Santa y Andrés

PRODUCCIONES DE LA 5TA Avenida - IGOLAI PRODUCCIONES - PROMENADES FILMS
PRESENTAN SANTA Y ANDRÉS - UNA PELÍCULA DE CARLOS LECHUGA
CON LOLA AMORES, EDUARDO MARTÍNEZ, LUNA TINOCO, GEORGE ABREU, CESAR DOMÍNGUEZ, EDERLYS RODRÍGUEZ / CASTINO
JULIETH GAVIRIA, MAQUILLAJE Y PELOQUERÍA FRANK CARREÑO
VESTUARIO CELIA LEDÓN DIRECCIÓN DE ARTE ALAIN ORTIZ
SONIDO DIRECTO RAYMEL CASAMAYOR DISEÑO SONORO DANIEL "GATO" GARCÍA
NAJAR DIRECCIÓN DE PRODUCCIÓN ALEXANDRO TOVAR MONTAJE JOANNA MONTERO FOTOGRAFÍA JAVIER
LABRADOR MÚSICA SANTIAGO BARBOSA CAÑON ARGUMENTO CARLOS LECHUGA Y ELISEO ALTOÑAGA
COPRODUCTORES GUSTAVO PAZMIN PEREZA Y SAMUEL CHAUVIN PRODUCCIÓN CLAUDIA CALVINO GUÍÓN,
PRODUCCIÓN Y DIRECCIÓN CARLOS LECHUGA.
Cuba | France | Colombia. Drama, Digital video 4K, color, 105 min, 2016

Written & directed by: Carlos Lechuga

Produced by: Claudia Calviño

Starring: Lola Amores | Eduardo Martínez

A PRODUCCIONES DE LA 5TA AVENIDA (Cuba) production
In co-production with: PROMENADES FILMS (France) | IGOLAI PRODUCCIONES (Colombia)
SHORT SYNOPSIS
The story of an improbable friendship between a revolutionary country girl and a noncompliant gay writer she has to watch over for three consecutive days.

LONG SYNOPSIS
In 1983, in a rural mountain region of Eastern Cuba, Andrés - a noncompliant gay writer in his fifties has been blacklisted by the government for having “ideological problems”. A big event comes up and, as it is routine in these cases, someone reliable must be appointed to watch over him and make sure he does not get out and make any public political statement. Santa - a country girl in her thirties who works in a farm - is assigned to the task. For three days in a row, Santa will sit in front of Andrés’ hut and keep watch on him. Santa and Andrés are as close as it gets of being true opposites and are not meant to like each other. What they cannot imagine, however, is that they have more things in common than they expect.
DIRECTOR’S STATEMENT

SANTA & ANDRÉS is basically about friendship. A friendship that appears to be unfeasible because it binds two radically different individuals that are forced to share one same space and confront their lives and their beliefs. It is through this unpretentious story that I attempt to shed some light on the ideological and political issues that have divided the Cuban people, keeping apart friends and families in my country for over 50 years.

SANTA & ANDRÉS is also about union and tolerance. I strongly believe that friendship, love and art foster enduring bonds capable of bridging any political or ideological gap. But above all, this is a film that advocates the freedom of being different and thinking different. In this sense, I have always been obsessed by the rituals of containment, surveillance and censorship exercised by governments onto citizens who dare to be true to themselves and think differently. I’ve always considered them anachronistic practices that are only good to spread hatred among neighbors and friends, who end up being more concerned with the lives of others than their own.

Those of us who chose to remain in Cuba, in one way or another, all carry the weight of hating, rejecting or simply keeping someone apart just for the fact that he is or thinks different. Just like Santa, who walks up and down carrying around the wooden chair she will sit on to watch over Andrés, all Cubans carry around a similar chair. That chair, symbolizes that immense load we all carry on our backs. The weight of having to "tag" ourselves and others, to take sides, to be “this or that". SANTA & ANDRÉS is ultimately, a film about personal emancipation and self-insubordination. Now that in Cuba we are undergoing a crucial shift in the way of thinking, sometimes I try to imagine what will become of the watchmen? will the censors smoothly integrate themselves into society? what would be Santa’s place in this new Cuba? I ask all these questions because this film, in spite of being set in the past, it addresses some key issues that will determine the future of all of us Cubans. It’s about reconciliation and forgiveness as we teach ourselves respect and tolerance for everybody.

