

A movie poster for 'The Saint of the Impossible'. The background is a photograph of two young boys looking out of a train window. The boy in the foreground is on the right, looking out with a serious expression. The boy behind him is on the left, also looking out. The train is moving, and the background is blurred. The title 'THE SAINT of the impossible' is overlaid in the center. 'THE SAINT' is in large, white, bold, sans-serif capital letters. 'of the impossible' is in a smaller, white, handwritten script font. Below the title, in small white sans-serif text, is 'directed by Marc Wilkins, based on a novel by Arnon Grunberg'.

THE SAINT *of the impossible*

directed by Marc Wilkins, based on a novel by Arnon Grunberg



A MURDER, A POLICE RAID AND A PHOTO OF A MYSTERIOUS GIRL:
A YOUNG IMMIGRANT MOTHER IN NEW YORK MUST PIECE TOGETHER
HER TWIN SONS' SECRET ROMANTIC LIFE, IN ORDER TO FIND OUT
WHAT HAPPENED TO THEM.

A BITTERSWEET DECONSTRUCTION OF THE AMERICAN DREAM.

FILM FACTS

LENGTH	97 minutes
LANGUAGE	English and Spanish
RELEASE DATE	Fall 2020
LOCATION	New York City and Peru
PRODUCED BY	Joël Jent with Dschoint Ventschr
DIRECTOR	Marc Raymond Wilkins
SCREENPLAY	Lani-rain Feltham
BASED ON A NOVEL BY	Arnon Grunberg
CINEMATOGRAPHY	A. Burak Turan
CASTING	Vicky Wildman, Jorge Luis Tito Villafuerte, Alisson Twardziak and Donna DeSeta
MUSIC	Balz Bachmann & Brent Arnold
CAST	Magaly Solier, Tara Thaller, Simon Käser, and introducing Adriano and Marcello Durand
WORLD SALES	Bendita Film Sales

THE SAINT OF THE IMPOSSIBLE IS THE FOLLOW-UP OF THE PRODUCER & DIRECTOR TEAM BEHIND THE SHORT FILM *BON VOYAGE*, WHICH WAS SHORTLISTED FOR THE 89TH ACADEMY AWARDS AND 42 AWARDS AROUND THE GLOBE.

IT IS A POETIC AND ULTIMATELY BITTER-SWEET SOCIAL-POLITICAL STORY ABOUT THE LATIN AMERICAN TEENAGE TWINS PAUL AND TITO, UNDOCUMENTED IMMIGRANTS IN NEW YORK, WHO LONG FOR RECOGNITION AND ACCEPTANCE.

SYNOPSIS

Paul and Tito are teenage twins, delivery boys, virgins and illegal immigrants in NYC. They pray to the Saint of Hopeless Cases to lose their virginity. Adulthood, they believe, will be the ultimate cure for all their woes.

When they meet Kristin, a fierce Croatian girl, they fall in love, convinced they have found “the one”. But Kristin is battling her own demons, sacrificing everything for her idea of love.

Meanwhile, their mother Raffaella loses herself to a Swiss pulp fiction novelist, who promises her stability and a future.

As the heat of the summer reaches the streets, people fall in and out of love, devour each other’s dreams, and seek their revenge. Hope becomes a trap and soon the boys face the deconstruction of their American dream as deportation looms.

This is the city of invisibles. Raffaella brought us here.





MARC WILKINS

THE SAINT OF THE IMPOSSIBLE DIRECTOR.

This is Marc's feature film debut, after directing award-winning short films and commercials for many years.

The story of his last short film, *BON VOYAGE*, was centered around the dramatic migration-crisis in the Mediterranean Sea. It has been shown at 70 festivals around the world, was shortlisted for the 89th Academy Awards and won, amongst 46 other prizes, the Swiss Film Award.

Marc's *HOTEL PENNSYLVANIA* premiered at the prestigious Clermont Ferrand Festival in 2012. Just like *THE SAINT OF THE IMPOSSIBLE*, the film is observing the American Dream and its dreamers.

