

Music Box Films Presents  
**CHAVELA**



93 MINUTES | MEXICO, SPAIN, USA | 2017 | NOT RATED | 1.77:1 | IN SPANISH WITH ENGLISH SUBTITLES

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## **LOGLINE**

*Chavela* is the captivating look at the unconventional life of beloved performer Chavela Vargas, whose passionate renditions of Mexican popular music and triumphant return to the stage late in life brought her international fame.

## **SHORT SUMMARY**

*Chavela* is the captivating portrait of beloved singer Chavela Vargas, whose passionate renditions of popular Ranchera songs made her a beloved figure in Mexico, even as her androgynous appearance and unconventional life challenged norms of the day. After disappearing from the public eye for decades, Chavela makes a triumphant return to the stage, earning her a new level of international fame late in life.

## **LONG SUMMARY**

*Chavela* is the captivating look at the unconventional life of beloved performer Chavela Vargas, whose passionate renditions of Mexican popular music and triumphant return to the stage late in life brought her international fame.

Born in Costa Rica in 1919, Chavela Vargas ran away to Mexico City as a teenager to sing in the streets. By the 1950s, she became a household name in her adopted country, delivering her performances with a raw passion and unique voice. Just as influential were her cultural contributions; Chavela was a bold, rebellious, sexual pioneer who was known for having many female lovers at a time when being out in Mexico was dangerous.

*Chavela* centers around a 1991 interview—the singer’s first public appearance after 15 hard years lost to alcoholism and heartbreak. In the final years of her life, Chavela openly comes out as a lesbian and rises into her momentous third act, becoming a muse to filmmaker Pedro Almodóvar, earning a Lifetime Achievement Grammy, and selling out performances at prestigious concert halls around the world.

## ABOUT CHAVELA VARGAS

Born Isabel Vargas Lizano in Costa Rica, Chavela Vargas (1919-2012) ran away to Mexico City in her early teens and began singing in the streets. By the 1950s, she had become a darling of the city's thriving bohemian club scene. Challenging mainstream Mexican morals by dressing in pants, drinking tequila, and smoking cigars while singing love songs intended for men to woo women and refusing to change the pronouns, "She was chile verde," remembers Elena Poniatowska, the grande dame of Mexican letters.

Although she lived out of the public eye for several years due to a long battle with alcoholism, Chavela was nursed back to health by a Huichol Indian family who also helped initiate her into Shamanism. For the rest of her life, Chavela was known as "La Cupaima," (the last female shaman). Her amazing comeback began at the age of 72 when Spanish filmmaker Pedro Almodóvar, who had featured her music in many of his films, played an instrumental role in elevating her career to international acclaim. Whenever he introduced her to the public, he would kneel down to kiss the stage before she performed at renowned venues like New York's Carnegie Hall, Paris' L'Olympia Theatre, and Madrid's Plaza de España. Chavela also appeared in the 1967 movie *La Soldadera*, Werner Herzog's *Scream of the Stone* and Julie Taymor's *Frida*, and sang "Tú Me Acostumbraste" ("Because of You, I Got Accustomed") in Alejandro González Iñárritu's *Babel*.

In her lifetime, Chavela was credited with recording 80 albums, received a Latin Grammy for Lifetime Achievement, and was the second woman to win Spain's most prestigious artistic award, the Grand Cross of Isabel, the Catholic. She was close to many prominent artists and intellectuals including Juan Rulfo, Agustín Lara, Frida Kahlo, Diego Rivera, Dolores Olmedo, José Alfredo Jiménez, Lila Downs, and Joaquín Sabina. In 2012 Chavela passed away at the age of 93 after touring to support her last album *La Luna Grande*, a tribute to the poet García Lorca, with whose spirit she communed daily.

## LONG SYNOPSIS

Chavela Vargas was a bold pioneer, a sexual outlaw who stood in her truth at a time when being “out” was not only socially unacceptable, but often dangerous. She got away with it because she took Mexican ranchera music, stripped it down to the bone and gave it gravitas and audiences and friends loved her for it. Like Edith Piaf and Billie Holliday, she sang rancheras with raw passion and deep suffering, just like the blues. No one — particularly no woman — has ever owned the genre quite like she did.

