

SIN NOMBRE

From the studio that bought you **THE MOTORCYCLE DIARIES**, **21 GRAMS** and **TRAFFIC**



Winner of:

Directing Award and Excellence in Cinematography Award, Sundance 2009
New Directors Award, Skillset 2009

'[SIN NOMBRE's] story telling is so accomplished, its visual style so crisp, and its heightened naturalism and performance so textured'

Sundance 2009

'A beautifully shot, epic film about a young immigrant's dream of America and the violent gang world that threatens to tear her life apart. Profoundly original.'

Dazed & Confused

OPENING NATIONWIDE ON 14TH AUGUST 2009

Running Time: 96 minutes
Certificate: 15
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SIN NOMBRE

SIN NOMBRE - translated as 'without a name' in English - represents millions of anonymous immigrants all over the world treading the beaten path to what they hope will be a brighter world. Executive produced by Gael Garcia Bernal and directed by one of cinema's most exciting new voices, Cary Fukunaga, **SIN NOMBRE** took Sundance by storm with two wins – the Directing award and Excellence in Cinematography.

SIN NOMBRE is an epic thriller with a love story twist. It tracks the fate of three teenagers travelling through Mexico on their way to the U.S. border. During the journey, which is filmed predominantly on top of a *real* train, smuggling *real* Central American immigrants, cinematographer Adriano Goldman captures the grit of urban immigrants against the backdrop of Mexico's diverse and unforgettable landscape.

To understand the complexities of both sub-cultures Fukunaga integrated himself into the communities of travelling immigrants and the notorious Mara gang. Keeping true to his experience Fukunaga captured the essence of this brutal world by inviting real Mexican immigrants and gang members to live out their own realities, at times undirected, on screen.



"[**SIN NOMBRE**] deals with an issue that is very present and nobody talks about -- which is the Mara Salvatrucha -- the gangs from Central America who make their living by trafficking people to the United States. Immigration is how things are right now... there is mass exodus happening every day. We have to address it as an exodus and not as immigration. The world - the economic situation - demands that labor comes from different places, but there's no rules, no protection, no legality for people that just want to work. ...It's an important issue to address and to see the ordeal that [immigrants] have to go through."

Gael Garcia Bernal, Executive Producer



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SHORT SYNOPSIS

SIN NOMBRE is set on the lower Mexican border where fearsome gangs are the only option for reaching a more prosperous land. The stories of Sayra, a teenager living in Honduras and hungry for a brighter future, and teen gang members Smiley and Casper, for whom the ungovernable Mara Salvatrucha is their entire universe, become interlaced on a train to reach Mexico.

It is a journey that will determine the future of their lives.



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LONG SYNOPSIS

SIN NOMBRE tells the dramatic story of Sayra (Paulina Gaitan), a teenager living in poverty stricken Honduras and desperately seeking a brighter future. A reunion with her long-estranged father gives Sayra no other option but to emigrate with him to Mexico with the chance of going onto the United States, where her father now has a new family.

Meanwhile, Casper (Edgar Flores) is a teenager living in Tapachula, Mexico, and facing an uncertain future. As a member of the Mara Salvatrucha gang brotherhood, he has just brought to the Mara a new recruit - 12-year-old 'Smiley'.



While Smiley quickly takes to gang life, Casper tries to protect his relationship with girlfriend Martha Marlene (Diana García), keeping their love a secret from the Mara. But when Martha encounters Tapachula's Mara leader Lil' Mago (Tenoch Huerta Mejía), she is brutally taken from Casper forever.

Concurrently, Sayra and her relatives manage to cross over into Mexico. There, they join other immigrants waiting at the Tapachula train yards. When a States-bound freight train arrives one night, they successfully rush to board – riding on the roof, rather than in the cars – as does Lil' Mago, who has commandeered Casper and Smiley along to rob immigrants.

When day breaks, Lil' Mago makes his move and Casper in turn makes a fateful decision. Casper must now navigate the psychological gauntlet of his violent existence and the physical one of the unforgiving Mara, but Sayra bravely allies herself with him as the train journeys through the Mexican countryside towards the hope of new lives.

