

**BETA CINEMA**  
presents

# ADIÓS BUENOS AIRES

Directed by **GERMAN KRAL**

Produced by **NILS DÜNKER, DIETER HORRES and GERMAN KRAL**

starring **DIEGO CREMONESI, MARINA BELLATI, CARLOS PORTALUPPI, MANUEL VICENTE,**  
**RAFAEL SPREGELBURD and MARIO ALARCÓN**  
**LUIS ZIEMBROWSKI** as a guest

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and MEDIA.

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## CAST

Julio Färber	<b>Diego Cremonesi</b>
Mariela Martínez	<b>Marina Bellati</b>
Carlos Acosta	<b>Carlos Portaluppi</b>
Atilio Fernández	<b>Manuel Vicente</b>
Tito Godoy	<b>Rafael Spregelburd</b>
Ricardo Tortorella	<b>Mario Alarcón</b>
El Jose	<b>Luis Ziemkowski</b>
El Polaco	<b>David Masajnik</b>
Dorothe Färber	<b>Regina Lamm</b>
Paula Färber	<b>Violeta Narvay</b>
Pablito	<b>Matías Luque Benante</b>
Ana Färber	<b>Alexia Moyano</b>
Senator Salinas	<b>Mario Mahler</b>
Jorge Galante	<b>Roberto Minondi</b>

## CREW

Directed by	<b>German Kral</b>
Screenplay	<b>Stephan Puchner, Fernando Castets, German Kral</b>
Produced by	<b>Nils Dünker, Dieter Horres, German Kral Carolina M. Fernández, Jorge Leandro Colás</b>
Commissioning Editor WDR	<b>Andrea Hanke</b>
Commissioning Editor ARTE	<b>Daniela Muck</b>
Line Producer	<b>Daniel Israel</b>
Executive Producers	<b>Daniel Pensa, Miguel Ángel Rocca Nicolas Loock</b>
Line Producer	<b>Stephan Hartwig</b>
Associate Producers	<b>Birgit Rothörl, Josef Brandmaier</b>
Script Consultant	<b>Roland Zag</b>
Directors of Photography	<b>Christian Cottet, Daniel Ortega</b>
Tangos	<b>Fulvio Giraudó, Nicolás Enrich</b>
Music composed by	<b>Gerd Baumann</b>
Production Design	<b>Matías Martínez, Paula Eva Beltrami</b>
Costume Design	<b>Giselle Peisojovich</b>
Make-Up	<b>Beatushka Wojtowicz</b>
Direct Sound	<b>María Celeste Palma</b>
Editors	<b>Hansjörg Weissbrich, Patricia Rommel</b>

## TECHNICAL INFORMATION

Countries of Origin	<b>Germany, Argentina</b>
Year of Production	<b>2023</b>
Duration	<b>93 min</b>
Format	<b>1:2,39</b>
Distributed in Germany by	<b>Alpenrepublik</b>
World Sales	<b>Beta Cinema</b>

***„Estás desorientado y no sabés  
qué trole hay que tomar, para seguir.  
Y en ese desencuentro con la fe,  
querés cruzar el mar y no podés... “***

from the tango classic: "Desencuentro" ("Alienation") by Aníbal Troilo and Cátulo Castillo

## ADIÓS BUENOS AIRES - SYNOPSIS

Buenos Aires, November 2001. Argentina is embroiled in crisis, with the peso plunging deeper and deeper. Julio Färber, the charismatic bandoneon player of the "Vecinos de Pompeya," a five-piece working-class tango band, is trying to keep his head above water, but every month he is earning less and less from their gigs as well as from the traditional shoe shop he inherited from his father. At the very moment he takes the decision to leave his beloved Buenos Aires forever, it clearly appears that life is conspiring against him: overnight, the government freezes all bank accounts in the whole country, preventing Julio from purchasing the flight tickets and sparking violent protests throughout the town. And Mariela, a witty young woman and feisty cab driver, bumps into his car at full speed, damaging Julio's last possession of value before stealing his heart...

The screenplay of ADIÓS BUENOS AIRES was written by Stephan Puchner, Fernando Castets and German Kral.

ADIÓS BUENOS AIRES was inspired by the real tragic events that shook Argentina in late 2001. The government froze all the country's bank accounts from one day to the next, which became known in Argentina as the "Corralito" (little stall). Three weeks later, the December 19 and 20 pot-banging protests in the streets brought down the government at the time.

## LONG SYNOPSIS

Argentina 2001: unemployment and corruption shake the country. Every day, numerous Argentines flee from the economic crisis in the direction of Europe - in the hope of a better life there. Julio Färber (Diego Cremonesi) also has the dream of leaving Buenos Aires for Berlin, together with his pubescent daughter Paula (Violeta Narvay) and his German-born mother Dorothe (Regina Lamm). But the man in his mid-forties has not yet summoned up the courage to actually give up his modest existence as the owner of a small, inherited shoe store.

But then he finally receives word from the embassy: Julio and his family are getting German passports. But the joy doesn't last long. On the way home, the spirited cab driver Mariela (Marina Bellati) runs a red light and wrecks Julio's beloved Peugeot 504. Instead of apologizing to him, she insults him and drives away. Her opponent, however, has memorized the name of the cab company and complains to its manager to get his damage compensated. But Mariela denies everything. Trouble also awaits Julio at home: his 14-year-old daughter is not very enthusiastic about Dad's emigration plan. She has just fallen madly in love and wants to stay in her home country. Paula gets support from her mother Ana (Alexia Moyano), who left Julio some time ago.

Julio plays bandoneon in the tango orchestra in his neighborhood. He prefers not to tell his bandmates that he plans to leave soon. Ever since the orchestra lost its singer, his fellow musicians have considered refugees to be traitors. He even keeps his decision secret from Atilio (Manuel Vicente), the head of the combo. The group is also first busy to be fully occupied again. Finally, they track down former tango star Ricardo Tortorella (Mario Alarcón) in a retirement home. Ricardo has long since finished with the world of tango. But when he hears the yearning sound of Julio's bandoneon, he can't help himself: the aged star with his still heartbreakingly beautiful voice becomes the troupe's new singer - and everyone hopes for lucrative gigs.

