

PRIMI QUATTRINI
BD CINE
CINEMA DIGITAL
PRESENT

CHICHA *tu* MADRE

A FILM BY
GIANFRANCO QUATTRINI

JESÚS
ARANDA

TULA
RODRÍGUEZ

PABLO
BRICHTA

JEAN PIERRE
REGUERRAZ



PRESS KIT

PERU - ARGENTINA
2006

93 minutes
35 mm
DOLBY DIGITAL

www.chichatumadre.com

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CAST

Julio Cesar

Katlyn

Fabian

Coach Sanguinetti

Zoila

Rafael

Armando

Yoselín

Jesus Aranda

Tula Rodriguez

Pablo Brichta

Jean Pierre Reguerraz

Tatiana Espinoza

Gilberto Torres

Jorge Rodriguez Paz

Maricarmen Valencia

Yuli

Ramirez

Don Mario

Lucho

Policía Ramón

Abuela Irene

Electric lady

Nail man

Nidia Bermejo

Luis Ramirez

Carlos Mesta

Edwin Vasquez

Ramón García

Leontina Lais

Karen Dejo

Miguel Iza



CREW

<i>Director</i>	Gianfranco Quattrini
<i>Producers</i>	Ernesto González, Gianfranco Quattrini, Diego Dubcovsky, Oscar Azar
<i>Screenplay</i>	Christopher Vásquez, Gianfranco Quattrini
<i>Executive Producer</i>	Ernesto González
<i>Cinematographer</i>	Iván Gierasinchuk
<i>Editing</i>	Alex Zito
<i>Music</i>	Axel Krygier
<i>Production Designers</i>	Sandro Angobaldo, Mario Frías, Daniel Higashionna
<i>Sound Designer</i>	Martin Litmanovich
<i>Line Producers</i>	Mercedes de la Cadena, Sebastian Ponce
<i>Wardrobe</i>	Leslie Hinojosa
<i>Make-up</i>	Laura Quijandría





SYNOPSIS

Julio Cesar is an amateur Tarot reader that survives driving a taxi in the city of Lima, Peru. He is troubled by the news of his teenage daughter's pregnancy, and struggles to find a way to set things straight for himself. Using the Tarot as his guide, he is launched towards two decisive encounters that will shift his destiny.

He meets **Katlyn**, a young prostitute that appreciates his card readings and shares with him certain loneliness, and then he becomes acquainted to **Fabian**, an Argentine nurse who has a business of taking sick people to Buenos Aires, where they can receive cheaper treatment.

Meanwhile the Libertad Football Club, led by **Sanguinetti**, a charismatic Argentine trainer, is close to winning the championship that will promote them to the First Division. Julio Cesar is an historic fan of the team, of which his father used to be a team official. However he is not welcome because they believe he brings bad luck.

In the stir of the championship, Julio Cesar is caught up in a sport scandal that will put his life at risk. With blatant impunity he will come across a crucial way-out for himself and the ones he loves. And he will understand that even though he may not be the owner of his destiny, he can still find his salvation.







PRODUCTION NOTES

Chicha tu Madre is a Peruvian-Argentine co-production between Primi Quattrini, BD Cine and Cinema Digital. It was made with the support of the Argentine Film Institute (INCAA).

Primi Quattrini was founded in 2003 and is a company based in Lima and Buenos Aires. It owned by two cousins, director/producer Gianfranco Quattrini and producer/actor Ernesto González Quattrini. They have previously produced the medium-length film *Bosques* (2005) presented in competition in Locarno Film Festival, and the award-winning short film *La semilla* (2004). The company has also ventured successfully into theatre production: *Un misterio, una pasión* (2003).

BD Cine is one of Argentina's most prestigious independent production companies, and is owned by Daniel Burman and Diego Dubcovsky. They have produced and co-produced award-winning feature films such as *El abrazo partido* by Daniel Burman (2004), *Motorcycle diaries* by Walter Salles (2004) and *Un año sin amor* by Anahi Berneri (2005), among many others.

It was shot with a Super 16mm Aaton-mimina camera during 6 weeks in more than 60 locations in the city of Lima, with a crew composed of Peruvian and Argentine technicians. The film includes 60 actors and a football match with 1500 extras.

Chicha tu Madre was released in Peru in March 2006 receiving wide critical acclaim and was viewed by over 160.000 spectators.

The screenplay was written by director Gianfranco Quattrini together with Christopher Vasquez, one of Peru's young literary talents who has published two critically acclaimed books: *Prohibida su reproducción* and *No quiero verte más*.

The original score was created by Axel Krygier, one of Latin America's most innovative contemporary musicians whose work has also been presented and edited in Europe, Asia and the United States.

The film also includes numerous fragments of Peruvian popular music from artists such as Willy Rivera, Raúl Vasquez, Bella Bella, Del Pueblo y Del Barrio, MC Francia and Maru, among others.