SIN NOAHBRE

Train Route on Map



SOURCE: <http://upload.wikimedia.org/wikipedia/commons/0/03/MiddleAmerica-pol.jpg>

Key

— Route

SIN NOMBRE

LEAD ACTOR COMMENTRIES AND CHARACTER PROFILES

PAULINA GAITAN on Sayra



“When I read the script, I realised I had to play Sayra because she was similar to me. I related to her emotional issues, like her feelings towards her Father. Sayra is sentimental but strong at the same time; she bottles things up. She starts to feel something for Casper, and thinks she can help him and change him and give him a better life.”

“We Mexicans complain a lot about how we are treated in the U.S., but we don’t see how we treat Central Americans, and **SIN NOMBRE** shows that.”

Actor Profile - Paulina Gaitan, a native of Mexico, inaugurated her feature film career with Luis Mandoki’s *Innocent Voices*. She subsequently played a leading role in Marco Kreuzpaintner’s *Trade*; with Kevin Kline and Cesar Ramos.

Gaitan has since starred in Andrea Martínez’ *Cosas Insignificantes* and Antonio Zavala’s soon-to-be-released *Deseo*. Her next starring role will be in *La mitad del mundo*.

EDGAR FLORES on Casper, A.K.A. Willy



“In my life, I never, ever thought or dreamt about making a movie. And now I have made one. I have to thank God, and I’m going to get as far as he wants me to. I have discovered something that I am passionate about; playing another life that is not yours, but making it your own. That fills me with life. So now, my dream is doing my own movie”

Actor Profile - Edgar Flores is a native of Tegucigalpa, Honduras. He attended an open casting call and within weeks found himself in front of the cameras, making his feature debut.

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KRISTYAN FERRER on Smiley



“To play Smiley, I had to learn some of the signs, *jomi*, of the Mara Salvatrucha, and how they speak and move and walk. Cary helped with all that, because he did more research than I did – he visited the Mara. He told us about their tattoos and had us watch a documentary about the Mara.”

“To perpetuate the Mara, children are important. Smiley thinks that by entering the Mara he’ll be able to do what he pleases. He is a young boy who wants to seem older. Smiley is a regular kid and you don’t believe that he will do what he does, but he does, he has to, to survive – like anyone in the Mara.”

“My most difficult scene was when he has to cry; he’s sad because he’s been hit and kicked, but he’s happy because he belongs to the Mara. So he’s feeling pain and happiness at the same time. Playing Smiley, I had to become aggressive; he was another part of me that I thought didn’t exist.”

Actor Profile - Kristyan Ferrer was born in Mexico City and has worked under contract with the television network TV Azteca, and starred in several television commercials (for both the U.S. and Mexico). He has also had recurring roles on a number of series, including TV Azteca’s long-running *Lo que callamos las mujeres*.

Ferrer’s other television appearances include ones on such comedy series as *Puro loco*, *Qué buena onda*, and *Ya cayó*; and the telefilm *Milagros*, in the lead role.

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SUPPORTING ACTOR PROFILES

LUIS FERNANDO PEÑA (El Sol)



Luis Fernando Peña is one of Mexico's leading young actors. He made his film debut in Carlos Carrera's hit *Un Embrujo*, which earned 9 Ariel Awards (the Mexican film industry's highest honor). He was himself an Ariel nominee for his next feature, Marisa Sistach's *Perfume de violetas*; and again for his performances in Fernando Sariñana's *Amar te deule* and Gerardo Tort's *De la calle*. The latter also earned him honors from the Guadalajara Film Festival and the Mexican Cinema Journalists. Additionally, he has twice been nominated for an MTV Movie Award (in Latin America and Mexico).

Actor Profile: Fernando Peña's recent film credits include Ernesto Castillejo's *Destinos cruzados*; Rodrigo Plá's *Desierto adentro*; Eduardo Lucatero's *Corazón marchito*; Rudy Joffroy's *El Camino del diablo*; and Alex Rivera's *Sleep Dealer*, which won awards at the 2008 Berlin International and Sundance Film Festivals.

TENOCH HUERTA MEJÍA (Lil' Mago)



Mexico City native Tenoch Huerta Mejía was most recently seen in Alex Rivera's *Sleep Dealer*, which won awards at the 2008 Berlin International and Sundance Film Festivals.

