



FILM MOVEMENT

The Wind Journeys

Directed by **Ciro Guerra**



Colombia's Submission
ACADEMY AWARDS®
Best Foreign Film



**Colombia / 2009 / Drama /
In Spanish with English subtitles / 117 min /
Dolby Digital 5.1 / Format: Widescreen 1:2.35 / Color/**

Film Movement Press Contact:

Claire Weingarten | 109 W. 27th Street, Suite 9B | New York, NY 10001 |
tel: (212) 941-7744 x 208 | fax: (212) 491-7812 | claire@filmmovement.com

Film Movement Theatrical Contact:

Rebeca Conget | 109 W. 27th Street, Suite 9B | New York, NY 10001 |
tel: (212) 941-7744 x 213 | rebeca@filmmovement.com

SYNOPSIS

For most of his life, Ignacio Carrillo travelled the villages of northern Colombia, playing traditional songs on his accordion, a legendary instrument said to have once belonged to the devil. He eventually married and settled in a small town, leaving the nomadic life behind. But after the traumatic death of his wife, he vows to never play the accursed accordion again, and embarks on one last journey to return the instrument to its rightful owner. On the way, Ignacio is followed by Fermín, a spirited teenager determined to become his apprentice. Tired of loneliness, Ignacio accepts the young man as his pupil and together they traverse the vast Colombian terrain, discovering the musical diversity of Caribbean culture. Hardened by a life of solitude, Ignacio tries to discourage Fermín from following in his footsteps, but destiny has different plans for them.

FESTIVALS AND AWARDS

WINNER- Un Certain Regard; Award of the City of Rome - **Cannes Film Festival**

WINNER – Best Latin American Film – **Santa Barbara Int’l Film Festival**

WINNER – Best Colombian Film – **Cartagena Int’l Film Festival**

WINNER- Golden Pre-Columbian Circle Award for Best Film & Best Director- **Bogota Film Festival**

Official Selection-

Cannes Film Festival

Toronto Int’l Film Festival

San Sebastian Film Festival

London Film Festival

Rio Int’l Film Festival

Sao Paulo Int’l Film Festival

Mar del Plata Film Festival

Stockholm Int’l Film Festival

Munich Film Festival

The Middle East Int’l Film Festival

Antalya Film Festival

Film & Art Festival, Two Riversides (Poland)

International Film Festival by the Sea (Netherlands)

Films from the South Film Festival (Norway)

Bergen Int’l Film Festival

Damascus Int’l Film Festival

DIRECTOR'S STATEMENT

"This is the story of a journey.

A journey towards the beginning, towards the spirit. Towards our soul. Towards the one thing that merged our white, native and black roots into something unique.

Unique, like the music that was born.

For centuries we've asked ourselves: What keeps us apart? Now is time to ask what brings us together.

Together with Ignacio and Fermín, two wanderers in search of something they need, but can't understand. Together with them in the discovery of a new world, of new adventures, of a new soul.

Everything seen with the splendorous background of a Land, our Land, which still remains unknown even to us.

And at the end, the beginning. And another journey."

- Ciro Guerra, Director

DIRECTOR'S BIOGRAPHY & FILMOGRAPHY

Ciro Guerra was born in Río de Oro (Colombia), in 1981 and studied Film and Television at the National University of Colombia. At the age of 20, after directing four multi-award winning short films, he wrote, produced and directed "La Sombra del Caminante" (The Wandering Shadows), his feature directorial debut, which won awards at the San Sebastian, Toulouse, Mar del Plata, Trieste, Havana, Quito, Cartagena, Santiago and Warsaw Film Festivals, and was selected for 32 more, including Tribeca, Seoul, Pesaro, Troia, Seattle, Hamburg, Kolkata, Rio de Janeiro, Istanbul and Guadalajara, earning worldwide acclaim.

2009 **The Wind Journeys** (Director + Writer)

WINNER—Cannes Film Festival

Un Certain Regard

Award of the City of Rome

Official Selection— Toronto Int'l Film Festival

San Sebastian Int'l Film Festival

(see previous page for full list of festivals)

2004 **The Wandering Shadows** (Director + Writer)

WINNER- Toulouse Latin America Film Festival

Audience Award

WINNER- Trieste Festival of Latin American Cinema

Jury Prize

WINNER- San Sebastian Int'l Film Festival

Films in Progress Award

PRODUCERS' BIOGRAPHIES

CRISTINA GALLEGO (CIUDAD LUNAR PRODUCTION COMPANY, COLOMBIA)

Cristina is a Colombian Film Producer, born in Bogotá in 1978. She graduated from Film & TV School at the National University of Colombia and went on to study Advertising and Merchadising from the Politécnico Gracolombiano.

