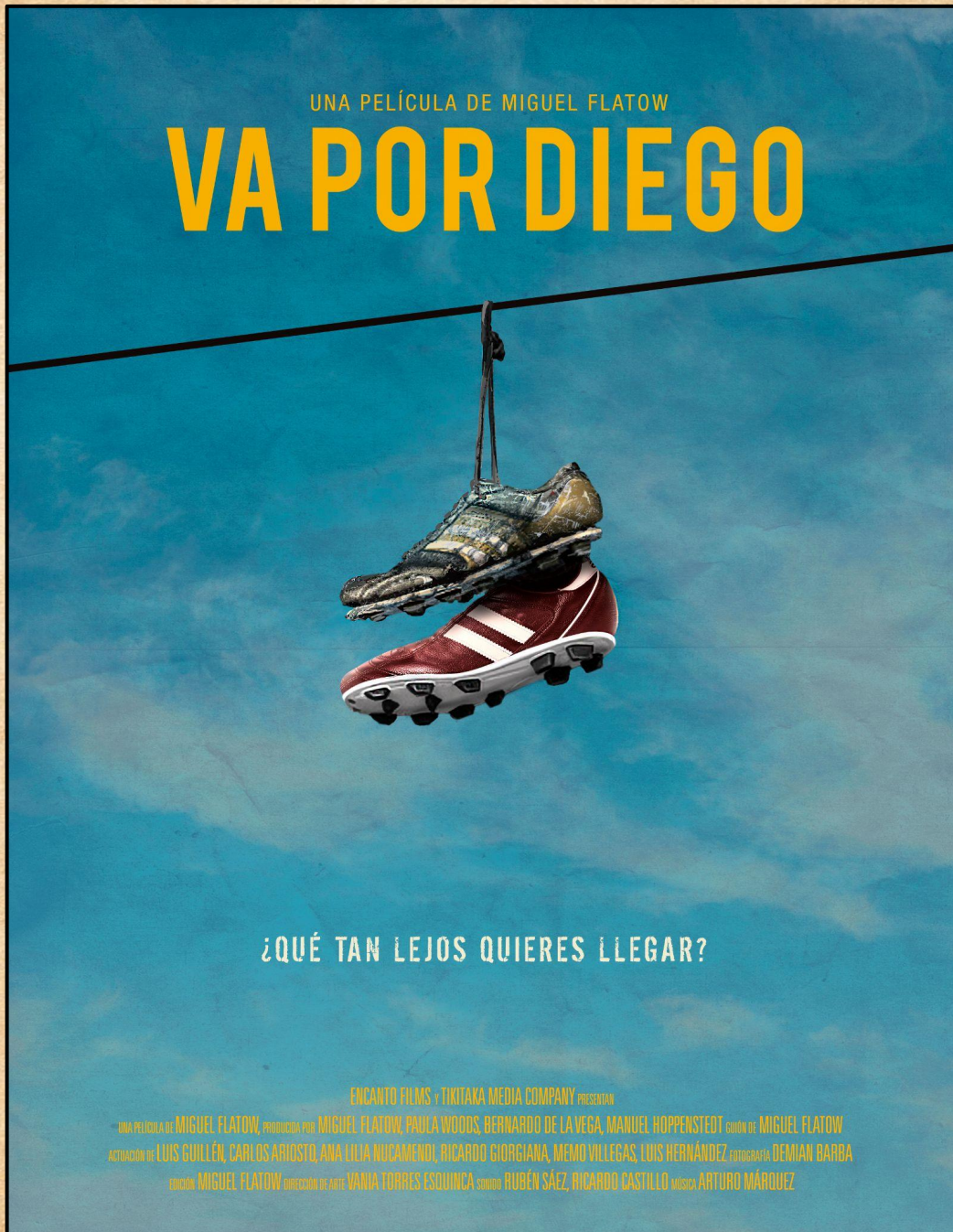


VA POR DIEGO

PRODUCTION NOTES



DIRECTOR STATEMENT

I have always wondered why the most popular sport in the world has not inspired great movies. Two reasons come to mind: Hollywood does not know how to film soccer because it has never understood the sport, and secondly: classical soccer is not dynamic enough to capture on screen. The field is too wide, the plays are slow and goals are scarce. That's why this movie focuses on soccer 7, where the game is fast, physical, and engaging; there are fewer players to focus on, and dozens of goals happen in every game. It's the equivalent of shooting basketball or hockey, sports that have produced exceptional movies. We intended to film soccer like it has never been filmed before.