He is one of the subjects of Mónica Maristain's book *30 Actors Made in Mexico* and has starred in both feature films and short films.

Among his feature credits in Spain and Mexico are Rodrigo Plá's *La Zona*, which won awards at the Venice and Toronto International Film Festival, among others; Issa López' *Casi divas*; Alan Coton's *Nesio*; and, also for Canana, Agustín Díaz Yanes' *Soló quiero caminar* and Gael Garcia Bernal's directorial debut, *Déficit*.

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Mr. Huerta Mejía was named Best Actor at the Short Short Film Festival in Mexico City, for his performance in Alonso Ruiz Palacio's *Café paraíso*.

DIANA GARCÍA (Martha Marlene)



Diana García's first feature for Canana (the executive producers of **SIN NOMBRE**) was Gerardo Naranjo's *Drama/Mex*, which world-premiered at the 2006 Cannes International Film Festival.

García has since starred in several features including Jieho Lee's *The Air I Breathe*, opposite Brendan Fraser and Emile Hirsch; Casey Kelly's *The Bracelet of Bordeaux*; Issa López' *Casi divas*; Rudy Joffroy's *El Camino del diablo*; Francisco Laresgoiti's *Villaparaíso*; Jorge Ramírez Suárez' *Amar*; and Rafael Lara's *Labios rojos*.

HÉCTOR JIMÉNEZ (Leche; Wounded Man)



Born in Guadalajara, Héctor Jiménez studied acting in Tijuana. He began working in theatre, including with Edward Coward's La Divina Fauna Theatre Company.

Hector is best known to audiences for his role fighting alongside Jack Black in Jared Hess' *Nacho Libre*, for which the duo received an MTV Movie Award nomination. He has also appeared in several other films including Luis Mandoki's *Innocent Voices*; Ignacio Ortiz' *Mezcal*, which won 5 Ariel Awards (Mexico's equivalent of the Oscars); Jason Friedberg and Aaron Seltzer's *Epic Movie*, Robert Englund's *Killer Pad* and most recently, Fernando Rovzar's *Navidad, S.A.*

Mr. Jiménez has just completed a reteaming with Jared Hess on the new film *Gentlemen Broncos*, with Michael Angarano and Jermaine Clement.

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THE FILM MAKERS

CARY FUKUNAGA, Writer/Director



Cary is considered one of the most exciting new voices in International Film. His work as a writer, director, and cinematographer has taken him around the world – from the Arctic Circle to Haiti and West Africa.

Mr. Fukunaga wrote and directed the short film *Victoria para Chino*, which screened at the 2005 Sundance Film Festival. It was honored with over twenty-four International Awards, including a Student Academy Award and an honorable mention from BAFTA's Los Angeles chapter.

An MFA candidate from New York University's Graduate Film Program, Mr. Fukunaga marks his feature film writing and directing debut with **SIN NOMBRE**.

GAEL GARCIA BERNAL, Executive Producer



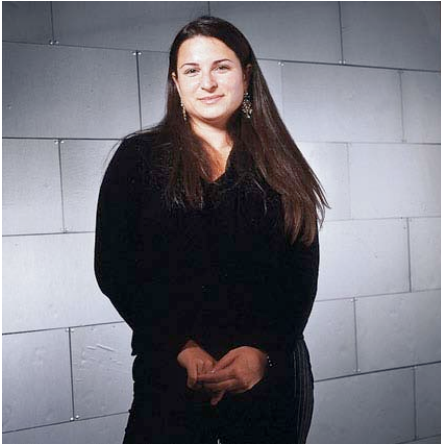
Multi-award winning actor, Gael Garcia Bernal made his feature film debut in Alejandro González Iñárritu's Academy Award-nominated *Amores Perros*. His breakthrough performance in the universally acclaimed film earned him a Silver Ariel Award (Mexico's equivalent of the Oscar) as well as a Silver Hugo Award at the Chicago International Film Festival, both as Best Actor.

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Garcia Bernal's next film role was in another globally celebrated feature, Alfonso Cuarón's Academy Award-nominated *Y Tu Mamá También*, starring opposite his lifelong friend Diego Luna.

