

CUANDO CAE LA LLUVIA
(WHEN RAIN FALLS)

A film by
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Production Country:
Venezuela
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LOGLINE

Resistencia yearns for her mother's love as she is left alone to parent her younger sisters, while her mother struggles to make money in a gold mine, in hopes of returning to her home country. They both will have to assume their role within the family to get ahead.



SHORT SYNOPSIS

Resistencia (9) takes on her mother's role and parents her sisters, Esperanza (7) and Mía (5). She wants her single mother, Marta (30), to take care of them, but she spends most of her time laboring in a gold mine as a merchant. Through her vivid imagination, Resistencia relives Marta's dangerous adventures in the mines. Marta struggles to support her family and plans to return with them to her native country after earning enough money. She and Resistencia only understand each other when Marta smokes tobacco and teaches Resistencia to predict the future in the ashes. Marta's boyfriend, Pelo Lindo (38), mistreats her and barely survives an attempted hit by the vengeful mafia, only to fall prey to them later on. Marta's money is stolen, feed up of life, one night she intends to avenge her lover, but the spirits stay her hand. Seeing the unfortunate state of her life, Marta shuts down her business and arranges her family's return home.

LONG SYNOPSIS

RESISTENCIA (9), mothers her two little sisters, ESPERANZA (7), shy, and MÍA (5), mischievous, until her mother, MARTA (30), returns from working in a gold mine deep in the Amazon rainforest, where she spends the week selling merchandise. Resistencia dislikes her mother's choices and actions, feeling she's been forced to take on her mother's responsibilities around the house as well as her own.

On one of her return visits, Resistencia eavesdrops on the trials her mother faces on her trips. Through her vivid imagination, we observe Marta's journeys in the mines—how a white cougar helps her find her way the first time she arrives in the mines, and the predictions she reads in the tobacco she smokes every morning, as well as a snake that foreshadows problems. Marta is mistreated by her current boyfriend PELO LINDO (38), a miner hunted by the local mafia for failing to turn over the gold he found. Marta's tobacco leaves warn her of an impending attack on her partner, but she ignores it. Pelo Lindo survives only because of an argument with Marta and manages to escape unknowingly.

Thanks to her godmother's parrot that lives often at her home, Resistencia is discovered hiding and eavesdropping. Resistencia thinks poorly of her mother's behavior. Marta parties late with the neighbors, Resistencia's godmother. Resistencia only understands her mother when she smokes tobacco in the mornings and teaches her how to read it to foresee the future, as Marta's mother once did with her.

Resistencia and her sisters can again go to school, now that Marta, looks for a way out to take care of her daughters. She installs a casino card game table in the courtyard of her house where she sells beer and starts lending money with a twenty percent interest rate. The business flourishes, but things get worse when Pelo Lindo takes refuge for a few days at their home. Resistencia can't stand it. Pelo Lindo promise things to her mother, but Resistencia do not believe him, they drink, and fight and she doesn't want her little sisters to see such behavior. Frustrated by everything, as soon as possible Pelo Lindo return to the mine.

One fateful day, a fight between clients at the game table injures Mía. Furious, Resistencia blames Marta. It is at that moment Marta realizes she is putting her daughters in danger. Marta shuts down her business and decides to go back to the mines. She buys merchandise to sell to the miners and promises Resistencia she'll do right by them this time, and she'll be back soon to take them back to her native country, the Dominican Republic. Resistencia doesn't believe her.

Back in the mines, Marta sets up a small motel where she sells alcohol, food and the promise of a good time. The miners are satisfied and the business flourishes. While Resistencia takes care of the house, her sisters no longer listen to her, her body start to change. Frustrated, Resistencia takes refuge in her solitude with her parrot and her imagination. She smokes tobacco and dreams of her mother, forming an imaginary bond with the woman in her mind.

Marta and Pelo Lindo barely cross paths, until one day, she falls back into his arms, and what was predicted in the tobacco happens—one of the mine's mafia members kills Pelo Lindo. Sad by the turn of events, Marta continues her business to reach her goal.

Resistencia, meanwhile, takes refuge in tobacco and watches Marta's saving to return with her daughter are stolen and she suddenly plot to avenge the death of her beloved with a knife, but the spirits put down her hand. The vengeance thwarted, a tear runs down Resistencia's and Marta's faces, who closes the business early and hands the keys to her friend.

It rains for the first time in a long time. Resistencia sleeps with her sisters when a knock on the door wakes her up. Marta is back home, she can't go back to her native country, but begins to prepare her daughters to leave for a new city, for a fresh new beginning. It is the first time Resistencia does not blame her mother for a decision. They leave everything behind and reconcile on the bus taking them to their new life. Marta takes Resistencia's hand. Both hold their tears. Resistencia looks down at their clasped hands and finally feels her mother's love.

TREATMENT

In the darkness, we hear the sound of raindrops drumming on a metal roof, mixing with the squawk of a parrot. Close up, we see the cherubic face of a girl with her eyes closed. She sleeps peacefully on her back, her arms wrapped around two smaller girls who are also asleep.

In the corner of the room is a PARROT that repeats, “*Resistencia!*” incessantly while bobbing its head. The girl opens one eye and closes it again with a sigh.

In the dark, we hear dry sticks breaking under rapid footsteps. A woman’s feet move quickly down an overgrown path bordered by thick jungle vegetation. Her steps are resolute. Beyond her is an endless wall of rainforest.

Knocking on the door, paired with a feminine voice, is heard. Her words are indecipherable under the squawking parrot. The girl opens her eyes with a gaze of unmistakable wisdom and turns to glare at the parrot, who continues repeating her name, “RESISTENCIA” (9).

Resistencia stands up. In the background, the knocking grows louder along with the woman’s voice. Resistencia quickly heads to the front door of the humble, little wooden house. Along the way, she dodges some puddles on the concrete floor at first, before jumping happily into the last puddle. Resistencia looks up at the holes in the metal ceiling, moves a reclining chair to the front door that she uses to reach the deadbolt. She quickly unlocks the door and slides the chair out of the way.

Resistencia hugs the woman standing there in wet clothes—her mother, MARTA (30). The woman sharply scolds her daughter for leaving her standing in the rain. Marta’s strong character contrasts with her small size. Resistencia ignores her and goes to tell her sisters that her mother has returned from the mines. The youngest girl, MÍA (5), who has darker skin than her sisters and curly hair, happily dashes through the puddles to greet her mother. The middle girl, ESPERANZA (7), squeezes a lipstick in her hand as she watches her mother in silence, tears slipping down her cheeks. Marta complains that Esperanza cries every time she comes home.

