

CHA CHA CHÁ

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PRESENT

A FILM BY CARLOS CUARÓN

Rudo y **Cursi**

WRITEN AND DIRECTED BY
Carlos Cuarón

PRODUCED BY
Alfonso Cuarón
Alejandro González Iñárritu
Guillermo del Toro

STARRING
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Everything in life is a bet: The soccer ball hits the goal post and bounces out, or it bounces in and becomes a goal. What does the result depend on? Destiny, of course... and the effect one imprints on the ball when kicking it.

—Darío “Batuta” Vidali

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Rudo y Cursi (Tough and Corny) is a fable about success and its downfalls; about talent, magic and passion... A kiss to you all!

—Tato “Corny” Verduco

Rudo y Cursi (Tough and Corny) is the story of the best freaking goalie that this country has ever had; tragic and comic, just like life itself... and about his corny brother.

—Beto “Tough” Verduco

Short Synopsis

Beto (Diego Luna) and Tato (Gael García Bernal) Verduco are brothers and they work at a banana plantation. They also play soccer for the village team. Nicknamed “Tough” because of his personality and football style, Beto dreams of becoming a professional soccer player; Tato’s dream is to be a famous singer, and both share the dream of building a house for their mother, Elvira (Dolores Heredia). They have a change in luck when “Batuta”, a soccer talent scout, discovers them accidentally. Tato is the first to move to the big city where he becomes the star goal scorer for the prestigious Deportivo Amaranto (Amaranto Club) where his baroque playing style earns him the nickname of “Corny”. Beto feels he has been betrayed, although not long after he becomes the goalkeeper for Atlético Nopaleros (Nopaleros Team). Right at the peak of glory, they forget all animosity, although it does not last long. At the very real possibility of fulfilling all their dreams, the siblings must face an innate rivalry as well as their own demons and limitations. Beto is a gambler and allows his addiction to drag him down; Tato is unable to recognize his true talents and squanders every opportunity by pursuing a false idea of celebrity and status. The dream seems to slip through their fingers. And it is at their worst moment that the brothers find forgiveness trying to help each other while casting headlong towards their individual destiny.

Synopsis

The Verduco brothers, Beto (Diego Luna) and Tato (Gael García Bernal), work for a banana plantation and live with their mother, Elvira (Dolores Heredia) -who has had a long list of partners and children-, and dream of building a huge beach house for her. Beto is married to Toña (Adriana Paz) with whom he has two kids. He loves to gamble and to play soccer. He is the goalkeeper for the local town team and it is enough to observe his game to fully understand why he is nicknamed as “Rudo” (Tough). Tato is super friendly, falls in love all the time and plays the accordion; he also plays as lineman for the same town team, although his real dream is to become a famous singer.

One day on their way to a soccer match, they run into Darío “Batuta” Vidali (Guillermo Francella), an Argentinean who is impressed by the way the Verduco Brothers play. At the end of the game, he explains that he is a soccer talent scout and that he sees great potential in both siblings, but at the moment, he can only take one of the two with him. He asks them to choose which one will take advantage of this opportunity. They choose to allow a penalty shootout to make the decision. Beto sees this as his great chance and asks Tato to kick the ball to the right. Tato nods and kicks... to *his* right. Beto throws himself to the other side. Goal. Beto feels that his brother has betrayed him and makes it clear with insults and swear words.

Once in Mexico City, Batuta takes Tato for a test at the prestigious Deportivo Amaranto (Amaranto Club). As motivation, Batuta promises to help with his career as a singer... if he is successful as a soccer player. Tato is a revelation as a scoring machine and is immediately invited to play in the main team, but weeks pass by and he is still on the bench, which is driving him mad.

Batuta is able to bring Beto to the Second Division Atlético Nopaleros (Nopaleros Team) as goalkeeper. Beto leaves in secret, without telling Toña, and arrives in Mexico City. During his first matches, animosity is created between Beto and the Technical Director, which sends him indefinitely to the bench. Meanwhile, Tato plays his first match and earns the nickname of “Cursi” (Corny) because of his baroque playing style.

The soccer season continues. Beto is still not allowed to play while Tato becomes the rookie of the year. Tato's picture is in all newspapers and sport magazines along with his nickname, which he abhors. Batuta presents him with a furnished house, which includes a huge SUV, all courtesy of the Club; and succeeds in getting him a contract to record his first single along with a video clip. There is also good news for Beto: his team, Nopaleros, has advanced to First Division and wants him as its main goalkeeper. In their joy and prosperity, the siblings forget all acrimony and Tato invites Beto to live together at the new house.

Life is smiling at them. One day, they go to the racetrack and people stop them to ask for their autograph. Tato is approached by Maya Vega (Jessica Mas), the stunning TV hostess that he has admired for a long time. Beto, on the other hand, is approached by Jorge W (Salvador Zerboni), a common yuppie that invites him to join the highest level of “Las Vegas style” entertainment.

Victorious, the brothers return to Tlachatlán. Tato gets a call from Batuta with the amazing news that he has been called to join the National Team. Beto goes to see Toña who has become a health supplement distributor and is not willing to move to the city with him. The brothers take Elvira to the beach and dream competitively about the house they will build for her one day

Back in the city, Beto's celebrity is growing hand in hand with his fondness for gambling. Meanwhile, Tato grows fonder and fonder of Maya and buys everything she wants, making his obvious distraction clear on the field. In the meantime, Toña decides to move to the city, children included, to spend time with her husband.

Beto loses everything he owns at the casino, even Tato's furniture, and the old bitterness comes back to surface leading to a fistfight between brothers.

Tato and Maya get engaged. Beto moves with his family to a second rate hotel. Jorge W gives Beto an ultimatum: If he does not pay his debt in two weeks' time, it will get messy. In exactly two weeks' time, the awaited big match between Nopaleros and Amaranto will take place. During this important game, Beto could break the record as the goalkeeper with more minutes without being scored. Around that time, Elvira calls with great news: their sister Nadia (Tania Esmeralda Aguilar) is getting married to Don Casimiro (Alfredo Alfonso), a rumoured drug-dealer.

The brothers arrive at their sister's narco-wedding and Don Casimiro shares that he will carry out their dream of building a huge beach house for his new mother-in-law: the brothers have been replaced.

Beto asks Batuta for help with his gambling debt; and Batuta asks Beto to throw the match, but Beto declines. Meanwhile, Tato leaves the thousand voice-mail on Maya's cell phone with no luck of reaching her.

Back in the city, it is now Tato who gets an ultimatum: the Amaranto Management is giving him a last chance of breaking his bad patch or he will be sent to Second Division. At the hotel, the night before the big match, he is watching a gossip TV show at the time that Maya announces her love affair with another football player. Tato goes mad and the team doctor has to sedate him. Meanwhile, Beto calls Toña who is completely upset because the health supplement company she has been working so hard for, has deceived her. Beto promises everything will be all right and calls Batuta to accept throwing the match the next day.

The duel between siblings generates great expectations along with the possibility that Beto will break a record. Tato is in a hell of a state and is sent to the bench. Batuta is very nervous, but when he notices Beto is doing everything in his power for the other team to score, he doubles his initial bet. All in all, the first half ends 0 – 0. Beto finds out about Tato and Maya. The game is still at an impasse and Amaranto ends up calling Tato to play. Towards the end of the game, there is a foul in Beto's goal area that results in a penalty being shot by Tato. The ball is on the penalty mark and it is time for the brothers to settle their dispute. Beto finds a chance to reaffirm his solidarity and asks for Tato's forgiveness, who in turn apologises as well. Beto asks Tato to kick it to the right. Tato sends the ball to the right, Beto's right. The ball hits the goalkeeper and the match ends with a 0-0 score

Beto has broken the record of more minutes without being scored, but on his way home, Jorge W's gangsters catch up with him and shoot him on the legs.

Batuta narrates what became of the brothers: Tato spent some brief time in Second Division and ended up as administrator at a karaoke bar owned by his narco-borhter-in-law; Beto ended up as Technical Director of a Second Division team also owned by Don Casimiro. Batuta lost everything on that last bet and ended up just as he started, combing-out the open space soccer fields in search of that rough diamond for the ball to keep rolling.

The Producer's Vision

Los cursis (the corny ones):

Alfonso Cuarón

Guillermo del Toro

Alejandro González Iñárritu

Oh boy... I think I am quite corny-ish as well. (A.C.)

[AC:] *Rudo y Cursi* (Tough and Corny) is a drama with a tragic element; but it is dealt with that very generous tone of Carlos' that is packed with a sense of humour. This is why it can be confused with comedy, because the script is completely pleasant, fun and mirthful; there is a lot of laughter. I believe that the fundamental subject that this story deals with is the relationship between brothers. It is as much a story of rivalry as it is a story of love in which, if this competition exists, it comes from the need of being accepted by their mother. I think that our films, both Carlos' and mine, are in many ways autobiographic, not from an anecdotic point of view but rather from an emotional one. I do not feel that *Rudo y Cursi* (Tough and Corny) depicts the relationship between Carlos and one of his siblings, but that to a certain extent, it is a portrait of two parts that co-exist within Carlos himself: on the one hand he is the roughest and most brusque chap, and on the other, he is the mushiest and corniest.