Within this context, a story of brotherhood and friendship is explored. Death is a recurring theme in VA POR DIEGO, in contrast to the situational humor and colorful characters. Throughout the film, Mexican absurdism is prevalent, finding beauty in the mundane, where people have nothing to lose, but everything to fight for.

After studying in Ohio and New York City and then living as a writer in Los Angeles for a number of years, I decided to return to Mexico where I grew up to write this story. Soccer has been a part of my life for as long as I can remember, playing with my brothers, the kids at school, in the streets and on the soccer pitch. That camaraderie is one of the greatest joys I have known. I wanted to revisit that in its most authentic form in Tuxtla Gutierrez, Chiapas.

I wrote the script specific to Tuxtla Gutierrez. My father was born there, and I spent my high school there, playing for Jaguares F.C., which introduced me to the world of professional soccer. Many of my friends, all excellent players, were asked to pay large sums of money to play for the first team. None of them could raise enough to pay the astronomical fees. All of them, along with me, were injured or too frustrated and tired to continue.

In VA POR DIEGO, I wanted to explore the lives of players after their youth and fitness peaked and aspirations waned. By sheer virtue of their ability, they should have become professional soccer players, but they ended up washing dishes, working in construction, and driving taxis. Soccer can be a lifeline for this country, but also a source of deep sadness as it mirrors the economic realities of Mexico.

Miguel Flatow

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ABOUT THE PRODUCTION

SYNOPSIS:

Pablo and Diego are brothers who work as dishwashers at a local bar and play soccer in the afternoons. On the way home from practice one day, Diego is the victim of a hit and run. Pablo and his widowed mother are unable to pay for Diego's life-saving surgeries, which prompts Pablo to recruit a team of eclectic friends and enter a soccer tournament to win the \$100,000 peso prize money. Each game represents life or death. The story takes an unexpected turn when Pablo discovers that the son of the person who left Diego for dead is participating in the tournament, that same father who happens to be a powerful and corrupt local politician with no regard for the life of Diego, or, for that matter, Pablo.

Miguel Flatow for Encanto Films and Paula Woods produced. This is their debut feature with Woods having a long career in Hollywood as publicist to Adam McKay (*The Big Short*, *Succession*, *Don't Look Up*), Steve McQueen (*12 Years a Slave*, *Widows*, *Small Axe*), Barry Jenkins (*Moonlight*, *If Beale Street Could Talk*), and Quentin Tarantino (*Inglourious Basterds*, *Django Unchained*) amongst many others. Flatow and Woods are currently developing and producing a number of English and Spanish language projects for film and television. Bernardo De La Vega for TikiTaka Media Company and Manuel Hoppenstedt also serve as producers.

VA POR DIEGO was written, directed and edited by Miguel Flatow. Principal photography took place in October-November 2019 in Tuxtla Gutiérrez, the capital city of Chiapas, which also happens to be the poorest state in Mexico with no history of film production. With a tiny production budget, Flatow took on board the advice of his mentor Adam McKay and shot the film using an iPhone 11. Apart from his director of photography and 1st AD, the entire crew on set were university students.

The rest of the production team includes director of photography, Demian Barba (*La Guzmán*), production designer Vania Torres Esquinca, costume designer Yakaren López, and sound designers/mixers Rúben Saez and Ricardo Castillo. Celebrated composer Arturo Márquez contributed music to the film, including his renowned compositions: El Danzon 1, 2 and 3.

An ode to the forgotten and discounted soccer players of Flatow's youth, VA POR DIEGO is a celebration of family and friendship. To create that genuine emotion and actors who could actually play soccer, Flatow looked for a mostly local cast of non and amateur actors, including brothers Pablo (Luis Guillen) and Diego (Fidel Herrera), mother (Ana Lilia Nucamendi) soccer coach and family friend Chuy (Carlos Ariosto), and Fernando (Ricardo Giorgana) who plays the son of the corrupt politician who knocked Diego down. Legendary soccer player Luis Hernandez—lovingly known as El Matador—makes a cameo appearance, as does actor and comedian Memo Villegas (Netflix series *Narcos: Mexico & Historia de Un Crimen: La Búsqueda*) whose short comedy film *Harina* boasts almost 60 million views on YouTube.

