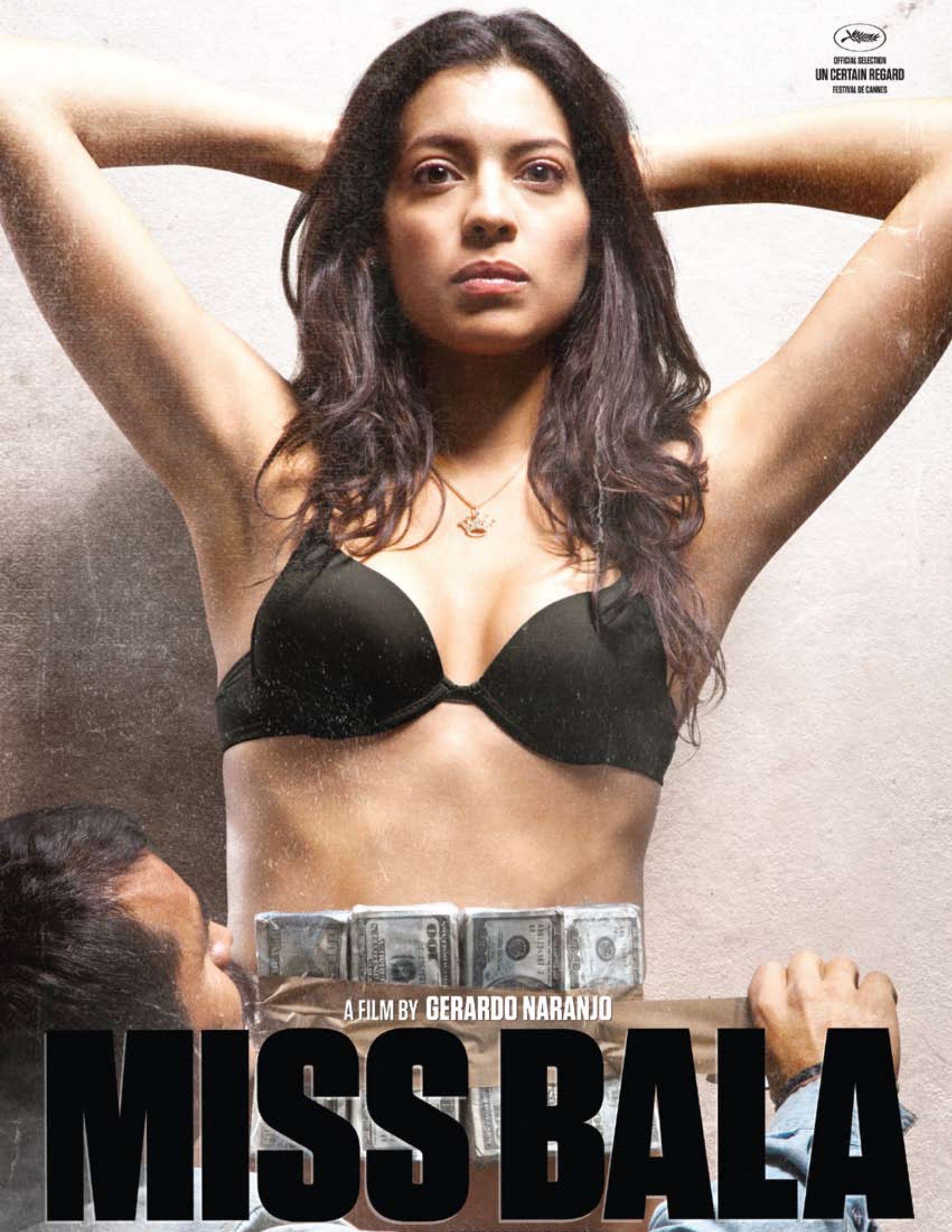




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A FILM BY GERARDO NARANJO

# MISS BALA





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Fox International Productions  
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Present:

**STEPHANIE SIGMAN and NOE HERNÁNDEZ in**

# MISS BALA

**with JAMES RUSSO**

**Mexico / 2011**

Directed by..... **Gerardo Naranjo**  
Written by..... **Gerardo Naranjo and Mauricio Katz**  
Produced by..... **Pablo Cruz**  
Executive Producers..... **Geminiano Pineda, Gael García Bernal and Diego Luna**  
Director of Photography..... **Mátyás Erdély**  
Film Editor..... **Gerardo Naranjo**  
Music Supervisor..... **Lynn Fainchtein**  
Production Designer..... **Ivonne Fuentes**  
Casting By..... **Isabel Cortázar and Andrea Abbiati**  
U.S. Casting By..... **Nicole Daniels and Courtney Bright**  
Costume Designer..... **Anna Terrazas**  
Sound Designer..... **Pablo Lach and Salvador Félix**  
Music By..... **Emilio Kauderer**

**PRESS & SALES CONTACT:**


**Press Contact:**

Donna Mills/Liz Miller  
Premier PR (Cannes Office)  
Villa St. Helene, 45 Blvd. Alsace  
06400, Cannes  
o.: +33 (0) 493680826  
m.: +44 7964 362 558 /  
+44 7770 472 159  
Donna.Mills@premierpr.com  
Liz.Miller@premierpr.com

**Sales:**

Shebnem Askin-Schreger  
Fox International Productions  
10201 W. Pico Blvd., Bldg. 88, Rm. 36  
Los Angeles, CA 90035  
Office: 310-369-2776  
Shebnem.Askin-Schreger@fox.com





**Short Synopsis:** *Miss Bala* tells the story of Laura, a young woman whose aspirations of becoming a beauty queen turn against her, delivering her into the hands of a gang that's terrorizing northern Mexico. Although Laura succeeds in winning the beauty queen crown, her experiences as an unwilling participant in Mexico's violent war leave her shaken and transformed.

**Long Synopsis:** Set in Mexico's border city of Baja, *Miss Bala* chronicles three terrifying days in the life of Laura, a beautiful young girl whose humble effort to escape a life of grim poverty goes diabolically wrong. Laura's best friend, Suzu, shares her aspirations, and the night before their contest audition they go out to celebrate their dream; unfortunately, Suzu leads Laura into a seedy nightclub. When a group of armed men invades the club in a barrage of gunfire, Laura manages to hide, and survives as the only living witness to the slaughter that left dozens of hapless club-goers dead. Separated from Suzu in the mayhem, Laura embarks on a desperate quest to find her friend, only to discover that the local authorities she turns to for help are colluding with the drug lords. They deliver her straight into the hands of the gunmen responsible for the nightclub killings. Leading the group is a quietly sinister king pin named Lino, who becomes smitten with the beautiful Laura, and decides to hold her hostage and put her to work.

After successfully completing the first task assigned to her by Lino, Laura is rewarded when Lino decides to exert his influence over the beauty pageant and its outcome; his influence in this seemingly innocent contest offers a glimpse into how completely the drug gang has infiltrated the region. Driven on by Lino's promise

to help her realize her dream and find her missing friend, Laura continues to do the gang's bidding. Her growing revulsion over the things she's forced to witness finally causes her to flee, and she makes her way back home. It doesn't take Lino long to track her down, however, and after he threatens her father and younger brother Laura realizes that everything that had meaning in her life — her family, her hope for a better life, her friends, her freedom — has vanished.