[AGI:] Personally, I feel very attracted by the main subject of rivalry between brothers. It is a universal story told within the context of the most popular sport around the globe: soccer. It is through this sport that the exploration of the brothers' two completely different paths in their journey takes place as they come into conflict, as they disagree in their point of view about life, in a life-and-death rivalry just like Cain and Able. This is a subject matter that has always been of interest to me; and here it is taken within the family core, the context where tragedy develops at its best. One of the great virtues of this story is that it presents us with the opportunity of the parallel observation of two different realities and how a change in their surroundings has an effect on two different beings. There is a universe that is much more complex than just the rural or the urban environment; it is not one or the other, it is both together. This is a great contribution from the script. Migratory movements to Mexico City happen every day, and they are motivated by conquering a dream –fame, power, exposure–. And every day there are huge disappointments.

[GdT:] The development of *Rudo y Cursi* (Tough and Corny) was long and mysterious. What is nice is that during the journey we realized that the only one who truly knew all the inner

recesses of the story, was Carlos; there was no other option to direct it. He wholly owns the story and the tone. What I like the most is having discovered that the narrative beat of the film is so different to Alfonso's. The film has a very deceitful simplicity. The filming and direction of actors have a huge wisdom to them, but it feels deceitfully fluent and natural. There are moments in which I have been involved in or I have read many times a script Carlos wrote, and I always find that they contain acuteness, mordacity and a great human empathy in them. Now that he has directed his first feature film, I find all these qualities present as well. What surprised me was the maturity with which he carried it out.

[AC:] It all began when Carlos told me that this was the movie he wanted to direct and asked me to help him produce it. That said, my collaboration with Carlos would have been the same if I produced the film or not. The intervention of Alejandro González and Guillermo del Toro was what really contributed something to the whole thing. What we tried to do was to create an environment where Carlos could count with all the necessary tools and the proper creative space. That is something that, as producer, I am really proud of. I have produced quite a lot, and for me, the way it should be done is the same way I would like to be produced myself: to have all the tools available, but to be left alone and, at the same time, to be able to have someone with whom creatively bounce ideas. Carlos' initial intention was to create an unconventional film. When he changed his writer's hat to the director's one, he also accepted the responsibility of the film language, the visual language in respect to the narrative. From the beginning, Carlos had defined the rhythm of his camera: he wanted to come close to the scenes he was describing, something quite risky in cinematographic terms because it limits your action field when you go into editing. Nonetheless, I believe this is where the best films are created because you can find a cinematographic intention and each frame means something.

[AGI:] I've known Carlos for many years and I have always admired his intelligence and sense of humour. He has made short films and scripts where he has demonstrated great talent; in them, he denotes his experience and trade. Carlos has a clear vision of what staging is and of the dramatic objectives, of how to tell these objectives not only with words but also in images. He is a director with a point of view, a universe that needs to be exposed in a very particular way, in a way only he can do it. What surprises in his scriptwriting is that he has the virtue of writing something that seems flippant and that he is able to go deep through this "superficiality", into the most profound things of the human being. Always with the virtue of the economy of emotions, characteristic of intelligent comedy. He does not tell you what to see or feel, somehow he allows you to choose within the frame what to look at

because he presents a portrait of the world just as it is. It is not a realistic movie, it is a truthful one.

[GdT:] One of the earliest decisions Carlos made –one of which picked my interest in the movie- was that it was not a film about soccer, but at the same time because it was absent, it was very present in the life of the main characters. The shadow that soccer casts penetrates in the life of all characters to a degree that it would be impossible for this universe to work out without it. It is an extremely important element. This portrait is best achieved in how it affects people while maintaining that element perversely outside instead of including it. Everyone is radiated by a football that is off screen. The same happens when dealing with the subject of corruption. The movie has an incisive social commentary, but it successfully melts in harmony without one theme overflowing the others.

[AC:] This project has also been a celebration of friendship. For Alejandro, Guillermo and myself, it marks an important moment, as this is the first film we produce under the label Cha Cha Chá, the company we started together. We have collaborated in many projects over the years, but we had never made it official before. Gael and Diego are another essential part of this film —and of this family. The script gave us an excuse to get them together again, and to make this as a big family reunion.

[AGI:] This film has been a reciprocal process in which everyone has learnt from everyone else. It has been as if working with family. Somehow, Carlos has always assisted me with my scripts.

[GdT:] We are all part of the same brotherhood because we all come from the same film conformation. We are fond of each other. In a way, we have the same cinematographic taste. The fact that the whole film was made by brothers is very honest.

Las Rudas (the tough ones):

Frida Torresblanco — Producer

I find it much more interesting to be tough than corny.

Tough and Corny was a great production challenge. It is a complex first feature where Carlos Cuarón's craft is quite evident. We had little pre-production time and not so much money, and with those tools we had to complete a sophisticated production including special effects, thousands of extras, soccer games and stadiums, a lot of characters and four shooting weeks on location, three of which were at the beach. I believe we successfully achieved to merge the imprint of a first time director's daring view with an excellent production. Highly renowned suppliers such as Double Negative and Deluxe, which normally only commit to big budget movies, accepted to come on board while significantly lowering their usual cost because first, they fell in love with Carlos' story, and later on with the unique atmospheres created by Eugenio Caballero and Adam Kimmel's cinematography.

Tita Lombardo — Line Producer

I used to consider myself as tough, but during the shooting, I acted veery corny.

For me it was more a tough production than a corny one, and believe me when I say that working with El Negro (Alejandro González Iñárritu) is tough. It was not because of the size, but of the intensity of the project, from subject matter to the carrying-out. Everything flowed and we all gave our best and acted friendly. There was a lot of harmony, but at some point, my experience was very tough. During pre-production, when I was able to set something firm, something else fell down; when I could fix the one that had fallen, still something else would get undone. And it was from that point on that my intuition told me it would be a complicated production as it seemed impossible that all the pieces would come together. During shooting, it all fell in the right place, but it was a job of resistance. It was like a soccer match where you are already exhausted by minute 38 and you know it is not long for the first half to end, but you have all the ardour to continue.

The concept of “tough and corny” first appeared during a trip that Carlos and I did when I was 25 and he was 20 years old. We went on this road trip because Carlos had never been to the desert. We used the family Nissan that we had to push to get it started. At first, we went to San Luis Potosí, and when we arrived, [Carlos] asked me:

“But... where are the dunes?”

“What dunes? For that, we need to go to the desert in Chihuahua”.

“Well, let’s go see the dunes”.

“But Chihuahua is still about a day and a half away”.

“But we are already here, let’s go”.

We did, and we saw the dunes. We were looking at the map and realized that we were practically at the border with Arizona, about a day and a half away from the Grand Canyon; so we went to the Grand Canyon. Carlos was wearing his jeans, a denim jacket, a denim hat –one he still sometimes uses when directing-, and his sunglasses. While we were looking around, he stood up and climbed a rock. Around that part, there were two “gringuitos” (American kids) of about 12 years of age just walking around and they stopped to stare at Carlos and said:

“Wow! Don’t you think he’s tough?”

“Nah, he’s corny”.

And just kept walking.

—Alfonso Cuarón

The Director's Vision - Carlos Cuarón (Corny!)

Rudo y Cursi (Tough and Corny) was like a family project, literally, as one of the producers (Alfonso Cuarón) is my brother, the other two (Alejandro González Iñárritu and Guillermo del Toro) are very dear friends, Diego and Gael are my buddies and the rest of the crew became my creative kin. We were able to create a big family in which we were all united by the same cause. Alejandro, Guillermo and Alfonso explained everything that could happen and everything I could feel while directing my first feature. Diego and Gael explained and had opinions about everything they wanted in regards to acting issues. So I was very sheltered.

What else can one ask, but that your producers be people that understand filmmaking creatively and that are willing to help at all times and contribute extremely valuable advise with the talent, trade and experience that they have? It's having the best of both worlds because they not only can support you financially and in when it comes to logistics of filming through their experience as producers, but creatively through the constant feedback I received from them.

In the case of the cinematographer, first I thought about several Mexican people I had already worked with and wanted to work with again, but none of them was available. When I discussed this with the producers, they told me: "Stop thinking in 'Spanish', you have the world in front of you"; which is a grand comment and a wonderful philosophy that defines what the producers meant to this film. Adam Kimmel was among the many cinematographers from around the globe that I interviewed, and he offered very interesting suggestions. He is a genius when dealing with light. When I showed him the script, he liked its proposition, and when we started working, we both committed into fully respecting the original concept that I had asked from him, what had been created and which had pulled him into the project.

I wanted to work with Eugenio Caballero (Production Designer) for a long time. I had spoken to him about the project some time ago, but he had not taken me seriously. After that, I kept looking for him, but he was busy with his nomination to the Oscar. Right before he left to attend the ceremony, I reached him, told him I would like him to do my movie and sent him the script. When he returned, he called me to say that he found the script to be really fantastic and that he wanted to be part of the film. A couple of days after, we were already working. Thanks to the work performed by Eugenio and his team (including the costume designers Annaí Ramos and Terrazas), we were able to recreate the context of authenticity and uniqueness in the story. He was extremely careful when it came to details and textures to generate a universe parallel to the reality in which we live in Mexico City, but identical. You can only achieve that with a lot of talent.

I heard Felipe Pérez Santiago's (Original Score) work when I was still writing the script and we had not even started to think about the production. I was driving listening to the radio

and I heard something that sounded modern and distinct, from a “young Mexican composer”. During postproduction, it was time to include the music and I asked Annette Fradera (Music Supervisor) to put me in contact with Felipe because I could hint he had an interesting proposal. I liked the risk of bringing on board an unknown musician to compose the music score —someone with great ability for chamber and electroacoustic music—. I asked him for something that should sound like a concert for strings and accordion, which was an enormous risk; but it came out right.