Garcia Bernal was next seen starring in Walter Salles' award-winning *The Motorcycle Diaries* for which he received a BAFTA Award nominee for Best Actor. He has also starred in Pedro Almodóvar's *Bad Education*; James Marsh's *The King*; Michel Gondry's *The Science of Sleep*; Fernando Meirelles' *Blindness*; and Alejandro González Iñárritu's *Babel*, for which he and his fellow actors received a Screen Actors Guild Award ensemble nomination.

AMY KAUFMAN, Producer



Amy Kaufman has worked on some of the most notable films of recent years, in both production and distribution capacities.

Amy has worked on award winner Fernando Meirelles' *The Constant Gardener*, starring Ralph Fiennes and Academy Award winner Rachel Weisz and Jean-François Richet's *Assault on Precinct 13*.

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INTERVIEW WITH CARY FUKUNAGA & AMY KAUFMAN

Q: How did this project take shape for you, as a first-time feature director?

Cary Fukunaga: It came about through my short film, *Victoria para Chino*, which was about a truckload of immigrants who were abandoned and suffocated in Victoria, Texas. In doing research for that and filming in Mexico, I learned about the Central American side of immigration. When we think of immigration, we usually think Mexico-to-the-United States but there are Hondurans, Guatemalans, and Nicaraguans who are traveling north to get into Mexico and then go Mexico-to-the-United States. I knew this was a story I wanted to tell in a feature film. It struck me personally. I wanted to have audiences experience this from a human perspective, one which has nothing to do with politics or agendas about what immigration “means” or what it “should” be.



The web, newspapers and books have information but for me it is hard to get a sense of things unless I go in person to see what somewhere is like. When the short film played at the 2005 Sundance Film Festival I was asked to submit a script for the Sundance Lab. I had spent all my time finishing the short, so I had just two weeks to draft the feature script. I drew on the research I had done for the short, but I knew I needed to find out even more about the things that I didn't know about and write more drafts. I wanted authenticity.

Q: What with the larger scale, were you considering presenting the script for a director to consider?

CF: No, it was always going to be a project I would direct and I always planned on filming in Mexico, because that's where the story takes place.

There was no way I could have written **SIN NOMBRE** without seeing what I was writing about. So, in the summer of 2005, I went down to Chiapas and Tapachula, Mexico with a couple of friends who had worked on the short, to do first hand research. We spoke to police. We went to jails to

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meet with gang members who were part of the immigrant smuggling trade. We went to the borders, and saw rafters on the Suchiate River between Guatemala and Mexico. We visited immigrants at train stations and yards and also at shelters, including one that is designated for immigrants who have been injured on trains - 16-year-olds who lost their legs, for example. These are people who were headed north to try for a better life for themselves and their families, and now they had gotten hurt and never made it north.



After seeing them, my friends decided they didn't want to ride the train so I ended up doing that by myself. One night, at 2:00 AM in the Tapachula yards, I jumped on a freight train with two Hondurans that I'd met the night before. I had invited them to stay with me at a hotel rather than wait all night at the station, which was dangerous. We all jumped on and traveled across Chiapas; a lot of what happened on that 27-hour trip – within the first couple of hours – formed the basis for what happens on top of the train in **SIN NOMBRE**. The bandit attack that happened not far from us, and the camaraderie with the immigrants, enriched my perspective.

Q: Was there a lot of chaos on the trip?

CF: Well, if you see drama or crazy stuff, it happens instantly and then it's gone as soon as it came. What surprised me is how mundane a lot of the journey is – like ordinary life. Here's the way I learned to look at it from the immigrants' perspective; whether bad things or good things happen, it's just another day and everything and everyone is in God's hands.

If they're on top of the train and completely dehydrated, they'll say, "it will rain and we will collect water." If bandits attack the trains, they'll say, "we'll run and then come back to the train when the bandits go away." Whatever happens, they will roll with it. *They* don't dramatise what's happening in their lives.

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Q: That was your purview. So what did you learn from them that motivated your storytelling?

CF: The immigrants that I met knew that the journey and the life they were going towards was going to be hard. I didn't meet any who thought that the streets were going to be paved with gold in the U.S. That's not the perspective people have any more. The journey is now one of survival, necessity, and basic economics; at home, they make 45 *lempiras* a day, and milk costs 15. You have people who can't make enough money to meet the cost of living or feed their families in their country, where the economy is falling apart.