In an effort to protect her family, she agrees to serve as a mule for Lino and assist in the trafficking of weapons. Crossing the U.S. border to meet with a corrupt American officer who trades weapons for money, she inadvertently stumbles across information concerning the criminal faction that's pursuing Lino and attempting to upset the balance of power that exists in the region between the Mexican police and Lino's gang. Returning from her mission across the border, Laura is caught in a shooting between Mexican police and Lino's gang, but is plucked out of the mayhem and whisked to safety by Lino. After sharing the information she obtained about the identity and whereabouts of the person bent on destroying his gang, Laura is driven to the beauty pageant by Lino. Injured and in a state of shock, Laura is named Miss Baja California, however, Lino isn't finished with her yet. Laura makes another attempt to escape, but Lino quickly tracks her down, forces her to endure his sexual advances, and gives her one final task. As the newly crowned Miss Baja, Laura is invited to an exclusive gathering where she's introduced to the general of the Mexican police force. Assuming she's at his disposal, the general orders her into a bedroom, where most of Lino's gang is ambushed and killed. Lino, however, is left untouched because he has sold out his gang in exchange for his freedom.

Naranjo's chronicle of an unknowing young girl's descent into Mexico's criminal underworld is a metaphor for an entire country in the grip of an endless nightmare of violence, poverty and corruption. *Miss Bala* is the story of Laura's broken dream, but it's also the story of a crumbling country and the lawless underworld destroying it.

# ABOUT MISS BALA

## Director's Comment

My aim was to create a film that communicates a certain fear that I sense in the air. The question for me was how to create images that would recreate the smell of violence and turn them into an artistic piece, with a keen spirit. That was the vision that set the background for this film.

The film I was looking for was something beyond words and certainly without a message or an anecdote. A film about crime in Mexico was something impossible to tackle, or so it seemed.

The film had to talk through images. In some contexts, I distrust words, because words are the element our society found to lie to each other. Words can be meaningless and confusing, and contribute to keep the problems alive. In this sense, a Mexican talking about crime is like white noise for me.

For a while, there was no way to make this film, until we found an almost microscopic angle. Then I knew we could make a lyrical and honest film about this events that haunt us. The premise was simple. A person with a mundane ambition gets to know the crime world.

Now we had a place to stand and begin to see the contemporary crime wave through another set of eyes, an everyday eye that witnesses how life is slowly transformed into a nightmare.

Once we had a critically important story, we had to make a film that mattered, without preaching, limiting ourselves to observe. Observe the event unfold in a precise way.

We established a number of limitations upon ourselves, with the intention of challenging us to go beyond filmmaking codes

while remaining true to the idea at the same time. The film would look at the crimes in an anthropological way. We would never enter the criminal's psyche, I am not interested in the possible justifications to the criminal acts; I wanted to observe the acts in their phenomenological quality. The way their phones ring. The speaking codes. The way they dress. The faces. Again, the smell. Together it would all add to create an atmosphere.

And I feel that, luckily, besides Laura and Lino there's a third main character in the film: this atmosphere that I'm referring to.

I believe we Mexicans are a bit lost in the ignorance that comes from the infatuation with empty images from mass media. Despite our great visual traditions, Mexico carries a fetid melodramatic cultural heritage that is like a virus trying to infect everything else. In some way, I believe Mexican reality is a mirror of a bad soap opera. That's why I think it's important to create other mirrors to look at ourselves.

My ambition is to create some bond with the viewers, and offer them an alternative in the way we look at things. Something that goes beyond the media bullshit that surrounds us. I hope the film will reach people who share my feelings.

Cinema can be a thousand things. For me, it's a way to be with the other, a way to share.

## The Current Drug War in Mexico

In the year 2000, for the first time since the Mexican Revolution, the opposition party won the presidential election in Mexico.

The euphoria brought on by this victory blinded the population from realizing that just as the reigning political party was exiting, a simultaneous exit of the government's ability to maintain political and social order was underway and corruption was taking over. A new force was gaining strength. A force that was making pacts between government officials and drug lords to ensure the flow of drug trafficking. This is a business that generates between approximately 25 billion dollars annually. By 2006, the year in which Felipe Calderon took office, the degree of violence in the country reached alarming levels. Human heads rolled into bars accompanied by threatening messages and dismembered bodies appeared in public places every day. It was under Calderon that, for the first time, the government decided to stand up against the drug cartels, unleashing a wave of violence that has to date killed over 35,000 people, surpassing the casualties of wars in Iraq or Afghanistan. Today, these crime organizations control much of the country, giving way to massive migration. Such is the case in Ciudad Juárez, where it was registered that 200,000 citizens fled because of the violence in the city. The dominance of these crime groups has reached such levels that in states like Chihuahua, Durango, Coahuila, Tamaulipas, Nuevo Leon and Michoacán, cartels are those who hold governing authority and collect fees in exchange for protection, this payment is commonly known as "derecho de piso [dues]." Government agencies have no choice but to collaborate with these crime groups, resistance will only lead to more violence. In 2010 alone, 12 municipal presidents and the leading candidate for governor of the state of Tamaulipas were murdered. The salaries of state and local police forces paid

to help fight the war on drugs is no match for the hefty bribes and intimidating scare tactics employed by the drug cartels.

The dispute between the various cartels to control key territories has led to a shocking death toll. Every day, two children under the age of 14 are killed working as informants or become hired killers themselves. The violence and assassinations of public figures have paralyzed the country. Police forces are almost entirely infiltrated by corruption, and fierce fighting occurs between the army and the cartels in their struggle for control. In addition, a new element has overtaken public concern: there is an increasing number of reported assaults on the human rights of Mexican citizens by the military.


The driving forces behind the epidemic of drug trafficking in Mexico are social issues including widespread poverty and a lack of education among the population. Both facilitate the recruitment of an army by the cartels. Today, it is estimated that over 50 million people in Mexico live on less than US\$2 a day. There are 30 million people over the age of 15 who do not have basic reading, writing and math skills. It is estimated that in Mexico there are over three million working children of whom 30% are under the age of 14.

It is this milieu that sets the stage for *Miss Bala*.

## From a Newspaper Clipping to the Big Screen — How the Script Came to Life

The seed for *Miss Bala* was planted on December 24, 2008 when producer Pablo Cruz came across a newspaper story about a beautiful woman accused of being involved with a drug cartel. "How the hell does a woman like her end up being part





of this?" Cruz remembers asking himself at the time. Sensing that this fragment of a story could be expanded into a gripping film, Cruz telephoned Gerardo Naranjo to ask if he'd read the story; Naranjo, too, had read the story and been struck by it, and both agreed it could be translated to the movie screen. They immediately brought co-writer Mauricio Katz on board, and the three began hammering out an approach to the story suitable for film. The first thing they agreed on was that they didn't want to make a film about drug trafficking, or take a stand on the subject. They felt the only credible position they could take on the story would be to tell it entirely through the eyes of a law-abiding young girl who's dragged into the criminal underworld that's transformed Mexico's public spaces into a battle zone. "This is our response to the current situation in Mexico; we want the rest of the world to know what's happening here," says Cruz. Katz adds: "Our central goal was to tell a critically important story, and make a film that matters, without preaching." Any hopes of achieving that goal demanded that they depart from previous efforts to bring the issue of drug trafficking to the movie screen. "We realized that the portrait of this world we've seen thus far in film has been a caricature that's a little absurd," Katz continues. "We needed to find a way of telling the story that was different and more real."

"The woman in the newspaper clipping had a face that screamed 'get me out of here,'" Cruz recalls, "and her appearance didn't fit with the reality she was living. She had an innocent face of sorrow and despair." That recollection played a central role in shaping the role of Laura, whose determination to survive allows her to adapt

to a series of horrendous scenarios. "This is Laura's story rather than a violently glamorous story of the drug trade, and our golden rule was to never leave the point of view of our character," Katz recalls. "We were very strict about this restriction, and we feel it's a source of strength and originality in our script."