Diego and Gael gave its best to the characters. It was an extremely pleasant process to see how out of nowhere they were suddenly there in flesh and bone, characters that had nothing in common with the actors. At the beginning, they were puzzled because Diego said that because of his nature, he was Cursi (Corny) and Gael felt the same way with Rudo (Rough), and I agreed with them; but that is exactly why I did not want to cast them like that, I wanted to make a film that went against their natural personality.

Guillermo Francella (“Batuta”) is the best-known and most famous comedian in Buenos Aires. To begin with, I was surprised by the fact that he wanted to participate in a casting process, and later on by his great humility when working. He fully grasped that I was not looking for Francella the comedian, but the actor and that is exactly what he delivered: a real Batuta that is credible from beginning to end. Working with Guillermo was a delectable experience.

For the rest of the cast, I wanted to use different faces as the three main characters where very recognizable. When I spoke to Dolores Heredia (“Elvira”) and told her I wanted to personify her as a coastal woman, with saucy white hair and that we wanted to make her look older, she loved the idea because that was actually so different to how she looks like in real life. For the other characters, it was about looking for actors or actresses that had not had too much exposure. I was fortunate to cross paths with Adriana Paz (“Toña”), who is an excellent actress schooled in theatre and that surprised me when I attached her. Jessica Mas (“Maya”) had done some television (that I had not seen) and she had a totally different face. Besides, I was convinced that Maya’s character had to be from the Caribbean. I did not know from which country and it ended up being her. The same can be applied to the rest of the actors and non-actors. I used them because I wanted to recreate the authenticity found in the *Rudo y Cursi (Tough and Corny)* script, which is not necessarily reality as it is, there is a slight stylizing.

The movie is shot with clean cuts because I wanted to give it an effect of realism. The more mannerisms you start using, the more realism you lose, so I avoided them. At the beginning, you will find more open pan shots and as the story moves on there are less and less. The movie has many more cuts until it arrives at the final madness of the penalty. The third act has many more editing cuts than the rest of the film and this was thought on purpose

with the intention of little by little, getting into the characters' intimacy: first you have the banana plantations and slowly the shots keep closing up more until you get as close as each character's eyes. That is a formal directing approach. In editing (with Alex Rodríguez in charge of it), the intention is not to let the rhythm collapse. You do not lose one second, which means that as soon as you finish watching one scene you are already on the next, and so goes the whole film, it never stops to breath.

The creative work is not what one imagines. At the beginning, you have an idea of what you want your work of art -book or film- to be; but in reality, you build upon it every day. As I wrote and directed the film, I did have an image for certain things, but I had no concrete expectations because I was very much in the present tense of creation, there was nothing else for me.

The Screenwriter's Vision - Carlos Cuarón (Tough!)

To say that life is like football is almost commonplace. In life, you have penalties, corners, warnings... in a way it is a mirror of society, a microcosm of what happens in the world. In this case, soccer is a metaphor for life and life becomes a metaphor of the game. What I tried to do, was a faithful portrait of Mexican society. For me, *Rudo y Cursi (Tough and Corny)* has a tone of realistic drama, more than a comedy, but what happens is that there is a lot of sense of humour.

Originally, I had conceived *Rudo y Cursi (Tough and Corny)* as a mockumentary about Tato, a player from humble origins that attains glory within professional soccer, but disappears mysteriously and becomes a legend. When I told Diego and Gael the story, they both wanted to play Tato, which was really cool. The problem was that there was only one character. That is when I realized that I wanted to work with both of them together again and I had to grow the story to two characters. The first thing that came to my mind was the image of two soccer players solving an intimate drama right before shooting a penalty in front of a full stadium. Then I thought, why not make them siblings, and I started constructing the story backwards.

In me, all creative process is chaotic; nothing comes in order. I put it in order as the ideas follow each other. It was very complicated to write the script, as complicated as the production itself. Writing is very difficult for me, so is directing. I enjoy it all the time, but both are difficult processes. I had to rewrite at very unusual -or strange- moments, during a very intense preproduction, because there was no other choice. It is a very different process when the story is discovered by the screenwriter then when the director discovers it. For the first one, it is almost a literary fact where he finds drama and coherence, for the later, it is closer to knowing how to carry it out.

I hope that honesty and authenticity are what bring people to the theatres. Beyond the cast, it is a unique concept that deals with a universal subject matter –brotherhood-, which we all have experienced one way or the other. Besides, the story is told within a very rich context: the banana plantation and coastal context, and the approach to the dark and bright sides of how professional soccer happens in this country (even though it is NOT a sports film).

The Cast's Vision

Gael García Bernal (Tough!) — “Tato ‘El Cursi’ [‘Corny’] Verduco”

Diego Luna (Corny!) — “Beto ‘El Rudo’ [‘Tough’] Verduco”

To work with Diego and Gael is to save about 25 years of rehearsals because they know each other for 25 years and they can communicate almost by telepathy.

—Alfonso Cuarón

[GGB:] in reality, both characters have a tremendous duality. Somehow, everything could be classified as ‘tough’ or ‘corny’. I feel that Cursi (Corny - Tato) ends up being much tougher than Rudo (‘Tough’ - Beto). What makes him corny is that he likes music, passion and magic. He wants to be someone, become famous, go earn some money, win his mother’s love, stop working at the banana plantation and —what he wants the most— to sing. He wants to be famous by singing. On the other hand, he is wonderful soccer player; he has all the talent but no passion for it. It was great fun to play with those elements.

[DL:] It took me some time to really discover the character and find the references that would make me love him. A trip we made to Cihuatlán (in the state of Jalisco) to meet with the real plantation workers was extremely useful. They told us how their days went by and we understood really well where the characters came from. To identify the basis for the character was vital: to find the stutter, the insecurity caused by the constant struggle for the mother’s acceptance, because Beto feels that he has never been recognized by his mother. He is a chap that is labelled as tough, but in reality, he is a very loving being that simply has one weakness: gambling, adrenaline. It is very different to anything I had done before. It was exciting to put myself in his shoes as he lives everything with great intensity.

[GGB:] Soccer is a wonderful platform to find life metaphors from any angle. Besides, the drama really amuses me, to witness the matches that are a perfect battle. We had to train for these roles. Training not only helped us gain some football abilities, which we almost did not get; but more than that, we had to look like soccer players and for that, it worked. I also took accordion lessons so I could learn some songs; but mostly, to be familiarized with an instrument that is quite complicated to play, and I hope to continue forever as it got me hooked.

[DL:] I find soccer to be a wonderful therapy. I use it twice a week and it makes me a happier person. However, I had never played as the goalkeeper. I am of one of those guys that just closes his eyes when the ball is approaching. I hate the goal and everything it represents: goalkeepers are hated people and when they do their job well they are never recognized. There is not much glamour in the goalkeeper's figure. Nevertheless, I never felt, as I did in other films, that it was hard. I did not have to use an alarm clock; I would wake up by myself.

[GGB:] *Rudo y Cursi* (Tough and Corny) is an incredibly complete and complex story. After *Tu mamá también*, I always wanted to work with Alfonso, Carlos and Diego again. I am taking with me everything I experienced in this film as an emotional asset, from the very first creative trip that was all about bouncing ideas between the four of us and was precious, to the final cut. I like this kind of movies very much, where there are no good guys or bad guys, where no commercial precept is followed. It is a very free and honest film. It is rare to work with such a good script and with such a fun and fresh story. You can feel a very unique strength from beginning to end.

[DL:] We had a perfectly written script in which the character's arc was very clear. First, I was pulled in as a spectator. It is a very powerful story because we all have a brother, either a blood one or one by choice. With Carlos, it happened as with one that is directing his first feature at the right time: he is better prepared than anyone else because he's had the story in his head for years and clearly knows what he wants. Even so, once he is happy with how the characters have turned out, he allows you to be free. It has been exciting to know that there is someone waiting for something new to happen beyond what has already been written. Every day there is space to add new things, something that as an actor is extremely heartening.

Guillermo Francella (Corny!) — “Batuta”

Rudo y Cursi (Tough and Corny) was very interesting for me as an actor. I loved the script, its content, its structure, and the characters. It is a bulletproof story, lovely, from the heart, about a solid relationship between brothers that undergoes several stages. My character is the third one in dispute between the brothers. I found it juicy, attractive, with many edges that as an actor I loved transiting through. It was extremely gratifying to make it.

My character has a hard backstory: he is the son of a prostitute, and has split from his wife with whom he has children but is declared as an absentee parent because he never sees, cares, nor sends money for them, a situation he is never ready to accept. Because he

is always on the search, he is very daring, rogue and charismatic. He acts like a snake charmer because he knows he has found two diamonds in the rough. He takes the boys under the promise that he will make them big soccer stars, protects them in an almost paternal way, but he acts also like a wolf in ambush because he knows he can make a lot of money from them. He has a vast, intense, attractive and quite colourful patina to him. I love being Batuta, I feel very much Batuta since I arrived.

Since I was a small child, soccer has been something very important to me. In my real life, I am very close to it because I personally know Technical Directors, players, team owners; I go out for lunch or coffee with them. I love the private world of soccer, the player's world: the one that can play abroad, the one that –poor man– cannot progress and stays in the small club where he started. I also know people like Batuta, they are people with great charisma and I love to listen to their anecdotes. I have certainly taken out something from them into this character.

To work with Carlos since the day I met him, was to be mobilized. I loved his personality and assertiveness. He knew what he wanted; he knew who Batuta was. He has great wisdom and warmth. He is a very respectful person, very sure of what he wants and at the same time very open to other people's opinions. For example, there were certain words in the script that are not said like that in Argentina and he was humble enough to change them. He gave me many motives to trust him and surrender, just as he trusted me.