A little later, Mariela shows up at Julio's and asks him to refrain from pressing charges because otherwise she will be fired. She has forged the insurance papers for her cab. In order to support herself and her young son Pablito (Matías Luque Benante), the single mother urgently needs the job. Mariela therefore offers Julio to pay for the repair of his car and to chauffeur him in her cab until then. Caught off guard by her tomboyish charm, Julio agrees. One of the first trips is to Julio's cousin "El José" (Luis Ziemkowski), who works for the corrupt Senator Salinas (Mario Mahler). The latter's wife (Luz Palazón) turns out to be an ardent admirer of Ricardo Tortorella, and her husband offers to play for the group - which the idealistic Atilio rejects as morally reprehensible.

Julio meanwhile pushes ahead with his departure. He gives notice on his apartment and, with a heavy heart, sells his shoe store, the proceeds of which he deposits in the bank. And finally, he confesses to his band mates that his departure for Germany is imminent. Not even Mariela, to whom Julio has grown closer in the meantime, can

change his mind, because after the disappointment with Paula's mother in the matter of love, he doesn't want to take any more risks... But fate throws a spanner in the works. While a realtor is already showing prospective buyers around Julio's apartment, he learns that all the country's bank accounts have been frozen by the state, effective immediately. No one can withdraw more than a few pesos a week. He is shocked, as his emigration suddenly seems impossible. Desperate, Julio asks his cousin "El José" to help him get his money with the help of Senator Salinas. But Salinas wants something in return: the tango group is to perform at his wife's birthday party. Atilio is outraged but agrees to the immoral offer for Julio's sake. On the evening on which their performance is to take place, thousands of Argentines take to the streets, using cooking pots and spoons to loudly express their anger at the politicians. The protests escalate and eventually culminate in bloody street battles, Buenos Aires resembles a war zone. And the situation escalates for Julio and his friends, too...

## ABOUT THE TANGO AND THE LYRICS IN THE FILM

In Buenos Aires, the tango is a very important part of everyday life. It is present everywhere: on the radio, on television, in cabs, at family gatherings, etc. Unlike abroad, where the tango is known mainly as an erotic dance form, in Buenos Aires the tango as a song is an expression of the life of the "porteños", as the people of Buenos Aires are called due to their proximity to the "puerto" ("port" in Spanish).

The tango lyrics, mostly written between 1930 and 1960, reflect the lives, hopes, frustrations, humor and passion of the porteños.

There are some tangos in ADIÓS BUENOS AIRES, like "PASIONAL" (Passionate) "DESENCUENTRO" (Alienation), "CAMBALACHE" (junk store), or "HONRAR LA VIDA" (Honor Life) that almost every porteño can sing by heart.

For the screenwriters of ADIÓS BUENOS AIRES, it was a challenge in their work to weave some of these well-known tangos into the plot as organically and unobtrusively as possible.

**PASIONAL** ("Passionate", 1951. Music: Jorge Caldara, Lyrics: Mario Soto) is sung by maestro Ricardo Tortorella (Mario Alarcón) on the radio in the bar:

*„... Porque en la sangre te llevo  
Y en cada instante...  
febril y amante  
quiero tus labios besar.  
Te quiero siempre así...  
estás clavada en mí  
como un puñal en la carne.  
Y ardiente y pasional...  
temblando de ansiedad  
quiero en tus brazos morir.“*

*“...for in my blood I carry you  
Every moment...  
feverish and loving  
longing just to kiss your lips.  
I love you, I love you always...  
you have been driven into me  
like a dagger in my flesh.  
Fiery and full of passion...  
trembling with anxiety  
I want to die in your arms.”*

**DESENCUENTRO** ("Alienation," 1962. Music: Aníbal Troilo, Lyrics: Cátulo Castillo) is sung by maestro Ricardo Tortorella (Mario Alarcón) when he first comes to the bar for rehearsal:

*Estás desorientado y no sabés  
qué "trole" hay que tomar para seguir.  
Y en este desencuentro con la fe  
querés cruzar el mar y no podés.*

*You've lost your way and don't know  
which streetcar to take to carry on.  
Estranged from faith  
You want to cross the ocean, but you can't.*

La araña que salvaste te picó  
-¡qué vas a hacer!-  
y el hombre que ayudaste te hizo mal  
-¡dale nomás!-  
Y todo el carnaval  
gritando pisoteó  
la mano fraternal  
que Dios te dio.

¡Qué desencuentro!  
¡Si hasta Dios está lejano!  
Llorás por dentro,  
todo es cuento, todo es vil.  
En el corso a contramano  
un grupí trampeó a Jesús...  
No te fíes ni de tu hermano,  
se te cuelgan de la cruz...  
Por eso en tu total  
fracaso de vivir,  
ni el tiro del final  
te va a salir.

The spider you saved bit you  
- what can you do!  
The man you helped, hurt you  
- just keep going !  
And the whole carnival  
kicked away  
the brotherly hand  
God held out to you.

Such estrangement!  
When even God is far away!  
You cry on the inside,  
it's all a lie, all is vile.  
Moving against the carnival troupe  
a swindler betrayed Jesus...  
You can't even trust your brother,  
they will hang on to your cross...  
So in your total  
failure to live,  
you'll even fail to fire  
your parting shot.

**CAMBALACHE** ("Junk Shop," 1934. Music and lyrics: Enrique Santos Discépolo) is considered one of the most famous tangos ever and is performed by Ricardo Tortorella (Mario Alarcón) at the birthday party of Senator Salinas' wife, while in the Plaza de Mayo the police are firing against the demonstrators.

Que el mundo fue y será una porquería  
ya lo sé...  
¡En el quinientos seis  
y en el dos mil también!  
Que siempre ha habido chorros,  
maquiavelos y estafaos,  
contentos y amargaos,  
valores y dublé...  
Pero que el siglo veinte  
es un desplieguede maldá insolente,  
ya no hay quien lo niegue.  
Vivimos revolcaos en un merengue  
y en un mismo lodo todos manoseaos...

¡Hoy resulta que es lo mismo  
ser derecho que traidor!...  
¡Ignorante, sabio o chorro,  
generoso o estafador!  
¡Todo es igual!  
¡Nada es mejor!  
¡Lo mismo un burro  
que un gran profesor!  
No hay aplazaos  
ni escalafón,  
los inmORALES

The world is and forever will be a mess  
I've always known it...  
In the year 506  
as well as in the year 2000!  
There have always been robbers,  
machiavellians and the swindled,  
the happy-go-lucky and the bitter,  
originals and imitations...  
But that the 20th century  
is a show of shameless malice,  
nobody can deny.  
We live in total chaos  
wallowing together in this dirty mud.