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ASSEMBLING AN AUTHENTIC CAST

With a micro production budget, Flatow knew he had to seek out new talent. In doing so, he made very special discoveries, especially in his lead actor Luis Guillen, a local soccer player who plays Pablo. Flatow had advertised the casting in local press and social media with castings taking place at his rented home in Tuxtla Gutierrez, which tripled up as production base and a location for one of the scenes in the movie. Producer Paula Woods and Flatow had talked about how important it was that the audience felt an instant warmth and connection to Pablo, that they should fall in love with him and his character. Flatow had auditioned countless reels and actors with no one bringing that essential charisma, that is until Guillen arrived back in Chiapas from a soccer tournament. It was the first time he had read lines from a script and he did so effortlessly. Flatow explains, "It was very hard to find real soccer players who could handle the material and also bring something of their own to the character. Luis did that right away. As I watched him read lines from the script, I knew I had found my Pablo."

LUIS GUILLEN (PABLO)

A former professional soccer player, Guillen had the challenge of carrying the film as he appears in almost every scene. Flatow watched as Guillen applied his discipline as an athlete to acting. Guillen describes his first meeting with Flatow: "My audition was something unexpected. When I arrived, we talked a lot about my career as a soccer player and Miguel told me about the film and the themes he wanted to explore, and how my own personal story resembled the character in the movie. I'll never forget the moment he offered me the part. I was very surprised and nervous, but I decided to take the risk and accept. I only had 3 weeks to learn the script, and Miguel was very insistent on the importance of learning my lines well. I never thought of acting nor had I acted before."

Guillen went on, "Miguel told me from the beginning that just like in soccer, to do well in acting you have to have discipline. I learned a lot from him and we formed a good friendship. A great brotherhood was created with the entire cast and crew. Seeing first-hand how a film is made is an experience that I will never forget. Having so many people rushing from one place to another to get everything in place and on time is impressive. I'm very grateful for this life-changing experience."

ANA LILIA NUCAMENDI (MOTHER)

Ana Lilia Nucamendi plays opposite Guillen as his widowed mother, bringing warmth and stoicism. Her performance grounds the chaos of the broken family and propels Pablo to save his brother. Although Nucamendi has performed in more than 30 plays, shooting VA POR DIEGO was an entirely new experience. She explains, "During production, we had touching, funny, stressful moments, but always delivered to the present moment and with a great team. Miguel allowed me to flow on set, he is a director who trusts his actors. Luis is a disciplined and very sensitive young footballer, it was nice to see him grow up as a performer and for us to become a mother and son on set. Working with Carlos who plays Chuy was great. He is an experienced actor, a great partner on set, and a lot of fun. The boys of the Real Esperanza team taught me to have fun with football, they are authentic young people, with big dreams."

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ASSEMBLING AN AUTHENTIC CAST

CARLOS ARIOSTO (CHUY)

For Pablo's family friend and soccer coach Chuy, Flatow called on his former high school theater teacher Carlos Ariosto, whose memorable performance is the lynchpin for Pablo and his unruly team, Real Esperanza.

Ariosto explains, "My experience in acting has only been in theater. VA POR DIEGO is my first feature film and although I had participated in the odd short film, this was my first professional production. The experience was incredible and unique, a life experience that transformed my idea of what a movie is and how it's made. I've known Miguel for a long time. He was my student during his high-school years. I taught him literature and drama. He always stood out. Especially in writing. So regardless of the challenge and responsibility involved in participating in a feature film, being directed by Miguel permeates this experience with emotion and feelings of admiration and pride. He's a director whose professionalism is found in the details and care that he takes in each step of the filmmaking process. I think he's very clear about what he wants to present on screen, what the story is, and what he needs to do to get it captured. The whole production became a team, and I think we were able to conceive and build what was needed to bring the script to life."

RICARDO GIORGANA (Fernando)

Ricardo Giorgana is an accomplished soccer player but had never acted before. Playing the villain of any film is never easy, but off-camera he became friends with on-camera enemies. "I had never thought of acting before, it was a very spontaneous opportunity and one of which I feel very very fortunate to have accepted," Giorgana says. "It was incredible to see how everyone does their job, they helped me a lot and best of all, they made me feel like an actor. I can say the same thing about Miguel. He's brilliant and very passionate and very funny human being, I learned a lot from him. Working with the rest of the crew was a lot of fun. it was a very rewarding experience, it was as if we weren't actually recording anything, we just had fun and an incredible time."