### **STEPHANIE and NOE: Their transformation into LAURA and LINO**

"We sometimes don't accept diversity when it comes to actors, and many movies are born cursed because of the way they're produced in our country," observes Gerardo Naranjo. This belief was central to his approach to casting *Miss Bala*. The two lead actors — who carry ninety percent of the film — had very little film experience prior to being cast by Naranjo, and each devised a different process for getting into character.

"We didn't want to do something too technical or rehearsed," explains leading actress Stephanie Sigman, "and more than reading or watching films, the thing that helped me the most was talking to Gerardo." Noe Hernandez, on the other hand, supplemented his discussions with the director with research. "I found several articles in the magazine *Proceso* that were very helpful, as was the biography of [Mexican drug lord and former leader of the Gulf Cartel], Oziel Cardenas. I also read about Mayo Zambada, [a leader of the Sinaloa Cartel], and all of these things helped me understand the magnitude of the drug problem in Mexico." These preparatory activities helped both actors achieve an almost symbiotic relationship with their characters.

Stephanie Sigman perceives Laura as "a woman who took on the role of bread-

winner in her family at an early age, and although she sometimes may seem fragile, she's actually very strong. This characteristic comes out and carries her through the terrible situation she finds herself in, and it's what allows her to survive. I think her strength has a lot to do with the fact that her mother no longer lives with her family, and she's been forced to assume a different role. I think the fact that I also came from a small town helped me understand her, too."

Like Sigman, Noe Hernandez believes that his upbringing in a campesino family played a crucial role in his ability to develop a degree of identification with Lino. "After various conversations with Gerardo, one of the things that stuck in my head was his comment that the first thing we had to do in approaching Lino was to shed all clichés and forget all stereotypes," Hernandez recalls. "That was the first in rule. Rather than show a clichéd drug lord in gold bracelets and gaudy clothes, we'll show a common workingman performing a job. This was the perspective that allowed me to understand Lino; I saw him as a common laborer, like someone working in a field, or like me following the necessary steps to perform my job as an actor. Lino knows that he's chosen a difficult road and that it will eventually kill him."

### **Behind the Scenes: Selecting a Shooting Location**

"Finding the right shooting location was the most difficult part of the film's pre-production process," recalls Pablo Cruz. "We needed a location that could accommodate all the different elements in the story, but we also needed to keep ourselves

out of harm's way in terms of the rampant violence permeating our country. *Miss Bala* includes several scenes that are intensely critical of the police, so we had to find a state that would allow us to express this, give us access to their resources, and not ask too many questions. We considered five or six different regions, the first of which was Tamaulipas, which would've been perfect for us in terms of the way it looks. Unfortunately it's the third most violent state in the country, so we weren't surprised when the governor of the state refused to ensure the safety of the crew. We needed a location that looked and felt like a northern state, but that entire region is simply too dangerous. In the end, Aguascalientes proved to be the state that gave us the most flexibility to work; they gave us support, and access to all the spaces we needed to create the Mexico we were trying to show."

### **The Look of *Miss Bala***

For the look of *Miss Bala* Gerardo Naranjo wanted to establish environments that could stand alone, and relate to the flow of time in an organic and fluid way. "I try to respect time and don't like to constantly cut and start again, because that makes it difficult to really feel the environment being depicted. This is difficult, though, because the pace of life doesn't always match what you want to achieve in terms of cinematography. For instance, if an actor removes his shirt it's just one line in the script, but on film that action takes one minute, and you have to decide whether to spend that time on that action, or cut away from it. Every decision you make commits you to something, and then you have to fight for it. It was a great learning experience for me to



see how the dream I envisioned unfolded in practice.”

The film inter-cuts images and actions seen from Laura’s point of view with explosive action scenes, and although it can be seen as a tragedy, *Miss Bala* maintains an elegant balance between what is suggested and what is shown. This was a major concern for Naranjo, who had a clear understanding of how he wanted to approach the story from the beginning. “We wanted it to be a serious film that communicated a message, and towards that end we established many limits: there wouldn’t be any criss-crossing or close-ups; we would not create humor around death; and we would not make a needlessly gory movie,” he explains. “It was essential to maintain the tension between what you see and what you don’t see, and Mauricio Katz, Pablo Cruz, and I worked very hard to establish that. This indefinable tension and ambiguity is what I love most about movies, and I marvel when I see someone create it successfully, because it gives the viewer the opportunity to imagine. The opening frame of the film shows Laura from the back, at home with her family — it shows her world, and introduces us to the character who will guide us through the story that’s about to unfold. We’re in her shoes, experiencing her terror and confusion about the world she’s unwillingly entered.”

This understanding of how the story was to be told in visual terms was shared by Naranjo and Hungarian cinematographer Mátyás Erdély, and this common vision helped them overcome language and cultural barriers during filming. “Gerardo had a very specific vision of how he wanted the audience to experience the film,” says Erdély. “Prior to the beginning of the shoot

we tested various ways of transforming his ideas into images. We were looking for methods for maintaining the focus on our protagonist at all times; the camera rarely strays from her, and that dictated our aesthetic approach. My job was to help tell a story and I focused on that task, but to shoot the film in a deep and committed way I had to understand the complexity of the very real situation it’s based on. So, Gerardo and I spent a lot of time talking about the real stories.”

### **Anna Terrazas & the Costumes**

Anna Terrazas’ task was to devise an approach to costuming evocative of underground characters who live largely in the shadows. “We thought of this group as a nomadic community who live out of suitcases and trucks, and are unable to change clothes on a regular basis,” explains Terrazas. “For Lino we chose nondescript accessories and clothing that would conceal his appearance and protect his identity.

“Some of Laura’s clothing was dictated by the tasks Lino forces her to perform,” Terrazas continues, “but creating costumes for her presented a different kind of challenge, because her character undergoes a double metamorphosis: the plot demands that her beauty be slowly deepened and revealed, at the same time that her innocence and shyness are being destroyed. This demanded that the costumes be highly specific without concealing who she really is.”

## Q&A WITH GERARDO NARANJO

*With Miss Bala, director Gerardo Naranjo takes a quantum leap in terms of the scale of his work. Set against the backdrop of the drug war that’s gathered deadly force in Mexico since 2006, Miss Bala stars Stephanie Sigman as Laura, a young girl who aspires to be crowned a local beauty queen, only to be hijacked into service by local drug lords. A Kafkaesque portrait of the savagery that’s infected every level of Mexican society, Miss Bala follows Laura as she desperately seeks help in a town where everyone she encounters is in collusion with the lawless underground.*

### **You were born in Salamanca, in central Mexico; what sort of childhood did you have?**

It was a happy, wild life, with everything that comes with that. I had three brothers who’re still surprised I became a filmmaker — they’re all definitely money-makers — and I lived in green spaces without technology. I was a problem kid, so I was sent to a boarding school run by priests. I was there for a year and a half, and they were supposed to take the devil out of me, but by the time I left I truly *was* a devil. There was a big element of violence in the world I lived in, too, and I never questioned it. The way women were treated in the town where I grew up was definitely wrong — in fact, *Miss Bala* has a lot to do with this concept of women as just tools to be used. I saw guys with guns all the time, people killing animals, hunting and fighting, and there was a lot of kidnapping, too. I assumed this violence was just the way nature worked, and never questioned it or saw it as a symptom of a sick society. When I was eighteen

I moved to Mexico City to pursue the film dream, and I realized then that this violence was a sign of something wrong in Mexican culture. I’ve been trying to understand why we’re such an explosive society ever since.

