

FOREIGN







LOGLINE

Julia, an undocumented singer from Brazil, works under the table in a New York restaurant and falls in love with the female owner. They live a profound love story eventually threatened by Julia's former employer.



SYNOPSIS



JULIA SOUZA (late 20's), an aspiring Brazilian singer, completes her week of training as a waitress at The Pub - a popular bar in Brooklyn. After her shift, DAVIS (50's), the bar owner, calls her into his office to further discuss the job. He digs into personal questions and, knowing that Julia is undocumented, discloses how she could buy a fake social security number. Although aware that a refusal jeopardizes her chance of getting the job, Julia denies his offer. Furious with her attitude, Davis gets aggressive and sexually assaults her. Jobless and shaken, she roams the streets of Brooklyn until she reaches her apartment.

The next day, after a few unsuccessful attempts to land a new job, Julia goes to her favorite nightclub, La Espera Latino Club. She tries to forget about the assault on the dance floor but dancing is not enough. At the end of the night, Julia hooks up with a woman in the bathroom. The casual sex makes her feel briefly alive. On her way home from the club, Julia notices Laurie, a charming local restaurant. Inside, BARBARA (50's), sits by herself, stirring her drink.

Julia wakes up and decides to try her chance and see if Laurie has any job openings. There, she meets GIA (20's), the bartender, who tells her that the owner is looking for a new waitress. During their interview, Julia recognizes Barbara as the woman drinking by herself from the night before. Julia reveals her immigration status, and Barbara hires her under the table.

Julia befriends Barbara. Their realities couldn't be more different, but the chemistry between them is palpable. After a hectic night at Laurie, Barbara stays to help Julia close the restaurant. The two are a little tipsy when Barbara kisses Julia, who, taken by surprise, politely excuses herself.



The next morning, Barbara calls Julia into her office, and before she starts to apologize, Julia initiates another kiss. The two women make love and begin to live a profound story. Barbara tells Julia she's a divorcée and a mom. Julia confides that she moved to New York to pursue a career as a singer, but her aspirations have faded.

Julia doesn't tell Barbara about all her past ghosts, so when Davis shows up at Laurie and Barbara introduces him as an old friend, Julia panics and leaves in the middle of her shift. She finally opens up to Barbara, revealing that Davis assaulted her. Furious, Barbara confronts him. She investigates ways to regularize Julia's status and learns that marriage is an option. As their love grows, a new turn of events shifts their focus. RICHARD (60's), Barbara's landlord who is selling the building where Laurie is located, has found a potential buyer: Davis.

Barbara and Julia take the courage to expose Davis to Richard, in hopes Richard will discontinue negotiations with him. In doing so, they find out that Richard has already sold the building to someone else.

Vindictive and unsure if Julia has been publicly defaming him, Davis denounces her to Immigration and Customs Enforcement. As Barbara waits for Julia in her apartment to celebrate Richard's decision, ICE officers knock at Julia's door, detaining her. She now faces deportation



JULIA

BARBARA





IAN



DAVIS





VISUAL STYLE

VISUAL STYLE







THEMES

IMMIGRATION

EXT. JULIA'S BUILDING — CONTINUOUS

Julia looks. She realizes what's going on, sprints. OFFICER 1 catches her. Julia slips out of his grasp and escapes. OFFICER 2 knocks her down. BACKPACK drops. Julia on the floor. Preventing her from screaming, the men drag her away. Stillness on an empty, dimly lit street. The leaves dance with the wind, welcoming the fall.



LGBTQ+

INT. LAURIE — BASEMENT — BARBARA'S OFFICE — DAY

They stare at each other. Something shared in the look. Julia kisses her. Barbara kisses her back. Julia's eyes wander down to Barbara's skirt. She unbuttons Barbara's blouse and slides her mouth down Barbara's belly. Julia is low enough and kneels down. She kisses over Barbara's skirt and slips her hands under it. Julia lies on the floor and removes her top. Barbara's body is pulled in her direction. Barbara on top of her. Julia embraces her. They make love.

INT. JULIA'S APARTMENT - LIVING ROOM - NIGHT

Pop music on, it's a party! Julia and Ian drink WINE and dance. They both suddenly walk really 'campy' and act extravagantly. Ian keeps his head high and sips his drink. After a glamorous spin, Julia spills her wine, and they both laugh. The mess can't stop them!



