

WHO IS

DAYANI

CRISTAL

?



A PULSE FILMS PRODUCTION
PRESENTS
A FILM BY GAEL GARCÍA BERNAL & MARC SILVER

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PULSE





SYNOPSIS

Deep in the sun-blistered Sonora desert beneath a cicada tree, Arizona border police discover a decomposing male body. Lifting a tattered T-shirt, they expose a tattoo that reads “Dayani Cristal.” Who is this person? What brought him here? How did he die? And who—or what—is Dayani Cristal?

Following a team of dedicated staff from the Pima County Morgue in Arizona, director Marc Silver seeks to answer these questions and give this anonymous man an identity. As the forensic investigation unfolds, Mexican actor and activist Gael Garcia Bernal retraces this man’s steps along the migrant trail in Central America. In an effort to understand what it must have felt like to make this final journey, he embeds himself among migrant travelers on their own mission to cross the border. He experiences first-hand the dangers they face and learns of their motivations, hopes and fears. As we travel north, these voices from the other side of the border wall give us a rare insight into the human stories which are so often ignored in the immigration debate.

Who Is Dayani Cristal? tells the story of a migrant who found himself in the deadly stretch of desert known as “the corridor of death” and shows how one life becomes testimony to the tragic results of the U.S. war on immigration. As the real-life drama unfolds we see this John Doe, denied an identity at his point of death, become a living and breathing human being with an important life story.

Winner of the Sundance 2013 Cinematography award and nominated in the World Documentary Competition, “Who is Dayani Cristal?” has been described by The Hollywood Reporter as “A deeply moving doc [which] finds a new way of making the immigration debate personal.”



FILMMAKERS' NOTES

"Who Is Dayani Cristal?" began life in 2008 as a shared conviction between Gael García Bernal, Marc Silver, Thomas Benski and Lucas Ochoa that they wanted to tell a story about what Bernal calls "one of the main factors that has shaped the history of mankind and the planet: migration".

At first the idea was: 'to think of something that we could transform into a film or TV series. It started with the word Rebels and later turned into Resist – It was a great idea... Fortunately both words got transformed into something much more abstract and less descriptive as we went through the development process" explains Bernal.

To refine the idea Marc Silver and the team created an online platform that allowed people online to submit stories they found interesting around this theme: "we received stories about resistance from all over the world - from a woman in South Africa that decided to place symbolic stones that would delineate her home, to a Spanish person that confronted the bank lending system. A particular and pertinent issue came about which was the demonization of migrants all over the world. Migrants that are obligated to become so by the world status quo, by economic laws and trade, by war and many other reasons including climate change. Here we found a story that was completely transversal; we could talk about all the pressing issues of the world by focusing on migration" adds Bernal.



With this focus in mind, research led the team to stories of dead bodies that were being recovered from the Sonora Desert in Arizona. They learnt that each year during the summer months approximately 200 hundred bodies are recovered from the desert in and around Pima County. All are economic migrants who were making their way through a small gap in the wall that stretches across the US-Mexico border.

At the point that these bodies are discovered very little is known about them – other than the vast majority come from Mexico, Central and South America and are economic migrants. Because they deliberately obscure their identities determining who they are is incredibly difficult. That task falls to a small and dedicated team of investigators and forensic anthropologists who work at the Medical Examiner's Office in Tucson.

For Director Marc Silver and the team this focus held out amazing dramatic possibilities as well as a powerful mechanism for shining a light on migration - "I remember seeing an

image of a Border Patrol agent holding a skull in a vast empty landscape. I thought that following the investigation into an unidentified person would be a fascinating and poetic way of exploring this vital global issue. I literally asked myself, "What can a skull in an empty desert tell you about the world?" My question was less a "Whodunit?" but rather a "What happened?" says Silver. For Bernal: "It was a definite want and need to get involved in something like this."