Founder of Ciudad Lunar Producciones, producer of the feature film "La Sombra del Caminante (The Wandering Shadows), winner of 15 international film awards, and "Los Viajes del Viento (The Wind Journeys), which was also supported by the Berlinale's World Cinema Fund, the Festival de Cannes' Cinéfondation, the Rotterdam Film Festival's Hubert Bals Fund and IBERMEDIA. Both films were directed by Ciro Guerra.

DIANA BUSTAMANTE (CIUDAD LUNAR PRODUCTION COMPANY, COLOMBIA)

Diana graduated as a filmmaker from the Universidad Nacional de Colombia. She has since worked as a film producer and consultant, and also in the field of cultural management and international cooperation.

She was one of the associate founders of Ciudad Lunar Producciones and produced the feature film "The Wind Journeys" by Ciro Guerra.

Diana is the director of the film division of Caracol Television, as well as being an independent co-producer of De-s-Asociados and Septima Films with the feature film "La Playa", and with Contravia Films with the film "El Vuelco del Cangrejo" (Crab Trap) by Oscar Ruiz.

CO-PRODUCERS' BIOGRAPHIE'S

GERHARD MEIXNER (RAZOR FILMS, GERMANY)

Gerhard Meixner was originally trained in economics before working in marketing. Being very bored by this he decided to study film production and media studies at the Hochschule für Fernsehen und Film in Munich to enter a more entertaining business. He also studied at UCLA in Los Angeles and worked for MGM/United Artists. After graduating, he worked as a freelance story editor and script reader for different companies in the film and television market, before legendary Hanno Huth called him to work as producer for Senator Films on national and international movies. It was here that Gerhard met Roman Paul, his business partner in Razor Film, the company they both created at the end of 2002.

ROMAN PAUL (RAZOR FILMS, GERMANY)

Roman Paul started his career in film acquisitions as an assistant with Prokino Film Distribution in Munich. From 1999 to 2002 Roman Paul was head of international acquisitions with Senator Distribution in Berlin and Los Angeles. He founded Razor Film along with Gerhard Meixner in 2002. In addition to working as a producer he also worked as an acquisitions consultant for world sales company Celluloid Dreams in Paris.

Roman Paul holds an M.A. with distinction in Theatre, Film and Media studies at the Johann Wolfgang Goethe University, Frankfurt/Main. He also studied in New York, Paris and Takamatsu, Japan.

His producer credits include such films as “Paradise Now” by Hany Abu Assad (Golden Globe 2006), “Running on Empty” by Bülent Akinci, “Waltz with Bashir” by Ari Folman (Golden Globe 2009) and “Womb” by Benedek Fliegau, which is currently in production.

DENIS VASLYN (VOLYA FILMS, NETHERLANDS)

Denis Vaslin graduated from the Institute of Oriental Languages in Paris in 1994. After five years of working as a distributor as well as for a production company in France, he moved to The Netherlands.

He started working as a production coordinator/manager and as a line producer. In 2003, he produced Ineke Smits' documentary “Putin's Mama”, in co-production with Pieter van Huystee Film & TV.

Denis is a member of the Eave and Eurodocs networks.

ACTORS' BIOGRAPHIES AND STATEMENTS

MARCIANO MARTINEZ

The Vallenato composer Marciano Martínez is the creator of vallenato music hits such as ‘Amarte mas no pude’ (I couldn’t Love you More) and ‘La Juntera’s’. His humility and easiness shows that his life has similar characteristics to the historical vallenato traveling musician he plays in the film. From the moment he showed up at the casting session, **Marciano Martínez** caused a great impression. He has the look of a Western cowboy, the kind of look that doesn’t need any words to say anything, and a face with lots of dramatic potential despite its rugged features.