LUIS HERNÁNDEZ (El Matador)

Flatow had written the cameo for Luis Hernández and was determined to reach the national treasure, no matter how small his budget. Flatow describes how he reached his football idol. "Luis Hernández is a legend in Mexico. I remember watching him play in the World Cups when I was young. He is an inspiration for many of us, and we actually played in the same team Jaguares de Chiapas F.C.. albeit in different years. I managed to get in touch with him through a mutual friend, and after talking to him on the phone and reading the script, he agreed to join the production. The first time we met was his first day on set. We got many free extras because everyone came to watch him play!"

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ASSEMBLING AN AUTHENTIC CAST

MEMO VILLEGAS (Officer Armando)

Memo Villegas brings experience and humor to with his performance as Oficial Armando. A renowned actor, Flatow relied on him to set and example for the rest of the cast and crew. Flatow explains how he became familiar with Villegas. "I first saw Memo when a friend showed me his short film, *HARINA*, which went viral in Mexico. I then looked at his other work and was amazed at how funny and dramatic he can be. It was difficult to get to him, but talking to his manager and reading the script, he was in. The first day of shooting was with Memo. I strategically scheduled it this way because he was going to be the most experienced actor in the movie and I wanted the crew and cast to become accustomed to the pace and seriousness that professional actors bring to the table. I also locked Luis Guillén and him in a room for breakfast, so that Luis could get inspired and feel reassured."

Sometimes good stories come where you least expect them and that's how it happened to Memo with this movie. He says, "I wasn't even in Mexico when I met Miguel on the phone and even from a distance I knew that I had to be part of this film, no matter how small. It was also my chance to meet *El Matador* Luis Hernández, but that didn't happen. Hopefully it will soon."

REAL ESPERANZA

The humor and playfulness that carry the audience through Pablo and his mother's heartbreak is delivered by the highly entertaining and joyfully eclectic Real Esperanza. Each player has a unique personality and backstory with each performance full of gusto.

"It was something new seeing so many people collaborate for an artistic purpose," says Hugo Saldaña, who plays Tutifruti. "But as the days went by, the chemistry between each one of us was more noticeable, our confidence, the jokes and the desire to take this project forward by giving our best increased."

"Working with the rest of the team was magical," adds Erick Santiago, who plays F10, a nickname given by his brother in the film because, according to him, the key is useless. "The set was full of joy, adrenaline, accompanied by laughter and pleasant moments. I met great human beings and also people with a lot of experience in the world of cinema who have all become my very good friends."

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SHOOTING IN CHIAPAS

Demian Barba, the director of photography, said filming in Tuxtla Gutierrez was a unique experience, as there is hardly any film or television production equipment. But the small town feeling had its benefits. VA POR DIEGO is the first film to be completely shot in Tuxtla Gutierrez. The local government helped the production secure locations and were kind enough to allow them to shoot in a closed section of a real hospital.

“We were welcomed almost everywhere,” says Barba. “People were very willing to help us. We also had the support of the traffic department so wherever we went we had patrols and they happily closed streets even. Thanks to their support, we were able to film scenes that would never have been possible in Mexico City.

On shooting the entire film on an iPhone 11, Barba explains, “Filming with an iPhone was a great success. I'll be honest, when Miguel first told me I didn't like the idea at all, but on second thought it made all the sense in the world. Not only is the iPhone very cheap (compared to a professional camera), but it's also invisible. Thanks to that we managed to film many scenes in crowded places. Basically the iPhone allowed us to have endless extras that acted normally. Also, very early in pre-production, we decided that recording on a phone had to be more than a logistical goal and we wanted to do things that we couldn't do with a professional camera and without a full crew. So we decided that the style of the film would be based on long shots with lots of camera movement, which gave us the time necessary to polish each scene. The actors needed a lot of rehearsals and so did I. Once we had something put together, we would start recording and normally we would do 15 takes per scene, with some going over 30. We had a lot of non-professional actors in the movie, so not having a big, intimidating camera helped them relax. It was also very convenient for filming soccer. I was basically running after the players for hours, and the heat in Chiapas can be brutal during the day. Some of the soccer scenes we filmed would've been impossible with a bigger camera. Some of plays were choreographed by Miguel on the spot and required a lot of long takes to get everything right.”