### **How did you become involved with film?**

My relationship with my dad revolved around the two of us going to the cinema together — that was our way of connecting. We saw lots of movies together, usually in an empty theater, because nobody in our town wanted to see movies. Most of the time it was just my dad and me, and a projectionist. We saw *Flash Gordon*, *James Bond*, *The Pink Panther* — I don’t know why people didn’t want to see these movies! Where I grew up was like a ghost town because it was a petroleum industry town without oil, so the people were poor and a little bit desperate.

### **How was your experience at film school in Mexico City?**

When I began to learn about movies I discovered an arrogance in the movie community, and I also felt they had a very impractical sense of how to do things. I didn’t understand why making a movie meant you had to bring in a truck, close the street, and fill the street with people you hired — it seemed illogical, and I thought they were cheating by putting their characters inside real people. I also found the Mexican film industry elitist. It was filled with dinosaurs who wouldn’t allow young people to make movies, because young people don’t know anything, and film is for old people and “artists.” I was at film school for a year,



and whether I left or was kicked out, I don't know. I once approached a teacher who was not a good director and told him, 'I want to help you'; he told me I wouldn't be able to help him even after I'd graduated — he was like a sultan in a monarchy.

**In 2000, around the time of the release of *Y Tu Mama Tambien* and *Amores Perros*, a renaissance began to take place in Mexican film; what led to this burst of creativity?**

Young filmmakers discovered they didn't have to get anyone's permission to make a film, and we were so aggressive that the old regime began to be replaced. I was at the American Film Institute in Los Angeles when that began to take place.

**After graduating from the American Film Institute in 1999, you made your first film, *Malachance*; what was the genesis of that film?**

My first movie was a big failure because by the time I left film school I was very arrogant. I said "I'm going to reinvent cinema and make the best movie ever!" I got a crew of ten or fifteen people together and we took a road trip to New Orleans, then to New York, filming all the way. Working without actors was difficult, and the footage was terrible, so I never finished the film. I thought I could defy everything and make a movie without money, but I learned that I couldn't, and it was a big hit to my ego.

**Did you consider staying in America to launch your directing career, or did you feel it was important for you to be in Mexico making Mexican films?**

I wasn't interested in New Orleans culture when I was working on *Malachance* —

was creating my own world, and felt disconnected from anything real. I finally asked myself, why invent a world when there's a real world I know already set up for me? So I returned to Mexico, reunited with old friends, and made new friends. I really needed to make a movie, so I organized some friends and we created a sort of happening using concepts from the French new wave. It was called *Dramamex*, and was based on improvisation. It was very '60s — it was my '60s — and I was happy and surprised with what I came up with. It's a great experience for a filmmaker when your material ends up producing something better than what you'd expected.



**Your last two films were produced by CANANA, the production company formed by Diego Luna, Gael Garcia Bernal and Pablo Cruz; how did you begin working together?**

That's a funny story. I was looking everywhere for money — and being denied money —

when I was preparing to make *Drama/Mex*. They were among the people I approached, and they were very nice. They'd just formed CANANA, and I think I was the first person who came in and said, "listen guys, give me money, I'm gonna make a great movie, and make you rich." They said "yes, we're interested and we'll help you, but you have to wait." I said "no, I can't wait — that's the one thing I won't do." I was so ready and full of energy, and I had all my friends lined up supporting me. They got a little upset when I said I wouldn't wait, but I went and made the movie with \$30,000 and all my friends. We had great fun, even though the only thing I could pay for was drinks at night. We'd

work, have a party, work, have a party — it was paradise. I couldn't keep making movies that way, though, and I feel very lucky that Diego, Gael and Pablo care about what I'm doing. Even though they're younger than I am, they know more about the film industry and financing than I do. My relationship

with money has always been weird, partly because I come from a background that forced me to learn to make movies without a dime. When I was told I'd be given the money I needed for *Miss Bala* I reacted by saying, "What? Really?"

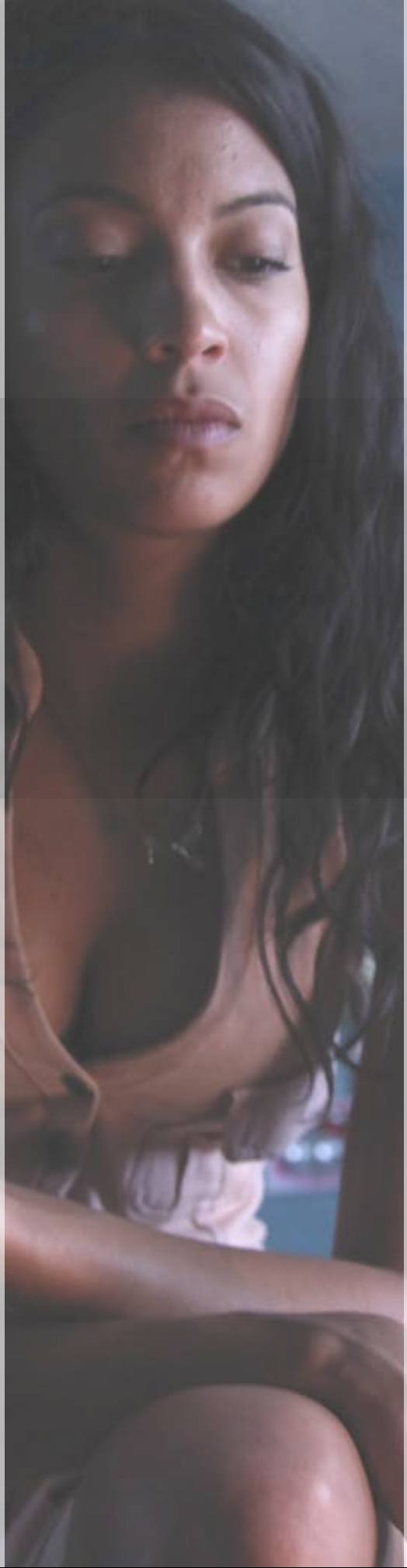
**Making films with no money suggests that you launched your filmmaking career through sheer force of will; how did you become so determined?**

For a long period I was a rolling stone, and I wasted a lot of time learning about life. I didn't get serious about filmmaking until I was thirty-three, and when I finally committed myself to it I felt I'd found something I could be good at, that could possibly be good for humanity. When you find something that makes you feel useful it's like a miracle. After having this realization I felt a little behind, and I was very impatient to get going.

**Miss Bala is different from your last film, *I'm Gonna Explode*, on every level; how did one film lead to the next?**

With *I'm Gonna Explode* I reached a point where I was losing interest in what I was doing. That film revolved around intimate scenes and had a lot of repetition, and I was working purely from instinct. I felt I was getting a little bit lazy, and I needed a big challenge that would force me to do something I didn't know how to do. At the same time, I was spending most of my time locked in my house reading the news. The more I read about Mexico's drug war the greater my disbelief became, and I began struggling to understand what was going on in my country. After a long period of research I felt I'd finally found a subject where I could use who I am. Obviously I'm not a killer or a drug





dealer, but you don't have to look far to be able to observe these people. They're in restaurants next to you, and you can see them in clubs and on the street, because they're not in disguise. The only honest position I could take in a story about this culture was that of an outsider, so I decided to make a film about a person who gets to know this world in a very limited and specific way. I wasn't interested in understanding these people psychologically, because I didn't want to justify what they do or humanize them. The most important thing was to see them from outside. Regardless of your perspective, it's a very, very violent world, and Stephanie Sigman, who stars in the film, is still recovering from making it. She's in every scene and it's a very difficult part.