Today it turns out to be the same  
if you're honest or a traitor!...  
Ignorant, wise or a bandit,  
generous or a swindler!  
It's all the same!  
Nothing is better!  
A fool is now equal  
to a great professor!  
Nobody fails anymore  
nor is promoted on merit,  
those without morals

*nos han igualao.  
Si uno vive en la impostura  
y otro roba en su ambición,  
¿da lo mismo que sea cura,  
colchonero, rey de bastos,  
caradura o polizón!...*

*¡Qué falta de respeto,  
qué atropello a la razón!  
¡Cualquiera es un señor!  
¡Cualquiera es un ladrón!  
Mezclao con Stavisky  
va Don Bosco y "La Mignón",  
Don Chicho y Napoleón,  
Carnera y San Martín...  
Igual que en la vidriera irrespetuosa  
de los cambalaches se ha mezclao la vida,  
y herida por un sable sin remaches  
ves llorar la Biblia  
contra un calefón...*

*¡Siglo veinte, cambalache  
problemático y febril!...  
El que no llora no mama  
y el que no afana es un gil!  
¡Dale nomás!  
¡Dale que va!  
¡Que allá en el horno nos vamo a encontrar!  
¡No pienses más,  
sentate a un lao,  
que a nadie importa  
si naciste honrao!*

*Es lo mismo el que labura  
noche y día como un buey,  
que el que vive de los otros,  
que el que mata, que el que cura  
o está fuera de la ley...*

*are now our equals.  
If one is just a great pretender  
and the other an ambitious thief,  
who cares if you're a preacher,  
mattress maker or king of clubs,  
a liar or a stowaway!...*

*What a lack of respect!  
What a way to run over reason!  
Anyone's a sir!  
Anyone a thief!  
Mixed in with Stavisky  
are Don Bosco and La Mignon,  
Don Chicho and Napoleon,  
Carnera and San Martin...  
Like in a junk shop's display window  
life, too, is a muddled mess  
and wounded by a blunt sword  
you see a bible weeping  
leaning against an old boiler...*

*20th century, a junk shop  
so problematic and feverish!...  
He who doesn't cry won't get fed  
and he who doesn't steal is stupid!  
Just carry on!  
Keep it up, who cares!  
We'll all meet again in hell anyway!  
Don't think about it anymore,  
sit down for a while,  
nobody gives a damn  
if you were born honest!*

*It's all the same if you toil  
night and day like an ox,  
or live off others,  
if you kill or if you heal,  
or live as an outlaw...*

**HONRAR LA VIDA** ("Honor Life," music and lyrics by Eladia Blázquez) is sung by Ricardo Tortorella in the bar at the end of the film.

*¡No!  
Permanecer y transcurrir  
no es perdurar, no es existir  
¡Ni honrar la vida!  
Hay tantas maneras de no ser,  
tanta conciencia sin saber  
adormecida...  
Merecer la vida*

*No!  
Merely holding out and getting by  
doesn't mean you'll last, nor exist  
nor are you honoring life!  
There are so many ways of not being,  
so much consciousness  
lost in deep slumber...  
To deserve life*

*no es callar y consentir,  
tantas injusticias repetidas...  
¡Es una virtud, es dignidad!  
Y es la actitud de identidad ¡más definida!  
Eso de durar y transcurrir  
no nos da derecho a presumir.  
Porque no es lo mismo que vivir...  
¡Honrar la vida!*

*means not to remain silent,  
and consent to so many recurring injustices...  
It's a virtue, it's dignity!  
It's an attitude defining your identity!  
Merely holding out and getting by  
doesn't give us the right to brag about it.  
Because it's not the same to live...  
As it is to honor life!*

*¡No!  
Permanecer y transcurrir  
no siempre quiere sugerir  
¡Honrar la vida!  
Hay tanta pequeña vanidad,  
en nuestra tonta humanidad enceguecida.  
Merecer la vida es erguirse vertical,  
más allá del mal, de las caídas...  
Es igual que darle a la verdad,  
y a nuestra propia libertad  
¡La bienvenida!...  
Eso de durar y transcurrir  
no nos da derecho a presumir.  
Porque no es lo mismo que vivir...  
¡Honrar la vida!*

*No!  
Merely holding out and getting by  
doesn't always mean  
to honor life!  
There is so much vanity,  
in our foolish, blind humanity.  
To deserve life means to stand tall,  
far from evil, and life's stumbles...  
It means embracing the truth,  
and our own freedom  
with open arms!  
Merely holding out and getting by  
doesn't give us the right to brag about it.  
Because it's not the same to live...  
As it is to honor life!*

**Tangos performed by the "Vecinos de Pompeya"**

Musical direction, arrangements and recordings **Fulvio Giraudó, Nicolás Enrich**

Vocals **Carlos Morel**

Piano **Fulvio Giraudó**  
Bandoneon **Nicolás Enrich**  
Violin **Humberto Ridolfi**  
Contrabass **Cristian Basto**

Vocals in "Buscándote" **Roberto Minondi**

E-Guitar in "Honrar la Vida" **Ernesto Snajer**

All tangos were recorded at **Estudios ION**  
Recording Engineer **Jorge "El Portugués" Da Silva**

## ABOUT THE PRODUCTION

Where do you get the idea for a film about an Argentine tango troupe? In Ireland, where else? Funnily enough, the idea for ADIÓS BUENOS AIRES was born there 20 years ago. His partner, director and screenwriter Stefanie Sycholt said to German Kral, "Why don't you make a film about the creation of a tango bar in Buenos Aires...?". This laid the foundation for the well-known documentary filmmaker's first feature film. After writing a first draft of the script, Kral, who lives in Munich by choice, contacted the Argentine screenwriter Fernando Castets ("The Son of the Bride"), whom he knew from his younger years in Buenos Aires. As luck would have it, five minutes before the phone call Castets had bought the CD with the soundtrack of Kral's film "The Last Applause" and could remember Kral very well. The two began working together, new characters added to the plot, others disappeared. With the new script, Kral was able to convince the producer of his last film "Ein letzter Tango", Dieter Horres and Nils Dünker to get on board. When the project got stuck at some point, German Kral finally brought his good friend, screenwriter and novelist Stephan Puchner, on board: "Stephan brought a new, fresh look," Kral recalls. "From that moment on, we worked together on the script and developed the version that we actually ended up shooting."