Marc was born in Switzerland but left to the island of Crete with his parents when he was just five, to live in a commune. Following his mother and her new lover, he moved to Germany where he was schooled in Freiburg. He left school early and taught himself the craft of filmmaking, working in different positions in over 10 feature film productions all over Europe.

After living in New York for 8 years, he currently resides in Zürich and Kyiv. .

DIRECTOR'S NOTE

“My life is yet to come. I will be a squid or a llama, something that spits.” – Kristin

Hope is our greatest flaw; it makes us vulnerable and stupid. At the same time, it is also one of our greatest human virtues.

THE SAINT OF THE IMPOSSIBLE is about hope in all its brightest and darkest colours.

Hope for a better life. Hope to be accepted. Hope to be loved. Or hope to finally lose your virginity and experience the mystery of sex!

My last short film, BON VOYAGE, was about a holiday yacht encountering a sinking refugee ship: privilege versus the human will to survive. With my feature-length debut, I wanted to observe immigration from within, not simply by looking at it, but being in it.

I discovered Arnon Grunberg's novel THE SAINT OF THE IMPOSSIBLE a couple of years after moving to New York. All my questions about “the

capital of the American dream” resonated in this immigration-tale full of unexpected wittiness, humour and poetic beauty.

The bitter-sweet story about the wonderfully naive teenage twins Paul and Tito, the mysterious Croatian girl Kristin, the brothers' mother Raffaella, and her Swiss lover Ewald confronted me with my own feelings of rejection, of being a stranger, an outsider, not belonging to the place I live in, longing to be loved and accepted.

At the same time, I discovered myself and my brother Luke in Paul and Tito. Just like Paul and Tito, we experienced everything together, exchanged our thoughts and feelings about the new lovers of our mother, about new communities we did not feel welcomed by, and girls we got curious about during our teenage days.

With my wonderful international crew and cast, we challenged ourselves to create an immigration-story which is not about guilt or blame, nor finger

pointing or pitying, but exploring our universal desire to be recognized at eyelevel with its protagonists. It does not matter if you are an undocumented Peruvian bicycle courier, a desperate Croatian lover, or a lonely Swiss pulp fiction novelist, we are all driven by the same desire to be accepted, to get the chance to live our lives.

We filmed THE SAINT OF THE IMPOSSIBLE on the streets of buzzing New York City. We never closed down any roads but rather asked the restless city to crawl into our film. It was a great challenge for the actors and our crew to deal with the busy residents and the hectic movements of Manhattan and The Bronx, our main filming locations. Just like Paul and Tito feel invisible in New York, we, as a film team, became invisible to the city as well.

That said, the city itself became our sixth protagonist – or antagonist.

An extra shout out goes to Adriano and Marcelo, the debut actors who played Paul and Tito: our Peruvian casting director Jorge Villafuerte left no stone unturned, searching for the young actors who could portrait Paul and Tito all over Peru. In Cusco, high up in the Andes, he discovered Adriano and Marcelo Durand. The twins were just 16 years old when I met them for the first time. They played the guitar, spoke English, but had never set foot on a filmset or left their city before. But their acting talent was remarkable and their poetic charisma so close to Paul and Tito that we asked them to join us in New York.

Marc Wilkins



You're curious, about love.



¿Se le cayó al
¡Déjelo!

NUNCA baje a las vías sin
ninguna razón. Su vida
es más importante. No
es un oficial de policía o a un
empleado de la MTA. Si
uno disponible, utilice un
intercomunicador de Radio
a Clientes o Help Point.

En el 2016, hubo 16
incidentes relacionados
con usuarios que
tuvieron contacto con
trenes. 40 personas
murieron.


Sea inteligente.
Esté seguro.
Permanezca fuera
de las vías.

You feed them just enough to keep their hopes alive, but not enough to grow.





CAST



ADRIANO & MARCELO DURAND

Born in Cusco, Peru in 2001. The two twins play in a rockband called LOS MORDOS and are currently attending preliminary courses at university. Adriano is preparing for courses in human medicine and Marcelo in system engineering. *THE SAINT OF THE IMPOSSIBLE* is the brothers' acting debut. We found them in Cusco after a nationwide casting call and they took acting lessons in order to perform the roles of Paul and Tito (16).