Mía follows her mother as she drops her purse and a big, half-empty sack she uses to haul her belongings. The three girls go back to jumping in the puddles, and Marta scolds them. Resistencia and Esperanza stop playing, and Mía tries to get them to continue. Resistencia looks at Marta and she rolls her eyes. Marta starts to dry the puddles and reproaches Resistencia for not putting down pots to catch the leaks. Then, Marta gives Resistencia money to buy whatever she wants for breakfast and to pay off the week’s debt at the grocery store on the corner. Mía jumps happily because she can finally eat her mother’s delicious food, eat candy, and do whatever she wants.

In the store, Resistencia buys bread, ham, cheese, cold chocolate milk, and orange juice. She smiles broadly, which makes the GROCERY STORE MAN (30) ask if her mother had returned. Resistencia nods and then pays him the bill for the week. Resistencia happily skips back home, swinging the bags in step while humming a song.

Once back, Resistencia finds Mía and Esperanza on the street playing with some neighbor children. Resistencia orders her sisters to go home, but they refuse. Their mom has returned, and she is no longer the one in charge. The sisters fight, and the younger ones run away from Resistencia, who walks away in anger.

Resistencia runs into the freshly raked courtyard surrounded by mango trees, where Marta picks up the fallen mangoes in the yard. An annoyed Resistencia reproaches her. How could she have

allowed her sisters to go out to play without breakfast? Marta, in turn, scolds her for her disrespect. Resistencia comes in to make breakfast and Marta helps her. She fries her an egg just as she likes it and lets her take a whole chocolate beverage for herself, Marta winks and Resistencia smiles. It's a rare moment of peace.

Mother and daughter get along only when Marta teaches her how to commune with the spirits through smoking tobacco and interpreting the ashes. Through this, Marta teaches Resistencia to read the future, as her mother once did with her. In this case, Marta doesn't like what she sees: black spots on the ashes foretell problems to come. She kicks dirt over the offending ashes and explains it to Resistencia, who mimics her actions.

That night, Resistencia hides at the back of the house. She spies on Marta through a slot in the door overlooking the courtyard. Marta speaks over the wall with her best friend, Resistencia's GODMOTHER (42). The godmother holds a radio in her hand, exclaiming happily about the coup d'etat in Caracas against President Carlos Andrés Pérez. She turns up the volume on the radio. Both listen carefully to the announcer as he mentions on this day, February 4th, 1992, Hugo Chavez and other military personnel were involved in a revolt in Caracas, which is now in chaos. The godmother hopes things will get better in the country, and that Chavez and his allies will change things for the good. Marta hopes so too. but a few hours later they hear on the radio that Chavez is being taken prisoner for the attack.

When the broadcast ends, she lowers the volume. The godmother asks Marta how she did at the mines. Marta lowers her head sadly and tells of what she went through in the mines and what she managed to do to return safely to her daughters.

Resistencia imagines Marta's journeys.

Marta walks fast among the thick vegetation within an endless jungle of tall trees. A heavy sack larger than her is placed on her shoulders. The noise of insects and birds are her only companions in such a hot and humid place.

Her huge bag goes sideways, causing her to stop and set it on the ground. Marta then realizes that she is lost. She looks side to side, but all the roads are the same and the sea of trees unfolds around her. She tightens the rope holding the bag and hauls it back onto her shoulders. There, in front of her, there is a white cougar with blue eyes, staring her down.

Marta struggles with her fear as they stare each other down for a few heartbeats, and she mumbles a quick prayer to the spirits. The cougar turns around and follows the path in front of her. Marta follows the animal. The sun falls behind the trees as they walk.

With aching feet, Marta eventually loses track of the cougar and follows a light through the trees instead, where she finds the mining village. Marta arrives at a reddish stone street bordered on either side with ramshackle metal-and-wood shacks. Nearby, a thin, sweaty man with a bottle of beer moves his feet to the beat of a vallenato song. The woman who accompanies him greets Marta with a Portuguese accent. MININA (30) then announces her arrival to everyone else in the village.

Marta is thronged by people wanting to buy her wares, despite her protests of being exhausted. One of the women gives her a cold beer. Marta smiles. This is how she likes to be welcomed. She takes the bottle, thirsty. Some MINEROS greet her, eager to see what wares she brought with her. Then, the electricity shuts off for the night to a chorus of complaints.

Marta enters her metal shack, leaves the heavy bag, and goes straight into the yard. Outside is a makeshift bathroom, complete with four sheets of metal for the sides, a metal tub, bucket of water and the endless night sky and insects for company.

Refreshed from her cool bath and clean clothes, Marta lights a candle and opens the sack in her small room. There are sheets, colorful clothes, medications and objects, which she begins to divide and price. She organizes them on a rustic wooden table.

A sweaty, tanned man in an open shirt enters with a bottle of beer. He greets her, pretending that he didn't know she arrived. Marta pushes him away, but PELO LINDO (38), ever the seducer, insists and kisses her. Marta walks away. Pelo Lindo goes to bed, and eventually coaxes Marta to come to bed with him.

A rooster crows early the next morning. Marta awakens, only to jump in alarm when she sees a rattlesnake curled on the bedside table. She can only watch as Pelo Lindo carefully coaxes the snake onto a stick and carries it outside.

Later, Marta smokes some tobacco, reading the ashes. She doesn't like what she sees and snuffs out the tobacco in the dirt. Pelo Lindo leaves for the mines after playfully spanking Marta goodbye and grabbing some salami to take with him for breakfast.

Marta fries some salami for her breakfast after pulling the wooden table from the house into the yard. The neighbor on the corner, NENA (29), with a baby in her arms, greets her with a Venezuelan accent. Marta serves Nena a piece of salami and gives her a blessing to her godson. The rest of the village comes around to buy her wares. Before the sun rises completely, she has already sold everything.

Meanwhile, back in the present, the parrot waddles around and almost reveals Resistencia's hiding spot. She quickly scoops him up and cuddles him to keep him quiet.

The story continues.

Back on the bed, Marta counts out the money and gold nuggets she earned. She will be able to return to see her daughters soon. Marta keeps the gold and money in a plastic bag, hiding it under the trash in the bathroom to keep it safe from thieves.