Producer Lucas Ochoa could see the dramatic potential: "It was a universal story about people taking tremendous risks because they aspired to a better future for themselves and their families." "But it was also a mystery too – anonymous bodies, each a story, but most of those stories lost forever. And it had a procedural quality too – the dedicated team at the Tucson Medical Examiner's Office seeking to reunite them with their families." adds producer Thomas Benski.

But this focus presented a huge challenge in terms of storytelling: “The statistical odds against us as filmmakers were huge. Of the 2000 bodies recovered from the desert over the last decade, 700 still remain unidentified. The vast majority of migrants do not carry any form of identification. It takes a huge amount of time and effort across several agencies and countries to repatriate remains to families. We wanted to tell a story that followed the whole process - from the discovery of someone in the desert, to the forensic investigation into their identity, to finding their family and their burial at home. On top of this we wanted to find a family and a community who would want to share their story and emotions with us.” says Silver.

As Bernal explains, “Finding the story was the single biggest challenge. Marc, Thomas, Lucas and myself all wanted to do a film about this issue. After a lot of brainstorming and investigation we found what the story was going to be about. But it took Marc being there in Arizona when the body of a migrant was found. That’s where the main argument of the story came about - an investigation to find out who this person was and at the same time tell the story of a migrant going from Central America all the way to the north. Maybe in a way the story found us...”

“When the Search and Rescue team at the Sheriff’s Department received a call about a body recovery, they would immediately phone me. I would have to drop whatever I was doing, jump in the car to join them and head out into the desert”, explains Silver. “In the case of the story we ended up following it was the first case I was called out on. When I arrived at the scene I went into working mode and shot everything I needed as the Sheriff’s team were investigating the body. It really wasn’t until I got back to the hotel and reviewed the footage that I was hit by what I had just seen and realized the power of the tattoo and asked myself who is Dayani Cristal?”

But a more fundamental challenge existed – making people care about an issue which is often buried in rhetoric and politics. As Producer Thomas Benski explains, “To get an audience to focus on this story we needed to bring out the big universal themes: hope, aspiration, love, mortality, risk-taking. We had to find way of creating visually compelling, exciting cinema that was at once a meditation on mortality and bereavement and at the same time a forensic procedural, a mystery and in some ways a road movie”.

For Silver, avoiding an overtly political means of telling the story was vital – instead he wanted to explore: “what drives people to leave their homes and set out on one of the most dangerous journeys in the world? And how do they end up alone and dying in such an inhospitable part of the planet? I didn’t want to make a film that added to the rhetoric that surrounds immigration, but rather tell a story that almost transcends politics and instead inspires audiences to ask themselves what they would have done for their own family if they were in a similar situation.”

Given this objective the team had to find a means by which to give this anonymous person an identity as the story unfolded. As Silver explains, “we chose to do this by literally following the journey the man took from his home in Honduras, through Guatemala and Mexico, all the way to the exact spot where he died in the U.S.. Gael was ingenious in creating this persona that we would bring through that world. This narrative strand, based on the testimony of his family and friends, meant that not only would the audience learn about the magnitude and dangers of the journey, but they would also get to meet real people making the same journey. Not only were we humanising one person, but we were humanising migrants in general and deconstructing the ‘illegal’ or ‘alien’ stereotype.”

This process was natural one for Bernal: “I was born in Mexico. I’ve been a migrant for a long time now. I plan on still being one. Maybe that’s the reason why I ended up being an actor; I get to migrate into many lives within my own life.” But at the same time the role was not a conventional one either: “I’d say the fiction is much more of a documentary than what’s thought to be the documentary! In the fiction part, we didn’t want to make a classic reconstruction of the journey of the character. We wanted to create something of a ghost, of an eternal migrant, that is traveling through the parts that our main character traveled. This film is about The Other, how The Other interacts and how everybody interacts with The Other.”

“The role that Gael played on this project was totally fascinating. He was a producer with Thomas and I but he was also up there on the screen. His challenge was somehow being simultaneously the man whose story we were following and in other ways being an everyman, partly himself and also the people we met on the road”, says Ochoa. “Just look at the conversation he is having on top of the train – he is both performing, going on a journey himself and improvising at the same time – and all in the most incredible of circumstances”, adds Benski.



