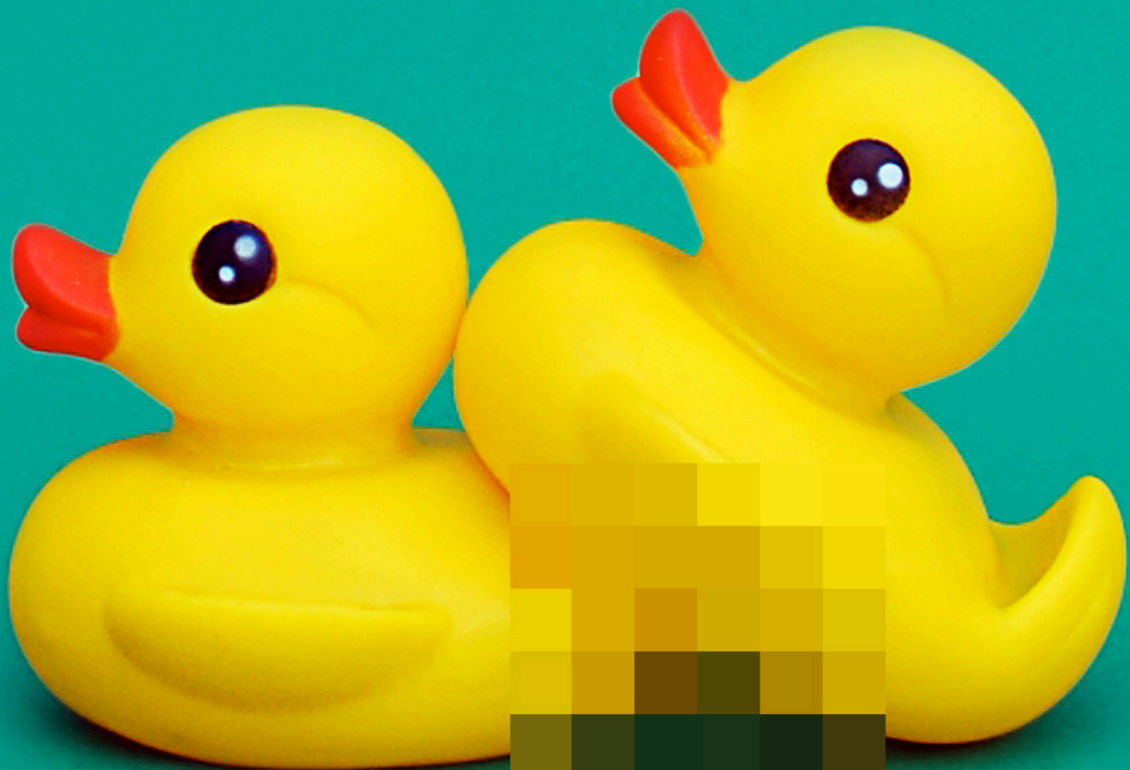


# COMOLA ESPUMA

UNA PELÍCULA DE ROBERTO PÉREZ TOLEDO

¿Por qué lo llaman **sexo** cuando quieren decir **amor**?





**Never an**

**orgy**

**was so full of**



**love**



# COMOLA ESPUMA

(LIKE FOAM)

"Sunrise, but it isn't time to go home yet. An after party with an orgy in the mansion of some friends. Something for everyone. Come alone or bring whoever you want. Pass the message on"

This text is sent from phone to phone. There's a map attached. The strangers come to the specified place: it's a mansion. And it's also Milo's home: he's a man in his thirties who's been paraplegic for a few months. His best friend Gus has prepared him a birthday party... somewhat improvised.

With their phones in their hands, they all arrive at Milo's house. Jorge is an attractive young man, muscular, a sex addict. Elisa is coming from a traumatic breakup and emotionally unstable right now. Jesus and Marta are a grumpy couple in their thirties, looking for exciting early morning adventures... because there is nothing exciting in their marriage. And also Isma, Ruben and Pato, three buddies wanting to party hard who don't seem to be the smartest bunch. Rodri is a muscular guy with a mysterious aura, Susana is a middle-aged woman with a double life, and Alvarito is a virgin nerd -and eager to stop being so. And last, but not least, Mario, Milo's first love, who he hasn't seen for a decade.

Oh, and Camila, a transvestite who sent the text message from phone to phone at Gus's request and to Milo's horror, who watches, perplexed, his home being invaded by a horde of strangers.