A photograph of actress Magaly Solier sitting at a table in a restaurant. She is wearing a red long-sleeved top and a black skirt. She has long dark hair and is looking directly at the camera. In the background, there is a kitchen area with a chef in a red shirt and other people. The restaurant has warm lighting and a rustic feel.

MAGALY SOLIER

The award winning actress Magaly Solier, best known for her stunning performance in MILK OF SORROW (Academy Award Nominated, Golden Bear winner at Berlinale 2009), portrays Raffaella (32). Despite her international success, Magaly still lives on a small farm in the Peruvian Andes and engages in political activism in her region.

A close-up, profile shot of actress Tara Thaller looking out a window with a textured glass pane. She has long, wavy brown hair and is wearing a dark jacket. The background is a blurred cityscape seen through the window.

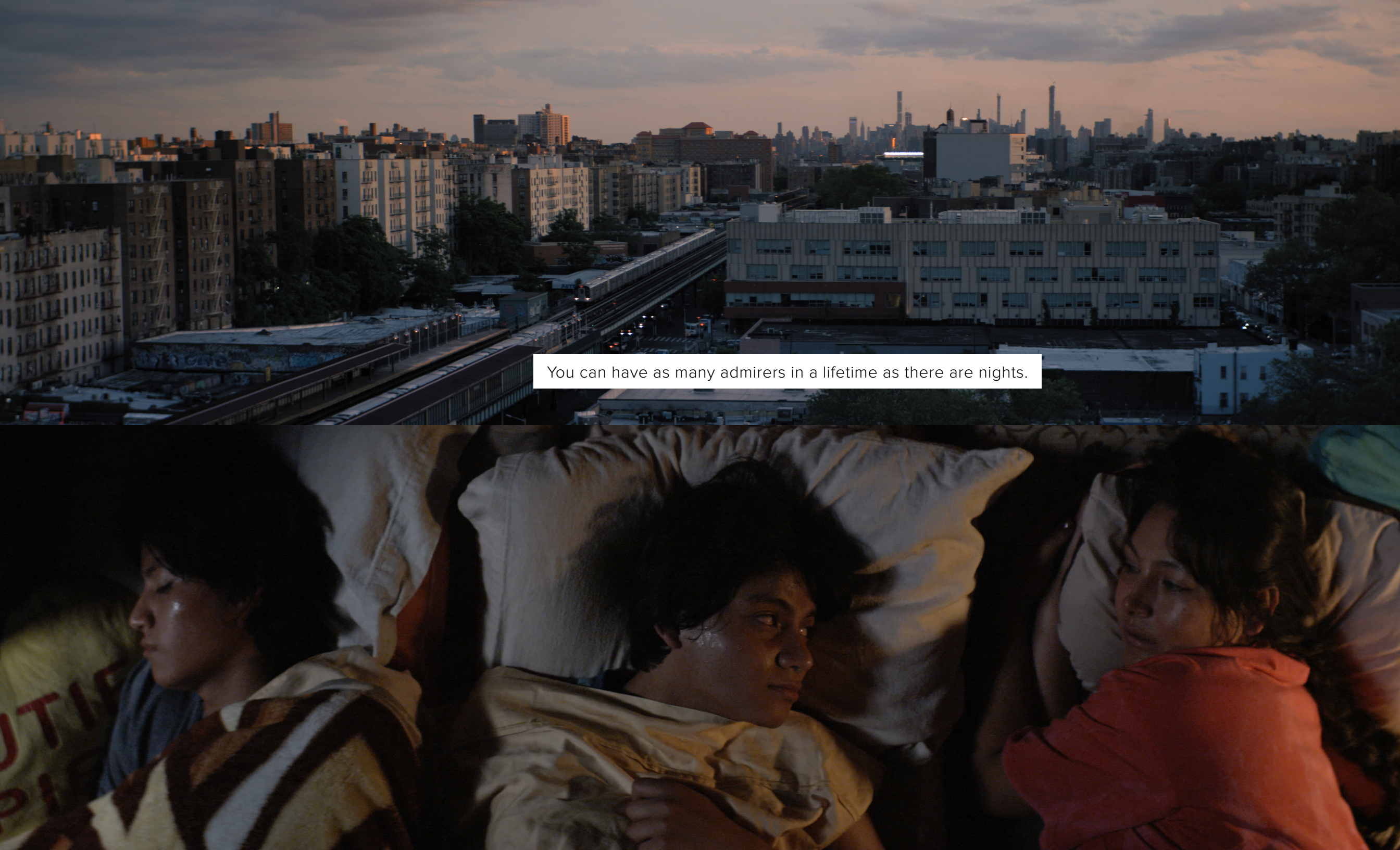
TARA THALLER

The Croatian actress Tara Thaller, born in Zagreb in 1998, is best known for her breathtaking performance in HBO's *USPJEH (SUCCESS)* in 2019, and her performance in the Croatian version of *JUST THE TWO OF US*, which she won in 2019. She portrays Kristin (20), the mysterious Croatian beauty with a dark secret.


A photograph of actor Simon Käser. He is wearing a light yellow polo shirt with a dark brown strap over his right shoulder. The shirt has "MAMA BURRITO" printed in red on the left chest. He is looking off to the side with a serious expression. The background is a textured, light brown wall with several round, metallic-looking studs.

SIMON KÄSER

The Swiss actor Simon Käser was born in Berne in 1986 and has acted in the Swiss box office hit ZWINGLI (2018) as well as the hit series DER BESTATTER. He portrays Ewald Krieg, the pulp fiction novelist who convinces Raffaella to her kitchen into a burrito delivery service.



You can have as many admirers in a lifetime as there are nights.

A close-up portrait of a man with a beard and mustache, looking directly at the camera with a slight smile. The background is a plain, light grey.

JOEL JENT

THE SAINT OF THE IMPOSSIBLE PRODUCER.