Dolores Heredia (Corny!) — “Elvira”

The production called and Carlos wanted me to go in for a casting test because he was worried of how much I could be moved -not only emotionally, but physically- to become the character as I had to interpret the mother of two not so young boys. The first casting test was with Gael and Diego, it was really fun. We were all acting weird, trying to find the way to reach the character. The director's mind is always a mystery: he did a second test, one I thought unnecessary as I felt very capable of playing the role and was very willing to do it. Right from the start, he had a clear idea of the characterization he wanted and that was even more attractive for me: I had to play the role of a woman that looks completely different to me.

Because I am used to making films that are very intense with profound and dense subject matters, I also liked the script very much. This film does not have an issue over which you could commit suicide, but it deals with the topics of the strength of brotherhood from all points of view --even those strange combinations that can be found between siblings: rivalry- envy, love-hate --, having many brothers and sisters from different fathers and of a fairly young mother; and of how to create a family nucleus with these elements. Last, but not least, to be honest, I particularly just wanted to work with Carlos.

Elvira is a very rich character, if it was a stage play I would be delighted to represent her every night. She has a wonderful freedom, like the horizon itself: she is a common woman, sincere and at the same time full of tricks. She's had eight children, a bunch of husbands and is still looking for the love of her life. I think she is a combination of many of my aunts that live in Sinaloa. I probably got inspired by the culture of being aproned and keeping the appearance of having just worked in the kitchen and willing to go back at any moment. Carlos had her pretty much visualized. He wanted coloured hair, and we had to look for products that I could use because I was pregnant at the time (during the shooting I was six months pregnant). My hair was made lighter with a "delicious" reddish orange-yellow. It was really surprising how I could not get used to looking at myself in the mirror.

I liked working with Carlos, I felt very sheltered all the time, well directed and pampered by him. Diego and Gael are charming; and working with the rest of the children who were not actors, was an amazingly beautiful experience because they understood the dramatic approach very quickly and reminded me of the basics that I seemed to have forgotten and that are what really supports our work.

Adriana Paz (Tough!) — "Toña"

Tougher than corny.

The day after I took my pictures to Manuel Teil, he called me for the casting of another film and after that, he invited me to try out for Carlos Cuarón's first feature. I did and made it to the *callback* where I met Carlos and Diego in the flesh. This test lasted about 45 min. In addition, I had prepared myself well so I felt very satisfied with my delivery. One morning I received a call from Teil letting me know I was Toña.

I found out that Gael García was also part of the project, almost leaving for Cihuatlán; and being already there, I found out that Dolores Heredia, Guillermo Francella, Eugenio Caballero, Adam Kimmel etc., had also been attached. It was an obvious joy to be able to work with all of them, but it was a challenge as well as in all my previous film experiences I had never worked with a team of such stature, in a project of such high expectations and with a character like this one. As the day came near and I got more and more conscious of this, I became more and more nervous. Fortunately, everyone was of great support in one way or the other and after the first "Action!", I got relaxed.

My character is a woman that thinks and speaks her mind. She sometimes also ends up giving in, as it is part of her upbringing and of what she has experienced in life, although she is not always in agreement and speaks up and acts against it and will not stand back. This means that she is not the archetype of the Mexican woman that can be all trampled on.

She is a wife and a young mother with a strong personality but acts very lovingly with her family. It is in that love that she finds the courage to move forward in all circumstances. For example living with her husband's family –specially her mother-in-law– with whom she does not get along particularly well, but because of the love she has for him and for herself, she moves on and grows as a woman, which allows her to push her husband and children ahead. In conclusion, this is one of my mayor experiences and my first big opportunity, with some tense moments that became a chance to learn and that leave beautiful memories behind.

Jessica Mas (Corny!) — “Maya”

*I am definitely corny before being tough,
I am very romantic and I may show my feelings a little too much.*

I was never too familiar with soccer, but the passion found in this sport cannot be found in any other. It is too much. I love that, because we should be like that in life, very passionate about what you really like. It is a good element in the film because it is one of the most watched sports around the world. What is nice about soccer is that anything can happen; you know really nothing until the end. And that is what takes place in the film: everything happens and you never know what is going to surprise you. I really liked it because it is very realistic; I truly enjoyed it. Carlos Cuarón is someone from whom many people should learn. I believe that besides being demanding –as other directors- in order to achieve the scene he is looking for, he has something that others don't and which gives you freedom: he asks how you feel with the scene, how you would do it in your everyday life. And it is his humanity what makes you feel very comfortable as an actress.

BIOGRAPHIES

Reunions are always magical moments, like a lineman scoring a goal after a bad patch, or being able to kick the ball again after a long recovery, or a fan coming back into the stadium after years of absence.

—Darío “Batuta” Vidali

GAEL GARCÍA BERNAL (“Tato ‘El Cursi’ [Corny] Verduco”)

He started his professional career as an actor since childhood. He studied at the Central School for Speech and Drama in London. He made his debut on the big screen in *Amores perros* (*Life’s a Bitch*), by Alejandro González Iñárritu. His next feature film of international success was *Y tu mamá también* by Alfonso Cuarón, acting side by side with his friend Diego Luna.

After, he starred in *El crimen del padre Amaro* (*The Crime of Father Amaro*) by Carlos Carrera. In September 2004 he starred *Diarios de Motocicleta* (*The Motorcycle Diaries*), from Brazilian director, Walter Salles. That same year, in November, he worked on *La mala educación* (*Bad Education*) by Pedro Almodóvar.

In 2006 he makes his London stage debut playing the main male character in Federico García Lorca’s *Bodas de sangre* (*Blood Wedding*), as well as James Marsh’s *The King*. After this, he takes part of Alejandro González Iñárritu’s third feature, *Babel*, as well as participating as the main character in *The Science of Sleep* by Michel Gondry.

In 2007, he makes his directing debut with *Déficit*, an independent feature film filmed in Mexico. This film has travelled to several international film festivals such as Cannes, Toronto and Río de Janeiro.

In 2005, he founds, along with Diego Luna and Pablo Cruz, a production company named Canana. Under this label, they have produced *J.C. Chávez*, *Cochochi*, *Déficit* and *Voy a explotar*, currently in postproduction. Canana also encompasses *Ambulante*, a documentary festival that travels around México.

With Héctor Babenco, he filmed *El pasado*. He has also participated with Lukas Moodysson in his feature film, *Mammoth*, and in *Blindness* by Fernando Meirelles. He also had a part in the stage play *Together*, with Vesturport Company in Iceland and México.

DIEGO LUNA (“Beto ‘El Rudo’ [Tough] Verdusco”)

As an actor, Diego Luna has taken part in more than twenty-five films in Mexico and other countries. Standing out among these is *Y tu mamá también* by Alfonso Cuarón, for which he won —along with Gael García Bernal— the prestigious Marcello Mastroianni Award at the Venice Film Festival. His directing debut was in 2007 with the documentary *Chávez*, which was premiered at the Tribeca Film Festival in New York and is about the life and times of legendary Mexican boxer, Julio César Chávez.

Diego Luna’s next screen appearance was in Gus Van Sant’s *Milk*, where he shares credits with Sean Penn. Standing out among his most recent work are the films *Mr. Lonely* by director Harmony Korine and *Fade to Black*, where he shares with Danny Huston, as well as the Spanish language features *El búfalo de la noche*, based on Guillermo Arriaga’s book, and *Sólo Dios sabe* from director Carlos Bolado, which also marks his introduction as producer. Both films premiered at the Sundance Film Festival. In 2004 he was cast in *Criminal*, produced by Steven Soderbergh and George Clooney’s company, a remake of the Argentinean film *Nueve reinas*.

The actor began his profesional stage career at seven years old. When he was twelve, he had his television debut in *El abuelo y yo*, and since then he has reconciled, film, theatre and television. On stage he has been part of such productions as *De película*, *Comedia clandestina* and *El cántaro roto*, for which he earned Stage Critics Association Award. Under Antonio Serrano’s directing, he played *Moliere* by Sabina Berman. He was also part of *Las obras completas de William Shakespeare abreviadas*, which lasted more than three years on stage.

Thanks to films like *Before Night Falls* by Julian Schnabel, *Nicotina* which premiered at the film San Sebastian Film Festival, Luis Estrada’s *Ámbar*, *Un hilito de sangre* directed by Erwin Neumaier, *Un dulce olor a muerte* by Gabriel Retes, Marisa Sistach’s *El cometa* and *Todo el poder* by Fernando Sariñana, his film career has given him the opportunity to be recognized as “versatile and successful”. Some other films he has been part of are Steven Spielberg’s *The Terminal*, *Dirty Dancing: Havana Nights*, Kevin Costner’s *Open Range*, *Frida* by Julie Taymor and starred by Salma Hayek, *Carambola*, *Fidel*, *Ciudades oscuras*, and *Soldados de Salamina* from director David Trueba. He has also starred some student short films from the CUEC (Film Studies Centre) and CCC (Film Training Centre), among which we can count *El último fin de año* by Javier Bourges, which was awarded the Oscar for the Best Student Short in 1991.