The film was blown-up through digital intermediate, reason for which it has a very impressive color scheme. It is also the first film ever to do that process in Argentina.

Chicha tu Madre was developed with the support of Sundance Institute Producer's Conference and El Foro Iberoamericano de Huelva.

It will be released in Argentina in November 2006, where it was previously very well received during its presentation in competition at the Mar del Plata Film festival.





THE DIRECTOR

Gianfranco Quattrini was born in Peru in 1972 and has an international upbringing. Of Swiss origins, he was raised in Chicago yet became a filmmaker in Argentina. He began his career as an actor in Buenos Aires, working with independent theatre groups. He studied film at the Universidad del Cine and received a grant from the Argentine Film Institute (INCAA) to direct his first 35mm short film, *Alma Zen* (1996), which was shown in the collective film *Historias Breves II*. He continued directing music videos for numerous Latin American artists, receiving international recognition for his work (including an MTV award). His short film *La Semilla* (2004) won the "Telefe Cortos" National Competition, and his medium-length film *Bosques* (2005) was in competition at Locarno Film Festival. His feature film debut, the Peruvian-Argentine coproduction *Chicha tu Madre* (2006) was shot in Lima, the city where he was born.





MAIN CAST

Jesus Aranda (*Julio Cesar*)

This is his first major role in cinema. He has worked in the past in Peruvian TV soap operas as a secondary character, in several independent theatre productions, and had a small appearance in the film ***Ojos que no ven*** by Franciso Lombardi. He also makes a living as a toy-maker.

Pablo Brichta (*Fabian*)

Argentine. He is a very experienced actor in theater, cinema and TV, and also a playwright. He has worked on films such as ***Taxi, un encuentro*** by Gabriela David, ***Ultimas imágenes del naufragio*** by Eliseo Subiela and ***Misteriosa Buenos Aires*** by Oscar Barney Finn, among others.

Tula Rodriguez (*Katlyn*)

She is a popular star of the "chicha" world that also plays her first role in cinema. She started her career in Peru as a vedette-dancer, and also conducted her own TV talk show ***Reinas del mediodía***. After participating in ***Chicha tu Madre***, she has been portraying major roles in Peruvian TV mini-series.

Jean Pierre Reguerraz (*Coach Sanguinetti*)

Argentine. Has acted in countless theatre plays and over twenty films, including ***Las Manos*** by Alejandro Doria, ***De amor y de sombra*** by Betty Kaplan, ***El armario*** by Gustavo Corrado and ***El lado oscuro del corazón*** by Eliseo Subiela.



INTERVIEW WITH GIANFRANCO QUATTRINI

How was Chicha tu Madre conceived and what does the title mean?

I returned to Lima in 2002 after having lived almost all of my life outside of Peru. I am part Peruvian, part Argentine and also part Swiss, so I had developed quite an identity crisis. I felt a strong impulse to connect myself with my own personal story and decided to move to Lima after shooting in Buenos Aires my medium length film Bosques (Locarno Video Competition). I think that making Chicha tu Madre was my way of digging into my multicultural identity.

Being back in Lima was strange for me. For months I wandered freely around the city following my curious instincts as a visitor, finding what I had in common and what felt very different. Eventually I decided that making a film would be the best way to reconcile myself with Lima. I had become fascinated with the Chicha culture, the popular culture, born out of many different internal migrations mixed with modern globalization. It is the live culture, an unpredicted socio-cultural collage, very informal in its behavior and very vibrant in its expressions, a way of life focused on short-term progress, something that I find very Latin American.

That is what I wanted to talk about, with certain humour. The word "chicha" has many meanings. On one hand it is a popular beverage made of purple maize that is drunk by all of society. But also the term "chicha" is used with certain despire to refer to things that are unworthy or of bad taste. Lastly, to say "chicha tu madre" is almost an insult... That was my starting point, a sort of confrontation with everyday life.

How did you create the character of Julio Cesar?

There are so many taxis in Lima that making a film about a taxi driver is like making a film about a common man. I wanted to create a character that was adrift, lost in his life, yet at the same time was a very resourceful person, able to survive in a harsh city like Lima. The nature of the taxi driver is to never know where he is going. I think this is easy to relate to in all our Latin American countries: all of us are bustling after opportunities, not sure where they will lead us, maybe only towards just another opportunity...

By chance I met a Tarot reader called Julio Cesar. He had appeared at a short-film casting but was not an actor, he was only after some extra money... and then he offered me a quick card reading. He had true knowledge of the Tarot and I was struck by his bizarre vitality that balanced his greater urgencies. His confidence in his cards, and in the notion that everything was temporary, gave him a special equilibrium and was very inspiring.

So I decided to make a film about a taxi driver who wished to be a Tarot reader. And curiously a few days later I met a taxi driver who was a Tarot reader. I then realised that Lima is a very mysterious city...

How important is the city of Lima in Chicha tu Madre?