Even if Kral wanted ADIÓS BUENOS AIRES to tell the story of failed, or amateur, musicians from the "arrabales," the suburbs of Buenos Aires, their music had to sound beguiling in the film. "They could be lost existences, but the tango they play must touch the hearts of the audience," that was certain for Kral. He commissioned tango expert friend Pablo Fianza to find the best tango musicians they could work with. Fianza didn't take long and introduced him to pianist Fulvio Giraudó and bandoneonist Nicolás Enrich. The two young musicians, true greats of the tango scene in Argentina, were immediately enthusiastic about the project. In order to find a suitable singing voice for Ricardo Tortorella, a casting was organized, at the end of which German Kral chose the well-known singer Carlos Morel. The musical recording of the tango pieces took place over two days in the traditional recording studio ION in Buenos Aires under the direction of the experienced recording engineer "El Portugués" Da Silva. In the ION studio all the tango greats of Argentina recorded their music: Aníbal Troilo, Astor Piazzolla, Osvaldo Pugliese, Osvaldo Fresedo, Alberto Castillo, Ruben Juárez.... just to name a few.

But not only the tangos, but also the composed film music as a whole was to form an important building block of ADIÓS BUENOS AIRES. And German Kral turned to Gerd Baumann who had already written the music for his graduation film "Buenos Aires, my story" and had also composed parts of the music for his film "One last tango". Baumann sifted through various versions of the film for ADIÓS BUENOS AIRES and spontaneously composed pieces that were then laid down in the rough cut and then further edited by him. Other scenes, such as the one with the stone-throwing at the river or the declaration of love, Gerd Baumann naturally composed exactly for the respective image. German Kral admires Gerd Baumann's musical skills: "He's a great artist and I love sitting with him in the studio and watching him while he tries out different things." But he admires Baumann's skills as a barista at least as much. "He makes great coffee, too. I really have to say that", the director laughs.

The Covid 19 pandemic didn't stop at this film, either. And so it happened that work had to be interrupted as early as the second week of shooting. German Kral recalls, "I heard the Argentine president on the radio talking about closing everything in the country for two weeks. I just couldn't believe it!" After the official announcement of the lockdown, the team was able to shoot outdoor scenes for one more day, playing on Julio's terrace. Then it was over for now. The lockdown came the next day. That was March 20, 2020, and it wasn't until ten months after the last take that filming could resume.

## **INTERVIEW WITH GERMAN KRAL**

### **How did you come up with the idea for this project?**

I'm a little embarrassed to say this because it took so long to finally make the film, but I was in Ireland at the end of 2002 / beginning of 2003 with my girlfriend, who then became the mother of my son. The unrest in Argentina in 2001 was still very near and present. My girlfriend said to me then, "Why don't you make a film about the creation of a tango bar in Buenos Aires...?" And so, the core of the idea was born. I then applied to the Drehbuchwerkstatt in Munich with this idea, was accepted and was able to write a first draft of the script there. Over the years, Fernando Castets and Stephan Puchner joined me. The development of the project was very, very long and I am glad and very grateful that we were finally able to make the film thanks to the support of the commissioning editors Andrea Hanke from WDR and Daniela Muck from ARTE.

### **The tango is the secret protagonist of the film...**

I don't know if it's even that "secret", but I'm sure it's one of the main characters of the film. Interestingly, I discovered the tango only in Germany, not in Buenos Aires. But probably I was already carrying it inside me. Every person born and raised in Buenos Aires has the tango in their DNA. You hear it everywhere. On the bus, on TV, on the radio, at your aunt's birthday party... For example, my mother always sang the same tango at all the family parties. Tango is always present everywhere in Buenos Aires, even if you may not consciously hear it. After I came to Germany to study at the film academy, the tango became for me like an instant bridge to my origins - and to my passion.

### **One senses in the film that Argentine history is very close to you...**

... I think that ADIÓS BUENOS AIRES was born on the one hand from my love for the tango and for this city, and on the other hand from the anger that I feel very often when I see how Argentine politicians ruin this wonderful country of warm and smart people out of greed, incompetence and corruption. Argentina is one of the few countries in the world that is getting worse and worse. Currently there is 50% poverty. How is this possible? I am convinced that it has to do with the deadly mixture of corruption and incompetence of our politicians.

### **Julio Färber's passion is music, the bandoneon, the tango - but he has had bad luck in love. Do you have a relationship tip for your main character?**

Human relationships are very complicated! Always! It seems to be in the structure of it... No, I don't have a relationship tip for Julio. But I think at the end of the movie he makes the right decision....

### **How did you find the real musicians featured in the film and how did they tie into the performance scenes?**

I knew that even if we were telling a story of failed musicians from the "arrabales," the suburbs of Buenos Aires, the music in the film had to sound great. They could be lost existences, but the tango they play must touch the audience's hearts. Pianist Fulvio Giraud and bandoneonist Nicolás Enrich are both in their late 30s/early 40s and are true greats of the tango scene in Argentina. I heard them and was enthralled by them. To find the voice of Ricardo Tortorella, we did a casting and decided on the well-known singer Carlos Morel, who interpreted all the tangos in the film magnificently and very sensitively. The shooting was two of the most beautiful days I have experienced for this film. Being able to be there while they recorded the music was absolutely magical. A bit like experiencing the birth of the film....

### **Shooting of ADIÓS BUENOS AIRES had to be interrupted because of the Covid 19 pandemic. How did you deal with that?**

The pandemic was a terrible experience for me. I have to put it into perspective right away, because there are many people around the world who died from it or lost a family member. I didn't have to experience anything like that, thank God. But for me personally, it was very, very difficult. On March 20, 2020, the lockdown began in Argentina. For me personally, it was like I was driving at 200 Km/h on the highway and suddenly a wall is pushed in from the side. Two days before we were shooting 100% and two days later, I couldn't leave my apartment. I came back from Buenos Aires to Munich with a flight via Sao Paulo, had to spend two days in a hotel at the airport in Sao Paulo. The huge airport in Sao Paulo was absolutely deserted. The train from Frankfurt to Munich was empty. And just as empty were my next months. Terrible. Worrying if we would ever be able to finish the movie.... I woke up in the morning thinking I was in the middle of a nightmare. But usually, nightmares end when you wake up.... This one didn't end. Day after day it went on. For months. Ten months after the last take, we were

able to start shooting again. The first scene we shot was in the cemetery, when Julio brings flowers to Atilio's grave. It was as if we had stopped just a week before. We all had to wear masks and get tested every day. But we were able to finish the film. That was great!

