

Official Selection

tiff

Toronto International
Film Festival 2022

A FILM BY
LINA RODRIGUEZ

**SO MUCH
TENDERNESS**

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A FILM BY

LINA RODRIGUEZ

SO MUCH TENDERNESS

WITH

NOËLLE SCHÖNWALD
NATALIA ARANGUREN

Canada | 2022 | 118 minutes | HD | 1.66 | color



LOGLINE

Having fled Colombia after her husband was murdered, an environmental lawyer rebuilds her life in Toronto with her tempestuous daughter, only to risk losing everything when her traumatic past re-surfaces.

SYNOPSIS

So Much Tenderness follows Aurora (Noëlle Schönwald), a Colombian environmental lawyer who is forced to flee her native country when her husband (Juan Pablo Cruz) is murdered. With the help of a young couple (Deragh Campbell and Kazik Radwanski), she illegally crosses into Canada from the U.S. inside the trunk of a car, and is forced to start her life from scratch as a refugee.

Six years later, she leads a seemingly normal life in Toronto with her tempestuous daughter Lucía (Natalia Aranguren), until her estranged cousin Edgar (Francisco Zaldua), who was a suspect in her husband's murder, resurfaces, threatening everything she's built.



INTERVIEW WITH DIRECTOR LINA RODRIGUEZ

What was the origin of the project? An image, a certain word, a personal situation?

There isn't a specific image, word or situation that originated the film. Instead, it feels like it came from a knot of anxieties and sensations — some that I have carried with me since I was still living in Colombia, and others that have accumulated as a result of my immigration to Canada. Part of me has always felt like an outsider — I've always felt an “elsewhere in me,” so this fluctuation from feeling at ease one moment and strange the next has become more and more familiar over the years. Part of my desire to make the film comes from this sensation of being pulled in different directions at the same time, of feeling divided, fragmented, present and absent, simultaneously here and elsewhere.

In a way, *So Much Tenderness* comes from my interest to articulate the elusive search for settledness that

I feel as an immigrant, a kind of longing for “a place” that, at the same time, resists and rejects the very idea of belonging. I also wanted to reflect on the difficulty of putting the past behind us and the possibility of carving a path towards reconciliation — particularly coming from Colombia, a country with a traumatic history of violence and displacement that has permeated all levels of our lives for generations.

Perhaps I made the film as a gesture to try to acknowledge some currents and undercurrents within me; some were conscious, and others became a bit more tangible throughout the very process of making the film. That's what I love about making films, that it's also a process of discovery for me personally. It asks me to constantly relocate and reframe my perspective of self and my relationship to space and time. It's a way of facing myself.

The beginning of the film is very disquieting: the viewer does not know what is happening, or who the woman is that voluntarily hides in the trunk of the car, or why she does it. There's a tension there, almost a suspense, that wasn't there in your cinema before. How was such a powerful moment conceived?

As an immigrant, I constantly feel both located and dislocated wherever I am. When I was writing the film, I started to think about ways I could evoke these feelings via the formal approach, as well as the narrative structure itself. It was then that I decided to create an atmosphere for the opening of the film that would echo Aurora's own feelings of dislocation, instead of providing a clear sense of space and time.

The idea that Aurora is in transit implies that she is suspended in between places (she is about to cross a border), so I wanted to leave the audience in the same limbo, not knowing exactly where they are and unsure of who is who. I strategically used framing, sound design and duration to create a state of suspension (which is one of the definitions of “suspense”). I wanted to focus on a sensorial experience of sounds and images rather than a more traditional narrative or procedural process to drive the film forward. However, once Aurora crosses the border and reaches the immigration interview, it was important for me that we have time to catch up with the narrative and situate her in this specific time and space.

In different ways, the relationship between a mother and daughter has been a constant in your two previous fiction films, *Señoritas* and *Mañana a esta hora*. Now, in *So Much Tenderness*, it acquires greater intensity. What interests you particularly about those mother-daughter relationships?