Last but not least, I would also like this film to serve as a humble acknowledgment of those writers and artists who were mistreated, expelled from Cuba or simply died in oblivion in their homeland.

Carlos Lechuga
Original Title: Santa y Andrés  | International Title: Santa & Andres
Original language: Spanish
Director: Carlos Lechuga
Screenplay: Carlos Lechuga
Producers: Claudia Calviño, Carlos Lechuga
Co-producers: Samuel Chauvin, Gustavo Pazmín
Executive Producer: Claudia Calviño
Cinematography: Javier Labrador
Story: Carlos Lechuga, Eliseo Altunaga
Editor: Joanna Montero
Music: Santiago Barbosa Cañón
Sound Design: Daniel “Gato” Garcés Najar
Sound Recording: Raymel Casamayor
Line Producer: Alejandro Tovar
Production Manager: Dania Ilisástigui
Casting: Julieth Gaviria
Production Designer: Alain Ortiz
Costume Design: Celia Ledón
Light design & Gaffer: Iván Scull
Hair & Makeup Design: Frank Carreño
Main Cast: Lola amores, Eduardo Martínez
George Abreu, Luna Tinoco, Cesar Domínguez
Shooting format: Digital video 4K
Distribution Format: DCP
Production Companies:
Producciones de la 5ta Avenida (Cuba)
Igolai Producciones (Colombia)
Promenades Films (France)

This film was made with the collaboration of:
HABANERO FILM SALES
EL CENTRAL PRODUCCIONES
SECONDE VAGUE PRODUCTIONS
ASOCIACIÓN CUBANA DEL AUDIOVISUAL

Web site: http://www.habanerofilmsales.com/portfolio/santa-y-andres
Facebook Fan page: https://www.facebook.com/santayandres/
Trailer: https://youtu.be/blT-BT2_u8
THE FILMMAKER
Carlos Lechuga

Born in Havana, he is a Graduate from Havana’s Instituto Superior de Arte, and continued his training at the International Film and TV School in San Antonio de los Baños, specializing in scriptwriting.

As a director he has made several award-winning shorts such as LOS BAÑISTAS (The Swimmers) in 2010 and CUCA Y EL POLLO (Cuca and the Chicken) in 2006. As a scriptwriter, he has participated of five feature films: CLUB HABANA (Havana Club), winner of the Unpublished Script Award at the International No-Budget Film Festival;
EL EDÉN PERDIDO (The Lost Eden), which won the Audience Award at the first edition of Films for TV Festival, in Malaga and PENUMBRAS (Shadows), Best Feature Award at the Puerto Rico International Film Festival in 2013.

MELAZA, his first feature film as a writer-director, premiered in Rotterdam and won several national and international awards along its festival tour. Among them, it was elected Best Latin American Feature at Málaga Film Festival, in Spain and in 2013 it also won the Newcomer of the Year Prize, Mannheim-Heidelberg International Film Festival’s main award.

SANTA & ANDRES is his second feature.