**Have you "caught fire" now and are switching to feature films entirely, or will there be more documentary projects?**

The line between documentary and feature film is not so clear to me. If you look at a film like "Nomadland," for example. How much is there of the feature film? How much of the documentary? It's the same with a film like "Pina" by Wim Wenders, for example. Is that a documentary film? I studied "feature film" and started working in documentary by chance. Because that way I could start making my films without having to wait for long financing. That had advantages and disadvantages. But I was able to make some films for it, which were very important for me. I really hope that I can continue to make films about subjects and people that fascinate me. If I succeed in doing that, I'll be happy. Filmmaking is what I love to do the most. Despite all the difficulties. Despite all the resistance and insecurities that the job often brings. That is simply my life.

## ABOUT THE CAST

### Diego Cremonesi (Julio Färber)

Julio is passionate about playing the bandoneon in his neighborhood tango band, with whose members he is close friends. Otherwise, he tries rather unsuccessfully to keep his father's inherited shoe store afloat. For years he has wanted to leave Argentina and go to Europe, but he has never found the courage to do so. Ever since his wife dumped him for another woman, Julio hasn't had a relationship. But then one day he meets Mariela, who first runs a red light, then totaled his car, and finally conquers him.

Diego Cremonesi is from La Plata (Buenos Aires) in Argentina and is one of the busiest actors in his country. He is married to fellow actress Noelia Vergini and has two children. In 2022 he was cast for the role of Arancibia in the TV series "Santa Evita". The series, produced by Salma Hayek, traces the multi-year odyssey of the embalmed body of Argentina's first lady, who died in 1952 at just 33 and whose sarcophagus was removed from public view after her husband was deposed by the successor government.

#### Selected Filmography

		<i>Directed by:</i>
2021	El largo viaje de Alejandro Bordón	Marcelo Goyeneche
2020	The Crimes That Bind	Sebastán Schindel
2019	Monzón : A Knockout Blow (TV-Series)	Jesus Braceras, Gabriel Nicoli
2018	El Potro, lo mejor del amor Rojo	Lorena Muñoz Benjamin Naishtat
2017	Invisible The Bronze Garden (TV, HBO)	Pablo Giorgelli Pablo Fendrik, Hernán Goldfrid
2016	I'm Gilda	Lorena Muñoz
2015	Kryptonite	Nicanor Loreti

#### Awards (Selection)

2022 Prize "Martín Fierro" (Aptra), Best supporting actor for "El tigre Veron" and "Monzón"

2018 Prize "Martín Fierro" (Aptra) "Revelation 2017", for "Un gallo para esculapio"

2018 Prize "Cóndor de Plata" (ACCA), "Best supporting actor 2017", for Rojo"

### Marina Bellati (Mariela Martínez)

Mariela is a single mother. Getting into a cab with a fake insurance policy to earn money as a cab driver is just one of her brave survival strategies. She is impulsive and completely unpredictable, and no one can swear like she can. When it comes to fighting for her deaf son Pablito (10), Mariela mutates into a true lioness.

#### Selected Filmography

		<i>Directed by:</i>
2021	Maradona: Blessed Dream (TV, Amazon)	A. Aimetta, E. De Angelis, Roger Gual
2018	All Inclusive	Diego Levy, Pablo Levy

2017	Mater	Pablo D'Alo Abba
2016	I Married a Dumbass	Juan Taratuto
2015	No Kids	Ariel Winograd
2014	Sunstrokes Betibú	Gustavo Taretto Miguel Cohan

### **Carlos Portaluppi (Carlos Acosta)**

Carlos is the pianist of the band and likes to look for the deeper meaning of life in lottery numbers. Unfortunately, he is not only theoretically interested in them, but regularly loses a lot of money in betting and gambling. Carlos has been unemployed for months and has lost all hope of finding a job again. Behind his dry sense of humor lies a heart of gold.

Carlos Portaluppi is best known to an international cinema audience for the hospital thriller "La Dosis" (2020), in which he plays a nurse who sometimes "redeems" terminally ill patients and who encounters a truly murderous colleague. Carlos Portaluppi can also be seen in the Golden Globe-winning judicial thriller "Argentina, 1985" by Santiago Mitre, Argentina's Oscar entry in 2023.

#### Selected Filmography

		<i>Directed by:</i>
2022	Argentina, 1985	Santiago Mitre
2020	The Dose	Martin Kraut
2017	Los que aman odian	Alejandro Maci
2015	Easy Ball	Juan I. Fernández, Nicolás Suárez
2010	It's Your Fault	Anahí Berneri
2007	Encarnación El Pasado Una novia errante	Anahí Berneri Héctor Babenco Ana Katz
2005	Tiempo de valientes	Damián Szifrón

### **Rafael Spregelburd (Tito Godoy)**

Tito is the neighborhood car mechanic and plays the double bass in Julio's band. For as long as Julio can remember, the two have been friends. Tito loves women and is a born seducer. He also has a talent: Tito dismantles damaged cars and sells their parts - without their owners knowing, of course.

Rafael Spregelburd is one of the most important representatives of contemporary Argentine theater. In 1994 Spregelburd founded his own theater company "El Patrón Vázquez", with which he mainly stages his own plays and tours internationally. Spregelburd's plays have been performed in German-speaking countries at the Deutsches Schauspielhaus Hamburg, the Schaubühne am Lehniner Platz in Berlin, the Münchner Kammerspiele, the Theater Basel, the Staatstheater Stuttgart, and the Badisches Staatstheater Karlsruhe, among others.

### Selected Filmography

*Directed by:*

2019	Baldío	Inés de Oliveira Cézár
2018	El último hombre La Flor	Rodrigo H. Vila Mariano Llinás
2017	Zama Los Perros	Lucrecia Martel Marcela Said
2016	Una noche de amor	Hernán Gerschuny
2015	Abzurdah	Daniela Goggi
2009	El hombre de al lado	Mariano Cohn, Gastón Duprat

### **Mario Alarcón (Ricardo Tortorella)**

Ricardo Tortorella was one of the greatest tango singers the Nueva Pompeya neighborhood has ever produced. Although he is now 75, he still has a powerful voice. Unfortunately, Ricardo Tortorella has been living in a retirement home for years. He has withdrawn from tango and from life and spends his days watching television. But then, suddenly, a whole new set of opportunities opens for him....