LGBTQ+

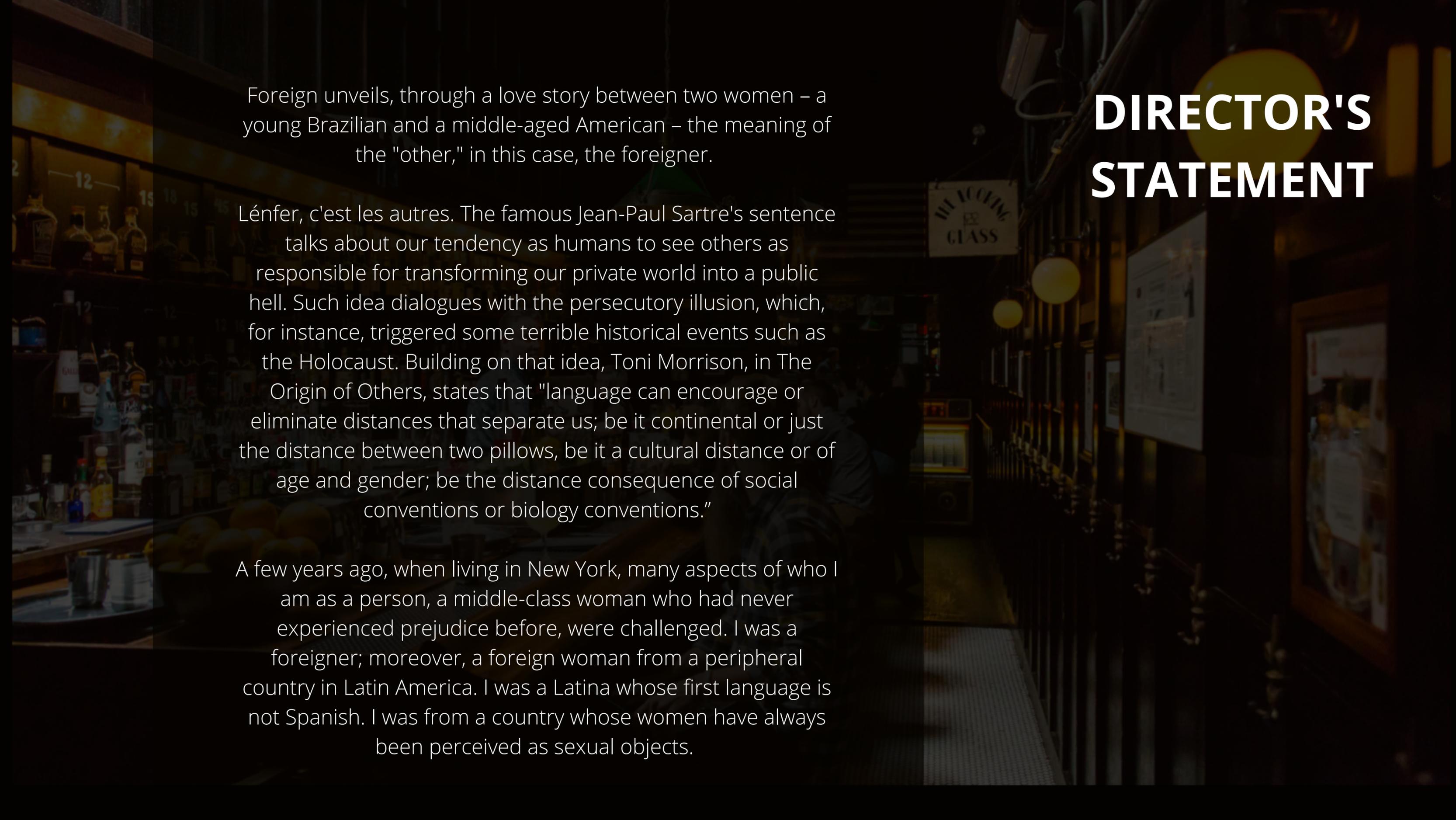


ASSAULT



INT. THE PUB - DAVIS' OFFICE - CONTINUOUS

As Julia backs away. He grabs her by the neck and pins her against the wall. She freezes. Davis rips her shirt open. She fights him. He throws her back against the wall. Julia hits the back of her head. She stops fighting. Davis licks her neck. Sucks her skin to leave a hickey. Once he's finished, he uses the back of his hand to wipe off the drool.