Several films have been made about Mexico's drug war, but they left me dissatisfied. Because the police can no longer protect people, the drug lords are often seen as heroes and Robin Hoods, and thus far Mexican cinema has portrayed them as not so bad. There've been two huge hit films set in this world; one portrayed drug lords as heroes and made apologies for them, while the other was a comedy that made them seem harmless. On the other hand, imagine that the police are thieves who want to take everything you have; the police will rob you, and the only people who can protect you are the drug dealers. The roles have been reversed, and it's become impossible to distinguish the good guys from the bad guys. The violence in Mexico City is very different from the one in the north, too. In Mexico City it's more a battle between poor and rich, and I'm not sure it's so connected to the drug problem. It's just as cruel, though.

***What led to this situation getting so out of control?***

I was recently talking with the parents of some friends of mine, and I told them, "this is the fault of your generation, because you wanted a society without any controls." Every person in Mexico thinks he or she is better and knows best, and that if they follow the rules they'll lose. Mexicans think that way — we think we don't have to stop at the red light.

***Has Mexican culture always had an element of lawlessness?***

There's always been some confusion about who we are. We're not Spanish, and the culture that was originally here was simultaneously highly developed and very savage. They had rituals of human sacrifice and ate human hearts — like it or not, this is the race that we are and we cannot be otherwise. Nobody's commented on the creative ways the drug lords are killing people — it's a kind of insane creativity. They're putting pig heads on dead bodies, and it's as if rituals from centuries ago are resurfacing. It comes from the savage side we had before the arrival of the Spanish.

***You once commented that Mexico has a revolution every 100 years, and based on that calendar, it's due for one now. Is the volatility that now pervades the country a sign of fomenting revolution?***

I think a revolution is happening slowly and in a completely new way. Mexico has the greatest disparity between rich and poor in the entire world, and that's resulted in tremendous anger about the poverty many people live in. And, I doubt that the government will be able to correct this inequality.



***Movies are the most powerful shared language we have; because it's so persuasive, does film have a responsibility to address social issue like this? And can film bring about social change?***

Mexico is a country that's manipulated through TV, and education is based on soap opera; movies, however, operate on a higher level. I think filmmakers create tapestries that show what life is like. I don't know how this film will be received, or if it will change anyone's understanding of the drug war, but I do know that I made it out of love of my country, and because I want to give something back to it. There's an energy here that I don't find anywhere else, and I think that energy has to do with the fact that Mexico has the best and the worst of life; there's tremendous joy of living here, along with so much trouble.



# Cast

## STEPHANIE SIGMAN (Laura Guerrero)

In *Miss Bala*, Sigman takes on her first starring role in a feature film. Sigman is a native of Ciudad Obregon, in the border state of Sonora, Mexico. At age 16, in hopes to fulfill her passion for traveling, Sigman entered the Elite Model Look competition, which launched her career as a model and led her to leave to Mexico City. Sigman started to take an interest in acting at the age of 18 when she received a scholarship for acting school and after a few years discovered she was passionate about pursuing this career. She has previously done guest starring roles for television series in Mexico.

## IRENE AZUELA (Jessica Berlanga)

After completing her studies at the London Academy of Music and Dramatic Arts and taking various courses at the Desmond Jones School of Mime and Physical Theatre, Irene Azuela returned to her native Mexico to pursue an acting career. In theatre she has participated in over ten plays including starring roles in *The Shape of Things*, written by Neil LaBute and directed by Antonio Serrano, *Oleana*, written by David Mamet and directed by Enrique Singer, and *The Good Canary*, written by Zach Helm and directed by John Malkovich. In film, Azuela first appeared in Jorge Hernandez' *El Bufalo de la Noche*. This first film paved the way for her participation in other films such as a leading role in *Under the Salt*, directed by Mario Muñoz, the epic film *Tear This Heart Out*, directed by Roberto Sneider, *The Attempt Dossier* directed by Jorge Fons, *Love, Pain and Vice Versa* directed by Alfonso Pineda and most recently in *Miss Bala*.

## NOE HERNÁNDEZ (Lino Valdez)

A graduate of the Universidad Autónoma del Estado de México, where he earned a degree in dramatic arts in 1994, Hernandez was previously seen in *Morenita* (directed by Alan Yonson), *Sin Nombre* (directed by Cary Fukunaga), and *Espiral*, directed by Jorge Pérez Solano. In 2008 he appeared in Alejandro Gerver's *Vaho*, and *Amor en fin*, directed by Salvador Aguirre. The following year Hernandez landed roles in *El Infierno* (directed by Luis Estrada), and Gerardo

Naranjo's short film *Revolución*, which was presented as part of the *La Semaine de la Critique* in Cannes. Other roles include *Burros* (directed by Odín Salazar), *Pastorela* (directed by Emilio Portes), and Jorge Michel Grau's, *Somos lo que hay*, which was also part The Director's Fortnight in Cannes. Recent theatre work includes *Los cuatro cantos de la bestia y I love Sodama*, from the writer and director David Herce. In 2009 he appeared in *Desaparecidos*, (*Gone Missing*), a series directed by Carlos Bolado for Once T.V. Méxicio and the BBC. Hernandez presently has a recurring role in the second season of *Capadocia* (*Capadoccia*), a series produces by HBO and Argos Film.

## JAMES RUSSO (Jimmy)

Russo's first role in his acting career was in the 1981 made-for-television movie *Chicago Story*. He would then go on to star in many hit films of the 1980s. His big break (but small role) came in the 1982 cult classic comedy film *Fast Times at Ridgemont High*, as a convenience store robber. In 1984, his other big role came in the hit film *Beverly Hills Cop* as Mikey Tandino, the friend of Axel Foley who gets murdered. Also in 1984, he starred in *The Cotton Club*, and played small-time hood Bugsy in Sergio Leone's *Once Upon a Time in America*. Russo's other big role was as a brutal rapist in the 1986 drama *Extremities*, opposite Farrah Fawcett. He also starred in the 1988 drama-suspense-thriller film *Freeway*.

Russo's film roles in the 1990s include *State of Grace* (1990), *A Kiss Before Dying* (1991) — in which he played a private investigator who is helping Sean Young's character investigate the murder of her

twin sister — and *My Own Private Idaho* (also 1991). Russo also had roles in the 1994 movie Western *Bad Girls*, the 1997 hit films *The Postman* (as Idaho, the brutal sergeant of the Holnist army), and *Donnie Brasco*. In 2009 he had a small role in Michael Mann's *Public Enemies* as a member of John Dillinger's gang.

In 2003, Russo was reunited with his co-star from *The Postman*, Kevin Costner, in the Western film *Open Range*. He has also made guest appearances in many TV dramas and movies, including *The Equalizer*, *Miami Vice*, *CSI*, *CSI: Miami* and *Las Vegas*.

In the summer of 2009, Russo starred in a sort of psychological thriller entitled "7E" along side the likes of Brendan Sexton III, John Savage and Natasha Lyonne.

## JOSÉ YENQUE (Kike Camára)

In 2011 Yenque will be seen in the role "Robert" opposite Christopher Plummer and Ewan McGregor in the Mike Mills feature film *Beginners* and as antagonist "Martinez" in feature *Happy New Year* that world premiered at South by Southwest film festival 2011. Yenque has over a decade of experience working successfully in film and television, and is the recipient of important industry awards and honors from SAG and the Alma Award in films such as Steven Soderberg's Academy Award winning film *Traffic* opposite Benicio Del Toro, HBO's *The Blue Diner* opposite Teresa Yenque and Academy Award winning short film (Student Category) *Wednesday Afternoon*. His TV credits include frequent guest starring roles on numerous Primetime shows on all the major networks, most recently in the final season of *Lost*.