Did Chavela really creep into women’s bedrooms late at night to steal them away from their husbands? Or scoop them onto a white horse to ride off with her? Did she pack a pistol and sometimes shoot it off just for fun? Or have epic drinking binges with friends that started on Friday and ended the following Wednesday? After she sang at Elizabeth Taylor’s Acapulco wedding to Mike Todd, did she really leave the party with Ava Gardner? Collectively known as “the black legend,” these are a few of the incredible rumors people love to share about Chavela. Many she helped spread herself. Some are true. Known as a raucous, entertaining raconteur, Chavela chose the stories she liked best, breathed life into them and made them manifest. In her amazing journey from a 14-year-old rejected runaway born in Costa Rica to a world renowned, Grammy-winning Mexican icon, this dream weaver took bits and pieces of who she was and who she wanted to be and wove them into a reality.

As someone who played fast and loose with dates, times, places, and events, Chavela had no interest in hard facts. For example, in one interview she said she lived with Frida and Diego for a month while in others she said it was a year, 5 days, or 5 years. What difference did those details make? For her, the point of any story was that it made you think, and most importantly, how it made you feel. What mattered most was the love she shared with Frida and how it changed her forever. Or so she said. Others say the moment Frida said she loved her too, Chavela bolted and never saw her again!

Although she didn’t officially identify as a lesbian until she was 81 years old, Chavela carefully crafted a public persona as a powerful, rebellious, free spirited outsider, a sexy outlaw who blazed her own unique trail. “All my life I’ve been a woman of strong character. Even as a child. I created myself by myself. No one

taught me to be the way I am. I learned by myself through tears, suffering, happiness, truth and lies.”

Like all good legends, Chavela left a trail of broken (yet fiercely loyal) hearts in her wake, but she is no longer here to tell us why she never seemed to find happiness in love. What we know is that after too many nights in Bohemia she got lost in her love affair with tequila and wound up living on the streets and depending on the kindness of strangers. We know that she stopped singing so long that people thought she was dead. We know that she suffered deeply. You can hear it in her voice.

Creating a work of art that captures and honors such an elusive, ingenious being demands an innovative approach to story telling that relies less on chronological order or fixed facts and more on the spiritual and emotional impact of her experiences, the effect she had on others, the difference she made in their lives and ours, and in the lasting impact of her music. Following Chavela’s lead, we have created an evocative, provocative film that plumbs the depths and scales the heights of her journey, exploring the many ways in which she, like many artists, repeatedly “created herself by herself.” Through music, poetry, vérité, archival and contemporary footage, including many of Chavela’s own powerful words, we are telling the story of her fierce battle to be authentic. Her joyful, painful, musical, and deeply spiritual journey to self-acceptance are the heart and soul of Chavela.

## DIRECTOR'S STATEMENT – CATHERINE GUND

For a few magical months, I found myself living and loving just south of Mexico City in the warm winter of 1991. My girlfriends played me Chavela's songs on record players and told me tales of her womanizing, her irresistible allure, her deep voice, her audacity. She moved all who met her. I had to meet her. Before cell phones put a camera in everyone's pocket, I carried a video camera in my backpack everywhere I went. I begged my friends to help me create a face-to-face moment with Chavela. I wanted to ask her some questions in my broken Spanish, make her laugh her gorgeous laugh, feel her magnetism, hear her raspy tones, and squirm at the power of her promise. I asked her if I could videotape our conversation. She agreed and she did not disappoint. It is no wonder she is called "The Rough Voice of Tenderness." I became obsessed with her ability to draw people in. I was fascinated by her lightness and ease, her masculinity. And with her song. But I came home and put those master tapes away. A decade later, I clamored to be among her fans smiling, with eyes closed, dreaming when she performed at Carnegie Hall. Then, among friends who treasured her, I mourned when she passed away in 2012 at the age of 93. Finally, last spring, I decided to unearth my archival footage to see what I had captured all those years ago and there in her full glory was Chavela – relaxed, confident, and poetic in her raw honesty. It was a veritable gold mine of footage.