We would be stopped for several hours, and they would be looking in irrigation ditches for water, along the way. At that point, there is nothing else to do but talk, and I would get asked, "What are you doing here?" I would answer, "I'm writing a story." I'd write in my journal, and some people would say "Good for you" and others would say "Please tell our story."

By the end of the trips, I had learned so much and lived some of it myself. So I felt even more responsibility to tell the story.

Q: What does the title mean?

CF: The title **SIN NOMBRE** translates as "without a name," or, "nameless" in English.

Q: What drives the main characters?

CF: This movie is about people in our day, in our time, at this very moment. They are living their lives and they have made the decision to try to look for something better. Smiley is looking to be part of a community. Having been raised by his grandmother, he had no male images of role models. Casper, as a member of the Mara, is his example. There may be standard stories of why kids join gangs, yet every case is an individual one.

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Casper and Sayra are both looking to reconstruct families they have never had; that theme is set against the worlds of immigration and gangs. When they meet, a trust builds up between them bit by bit. They become linked to each other, yet at the end of the story are in very different places.

Q: Amy, what appealed to you about Cary's script?

Amy Kaufman: Most of all, how it was based on the real stories that Cary learned about in his travels and his research. For him, it was important to tell the authentic story of how families travel from all over, to try to get to the United States, and we don't really know just how much is involved in the journey.



For me, it read as a Greek tragedy...

CF: I see it as a Western, actually...

AK: I had seen Cary's *Victoria para Chino*, which I thought was incredible. When I found out how he had made it – and for no money – I thought, "I have to meet him." When I did, I learned that he had a feature script, written in Spanish, that he wanted to make in Mexico. I decided I wanted to try and work on it, so I brought the script to Focus Features – where I am based as a producer – and they were enthusiastic about it.

Q: Then it was just that one trip, Cary, that got you all you needed to write the script and prep the movie?

CF: Oh no. I made more trips back to Mexico. The last train I rode was in the summer of 2006, across Veracruz. A year and a couple of months later, we were filming scenes where I had traveled

Q: So you filmed in the fall of 2007?

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CF: Right, and right where I had been before. We were creating a fiction in spots where the real thing is still happening. The actors would be on camera, and a few feet away there would be real immigrants who had just traveled for days.



Q: Where did you shoot the movie?

CF: On Mexico City locations that were so diverse; we were able to find so many in a 200-mile radius. For example, Orizaba is gorgeous with its colors and light. The Tegucigalpa, Honduras scenes were filmed in Naucalpan. You see how they built those concrete houses on the edge of a valley...

Q: Cary, how did you work out the visual approach for the film?

CF: Well, since we were mostly using real locations, Pache [the production designer] and I talked a lot about colors and textures. We went for a saturated, yet not overt, palette; there are these natural decaying backgrounds mixed with hot spots of color.

In terms of the cinematography, Adriano and I talked from the beginning about doing less inflected camerawork, no messing with the negative. We wanted the camerawork to be natural and let what happens be the drama.

Q: How did the key actors come together, and how did you work closely with them?

CF: That was also in terms of it being authentic; we had it written into the contract to make the movie that we would be casting Central Americans. For the principal roles, I wanted people who caught the spirit of their parts. So through [casting director] Carla Hool, we cast people with a lot of experience, like Paulina Gaitan, and people with practically none, like Edgar Flores; she could give me four variations on a scene, while he was in a lot of ways just being him. So it was a good mix for me, and it meant that I couldn't over-plan a scene – which I don't like to do in the first place, since I like spontaneity. Yet I can also control the dramatic flow of a scene towards authenticity.

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AK: We cast out of Los Angeles, Mexico, and Honduras. Edgar, whom we found in Honduras, brought something raw – and that helped his chemistry with Paulina, who has been acting since she was younger. Those with experience were able to meld nicely with those who had less experience.



CF: It's something I learned to do when I was making short films. When I had kids and adults in the cast, I would have them spend time together so they could create a bond that would then come across naturally in a scene.

For example, Tenoch [Huerta Mejía, who plays Mara leader Lil' Mago] is a natural leader and charismatic, so in the gang scenes I would say to him, "You control your guys and you decide how things are going to happen." That strengthened the dynamic on-screen. During the writing, I found that character starting to take over scenes; despite all the bad things he does, you still want to like him. That was true of certain gang members I met too – and with Luis Fernando Peña in playing Sol.