GUILLERMO FRANCELLA (“Batuta”)

Guillermo Francella is one of the most recognized and famous actors and comedians in Argentina. He made his debut in television in 1981, and in 1985 he filmed his first feature: *El telo y la tele*. His first big starring success in television came in 1988 with the telenovela *De carne somos*, which ran on air for two years. The following year, he participated in one of his biggest successes, *Los Exterminators*, a parody of the North American saga *Terminator* and that would have three sequels. Meanwhile, he participated in the successful TV comedy series *La Familia Benvenuto*, which went on for five seasons, as well as in *Brigada Cola* where he interpreted the character named “Francachella”, –not casually similar to his real last name. After starring in the TV show *Un hermano es un hermano*, his fame had gone beyond frontiers so his next TV series, *Naranja y media*, was translated and broadcasted in several English speaking countries with the title of *My Better Halves*.

In 1988, his film *Un argentino en Nueva York* became one of the biggest box-office successes in Argentinean film history. The following year, Francella would find a new challenge by starring in the TV series *¡Trillizos... dijo la partera!*, where he plays three brothers from Buenos Aires from a typical Italian-roots family, but with very different personalities. In 2000, he filmed *Papá es un ídolo*, which was the most watched movie in Argentina that year. The next year he returned to television in one of the most important roles in his career, where he participated in several sketches along his supporting cast in the comedy *Poné a Francella*. This show lasted two seasons and was broadcasted for several years, not only in Argentina but also in several Latin-American countries and in the U.S.A. with a huge audience. In 2003, Francella filmed *Un día en el paraíso*, in which he plays the role of two characters. His next film, *Papá se volvió loco*, premiered in 2005 as a big box-office success. That same year, he starred in the TV series *Casados con hijos*, the Argentinean version of *Married... with Children*, in the role of Pepe Argento, which earned him the Martín Fierro Award for Best Comedy Actor in a Leading Role.

Francella has also worked in theatre in plays such as Marc Camoletti’s *Pijamas*, Francis Veber’s *La cena de los tontos* and Mel Brooks’ *Los productores*. He is currently in rehearsals for Mel Brook’s *El joven Frankenstein* to open on stage in March 2009.

DOLORES HEREDIA (“Elvira”)

Dolores Heredia has been part of several film, stage and television productions in Mexico and abroad. Her first feature film was *Pueblo de madera* by Juan Antonio de la Riva, in 1990. After she worked in TV movies such as *Pueblo viejo* by Carlos García Agraz and Gabriel Retes’ *Disparen a matar*. Some time after she worked with Retes again in the feature film *La*

mudanza, based on the play by Vicente Leñero. She also worked in *Desiertos mares* by José Luis García Agraz, Jim McBride's *The Wrong Man* and *Vagabunda* by Alfonso Rosas Priego.

In 1995, she played Lucero in Roberto Sneider's screen adaptation of *Dos crímenes* based on the book by Jorge Ibarguengoitia, also starring Damián Alcázar, and for which she was nominated for the first time to an Ariel for Best Actress. Her next job was in Juan Carlos de Llaca's *En el aire*, followed by the Swedish-Mexican-Danish co-production of *La hija del puma* by Asa Faringer and Ulf Hultberg about the armed conflict in Guatemala during the decade of the 80s.

In 1999, she starred in Alejandro Springall's *Santitos*, for which she was nominated as Best Actress for the second time at the Ariel Awards and won Best Actress in Amiens and Cartagena film festivals. Following she made Gerardo Tort's *De la calle*, followed by *Ciudades oscuras* directed by Fernando Sariñana, and the Mexican-Colombian-Spanish co-production *La historia del baúl rosado* directed by Libia Stella Gómez.

During the last two years, she has partaken in *Fuera del cielo* by Javier Patrón Fox, Rodrigo Plá's *Desierto adentro*, *Mujer alabastrina* by Elisa Salinas, *Amor, sexo y otras perversiones* by Fernando Sariñana, Paul Leduc's *Cobrador: In God We Trust* and *Conozca la cabeza de Juan Pérez* by Emilio Portes, for which she won the Mayahuel Award at the Guadalajara Film Festival. Besides participating in several short films and in the TV series *Capadocia*, produced by HBO and Argos, other films where she has worked are Pete Travis' *Vantage Point*, *Enemigos íntimos* by Fernando Sariñana and *Cosas insignificantes* by Andrea Martínez. Her most recent work has been Fernando Kalife's *180 grados*.

In her role as producer, she started the company Por Amor Producciones and works along Daniele Fizi and the Sunil Theatre in Switzerland, and collaborates in several stagings with the Cirque du Soleil.

ADRIANA PAZ (“Toña”)

Adriana Paz was born in Mexico City in 1980. Since childhood, she always felt attracted to arts and sports, but she had her first direct contact with the theatre at the age of 16. An experience that will take her to study the Bachelor in Dramatic Literature and Theatre at the UNAM (National University of Mexico).

During her career, she worked in several school and professional stage plays at the same time that she complemented her education with flamenco dancing and acting workshops. Halfway through university, she had her first film and television experiences: in several short films –some of which were directed by her brother- and in several episodes of the TV series *Historias de leyenda*, broadcasted through Canal 11.

Right after finishing university, she moved to Spain for two years where she took some classes at the Estudi de dansa Monserrat in Tarragona and the Estudis de Teatre in Barcelona. She worked as a dancer in the stage play *Entre las manos* and its promotional tour along many cities in that country and she made some television ads in Barcelona.

Coming back to Mexico in 2005, she was part of the cast of the independent feature film *Todos los besos*, which was selected for several international film festivals. During the last two years, she worked on four short films for the CCC (Film Training Centre), two of which were thesis projects. Professionally she has worked with Carlos Carrera in *Backyard* and more recently with Antonio de la Riva.

JESSICA MAS (“Maya”)

Jessica was born in Puerto Rico on a December 5th. She studied Public Communication and did her specialty in Journalism at the Universidad de Puerto Rico. Where she graduated *Magna cum laude*, even though she only worked in it for a couple of months.

It was in Puerto Rico where her acting career began. She studied theatre and in Miami she did some acting and verbal expression workshops with Adriana Barraza and in Mexico she continued training and preparing herself under Rene Pereyra’s workshops on the Actors Studio method, as well as taking diction classes at the CEA.

Her first feature was *Second Honeymoon* for CBS. Afterward, she has worked in series and telenovelas such as *CSI Miami*, *South Beach*, *El pantera*, *Tiempo final* and *Secreto de confesión*. She is currently preparing several film projects for next year.

CARLOS CUARÓN (Director and Sceenwriter)

Carlos Cuarón was born in Mexico City in 1966. He studied English Literature at the UNAM (Mexico’s National University), took part of Hernán Lara Zavala’s narrative workshop, followed by his participation in Syd Field’s screen writing workshop and two times in the Screenwriters Lab at the Sundance Institute. He has been a FONCA grant holder and is the author of short stories and stage plays such as ‘Llantas contra el pavimento’, ‘Zapatos y alpargatas’, ‘Puro y natural’, and ‘Coco Tuétano y la rebelión de las armas’.

In 1988, Carlos started collaborating with his brother Alfonso by co-writing several episodes of the TV series “La hora marcada”. After that, following an idea they both came up with, Carlos wrote the script for the film *Sólo con tu pareja (Love in the Time of Hysteria)* which starred Daniel Giménez Cacho and Claudia Ramírez. The film was very successful in Mexico, won the Ariel Award for Best Original Screenplay for Carlos and Alfonso, and was

nominated to three more Ariel Awards, among which were Best First Feature for Alfonso and Best Cinematography for Emmanuel Lubezki.

In 1997, Carlos directed his first short film, *Sístole Diástole*, starring Salma Hayek and Lumi Cavazos. That same year, he co-wrote *¿Quién diablos es Juliette? (Who the Hell is Juliette?)* directed by Carlos Marcovich, which won two Ariel Awards and several other awards at festivals such as Guadalajara, La Habana, Cartagena and Sundance.

Next, Carlos wrote and directed other short films such as *Noche de bodas* (2000), which was selected for the Critic's Week at the Cannes Film Festival, and *Me la debes (You Owe Me One!)* (2001). Meanwhile, Carlos and Alfonso co-wrote *Y tu mamá también*, which starred Gael García Bernal and Diego Luna. This film achieved an incredible international critical and commercial success, and was awarded, among many other prizes and nominations, the Silver Lion at the Venice Film Festival for Best Screenplay and received Oscar and BAFTA nominations for Best Original Screenplay.

In 2002, Carlos wrote and directed his next short film, *Juego de niños (Child's Play)*; as well as the TV short films *No me digan Hugo*, *Amor perdido* and *Amor al Tri*, which humorously deal with issues related to soccer. The following year, he wrote *El misterio del Trinidad*, a film that was directed by José Luis García Agraz, and that won two Ariel Awards and was nominated to seven more, among which was Best Original Screenplay.

In 2005, Carlos wrote and directed the short film *Ofelia*. At the same time, he was co-creator and producer of a series of television animated mini-episodes called "Poncho Balón va a la final", which aired in Spain and several countries in Latin America during the 2006 World Cup in Germany. In 2007, he was invited to take part of a round table on "Soccer players that write and writers that play soccer" ("Futbolistas que escriben y escritores que futbollean").

Carlos worked for several years on the *Rudo y Cursi (Tough and Corny)* script. It is also his first feature and the first production done by Cha Cha Chá, Alfonso Cuarón, Guillermo del Toro and Alejandro González Iñárritu's production company.

ALFONSO CUARÓN (Producer)

Born in Mexico City, Alfonso Cuarón studied Philosophy and Cinema at the UNAM (Mexico's National University). He started working as an errand boy, microphone operator, loader, editor, camera operator and assistant director until he directed his first feature film, *Sólo con tu pareja*, in 1991. Written by Carlos Cuarón, this successful film was awarded the Best Original Screenplay by the Mexican Academy of Cinematography.