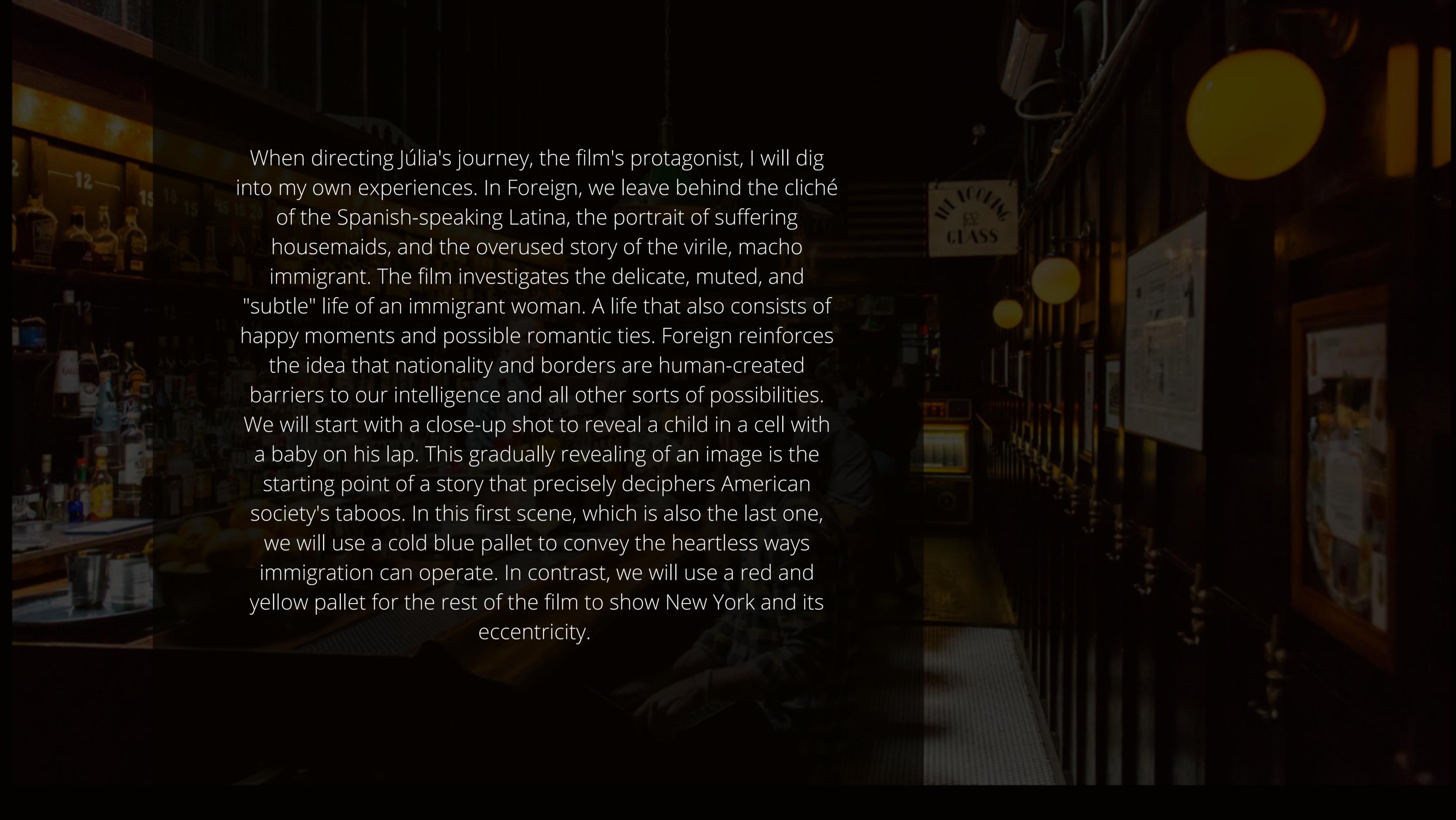


DIRECTOR'S STATEMENT

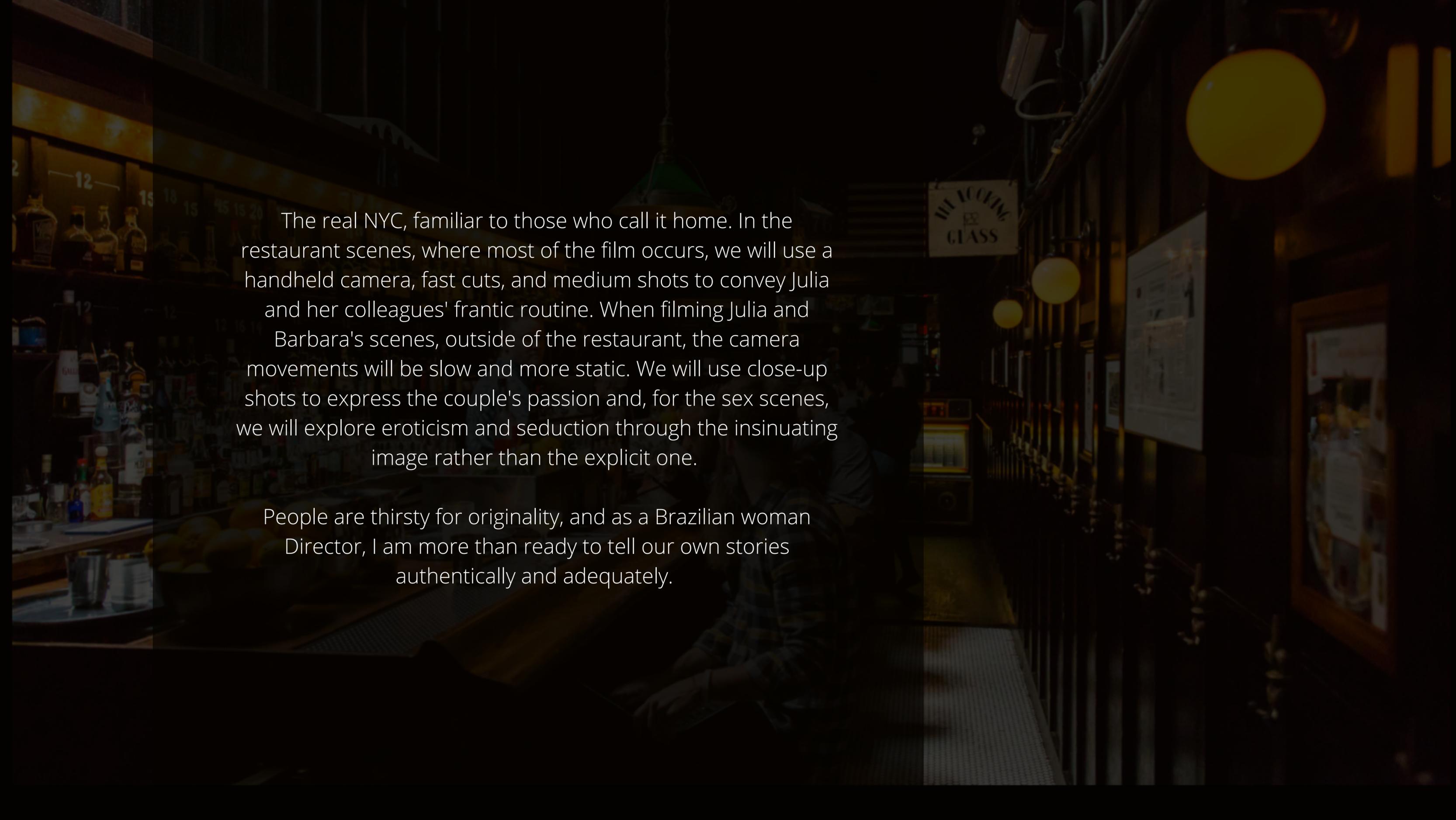
Foreign unveils, through a love story between two women – a young Brazilian and a middle-aged American – the meaning of the "other," in this case, the foreigner.

L'enfer, c'est les autres. The famous Jean-Paul Sartre's sentence talks about our tendency as humans to see others as responsible for transforming our private world into a public hell. Such idea dialogues with the persecutory illusion, which, for instance, triggered some terrible historical events such as the Holocaust. Building on that idea, Toni Morrison, in *The Origin of Others*, states that "language can encourage or eliminate distances that separate us; be it continental or just the distance between two pillows, be it a cultural distance or of age and gender; be the distance consequence of social conventions or biology conventions."

A few years ago, when living in New York, many aspects of who I am as a person, a middle-class woman who had never experienced prejudice before, were challenged. I was a foreigner; moreover, a foreign woman from a peripheral country in Latin America. I was a Latina whose first language is not Spanish. I was from a country whose women have always been perceived as sexual objects.

The background image is a dark, atmospheric photograph of a bar. On the left, there are shelves filled with various bottles, likely spirits. A sign with the text "THE MISSING GLASS" is visible in the middle ground. The lighting is low, with some warm yellow light from a circular fixture on the right. The overall mood is moody and cinematic.

