous short films and documentaries, he has also written the award-winning play, OBEDIENCE (2000). His acclaimed short film, HOGTOWN BLUES (2004), has been presented at 20 festivals worldwide, including the Toronto Film Festival. Selected credits include directing the television documentary DOCTORS WITH BORDERS (2005) and producing the short documentary WHOSE RIGHTS ANYWAY? (2005). He has participated in the Berlinale Talent Campus (2005) and the Toronto Film Festival's Talent Lab (2006) and was nominated for the Lindalee Tracey Award at Hot Docs (2007).

Peter Starr (Executive Producer)

Peter Starr's career with the National Film Board of Canada spanned over 28 years, 50 films, numerous awards including an Oscar® nomination in 2005 and an Emmy nomination in 2006 for HARDWOOD. As a NFB Ontario Centre producer, Starr was nominated for 4 Gemini Awards, for DREAM TOWER (1994), EAST SIDE SHOWDOWN (1998), NO PLACE CALLED HOME (2003) and the multi-award winning AFTERMATH: THE REMNANTS OF WAR (2001). He also oversaw the co-production of MANUFACTURED LANDSCAPES (2006), which won the Genie for Best Feature Documentary, played at the Sundance and Toronto Film Festivals and was nominated for an Independent Spirit Award.

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FILM CREDITS:

Directed, Produced and Written By: **Andrés Livov-Macklin**

Produced By: **Hugh Gibson & Andrés Livov-Macklin**

Executive Producer: **Peter Starr**

Associate Producer: **Raul Eudes Chavez & Houry Chavez**

Director of Photography: **Clodo Luque**

Original Score: **Gary Marlowe**

Editor: **Ryan J. Noth**

Sound: **Gaspar Scheuer**

Sound Editing: **Finlay Braithwaite**

Online & Mix: **Andres Landau**

“Martin Fierro”

Written by: Juana Molina, Alejandro Franov, José Hernandez

Performed by: Juana Molina, Alejandro Franov

Published by: Domino Records

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**PLEASE VISIT THE OFFICIAL WEBSITE TO VIEW THE THEATRICAL TRAILER:
www.LosPereyra.com**

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Notes on the Production:

LOS PEREYRA was first developed at the Berlin Film festival in 2005. Both Andres and producer Hugh Gibson attended the Berlinale Talent Campus, and Andres work-shopped the idea at the “Doc Clinics”. Also attending the Talent Campus was composer Gary Marlowe; the three quickly formed a friendship, which resulted in their collaborating on the film.

In Toronto and Buenos Aires, the concept was further developed in consultation with Avi Lewis (Director, THE TAKE) and Santiago Palevecino (Director, OTRA VUELTA).

Andrés Livov-Macklin discovered Los Pereyra after numerous scouting trips to communities across rural Argentina where sponsoring (“Godfathering/mothering”) is practiced. Charmed by its people, its natural surroundings and intrigued by its isolation, Livov-Macklin found Los Pereyra to be the ideal location to tell the film’s story.

The small crew made three production trips to Los Pereyra. During the first two, they lived in small tents or slept in the same school featured in the film; during the third and longest trip, lasting nearly a month, the crew lived in a small motor home.

Rosa Casco, the teacher featured prominently in LOS PEREYRA, was bestowed the honour of “Outstanding Teacher of the Country” by the Argentine government in 2005.

The school that the “Godmothers” attend is Northlands School, an all-girls private school in Buenos Aires. Exclusive and highly reputable, Northlands is considered the finest and most expensive high school in the nation’s capital. Students’ families include prominent figures in business and politics, while former students even include royalty: Princess Maxima of the Netherlands attended Northlands as a teenager.

The poem recited in the film is an excerpt from “Martin Fierro”, the epic poem by Jose Hernandez, written in 1872-79. It is a touchstone of Argentine literature and widely seen as part of the national identity. It reacts against modernization and Europeanizing of Argentina, and romanticizes life on the pampas. The song appearing at the end of LOS PEREYRA is an adaptation by popular singer/song-writer Juana Molina.