In 1993, he was invited by Sydney Pollack to direct one episode of the television series *Fallen Angels*. Alfonso stayed in the United States where, in 1995, he *A Little Princess*, which was awarded many times and received a double nomination by the Academy. In 1998, Alfonso directed *Great Expectations*, with a cast that included Ethan Hawke, Gwyneth Paltrow, Robert De Niro and Anne Bancroft.

In 2001, he returned to Mexico in order to direct *Y tu mamá también*, film that he co-wrote with Carlos Cuarón. The movie enjoyed great international popularity, both commercially and with the critics, and was awarded the Silver Lion at the Venice Film Festival for the Best Original Screenplay, as well as the Emerging Actor Marcello Mastroianni Award for Diego Luna and Gael García Bernal, and many other awards and nominations such as Best Original Screenplay at the Oscars and BAFTA, and the Best Foreign Film at the BAFTA and the Golden Globes.

In 2004, Alfonso directed *Harry Potter and the Prisoner of Azkaban*, the third in the incredibly successful Harry Potter film series based on the books by J. K. Rowling. That same year, he produced *The Assassination of Richard Nixon*, which was directed by Niels Muller, and *Crónicas de Sebastián Cordero*; both had their film debut at the Cannes Film Festival. Later on, he wrote and directed a segment of the *Paris, Je T'aime*, which was shown at the Un Certain Regard section of the Cannes Film Festival in 2006. At the same time, Alfonso was one of the producers in Guillermo del Toro's *El laberinto del fauno (Pan's Labyrinth)*, which would premiere in Cannes that same year with unprecedented praise.

In 2006, Alfonso directed *Children of Men*, which he wrote alongside Tim Sexton, and was based on the book by P. D. James. *Children of Men* was nominated for three Oscars in 2007: Best Cinematography, Best Editing and Best Adapted Screenplay, and won two BAFTA Awards for Best Cinematography and Best Production Design as well as a nomination for Alfonso to the Golden Lion at the Venice Film Festival. After, taking as a starting point the futuristic element in the film, Alfonso made the documentary *The Possibility of Hope* where academicians and philosophers of the stature of Naomi Klein, James Lovelock and Slavoj Žižek, speak about what can be expected from the world in the near future. Later on, Alfonso produced *Año uña*, his son's, Jonás Cuarón, first film, with whom he collaborated in the documentary *The Shock Doctrine*, featuring Naomi Klein.

In 2007, Alfonso created the production company Cha Cha Chá with Guillermo del Toro and Alejandro González Iñárritu through which they have a five-movie deal with Universal. *Rudo y Cursi (Tough and Corny)* is Cha Cha Chá's first production.

GUILLERMO DEL TORO (Producer)

Since winning the Critic's Prize at the 1993 Cannes Film Festival and nine Mexican Academy Awards for his first feature, the Mexican-American co-production *CRONOS*, Guillermo Del Toro has established himself among the most admired and sought-after international writer-directors. With the release of his Spanish-language film *PAN'S LABYRINTH*, which premiered at the Cannes Film Festival in 2006, Del Toro sealed his position as both a critical and commercial success.

PAN'S LABYRINTH was released domestically by Picturehouse in December 2006. The film received six Academy Award nominations (including Best Foreign Language Film and Best Original Screenplay for Del Toro) and won three Oscars. It is currently the highest-grossing Spanish language film of all time in the US, with \$37.6 million in box office receipts.

Del Toro followed *CRONOS* with the environmental horror film *MIMIC*, which he directed and co-wrote for Dimension Films. He then returned to Spanish language subject matter with the supernatural Spanish Civil War film, *THE DEVIL'S BACKBONE*, released in 2001 by Sony Classics. In 2004, after completing the New Line vampire film *BLADE II*, Del Toro began work on *HELLBOY* for Revolution Studios.

His successful collaboration with Universal on *HELLBOY 2: THE GOLDEN ARMY* in 2008 has led Del Toro to join forces with the studio by entering into a first look producing deal, through which he will write and develop material both for himself as a director and for other filmmakers. Among these projects are *HATER*, an adaptation of the novel by David Moody which he will produce with Mark Johnson; *DROOD*, based on the novel by Dan Simmons (to be published in 2009); *MIDNIGHT DELIVERY*, from an original treatment by Del Toro; and *CRIMSON PEAK*, a screenplay by Del Toro and Matthew Robbins. Del Toro further intends to remake several key Universal library films. He will go back to the source material and reinvent Mary Shelley's *FRANKENSTEIN*, Robert Louis Stevenson's *Dr. JEKYLL AND MR. HYDE*, and Kurt Vonnegut's *SLAUGHTERHOUSE 5*.

In 2007, Del Toro produced the Spanish supernatural film *THE ORPHANAGE*, which has become the highest grossing local language film in Spain's history. The film was released in the US by Picturehouse in December 2007. Del Toro will produce the American remake of the film later this year. He will also produce the gothic horror film *DON'T BE AFRAID OF THE DARK* for Miramax. Del Toro serves as executive producer on Gaumont's upcoming *SPLICE*, directed by Vincenzo Natali and starring Adrien Brody and Sarah Polley. Del Toro's other development projects include *THE WITCHES*, based on the classic Roald Dahl novel, for Warner Bros., which he is producing with Alfonso Cuarón, and *THE LEFT HAND OF DARKNESS* with Francis Coppola's American Zoetrope.

In addition, he and fellow Mexican filmmakers Alfonso Cuarón and Alejandro González-Inarritu, have created cha cha cha, a production entity which will produce five films for Universal Studios and Focus Features. The three filmmakers will each direct one film for the banner, and will oversee the production of two films by other filmmakers. The first film to come out of this partnership is RUDO Y CURSI, directed by Carlos Cuarón and starring Gael García Bernal and Diego Luna. It will be followed by an untitled film to be written and directed by Rodrigo García.

Del Toro has recently turned his attention to the publishing world. With novelist Chuck Hogan, he has co-authored the upcoming horror novel THE STRAIN, to be published by Morrow in 2009. Also, Palace Press will publish an illustrated edition of his personal notebooks, emphasizing the artwork behind his three Spanish-language films and their development from early drawings to the final results.

Del Toro's current plans include starting pre-production in 2009 on the long awaited two-film adaptation of J.R.R. Tolkien's THE HOBBIT, to be produced by THE LORD OF THE RINGS filmmaker Peter Jackson, who has called Del Toro "a cinematic magician who has never lost his childlike sense of wonder."

ALEJANDRO GONZÁLEZ IÑÁRRITU (Producer)

He directed and produced his first feature film, *Amores Perros (Life's a Bitch)* in 2000. This film was nominated to an Oscar for Best Foreign Film and became the most awarded movie of the year by receiving over 60 international accolades.

Iñárritu's next film, *21 Grams* (2003), which he produced and directed, starred Sean Penn, Benicio del Toro and Naomi Watts. Both Del Toro and Watts were nominated to an Oscar for their acting and Penn won the "Jury Prize" for Best Actor at the Venice Film Festival.

In May 2006, Iñárritu concluded his trilogy with *Babel*, which allowed him to be the first Mexican to receive the Best Director Award at the Cannes International Film Festival. *Babel* was nominated to seven Oscars (which amounted to 10 nominations in his career), including Best Film and Best Director. It was also nominated at the Directors Guild of America and as Best Movie of the Year at the Golden Globes.

Iñárritu has also directed, produced and written three short films *Powder Keg* (2001), *Darkness* (2002), which was part of the collective feature *11'09"01* and *Anna* (2007), which along other 32 internationally renowned directors, became part of the "Chacun Son Cinema" selection at the 60th Cannes International Film Festival.

In 2007, along his colleagues and friends, Alfonso Cuarón and Guillermo del Toro, he set up Cha Cha Chá, a production company which first feature is *Rudo y Cursi* (Tough and Corny) by Carlos Cuarón.

Iñárritu is currently in Barcelona shooting *Biutiful*, his fourth feature film which is written and directed by himself and has Javier Bardem in the leading role.

FRIDA TORRESBLANCO (Producer)

Frida Torresblanco studied Film and Literature in Madrid. She began her professional career as assistant director after which she worked her way through all the production staff positions. While at Lolafilms, she was responsible for international productions such as *The Dancer Upstairs* by John Malkovich, and she also produced Susan Seidelman's *Gaudí Afternoon* starring Marcia Gay Harden.

In 2001, Frida received a proposal from Alfonso Cuarón to manage his new production house, Esperanto Filmoj, in New York. She was Executive and Creative Producer at the set of *The Assassination of Richard Nixon* by Niels Mueller, starring Sean Penn and Naomi Watts, as well as Sebastián Cordero's *Crónicas*, starring Damián Alcázar and John Leguizamo.

In 2005, she produced Guillermo del Toro's *Pan's Labyrinth* which in 2007 was awarded three Academy Awards (Oscar). In December 2005, she completed production of the documentary *The Possibility of Hope* by Alfonso Cuarón, which included interviews with Tzvetan Todorov and Saskia Sassen among other eminent thinkers. She also produced Jonás Cuarón's *Año uña*, and most recently *One Fast Move and I'm Gone: Kerouac's Big Sur* directed by Curt Worden.

Frida created Ritmo Films in 2008, a film production company through which she is developing several feature film and TV projects.

TITA LOMBARDO (Line Producer)

At the beginning of her career, Tita Lombardo was a producer in musical, journalistic and cultural shows for Canal 13. She started her career in the film industry in 1983 as Production Assistant, Locations Manager and Production Manager in the feature films *El otro*, *El imperio de la fortuna* and *Mentiras piadosas* from renowned director, Arturo Ripstein. This first approach to her career, lead her to work in different production roles with several production companies in Mexico, Spain, France and the United States.