Born in Switzerland, Joël Jent studied film, political sciences, philosophy and social/economic history at University of Zurich, which he completed in 2010 with a Master of Arts degree. Since 2003, Joël Jent has produced several short- and feature films. He produced IRAQI ODYSSEY as well as the 2017 and 2018 Academy Awards® live-action shortlisted films BON VOYAGE and FACING MECCA. In 2016 the European Film Promotion EFP selected Joël Jent as Switzerland's «Producer on the Move» at Festival de Cannes 2016. Joël Jent is a member of the European and the Swiss Film Academy.

PRODUCER'S NOTE

Dschoint Ventschr is thrilled to present THE SAINT OF THE IMPOSSIBLE by Marc Wilkins. Founded in 1989, Dschoint Ventschr (pronounced “Joint Venture”) produces feature films on cultural, political and social issues with special focus on cross-cultural encounters and new visual approaches. Dschoint Ventschr focuses on working with young authors and has become one of Switzerland’s leading independent production houses. One of the most recent productions, CHRIS THE SWISS, was selected for a world premiere at Cannes Film Festival 2018 within Critics Week and BON VOYAGE, Marc’s last short film, won the Swiss Film Award 2017 and was shortlisted for the 89th Academy Awards.

When Marc approached Dschoint Ventschr with the opportunity of turning Arnon Grunberg’s celebrated novel into a feature film, the decision to become involved was unanimous. Set in New York City, THE SAINT OF THE IMPOSSIBLE is raw and

real. It touches upon the stories that exist all around us. Stories and personalities that make the city in particular such a vibrant, energetic, and diverse place to live — yet all too often go unnoticed by so many of us. Thanks to Marc’s storytelling abilities and Burak Turan’s magic images, THE SAINT OF THE IMPOSSIBLE became a film that will speak to a broad International audience. For our female main character we casted the astounding actress Magaly Solier, who played the main roles in various critically acclaimed movies, such as MILK OF SORROW and MADEINUSA. MILK OF SORROW was nominated for an Academy Award and won Berlinale.