We cast people off the streets, because I had always hoped to cast as real as possible.

AK: We were able to do a lot of on-site casting based on locals who were around on a given day, and were happy to be extras.

CF: They were, and for the *barrio dieciocho* [Barrio 18] scene, where Smiley and Sol are in that neighborhood [and pursued by a rival Mara gang], we found three real gang members – two of whom had been part of the Mara. For a scene like that, you don't necessarily direct; you just set up a scenario and let them live it.

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AK: I met with some former Mara who are now living in Los Angeles, because we also wanted to be true to what *they* have gone through.

The Mara scenes were so important, so it was a challenge to find someone as young as Kristyan Ferrer, who could do everything that we needed him to do. He's amazing; I think we'll be seeing a lot more of him.

Q: As the Film's Producer, what other challenges did you feel you or the film faced?

AK: Trying to figure out the best way to shoot everything; that was a giant puzzle, what with the trains and the budget and location constraints. Some of the trains in the film were actual trains, and some of them were freight cars that we built on top of flatbed tractor trailers – sort of a “process train,” if you will. In both instances, we had an entire crew with equipment, and cast and extras, atop a moving train car going through actual landscapes. We did do just a couple of process shots.

This was a hard film to make in only seven weeks, given that we spent so much time on the tops of trains. Of course, we had harnesses and safety people, so imagine what it's like for the immigrants who really are traveling on trains...

I have to say that when we met and talked with immigrants, what we found is that they are friendly and open and helpful. Seeing **SIN NOMBRE**, I hope that people will have more of an understanding of what immigrants go through to access opportunities that a lot of us are born with; and more of an understanding of how and why people are enticed into the Mara.

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CREW

ADRIANO GOLDMAN, Director of Photography



Proud owner of 2009's Sundance Cinematography award, Sao Paulo-born Adriano Goldman was recently the cinematographer on the Brazilian incarnation of the popular Canadian Shakespeare-themed series *Slings & Arrows*.

He got his start as a camera operator, and soon after directed and photographed his first Short, *Is Reinaldo Still Swimming?* The film won the top prize at both the Sao Paulo Fotoptica Video Festival and the Festival Internacional del Nuevo Cine Latinoamericano in Havana, Cuba.

In 2002, he shot the first season of the TV hit series *City of Men*, and was honored with the ABC Trophy for Best Cinematography in a Television Series. Mr. Goldman also was cinematographer on the feature version directed by Paulo Morelli.

Next he was Director of Photography on the series *Alice* and *Sons of Carnival*, Directed by Cao Hamburger; the latter earned him his second ABC Trophy. He won a third Trophy, this time in the Feature Film category, for his cinematography of the same director's *The Year My Parents Went on Vacation*.

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MARCELO ZARVOS, Director of Music



Marcelo Zarvos impressive movie scores include Robert De Niro's *The Good Shepherd* (co-composed with Bruce Fowler); Robert Cary's *Ira & Abby* (which won the Audience Award for Best Narrative Feature at the Los Angeles Film Festival); Michael Burke's *The Mudge Boy*.

Among his chamber music compositions are the string quartet "Nepomuk's Dances" (performed at Lincoln Center and the Library of Congress); "Changes," for wind quintet and piano; and an NEA commission presented by the string quartet Ethel in the fall of 2006.

As a recording artist, Mr. Zarvos has released three critically acclaimed albums on the MA Recording label: "Dualism," "Music Journal," and "Labyrinths." The latter was cited by [CDNow](#) as one of the Top 10 Jazz CDs of 1999.

He has collaborated, as arranger and pianist, with the Paul Winter Consort. Mr. Zarvos has also been guest conductor with Sadao Watanabe and the Tokyo Symphony Chamber Orchestra.