The shoot while travelling from Honduras to Mexico was especially challenging. Each day the team would arrive at a new location and ask migrants making the journey if they would be part of the film and take part in specific sequences. Sometimes the filmmakers simply joined the migrants as they made their journey – as was the case in a key scene where Bernal climbs on top of the train, known to migrants as ‘La Bestia’, and rides with them north. For the producers this was both incredibly challenging and rewarding: “we were working on a very low budget, shooting in a guerrilla style and often in very volatile conditions. But it was also an amazing journey both humanly and professionally”, says Benski.

Once that shoot was completed the team engaged with writer Mark Monroe: “the film felt like a major risk/reward proposition. Incredibly ambitious. Personally, when I first saw the footage I loved the ambition I could see on the screen. It was one of the main reasons I was attracted to the film and lobbied so hard to be given a chance to work on it. Moreover I’ve always wanted to work on a story about immigration because, as an American, it’s an integral part of life. I’m from the Midwest, Oklahoma, and much of my family came from South Texas. I have known immigrants all my life and I have heard these border stories from both sides. In recent years, its become much more of a political hot button issue, so much so that we’ve forgotten or pushed aside the stories. It’s easier to argue the politics when we take the humanity out of the equation.”

For Monroe the project presented a unique challenge as a writer: “I had to work with the team to find the right way of integrating the ‘dramatic’ storyline into the documentary part of the film. In theory, it seems like a simple proposition, that we’d see Gael doing many of the things the subject of the film might have done on the journey north. The scenes were beautiful and well crafted, Gael is fantastic, but the family scenes and the morgue scenes are so raw and so real, we had to really be mindful of Gael’s journey juxtaposed with the other two stories. Our task was to try to make our subject come alive in some way. We needed the audience to care for someone who they never see, never hear, never get to look into his eyes. This was the challenge. Gael and his performance was what allowed us to do that but the task was to find the right way of melding the two together.”

A key element of the production was the way in which the team worked together: “It was the most unexpected way of working...We all had an input. We all divided ourselves and played around looking at the film as a whole. It was a very respectful and interesting way of working”, says Bernal. Indeed the film drew on many different aspects of Bernal’s experience as a filmmaker – his role saw him “participating in the genesis of the story. Accompanying it and doing endless brainstorming. Doing *The Invisibles* (a series of short films he co-directed for Amnesty with Marc Silver) and getting a good idea of the Central American migrant issue and as well knowing the southern border so as to be able to talk about the northern one. Producing and getting the team together to shoot. Acting! - but surely, getting on top of that train was one of the most complicated and risky things!”

For Monroe it was a novel and rare experience: “film is always a collaborative effort, but no film more than this one. The entire exercise was conceived by Marc, Lucas, Gael and Thomas and I spent time with them all to understand how they had gone about capturing the documentary side as well as the journey north. It was like a great conversation in the round, and a few of us don’t speak Spanish! The film about the film would be fantastic.” adds Monroe.

For Ochoa this way of working was essential to fulfilling the original promise of the idea and was written through everything you see on screen: “we received a huge amount of commitment from the family, the Medical Examiner’s, the local sheriff’s department. But also all of the footage we shot whilst on the road on the willingness of real migrants making a dangerous journey to take the time to work with us and be part of our process, to lend us their thoughts and ideas and to be part of this collaboration. There are people I will never meet again who were incredibly generous with their time and belief in what we were doing.”

Now with the film premiering at Sundance, what do the team want to take away from the film?

“It means absolutely everything to me now. We have done everything in our power to do right by the story and by Dilcy Yohan’s family and it’s time now to send it out into the world and see what happens. This is the most exciting moment in this business and for this film there can be no better moment than right now. Immigration reform has moved to the top of the priority list in the aftermath of the Presidential election. We want this film, more than anything, to remind the world that these men and women (and children) who come north are human beings. They come overwhelmingly in search of a better life for themselves and their loved ones. I hope they are reminded of the fact that every life is special.” finishes Monroe.