# Filmmakers

## GERARDO NARANJO (Director & Screenwriter)

Beginning his career with a stint writing film criticism, Naranjo directed his first short, *Perro Negro*, in 1997, then went on to earn a masters degree in directing at the American Film Institute in Los Angeles. In 2005 he starred in Azazel Jacobs' *The Good Times Kid*, which he also co-wrote, and in 2006 he premiered his first feature film, *Drama/Mex*, at Cannes's *Semaine de la Critique*. *Drama/Mex* was included in film festivals around the world, as was Naranjo's film of 2008, *I'm Gonna Explode*; after premiering at the 65th Venice Biennale, *I'm Gonna Explode* was featured in the 46th New York Film Festival and the Toronto Film Festival, and won the "FIPRESCI" award at the Thessaloniki Film Festival. Most recently Naranjo participated in REVOLUCIÓN, a compilation of ten short films directed by ten contemporary Mexican directors, that's been included in more than twenty-five festivals, and was voted Best Film at Biarritz Latin American Film Festival. In 2010 Naranjo was included in *Take 100, The Future of Film: 100 New Directors*, a compendium of gifted emerging filmmakers from around the world that was published by Phaidon.

## MAURICIO KATZ (Screenwriter)

Born in Mexico City in 1976, Katz studied film at the School of Visual Arts in New York City, and in 2000 co-founded Judo Media, a company specializing in marketing foreign films, with a focus on Mexico. Campaigns managed by his company include the phe-

nomenally successful *Y Tu Mama Tambien*, directed by Alfonso Cuarón, and starring Diego Luna and Gael Garcia Bernal. In 2003 Katz founded Videodromo, the first and only specialty video store in Mexico, which continues to operate successfully. In 2005, Katz ventured into film distribution with the founding of Tarantula Films, which services theaters as well as the home video market. Films distributed by Tarantula include *The Science of Sleep*, *Drama/Mex*, and *Lady Vengeance*, among many others. Katz' recent projects include *Miss Bala*, and *Verdaderamente Durazo*, a documentary about Mexico's notoriously corrupt police officer Arturo Durazo, that Katz scripted and directed for Mexico's Once TV. Katz along with Pedro Peraino and Pablo Cruz, (CANANA), are developing *El Santoniño*, a television series that begins production this year and will be distributed by Canal Once in Mexico. It is the story of three young doctors who travel to a Mexican town gripped by an epidemic, *El Santoniño* chronicles their slow realization that the town is actually a cult that worships El Niño. Katz currently teaches film production at Centro University in Mexico City.

## MATYAS ERDELY (Cinematographer)

Erdely is based out of Budapest, Hungary. He completed his cinematography studies both at the Hungarian University of Drama and Film in Budapest and at the American Film Institute Conservatory in Los Angeles, California. He began his career in commercials while still attending film school and worked with high profile agencies and

clients. His narrative work has been screened at festivals around the world, such as Cannes, Venice, Berlin and Sundance and he has received several awards. Four of the films he has collaborated in have been presented in Cannes, including *Delta*, which



was In Competition and won the FIPRESCI Award in 2008. His next film *Tender Son-The Frankenstein Project* was also selected to participate in Cannes (In Competition) in 2010. Most recently, Erdely has finished shooting Gerardo Naranjo's latest feature *Miss Bala*. He is currently shooting Teona Mitevsk's latest film in Germany.

## PABLO CRUZ (Producer)

In 2007, *Variety* cited Pablo Cruz as one of its "10 Producers to Watch." In 2011, Cruz returns to the *Variety's* list as one of its "People to Know." Since the creation of CANANA in 2005, a company formed by Cruz and partners Gael Garcia Bernal and Diego Luna, Cruz has made inroads in Mexican cinema and distribution, by making films that have international appeal.

Cruz has produced over ten films in the span of five years, including: Gerardo Naranjo's *Drama/Mex* and *Voy A Explotar [I'm Gonna Explode]*; Diego Luna's directorial

debut, documentary *J.C. Chávez*; Gael Garcia Bernal's directorial debut, *Déficit*; Agustín Díaz Yanes' *Sólo Quiero Caminar*; Israel Cárdenas and Laura Amelia Guzmán's *Cochochi*; and Cary Fukunaga's *Sin Nombre*, a co-production with Focus Features. *Cefaló-*

*podo*, Ruben Imaz's second feature film; Abel Luna's second film, *Revolución* an omnibus movie directed by 10 Contemporary Mexican Directors and *Jean Gentil*, Israel Cardenas and Laura Amelia Guzman's second film; and *Soy Tu Fan*, a television series starring Ana Claudia Talancón that has been sold to Telemundo in the U.S. and MTV in Latin America. In 2008, Cruz successfully entered into theatre production with *El Buen Canario [The Good Canary]*, written by Zach Helm and Directed by John Malkovich. The production's success (36 consecutive sold out nights) lead to a national tour amongst 12 major cities in Mexico.

In 2010 Cruz made inroads in the Mexican box-office with the film *Abel*. The film is the fourth largest grossing Mexican movie in 2010. The film has been showcased in over 20 festival including Sundance (in the Premieres section), Cannes and San Sebastian where it received the Horizontes Award for Best Film and the Youth Award. The film has been sold in France, England, Spain, Dominican Republic, Puerto Rico, and Aus-



tralia. It's U.S. release is slated for 2011. Cruz most recently produced Gerardo Naranjo's third film, *Miss Bala*.

Under Cruz, CANANA has set a precedent in distribution by exposing Mexican audiences to diverse content and introducing various distribution formats. Canana distribution has released such titles as *Let The Right One In*, *Gomorra*, *Food Inc.* and *The White Ribbon*, critically acclaimed films that have found a space amongst Mexican audiences. Additionally, Cruz launched CANANA ON DEMAND, a partnership with Mexico's largest cable company Cablevisión, making it the first production company to spearhead an ON DEMAND project in Latin America. Cruz continues to explore ways of providing content to Mexican and Latin American audiences through new distribution channels, to make films more accessible to the Latin American community.

Along with Diego Luna, Gael Garcia Bernal, and Elena Fortes, Pablo Cruz also founded Documental Ambulante (2005), a non-profit organization that produces a traveling documentary film festival in Mexico. The festival has brought over 200 documentaries to communities across the country in just five years.

Cruz studied film theory at the London College of Printing, and previously obtained a degree from the New York's School of Visual Arts.

### **Gael García Bernal (Executive Producer)**

An actor nearly all his life, Gael García Bernal began performing in stage productions with his parents in Mexico, and later studied at the Central School for Speech and Drama in London. Bernal then appeared in several

plays and short films before his major feature film debut in Alejandro Gonzalez's *Amores Perros*, which was nominated for the Best Foreign Film Oscar in 2000. He gained more attention for Alfonso Cuarón's *Y Tu Mamá También*, where he starred opposite his close friend, Diego Luna. He subsequently starred in the title role of Carlos Carrera's Academy Award nominated *El Crimen del Padre Amaro* (*The Crime of Father Amaro*). Later Bernal was cast to play the revolutionary leader Che Guevara in Walter Salles's *The Motorcycle Diaries*.

Gael Garcia Bernal also starred in Pedro Almodóvar's *La Mala Educación* (*Bad Education*). Then worked on James Marsh's independent feature *The King* and in Michel Gondry's *The Science of Sleep*. He also stars in Alejandro Gonzalez Iñárritu's *Babel* and in Hector Babenco's *El Pasado*. After Carlos Cuarón's *Rudo y Cursi*, he starred in Fernando Meirelles' *Blindness*. He has also participated in *Mammoth* directed by Lukas Moodysson, in *The Limits of Control* directed by Jim Jarmusch as well as in Iciar Bollain's *Even the Rain*, in Nicole Kassell's *Earthbound*, in Matt Piedmont's *House of My Father* and in Julia Loktev's *The Loneliest Planet*.