The party quickly leads to an orgy where the paths of these fourteen characters cross and uncross: Jorge and Elisa falling in love; Marta living on the edge of her marriage thanks to Rodri and Alvarito; Jesus discovering through Isma a part of himself that he didn't know; Ruben foolishly pursuing the intriguing Camila; Pato helping Susana with a strange search mission; and Milo and Mario bringing everything back to life that joined them, and separated them, ten years ago.

And as if all this wasn't enough, Gus cannot think of anything but bringing a foam cannon to Milo's house just like the one he had on his eighteenth birthday. The cannon floods the swimming pool with foam. It is time for the characters to wash and clarify what they feel. When the foam disappears, nothing will have stayed the same.

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## Director's Statement

### *Desire.*

There are few driving forces more powerful for humans than desire. Desire determines our behavior, modifies it, brutalizes it, drives it crazy. So it is an essential component when creating a character and its motivations. What desire does our character have? What will he or she do to fulfill it? Will he or she succeed?

As screenwriters we often work with desire as a key ingredient in all its aspects. The desire towards something or someone, romantic desire... and sexual desire.

In recent years, it has been precisely sexual desire that I have found more challenging when trying to detonate a story. What would you be able to do to fulfill a sexual wish? Where would you be able to go to satisfy this drive? Is it a rational impulse? And if so, how impulsive, involuntary or visceral is it?

When we think about these issues, others even more challenging arise: is sex just sex? What could be behind a desire that appears to be only sexual? Is there not always an emotional element in the pursuit of sexual contact?

From these questions comes the birth of **Like Foam**, a comedy of emotions in which sex seems like the main desire that drives the characters... but we'll soon realize that these characters are looking for something that actually has little or nothing to do with the use of their genitals.



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## *Orgy as context*

A couple of years ago, I wrote two micro-theater plays entitled "*Essay on Orgies and Kisses*" and "*Sexual Activity with Four or More Participants*". Both texts took place in a scene where sexual activities involving four or more people were happening, that is to say, an orgy. And in both cases, I tried to tell stories very much peripheral to sex itself.

"*Essay on Orgies and Kisses*" was a pure romantic comedy: a boy meets a girl in an orgy, but what happens between them is innocent, almost naïve, and not sexual at all. Its aim was to tell the story of the seed of innocent love in the seemingly most sordid context. Could something beautiful arise in an orgy? My bet was it could.

In "*Sexual Activity with Four or More Participants*", two childhood friends meet again in an orgy after several years without seeing each other. One of them got married and is there with her husband trying to avoid the obvious erosion of their relationship; the other, far from any stability, has arrived on the scene with her latest pickup, much younger than her. Again, the story drifts into something that has nothing to do with sex: the degeneration of friendship between two girls who had chosen different paths in their lives.

These two experiences were very rewarding for me to explore, finding the purely human in what was apparently only sexual. And the orgy, as a setting in which different stories can take place, struck me as attractive and full of possibilities. So why shouldn't I be more narratively ambitious?

Okay, we're set in an orgy at a place where people have come to have sex with strangers, but what's happening in the meanwhile with those who only watch, those who have failed to be integrated or are not sure about what to do there? If the orgy is going on inside the house, what happens at the same time in the garden of that house? Or in the kitchen? Or in the bathroom? How much human contact is being produced between these characters beyond sex? The answer to all these questions is **Like Foam**.



# COMOLA ESPUMA

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## *An emotional journey*

**Like Foam** is an ensemble story with fourteen characters that match, meet and disentangle themselves throughout a day in a mansion. They have all come due to a text message that has been sent from phone to phone announcing that anything can happen there. But the emotional journey that will take place during the day will go much further than the sex they are looking for.

It will therefore be an emotional film with an anti-emotional premise. A story about lost individuals who end up finding one another in the most unexpected and apparently inadequate place.

That's what interests me as a writer and director: to generate in the viewer a certain expectation, even attract them to become a voyeur, and then flip that expectation around and tell a story full of empathy that talks about feelings and emotions that will be most recognizable to the audience.

## *The visual*

Visually bright, full of lively color, sexy but always elegant: this shall be the casing of "Like the Foam" with the camera itself being almost another more agile and very open character, at the service of the actors' work, which I intend to be as equally free, spontaneous and true to the length and breadth of the real space in which the story takes place: a house of 1300 square meters.

The camera will follow these characters, getting between them and even meddling, showing what they say and what they are finding out about themselves.



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## *Catharsis and foam*

It's Milo's birthday and his best friend Gus wants to give him a special day, and a special day it will be. Jorge, Elisa, Marta, Jesus, Rodri, Mario, Pato, Ruben, Isma, Susana, Alvarito and Camilla will be his unexpected guests, each one with their particular circumstances. Throughout the day, all of them will grow, make decisions, meet aspects of themselves that they were unaware of and they will advance into the future.