For me, Chavela's life is not a cautionary tale, but rather, a rich subterranean dimension of our own living. She is not a role model, but a muse. Not only an elder, but a frame for our contemporary desires.

My friend Daresha and I had always wanted to make a film together, so I showed her a small section of what I'd shot. She was mesmerized. Before she even knew who Chavela was, and all that she had accomplished, Daresha fell in love with her too and committed to help me produce and direct the film. It was a seamless, easy, even joyful and natural transition. We want to share our passion and discovery with others. Chavela is emerging from our collaborative revelation, investigation, desperation to hold onto the familiar yet inimitable magic of Chavela. The importance of this work lies in its ability to strike a powerful chord in all who see it, to make viewers recall their places of deepest passion and yearning, and to feel that love is a productive, if abstract, land in which to live.



## DIRECTOR'S STATEMENT – DARESHA KYI

In 1993 while working as an Associate Producer on ITVS' multi-genre four part series, *Positive: Life with HIV*, I met this smart, funny, sexy beast commonly known as Catherine Gund and immediately recognized her as kindred. She felt like family from the very start. Political, passionate, and deeply in love with life and human beings with all our fabulousness and flaws, she knew the power of media to change hearts and minds and was actively wielding it as a catalyst for change. I deeply admired her activist spirit and her belief in possibilities.

Flash forward twenty-odd years later, through multiple milestones including births, deaths, break-ups, a marriage (and divorce), and more projects than we can count, Cat and I have sometimes drifted but never disconnected - always circling back to pick up right where we last laughed. I have watched in admiration as she founded her production company, Aubin Pictures, to build a body of interesting, challenging and enlightening films, all while raising a family of four bright, bold, and beautiful people. A whirling dervish in perpetual, graceful motion, it's hard not to be mesmerized and moved by Cat's dance of life.

So, imagine my excitement when she invited me to join the dance with these simple words, "We should make a movie together." I didn't even know I'd wanted to do it until she said it, but once spoken, the words became a mantra. "We definitely should make a movie together!" And off we went in search of a subject that would burn bright enough that we'd be willing to tend the fire for however long it took to get the job done. When she first told me about the footage she'd just digitized that had been in storage for over 20 years, she tried to explain who Chavela was by singing like her. I was not convinced. We laughed and decided to sit down and screen it together – and that moment changed the course of our joint history. As soon as I saw Chavela, I was intrigued. She wasn't even singing, just sitting around talking to some friends but I had that visceral, gut reaction where you just know. Even though I still didn't know any of the details of Chavela's powerful story, I recognized her too, as kindred. And I knew hers was a story worthy of my time, energy, fire, desire, and oh, so much love.

## CREW BIOS

### **Catherine Gund, Producer and Director**

Catherine Gund, the Founder and Director of Aubin Pictures, is an Emmy-nominated producer, director, writer, and activist. Her media work focuses on strategic and sustainable social transformation, arts and culture, HIV/AIDS and reproductive health, and the environment. Her films - which include *Chavela*, *Dispatches from Cleveland*, *American Rhapsody* (in progress), *Born to Fly* (Emmy-nominated), *What's On Your Plate?*, *A Touch of Greatness* (Emmy-nominated, Hamptons' Starfish Award), *Motherland Afghanistan*, *Making Grace*, *On Hostile Ground*, and *Hallelujah!* - have screened around the world in festivals, theaters, museums, and schools; on PBS, the Discovery Channel, and the Sundance Channel. Gund currently serves on several boards including Art Matters, Solidaire, Osa Conservation and The George Gund Foundation. She co-founded the Third Wave Foundation which supports young women and transgender youth, and DIVA TV, an affinity group of ACT UP/NY. She was the founding director of BENT TV, the video workshop for gay, lesbian, bisexual, and transgender youth. She was on the founding boards of Bard Early Colleges, Iris House, Working Films, Reality Dance Company and The Sister Fund and has also served for MediaRights.org, The Robeson Fund of the Funding Exchange, The Vera List Center for Art and Politics at the New School, and the Astraea Foundation. Gund's most recent project, *Dispatches from Cleveland*, consists of five short films that look at the police murder of 12-year-old Tamir Rice and show how people joined together to vote out the prosecutor who didn't have their backs. Her other film *Born to Fly* pushes the boundaries between action and art, daring us to join choreographer Elizabeth Streb and her dancers in pursuit of human flight. She lives in NYC with her four children.