“I want the audience to feel touched by the humanity of the story and the injustice that happens all over our world and I hope we can help move the needle on this crucial and timely issue.” says Benski. For Ochoa he: “hopes we have done justice to the story of Dilcy Yohan and his family and those of so many like him.”

Marc Silver concludes: “at the very beginning I asked myself, “What can a skull in an empty desert tell you about the world?” I hope that we have created a documentary film that allows the audience the chance to leave the cinema with a feeling of deep empathy - that shifts their perspective on any prejudices they may have towards so called ‘illegals’ and ‘aliens’. I want them to ask themselves how far they would go for their own family if push came to shove? I want them to look at migrants in the knowledge that their journey did not just start easily on the other side of the wall, but that they had to leave loved ones for very universal reasons, whilst hoping they will survive an incredibly dangerous journey across Mexico and into the U.S. And all this before they even try and get a job. I want them to feel proud of the humanitarian work Americans are doing in helping to end other peoples’ pain by repatriating remains to families.”

Bernal finishes by saying: “I hope that people think it’s a brilliant movie and that it stays with them long enough for the film to have a resonance in each person. It is perhaps the most personal movie I’ve ever participated in. It is a testament in honor of all the migrants of the world, especially Dilcy Yohan and his family. If I have a political agenda, it is this one for sure. Lets see where it takes us. Writing down expectations is bad luck. So I better stop!”

AWARDS AND NOMINATIONS

Winner - Sundance, Cinematography Award, World Cinema Documentary, 2013

Nominee - Imagen Awards, Best Documentary, 2013

FESTIVALS

Sundance Film Festival, 2013

Miami International Film Festival, 2013

True/False, 2013

HotDocs, 2013

Sans Sebastian, 2013

New York Film Festival, 2013


GRANTS AND OUTREACH


Grants have come from CAMMINA, the TFI New Media Fund, and The Fledgling Fund.


These grants will go towards funding a social impact project incorporating a website build, app, iBook, data visualization source and several campaigns related to migrant rights, immigration reform and community development (the “right not to migrate”).


FACTSHEET


Immigration in the United States


 In 2011, the number of undocumented immigrants in the United States was estimated at 11.5 million. (Pew Hispanic Center)

 The undocumented immigrant population grew by 27% between 2000 and 2009. (Department of Homeland Security.)


 The largest share of undocumented immigrants is of Latin American origin; in 2005, 56% of undocumented immigrants came from Mexico. (Fiscal Policy Institute)


 Most non-Mexican migrants today come from three nations: Honduras, El Salvador and Guatemala. U.S. Border Patrol apprehensions of Hondurans rose from 12,197 in fiscal 2011 to 27,734 through August; Salvadorans from 10,471 to 20,041; and Guatemalans from 19,061 to 32,486. (Fiscal Policy. Source: DHS)


 65% of the undocumented population in the US has been residing in the country for longer than 10 years. (from Ben Johnson, Executive Director, American Immigration Council)

 April 23, 2012: The Pew Hispanic Center announced that the number of migrants trying to cross the United States-Mexico border is at a 40-year low with net migration to the United States at a standstill — and perhaps even reversing direction.


Migrant Deaths in the Desert


 “Hundreds of miles of physical barriers, high-tech infrastructure, highway checkpoints and other security enhancements have combined to reroute migrants away from highly trafficked and relatively safe urban crossing zones and into remote and perilous stretches of scorching, waterless desert. Fewer migrants may be crossing, but those that do face more treacherous journeys.” (New York Times)


 Between 150 and 250 migrants die in the desert every year. In the past 10 years, around 2,000 migrants - men, women, children and the elderly - have died this way (New York Times, Source: Arizona Recovered Human Remains Project and No More Deaths)