That evening, Marta takes a bath in the river. She sits on a stone, the brown water running between her feet as she lights up some tobacco to reread the fates. They're scaly and black, meaning something terrible is about to occur. Marta snuffs the tobacco against the stone, disappointed. She heads into the water but is suddenly met with a snake coiling around her leg. She passes out with fear.

Marta sees Pelo Lindo and her MINEROS friends as she awakes. Marta tells them about the snake. Worried, she looks for the snake's bite on her leg, but nothing could be found. Pelo Lindo helps her get up. Marta insists she's fallen instead. They invite her to party with them over a large amount of gold being found.

Later, Marta is furious with her boyfriend, accusing him of flirting with another woman. Pelo Lindo calls her a crazy drunk. He demands to be left alone, then he goes back. Angry, Marta smashes her beer on the ground and returns home to throw herself on her bed.

Engines rev, gunshots pot and women scream in the distance. Scared, Marta glances through the window and sees Pelo Lindo racing into the darkness of the jungle. Marta closes the window.

Minina pounds on the door, begging Marta to let her in. She does. Minina explains that the mafia shot at one of the mineros for not declaring all the gold they found.

Suddenly, the parrot repeats, “Mafia, mafia!” Resistencia shakes him to shut him up, but it’s too late, her mom discovers her. Marta scolds her. Resistencia gives her godmother, the owner of the parrot, back her bird with a roll of her eyes, and walks away. She hugs the wall and continues to listen, out of sight.

Marta explains to the godmother how everything has changed; it used to be a quiet place. They reminisce on happier times, when they took the girls to the mine and lived there together.

From Resistencia’s perspective, she imagines her family’s first time in the rainforest. There, the family go hand in hand along the path in the jungle to the sound of birds and insects. In the distance, native children run around and play.

Resistencia, two years younger, crouches next to her godmother and Marta at a hole, as the miners call it. Happily, Marta strains soil and stones, periodically stirring it as she goes. The process repeats three times. They sweat in the humid heat, even under the shade of a nearby tree.

They don’t rest until they find a dark stone that Resistencia looks at in her hand. Satisfied, they bring the stone to the godmother’s husband, RUBEN (55). He is a jeweler and has a handcrafted atelier that he uses to drown the stone in mercury, and a golden dot shines in his palm.

Things go well at first, but one morning, they awoke to screaming coming from the mine. Resistencia ran out of the house behind her mother. The young girl sees a girl’s feet and her mother lying on the ground, before Marta covers Resistencia’s face from the rest of the chaotic scene. After that, Marta had the girls go back to town with the godmother.

The godmother walks away with Resistencia on her hand, who at the same time, holds her two little sisters, Mía and Esperanza, with the other hand. Resistencia constantly turns around and see her mother waving goodbye. With watering eyes, Resistencia sees the green road with infinite shrubs and a waterfall on the other side. She distinguishes the narrow path, a point that unites the borders of three countries: Venezuela, Brazil and Colombia.

The sound of water falling brings her back to the present. Resistencia sees the kitchen tap running. Meanwhile, Marta keeps talking about the past with the godmother.

Resistencia’s sisters come into the house, where Mía announces that the water is coming. Marta runs home and discovers Resistencia hiding and listening to her chat. Marta scolds her and immediately heads to save water in several vessels while asking for help from her daughter. Resistencia does so. Marta takes out the dirty laundry and gets mad at Resistencia for letting the clothes pile up, and sends her to clean her shoes. Resistencia doesn’t want to clean them, and Mía offers herself to do it, she gets on top of a chair and washes them. Marta congratulates Mía for being such a good daughter. Resistencia, offended, yells that Marta is a bad mother and that she knows what Marta does at the mines all the time.

Resistencia runs to her room and throws herself in her bed, upset over what she’s learned.

At night, Resistencia sits atop a wall of her house, watching Marta party with the neighbors and the godmother. Ruben, the godmother’s husband, has just returned from the mines, and they celebrate in the rhythm of four Venezuelan instruments: cuatro, maracas, guiro, and tambora. Mía plays with the youngest daughter of the godmother, RIO (2). Esperanza puts on red lipstick like

the one Marta uses. She dances and drinks with a neighbor, a transvestite, AMANDA (45), who looks fragile and ill, but is still smiling.

The godmother puts on a vinyl. Resistencia dances in the rhythm of *Sopa de Caracol*, a popular song. She's sweaty and flushed, but dances and grins up to the end.

The music changes, Esperanza sleeps in a corner as Mía continues to dance with her mom. In the meantime, Marta ignores Resistencia, who's trying to convince them to go home. It's late, and she's tired. The argument escalates. Resistencia claims her mother behaves like a little girl, but Marta reproaches Resistencia for speaking down to her. The power shuts off. No one really cares and continues to party in the dark.

Marta keeps drinking, telling the godmother that she misses Pelo Lindo, that she wants to find a supporting partner. Even if she wants a normal family, her main priority is her daughters. Marta speaks from her heart. The godmother gives her another beer and tells Marta that she should enjoy her freedom, since sometimes a partner can mean bad company. Marta laughs it off. That night, Marta decides to drink her problems away. Resistencia eventually gives up and takes her sisters go home to sleep.

The next morning, Resistencia cooks and cleans the house while Marta is hungover. She commands her sisters to help her, but they no longer listen to her. Chaos settles into the home. They have a fight and Mía leaves the house to play outside, Esperanza follows her to go to the neighbor's house. Marta gets up late. Resistencia warms up the soup that she made earlier for her mother. Marta tastes the delicious food that Resistencia has cooked.

Resistencia scolds Marta. She orders her to shut up because she has a headache, but Resistencia doesn't stop. Marta goes back to bed. Resistencia washes the dishes. They both try to get along and move forward. Resistencia makes sure her sisters head to school and concentrates on the daily shores, looking for some calm, she doesn't have time to go to school.

Peace at home doesn't last long. Pelo Lindo visits Marta and tells her how much in love with her he is. To Marta, he's everything she needs—someone to make their family whole and maybe even take them out of their current situation. Resistencia cannot stand Pelo Lindo and doesn't trust him. He ends up staying for a while and promises Marta that he will help her have the family of her dreams, but the couple's problems arise as they drink and fight often. Resistencia tries to shield her little sisters from their arguing.