Mario Alarcon was already acting in high school, and a teacher encouraged him to start studying acting. Instead, Alarcón first began studying law, but worked in parallel as a radio announcer. In 1965 he did his military service in the province of Formosa, where his superior had him work as an announcer in folkloric programs for soldiers' entertainment. Later, Mario Alarcón joined the acting workshop of the Teatro Nacional Cervantes in Buenos Aires and became a member of the Comedia Nacional ensemble.

### Selected Filmography

*Directed by:*

2019	Infierno grande	Alberto Romero
2018	The Queen of Fear	Valeria Bertucelli, Fabiana Tiscornia
2017	Los que aman odien Ten Days Without Mom Ojalá vivas tiempos interesantes	Alejandro Maci Ariel Winograd Santiago Van Dam
2015	Lusers, los amigos no se eligen	Ticoy Rodriguez
2013	To Fool a Thief	Ariel Winograd
2009	The Secret in Their Eyes	Juan José Campanella

### **Manuel Vicente (Atilio Fernández)**

Atilio is a retired history teacher and plays the violin in Julio's tango band. Although he may not realize it, Atilio is both friend and father figure to Julio. At 65, Atilio embodies the values of a generation for whom morality and honesty are more than just empty words. Atilio never tires of telling his friends that they must fight for their ideals. But do they also have to die for them?

### Selected Filmography

		<i>Directed by:</i>
2022	The Boss (TV-Serie)	Mariano Cohn, Gastón Duprat
2019	Hora Diá Mes	Diego Bliffeld
2016	The Distinguished Citizen Dolores	Mariano Cohn, Gastón Duprat Juan Dickinson
2015	The Irish Prisoner	Carlos Jauregualzo, M. Silva y Nasute
2012	Volver a nacer (TV-Serie)	Daniel De Felippo
2009	El corredor nocturno	Gerardo Herrero
2002	Son amores (TV-Serie, 2002-2004)	Daniel De Felippo, Victor Stella

### **Regina Lamm (Dorothe Färber)**

Julios' mother Dorothe was born in Germany and emigrated to Buenos Aires when she was twenty and fell in love with Julios' father. She wants only the best for her son and granddaughter Paula, so she initially agreed to return to Germany. But then she begins to wonder, "In what other place would I feel as at home after so many years as I do here in Buenos Aires?"

Regina Lamm is the daughter of a German doctor and a Norwegian woman who fled to Argentina to escape the Nazis. She studied translation/interpreting for English, French and German after graduating from high school and only found acting when she already had a family. Argentine theater audiences know Regina Lamm especially from the play "Marlene" (2001) by Pam Gems. In it she embodied Marlene Dietrich.

### Selected Filmography

		<i>Directed by:</i>
2019	My Amazing Funeral El Hijo	Néstor Sánchez Sotelo Sebastián Schindel
2016	Miss	Roberto Bonomo
2010	El mural	Héctor Olivera
2004	Ay, Juancito	Héctor Olivera
1998	El color escondido	Raúl de la Torre
1996	Eva Perón: The True Story	Juan Carlos Desanzo
1995	Wild Horses	Marcelo Piñeyro

## **German Kral (Director, Co-Writer, Co-Producer)**

German Kral was born in Buenos Aires in 1968. In 1991, he moved to Germany to study film. He graduated from the Munich Film School and has worked as a film writer and director ever since. He has a son and divides his time between Munich and Buenos Aires.

Kral first worked with Wim Wenders between 1993 and 1996 on the film "Die Gebrüder Skladanowsky" (A Trick of the Light). His diploma film "Imágenes de la Ausencia" (Images of the Absence) was nominated for the German Grimme Prize in 2001 and awarded First Prize at the Yamagata Film Festival in Japan in 1999 and the Young Bavarian Documentary Film Award in 2000.

His film "Música Cubana" (2004), a fiction documentary feature, executive produced by Wim Wenders, had its international premiere at the 2004 Venice Film Festival, was released in cinemas in many European countries and has been sold worldwide.

Kral's film "El Último Aplauso" (The Last Applause, 2009), which he both directed and produced was produced as a German-Argentine-Japanese coproduction. The film received the FFF Talent Award and the City of Munich's Starter Film Prize. "El Último Aplauso" has been released in cinemas in Germany, Spain and Argentina.

Kral's last film, "Our Last Tango" (2015), had its World Premiere at the Toronto Film Festival. It is a German-Argentine coproduction, executive produced by Wim Wenders. "Our Last Tango" won several awards, including The Bavarian Film Award for Best Photography, as well as the Audience Award at both the Washington DC Film Festival and the Bolzano Film Festival in Bozen, Italy. The film has been sold for theatrical release in over forty countries and has received excellent reviews worldwide.

Kral's feature film screenplay "Adiós Buenos Aires" received a Special Mention at the annual Tankred Dorst Screenplay Awards in Munich and was selected for the 26th European Screenwriting Workshop, "éQuinoxe" in Cannes. It also received Development Funding from MEDIA. German Kral has been working on a new version of the script with Oscar®-nominated screenwriter Fernando Castets. The new version has received funding from BKM, FFA and FFF Bayern in Germany, from INCAA in Argentina, from MEDIA in Europe and was nominated as finalist for the IX SGAE - Julio Alejandro Screenwriting Award in Spain.

### Awards (selection)

- 2016 Bavaria Film Award for Best Photography, Germany
- Prix des Étudiants - Festival Valenciennes, France
- Audience Award - Bolzano Film Festival, Italy
- Audience Award - Washington DC International Film Festival, USA
- Satisfaction Rate 100% Observatoire de la Satisfaction by Ecran Total, France
- Audience Award - 11th DOKUart Festival Bjelovar, Croatia
- Young Jury Award - 11th DOKUart Festival Bjelovar, Croatia
- 2015 Special Mention SADAIC for Best Music - Mar del Plata Film Festival, Argentine
- 2009 Starter Prize of the City of Munich, Germany
- FFF Bayern Documentary Award, Germany
- 1999 First Prize Yamagata International Film Festival, Japan
- Bavarian Documentary Award "Young Lion", Germany
- 1993 1st Prize "Cine de Ficción" Bienal de Arte Joven de Buenos Aires, Argentine

## Filmography

2018 **DIE ZEDERBERGE, DIE MAGISCHE WELT DES ROOIBOS**  
TV Documentary. 52 & 43 mins. Produced by: Medienkontor GmbH, ARTE

2017 **MATE-TEE, DIE SEELE ARGENTINIENS**  
TV Documentary. 52 & 43 mins. Produced by: Medienkontor GmbH, ARTE

2015 **OUR LAST TANGO / EIN LETZTER TANGO**  
Feature documentary. 84 mins. Argentinian-German co-production. Produced by: Lailaps Pictures, Horres Film- und TV, GK Filmproduktion, WDR. Theatrical distribution in over 30 countries. Soundtrack released worldwide by Sony Classical.