 In the Border Patrol’s Tucson Sector (which covers the Arizona border counties, excluding Yuma County), in fiscal year 1998, there were 3 known deaths per 100,000 apprehensions. By contrast, there were 88 known deaths per 100,000 apprehensions in fiscal year 2009—a thirty-fold increase in eleven years. That trend continued in fiscal year 2010, with 253 known deaths and 219,318 apprehensions (Arizona Daily Star, Dec. 18, 2010). The ratio is an unprecedented 115 known deaths per 100,000 apprehensions. (No more Deaths)


The Migrant Workforce

 Twenty years ago, 12% of small business owners were immigrants. Today, the number is 18% according to a new study by the Fiscal Policy Institute. The portion of the U.S. labor force comprised of immigrants has been increasing for years. In 1990, immigrants made up only about 9% of the workforce. The largest number of these small business owners are found in the professional and business services sector (141,000), but many are found in retail, construction, educational and social services, and leisure and hospitality. (Time Magazine. Source: 2010 ACS)


 2010: The total number of unauthorized immigrants in the nation's labor force in United States is 8 million. They made up 5.2% of the labor force in 2010. (Pew Hispanic Centre)


 Federal law provides only 5,000 permanent visas each year to "unskilled" workers, a category that covers most of today's necessary workers. (The National Council of La Raza (NCLR))


 In 1970, immigrants made up approximately 5 percent of the population and 5 percent of the labor force... their growth in the labor force began to outstrip their population growth by 1990, widening the gap between the two. By 2010, immigrants were 16 percent of the labor force, but only 13 percent of the total population. (Brookings Institution)


 It is estimated that undocumented families in the United States pay over \$11 billion a year in state and local sales, excise, income and property taxes. (Immigration Policy Center)


International migration facts & figures according to the United Nations


 At the global level, international migrants numbered 191 million in 2005.


 Roughly one third live in a developing country and came from another developing country, while another third live in a developed country and originated in a developing country. That is, "South-to-South" migrants are about as numerous as "South-to-North" migrants.

 In 2005, Europe hosted 34 per cent of all migrants; Northern America, 23 per cent, and Asia, 28 per cent. Only 9 per cent were living in Africa; 3 per cent in Latin America and the Caribbean, and another 3 per cent in Oceania.

 Nearly six out of every ten international migrants (a total of 112 million) reside in countries designated as "high income". But these high-income nations include 22 developing countries, such as Bahrain, Brunei, Kuwait, Qatar, the Republic of Korea, Saudi Arabia, Singapore and the United Arab Emirates.

 Nearly half of all migrants worldwide are women. In the developed countries they are more numerous than male migrants.

 In 72 countries, the number of migrants decreased between 1990 and 2005. Seventeen nations accounted for 75 per cent of the increase in the migrant stock over that period -- the US gained 15 million migrants, with Germany and Spain adding more than 4 million each.

 Between 1990 and 2005, at least 35 programmes were undertaken in both developed and developing countries to bring the status of migrants who were in an irregular situation into conformity with national regulations. Overall, these programmes regularized the status of at least 5.3 million migrants.



Gael García Bernal and Marc Silver on set in Mexico.

BIOGRAPHIES

Marc Silver – Director & Executive Producer



Marc Silver is an independent filmmaker, director of photography and creative producer whose diverse range of films focus on social and human rights issues across the world.

Marc's portfolio includes the Amnesty International produced short film "A Life on Hold" about 17-year-old Libyan refugee Omar, Channel 4 documentary "Burning Man: Chaos or Community" and "The Torch", a recent short about his hometown of London revealing the impact of the London riots and the Olympics on those who live in one of the poorest UK neighbourhoods.

Marc's emotive and often highly provocative films paint an intimate portrait of the individual within the wider context of some of the most

contentious social issues. He has created content for the BBC, Channel 4, Universal Music, The Guardian, Amnesty International, UNHCR, and The Global Fund and collaborated with artists such as Nitin Sawhney, Michael Nyman, Jamie Cullum, Ben Okri, Matthew Herbert and Cirque Du Soleil.

Marc will enjoy his directorial debut at Sundance with his first feature film, *Who Is Dayani Cristal?*, partnering with long time collaborator Gael García Bernal and producers Thomas Benski and Lucas Ochoa from Pulse Films.