**Daresha Kyi, Producer and Director**

Daresha Kyi is an award-winning filmmaker and television producer with over 25 years in the business. A graduate of NYU Film School, she also won a full fellowship from TriStar Pictures to attend the Directors Program at The American Film Institute (AFI) based on her multiple award-winning short film *Land Where My Fathers Died*, which she wrote, produced, directed and co-starred in with Isaiah Washington. She recently served as executive producer of the award-winning short, *Thugs, The Musical* starring David Alan Grier and Margaret Cho. She has also worked extensively as a television producer - most recently she was field producer on *Totally Biased* with W. Kamau Bell, story producer on *La Voz Kids* (Telemundo's The Voice for children), and writer for the weekend morning talk show *Arise & Shine*, hosted by Richard Pryor's daughter, Rain. She is currently co-directing and co-producing Aubin Pictures' *Chavela* and producing *Dispatches From Cleveland*.

**Carla Gutierrez, Editor**

Carla Gutierrez is a documentary editor based in New York City. She edited the Oscar nominated film *La Corona* for HBO and the Emmy nominated documentary *Reportero*, which broadcast on POV. Carla also edited *Kingdom of Shadows* which premiered at SXSW, opened theatrically in Mexico, and it is slated to broadcast on POV in 2016. Her latest work, *When Two Worlds Collide* premiered at the 2016 Sundance Film Festival where it won the World Documentary Special Jury Award for Debut Feature. *Screen International Magazine* described *When Two Worlds Collide* as a, "deftly edited, heart-on-sleeve social documentary." And *Variety Magazine* observed, "Carla Gutierrez is key in shaping a coherent narrative from what was doubtless a daunting mountain of material on a complicated subject." Carla's work has screened at Sundance, IDFA, SXSW, Full Frame, AFI, Los Angeles Film Festival, HotDocs, Ambulante, among other festivals. Her films have broadcast on HBO, BBC's Storyville, POV, Independent Lens, the Sundance Channel, and the Canadian Broadcasting Corporation. She has been a creative adviser for the Sundance Edit Lab, and a mentor for Firelight Producers' Lab. Carla received a Masters in Documentary Film from Stanford University.

**Gil Talmi, Composer**

Gil Talmi is a world-renowned Emmy-nominated composer, producer and recording artist with a passion for socially conscious projects. Blending his traditional orchestral background with eclectic world music sensibilities and tasteful analog electronics, Talmi has created a signature sound that can be heard in many award winning productions worldwide. Some of Gil's most recent work includes *Desert Migration* (Best Revenge Productions), *Remittance* (Greenmachine Films) and *The Memory of Fish* (Reelblue). Three documentaries which Gil scored premiered simultaneously at Doc NYC 2015: *All Rise*, *The Lost Arcade* (26 Aries) and *Love Between The Covers* (Blueberry Hill Productions). Gil has scored the Peabody Award winning documentaries *Between The Folds* (PBS Independent Lens), *Who Killed Chea Vichea?* (PBS) and *New Year Baby* (PBS Independent Lens), winner of the Amnesty International 'Movies That Matter' Award. Gil was nominated for a National News and Documentary Emmy Award for his work on CBS Evening News and recently won Best Documentary for his score for *Tales Of The Waria* (PBS).

**Lourdes Portillo, Consulting Producer**

Lourdes Portillo is an Oscar-nominated writer, director, and producer of films focused on human rights and the search for Latino identity. She has worked in a richly varied range of forms, from television documentary to satirical video-film collage. Her films include *Al Más Allá*, *El diablo nunca duerme: The Devil Never Sleeps*, *La Ofrenda: The Days of the Dead*, *Las madres de la Plaza de Mayo: The Mothers of Plaza de Mayo*, and *Después del terremoto: After the Earthquake*.