### Awards

*Bavarian Film Award for Best Photography* - Germany (2016)  
*Prix des Étudiants* - Festival Valenciennes, France (2016)  
*Audience Award* - Bolzano Film Festival, Italy (2016)  
*Audience Award for Best Documentary* – Washington DC Int. Film Festival, USA (2016)  
*Audience Award* – 11th DOKUart Festival Bjelovar, Croatia (2016)  
*Young Jury Award* – 11th DOKUart Festival Bjelovar, Croatia (2016)  
*Satisfaction Rate 100% Observatoire de la Satisfaction* by Ecran Total - France (2016)  
*SADAIC Special Mention for the Best Music in an Argentine Film* - Mar del Plata Film Festival, Argentina (2015)

2014 **DIE TANGO SPELUNKEN VON BUENOS AIRES**  
TV Documentary. 52 & 43 mins. Produced by: Medienkontor GmbH, ARTE

2008 **THE LAST APPLAUSE / DER LETZTE APPLAUSE**  
Feature documentary. 88 mins. Argentinian-German-Japanese co-production. Produced by: Happinet, GK Filmproduktion. Theatrical distribution in Germany, Spain, Argentina. Soundtrack worldwide released by Enja Records.

### Awards

*FFF Talent Award* – DOK Fest Munich, Germany (2009)  
*Starter Prize* - City of Munich, Germany (2009)

2004 **MÚSICA CUBANA**  
Feature documentary. 88 mins. Executive Producer: Wim Wenders. Produced by: Victory Film. Theatrical distribution. Soundtrack released by Termidor.

### Festivals (selection)

Festival Internacional de Cine de Venecia (World Premiere)  
AFI Los Angeles International Film Festival  
Miami International Film Festival  
Latino Film Festival, New York  
Yamagata International Documentary Film Festival, Japan  
Museum of Fine Arts, Boston

2002 **THAT'S LIFE / SO IST DAS LEBEN / LA VIDA ES ASÍ**  
TV Documentary. 72 mins. Produced by: Tangram Film, Bayerischer Rundfunk.

2000 **BERND EICHINGER, WENN DAS LEBEN ZUM KINO WIRD**  
TV Documentary. 100 mins. Produced by: Volk Film, Alexander Kluge, DCP.

1998 **IMAGES OF THE ABSENCE / BUENOS AIRES, MEINE GESCHICHTE**  
Feature doc. 89 mins.

### Awards

*The Young Lion* - Bavarian Documentary Film Award, Germany (2000)  
*Grand Prize* - Yamagata Int. Documentary Film Festival, Japan (1999)

1996 **TANGO BERLIN**

Short. Fiction. 5:30 mins. (Co-directed with F. Gallenberger)

1996 **A TRICK OF THE LIGHT / DIE GEBRÜDER SKLADANOWSKY**

Feature doc. 79 mins. (Co-directed with students of the Munich Film School.) Produced by: Wim Wenders, Veit Helmer

1994 **TALE OF THE DESERTS / HISTORIA DE DESIERTOS**

Short. Fiction. 30 mins.

Awards

*Targa Avis* - Mostra Internazionale Montecatini Terme, Italy (1995)

1992 **ON THE EDGE / AM RAND**

Short. Fiction. 15 mins.

Awards

*Premio Giuria die Giovani* - Mostra Int. Montecatini Terme, Italy (1993)

*1° Premio Cine de Ficción* - Bienal de Arte Buenos Aires, Argentina (1993)

*Sheraton Award* - Antalya Short Film Festival, Turkey (1993)

1991 **THE OTHER / EL OTRO**

Short. Fiction. 35 mins.

**Stephan Puchner (Screenplay)**

Stephan Puchner from Nuremberg studied at the HFF Munich. His feature films have won several international awards. He worked for several years as a project developer and producer for Constantin Film, wrote screenplays for feature films (including for Bernd Eichinger) and taught for 13 years at the University of Film and Television in Munich as a main lecturer in screenwriting and dramaturgy. Stephan Puchner has been involved as co-writer or dramaturge in all German Kral's films. In 2008 he published his first novel, "Nebelheim", with Hoffmann und Campe. In addition to his work as an author, he also works as a dramaturge and script consultant.

**Fernando Castets (Screenplay)**

Fernando Castets lives and works in Buenos Aires and Madrid. As a screenwriter, he has long collaborated with Argentine director Juan José Campanella (Oscar® 2010 "Best Foreign Language Film" for "In Her Eyes"), with whom he wrote some of the most commercially successful films in Argentine film history: "El Mismo Amor, la Misma Lluvia" (1999), "El Hijo de la Novia" (The Son of the Bride, 2001) and "Luna de Avellaneda" (2004). "The Son of the Bride" was not only a box office success in Argentina and Spain, but it was also nominated for an Oscar® in the category "Best Foreign Language Film" in 2002 and was the opening film at the 2002 Munich Film Festival. In addition to his work as a cinema and series author, Fernando Castets also writes plays and musicals.

**Nils Dünker (Producer)**

Nils Dünker started his career with an apprenticeship as a photographer and went to Los Angeles in 1990, where he gained several years of experience as a production manager for independent productions. Back in Munich, he began his studies at the University of Television and Film (major: production and media business). After graduation, he started as a producer and production manager at Helkon Media AG and produced, among others,

the feature film "Der tote Taucher im Wald" in 1999. In 2000, he moved to Berlin, where he set up and managed the material development office Berlin for TV60 Filmproduktion.

In 2006 he founded Lailaps Pictures GbR. In 2010, the company was converted into a corporation. With this new company structure, Dünker co-produced Oscar winner Paul Haggis' film "Third Person" starring Liam Neeson, Mila Kunis, James Franco and others.