Bernal founded the film production company CANANA with Diego Luna and Pablo Cruz in 2005. Since then, they've produced *J.C. Chavez*, *Deficit*, *Cochochi*, *Voy A Explotar*, *Solo Quiero Caminar*, *Cefalópodo*, *Sin Nombre* and *Abel*. Together, they also run the Ambulante documentary film festival, that travels around several cities in Mexico. In 2005 Gael García participated in Lorca's play "Bloodwedding" in The Almeida Theatre in London. And in 2008 he also participated in the play "Together" with the Vesturport Theatre Group in Iceland and México. García Bernal made his directorial

debut with *Deficit*, a low-budget feature film shot in Mexico. He also directed the short film *The Letter* for the full-length feature film *8* and the short film *Lucio* for the collective Mexican film *Revolucion*. Recently he has directed with Marc Silver four short films titled *The Invisibles* for Amnesty International.

### **Diego Luna (Executive Producer)**

Diego Luna was introduced to worldwide audiences with his starring role in the award-winning *Y tu mamá también*, alongside life-long friend Gael García Bernal, by director Alfonso Cuarón.

Beginning his professional acting career on stage at the age of seven, and making his television debut at age twelve in *El Abuelo Y Yo*, Luna has appeared in theater productions such as *De Pelicula*, *La Tarea* (based on Jame Hurnberto Hermosillo's movie of the same name), *Comedia Clandestina*, and *El Cantaro Roto*, for which he accepted the 1996-1997 "Masculine Revelation Award" from the Association of Theatre Reviewers. Under the direction of Antonio Serrano (*Sexo, Pudor y Lagrimas*), he performed Sabina Berman's *Moliere*. He also produced *The Complete Works of William Shakespeare* in Mexico, for which he won the 2001-2002 "Best Comic Actor" award from the Association of Theatre Reviewers.

Luna's feature films include Harmony Korine's *Mister Lonely*, *Before Night Falls* by director Julian Schnabel, Luis Estrada's *Ambar*, Erwin Neumaier's *Un Hilito De Sangre*, Gabriel Retes' *Un Dulce Olor A Meute*, Marisa Sistach's *El Cometa*, Fernando Sarinana's *Todo El Poder*, *Criminal* by Stephen Soderbergh, *The Terminal* by director Steven Spielberg, *Solo Dios Sabe* (What God

Knows), *Dirty Dancing: Havana Nights*, *Open Range* alongside director and star Kevin Costner, *Frida* opposite Salma Hayek by director Julie Taymor, *Carambola*, *Fidel* (for Showtime), *Ciudades Oscuras*, and *Soldados de Salamina* by director David Trueba, *Milk* opposite Sean Penn and directed by Gus Van Sant and *Rudo y Cursi* directed by Carlos Cuarón. Additionally, Luna has starred in a number of short films made by students at CUEC and CCC, including Javier Bourges' *El Ultimo Fin Del Año*, the Oscar-winning short film. His most recent projects include; *Contraband* directed by Baltasar Kormákur and *The Untitled Spanish Comedy* directed by Matt Piedmont and starring opposite Will Ferrell and Gael García Bernal.

Luna went behind the camera as a director for a second time with *Abel*, his dramatic directorial debut. The film premiered at the Sundance Film Festival in the Premieres section. *Abel* was also selected in the Cannes Film Festival (Special Screening, Official Selection). The film has gone on to participate in over 20 festivals throughout the world including Munich, SANFIC (Santiago International Film Festival), Deauville American Film Festival (in Competition), San Sebastian Film Festival where it was honored with the Horizontes and Euskatitel Youth Audience Award and most recently in a special gala presentation in the AFI Film Festival in Los Angeles.

Previously, he directed the documentary *J.C. Chavez* that premiered at the 2007 Tribeca Film Festival. The film explores the life of legendary boxer Julio Cesar Chavez, whose rise from humble circumstances to thirty-seven world title fights mirrored the struggle of his people and allowed him to win the hearts of the world.



# About CANANA

CANANA is a film and television production company based in Mexico City whose fundamental vision is to develop projects of the highest caliber that offer varied points of view in dynamic settings.

CANANA defines itself as an innovative company through its material selection, production style, distribution, and marketing by focusing on projects that are of Latin American origin or themes but have a worldwide perspective. CANANA was founded in 2005 by Gael García Bernal, Diego Luna and Pablo Cruz. Their main objective is not only to develop projects that pertain to their needs as actors and producers, but also to open doors for Latin American talent (actors, writers, directors). Over the past four years, CANANA has produced and distributed over 10 films including:

## **Drama / Mex, 2006** —Dir. Gerardo Naranjo

A mid-summer afternoon in Acapulco; Fernanda claims rape by her ex-boyfriend Chano, a rebellious teenager while from the soccer field her snobby boyfriend finds out the ex has returned. In Mexico DF, Jaime flees to Acapulco with money he embezzled from his company and meets Trigillo, an under-aged erotic masseuse.

Zerkalo International Film Festival, Russia, 2007, Best Film, /Cannes, Semaine de la Critique 2006 / Toronto Film Festival, 2006 / AFI Los Angeles, 2006 / Thessaloniki, Greece, 2006 / Festival Internacional de Morelia, 2006 / Gothenburg Film Festival, 2007 / Rotterdam Film Festival, 2007 / BAFICI, Argentina, 2007 / Vancouver Latin Film Festival, 2007 / Hola Mexico, Australia Film Festival, 2007.

## **Cochochi, 2007** —Dir. Laura Guzmán and Israel Cárdenas

Evaristo and Tony are two indigenous brothers from northern Mexico who at the start of their vacation are entrusted by their grandfather with the task of delivering medicine

across the majestic Sierra Tarahumara. In an effort to shorten their trip, the boys decide to take the family horse without prior permission from their grandfather. However, they embark on journey that ends up being much longer than they ever imagined.

Venice Film Festival, 2007: Orizonti; World Premiere / Toronto Film Festival 2007, Discovery Award / Paris International Children & Teenagers Film Festival, 2007, "Passeurs d'Images" Prize /Gijon Film Festival, FIPRESCI Award / Miami Film Festival, 2007, Best Ibero-American Dramatic Feature / Toulouse Film Festival, France, 2007, Grand Prix Coup de Cœur and FIPRESCI Award / Havana Film Festival, 2007 / Rotterdam Film Festival, 2008 / Oslo Film Festival, 2008 / Gothenburg Film Festival, 2008 / Valdivia International Film Festival, 2008, Special Jury Prize.

## **Déficit, 2007** —Dir. Gael García Bernal

It is through Cristobal, a self-centered twenty something year old, that we get closer to the realities of the affluent Mexican society and their relationship with other social

classes. Underneath the setting of a party at Cristobal's summer home, a story of lost innocence and social tension brews leading to the acceptance that a social and political system is about to collapse.

Cannes Film Festival, Semaine de la Critique, 2007 / Toronto Film Festival, 2007 / NY Latin Beat, 2007 / AFI Fest, 2007 / Rio de Janeiro Film Festival, Brazil, 2007 / Gothenburg Film Festival 2008 / Singapore International Film Festival, 2008.

## **J.C. Chávez, 2007** —Dir. Diego Luna

A documentary about the legendary Mexican boxer Julio César Chávez. The film traces his humble beginnings as a pugilist, his glory years and the bitter end to his career. J.C. Chavez also captures the political history in Mexico during the time Chávez was World Champion and his interludes with those in power.