**Juan Mandelbaum, Consulting Producer**

Based in the Boston area, Juan Mandelbaum runs Geovision, a multicultural communications agency. His television work has been broadcast on a variety of venues, from Independent Lens to Sesame Street and has won multiple awards, including Emmy awards and nominations, Cine Golden Eagles, Gabriel awards, Chris award, and a Silver Apple award. Juan has also curated several film series, including Latin Visions, at the Boston Museum of Fine Arts, and Cine Argentino, at the Institute of Contemporary Art. Juan studied sociology in his native Argentina, and worked as a journalist, photographer and educator until he left for the US in 1977 to leave behind the military dictatorship.

**Natalia Cuevas, Cinematographer, Mexico**

Natalia Cuevas is a Mexico City–based cinematographer whose body of work includes the feature films *Elvira* and *Ricochet*. Her television credits include work for HBO Latino and the USA Network, as well as extensive commercial work.

**Paula Gutiérrez Orío, Cinematographer, Spain**

Paula Gutiérrez Orío is a documentary cinematographer based in Madrid. The majority of her work has been developed for Spanish television and other international networks and has covered a wide variety of topics from the famous reality game show *Pekín Express* to documentary programs *Con Una Sonrisa* for RTVE and *24 Horas Con Los Nuestros* and *El Xef* for Mediaset-Spain. She also shot the docu-reality series *Quiero Ser Monja*, an adaptation of *The Sisterhood: Becoming Nuns* for Mediaset-Spain.

**Laura Tatham, Associate Producer**

Laura Tatham hails from the world of book publishing, having spent five years working in both the corporate (Simon & Schuster) and non-profit (Feminist Press) sector. In that time, she worked on multiple New York Times bestsellers, as well as Lambda Literary and Pulitzer Prize winning works. She has experience in marketing, publishing, as well as film and book production. She has a background in literature, having earned a Master's degree in American Literature from Drew University in 2009. Laura is also associate producing Aubin's *Dispatches from Cleveland*. Laura resides in Jersey City with her loving partner and cat.

**Laura Pilloni, Associate Producer**

Laura Pilloni has been working on feature-length and short form documentary and narrative film projects such as *Front Cover* (2015) and *Kingdom Of Shadows* (2015) since 2013. Most recently she was an associate producer for the upcoming women and human rights documentary, *Home Truth*. Keeping in line with her work on these impactful films, she was very excited to become part of such an innovative and socially conscious production company when she joined the Aubin Pictures team. Laura graduated summa cum laude from the City College of New York (CCNY) where she received a BFA in Film and Video Production. She worked as a tutor and administrative assistant at the CNNY Writing Center for four years. She was also a mentor and videographer at Hofstra University's Documenting

Diversity program. In her spare time, Laura enjoys working as an assistant director on short films, reading, and watching films.

### **Adrián Gutiérrez, Archival Producer**

Adrián Gutiérrez is a Mexican filmmaker and archival researcher extraordinaire. He has been in the film industry for over twelve years working on a variety of filmmaking endeavors, from commercials to documentary films to educational videos. In 2011, he co-founded his own production company, NOMAD Media Group, which has more than 100 film and video projects to date, including *Cielos Despejados*, an educational YouTube channel about science and astronomy in Spanish. In 2015, he was a Field Associate Producer on the documentary, *Kingdom of Shadows* (2015), directed by the Emmy-nominated Bernardo Ruiz and distributed by Participant Media. Adrián received a degree in Filmmaking and TV Production from Transforming Arts Institute (previously known as Escuela TAI) in Madrid, Spain. He is currently in NYC as a fellow of the UnionDocs Collaborative Studio 2017.

### **Hajer Salem, Assistant Editor**

Hajer Salem graduated with degrees in both Sociology and Biology from Louisiana State University. She forwent graduate studies in medicine to pursue a career in storytelling. Post-graduation, Hajer spent time traveling throughout America, Europe, and North Africa. She also spent two years working with at-risk girls through Americorps and Girls, Inc. She has worked as an assistant editor for films that have screened at Sundance, SXSW, and Tribeca. As an editor, she has worked for Complex, Vice, Mssng Peces and BBDO. Alongside her editing work, she currently works as a creative for Laundry Service's new media startup Cycle.