My focus on the mother–daughter relationship in my films thus far was not a conscious decision but a sort of instinctive interest, perhaps because once I left Colombia I started feeling the desire to reframe my relationship with my own mother. After spending all those years trapped in the same house with her while constantly negotiating physical and emotional spaces, I started to look for ways to look at her from a different perspective, to get a sense of the woman who has been playing the role of the mother in my life, as well as reflecting on my own performance as a young woman playing the role of the daughter in hers. This led me to make *Señoritas* and started my fascination with performance (both in front of the camera and in life in general), the production of female identities, and finding cinematic ways to





articulate how we perform these identities (in front of others, with others, for others and for ourselves) within the hierarchy of family dynamics and social expectations. It's not coincidental that my mother has played secondary characters in both *Señoritas* (where she played the mother) and *Mañana a esta hora* (where she played the aunt).

Ultimately, the mother–daughter relationship has provided me with the wonderful opportunity to examine the generational struggle to see and be seen by the women we know best (seeing is not as easy as it seems!) while simultaneously claiming and celebrating matrilineal heritage. I am interested in female characters who have their own agency and desires as women, but still have to deal with expectations of themselves and those around

them in order to figure out their place in the world and construct a sense of self, as authentically as possible.

As you mentioned, there is indeed a new layer to this relationship in *So Much Tenderness*, as here we follow two women who navigate the generational and cultural gaps between them as well as their respective realities of living in a new country while simultaneously dealing with a traumatic past. That is why I constructed the second part of the film in such a way that we get to see Aurora and Lucía travelling on separate but parallel paths, which sometimes intersect. This new context puts them on a sort of even ground that at times opens the possibility for them to see each other as companions, as women outside of the prescribed roles of mother and daughter they have to play with each other most of the time.

The theme of exile and bilingualism is at the centre of your recent documentary *My Two Voices*, and it reappears, expressed in another way, in *So Much Tenderness*. There is a brief but very significant scene where the protagonist (Aurora), who is teaching a Spanish class, explains to her students the difference between *ser* and *estar*. That difference cannot be expressed by the English language, but can it be enunciated by the language of cinema?

As Aurora explains in the scene, in Spanish we use two different verbs (*ser* and *estar*) to express “to be.” While *ser* is used to express permanent characteristics (what something is), *estar* is used to express temporary characteristics (how something is). As you mentioned, in English you can just use the verb “to be” to express both permanent and temporary characteristics (i.e., they are tall, they are thirsty).

It's interesting because it's only now that I've finished the film that I can see that, in a way, I made *So Much Tenderness* as an attempt to articulate this difference (gap, distance?) between *ser* and *estar* in Spanish, which for me is very much related to my immigrant identity — an identity that is not fixed or clear and whose fluidity and complexity constantly forces me to deal with disparate temporalities, spaces and languages.

It's important for me to note that the content of the lecture was something that Noëlle Schönwald (the wonderful actor who plays Aurora) conceived. I had written a different lecture, but given that I'm interested in opening holes to my script whenever possible I am constantly looking for ways to collaborate with the performers in the development of their characters. With this in mind, I asked Noëlle to prepare her own lecture, and she came up with this brilliant idea,





which not only made sense for Aurora's character and the scene but also connected to the overall themes in the film.

This idea of feeling you are somewhere permanently and temporarily at the same time is also articulated through the way Aurora and Lucía communicate virtually with their family in Colombia. Long-distance video phone calls and voice messages are very much a part of my everyday life, which is why I decided to cast my own parents to play Aurora's parents in the film. I intentionally wrote two different scenes for them: one during which they are having a video call with Aurora while she makes pineapple juice (a very common scene in my life), and another one where Aurora and Lucía hear a voice message from my parents sharing sad news. Like many other immigrants, myself, Aurora and Lucía have had to get used to having virtual relationships with our families as well as to mourning the loss of our loved ones from a distance.

Although for very different reasons, mourning is at the center of *So Much Tenderness* just as it was in *Mañana a esta hora*. Is it possible to be Colombian without being connected, in one way or another, to that feeling of loss, of affliction?