On working with Miguel, Barba says, “Miguel is a very talented director and a great writer. From the beginning he told me that VA POR DIEGO was going to be a very peculiar production: the budget was tiny, the actors (for the most part) were non-professionals, the crew had barely graduated from university (in fact, many hadn't), and everything was going to be recorded on an iPhone. However, I think that Miguel and I found a way that all of the above didn't become an obstacle, but rather the reason why production was so successful.”

In terms of shooting in Mexico, Flatow shares how it worked for his budget. “Developing this project in my home country has allowed me to stretch the money and be more creative in my approach to problem solving because the place itself is more malleable. And of the many cities that I have visited in the world, Tuxtla is the one that has the most spectacular and dramatic skies. It also has beautiful light in the winter and many charismatic neighborhoods. People were happy to have us there.

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SHOOTING IN CHIAPAS

Barba had been to Tuxtla once before many years ago, and at first was concerned about the aesthetics of the city. But after talking to him for many days and driving around during pre-production, he came to understand the hidden beauty of the city that I wanted to show. Usually, the bigger the cities the more homogenous they become. They start looking like each other. Tuxtla is a small city with a rich sense of tradition. It's different from the rest of Mexico.

"There were no storyboards or shotlists, as I didn't want to add any pressure to non-actors or limit their freedom," Flatow explains. "This was nerve wracking at first for both Demian and I, but we soon fell into a rhythm and every day we found the takes that we needed..

Flatow felt that historically, soccer plays are exaggerated on film, the actors aren't real players, and the pace of the game is too slow. As a soccer enthusiast, he was determined to get it right and entertain audiences with exciting soccer. "Everyone in Mexico plays a little soccer. And many play very well. I tried to cast soccer skills first, as I wanted to film the games with a wide lens and longer takes. I wanted the audience to feel the game like you feel it when you're playing. It's a dance. It flows. And it's easier to teach a person to act than to teach them how to play soccer at a high level. So that's what we did.

The biggest realization I had was as to why soccer hadn't been properly filmed was because it's too slow. There's too many players to focus on and not enough goals. The field is too big. That's why I settled on 7 vs 7 soccer, which makes it a lot more dynamic and exciting."

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THE RHYTHM & SOUND OF VA POR DIEGO

As much as it was necessary to have authentic actors and locations, the sound of the film was very important to Flatow, who was brought up around music due to his father Federico Alvarez del Toro, a Mexican opera composer. He explains, "I wrote the screenplay in Tuxtla Gutierrez to fully assimilate the lingo that I so fondly remembered and which is its own type of linguistic acrobatics. The genesis of the idea came from wondering what happened to all my friends I played with in semi-professional soccer that had sacrificed so much to pursue their dream. An unlikely dream.

Many of their stories ended up reflected in the script and on screen. Soccer is a religion in Mexico, but for me it was always a type of dance. It was how me and my friends partied and danced with each other on the field. It was from this approach that I started listening to music for the film (I usually write scripts with music) and when my father introduced me to el Danzón No.2 by Arturo Marquez I knew I had found the soundtrack to the dance. Arturo Marquez is a world-renowned composer and I was a first time director with a small movie, but luckily my father went to music school with him in the 80s. I met him in his house in Tepoztlán, and was giddy with excitement. After a short conversation, he told me he would allow me to use his music in my film. I think I cried with excitement that night. I'm a big fan."

Ricardo Castillo is the leader of the Islas group, music producer, composer and audio designer; and Rubén Sáez is a music producer, composer and audio engineer. Both are responsible for the sound design, mixing and part of the original music for VA POR DIEGO. They describe their work on the film, "In the composition of the music and the sound design, it was a pleasant challenge and a truly inspiring process that allowed us to integrate into the musical and sound concept that Miguel had in his head and make it come true. Thanks to the always clear and open communication with Miguel, we were able to achieve sounds and chords that managed to create atmospheres and sensations, as well as complement the visual language of the film."

In retrospect, both point out that one of the great challenges of the project was to set a very particular rhythm around the dynamics of soccer matches, in addition to maintaining realism in the characters' stories.

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EDITING DURING THE PANDEMIC

The start of post production marked the beginning of the pandemic. Flatow had planned to move to Mexico City where he would work with an editor. However, when the reality of Covid 19 hit, Flatow returned to his childhood home in Tepoztlán where his mother still resides and began to edit the film by himself.