I wanted the city to be a character of the film; it has such a strong energy... Its bright colours, intense smells, spicy food, wild traffic, cloudy days, neon lights, loud radios, the ocean, and the fog... It is a very cinematographic city and I find it very beautiful. I wanted it to dialogue with the Peruvian spectator in an unconscious level, with sensations in the background that make you feel at home. I was very attracted to the idea of capturing the sense of the bustling day-to-day life, how our privacy is constantly invaded by our surroundings.

How did the Tarot influence the story telling?

I studied the Tarot before, during and after the actual shooting, and it helped me clarify my ideas about the film and shed new light on Julio Cesar's actions. It is a holistic and symbolic system that describes archetypal human behavior in a very beautiful and poetic way. The Tarot required us to have a more open narrative structure, where many things are taking place at the same time. For the Tarot life is movement, circulation (hence the pivotal card of Wheel of Fortune) progressive cycles from light into darkness, from the conscious to the unconscious, in a process towards ultimate enlightenment. This was very interesting for me with regards to Julio Cesar's erratic behavior, always on the run.

Aside from the fortune-telling aspect of the Tarot, it can also be a source of self-knowledge and in that sense it became the narrator in the film. Julio Cesar's link to the Tarot is very honest, and his voice-overs were something we came up with in the editing room. I wanted to make the wisdom of the Tarot more available, not something hermetic. It took us almost two months to write those texts, which in a way describe a certain parable.

Why did you include the Argentine characters?

Since the beginning of the project I decided to make a film that would include Argentine characters in Peru. So many people in Latin America have traveled to a neighboring country in search of better opportunities... and it is very interesting to see how part of their cultural identity blends while another part does not. Integration is another aspect of the cultural fusion that I wished to reflect upon with the film, as part of a broader chicha culture that includes more than Lima and Peru.

There is a new ethics at hand, that cannot be judged from outside, and I want to question this. All of the characters in the film are doing their best to make their living and all of them sometimes set aside moral questions in order to move forward. The Argentine nurse takes advantage of the Argentine health system yet at the same time he is helping people in need. Is that condemnable? It depends on the point of view.

Why is football such an important element in the film? Is it as important for you?

As a child I used to be a football fan but eventually became disappointed with it. Anyway I wanted to make a film about popular culture, and it goes without saying that football and the passion surrounding it unquestionably belonged in Chicha tu Madre. Aside from this, the circulation of football talent is also very common in Latin America, and this also interested me. There are numerous foreign football players and trainers spread across the continent, and each country has a certain market value. I also find that football trainers, especially Argentine, are very flamboyant characters that add a special quirky charm to the game.

Julio Cesar has a very intense fan relationship with his club, a historic relationship that goes back to his father being a team official. And even though he is not wanted there now, he continues to go. This is irrational, but so are our passions. Depending on your point of view, Julio Cesar's does an act of justice.

How would you describe Julio Cesar's relationship with women?

Despite his charm, Julio Cesar is a very selfish man that is rarely connected to his emotions. His relationship with his wife is trapped in an extended inertia, with no dialogue between them. His daughter keeps him at a distance. And although he is in need of affection he can't seem to get hold of it, except partially through his relationship with Katlyn, the prostitute, which really doesn't have very solid grounds. He realizes at one point that he is on his own, and decides to make an extra effort to help his daughter, but he does so quite clumsily. Julio Cesar's nature is to go after short-term rewards even on the emotional level. And, in spite of his spiritual link to the Tarot, on a practical level he continues to postpone any type of personal questioning. He simply acts based on intuition. But when least expected he proves to be capable of several generous actions that he directs to these three women in the film. I find that is quite moving and is his way of redeeming himself.

Can you describe your criteria for selecting such a large cast?

The cast is very eclectic; there are non-actors, theatre actors, old TV actors, secondary film actors, and many aspiring actors who had their first opportunity in this film. We avoided TV stars, and gave the main role to

Jesus Aranda, who plays his first major part in cinema. Tula Rodriguez, who plays the role of Katlyn, is a well-known vedette-dancer who makes her debut in cinema, and as an actress. It is a non-conventional cast for Peruvian and Argentine standards. Both Pablo Brichta and Jean Pierre Reguerraz are recognized theater actors in Argentina, but are not celebrities. So it is quite mixture... I think in accordance with the nature of the chicha culture. The process of working with such a large cast, with so many different personal styles was quite a challenge, and I am very pleased with the results.

How was the experience of releasing the film in Peru?

It was quite a thrill. Few films are made in Peru and I was amazed at the strong press coverage we naturally received both during the shooting and its release in March 2006. Over 160.000 people saw the film and we got wonderful reviews. It had been a long effort, and getting the film out into the public was very liberating, but continued to be very difficult as we were auto-distributing the film (a great job by my partner Ernesto Gonzalez, executive producer). As we struggled with the exhibition process, I began to realize that Chicha tu Madre was now finding its place in Peru's pop culture and I was happy to have made this first film there, it was a rather personal reconciliation.



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