Even though I cannot speak for all Colombians, I feel that within the multiplicity of experiences and histories (as well as the many different Colombians inside Colombia) there is a sort of gaping wound that we share, that connects us to one another. This wound can take many shapes and forms, given that we have been permeated by violence for more than six decades (as well as by different processes of colonization for over 500 years). At the same time, this shared wound has also separated us — it has made us become hypervigilant of one another, unable to face ourselves and scared to see and listen to each other. At times, it has also made us almost numb to the pain and loss we have suffered individually and collectively.



Although in 2016 the then-FARC guerrillas and the Colombian government signed a peace agreement to end a bloody armed conflict, peace seems far away at this moment. Conflict and violence have continued to fuel confrontation among a complex constellation of actors, including other left-wing guerrilla groups that were not part of the peace agreement, former paramilitary right-wing groups, and members of the military and the police. As a consequence, the past few

years saw a sharp increase in political violence against social and environmental leaders and activists, former FARC fighters and civilian protesters. Given that the government of President Iván Duque did very little to implement the peace agreement (he actually campaigned in 2018 on the promise of dismantling it), the agreement and the possibility of a true and lasting peace is in a fragile state at this moment. There's also the profound economic, social, political and environmental impact the armed conflict has had, in addition to the painful divisions in Colombian society amongst families, friends, neighbours and co-workers.

Within this complicated post-conflict climate in a fiercely divided country, one can only hope that beyond the institutional steps towards peace-building with social justice that the new government of Gustavo Petro and Francia Márquez will hopefully take, we can come together as civilians (both inside Colombia and in the diaspora) to remember and mourn, find ways to recognize each





other and reimagine new ways of relating and trusting one another again. In a way, *So Much Tenderness* is an invitation to explore the possibilities of forgiveness and reconciliation with others and within ourselves as a step in the long and painful process towards peace in our homes, in our territories and in our hearts.

The mise-en-scène and your camera decisions (whether you use handheld camera or still shots) express great confidence about what you want to tell and how you want to do it. How did the shooting plan develop?

When I first started writing the film (which the great Claire Denis brilliantly calls “pre-framing”!), I already knew that I wanted a soft and luminous

atmosphere that would feel a bit colder and more industrial for the first third (Aurora’s crossing) and then become warmer and lighter for the rest of the film (Aurora and Lucía’s life in Toronto).

Later on, once pre-production started, I had the pleasure of collaborating with [cinematographer] Nikolay Michaylov and together we continued developing the visual grammar for the film, which I realized should be rigorous but gentle. I was thrilled to have the opportunity to choose lenses for the first time, and after hours of incredible conversations Nikolay and I chose the Super Baltars, which are these great vintage lenses known for their soft and warm character. They were the perfect fit for the film!

Given that part of the task of making a film is to use cinematic tools to make the internal external, we used Aurora’s emotional journey as a compass to develop our framing and lighting decisions. This interest in finding audiovisual ways to express how she was feeling helped us determine where we wanted her sense of space and location to be fragmented and have a feeling of strangeness, and where and when we wanted to create a feeling of settledness and familiarity. We followed a similar process when deciding to shoot on a tripod or handheld — our interest was never to “cover” action or establish location, but to find ways to “cover” the emotion of the scene and express it through a choreography of movements, gestures and soundscapes.

The editing is very precise in your films, and here you work in a very risky and successful way with some important ellipses. What place do you give the viewer in doing that work?

I have edited all of my feature films in collaboration with Brad Deane, my partner in life and cinema. We see editing as a narrative and aesthetic tool, not only helpful to “advance the story” but also vital to create rhythm and deepen atmosphere, character and space.

Given that the emotional structure of the film is based on feelings of location and dislocation, we intentionally



used ellipses to break the seemingly linear continuity of events and to subvert narrative expectations. By punching a hole in the timeline via cuts that do not explain how we get from one space and time to another (the opposite of continuity editing, whose purpose is to conceal the gaps between time and space), we wanted to force the audience to share the disorientation Aurora feels as she navigates her life in a new country.