“We were initially going to edit in Mexico City,” says Flatow, “but right at that time Covid hit and many opportunities closed or got very complicated to manage. With great fear and excitement, I decided to edit the film myself. I had edited a few shorts in college and afterwards, but I knew editing a feature film would be a different challenge altogether. Editing a film is extremely complex, both creatively and technically. In the process, however, I fell in love with editing, and came to appreciate the beauty and importance of it. I know it has improved my skills as a director, but especially as a writer. Everything becomes more precise, you know how to transition scenes better, how it’s going to flow. While editing I realized film has more in common with music than literature. It’s all about rhythm.

Midway through editing, Flatow had a devastating fall from a mountain while hiking and almost lost his life. His producer Paula Woods visited him throughout his recovery from Los Angeles and encouraged him to return to the edit.

“Editing after the accident was extremely challenging. I couldn’t sit on a chair so I would edit on my knees. I also knew I wasn’t at my best cognitively, so there was a constant underlying dread of deleting some piece of media or not doing things correctly. It took me about four months total to learn how to edit and then edit the film, only to realize there were so many steps ahead that I still didn’t know how to do, like color correction (which I did myself), subtitles, 5.1 audio... It was definitely an education, albeit a chaotic one. I would do it again.”

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FUN FACTS

- Carlos Ariosto (Chuy) was Flatow's theater teacher in high school.
- Pedro Estrada (Araña) is the lead singer of a music band called "Sexta Vocal" that sings in Spanish and indigenous language, Zoque.
https://www.youtube.com/watch?v=6alD2BUYEhs&ab_channel=NotimexTV
https://www.youtube.com/watch?v=Hg0VA3V1pQU&ab_channel=LaSextaVocal
- All the crew, except for the DP and AD, were university students from Chiapas.
- The average age of the crew was 21.
- Flatow injured his right knee while playing professional soccer, which effectively ended his soccer career at the age of 17. Just like the protagonist.
- Like his character in the film,, Luis Guillén (Pablo) sat on the bench of the 1st Division Team Jaguares F.C., but was never given the chance to debut professionally.
- After the movie, Luis Hernández started using the wig Flatow gave him for the movie for his social media channels, which skyrocketed his presence online.
- Flatow plays in the second game against Real Esperanza. The crew, which doubled as crowd extras, were given full permission to scream anything they wanted at Flatow while he was playing. They did not hold back.
- Many of the actors cast for the film were friends Flatow played soccer with.
- Flatow shot in an actual hospital with real working nurses during their lunch break.
- To prepare for the extensive running during the game, Demián (Director of Photography) trained every day during pre-production. Out of everyone, including the players, he's the one that ran the most.
- All of the catering people appear as extras in the film.
- Miguel's brother Bernardo de la Vega (also a producer in the film) plays in the last soccer game.
- Several of the actors developed multiple blisters from playing so much soccer.

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BIOS

MIGUEL FLATOW (Writer, Director, Editor, Producer)

Miguel Flatow is a writer-director-producer. Born and raised in Mexico, Flatow moved to the US to study film and English literature at Kenyon College before moving on to an MFA course at NYU. He decided to leave midway through the MFA to spend time in Los Angeles to focus on writing and to kickstart his work in film. With the kernel of an idea to make VA POR DIEGO, he relocated to Tuxtla Gutierrez to research and write the script. He shot the movie in the fall of 2019 and edited it himself throughout the pandemic. For television, Flatow has created and written the pilot of an English-language show which will be announced imminently. He and his producing partner, Paula Woods, are currently developing a number of English and Spanish language projects for film and television.

PAULA WOODS (Producer)

Paula Woods, an Irish film industry veteran with over twenty years' experience in film and television publicity, has run her boutique consultancy out of LA since 2008. She specializes in award-winning projects and has led the campaigns for two Academy Award winning Best Pictures and countless other Oscar winning films. She is a member of the Academy of Motion Picture Arts and Science and sits on the Board of Directors of the Dublin International Film Festival. Most recently, Woods led global publicity campaigns for her clients Barry Jenkins (*The Underground Railroad*, *If Beale Street Could Talk*), Adam McKay (*Vice*) and Steve McQueen (*Small Axe*, *Widows*). She also worked with Martin McDonagh on his *Three Billboards Outside Ebbing, Missouri*, Barry Jenkins's Best Picture winner *Moonlight*, Adam McKay's *The Big Short*, Sarah Gavron's *Suffragette*, Steve McQueen's Best Picture winner *12 Years a Slave*, Quentin Tarantino's *Django Unchained* and *Inglourious Basterds*. She also designed Mickey Rourke's comeback campaign for *The Wrestler*, for which he won the BAFTA, Golden Globe and Independent Spirit Award for Best Actor. Upcoming projects include Adam McKay's much-anticipated Netflix comedy *Don't Look Up*, starring Leonardo DiCaprio, Jennifer Lawrence, Meryl Streep, Jonah Hill and Rob Morgan.