Marc is currently developing a new feature-length documentary about the profound effects of drinking ayahuasca, a powerful psychedelic brew made by Amazonian shamans.



Gael García Bernal, Thomas Benski, Marc Silver and Pau Esteve Birba on set near Mexico - U.S.A. border

Gael García Bernal – Producer



Having worked as an actor in his native Mexico since childhood, Gael García Bernal made his feature film debut in Alejandro Gonzalez Iñarritu'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.

Gael García Bernal's next film role was in another globally celebrated feature, Alfonso Cuarón's Academy Award®-nominated "No" and "Y Tu Mama Tambien" (And Your Mother Too), starring opposite

his lifelong friend Diego Luna. For their performances, the two friends were jointly voted the Marcello Mastroianni Award at the Venice International Film Festival. In 2008 he starred alongside Diego Luna again in "Rudo y Cursi".

He subsequently starred in the title role of Carlos Carrera's Academy Award®-nominated romantic drama "El Crimen del padre Amaro" (The Crime of Father Amaro). His performance earned him the Silver Goddess Award for Best Actor from the Mexican Cinema Journalists, as well as a nomination from the Chicago Film Critics' Association for Most Promising Performer.

Since 2004, Gael García Bernal has starred in important films like "The Motorcycle Diaries" (Diarios de una motocicleta) directed by Walter Salles, "La Mala Educación" (Bad Education) directed by Pedro Almodóvar and "Babel" directed by Alejandro Gonzalez Iñarritu.

In addition to acting, Gael García Bernal has taken on the roles of both director and producer. He founded the production company Canana, with his close friend, actor Diego Luna and producer Pablo Cruz. Canana was established in order both to further the awareness of the popularity of Mexican Cinema and to prove that Mexican independent films can find local audiences as well.

In 2009 Bernal starred in "Limits of Control" (Los límites del control) with Tilda Swinton and directed by Jim Jarmusch as well as "Mammoth" (Mamut) with Michelle Williams and directed by Lukas Moodysson. In 2010, he starred in "Even the Rain" directed by Icíar Bollaín and "Letters to Juliet" (Cartas a Julieta) with Amanda Seyfried. Recently, Gael starred in "Casa de Mi Padre" with Will Ferrell and Diego Luna as well as "A Little Bit of Heaven" starring alongside Kate Hudson and Kathy Bates. Most recently, Gael starred in the film "No" directed by Pablo Larrain which premiered at the 2012 Cannes Film Festival and will be released in LA and NY on February 15, 2013. He also stars in "Who is Dayani Cristal?" which will premiere at the 2013 Sundance Film Festival in January 2013 and is currently filming "Deserted Cities".



Lucas Ochoa – Producer



Trained as a journalist, Lucas began his career working with award-winning Director and Executive Producer Kevin Toolis and former CIA Officer Robert Baer on the third part of their critically acclaimed series “The Cult of The Suicide Bomber”. He went onto work with them again as Associate Producer on the Channel 4 special “Car Bomb” which looked at the history of asymmetric warfare and the future of counter-insurgency.

As Head of Film at Pulse Films his first producing credit was 2010’s Grammy nominated and Grierson short-listed “No Distance Left To Run” - the definitive account of the British band Blur. His next film was the feature documentary “Shut Up And Play The Hits”, capturing the final days of LCD Soundsystem and their live finale at Madison Square Garden, which was an official selection at Sundance 2012. As Head of Film he is responsible for all feature length films produced by the company and has executive produced “Werewolves Across America” and “Look Back, Don’t Stare”. Ochoa is currently in production on “In Your Voice, In Your Heart” - the story of Edwyn Collins’ remarkable recovery from a devastating stroke.



Gael García Bernal, Marc Silver and Thomas Benski cross the Suchiate River on the Guatemala - Mexico border.