In order to further articulate the spatial and emotional disjunction at the centre of the film, we also used what I prefer to call “interruptions” (instead of “flashbacks”). I see these moments as a mixture between memory, dream and longing that highlight the impossibility of looking at the past as a fixed, solid and understandable dimension, while calling attention to the experience of living in between cultures and the fear, dislocation and anxiety that result from trauma.

Sound has a narrative and even dramatic function in *So Much Tenderness*, as can be heard in a very evident way in a sequence in the Toronto subway. Do your scripts include a sound column, in addition to the traditional image and dialogue columns?

Although my scripts have not included a separate column for sound, I include very detailed descriptions of what we hear on- and off-screen. It’s important for me to imagine the sound activity of a space as I write, because it nurtures my ideas in relation to character and narrative. Thinking about sound from the beginning ultimately helps me and the team to make creative decisions about casting, location scouting, lighting, framing, production design and wardrobe later on.

As I was writing *So Much Tenderness* I knew that I wanted the first part of the film to evoke a feeling of alienation,

a sort of coldness/distance, inhospitableness, strangeness, foreignness. For this, I capitalized on the industrial and metallic ambiences that were present at the location [Hamilton] in combination with other, additional textures that were collected later on in other places in Toronto. Also, given that the film is dealing with a woman who has an “elsewhere” within her, I wanted Colombia to be present in the film via sound only, which is why I strategically juxtaposed soundscapes of Toronto and Bogotá throughout the film.

I worked closely with Camilo Martínez (who was also the sound recordist I worked with on *Mañana a esta hora*) on the creation of a sound bank that included sound effects, ambiences and sound textures that were recorded on location in Toronto, Bogotá, and other cities in Colombia. I also collaborated with [sound editor] Lucas Prokaziuk and [re-recording mixer] Matt Chan in the sculpting of my sound

design, which required a very delicate touch given that my goal was to create a feeling, but for this feeling to never become completely present and distinguishable.

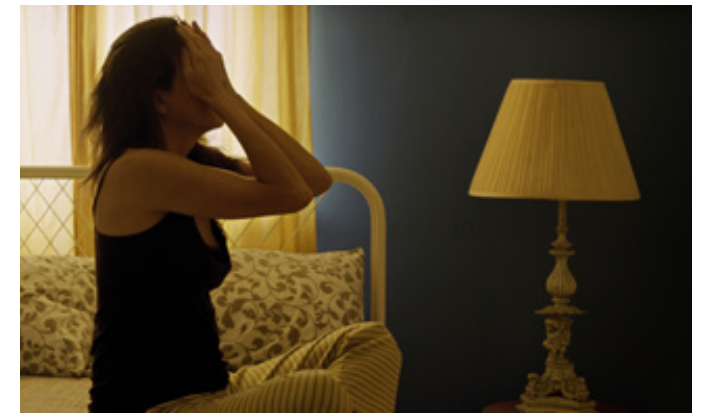
In the subway scene that you mention, at first I intentionally included ambiences and sound effects that sound like they could come from the subway and then, slowly and almost imperceptibly, these same sounds start becoming stranger as they mix with new ambiences and textures, making us unsure about where we are. I intentionally wanted to punctuate the moment Aurora sees Edgar, which is why the soundscape gets unsettled and the sequence of images is interrupted by images outside of the reality of the moment. It was important for me to create a feeling that the times and spaces are getting mixed up and start cohabiting and crossing into each other, creating not only a tension but also a threat of danger. That’s why when Aurora

gets out of the subway and follows him, I intentionally brought back some of the metallic/buzzy ambiences from the opening.

I used a similar strategy in other sequences, including the one where Aurora follows Edgar on Bloor Street [in Toronto]. I wanted to create a porous border between Bogotá and Toronto, so I intermittently mixed ambiences from both cities. Although the cities sound very different, I never wanted the difference to be completely identifiable. I combined sound effects from each location (such as a street vendor speaking in Spanish in Bogotá, or pedestrians walking by and speaking in English in Toronto) to create a tension between what we see and what we hear. By playing with this discrepancy of hearing sound textures and effects that do not fully correspond to what is seen in the frame, I wanted to evoke Aurora’s psychological state in these moments.