For television, Woods is producing a drama series with Miguel Flatow that is due to be announced shortly. In her capacity as a marketeer, she is working on a number of projects on behalf of Adam McKay and his production shingle Hyperobject Industries, including HBO's Untitled Lakers Project; a limited series based on *Miami Herald* investigative reporter Julie K. Brown's upcoming book about Jeffrey Epstein; and McKay and Bong Joon Ho's HBO limited series inspired by Bong Joon Ho's Academy Award Best Picture *Parasite*.

In addition to her work with writer directors, Woods works with one of the most prominent composer/artists working today, twice Academy Award nominated Nicholas Britell, who scored *The Big Short*, *Moonlight*, *Vice*, *If Beale Street Could Talk*, *The Underground Railroad* and *Succession* for which he won the 2019 EMMY for Outstanding Original Main Title Theme.

Prior to moving to LA, Woods headed up international publicity for The Weinstein Company, having worked in-house at Miramax on films such as *Kill Bill: Vol 2*, *Sin City* and *The Aviator*. Before joining Miramax, she handled UK campaigns for Miramax titles *City of God*, *Frida*, *The Hours* and *Chicago* at Buena Vista International.

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BIOS

LUIS GUILLEN (Pablo)

Luis Guillén was born in the city of San Cristóbal de las Casas, Chiapas. From a very young age he had a taste for sports. At the age of 13, he signed his first professional contract at the Jaguares de Chiapas F.C. when he entered the sub-15 team. He spent 8 years at the club, passing through the sub-17, sub-20, and first team categories.

He has currently been away from professional soccer for 2 years, but not away from sports. Since then he's joined the world of running, finished his degree in nursing and physical rehabilitation, and is currently taking the course in Physical Preparation for the Mexican Soccer Federation to be able to work at a professional level and continue in the world of soccer.

ANA LILIA NUCAMENDI (Mother)

Since 1997 Nucamendi trained as a theater actress in the group Producciones Sánchez. She has been cast as the lead actress in about 30 plays and has performed with other groups, in formal settings and in marginalized rural communities in Chiapas. She participated in the series *Oral Trials* on Canal Once and the Telenovela *Mucho corazón: Donde el amor florece* and in the feature films *La vida precoz y breve de Sabina Rivas* and *Bajo el Cielo de Tres Cruces*, and in various short films. She studied acting for film with Luis Mandoki and Michael Rowe.

CARLOS ARIOSTO (Chuy)

Born in Tuxtla Gutiérrez, Chiapas, Carlos Ariosto is a theater actor, director, and producer. He received the FOESCA scholarship in 1999 and PECDA in 2006. He's the Artistic Director of the Telar Theater Company and the Telar Forum and Gallery. He was voted actor of the year in 2010 by the Association of Cultural Journalists of Chiapas. He was the Director of Cultural Diffusion of ITSEM Campus Chiapas from 2009 to 2012. From 2018-2020, he was a member of the planning board for PECDA Chiapas, a cultural enterprise incubator. In 2020, he won the Chapel Theater scholarship, selected by Chiapas in the framework of the 2020 National Theater Congress. He acts and directs full time.

RICARDO GIORGANA (Fer)

Ricardo Gómez Giorgana was born in the port of Veracruz. He has lived most of his life in the heroic city of Chiapa de Corzo, Chiapas. Since he was child he was passionate about soccer, and dedicated himself professionally to the sport from age 14 to 23. He finished his career in Administration and has a master's degree in Accounting.

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The logo for Encanto FILMS is centered on a black rectangular background. The word "Encanto" is written in a white, elegant serif font. Above the letters "n", "c", and "o" are three small white butterfly silhouettes in flight. Below "Encanto", the word "FILMS" is written in a white, all-caps, sans-serif font with wide letter spacing.

Encanto
F I L M S

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