Thomas Benski – Producer



Thomas Benski is the CEO of Pulse Films, a talent management and integrated content production company that creates content across different platforms. A BAFTA and Grammy nominated producer, he has produced over 60 music videos and commercials, a dozen short films, 4 TV series, 3 feature films and a number of interactive projects.

Most recently in 2012 he produced “Shut Up and Play the Hits”, the film about the breakup of LCD Soundsystem, which was an official selection at Sundance 2012 . He also produced the feature length documentary “Look Back, Don’t Stare” about the return of Robbie Williams to Take That. The film was broadcast after X-Factor in the UK and attracted an audience of 5 million. Other credits include the Grammy-nominated and Grierson short-listed documentary “No Distance Left To Run”, the definitive history of the band Blur in 2010, and he co-produced “Katy Perry: Part of Me” in 2012.



Mark Monroe - Writer



A journalism graduate from the University of Oklahoma, Mark began his career in Atlanta as a CNN news writer for 'Headline News' and "Newsnight". He has since become an award-winning documentary filmmaker whose theatrical credits include: Writer, "The Cove" ('Best Documentary Feature' 2010 Academy Awards & winner 'Best Documentary Script', W.G.A. 2010); writer, the critically-acclaimed 'The Tillman Story'; writer, "Chasing Ice"; writer, "Last Play at Shea"; writer, "Once in a Lifetime: The Extraordinary Story of the New York Cosmos", (W.G.A. nomination "Best Documentary Script", 2007); writer "Amazing Journey: The Story of The Who", and writer/director, "Morning Light", Disney Pictures 2008.

In addition, Mark has produced over fifty hours of biography-style television including: "Gangsters" (Bio and A&E Networks); "Fearless"

(Outdoor Life Network); "Beyond the Glory" (Fox Sports Net); "Behind the Music" (Vh1); "Project Greenlight" (HBO/Miramax); "Titanic: Secrets Revealed", "LA Medical", "The Greatest: Muhammad Ali" (nominated for NAACP Award); "Commander in Chief: Richard Nixon, George Bush & Bill Clinton" (Discovery/TLC); "Extra" (Warner Brothers TV); and "Feed Your Mind" (TBS).

Currently, Mark is working on numerous documentary feature films including: the seminal documentary film about Formula 1 Racing entitled "1" for Spitfire Pictures; "Stolen Seas", a hard-hitting emotional tale about Somali pirates; "The Summit", which chronicles the deadliest season on K2, the second highest and most dangerous mountain to climb in the world.



Pulse Films

Founded in 2005 by Thomas Benski and Marisa Clifford, Pulse Films is a talent management and multidisciplinary production company creating Film, Advertising, Music Video, Television & Branded Content.

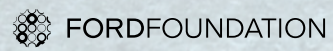
Pulse's film department produces feature length documentary, drama-documentary and fiction. The company's most recent production was the critically acclaimed "Shut Up And Play The Hits", which was an official selection at Sundance 2012. Previous films include the Grammy nominated "No Distance Left To Run", "There Are No Innocent Bystanders", "Werewolves Across America", "Look Back Don't Stare" and the forthcoming "In Your Voice, In Your Heart" by director duo D.A.R.Y.L.

The film department at Pulse is headed by Lucas Ochoa. Together Thomas Benski and Lucas Ochoa work as a producing partnership across all of Pulse's feature length projects.

www.pulsefilms.com

Contact: lucas@pulsefilms.co.uk

PULSE



PULSE



CAST & CREW

A film by
Gael García Bernal and Marc Silver

Directed by
Marc Silver

Produced by
Lucas Ochoa
Thomas Benski
Gael García Bernal

Written by
Mark Monroe

Line Producers
Marisa Clifford
Kurban Kassam

Executive Producers
Dan Cogan
Lilly Hartley
Jeffrey Tarrant
Jess Search
Teddy Leifer
Marc Silver