FILMOGRAPHY

As Scriptwriter:
2013. Crematorium, short film directed by Juan Carlos Cremata
2012. Penumbras.feature film directed by Charlie Medina
2007. Edén Perdido, TV-movie directed by Manuel Estudillo

As Director:
2016. Santa y Andrés, feature film
2012. Melaza (Molasses), feature film
2010. Los bañistas, short
2010. Planeta Cerquillo, short
2007. F for Favor, short
2006. Los Baldwin, short
2005. Cuca y el pollo, short

FILMMAKER’S AWARDS & RECOGNITIONS

For Cuca y el Pollo
Cuban Film Press Association Award, Muestra de Jóvenes Realizadores, ICAIC. Cuba 2005
Best Short Film Script. Shirt Film Contest organized by the Spanish Embassy in Cuba. 2005
Best Script, Best Direction, Best Actor, Best Soundtrack at the 23rd Cineplaza Festival. Cuba.2005
For Los Bañistas
Best Cuban Short Film of 2010. Cuban Film Press Association
Best Fiction Short Film, Havana FF 2010
Silver Hugo Award, Chicago International Film Festival, 2010
First Honorable Mention for fiction short film, Latin American Antwerp Festival

For Club Habana
Best Script Award. International Non-Budget Film Festival. Cuba. 2008

For Eden Perdido
Audience Award. Malaga Television Film Festival, Spain. 2007

For Melaza
EL MEGANO Award. Havana Film Festival 2012
Biznaga de Plata Award. XVI Malaga Film Fest 2013.
Jury Prize. First Time Directors. Vancouver Latin American Film Festival 2013
Best Narrative Feature. Trinidad & Tobago Film Festival 2013
Best Film by an Emerging Filmmaker. New England Festival of Ibero American Cinema (NEFIAC) 2013
Newcomer of the Year. International Filmfestival Mannheim-Heidelberg 2013
Nominated for CINEMA TROPICAL Awards, USA 2013
Jury Special Award & Best Cinematography & Best Actor. Muestra Joven, Cuba, 2013
Critics Award. 42nd International Film Festival of Belgrade. 2014
Best Screenplay, Havana Film Festival in NY, USA, 2013
World Showcase Award. Gasparilla International Film Festival. 2014
Nominated for the ARIEL Mexican Academy Awards, 2014

For Santa y Andrés
XI Julio Alejandro SGAE Screenplay Award 2014
Wouter Barendrecht Award, CINEMART ROTTERDAM
Unproduced Script Award, HAVANA FF 2014
Best Performance Award. Knight Competition. Miami International FF 2017
Best Film. Guadalajara International FF(Ibero-american Competition) 2017
Best Screenplay. Guadalajara International FF(Ibero-american Competition) 2017
Best Actress (Lola Amores) Guadalajara International FF(Ibero-american Competition) 2017
Special Honorary Award. Guadalajara International FF(Maguey LGBT Competition) 2017
Special Mention. FEISAL Jury. Guadalajara International FF 2017
Born in La Habana, Cuba, Claudia Calviño graduated in film production from Instituto Superior de Arte de Cuba. Her work as a producer includes the feature films Juan de los Muertos (Juan of the Dead), Melaza and Santa y Andrés, all, released by Focus Features in the US and distributed all over the world) produced by the independent company Producciones de la Quinta Avenida, of which she is a founding member. Selected in 2013 as Rising Star: Latin American Talent by Variety Magazine, produced the filming in Cuba for The Cut, for the renowned Turkish-German director Fatih Akin, among others international co-productions.
Winner XI Julio Alejandro SGAE Screenplay Award 2014
Winner Wouter Barendrecht Award. CINEMART ROTTERDAM
Winner Unproduced Script Award, HAVANA FF 2014
Winner Best Performance Award 2017. Miami International FF (Official Competition) Knight Competition
Winner Best Film. Guadalajara International FF (Ibero-American Competition) 2017
Winner Best Screenplay. Guadalajara International FF (Ibero-American Competition) 2017
Winner Best Actress (Lola Amores) Guadalajara International FF (Ibero-American Competition) 2017
Special Honorary Award. Guadalajara International FF (Maguey LGBT Competition) 2017
Special Mention. FEISAL Jury. Guadalajara International FF 2017
SANTA & ANDRÉS: FILM FESTIVALS