The actors who play Aurora and her daughter Lucía are wonderful. Who are they, how did you find them, and how did you work together?

For Aurora’s character I worked with a casting director in Colombia [Santiago Porras] who is very much aligned with me in regards to my interests in performance (the cadence of a performer’s voice, the way they move, dance, their personalities). I was impressed with Noëlle’s all-round charisma and her effortless ability to shift from seriousness to playfulness and then to melancholy. We had a beautiful collaboration of more than five months that involved meetings with environmental lawyers, daycare staff, and language teachers, as well as conversations with a diverse range of Colombian immigrants living in Toronto. For Lucía, we did a series of auditions in Toronto that targeted young Colombian women (with and without acting experience) who spoke



Spanish, English and Spanglish. Although Natalia has acting training and some experience, I was very moved by the immediacy and vulnerability of her presence. She also brought her lived-in personal experience to the role: she immigrated to Toronto from Bogotá a few years ago by herself, and is also navigating a life in between cultures and temporalities.

As I’ve done in my prior films, I developed a series of exercises for all the performers, which I call “pre-history.” For Noëlle and Natalia specifically, I created opportunities for them to first develop relationships as people so they could later create bonds and memories for their characters without me. I was in constant communication with them throughout this time, gathered information from their meetings and discussed ideas for their characters, which I ultimately used in my rewrites.



Another key aspect of the character development in *So Much Tenderness* came from my close collaboration with [production designer] Jorge Lozano and [costume designer] Mara Zigler and their teams. Together we looked for ways to express the characters' inner lives by observing the performers' gestures, the spaces they inhabit and how they move through them, as well as the textures, colours and histories in their personal lives. We looked for ways to weave connections, to borrow, recycle and create links between the "documentary" worlds and the "new fictions" we were creating together, as for me these are porous and fluid.

In my films, I see this time of building pre-history with the cast and crew as an opportunity for me to de-centre myself as the "knower" —the one with all the answers and/or fixed ideas from the script — so my collaborators have space to build their own connections. This allows the space for all of us to become gleaners, who carefully gather and share small pieces of information (both fictional and from the performers' lives) that we can then weave and connect into the world of the film. I love this approach, because I feel that it creates a welcoming space of trust and collaboration where hopefully everyone on the team feels part of the process.

I really like the title of the film, which expresses a feeling yet is open to many interpretations. How did it come about?

As I was writing the film I kept looking for a title that would help me express, in a poetic way, the coexistence of softness and pain. Because English is my second language, I started to look at different words and their definitions, and I came across "tenderness."



As a noun, it can be defined as the quality of being gentle, loving or kind, but also as a feeling of pain or soreness when touched, of having a sensitivity to pain, which for me relates to being bruised, wounded, still hurting. I chose this title because it perfectly encapsulates the complexity of the cumulative emotional and psychological wounding that is at the centre of the film, while at the same time pointing towards a possibility of softness and affection.

Right from the script stage, I also knew I wanted to include a song at the end of the film to punctuate the moment (for both Aurora and the audience) that echoed this nuanced feeling of tenderness that

I just mentioned. I was thrilled to collaborate with Toronto songwriter and musician Marker Starling (Chris A. Cummings), who composed the beautiful song "No Fight or Flight."

We were still shooting when he sent me the draft of the song — it was actually during a pickup day on a rainy afternoon in Hamilton. As soon as I heard the song, I felt right away that it had the perfect melancholic tone for the ending of the film. The song itself and the lyrics not only stayed with me for days, they also moved me to tears because of the gentle reflection implicit in those very words: "fight or flight."

INTERVIEW BY LUCIANO MONTEAGUDO

Luciano Monteagudo is an Argentine journalist and film critic who was in charge of the curation of the film program of Buenos Aires's renowned Sala Lugones from 1979 to 2019. Since 1989 he has been writing for the daily newspaper, *Página 12*. He has also programmed at BAFICI and Doc Buenos Aires and served on multiple festival juries including Cannes, Venice, Locarno and *Cinéma du réel*. As delegate for Argentina and Uruguay for the *Berlinale* for nearly two decades, he has been instrumental to bringing international attention to the region's cinema, and developing the critical discourse around it.