Directors of Photography
Marc Silver
Pau Esteve Birba

Music By
Leonardo Heiblum and Jacobo Lieberman

Supervising Sound Editor & Sound Designer
Vanesa Lorena Tate

Editors
Martin Singer
James Smith-Rewse

Additional Editors
Miguel Schverdfinger
Kim Gaster

Mexico Line Producer
Arturo Sampson

Creative Consultant
Jonas Cuarón

Associate Producers
Arran Igoe
Marta Nuñez Puerto

Production Manager
Rebecca Sykes

Mexican Unit

Directors of Photography **Pau Esteve Birba**
Marc Silver
Assistant Director / Translator **Jorge Curioca**
Sound Recordist **Jorge Juarez**
DIT **James Smith-Rewse**
Wardrobe **Abril Álamo**
Key Production Assistant **Isaac Montecillo**
Production Assistant Security **Edgar Canseco**
Production Assistant Security **Carlos Badillo**
Production accountant **Lorena Cándano**

Honduras Unit

Director of Photography **Marc Silver**
Sound Recordist **Jose Noel Alvarez**
Production Co-ordinator **Jose Noel Alvarez**
Logistics **Alvaro Isaias Alvarez**
Nicolas Perewozi
Mario David Ramos

USA Unit

Director of Photography **Marc Silver**
Sound Recordist **Marc Silver**
Additional Sound **Michael Cottrell**
Helicopter Services provided by **Southwest Heliservices**
Helicopter Director of Photography **Jim Kent**
Church Location **Fyfe Nelson**
Production Assistant LA **Claire Bernard**

Post Production Supervisor **Kurban Kassam**

LA Edit Facilities **Picrow**

London Edit Facilities **Annex Films**

ADR Facility **Sound68 - Buenos Aires**

Sound Post Production by Tate Post

Sound Post Production Supervisor	Dominique Devoucoux
Supervising Sound Editor & Sound Designer	Vanesa Lorena Tate
Sound FX Editors	Enos Desjardins
	Valerio Secondini
	Byron Bullock
Sound Assistant	Mary Marcher
Foley Artist	Pete Burgis
Sound Re-recording Mixer	Doug Cooper
	Vanesa Lorena Tate
Mix Technician	Nick Del Molino
Mix Assistant	Joe Maher

Re-recorded at Delane Lea

Post Production at The Mill London

Colourist	James Bamford
Visual Effects	Martin Karlsson
Online Editor	James Mortner
Post Producer	Niamh McGregor

Music Produced in audioflot by Leonardo Heiblum and Jacobo Lieberman

Additional Engineer	Luis Yañez
Assistant	Tamara Ciriza
Guitars, Requinto, Piano and Percussions	Jacobo Lieberman
Jaranas and Mix	Leonardo Heiblum
Flute	Emiliano Motta
Bass	Aarón Cruz
Voice, Jaranas and Quijada	Freddy Naranjos Vega
Requinto	Claudio Naranjos Vega
Transmedia Producer	Lina Srivastava

Website Design **Tim Harbour**

Music Consultant **Amy Ashworth**

For Pulse Films

Head of Commercial Affairs	Sam Sniderman
Production Accountants	Kulwinder Kaur
	Alen Bleza
	Lorena Candano
Production Assistants	Jo Milner
	David John
	Kim Roden
	Ore Okonedo
Production Runners	Thomas Gibbons
	Jess Colquhoun
	Anna Whiteley
Head of Technology	David Ashley
Technical Assistants	Daniel Grieshofer
	Matt Houghton
	James Lovick
	Josh O'Brien
	Owen O'Sullivan
	Jack Preston

For Canana

Founding Partner	Gael García Bernal
Founding Partner	Diego Luna
Founding Partner	Pablo Cruz
Partner / CEO	Julian Levin
Production Director	Arturo Sampson
Creative Executive Canana USA	Vanessa Perez
Office Manager	Paola Suarez
Assistant to Julian Levin	Ximena Calvo
Assistant to Gael García Bernal	Marta Nuñez Puerto
Assistant to Diego Luna	Ofelia Yañez
Administrator	Paula Martinez
Administrator Assistant	Itzel Martinez
Accountant	Maricela Peña
Operations	Jesus Garcia