“I’m still the same”, he says. “My life hasn’t changed; maybe I’m more popular now, and after the release of the film that might increase. I’m not one of those people who plans for the future and already thinks they’re great”. Despite being one of the most well known composers of the Colombian North Coast, he remains “a simple person, I write a successful song and I don’t feel cocky. If I celebrate, it is because my friends want me to celebrate, because they’re excited. I will always be the same **Marciano Martínez.**”

Direct and easy-going, 51 year-old Marciano talks about his tough childhood. “My childhood was no different from many of the people who are born in villages. Long ago, women had lots of children and many of them had different fathers who were not involved. Kids were raised on the streets and no one cared if they were dressed or barefoot”. He grew up next to ten brothers and sisters, with parents that were distant and with all kinds of needs. They had to work to earn their food and that’s why he went to primary school for only two years. He earned money by doing errands, walking cattle, picking up trash, washing dishes and sweeping, until he was 12, at which age he started writing songs. “I had a beautiful life even though we were poor, because I grew up singing, just like now”. He remembers that he used to run away from his house for several days, alone or with his 6 year-old brother, only eating fruit or an animal that he was able to hunt. Dolores, his mother, used to welcome him with hard punishment, but

despite that he liked to go out at night and walk through the hills, returning back home at dawn.

“I love the countryside, that’s why I still live in La Junta, a municipality of La Guajira, instead of the city, because you become sedentary there and it’s only good to work, walk around or party”. He’s definitely a man who belongs to the land and he owes that mostly to Néstor Manuel Gutiérrez, who taught him countryside activities. Today, this 96 year old man is still a father to Marciano. “My life is simple, I still live in La Junta, growing yucca and plantains, breeding ducks, chicken and rabbits... that’s what I do all day”. His thing is music, going from village to village with his songs, starting parties with his accordion and his voice. Although he no longer parties with his friends as much, since fibrosis has attacked his right hand. He is resigned to stop dreaming of winning the Vallenato Festival.

Marciano Martínez has so many stories to tell, no wonder that he writes songs. In fact, he feels that his role in **The Wind Journeys** represents his life. “My dream wasn’t making a movie, but writing a screenplay. I even have the title, Un Libro Abierto (An Open Book) where I can tell everything I’ve seen and everything I’ve lived, like the death of my 7 year-old brother when I was 13, due to a stray bullet.” Just like Ignacio, his character, he has a strong temperament, which makes him say what he thinks without worrying about people liking him or not. Still, he has a deep respect for people, also like his character. “I’m like that. Sometimes I went to a place with my accordion and people told me to play and I said: ‘No, I won’t play anymore and I’m leaving’”. His life was just like Ignacio Carrillo’s. He thinks and feels exactly like the people who were born in the countryside, but who were displaced and moved to the city. “There are very few wandering musicians now, even Nafer, Alejo Duran’s brother, lives in the city. They leave because the city offers them a better lifestyle and it’s easier to make money there. They no longer grow crops to make a living. About current Vallenato music, he says: “People call it Vallenato, but those composers don’t play ‘son’ or ‘merengue’, they create rhythms from other countries. Since most of them play the guitar, they have combined Vallenato with ballads and make a fusion of rhythms that we ignore.” Finally, about his participation in **The Wind Journeys** he says “acting is like singing, but without music”.

YULL NÚÑEZ

18 year old Yull Núñez plays Fermín, a young man who deeply wishes to become a wandering musician.

There was an instant connection between Fermín and Yull Núñez. Both feel passionate about music, and the two of them go around exploring the world, wanting to learn more about the process of satisfying their voracity for experiences. We could even say that the young actor takes it more seriously, because while his character only wants to become a wandering musician and live with his girlfriend, Yull seems to have no limits.

He wants to get a degree in art. He paints, plays instruments and acts, although he admits that since he participated in the film, he has had less time for oil painting, because now he has to combine his arrangements to get into Art and Folklore School at the Universidad Popular del Cesar, along with his plans to keep on training as an actor.

About his experience in **The Wind Journeys**, he says that “it was something nice, an entire experience”, even though it was sudden and happened so quickly. One day he ran into a friend who invited him to come along to serenade a girl. But without knowing how, he ended up auditioning for a film instead of winning the girl’s heart. “I wasn’t scared, I acted normally, it was something that came out naturally. During the audition, I

performed the way I thought it should be". He has on his side, the fact that he's a young man with tremendous artistic sensibility, who has been part of school and street theatre. About his musical experience, Yull says that before the film, he had only taken two percussion lessons, at Turco Gil's school. But Fermín played like he had been doing it his whole life. He has natural rhythm.