Worth mentioning, are some of the films in which she has worked, such as Jaime Humberto Hermosillo's *Encuentro inesperado*, *El ángel de fuego* by Dana Rotberg, *Novia que te vea* by Guita Shyfter, José Luis García Agraz' *Desiertos mares* and *Un dulce olor a muerte* by Gabriel Retes. She had the chance to collaborate again with Arturo Ripstein on the film *Profundo carmesí*, which was awarded several times, including the Golden Osella at the Venice Film Festival, four accolades at the Havana Film Festival, seven Ariel Awards and an Honorable Mention at the Sundance Film Festival.

Amores perros was her first collaboration with Alejandro González Iñárritu. The film received the Critics Week Award at the Cannes Film Festival and was nominated to an Oscar for Best Foreign Film; it also harvested a long list of awards and distinctions. Afterwards, Tita participated in María Novaro's *Sin dejar huella*, which among many others, received the Best Latin American Production Award at the Sundance Film Festival; *Once Upon a Time in Mexico* from director Robert Rodríguez and *Asesino en serio* by Antonio Urrutia. Tita worked with González Iñárritu again in *Babel*, that was credited with seventy five nominations and twenty five awards worldwide, some of which are: Best Director Award at the Cannes Film Festival, an Oscar and a BAFTA for best Original Score and a Golden globe for Best Dramatic Film.

Tita's activities include teaching where she has given courses, workshops and seminars about film production in different schools and festivals in Mexico. Throughout her career, she has produced around one thousand television ads, short films, documentaries and videoclips.

Currently she is General Manager at KMZ Producciones, a film, television and commercial production company within which she has several projects in development.

CHA CHA CHÁ (Production Company)

Three of the most world-renowned film directors—Alfonso Cuarón, Guillermo del Toro and Alejandro González Iñárritu— created a unique film production entity under the name of Cha Cha Chá. The company has a partnership with Universal Pictures and its specialized international sales and distribution division, Focus Features International, to create five feature films. *Tough and Corny* is the first project resulting from this deal.

FOCUS FEATURES (Production Company)

Focus Features is a motion picture production, financing, and worldwide distribution company committed to bringing moviegoers the most original stories from the world's most innovative filmmakers.

Focus Features releases include David Cronenberg's *Eastern Promises*, which won the top prize [the People's Choice Award] at the 2007 Toronto International Film Festival; Terry George's *Reservation Road*, starring Joaquin Phoenix, Mark Ruffalo, Jennifer Connelly, and Mira Sorvino; Joe Wright's *Atonement*, starring James McAvoy, Keira Knightley, and Romola Garai; Shane Acker's animated fantasy epic *9*, starring Elijah Wood and Jennifer Connelly; Henry Selick's stop-motion animated feature *Coraline*, starring Dakota Fanning and Teri Hatcher; Martin McDonagh's *In Bruges*, starring Colin Farrell, Brendan Gleeson, and Ralph Fiennes; Bharat Nalluri's *Miss Pettigrew Lives for a Day*, starring Frances McDormand and Amy Adams; Cary Fukunaga's immigrant thriller *Sin Nombre*; Joel and Ethan Coen's *Burn After Reading*, starring George Clooney, John Malkovich, Frances McDormand, and Brad Pitt; and Ang Lee's *Lust, Caution*, winner of the Best Picture [Golden Lion] Award at the 2007 Venice International Film Festival.

Focus Features is part of NBC Universal, one of the world's leading media and entertainment companies in the development, production, and marketing of entertainment, news, and information to a global audience. Formed in May 2004 through the combining of NBC and Vivendi Universal Entertainment, NBC Universal owns and operates a valuable portfolio of news and entertainment networks, a premier motion picture company, significant television production operations, a leading television stations group, and world-renowned theme parks. NBC Universal is 80% owned by General Electric and 20% owned by Vivendi.

DOUBLE NEGATIVE (Visual Effects)

Double Negative, located in the heart of London's Soho, was set up in 1998 with a team of 30 staff. Since then the company has grown to 450+ staff. Through its growth it has always sought to retain the creative drive and involvement of its artists through all projects, ensuring that they have a close collaboration with clients. This approach ensures films both small and large receive the same high standard of creative and technical service.

Over the last year, Double Negative has completed work on projects including; *Hellboy II: The Golden Army*, *The Dark Knight*, *Cloverfield*, *Atonement*, *The Duchess*, *Franklyn*, *Miss Pettigrew Lives for a Day*, *The Edge of Love*, *Doomsday*, *The Boy in Striped Pyjamas* and *Rudo y Cursi*. It is currently in production on, *Harry Potter and the Half-Blood Prince*, *Quantum of Solace*, *The Green Zone*, *The Soloist*, *The Boat That Rocked*, *Hippie Hippie Shake*, *Fast and Furious 4*, *The Reader*, *Prince of Persia: Sands of Time*, *The Wolf Man*, *Angels and Demons*, 2012 and *Kick-Ass*.

Other credits include: *Atonement*, *Harry Potter and the Order of the Phoenix*, *The Bourne Ultimatum*, *Love in the Time of Cholera*, *The Magic Flute*, *Stranger than Fiction*, [The](#)

Da Vinci Code, Children of Men, World Trade Center, United 93, Casino Royale, Kingdom of Heaven, Batman Begins, Pride & Prejudice, Harry Potter and the Goblet of Fire, V for Vendetta, Chronicles of Riddick, Agent Cody Banks II: Destination London, Harry Potter and the Prisoner of Azkaban, Alien vs. Predator, Bridget Jones: The Edge of Reason, Laws of Attraction, Resident Evil: Apocalypse, Finding Neverland, Tomb Raider II, Bugs, Cold Mountain, The Hours, Johnny English, Die Another Day, Captain Corelli's Mandolin, Bridget Jones' Diary, Nutty Professor II, Tailor of Panama, Billy Elliott, High Fidelity and Mission Impossible II.

DELUXE TORONTO (Post-production)

Deluxe was founded in 1915 by William Fox when he created the Fox Film Corporation in Fort Lee, New Jersey. In 1919 Fox Film Corporation opened its studio in Hollywood at Sunset and Western. Deluxe Laboratory was built on the south side of the lot (Fernwood and Serrano) where the Hollywood operation still operates today. The original plant consisting of one building with processing and printing operations has expanded to a high capacity manufacturing plant that is one of several film laboratories worldwide. These strategic locations allow Deluxe to expedite the manufacture and shipment of release prints for clients who have high volume print requirements on day and date release of a film.

As digital technology for the motion picture and television industry has evolved, so has Deluxe. The company leads the industry in Digital Cinema packages to theatres, has a premiere digital intermediate process in its EFILM division headquartered in Hollywood, and provides complete digital workflow solutions from HD telecine dailies through video mastering. Deluxe Digital Studios creates content for worldwide audiences in DVD and Blu-ray releases of titles, Creative Services, Electronic Sell Through (EST) and has the largest network of subtitle creation.

Once deliverables and manufactured product are created for clients, Deluxe has a transportation network to facilitate delivery of film and digital prints to the theatres, a fulfillment division that services the marketing divisions of the studios and networks worldwide, and a consulting group that provides electronic Business to Business solutions for bringing product to the end user through new technology tools.

Deluxe motion picture laboratory and post-production facilities are located in Hollywood, Burbank, and several other locations; Toronto, London, Rome, Barcelona, Madrid, and Vancouver. A full-service film and digital facility in New York City is set to open later this Spring. Deluxe Digital Studios are located in Burbank (CA), Moosic (PA), London, Montreal, Bangalore and Florence.

Since 1943, Deluxe has received numerous accolades including 10 Academy Awards for technical excellence.

Technical Specs

Title: Rudo y Cursi

Genre: Fiction

Tagline: La vida es un volado

Year of production: 2008

Country: México

Director: Carlos Cuarón

Cast: Gael García Bernal, Diego Luna, Guillermo Francella, Dolores Heredia

Producers: Alfonso Cuarón, Alejandro González Iñárritu, Guillermo del Toro

Script: Carlos Cuarón

Language: Spanish

Sound: Dolby Digital / DTS

Colour: Colour

Production companies: Cha Cha Chá in association with Focus Features International

Locations: Colima, Jalisco, Estado de México and Mexico City, México

Apect ratio: 1:1.85

Filmed in: 35 mm.

Running time: 102 min.