Marta installs a casino card game table in the courtyard and creates a makeshift gambling room. The business flourishes, but Pelo Lindo mistreats her and the girls aren't happy with the arrangement. Eventually, frustrated, Pelo Lindo decides to return to the mines.

Marta and her daughters have some happy months after that. Resistencia goes back to school and is now part of the drama club and is happy that Marta takes care of them as a mother should. She cooks for them, they share the table and laugh together. She washes Resistencia's hair, cuts Esperanza's hair, and lets Mía use her lipstick.

One night at the game table, a fight breaks out. Mía is injured by a shard of glass. Resistencia tries to comfort her, and she blames Marta.

Marta realizes that she was putting her daughters in danger. Marta throws out her customers, and shuts down her business. She tries to get the money her customers owe her, but they all refuse to pay her. She overhears on the radio that Caracas is already calm as the attack against the president

has failed. The government keeps their citizens safe. So Marta goes shopping, planning to take merchandise to the mines again.

The three kids leave for school. Resistencia still falls asleep at school and the teacher scolds her, since she thought their mother was back already. Resistencia confirms this but explains she just had a bad night.

While Marta is absent, Resistencia convinces her sisters to pack their stuff. Once she comes home, Martha takes Resistencia's face into her hands. She looks in her eyes and promises that she will be back soon. Resistencia doesn't believe her. In the meantime, Marta cries alone over the situation they're in. Then, she asks Resistencia for an opportunity to make things right. Marta is so determined to do it this time. She won't come back with Pelo Lindo. She'll go to make money so that she can take the girls with her to the Dominican Republic.

She has their godmother take care of the girls while she tries to achieve her goal. She then leaves enough money that can sustain them for a few months. Resistencia hugs her. Mother and daughter make a pact: they would make an effort for each other and, although opposite, to achieve their goals. Resistencia and her sisters won't go to the new school year because their mother will take them back to the Dominican Republic.

Back in the mines, Marta sells everything she carries and starts up a motel. It's a simple building with little rooms and a main space where she also sells drinks and greasy food she buys in the city. Nena helps her in the new place.

Meanwhile, Resistencia takes care of her sisters and tries to keep the house locked up tight at night. They play games to pass the time. Resistencia is the teacher and the other two are her students, but Esperanza is tired of it and reproaches Resistencia for her ingenuity for wanting to be a teacher when she grows up. Esperanza wants to be like their friend Amanda. Amanda speaks French, travels, has fancy jewels and makeup and lots of men who are in love with her. Resistencia insults her, arguing that those desires are stupid, and that Amanda is sick and that's why she acts the way she does. Mía, tired of them both, goes to play outside. They fight, but reconcile that night with playing animal bingo. Before going to bed, Resistencia does her nightly routine of making sure all doors and windows are properly locked up so no bad guy can enter while they sleep. Esperanza tells her this is a useless task since her friend next door taught her how to open the windows using a knife, so they have no choice but stay vigilant at night so a creepy man doesn't break into the house while they're asleep.

Resistencia wakes up late in the morning of the next day, she's very tired because she stood up taking care of the house while her sisters slept. She sleeps during the day and stops going to school.

Marta's business goes well. She's steadily making enough money and has avoided running into Pelo Lindo.

One night, Resistencia awakes to a shadow at the door, and narrowly scares off a would-be thief. The next morning, Resistencia is groggily making a breakfast of stewed chicken and rice. While her sisters eat, Resistencia sums up in a notebook the expenses of the house. She does her best to save all the food money she can until her godmother gives her more.

She barely sleeps because of her fear. Resistencia's godmother calls her to go eat something, they use the money Marta left them to cook something. Resistencia is happy because she can rest a little bit. Resistencia is ready to eat her godmother's soup but needs to go to the bathroom first. At the

toilet, she notices a small blood stain on her underwear. She's scared and doesn't know what to do and her belly hurts.

The godmother enters the bathroom, notices the stain and laughs. Resistencia doesn't understand and feels ashamed. The godmother congratulates her and gives her a sanitary pad. She loudly claims that Resistencia has "flourished". Resistencia still feels ashamed. The godmother tells her it's normal. Resistencia just wants her to stop repeating what happened and tells her she's a *chismosa*. The godmother is offended, so Resistencia goes home.

Resistencia lays in bed, confused and in pain. Finally, she falls asleep.

The next day, she makes lunch for her sisters and doesn't want to speak to the godmother, but she goes there to get a pack of sanitary packs anyway. Resistencia hides in her room, ashamed and the godmother leaves and Mía screams that Resistencia has "flourished".

They eat the chicken Resistencia has cooked while she sums up all the house's expenses, trying to spend the godmother's weekly pay wisely.

Resistencia spends her time venting to the parrot about how her sisters are hard to control and how the lack of money makes everything difficult. She tells him that she cannot understand how Esperanza admires Amanda, who's a transvestite, who only teaches her how to do her makeup like a slut; she thinks Amanda's a clown. She hopes that when she grows up, people will respect her because when she become a teacher, she hope people will respect her and she will live a calm and happy life, as she has always dreamed of. The little animal is basically Resistencia's best friend and confident. Resistencia escapes her reality with fantasy. She makes her sisters play the teacher with her, but they get bored rapidly since they prefer to play outside.

Mía spends her days running around in the street with her friends and sometimes comes back home with scraped knees, and Esperanza spends time over with Amanda, playing dress up with Amanda's makeup and outfits. Amanda dresses her up like a grown woman and teaches her some stuff that Resistencia doesn't consider to be age-appropriate.

Resistencia tries to force Esperanza to go back home and they fight. Esperanza angrily shouts her version of Resistencia's name: their mother tried to abort her many times but Resistencia resisted and lived anyway. She has heard that story many times before.

Resistencia is angry, not because of the name's origin but because she's noticing how their sisters don't obey her like they used to.

One night, the sun goes down while Resistencia is getting dressed, and the power goes out. She stares out the window and notices all the other houses have electricity. The godmother tells her that their mother hasn't sent money for a while. She doesn't want to believe her. The godmother asks for the parrot back. Resistencia does so and stops speaking to her.

Then, she takes a stick and tries to fix their electricity with the help of her sisters. First she climbs into a chair, the girls hold her. Once on top of a tree, they pass her a stick, she extends it to reach the cable, a drop of sweat falls down her face, she climbs the cable pole and tries to glue the cable back again, her foot trembles on the branch, her gaze is fixed, but she is very small and cannot reach the cable. She drops the stick and climbs down the tree.