"In 2007 I studied for several months with Juan Pablo Félix, and one month before the beginning of the shooting with Manolo Orjuela. I learned a lot as an actor and as a person. They taught me to breathe, to listen, to analyze and to act. I learned how to deal with emotional memory, a technique in which you think about feelings in order to use them in the scene. That way the emotions of the character go even further."

When asked about his most difficult moments during the shoot, he says "not being able to start studying in university, because they didn't give me permission to be away. But it's not everyday you have the chance of being one of the stars in a movie. During the shooting I had emotional moments which marked me. One of them was in the final scene, when I cried while saying good-bye to Ignacio. Another one was at the Sierra Nevada, when I got sick because I couldn't stand the cold. The producers thought they would have to cancel the shoot. It was a challenge between wanting to do it and being able to. I wanted it so badly, I did it."

Q & A WITH DIRECTOR

*For the past ten years **Ciro Guerra** has been unable to forget a student presentation at the Film School of the National University of Colombia, when he saw a room full of people applauding a friend who assured he didn't like Vallenato. That day he decided to make a film that would change the opinion on this musical genre and that would accurately describe the real life of the people living on the Colombian North Coast; its environment, idiosyncrasies and beliefs.*

What do you want to express in *The Wind Journeys*?

The Caribbean that I've seen on Colombian television and films doesn't look anything like the one I know. It's full of loud-voiced people, daily parties and drunks. Yes, a very joyful side, but people from the Caribbean are not actually like that. They are thoughtful and take life slowly. They speak with a certain discernment and reflect on things; they are mindful of the details and come up with stories that they tell through songs. The Caribbean influence means that people live closer to nature, feel deeply towards their land and know the names of the trees that grow close to them, as well as what they cure. That's a kind of relationship that people from the city don't experience. Their joy is a way of hiding their deep melancholy, because the Caribbean man is melancholic and thoughtful.

Why are they melancholic?

I guess it's because of our history. Caribbean men know that their ancestors were brought from other places and they were forced to live in other people's lands, but still, they adapted, and they made those lands their own. They have a beautiful childhood and it's kind of a cult that we're always trying to go back to. The most beautiful Caribbean songs are the ones which are deeply melancholic and the best Vallenatos are thoughtful, almost sad. Even the most festive Vallenatos are always referring to tragedies or truly complicated love stories.

Orpheus' myth, which says that he descends to hell and musically faces the god of the world of the dead, in order to save his deceased wife, is represented in the Caribbean musical culture by Francisco 'The Man', why is it that this myth is not mentioned in the film?

The idea wasn't to make an abstraction on magic realism, but a more realistic view about how the Caribbean people take real elements and make them magical. But there is nothing in the film that is not real. I didn't want to introduce fantastic elements, I wanted to be as honest and real as possible and from a realistic perspective, see how it was possible to notice the influence of these magical and mythical elements within the human beings. We all know about the encounter between the devil and Francisco 'The Man', it's part of our traditional mythology. What I did was add a part of what happened next, from a later mythical idea; I took that myth and communicated it. It was also the chance to get close to the universe of Vallenato music, in order to rediscover it and reinvent it a little bit, because nowadays people relate it with commercial popular music, but it is actually a kind of music that has a greater depth.

Your first work, *La Sombra del Caminante (Wandering Shadows)*, was shot in black and white, and in this second film you take a big risk by shooting it far away from the big cities and with unknown actors. Why take such risks?

Yes, we took a big risk having a cast of over a hundred actors, but it's actually the only way to make a movie like this one. We didn't want to bring actors from the central part of the country, because they are unable to represent accurately people from the Caribbean.

We also didn't want to have theater actors, because the performances had to match the tone of the film. We had to do it with people from the region, with their characteristics. We didn't want to make them look ugly or fall into the typical traditions, we wanted to show their inner beauty, their spirit, their special features, their accent, their languages and then build a refreshing story, full of nuances.

Q & A WITH PRODUCERS

*Colombian producers **Cristina Gallego** and **Diana Bustamante** share an objective view of their personal experience during the creation of the film **The Wind Journeys**. Here's the diary of their journey.*

Diana, how did you get to the production level of the film?