MAIN CREDITS

CHA CHA CHÁ

FOCUS FEATURES INTERNATIONAL

PRESENT

A FILM BY CARLOS CUARÓN

Rudo **Y Corsi**

(Tough and **Corny**)

WRITEN AND DIRECTED BY

Carlos Cuarón

PRODUCED BY

Alfonso Cuarón
Alejandro González Iñárritu
Guillermo del Toro

Gael García Bernal

Diego Luna

Guillermo Francella

SPECIAL APPEARANCE

Dolores Heredia

Adriana Paz
Jessica Mas

PRODUCED BY

Frida Torresblanco

LINE PRODUCER

Tita Lombardo

CINEMATOGRAPHY

Adam Kimmel

PRODUCTION DESIGN

Eugenio Caballero

COSTUMES

Annaí Ramos
Ana Terrazas

EDITING

Alex Rodríguez

SOUND DESIGN

Martín Hernández

ORIGINAL SCORE

Felipe Pérez Santiago

MUSIC SUPERVISOR AND MUSIC PRODUCTION

Annette Fradera

CASTING

Manuel Teil

CAST

Tato	Gael García Bernal
Beto	Diego Luna
Batuta	Guillermo Francella
Elvira	Dolores Heredia
Toña	Adriana Paz
Maya	Jessica Mas
Jorge W	Salvador Zerboni
Nadia	Tania Esmeralda Aguilar
Arnulfo	Joaquín Cosío
Don Casimiro	Alfredo Alfonso
DT Obdulio	Fermín Martínez
TD Bruno López	Eduardo Von
Mena	Axel Ricco
Trompo Tovar	Harold Torres
Mafafo	Gabino Rodríguez
Gringa Roldán	Alexander Dasilva
Ciempías	Armando Hernández
Fito	Alexandré Barceló
Porro	Jorge Mondragón
Referee	Enoc Leaña
TD Merodio	José Carlos Rodríguez
TV Sportscaster # 1	Martín Altomaro
TV Sportscaster # 2	Pablo Lach
TV Sportscaster Voice # 1	David Faitelson
TV Sportscaster # 2	Antonio Rosique
Quetis	Claudia Becker
Quico	Manuel Teil
Better # 1	René Campero
Better # 2	Sonia Guerrero
Better # 3	Jorge Guerrero
Better # 4	Andrés Almeida
Better # 5	Annette Fradera
Waitress	Olynka Velázquez
Man at racetrack 1	Pedro de Tavira
Man at racetrack 2	Felipe de Lara
Woman at racetrack 1	Jimena Cuarón Barraza
Woman at racetrack 2	Fernanda de la Peza
Posh woman 1	Claudia Schmidt
Posh woman 2	Giselle Elías
Friend from Tlalchatlán	José Luis Herrera "El Che"
Friend from Tlalchatlán	Luis Carlos Serrano "Carita"
Man from Tlalchatlán 1	Wilmar Aguilar
Man from Tlalchatlán 2	Luis Enrique Aguilar
Man from Tlalchatlán 3	Álvaro Hernández
Man from Tlalchatlán 4	Luis Antonio Pimienta
Twin from Tlalchatlán 1	Gerardo Gómez
Twin from Tlalchatlán 2	Victor Gómez
Campos	Alan Pablo Domínguez "Mani"
Angela baby	Dana Sofía Maldonado León
Angela child	Sara Godínez Flores
Quique	Jaime Aceves
Blanca	Afrika Zúñiga Velasco

Ivon	Alejandra Mendoza Panduro
Ivette	Avigail Mendoza Panduro
Roommate	Christian Vázquez
Man at village soccer field	Bernardo Terrones "Moroco"
Bernabé	Bernabé de María Aguirre
Packing foreman	Orlando Zúñiga "Checa"
Clementina	Alejandra Guedea
Harvester	Cirilo Santiago
Reporter	Omar Ramírez
Do-it-all	Gabriel Guzmán
Croupier	Karina Fajardo
Doctor	Roberto Ríos Raki
Osiris	Vicky Palacios
Gladys	Etzia Aguilar
Doris	Débora David
Rita	Nancy Taira
Jorge W. Bodyguard 1	Joel Alberto Estrada
Jorge W. Bodyguard 2	Rubén Prieto
Jorge W. Bodyguard 3	Willebaldo Bucio
Taxidriver	Horacio Ocampo "Pancho"
Sequestrator	Julio Escalero
Loader	Leopoldo Guerra Palacios
Nopalero 1	Pablo Vinós
Technical assistant	Juan Menchaca

TOUGH AND CORNY ANECDOTES

Carlos Cuarón – Corny Moment

The first day of principal photography, we were filming a scene in which Diego runs after Gael (at the banana plantation), hops on the truck and leaves. When we cut, he tells me:

“You have to listen to this”.

“What?” I say while I go with Gael towards the truck’s box full of workers. Gael asks them to repeat what they just told him.

“Well, the thing is that this Diego Luna, he is just like our friend the ‘Deer’. He speaks the same and stands just like him and he also has this thing kind of broken and does just like Frankenstein”.

So these workers, that were real workers at the plantation, start telling us how Diego’s character seemed to be from there as well. Gael, as Diego’s brother, was extremely proud. It was amazing. And he asked me:

“Shall we tell Diego?”

“Freaking yes!”

With some timidity, the plantation workers explained it all to Diego.

I found this anecdote to be fantastic because it not only meant that they [Gael and Diego] were delivering a wonderful performance, but that the characterization was effective and that all the directing work was on the right track.

Alfonso Cuarón – Tough Moment

As in any movie, the toughest part is when you want to make it better all the time. When the film is a given and we have to arrive to conclusions and make final decisions. There are so many brains with different opinions, but at the end, there is only one that counts, that of the director. Arriving to the best solutions is tough, and in those moments what one has to be thankful for, is Carlos’ wisdom. As the fine director that he is, he directed all the ideas and I think he took the wisest decisions without losing his very personal vision. What becomes really tough are the production obstacles because in general, I think Carlos did everything in a very corny way.

Diego Luna – Corny Moment

What I was most fond of during the shooting, was the relationship with my [character’s] son, Campitos. I spent a lot of time with him to make him feel confident and so he would be at ease with me and would not turn to look at the camera all the time. At the end, he kept forgetting everything and he would run from wherever he was to be with me. He called me

'Delele', and there is a scene, that did not make it to the final cut, in which I come in on the bicycle and he runs out shouting 'Delele, Delele'. It was precious.

Gael García Bernal – Tough Moment

The on-set calls were really early in the morning to avoid the excruciating heat and I found it very hard to wake up because we were working really long days. [Back in the city], we suffered many cold days, and re-shooting the soccer scenes -although it was amazing-, it ended up being quite tiring. For Tato, the toughest thing was that the actor playing his character, was not so good at soccer... it fucked him up.

Guillermo Francella – Corny Moment

At the beginning, my presence at the set was a very quiet one. For the first two weeks, I only focused on observing, but as soon as I realized how everyone was working with so much love and dedication, I started to connect.

Dolores Heredia – Tough Moment

It was hard to go through the wedding scene [being] pregnant, it was really hot and the dress did not fit well. However, in general, I enjoyed the project.

Eugenio Caballero – Corny Moment

The corniest thing was the delight of working with the team we worked with: old colleagues, years-old friends, creative people that I respect and am very fond of. I think that it can be seen reflected on screen.

Jessica Mas – Rough Moment

It must be because I am a corny person, but I really think I did not have any tough experiences during the filming, not even when I had to be in really cold weather wearing minute costumes. To be honest, it was a wonderful experience.

Frida Torresblanco – Corny Moment

I think that one of the most emotional moments was when the cast and the technical crew got together for a fundraiser soccer match in benefit of Cihuatlán's nursing home for seniors. The whole town was invited. The children and their families sat on the bleachers at a stadium that was incredibly green and surrounded by palm trees. We were welcomed with affection and everyone cooperated in an extraordinary way.

Adriana Paz – Tough Moment

My toughest day was at the Bonbonera Stadium while filming the scene of the match between Atlético Nopaleros and Deportivo Amaranto. It was cold, windy and it was raining. I was already sitting on the bleachers with the babies' mothers, as the kids had refused to be without them when seeing all the excited people around them; and it started to rain... we ran for shelter and stayed at one of the doors waiting for instructions. After a while I looked into the field and –oh surprise!-, there was nobody there. Had they forgotten us? Finally everything worked out and we were able to finish the day successfully, but, oh boy, did I miss Tlachatláns heat

Manuel Teil – Corny Moment

Probably, it would be having to interview actresses that did not fit Maya's character, one of the most important in the film. I could see from the first moment they would not work out, but I found it very corny when they would say: "But I can be a very beautiful and sexy Maya!".

Adam Kimmel – Tough Moment

I think there is no specific moment, it was the whole experience. When we left for the Pacific coast, we only had a week to prepare and there was a moment when I thought that it would be impossible to achieve. When we came back from the coast to the city to begin a five-week shoot, we had not even done any scouting. We had no plan. It was all so disorganized that I panicked. Nevertheless, if you hold to the resources you have available and think of how to get the best out of them, you can make it!

Alex Rodriguez – Corny Moment

To fall in love and write a song, just like Tato.

Annete Fradera – Tough Moment

To finally accept that there was nothing I could do to make Gael sing a little better, he just wouldn't do it. The decision was between accepting it or retiring. Very tough. [Laughter]

Jessica Mas – Corny Moment

On my birthday, my husband came to visit me at the set right before Gael and I had to shoot an intimate scene. I remember Gael was giving me directions so the scene would be more comfortable and easygoing. Anyway, when I told him my husband was there, all that relaxation disappeared, so I introduced them and my husband told him: "Don't worry, the best is yet to come", we laughed and I relaxed as well, because he did not take it seriously; so instead of a tough situation, it became quite corny.

Tita Lombardo – Tough Moment

During the shooting at the beach, we all loved being around each other. E day we went out to dinner together, we spent days at the beach, and we were very happy. The change we experienced when coming back to the city was very abrupt. It is like coming back to school after a three-week vacation at the beach with your friends. I even told Carlos to please re-write the script so the whole movie happened in Tlachatlán. He just answered: “If I had known, I would have done it. Next time.”

The love of the mother and the love of the team are one and the same. Our old lady is our first identity. For her love, we fight as we do for life itself. Every fan wants to show that no one loves the team like he does, and every son knows that no one loves his old lady as he does.

—Darío “Batuta” Vidali

LINKS

www.rudoycursilapelicula.com

www.universalphictureslatinamerica.com

www.focusfeatures.com