When directing Júlia's journey, the film's protagonist, I will dig into my own experiences. In *Foreign*, we leave behind the cliché of the Spanish-speaking Latina, the portrait of suffering housemaids, and the overused story of the virile, macho immigrant. The film investigates the delicate, muted, and "subtle" life of an immigrant woman. A life that also consists of happy moments and possible romantic ties. *Foreign* reinforces the idea that nationality and borders are human-created barriers to our intelligence and all other sorts of possibilities. We will start with a close-up shot to reveal a child in a cell with a baby on his lap. This gradually revealing of an image is the starting point of a story that precisely deciphers American society's taboos. In this first scene, which is also the last one, we will use a cold blue pallet to convey the heartless ways immigration can operate. In contrast, we will use a red and yellow pallet for the rest of the film to show New York and its eccentricity.



The real NYC, familiar to those who call it home. In the restaurant scenes, where most of the film occurs, we will use a handheld camera, fast cuts, and medium shots to convey Julia and her colleagues' frantic routine. When filming Julia and Barbara's scenes, outside of the restaurant, the camera movements will be slow and more static. We will use close-up shots to express the couple's passion and, for the sex scenes, we will explore eroticism and seduction through the insinuating image rather than the explicit one.

People are thirsty for originality, and as a Brazilian woman Director, I am more than ready to tell our own stories authentically and adequately.