From the beginning, I've always believed that film production has an urgent need for many things, like risks, commitments and details. I had a slogan since we started the project; it was more like a joke, but still I used to say that the image was the most important. In that sense, each sheet of paper, each e-mail, had a design, a graphic identity with the film, which by then was only a first version of the script.

At that moment I realized that the film needed a higher level of production, that's why, taking care of every detail was fundamental. We capitalized our knowledge in the way international contribution works, since it's almost the same way international funds work (in most cases, the resources come from public contributions). This helped us very much, and because of this, we were able to optimize the long journey of applications we had to fill in. The co-production option was the most recommended for the film; it wasn't easy, but it was clearly the best, because without international contributions it was impossible to make the film. As we applied for applications and funds, we also got co-production alliances. For a moment it was a little crazy to have to deal with four

different perspectives and ways of understanding the world: Germany, Colombia, Holland and Argentina. Besides, we also had to deal with very different people, but in the end we were able to get along and develop the project.

Cristina, how did this journey begin?

Our journey began in Rio de Oro (César), the director's hometown. For an entire month we traveled 5.000 kilometers of an unknown Colombia. I must say that road guides do not specify when roads are asphalted or when they're just simple and narrow paths, interrupted by a river that can only be crossed on a ferry, which only works until 6 pm. The journey started on January 10th, 2007 and we went to Tamalameque, El Banco, La Ciénaga, El Brazo de Loba, Hatillo de Loba, (unknown and isolated villages within Colombian geography). We had some bibliographic reference of these villages, but there were no roads that could lead us there. The only way to get there was by water, on a boat, a canoe or riding a donkey. We spent several days thinking we didn't actually know our own country. We went along the Magdalena River in order to find the village where the story begins. It's a village that seems to be still living in 1968. From there we went to Mompox, a location we already had in our plans, but it was very difficult to get there as well as the Cienagas de Mompox and Pijiño. A couple of days later, after having to go through lots of dust and water, we got to Valledupar on the way to La Guajira, to arrive at Punta Gallinas (the northern limit of Colombia). We were looking for several locations, each one of them having a peculiar characteristic such as vegetation or the absence of it, white, yellow and red sand, and specifically some dunes that took us through 300 kilometers of desert. Then we went back to Valledupar and we took the wandering musician's route (Vallenato musicians, who wandered from village to village playing their music, just like the protagonist). We went to La Vega, Patillal, La Mina, Atanquez, accompanied by **Tomás Darío Gutiérrez**, vice president of the Fundación del Festival de la Leyenda Vallenata (Vallenato Legend Festival Fund), lawyer, investigator and the person responsible for the theoretical base of the scrip, through his book *Cultura Vallenata, Origen Teoría y Pruebas*. (Vallenato Culture, Origin, Theory and Proofs).

How is it possible for a 60-member crew, 3 vans, 2 trucks, 4 SUV's and the donkey's trailer to follow the same journey?

This journey would be just a metaphor of each anecdote that surrounds the production of the film, because we had no route, path or precedent for the production. No one could have given us any advice, because no one in Colombia had ever done anything like it. The only person who actually gave us some advice was Jaime Osorio, our associate in our first film, *La Sombra del Caminante* (Wandering Shadows); he's the only producer of our films, who died a couple of months later, leaving a strong legacy in our lives.

Many experienced producers and experts on the subject warned you about the difficulties of what you were doing. Today, what do you think about that?

I don't blame them, our film was very big, very difficult, and we had a team full of inexperienced people. It was the first film for our production assistants, who were students from the Escuela de Cine y Television de la Universidad Nacional de Colombia (Film School of the National University of Colombia). Besides, we had very little money. Our team was a Dream Team, strong, easygoing and respectful, that became a family, able to survive any kind of circumstances, because we actually had to suffer a lot.

What do you remember the most from this journey far away from 'civilization'?

By the sixth week of shooting, we had already been bitten by a scorpion and a jellyfish, and we had been attacked by wasps and some of our crew members had become ill. We had a medical team who were constantly checking on the sick ones, who were given saline solution with vitamins. One day in Mompox, Paulo, the Director of Photography, woke up with a swollen eye, due to an infection. Andrés Buitrago, the script supervisor,

had a problem with his beard due to sweat and his face swelled up. One of the field producers had to be taken to the hospital due to high fever, and the other one suffered from the same symptoms, with a leg problem due to stress and long hours of work. The only thing left to happen that day was for the sound recordist to wake up with ear ache and for Ciro to have a terrible headache!