Luciano received the Fénix Award for lifetime achievement in 2018 from the Ibero-American critics association, bestowed by the Mexican association *Cinema23* and *FIPRESCI*. In 2019, he received the *Mar del Plata Festival Award* for lifetime achievement.

CAST



NOËLLE SCHÖNWALD

Noëlle Schönwald is a French-Colombian actor and model based in Bogotá with extensive experience in film, television and theatre. To date, her acting spans over fifty stage productions and more than a dozen television shows, including *Pa' Quererte*, *Bolívar: Una lucha admirable*, *El Estilista*, *La Promesa*, *La Bruja*, *Victorinos*, *Tiempo final*, *Pocholon*, *En los tacones de Eva* and *Francisco el matemático*. Her feature-film credits include lead roles in Gabriela Calvache's *La Mala Noche* (2019), Juan M. Benavides' *Canción de Iguaque* (2017) and Juan Felipe Orozco's *Al final del espectro* (2006), and supporting roles in María Camila Lizarazo's *El ángel del acordeon* (2008), and Peter Webber's *Pickpockets* (2018).

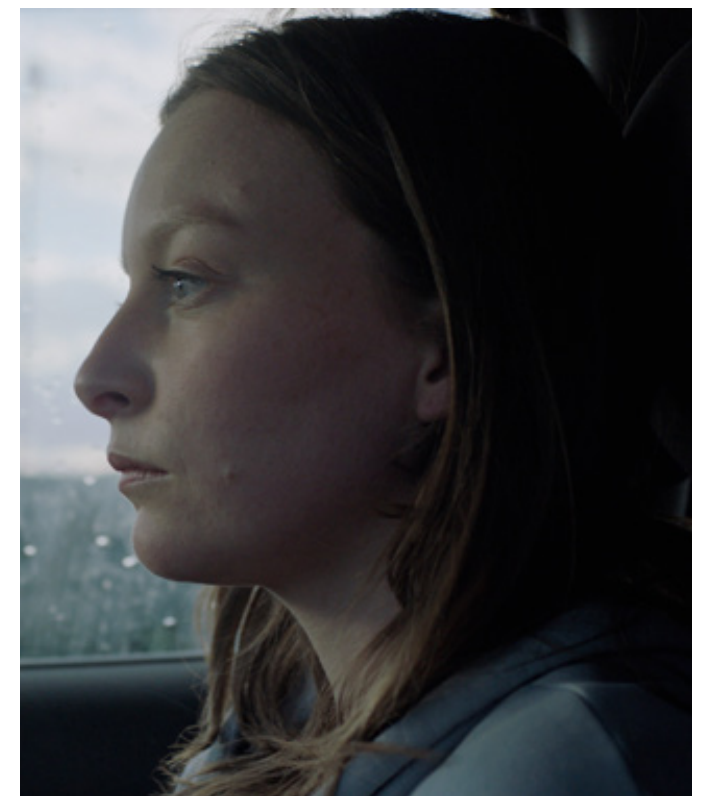
NATALIA ARANGUREN

Natalia Aranguren is a Colombian-Canadian actor based in Toronto. Her training is in musical theatre and acting for film and TV. *So Much Tenderness* is her feature film debut.



DERAGH CAMPBELL

Deragh Campbell is a Toronto-based actor and filmmaker. Her performance credits include lead roles in Antoine Bourges's *Fail to Appear* (2018), Nathan Silver's *Stinking Heaven* (2016) and Matthew Porterfield's *I Used to Be Darker* (2013). Her recent performance in Kazik Radwanski's *Anne at 13,000ft* (2020) garnered her a Canadian Screen Award Nomination for Best Actress and the film won the Rogers prize for best Canadian film from the TFCA. Deragh co-wrote and directed *MS Slavic 7* with Sofia Bohdanowicz which premiered at the 2019 Berlinale Forum. She was awarded a MacDowell Fellowship for screenwriting (2017), was selected for TIFF's Rising Stars program (2015) and the New York Film Festival Artist's Academy (2018) and, in 2019, was given the TFCA's Jay Scott Prize for emerging film talent.