## ADVISORY BIOS

**Mariela Besuievsky** is a partner of Tornasol Films, as well as a producer and executive producer of more than 118 films. Her first film as a producer was Pablo Dotta's *El dirigible*, the first Uruguayan movie to participate in the Festival de Cannes (Semaine de la Critique 1994). In 2011 she received the Eurimages Co-production Development Award from the European Film Academy. Her film credits include: *El Secreto de Sus Ojos* (*The Secret in their Eyes*, 2009), directed by Juan José Campanella, winner of the Academy Award for Best Foreign Language Film; Álex de la Iglesia's *Balada Triste de Trompeta* (*The Last Circus*, Silver Lion at Venice, 2010); *Los Crímenes de Oxford* (*The Oxford Crimes*, 2008); and Felix Viscaret's miniseries *Four Seasons in Havana* (2016) starring Jorge Perugorría.

**Carlos A. Gutiérrez** is the Co-founder and Executive Director of Cinema Tropical, a New York-based non-profit that promotes, distributes, and programs Latin American cinema. As a film/video programmer, cultural promoter, and arts consultant, he has presented several film/video series at institutions from NYC to San Francisco to Mexico City, as well as a juror, panelist, and expert nominator on numerous national and international film festival selection committees. Carlos holds a MA in Cinema Studies from New York University and a BA in Communications from Universidad Iberoamericana (Mexico City).

**Sonja Henrici** is Co-director at Scottish Documentary Institute (SDI), which she joined in 2004, and a co-founder and co-director of SDI Productions Ltd. Prior to this, she worked in the administration of Edinburgh International Film Festival, and as freelance programmer and writer. She has a BA Hons (Media Studies) and MA (English Literature) from University of Sussex. She has produced and executive-produced more than 30 short documentary films, which have regularly screened in over 50 countries, including Sundance, IDFA, Tribeca, SXSW. She's produced four features (*I Am Breathing*, *Future My Love*, *Pablo's Winter*), and her latest one, *Seven Songs for a Long Life* has its North American premiere at SXSW 2016.

**Maria Hinojosa** is an award-winning news anchor and reporter who covers America's untold stories and highlights today's critical issues. In 2010, Hinojosa created the Futuro Media Group, an independent nonprofit organization producing multimedia journalism that explores and gives a critical voice to the diversity of the American experience. As the

anchor and Executive Producer of NPR's Peabody award-winning show *Latino USA*, and anchor and Executive Producer of the PBS show *America By The Numbers* with Maria Hinojosa, both produced by Futuro Media, she has informed millions about the changing cultural and political landscape in America and abroad.

**Susana Torruella Leval** has been an art writer and curator of Puerto Rican, Latino and Latin American contemporary art in New York City since 1970. She was Director of El Museo del Barrio, from 1994 –2002, after serving there as Chief Curator, and named Director Emerita by its Board. Ms. Torruella Leval was Chair of the Cultural Institutions Group (CIG) in New York, and Vice President and President Elect of the Association of Art Museum Directors (AAMD.) She has recently joined the editorial board of the International Center for Art of the Americas (ICAA) at The Houston Museum of Fine Arts, and has been named to the board of the IMLS (Institute of Museum and Library Services) by President Obama.

**Scotch Ellis Loring** has been in arts and entertainment as an actor, singer, writer and producer, and director for decades. As a writer, Scotch's first produced screenplay, *WIG*, was featured in festivals across North America and is currently making the rounds internationally. A talented singer/songwriter, he released his first album *Standard Scotch* in 2009 and completed the follow up *Original Scotch* in 2011. As an actor he has appeared in *Finding Mr. Wright*, *Hard Pill*, *Fight Club*, *K-911*, and *Firehouse Dog* – where in addition to starring, Scotch wrote and performed the closing theme song *Lost Till I Found You*. Scotch's latest venture which he wrote produced, directed and starred in is the award winning web series *Faux Show* also featuring Kim Coles and Tiffany Haddish.