The only thing left to happen was for Redentor, the donkey to get sick...

Redentor's turn was a couple of days later, when he fell into the water and he ended up needing medical treatment due to bronchitis and stress.

Why did you choose a format that had never been used in Colombia?

Movies have their very own life, a form, and this film needed that format. Ciro was completely sure that he wanted it to be panoramic, even before he wrote the first version of the screenplay. What he didn't know at that time was that the equipment required was not in Colombia, because no one had ever shot a film in wide screen. However, you must know that there are no Film Labs in Colombia and most local films are processed in Los Angeles, Venezuela or Argentina. I say this because I want you to understand, we went through a very hard investigation and research process, questioning, doing tests and asking for advice to those in other countries, who had already worked in this format.

In Hollywood, this format was shot with Panavision lenses, which did not exist in Latin America, and are even more expensive than the camera itself. Finally, in Los Angeles, we found some Russian anamorphic lenses. The Director of Photography went to LA to see the lenses and ended up sleeping in the trailer of some sort of collector/recycler of cameras and film accessories. At that moment, aware of the extreme care, and the large crew, needed for the lenses, and bearing in mind the fact that we were going to be so far away from civilization, we gave up the idea of using the lenses and started looking for other options.

The second and final option, was to do it through digital means, so we researched in the United States, Germany, France and countries in which we could do it, through coproduction. Finally, in 2007, the Argentinean co-producer brought to the team photographer Hugo Colace (Empty Nest) and only two months before shooting we were able to see the tests, which showed how the image would look. Although, we had to see the tests in the only theater in Valledupar at the time, using a projector that had little light and was out of focus.

Q & A WITH CO-PRODUCER

Gerhard Meixner, associate of Razor Film, the German production company that in the first trimester of 2009 got a Golden Globe and an Academy Award nomination for the animation film Waltz with Bashir.

What did you like about The Wind Journeys? Why did you decide to co-produce it?

We loved the project from the start. We all liked the story of a wandering musician who stopped playing because there was a curse on him and his accordion. It was very touching to see how he tried to confront his destiny and at the same time, preventing his young musical partner from committing the same mistakes he did. We were convinced that we would be able to have a different perspective of Colombia; different from the one you get from watching the news, through events that do not necessarily represent the entire country. This offers a chance to go on a journey through a Colombia that many of

us have never been able to see. We want to offer that chance to the European audiences.

What was it like working with Ciudad Lunar Producciones? Was it a good team?

To be honest, I wasn't expecting to have such cooperation and such a professional team in Colombia. I was surprised by the knowledge of the two producers, Diana Bustamante and Cristina Gallego, and the quality of their work, as well as their commitment. It's very unusual that a young team is able to handle and carry out a difficult international coproduction such as this one.

CREDITS

Crew

Director: Ciro Guerra

Writer: Ciro Guerra

Producers: Christina Gallego, Diana Bustamante

Co-producers: Razor Films, Gerhard Meixner, Roman Paul, Cine Ojo Primer Plano, Marcelo Cespedes, Pascual Conditto, Volya Films, Denis Vaslin, ZDF

Associate Producers: RCN Cine E-nnovva, Cinemart, Myriam Camhi, Carboandes

Cinematographer: Paulo Andrés Pérez

Editor: Ivan Wild

Original Music: Ivan Ocampo

Production Design: Angélica Perea

Casting: Juan Pablo Félix

Costume Design: Camila Olarte

Set Design: Ramses Benjumea

Sound Engineer: José Jairo Florez

Sound Design Mix: Ranko Paukovic

Sound Effects Editor: Henk-Jelle de Groot

Foley Artist: Miodrag Jakovljevic

Foley Editor: Ivan Uzelac

Cast

Ignacio Carrillo: Marciano Martínez

Fermín Morales: Yull Nunez

Nine: Agustín Nieves

Mujer Guajira: Erminia Martínez

Meyo: José Luis Torres

Batata: Justo Valdez

Tendera: Carmen Molino

Marimbero Mayor: Juan Martínez

Cameos by the following musicians:

Rosendo Romero (contender in the accordion duel)

Beto Rada

Guillermo Arzuaga as Efraín Hernandez (contender in the accordion duel)

José Luís Torres as Meyo Castro (contender in the accordion duel)