LINA RODRIGUEZ

(WRITER, DIRECTOR, PRODUCER, EDITOR, SOUND DESIGNER)

Lina Rodriguez is a Colombian-Canadian filmmaker and co-founder (with Brad Deane) of the Toronto-based production company Rayon Verde. She has written, directed, and produced six short films (*Convergences et rencontres*, *Pont du Carrousel*, *Einschnitte*, *Protocol*, *ante mis ojos*, *Aquí y allá*) and three features: *Señoritas* (2013), *Mañana a esta hora* (2016) and *Mis dos voces* (2022). Her work has been showcased in festivals and cultural venues including the Berlinale, TIFF, Locarno, NYFF, the Mar del Plata International Film Festival, Harvard Film Archive, the ICA in London, Birkbeck Institute for the Moving Image, Film at Lincoln Center and Tabakalera Centro Internacional de Cultura Contemporánea. Retrospectives of her work have been held at Sala Leopoldo Lugones (Buenos Aires), Cineteca Madrid and Cinemateca de Bogotá.

BRAD DEANE

(PRODUCER, EDITOR, ACTOR)

Brad Deane is the co-founder (with Lina Rodriguez) of the Toronto-based production company, Rayon Verde. He has produced and co-edited Lina Rodriguez's feature films: *Señoritas*, *Mañana a esta hora* and *Mis dos voces*. In addition, Brad has also produced Rodriguez's recent short films, *ante mis ojos* and *Aquí y allá*. Their work has been showcased in festivals and cultural venues including the Berlinale, TIFF, Locarno, NYFF, the Mar del Plata International Film Festival, the Harvard Film Archive, as well as retrospectives at Sala Leopoldo Lugones in Buenos Aires, Cineteca Madrid and Cinemateca de Bogotá. In 2013, Brad served on the short film jury for the Semaine de la Critique in Cannes.

LINA RODRIGUEZ – FILMOGRAPHY

2022

So Much Tenderness, 118 min.

2022

Mis dos voces (My Two Voices), 68 min.

2019

Aquí y allá (Here and There), 22 min.

2018

ante mis ojos (before my eyes), 7 min.

2016

Mañana a esta hora (This Time Tomorrow), 85 min.

2013

Señoritas, 87 min.

2011

Protocol, 1 min.

2010

Einschnitte, 4 min.

2009

Pont du Carrousel, 6 min.

2007

Convergences et rencontres, 6 min.