Resistencia has no choice but to ask the grocer, who seems to intend to take advantage of them, He agrees and hooks up their power illegally. Resistencia promises to pay him when her mother comes home. He wants her to let him in, but she shuts the door without letting him finish.

The next morning, Resistencia tries some of her mother's tobacco. She tries to predict the future just like her mother, looking for a way to communicate with her mom. Resistencia pleads to Marta to come home.

On a Saturday night, Marta's bar is overflowing with miners. She drinks a beer to soothe the awful humidity and enjoys the fact that she is doing well. Pelo Lindo finds her while she's counting the money at the bar. They talk, reconcile, and spend the night together.

Resistencia lies on the floor of the house, playing with a paper airplane, before a passing shadow startles her. Someone knocks at the door, and she finds out it's her teacher who's worried about her because she hasn't come back to school. Resistencia tells her that she and her sisters will go and live with her mother in the Dominican Republic. The teacher tries to convince her to go back to school while they keep planning the trip, she encourages her to go back to the Christmas play, where she could play the Virgin Mary. Resistencia gets excited and promises her to go back. The teacher leaves. Mía scrapes her chin while playing with Esperanza. Mía cries and Resistencia goes to help her. Esperanza complains that she is hungry, but they have nothing to eat. Resistencia uses a stick to get some mangoes from the tree outside. The other girls pick up the mangoes as they fall.

Meanwhile, at the mine house, Marta refuses Pelo Lindo's advances in bed when she gets a bad premonition. The man, confused and frustrated, eventually puts his clothes back on and leaves. Marta sits in the house and smokes. When Marta opens her business with Nena the next morning, they hear screams in the background. Nena's husband approaches Marta and explains that Pelo Lindo was killed. He was found in the bushes. Shocked, she closes her business.

Meanwhile, Resistencia spends a lot of time alone, melancholy, imagining scenes in which she is a queen. Her inner desire to be cared for is reflected in her game as she sends her loyal subjects to cook, clean, and take care of her imaginary castle.

Later that night, Resistencia is tired of being alone at home. She goes to find Esperanza at Amanda's house. Resistencia spies through the slot of the door and sees Esperanza with a colorful scarf on her shoulders, dancing sensually. Amanda shows her how to move her hips. She looks at herself in Esperanza, who asks her to repeat in French how she spoke to her clients. Amanda teaches her a few words in French, and both laugh. Esperanza starts removing her shirt, doing a sexy strip. Resistencia runs inside and stops her. Amanda tries to help Esperanza, but Resistencia insults her, bringing up her AIDS diagnosis. Amanda starts coughing. She is weak and goes back to her bed.

Upon arriving home, Resistencia and Esperanza begin to fight. Enraged, Resistencia throws away Esperanza's lipstick, which upsets the girl because the lipstick reminded her of their mother.

Hurt, Esperanza contemplates the mark of the red lipstick on the wall. She touches it with her fingers, wishing to be with Marta.

Resistencia closes all the doors of the house, but stands at the window, waiting for Mía. Finally, Mía returns with cut on her leg from where she fell off her bike. The godmother scolds Resistencia for not being there to watch her. The godmother had to take Mía to the hospital to get stitches.

Resistencia puts her sisters to bed and locks up the house for the night.

The electricity is cut again.

Marta and some miners finish burying Pelo Lindo and proclaim revenge.

The next morning, the neighbors awakened the little family. The girls look out the window to see Amanda being dragged out of her house. Esperanza runs to the street, and Resistencia follows. The girls say goodbye to a dying Amanda as she gets placed in the back of a taxi. Esperanza is distraught, rejecting Resistencia's attempts to comfort her.

The three of them look sad. Esperanza cries, Resistencia tries to hold her, but Esperanza blames Resistencia. They have no power nor water. Some of Mía's friends knock at the door, but Resistencia tells her not to go outside. Later, she realizes the bathroom smells terribly bad. Resistencia checks again if the water came back. Nothing.

Mía is hungry and stares at some green mangoes with desperation. Resistencia doesn't know what to do.

Marta, feeling powerless about what happened, tries to move on with her business. But one of her girls, LA DIABLA (35), is sick. Marta gives her some natural medicine, but the other girls are scared. The rent of the rooms decreases. Marta sets up music and dances at night so she can sell more beers, but she's very worried. She goes to count her money one night, only to discover she has been robbed. All the money she saved to go back home is gone. She looks everywhere but she cannot find it.

Mía vomits, Esperanza holds her head, Resistencia takes Mía in her arms and takes her to bed, Mía is sweating and in fever. Esperanza mumbles Mía a song to fall asleep. They try to support each other but things only get worse. There's a mountain of dirty dishes, no food, electricity or water. Resistencia and Esperanza steal water from Amanda's house, and the new tenants find out. Everything stinks at their home. They don't know what to do, and they miss their mom.

Marta is sad and tired, the girls are busy with some clients, the melancholic music is like a reflection of Marta's feelings. The lyrics are "los caminos de la vida no son como yo pensaba" (life's paths are not the way I thought). Then, the KILLER shows up to get a drink at her bar, as confirmed by Nena. The gammy guy with a scar on his face.

At sunset, Resistencia, in desperation, takes some tobacco in her mouth as she dances to the beat of a rain stick and her sister's makeshift bucket-drum.

Marta is tired of everything, she seethes behind the counter. The killer is drinking with La Diabla, one of the smartest girls around. Marta watches them leave the bar and head to the rooms. Once they enter the room, she leaves the cash register to Nena. Marta waits in the darkness of the hall, outside of the door to the room.

Resistencia kneels with her arms open and her head down, whispering to the spirits for her mother's protection. The sounds around her increase.

Marta prepares to burst into the room and kill the man, but she starts to feel dizzy and, realizing in horror what she was about to do, she lets the knife fall from her hand and screams and kicks everyone out of the place.

Resistencia falls to the ground. Mumbling, she begs that her mom comes home. Heavy tears run down Resistencia's face as she sees the rain that starts to fall in the dry yard of her house.

Marta wipes two tears that run down her face. She picks up the knife on the floor, turns around, and walks away. The motel closes early that night.