Their catharsis comes amid the foam that will flood the garden. This foam is a great metaphor of the story. The house where the orgy takes place is merely a bubble of that foam in which fourteen characters will find what some of them did not even know they were looking for. The bubble will soon fade, but perhaps the most important thing will be letting themselves enjoy the happy and carefree moment of here and now. Perhaps the certainty of that moment is the only thing they can hope for.

**Like Foam** is, after all, a story about all of us as human beings in constant pursuit of happiness, although sometimes we seek it in the most awkward and disoriented manner.



# COMOLA ESPUMA

(LIKE FOAM)

## Roberto Perez Toledo

(Writer & Director)



Born in Lanzarote, Roberto obtained a degree in Audiovisual Communication from Universidad Pontificia, Salamanca. There he began a prolific career as a short filmmaker, writing, producing and directing more than 20 shorts that have been awarded more than 100 prizes in festivals in all five continents. “Globos”, “Vuelco”, “Nuestro Propio Cielo”, “Manguitos”, “Los Gritones” and “Rotos” are some of the titles of his best known work in the short format. “Los Gritones” has been screened at more than 200 festivals, winning more than 40 awards.

“Seis puntos sobre Emma” is the title of his feature film debut. Starring Verónica Echegui, Álex García and Fernando Tielve, it was released in cinemas throughout Spain in May 2012. Critics made special mention of his precise directing and the freshness with which the film dealt with disability, as well as the brilliant performances of the actors.

“Seis puntos sobre Emma” stayed in theatre screens for two and half months in Madrid and has been screened at festivals in France, Germany, Italy, Poland, Sweden, US, Venezuela, Costa Rica, Israel and Australia. Amongst other prizes, it has been awarded the Biznaga de Plata for Best Screenplay and the Best Actress Award at the Malaga Festival; the People’s Choice Award and Best First Film at Cinespaña, Toulouse; and Best First Film at Madrid Imagen.

Roberto has also released the collective film “Al final todos mueren”, sponsored by Javier Fesser. Last year, he directed the movie “The Weird Friends” for Calle 13 channel, which is now a viral phenomenon on the web, with more than one million three hundred thousand views.



# COMO LA ESPUMA

(LIKE FOAM)



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# COMOLA ESPUMA

(LIKE FOAM)

## Commercial Highlights

**Like Foam** is a comedy that works as a romantic one and as a film about a wild sex party. It's a feel-good comedy.

It's a film done with an LGTBI vision mixing straight, gay and bisexual encounters.

The film can find a strong presence in LGTB film festivals around the world.

The director is well known and has prestige in the Spanish underground movie culture.

The concept of the film and its financial needs suggest the creation of an original marketing campaign – Q&A screenings, screening + party, itinerant screenings with the cast and crew, etc.

The film features well-known Spanish actors.

During the shooting there has been a wide social media impact, thanks not only to the actors and director but to the 200 extras that appear in the movie.

## Target Audiences

The natural audience in regard to international markets will be related to online distribution, from VOD to SVOD. For this reason, we strongly believe young audiences from 15 to 25 years-old both male and female will be the NATURAL TARGET. This target will see in the crazy/party comedy mixed with sexual content a reason to watch the film.

Female audiences from 15 to 30 will be another important target in this case related to the marketing strategy that will put the romantic comedy on top. The director's vision is closer to a romantic comedy than a sexual movie, so it will be a challenge to mix perfectly these two worlds. The movie has been done with this idea so the promotion will organically translate these concepts.

LGTBI audiences from VOD/SVOD to Film Festivals.

# **COMOLA ESPUMA**

**(LIKE FOAM)**

## **Cast**

Diego Martínez  
Sara Sálamo  
Pepe Ocio  
Miguel Diosdado  
Elisa Matilla  
María Cotiello  
Adrián Expósito  
Daniel Muriel  
Carlo D'Ursi  
Nacho San José  
Sergio Torrico  
Jonás Berami  
Javier Ballesteros  
Alejandro Villazán  
Raquel Quintana

## **Crew**

Directed by Roberto Perez Toledo  
Written by Roberto Perez Toledo  
Produced by Carlo D'Ursi  
Executive Produced by David Krohnert  
Delegate Producer, Pau Brunet (LA Panda Productions)  
Director of Photography José Martín Rosete  
Music by Alejandro Ventura



**Thanks**