World Premiere: TIFF 2016
European Premiere: Horizontes Latinos, Festival de San Sebastian 2016
Zurich International FF. 2016
Chicago International FF. 2016
Filmar en America Latina FF (Official Competition) Switzerland. 2016
Kerala International FF, India. 2016
Goteborg FF, Sweden. 2017
Festival Cine Global Dominicano. 2017
Punta del Este International FF (Official Competition) 2016
Outfest Fusion Festival, Los Angeles 2017
Miami International FF (Official Competition)
Cartagena International FF (Gala) 2017
Guadalajara International FF(Ibero-american Competition) 2017
Prague International FF. 2017
Cinélatino. Rencontres de Toulouse. 2017
Reflets du Cinéma Iberique e Latinoamericaine. 2017
Mostra de Cinema Llatinoamericà de Catalunya. 2017
Viva Film Festival. Manchester. 2017
Milano Africa Asia and Latin America FF. 2017
RiverRun International FF. 2017
IFF Panamá 2017

REVIEWS & REACTIONS

Offering a refreshingly low-key take on an idea that could too easily have become strident, noisy and melodramatic, the virtues of Carlos Lechuga’s second feature are the quiet, human ones, the script carefully and respectfully training its gaze on two unwilling outsiders struggling to live a life that the system has stolen from them.

Jonathan Hollland. The Hollywood Reporter

Carlos Lechuga’s second feature poses astute questions and their potency is doubly felt in the quiet beauty of the Cuban countryside. How is it possible to hate someone you’ve never met just because they think differently? Why is it necessary to take a side? Should we define ourselves through ideology? In the rebellious character of Santa, Lechuga offers some humane answers, as well as some hopeful indications as to how we can overcome difference in the name of tolerance.

Diana Sánchez. TIFF programmer
Es una película hecha desde el dolor, la conmiseración y la valentía que conlleva asumir nuestros errores, afrentas y oprobios. Y sobre todo, lleva al espectador de la mano a que comparta la emoción, y la tristeza purificadora, que provoca ciertas escenas bastante perturbadoras.
Habrá que cruzar los dedos porque en Cuba se reconozca que necesitábamos una película como esta, y la precisábamos del mismo modo que es importante promover la verdad y la comprensión. Los dos protagonistas, Lola Amores y Eduardo Martínez, ambos con una extensa y poderosa carrera teatral, están simplemente inmensos.

Joel del Río. Cibercuba

Santa y Andres is a film about the great divides between people caused by politics. But more importantly, the film is about the similarities we all share as humans.

Ruben Díaz. ‘Santa Y Andres’ History, Drama, And The Cinematic Middle Finger

Santa & Andrés is at once intimate and expansive, a chamber drama whose central action is a dialogue between two souls on either side of a profound cultural divide. Proximity inevitably prompts captive and warden to realize how much they have in common—and how completely the last six decades have affected the Cuban psyche.

Miami International FF

Lechuga tells the tale beautifully letting his two protagonists gradually blossom in their roles as the story unwinds. The inclusion of so much wonderful Cuban music on the soundtrack is a big plus too.

The Queer Guru
EXTRAS

ABOUT THE MUSIC

“Music is crucial throughout, the Cuban jazz that blares out of Andres’ radio cassette player surreally at odds with all the rural silence. Indeed, music throughout brings a passion and sensitivity to a world that has largely been stripped of such qualities. Haydee Milanes’ version of Silvio Rodriguez’s ‘The Humming bird and the Flower,’ playing behind the final credits, is achingly beautiful, while Santiago Barbosa Canon’s lightly plucked mandolin score is deft and winsome.”

Jonathan Hollland. The Hollywood Reportet
Click here to go to the music clip, and To know more about singer Haydee Milanes, check her Facebook Fan Page.

MORE ABOUT THE PROCESS OF MAKING SANTA Y ANDRÉS:

Interviews with director Carlos Lechuga:
Santa y Andrés, un nuevo film sobre la libertad. ONCUBA Magazine
Santa y Andrés: donde habita el olvido. INTERPRESS SERVICE CUBA

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