Resistencia locks up the house for the night. Exhausted, she puts some pots under leaks in the metal ceiling. The rain intensifies. Resistencia cuddles with her little sisters that night.

In the early morning, knocking comes from the door, accompanied by a familiar voice. Resistencia runs to open it.

Marta thoughtfully checks the house. She sees the number of homemade locks on the windows and doors and realizes for the first time how her daughters live in fear.

Resistencia looks incredulous. To her, it is like a dream come true to see her mom back.

Marta cleans the yard, collects the leaves and mangoes while lost in thought. Marta greets the godmother, who welcomes her. Marta confesses to her that she is determined to head to the Dominican Republic. The godmother reminds her that Caracas is again in revolt as President Carlos Andrés Pérez has suffered a new coup d'etat. Marta didn't know until now. The godmother convinces her to stay for Christmas, at least. Resistencia isn't sure what to think of this.

A few days pass. Marta sells the furniture until there's only one bed left in the house.

On the night of December 24th, Marta tries to persuade the girls to travel back to their native country. Mía likes the idea of seeing her father again. But Resistencia thinks her dad should have followed them to Venezuela. Marta finishes combing Mía's hair, and sends her to play with Esperanza. Alone, Marta confides to Resistencia that she really does not have enough money to buy the plane tickets and that they will go to the capital, to Caracas, but that it will be a new beginning for all of them. In the capital, there are more opportunities, and she will enroll Resistencia in the theater classes that she's always wanted. That news makes Resistencia's eyes shine. Martha reminds her that it is a secret that only the two of them know. Resistencia understands and they hug.

In the background, we can hear a popular Christmas song and children laughing as they play in the street. Resistencia goes out to play with them. She knows that it's her last night there.

The next day, Marta prepares for the trip. She leaves the godmother in charge of selling her house.

Resistencia gives the parrot back to the godmother for the last time. The bird, for the first time, says "Goodbye" to all. Resistencia struggles to hold in her tears. All four enter a taxi. Only Resistencia turns back to look at their home, their street, and their neighborhood for the last time as they drive away.

The four are sitting inside a bus. Resistencia looks out the window. Raindrops roll down the windowpane, and her fingers follow one down. Buildings appear as Caracas gradually comes into view. Resistencia turns to Marta. She is hugging a frightened Esperanza and kissing Mía's head.

Marta and Resistencia look at each other. It's the first time they have been on the same wavelength. Both smile at each other. Marta places her hand on Resistencia's. Feeling her mother's warm hand, Resistencia finally believes she is loved and smiles at her. Both hold back their tears. Resistencia glances down at their hands.

VISUAL CONCEPT

In *When Rain Falls*, I propose a dynamic in which the different frameworks, the universe of the house of Resistencia and the universe of the mines where Marta works coexist organically. Both locations cohabit in the story, guided by Resistencia's point of view, obtaining at the same time a necessary space where the characters develop and express themselves in a world where the setting and the sensory details are fundamental.

Throughout the film, the characters are deeply connected with the place around them, imbued by climate, nature, and animals. In the mines, the characters are lost in the vastness of the landscapes. In Resistencia's house, the uncertainty she experiences is present through the shadows of humans, trees, or animals reflected and the emptiness of the houses with sparse furniture, the constant noise of the insects and the rain absent.

We will mainly use handheld camera work to create an impression of fluidity that follows the characters. This organic movement will allow the emotional and physical transition of Resistencia throughout the film. The movement of the characters in the corners of the visual frame and the void created in the middle of the image will portray vivid realism—the separation of mother and daughter—which will be re-centered in the middle of the frame by the end of the story. We will have a raw image, grainy, using contrasting light and colors like the latent beating border. In addition, we will make use of inverted angle shots to reinforce the inner feeling of contradiction of Resistencia and the inherent transition from childhood to adolescence.

When Rain Falls creates a constant game between the real and the imaginary. Through various symbolic elements, it invites us to forget the supposed boundaries between these two spheres and rely on the veracity of the characters' inner world. In this surreal logic, lively and irrational, the film plays in this relationship between existing and invisible characters, venturing to coexist through light and shadow.

I aspire to make a film that allows me to work with the region's inhabitants and use local actors. It will be a film that is beyond the boundaries of documentary and fiction, a story where bodies express as much as words. I want to leave a great place for sensations, sensitivity, and spontaneity. That's why it's essential for me to respect intuition, to work with a small team that allows me to make an intimate film, both in terms of its story and its form.

A young girl with long, curly brown hair is shown in profile, looking out from a window. The window has teal-colored shutters. The girl's hand is resting on the white frame of the window. The background outside the window shows a green lawn and trees, suggesting a rural or suburban setting. The lighting is soft and natural, likely from the sun being high in the sky.

MOODBOARD

CAMERA PLACEMENT AND LIGHT



MUSTANG
DIRECTOR DENIZ GAMZE ERGÜVEN ©2015



BEASTS OF THE SOUTHERN WILD
DIRECTOR BENH ZEITLIN©2012

VISUAL REFERENCES



NOBODY KNOWS
DIRECTOR HIROKAZU KOREEDA ©2004



Atmosphere. Marta's way to the mines.



BEASTS OF NO NATION
DIRECTOR CARY FUKUNAGA ©2015

LIGHT AT NIGHT









CAMERA PLACEMENT

LOCATIONS





Yanillys Pérez is a Venezuelan/Dominican director, writer, producer and actress.

Her first documentary feature film *JEFFREY*, had its world premiere at the Toronto International film Festival in 2016, where she won the Discovery Filmmaker Award, later she also won Best Picture at Cleveland International Film Festival, Best Documentary in Trinidad and Tobago, Best Film Human condition at Belize Int Film Festival and other awards. Her previous short films have received several international and national awards.

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info@yprfilms.com

LANGUAGE
English
Spanish
French

YANILLYS PÉREZ

Films as Director, Writer and Producer:

JEFFREY - 78 min - Documentary - Dominican Republic - France.

Winner of the Discovery Filmmaker Dropbox award at Toronto Film Festival 2016.

Best feature film by the Film Slam at Cleveland International Film Festival 2017.

Jury Honor Mention at HFFNY, New York USA 2017.

Jury Honor Mention at Film'on, Brussels, Belgica 2017.

Best Documentary Film at Trinidad and Tobago Film Festival 2017.

Best Documentary Film at La Silla, Dominican Republic 2018.