SO MUCH TENDERNESS

aurora NOËLLE SCHÖNWALD

lucía NATALIA ARANGUREN

nancy DERAGH CAMPBELL

félix AUGUSTO BITTER

madison ANDREANA CALLEGARINI-GRADZIK

annabel CHARLOTTE CREAGHAN

adrián santana JUAN PABLO CRUZ

john BRAD DEANE

camila LINA GÓMEZ

alexander SEBASTIAN KOWOLLIK

simone LEE LAWSON

alex ALEXANDER MACDONALD

rob KAZIK RADWANSKI

edgar FRANCISCO ZALDUA

interpreter LUISA ALVAREZ RESTREPO

esme ESME COCKERILL

woman in spanish class NICOLE DEANE

thomas ROBIN GUILLEN

immigration officer DOUGLAS HANN

man at store RODRIGO MICHELANGELI

grandmother CLARA MONROY

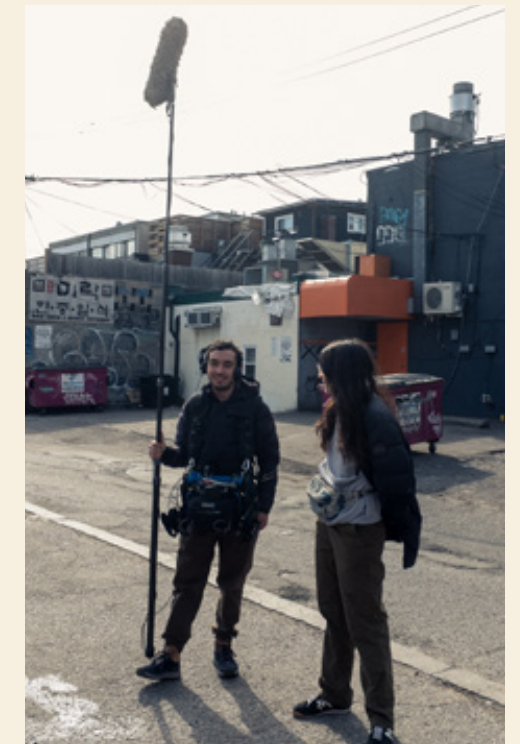
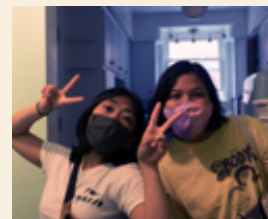
claudia CLAUDIA MONTOYA

grandfather ALMEIRO RODRIGUEZ

border officer JASMINE SHEK

edward PERRY STOCKWELL

ave maria latin cafe owner MARÍA JOSE SUÁREZ



A RAYON VERDE production
with ARBITRAGE PICTURES and TIMELAPSE PICTURES
produced with the participation of
TELEFILM CANADA and ONTARIO CREATES
and supported by
CANADA COUNCIL FOR THE ARTS

writer, producer and director LINA RODRIGUEZ

producer BRAD DEANE

executive producer NEIL MATHIESON

executive producers ALBERT SHIN, IGOR DRLJACA

line producer PRISCILLA GALVEZ

cinematographer NIKOLAY MICHAYLOV

sound recordist JUAN CAMILO MARTÍNEZ

editors LINA RODRIGUEZ, BRAD DEANE

production designer JORGE LOZANO

costume designer MARA ZIGLER

hair and make-up artist ANGELICA AVENDAÑO

composer CHRIS A. CUMMINGS



1st assistant director FELIPE LÓPEZ GÓMEZ
script supervisor HANNA DONATO
production coordinator RIELLE RAMOS
production assistant GOHUL AMIRTHAGANESAN
assistant locations manager ALISSA DAWN
production assistant ALLISON GALVEZ
production assistant ARIEL HUGHES
driver MISSET PARATA
1st assistant camera MOMO DAUD
2nd assistant camera ANDREA LÓPEZ
gaffer IBRAHIM ISSA
gaffer NICK TIRINGER
key grip FRANCIS LALIBERTE
boom operator JESSE WHITTY
art director XIMENA MORENO
prop master IAN WALLS
costume assistant MARINELA PIEDRAHITA
script consultants AVI NESHER, JULIA SOLOMONOFF
casting director (Colombia) SANTIAGO PORRAS
casting director (Canada) FELIPE LÓPEZ GÓMEZ
online editor MAC PEPLER
visual effects artists ALEX CANANZI
assistant editor/dmt assistant SHAYNE HONTIVEROS
dmt assistant SPENCER HAHN
sound designer LINA RODRIGUEZ
sound editor LUCAS PROKAZIUK
re-recording mixer MATT CHAN
digital colorist SCOTT HANNIGAN
still photographer JEFF CHIU
designer CRAIG CARON
unit publicist STEPHEN LAN
production accountant NACHO NEIRA

MUSIC



No Fight or Flight

Written and Produced by Chris A. Cummings

Performed by Marker Starling

Mastered by Sergey Luginin

Published by Tin Angel Records

© 2022

Quiero Amanece

Author: Raúl Saladem Marrugo

Editor: Sony Music Publishing Colombia Ltda.

Performed by Pacho Galán with Olga and Sarita Lacarro

Discos Fuentes

Bembé

Composed by Maurircio Álvarez, Jacobo Álvarez, Ruth Riascos

Performed by Sultana

Published by Mauricio Álvarez

Courtesy of Sultana

© 2011

Jet Lag

Composed and performed by Las Malas Amistades

© 2009

Lonely

Composed and Performed by Sexy Lucy

Voice Paula Barrientos

Courtesy of Sexy Lucy

© 2006