Festival de Expresión en Corto, Guanajuato 2007, Best Documentary / Tribeca Film Festival, NY, 2007/ Latin Beat, Tokio, 2007/ Rio de Janeiro Film Festival, Brasl, 2007 / Discovering Latin America Film Festival, London, 2007 / FI Fest, Istanbul, 2008

## **Voy A Explotar [I'm Gonna Explode], 2008**

### —Dir. Gerardo Naranjo

Set in Guanajuato, Mexico, *Voy A Explotar* tells the story of Roman and Maru, two troubled teenagers who attempt an impossible rebellion against the adult world. Thinking only of the immediate future, they runaway and set up a makeshift camp in a place where no one will think to look.

Venice Film Festival, 2008: Orizonti; World Premiere / Toronto Internacional Films Festival, 2008 / New York Film Festival,

2008 / Mar del Plata, 2008 / Berlin International Film Festival, 2009 / Guadalajara International Film Festival 2009, Best Cinematography - Mayahuel Prize, Press Award for Best First time or Second time Feature, Premio Mezcal / Istanbul Film Festival, 2009 / Hong Kong Internacional Film Festival, 2009

## **Sólo Quiero Caminar [Just Walking], 2008**

### —Dir. Agustín Díaz Yanes

Three women set out to seek revenge against their friend's husband, a ringleader and gigolo, who brutally attacked her. As they put their plan in motion, unexpected love affairs surge between them and the group of thugs.

Berlin International Film Festival, 2009 / International Thriller Film Festival de Beaune, 2009. Grand Prix du Jury

## **Sin Nombre, 2008**

### —Dir. Cary Fukunaga

A story about immigration and the ultimate journey. SIN NOMBRE introduces us to Sayra, a migrant from Honduras and Willy, a gangster. Both are train-bound to the United States; Sayra in search for a better life while Willy flees from his ex-gang who is out to kill him.


Sundance Film Festival, U.S. Dramatic Film Competition, Best Director, Best Cinematography, 2009

## **Abel, 2009**

### —Dir. Diego Luna

Abel is a nine-year-old boy whose confounding behavior and refusal to speak has landed him in a mental health facility near his home. His single mother, convinced that a reunion with his brother and sister might





help his condition, persuades Abel's doctor to release the boy for a single week. With his father absent, Abel becomes the unorthodox paternal figure who brings the family together.

Sundance Film Festival, Premiere section 2010/ Cannes Film Festival, Special Presentation, 2010/ Aruba International Film Festival, 2010 / Film Fest Munich, 2010 / SANFIC – Santiago Chile, 2010 / Deauville International Film Festival, In Competition, 2010 / San Sebastian International Film Festival, Horizontes Award & Euskaltel Youth Award, 2010 / Haifa International Film Festival, 2010 / Warsaw Film Festival, 2010 / BFI London Film Festival, 2010 / Mostra Sao Paulo Film Festival, 2010 / Hola Film Festival (Australia), 2010 / Taipei Golden Horse Film Festival, 2010 / Cine de Mar de Plata – Argentina, 2010 / Latin Beat Film Festival (Japan), 2010, Best Actor Christopher Ruiz-Esparza / International Film Festival of India (GOA), 2010 / AFI Film Festival (Los Angeles), Gala Presenta-

tation, 2010 / Festival Mar de Plata, 2011 / Cartagenas International Film Festival 2011 / Prague International Film Festival (FabioFest) 2011 / Augsburg Film Festival 2011 (Alemania)

### ***Revolución, 2009***

**—Dir. Mariana Chenillo, Patricia Riggen, Fernando Eimbcke, Amat Escalante, Rodrigo Pla, Rodrigo Garcia, Diego Luna, Gael Garcia Bernal, Carlos Reygadas, Gerardo Naranjo**

Ten voices on the forefront of Mexican cinema join together to celebrate the one hundred year anniversary of the Mexican revolution. This multi-faceted and energetic compilation expresses the historical moment that still echoes in today's society.

Berlin International Film Festival (Special Screening), 2010 / Cannes Film Festival (Semaine de la Critique), 2010 / Pantalla Latina (Switzerland), 2010 / Vistas Film Festival (U.S.), 2010 / Warszawska Fundacja Film Fes-

tival (Poland), 2010 / BFI London Film Festival, 2010 / Films from the South Festival, 2010 / New York Film Festival, 2010 / Los Angeles Film Festival, Gala Screening, 2010 / Abycine Film Festival, 2010 / Biarritz Festival Latine, Best Film Award, 2010 / Seoul International Film Festival, 2010 / Russia Film Festival, 2010 / Ischia Film Festival (Italy), 2010 / Chicago International Film Festival, 2010 / Morelia International Film Festival, 2010 / Festival del Cervantino 2010 / Festival Mar de Plata, 2011 / Cartagenas International Film Festival 2011 Vistas Film Festival (Texas), 2010 / San Diego Film Festival, 2011

### ***Post Mortem, 2010***

**—Dir. Pablo Larraín**

Mario Cornejo works at the morgue as the typewriter in charge of the autopsy reports performed by the forensic doctors. On the days surrounding Chile's 1973 military coup he gets involved in a love story with a dancer from the cabaret Bim Bam Bum.



Venice Film Festival (In Competition), 2010 / New York Film Festival, 2010 / Guadalajara International Film Festival – Best Film, Best Actor and Best Cinematography, 2011

**Jean Gentil, 2010**  
— Dir. Laura Amelia Guzmán,  
Israel Cardenas

A Haitian man who recently lost his job as a French teacher, begins a desperate search for work in Santo Domingo.

Venice Film Festival (Orizzonti), 2010 – Jury's Special Mention / Valdivia International Film Festival (In Competition), 2010 / Vienna International Film Festival, 2010 / Sao Paulo International Film Festival (Competition New Directors), 2010 / Carthage Film Festival, 2010 / Cairo International Film Festival, 2010 / Festival 3 Continents – Nantes (International Competition), 2010 / Thessaloniki International Film Festival (International Competition) – Bronze Alexander, 2010 / New Latin American Film Festival (International Competition), 2010 / Black Nights Film Festival, 2010 / Rotterdam International Film Festival, 2010 / Goteborg International Film Festival, 2010 / Miami International Film Festival (Ibero America Competition), 2010 / Recontres Cinemas d'Amerique Latine in Toulouse, 2010 / Las Palmas de Gran Canaria International Film Festival, 2010 / San Francisco International Film Festival / Jeonju International Film Festival, 2010 / Indie Lisboa International Film Festival, 2010 / Prague International Film Festival / Buenos Aires International Film Festival, BAFECI, 2010 / Art Film Festival in Slovakia, 2010

**CANANA** continues to expand and innovate in areas such as distribution.

Following the successful release of the independent film, *Let The Right One In*, a Swedish horror film directed by Thomas Alfredson CANANA seeks to grow their distribution operations. In 2010 CANANA launches TANGENTE, a new division within CANANA Distribution. The label aims to release films of the horror genre with an intellectual appeal. TANGENTE focuses on captivating audiences with independent and intellectual films that have a unique point of view within the horror genre. TANGENTE aims at supporting independent cinema that presents innovative and original horror themes.

Also, in 2009, CANANA launched CANANA ON DEMAND, a partnership with Mexico's largest cable company CABLEVISIÓN. This marks a stepping stone for CANANA as they are the first Latin American production company to spearhead an ONDEMAND project that includes Day and Date releases of films that are both produced and distributed by CANANA. Through this innovative distribution channel CANANA ON DEMAND aims at growing and solidifying the ON DEMAND technology in Mexico. Also, through this new distribution channel, CANANA hopes to help combat piracy of films by making films more accessible to the general public and offering other a different option for viewing films.