**Catherine Murphy** is a San Francisco-based filmmaker who has spent much of the last 10 years working in Latin America, and whose work as an independent producer has largely focused on social documentaries. She is founder and director of The Literacy Project, a multi-media documentary project on adult literacy in the Americas. She has field produced films like Saul Landau's *Will the Real Terrorist Please Stand Up?*, and Eugene Corr's *From Ghost Town to Havana*. She also served as archival researcher for Susanne Rostock's recent biography of Harry Belafonte, *Sing Your Song*. Murphy served as senior staff producer at the TeleSur TV Washington bureau in 2006 and has produced content for PBS, TeleSur, Avila TV, Pacifica Radio National, WBAI and KPFA. In 2012, she directed the



documentary short, *Maestra*, about the National Campaign for Literacy that swept through in Cuba in 1961.

**Diana Taylor** is professor of Performance Studies and Spanish at New York University. She is also Founding Director of the Hemispheric Institute of Performance and Politics, an organization working at the intersection of scholarship, artistic expression, and politics to explore performance as a vehicle for the creation of new meaning and the transmission of cultural values, memory, and identity. As a major contributor to the area of Performance Studies in the Americas, Professor Taylor's work focuses on Latin American and U.S. theater and performance, performance and politics, feminist theater and performance in the Americas, hemispheric studies, and trauma studies. Her books include *The Archive and the Repertoire: Performing Cultural Memory in the Americas*, *Theatre of Crisis: Drama and Politics in Latin America*, and her latest book *Performance*, all published by Duke University Press.

**Caterina Toscano** is a producer and curator of cultural events with more than 20 years of international professional experience. During her career, she has promoted culture and heritage in several private and public institutions in Europe, Mexico, and the United States; specializing in cultural diplomacy as an efficient tool for international relations. Before her arrival to New York, Caterina was based in Barcelona, where she led and produced diverse activities and programs in the Mexican Consulate. She has also coordinated, produced and curated exhibitions for galleries, foundations and museums in Barcelona, Madrid, Lisbon, Paris, and Mexico City. Currently, Caterina is the Executive Director of the Mexican Cultural Institute of New York. Caterina holds a bachelor's degree in Media Studies and Communication as well as a master's degree in Philosophy, focusing on Contemporary Art.

## **C R E D I T S**

### **FEATURING**

Chavela Vargas  
 Pedro Almodóvar  
 Elena Benarroch  
 Miguel Bosé  
 Alicia Elena Pérez Duarte y Noroña  
 Liliana Felipe  
 Patria Jiménez Flores  
 Laura García-Lorca  
 Martirio Gira  
 Mariana Gyalui  
 José Alfredo Jiménez Jr.  
 Eugenia León  
 Tania Libertad  
 Diana Ortega  
 Tlany Ortega  
 Jesusa Rodríguez  
 Marcela Rodríguez  
 Betty-Carol Sellen

### **CREW**

Produced and Directed by	Catherine Gund Darsha Kyi
Cinematographers	Catherine Gund (Mexico) Natalia Cuevas (Mexico) Paula Gutierrez (Spain)
Editor	Carla Gutierrez
Assistant Editor	Hajer Salem
Composer	Gil Talmi
Executive Producers	Lynda Weinman Bruce Heavin
Co-producers	Pepita Serrano Agnes Gund
Associate Producers	Laura Tatham Laura Piloni

Consulting Producers

Lourdes Portillo

Juan Mandelbaum

Archival Producer

Adrián Gutiérrez

Audio Post Facility

Sync Sound, Inc.

Post Production Services

Motion Pictures Enterprises Inc.

Production Company

Aubin Pictures

In partnership with

National Endowment for the Arts

Centro Costarricense de Producción

Cinematográfica del Ministerio de Cultura y

Juventud

Mexican Cultural Institute New York

Framline

Independent Filmmaker Project: ifp

Women in Film Film Finishing Fund

The Arch and Bruce Brown Foundation

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