My life is still to come. I will be a squid or a Llama, something that spits.



ARNON GRUNBERG

THE SAINT OF THE IMPOSSIBLE is based on Arnon Grunberg's acclaimed novel DE HEILIGE ANTONIO. The Dutch writer is the most awarded writer in the Netherlands as of this day and has published more than 15 novels, several essays and plays since the publication of his first novel in 1994. In the final film he has a cameo as a Pedestrian taking a selfie with a llama.

NOTES BY ARNON GRUNBERG

When my novella SAINT ANTONIO was published in the Netherlands in 1997, 701,000 copies were printed. It was part of the “Boekenweek”, the Dutch Week of the Book, which lasts ten days. Everyone who bought a book for, in that era, twenty guilders or more, got a novella for free.

The novella is partly based on my experiences, or I should say on my observations as a busboy in a small Italian restaurant in the Village.

Approximately fifteen years later, a young man sent me an e-mail. He had read this novella in German, about two Mexican delivery boys, their mother, an émigré author from Europe and a fatal attraction – all attraction that deserves the name is of course fatal.

The young man, named Marc Wilkins, invited me for breakfast in a charming bistro in the Village in New York – I still remember the croissant. He wanted to adapt my novella into a movie. I took

an immediate liking to him and I said yes, without expecting anything, not even a movie.

As an author I had some experience with the movie industry. I knew what was realistic. They option your book, they start writing a screenplay, they send you a first draft, they invite you for dinner. And then they disappear. Sometimes it is even worse, the movie has been made and the disappointment is difficult to hide.

Mr. Wilkins did turn this book into a movie – I’m proud to say that I was an extra on Times Square – but it went further than that. When I saw this movie, an edit, not the final version, in Switzerland in the fall of 2019, I was touched. It made me cry, it made me laugh, the movie was true to the spirit of my work, the humor, the melancholia, the love for New York without idealizing the city, the inevitability of cruelty in art, in life.

The Messiah didn’t come, but to me seeing this movie was close enough.

*Arnon Grunberg
New York, April 2020*





They don't need to find love. They're full of it.





CREW

A close-up, high-contrast portrait of Lani-Rain Feltham. She is wearing clear-framed glasses and looking slightly off-camera. The lighting is dramatic, with strong highlights on her face and deep shadows. The background is dark and out of focus.

LANI-RAIN FELTHAM

THE SAINT OF THE IMPOSSIBLE AUTHOR.

Lani-rain is a New Zealand scriptwriter with Pakeha and Te Arawa roots. The 25-minute short film *HOTEL PENNSYLVANIA* which she wrote was screened at Clermont- Ferrand in 2013 and again in 2015 as part of the US Panorama.

She spent 6 years working with Academy Award nominee Vincent Ward to write his memoirs entitled *THE PAST AWAITS* and is currently working on the feature film *THE SURROGATE* for which she was included in the Sundance Writers Lab short list.



BURAK TURAN

THE SAINT OF THE IMPOSSIBLE DIRECTOR OF PHOTOGRAPHY.

Born in 1976 in Istanbul, the award-winning DoP Burak Turan finished his studies at Mimar Sinan University Faculty of Fine Arts in 1994. He is based in Istanbul and NYC. His lifetime has taken him through a variety of cultures, experiences and locations spanning the globe, as he is working internationally on fiction films, commercials, music videos and documentaries. Burak works with a 35 mm Aaton Penelope, a Digital Bolex and his 3 anamorphic lenses – all of which have inspired him to create cutting-edge visuals in his pursuit for the perfect image. He is the visual architect behind *BOSPORUS*, which was produced by the Danish Film Institute and the short film *BON VOYAGE*, which was short-listed for the Academy Awards.



I want people to see me. Actually, they do look at me. But they don't see me.



We are not professional – we are family!







B E N D I T A

FILMSALES

CONTACT

Luis Renart

Sales and Acquisitions
sales@benditafilms.com

+34 685 477 552

www.benditafilms.com