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CREDITS

Policía Judicial	LEONARDO ALONSO
Marera	KARLA CECILIA ALVARADO
Marero	SIXTO FELIPE CASTRO
Tierra Blanca Mujer	ROSALBA QUINTANA CRUZ
Kimberly	MARCELA FERREGRINO
El Smiley	KRISTYAN FERRER
Willy/El Casper	EDGAR FLORES
El Sipe	GIOVANI FLORIDO
Sayra	PAULINA GAITAN
Martha Marlene	DIANA GARCÍA
Diana	GABRIELA GARIBALDI
Marero	IGNACIO GONZÁLEZ
Resistol	NOÉ HERNÁNDEZ
Yamila	LILIBETH
Marero	JESÚS LIRA
Tía Toña	CATALINA LÓPEZ
El Turbino	HÉCTOR LORTIA
Donald	FERNANDO MANZANO
Marera	LILIANA MARTÍNEZ
Abuela Saira	MARY PAZ MATA
Lil' Mago	TENOCH HUERTA MEJÍA
Peluquín	EMIR MEZA
Otro Marero	EMILIO MIRANDA
Marero	JOSÉ MIGUEL MOCTEZUMA
La Hermana	ESPERANZA PEÑA MOLINA
El Sol	LUIS FERNANDO PEÑA
El Bomba	IVAN RAFAEL
El Scarface	GABINO RODRÍGUEZ
El Smokey	DAVID SERRANO
Horacio	GERARDO TARACENA
El Pícaro	HAROLD TORRES
Policía Judicial	ANDY VALDEZ
El Chino	MAX VALENCIA ZÚÑIGA
El Happy	NOÉ VELAZQUEZ
El Pájaro	TULIO VILLAVICENCIO
Orlando	GUILLERMO VILLEGAS

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Produced by AMY KAUFMAN

Executive Producers PABLO CRUZ DIEGO LUNA GAEL GARCIA BERNAL

Executive Producer GERARDO BARRERA

Director of Photography ADRIANO GOLDMAN

Production Designer CLAUDIO "PACHE" CONTRERAS

Editors LUIS CARBALLAR and CRAIG McKAY, A.C.E.

Costume Designer LETICIA PALACIOS

Music Supervisor LYNN FAINCHTEIN

Music by MARCELO ZARVOS

Casting by CARLA HOOL, C.S.A.

First Assistant Directors
RENÉ VILLARREAL
VÍCTOR HERRERA

Second Assistant Director
MARIA DIONI



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SONGS

<p>"Flaca de las Coloradas" Written and Performed by Dick el Demasiado Courtesy of Tomenota Records</p>	<p>"Ángel Navideño" Written by Miguel Ángel González Rodríguez Performed by Pa'lante Courtesy of Pa'lante</p>
<p>"En el Barrio Va No Hay Gente" Written by Manuel Varet Performed by Vakero Courtesy of Sunflower Entertainment/ Jeremy Records</p> <p>"Cumbia del Informe" Written by Zaratustra Vázquez Ruíz Performed by Sonido Changorama Courtesy of Discos Tormento</p>	
<p>"Mecánico" Written and Performed by Amanditita Courtesy of Sony BMG Music Entertainment (México), S.A. de C.V.</p>	<p>"Canción Mixteca" Written by José López Alavés</p> <p>"Tres Veces Mojado" Written by Enrique Franco Aguilar</p>
<p>"Maquinas Cobardes" Written by A. Lavana "Mu" Performed by Bastón Courtesy of Mantequilla Records S.A. de C.V.</p> <p>"Déjate Caer" Written by Eduardo Dávalos De Luna, Román Leonardo Rodríguez López, Alan Alejandro Maldonado Taméz, M. Cárdenas</p>	

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Performed by Cartel de Santa
Courtesy of Sony
BMG Music Entertainment (México), S.A. de C.V.

"Latino"
Written by L. Fernández "MC Luka",
P. Hernández "Gogo Ras", I. Barbosa "Kolmillo"
Performed by Los Reyes del Pulmón.
Courtesy of Mantequilla Records S.A. de C.V.

"La Última Palabra"
Written by Daniel C. Pineda
Performed by Bulmaro Martínez V., Maurilio López Guerra
Rendition Authorized by
Instituto Nacional de Antropología e Historia

NOTES TO THE EDITOR:

Revolver entertainment is one of the UK's leading independent film, DVD, book and music distribution companies. Forthcoming DVD releases include: Robot Chicken Star Wars 2, Big Man Japan and Encounters at the End of the World. Forthcoming theatrical titles include The Girlfriend Experience and Big River Man.

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