The following year, filming began in New York for Peter Bogdanovich's comedy "Broadway Therapy," starring Jennifer Aniston and Owen Wilson. In April 2021, Lailaps underwent a change of ownership, merging its production activities with Studiocanal. From now on, the Lailaps team produces under the name Lailaps Films GmbH a Studiocanal Company.

Since 2010, Nils Dünker and his team have developed and produced a growing number of series, mini-series and TV movies for all major German as well as Austrian broadcasters, complemented by multiple award-winning feature films.

These include "Vorsicht vor Leuten" (WDR), which was nominated for the Grimme Award and the Golden Camera, the film adaptation of Martin Suter's bestseller "Die dunkle Seite des Mondes" with Moritz Bleibtreu and Jürgen Prochnow, "Ein letzter Tango" directed by German Kral and with Wim Wenders as executive producer, "Eine unerhörte Frau," which won the 2017 German Television Award, the true-crime productions "Ein Kind wird gesucht," "Die Spur der Mörder," "Ein Mädchen wird vermisst" and "Wo ist meine Schwester? ", which premiered at Filmfest Hamburg, the fast-paced thrillers "Spurlos in Marseille" and "Spurlos in Athens," and "Die beste aller Welten," an indie phenomenon that topped the arthouse charts for weeks and received over 78 international awards and nearly 100 nominations. In April 2021, the series "Wild Republic" launched exclusively on MagentaTV. A streaming highlight, directed by Markus Goller and Lennart Ruff. In November 2021, "Hannes" - the film adaptation of the novel of the same name by Rita Falk - was released in theaters by distributor Studiocanal. In June 2022, the drama "Gesicht der Erinnerung," directed by Dominik Graf, premiered at the Munich Film Festival.

### **Dieter Horres (Producer)**

Dieter Horres comes from Bonn and initially studied economics before switching to the HFF Munich to study Production & Media Management.

Even before and during his studies, he realized numerous film productions as a production manager and producer, which ran successfully at festivals and were awarded various prizes. Dieter Horres deepened his studies by visiting the ESEC in Paris and the UCLA in Los Angeles (FFA scholarship). After his studies he received a VGF-scholarship at the Bavarian Film Center as an independent producer for arthouse films, first feature films and children's films. For more than twenty years Dieter Horres has been working as a line producer for national and international cinema co-productions in the feature and documentary film sector. He has also held various teaching positions at the HFF Munich, the Macromedia Hochschule and the European Filmschool.

### **Gerd Baumann (Music)**

Gerd Baumann and German Kral first worked together on German Kral's graduation film at the HFF Munich ("Buenos Aires, meine Geschichte") and most recently on "Ein letzter Tango", whose soundtrack was released by SONY Classics. The versatile composer, producer and musician Gerd Baumann works in a wide variety of genres, for example he was producer of Konstantin Wecker, with whom he produced several CDs and performed as guitarist in his band together with him.

Gerd Baumann has received many awards as a film composer. He has composed the music for numerous feature films, including "Almanya" (2009), "Zettl" (2011), "Spieltrieb" (2013), "Sommer in Orange" (2010) and "Groupies bleiben nicht zum Frühstück" (2010). His long-standing, successful collaboration with Marcus H. Rosenmüller deserves special mention. Baumann's film music for "Wer früher stirbt ist länger tot" was awarded the German Film Prize in the category "Best Music" in 2007. Baumann writes and performs with the group "Dreiviertelblut," runs the Munich live music club "MILLA" and the record label Millaphon Records. He also directs the course "Composition for Film and Media" at the Munich University of Music.

### **Hansjörg Weißbrich (Editing)**

Hansjörg Weißbrich studied music, French and theater, film and television studies before turning to film editing. Hansjörg Weißbrich and German Kral have known each other since German Kral's studies at the HFF and have already worked together on the latter's first practice film at the HFF Munich. Weißbrich has been working as a freelance editor since 1995. In addition to his close collaboration with Hans-Christian Schmid ("Nach 5 im Urwald," 1995; "Crazy," 1999; "Was bleibt," 2011; "Das Verschwinden," 2016), Hansjörg Weißbrich also works with directors such as Florian Gallenberger ("Colonia Dignidad," 2014), Marco Kreuzpaintner ("Krabat," 2007; "Coming In" 2013), Leander Haußmann ("NVA," 2004) and Vivian Naefe. He has received the most important editing awards for his work. In recent years, he has edited, among others, "Night Train to Lisbon" (2012) by Bille August and the German Oscar entry "Two Lives" as well as Emily Atef's highly acclaimed drama "3 Days in Quiberon" (2017). Most recently, Hansjörg Weißbrich edited the culture clash comedy "Nicht ganz kosher - Eine göttliche Komödie" (2022), as well as very recently Margarethe von Trotta's Berlinale entry "Ingeborg Bachmann - Reise in die Wüste".

### **Patricia Rommel (Editing)**

Born in Paris in 1956, Patricia Rommel had her breakthrough as a film editor with "Beyond Silence" (1996). Since then, she has regularly edited films by Caroline Link, including the Oscar success "Nowhere in Africa" (2001), "In Winter One Year" (2008), which was nominated for the German Federal Film Award for Editing, and "When Hitler Stole the Pink Rabbit" (2019).

Patricia Rommel has edited more than 70 cinema and television films since 1981 as a film editor. She was nominated for the German Camera Award in editing for Wolfgang Becker's "Das Leben ist eine Baustelle" (1997). In 2005, she received this award for "Kammerflimmern" (Hendrik Hölzemann), for which she was also honored with the German Editing Award and the German Film Critics Award.

Rommel was also responsible for editing the second German Oscar success in recent years, "Das Leben der Anderen" (2005, Florian Henckel von Donnersmarck), which earned her a nomination for the German Film Award and the Prize of German Film Critics. Since then, Patricia Rommel has also worked internationally: "A Russian Summer" (2009, Michael Hoffman), "The tourist" (2010, Florian Henckel von Donnersmarck), "In the Land of Blood and Honey" (2011, Angelina Jolie), "Gloria" (2014, Christian Keller), for which she won the Premio Ariel, the most important award in Mexico, "The Long Way of Hope" (2017, Angelina Jolie), "Work without an Author" (2018, Florian Henckel von Donnersmarck).