Best Film in the category Human Condition at Belize Int Film Festival 2018.

Toronto International Film Festival, Canada 2016

Rome Film Festival in the Alice Nella Cita Selection 2016

Gijon International Film Festival, Spain 2016

La Habana International Film Festival, Cuba 2016

Goteborg International Film Festival, Sweden 2017

Santa Barbara International Film Festival, USA 2017

Miami International Film Festival, USA 2017

Cleveland International Film Festival, USA 2017

Museum of the moving image New York, 2017

Panama International Film Festival, 2017

Curaçao International Film Festival, 2017

Havana Film Festival, New York 2017

Latin Wave at the Museum of Fine Arts, Houston, USA 2017

TIFF Kids, Toronto International Film Festival, USA 2017

Agape South Korea Film Festival, Korea 2017

Minneapolis St – Paul International Film Festival, USA 2017

Golden Apricot Yerevan IFF, Armenia 2017
Children Film Festival Seattle, USA 2017
Zlin Film Festival, Czech Republic 2017
Melbourne International Film Festival , Australia 2017
Viva Film Festival, Manchester, UK 2018
Cabourg Film Festival, France 2018
And more than 30 others international Film Festivals.....

BROKEN CEILINGS (Techos Rotos) - Short Film
Dominican Republic - France.

Best Short Film, Young Jury Prize and trophy FEMI at Guadalupe
Film Festival FEMI 2015.

Best short film in different film festivals in the Dominican
Republic 2014.

Special Honor Mention at Rio de Janeiro International Film
Festival, Curta Cinema in Brasil 2014, NEFIAC New England
Festival of Ibero América Cinema – New Haven, USA 2014 and
at Cortos Luz y Movimiento New York, USA 2014.

THE OTHER SIDE (Del Otro Lado) - Short Film - Dominican
Republic - France.

Best Short film and Best screen play at Mujeres en Cortos Festival
2013 (Dominican Republic).

TRAININGS, LABS AS DIRECTOR AND PRODUCER

2021 – MORELIA/SUNDANCE, , MEXICO.

2021 – FUNDACIÓN CAROLINA, Madrid, Spain.

2019 – MALAGA Production Lab, Malaga, Spain.

2018 – TIFF Filmmaker Lab at Toronto International Film
Festival, Canada.

2017 – CANNES Cinefondation l'atelier, Cannes Film Festival,
France.

2016 – PROJECT INVOLVE - FILM INDEPENDENT -
Director track, Los Angeles, USA

2015 – TALENTS Guadalajara, Mexico.

2014 – DOCULAB Guadalajara, Mexico.

NOTE OF INTENTIONS

I was born in Venezuela and moved to the Dominican Republic as a child. I'm both Dominican and Venezuelan. I come from a family dominated by single, strong, and independent women. I am the eldest of three females. As a child, I felt compelled to play a mother's role for my sisters while my single mother worked in a mine in Venezuela, where she spent the week working to earn money and support us. From my own fears and courage was born Resistencia, a girl who bravely faces life, persevering to give her sisters everything. Mía and Esperanza are also born of my own experience of migration, uprooting, and uncertainty. From my own mother was born the character of Marta, a strong and persistent mother who strives to get ahead with her daughters in a hostile and patriarchal environment, where women are basically sexual objects.

This story explores what it means to have a stolen childhood, what it means to be a woman, and above all, what it means to be a single mother in a Latin American society where few possibilities exist for a single mother. It takes place in 1992 in Venezuela because for me it was the starting point of the socialist revolution, that ended up as a failed corrupted state. The military coup of February 4 1992 is an event that shocked me and it is when Hugo Chavez slowly secretly started his revolution, and no one could see what was coming to happen later to the country. At this time, the immigration happened in a opposite direction, Dominican went to Venezuela looking for a better future, today Venezuelan go to the Dominican Republic fleeing the deep crisis in Venezuela. In 1992 we lived in Venezuela and my mother believed we could have a better future, until things got worse, the insecurity for her in the mine and for us at home was a nightmare for three girls left alone and for a single mother even in the capital Caracas. It was almost impossible to leave the country, someone stole her savings and it is only a few months later thanks to my Dominican grandmother that we managed to go to the Dominican Republic. It was the best decision my mother could ever take, because years later we have seen the degradation of Venezuela and the criminality, it has become a country in a deep crisis.

When Rain Falls is a feminine story of a mother and daughter battling each other and helping each other as they struggle to get ahead in life. It's a social drama that portrays the reality of families in Latin America and the mines of Venezuela. Resistencia lives in an environment of hot climates where wooden and zinc houses coexist, not far from the rainforest and mines' imposing beauty, where Marta, her mother, works, where sweaty bodies sway, living and laughing despite the hard work. The nights are dark, without electricity, where insects and the moon illuminate the inhabitants of this place.

When Rain Falls relies on expressive scenes, first of the family breakdown—the immature adult and the child who behaves like an adult, how Resistencia physically and emotionally copes with this traumatic experience for her and her sisters, the longing of her mother and the desire to regenerate family bonds. Secondly, a single mother's financial difficulties lead her to work in a violent and sexist environment, a jungle in every way possible, where nature and human beasts live together in the same space. Finally, mystical undertones permeate the action, displaying an escape from reality and a guide that helps the protagonists find a way out into the future, where it finally seems that mother and daughter can understand one another. The family bonds prevail, even after the mistakes of the past.

I want to create a sensitive tribute to broken families living in poverty with the faith of succeeding, as well as the religion and politics influencing their decisions and their future.

The character of Resistencia has a double dimension, fulfilling a maternal role even as she longs for a figure who exercises those roles over herself, a fundamental nuance of the child-adult. Despite her traits of maturity, she is still a child whose behaviors and needs are typical of her age. This duality is essential in Resistencia because she is the only one of the characters inhabiting the two separate worlds of adulthood and childhood. Animals are present in the story as unconditional companions and sometimes guides. Elements such as the tobacco connect the esoteric, mystic, and the surreal imaginary world. It also helps connect the characters in conflict. Resistencia's relationship with the tobacco and communication with spirits replaces, then facilitates her relationship with her mother. But is it real, or simply her imagination? Most importantly, it reflects her pure inner soul.

Resistencia internalizes much of her mother's dream, which is to leave the mines forever. The image of the paper plane with which Resistencia plays in one of the climactic moments of solitude constitutes her inner desire that is fulfilled at the end of the story, when Resistencia wakes up and sees her mother's hand on hers—an image that symbolizes her need to be cared for and loved.

Yanillys Pérez
Director of *When Rain Falls*



COMPANY PROFILE

YPR Films is an independent Film Company created in 2010 in the Dominican Republic by Yanillys Pérez.

YPR Films started with the production of short films with French co-production, before turning to the production of feature films. Our first feature film is our documentary **JEFFREY** awarded at Toronto International Film Festival in 2016 with the **Discovery Filmmaker Award** and **Best Film** at Cleveland International Film Festival, **Best Documentary** in Trinidad and Tobago, **Best film** at Human Condition at Belize Int Film Festival and other awards.

The purpose of the Company is to produce Art house Narrative Feature Films, Documentaries and Short Films in the Dominican Republic with International co-production.

RELEASED

JEFFREY - 78 min - Documentary - Dominican Republic - France.

Winner of the Discovery Filmmaker Dropbox Award at Toronto Film Festival 2016.

Best feature film by the Film Slam at Cleveland International Film Festival 2017.

Jury Honor Mention at HFFNY, New York USA 2017.

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Panama International Film Festival, 2017

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Havana Film Festival, New York 2017

Latin Wave at the Museum of Fine Arts, Houston, USA 2017

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THE OTHER SIDE (Del Otro Lado) Short Film Dominican Republic- France.
Produced by YPR Films – HEPBURN Dominican Republic - Mandrake Films France 2012-2013.

Best Short film and **Best screenplay** at Mujeres en Cortos Festival 2013 (Dominican Republic).

IN DEVELOPMENT

CANDY TOWN Feature Film - Dominican Republic.
By Yanillys Pérez
- Cannes L'Atelier Cinefondation 2017.
- IBERMEDIA fund for coproduction 2019.

EN MIS ZAPATOS Feature Film - Dominican Republic.
By Siddharta Mata(Venezuela/Dominican) and Jahk Valcourt (Haiti)

Film:	WHEN RAIN FALLS (Cuando Cae la lluvia)	
Production Co.:	YPR Films	PREPRODUCTION: 4 (Weeks)
Director:	Yanillys Pérez	SHOOTING: 6 (Weeks)
Budget by:	YPRFILMS	WEEK: 6 days per week
Locations:	Rainforest Mines frontier Colombia and Brazil and also The Dominican Republic	
		EUROS
	RESUMEN DEL PRESUPUESTO	
1000	SCRIPT	€ 21.071
1100	PRODUCERS	€ 28.571
1200	DIRECTOR	€ 28.571
1300	CAST	€ 31.860
1400	ATL TRAVEL AND LODGING	€ 16.390
	Total Accounts From 1000 to 1400	€ 126.464
1500	PRODUCTION - Technical Team	€ 46.863
1600	EXTRAS/ SPECIAL PARTICIPATIONS	€ 16.014
1700	CASTING	€ 9.286
1800	ART DEPARTMENT	€ 14.329
1900	DECORATION	€ 5.139
2000	CONSTRUCTION OF SETS	€ 4.595
2100	PROPS	€ 1.686
2200	SCENE VEHICLES	€ 2.377
2300	ANIMALS	€ 6.140
2400	SPECIAL EFFECTS	€ 5.099
2500	COSTUMES	€ 13.739
2600	MAKEUP AND HAIRSTYLE	€ 6.406
2700	CATERING AND CRAFT	€ 27.966
2800	SET OPERATIONS	€ 7.501
2900	LIGHTING	€ 47.223
3000	CAMERA	€ 118.470
3100	SOUND DEPARTMENT	€ 19.614
3200	LOCATIONS	€ 9.019
3300	TRANSPORTATION	€ 24.253
3400	TRAVELLING AND HOUSING	€ 31.860
3500	STUDIOS	€ -
3600	PRODUCTION OFFICE	€ 2.967
3700	SHOOTING ABROAD	€ -
3800	CO-PRODUCER - GENERAL EXPENSE	€ 10.589
	Total Production (1500-3800)	€ 431.133
3900	VISUAL EFFECTS	€ 5.900
4000	EDITING	€ 29.810
4100	ORIGINAL SCORE	€ 18.079
4200	POST PRODUCTION DE SOUND	€ 35.143
4300	IMAGE POSTPRODUCTION	€ 17.643
4400	CREDITS	€ 2.529
4500	TRAVELLING AND HOUSING (POST)	€ -
	Total Post-Production (3900-4500)	€ 109.103
4600	ADMINISTRATIVE EXPENSE	€ 8.429
4700	LEGAL FEES	€ 10.114
4800	AUDITS	€ 8.429
4900	ACCOUNTING	€ 16.857
5000	GENERAL EXPENSE	€ 12.000
	Total (4600-5000)	€ 55.829
5100	INSURANCE:	€ 7.143
5200	BANK COMMISIONS: 0.15%	€ 9.836
5300	INCIDENTALS:	€ 10.492
	Sub-Total	€ 683.228
	TAX (ITBIS 18%)	€ 66.772
	GRAND TOTAL	€ 750.000

**FINANCIAL PLAN
WHEN RAIN FALLS**

Type	Name	Status	Euros	%
Film Fund	IBERMEDIA	To be Solicited in March 2022	€ 60 000	8,00%
Film Fund - FRANCE	Cinema du monde	To be Solicited in 2023	€ 100 000	13,33%
Film Fund - SWITZERLAND	Vision Sud Est	To be Solicited 2023	€ 50 000	6,67%
Film Fund - GERMANY	World Cinema Fund	To be Solicited 2023	€ 60 000	8,00%
Latin American Co Producer	Latin american Co producer	In negociation	€ 75 000	10,00%
Private investment Dominican Republic	Dominican Republic Film Law Tax Incentive	In negociation	€ 230 000	30,67%
Private investment Dominican Republic	Dominican Republic Film Law Tax Incentive	In negociation	€ 175 000	23,33%
TOTAL			€ 750 000	100%

**LINKS TO PREVIEWS
WORK**

JEFFREY - 78 minutes - Winner of the Discovery Filmmaker Award in Toronto International Film Festivals and other awards.

<https://vimeo.com/413122987>

Awarded-TIFF2016!!!

TECHOS ROTOS - 17 minutes - Awarded internationally and nationally.

<https://vimeo.com/81186865>

06122013!