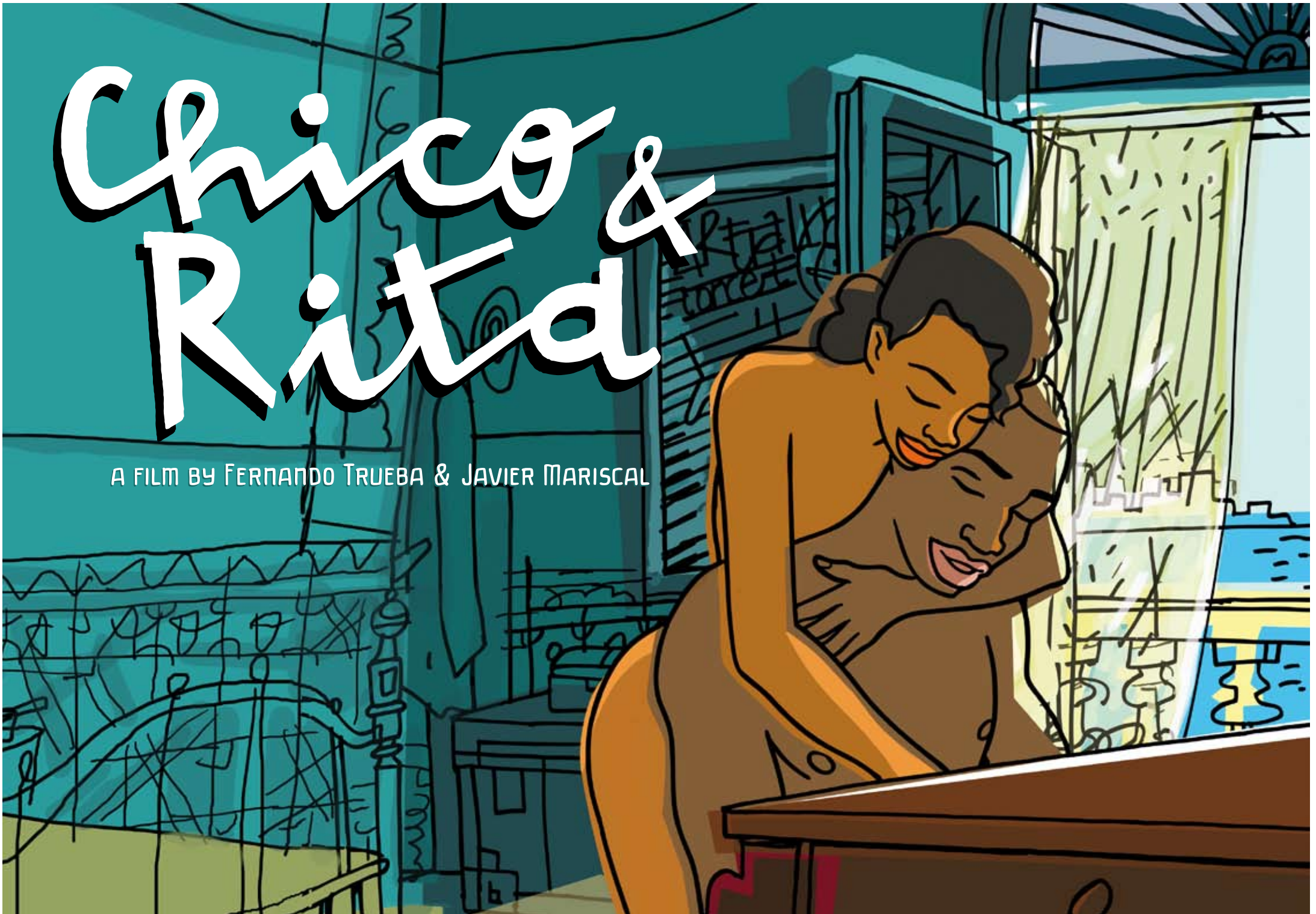


# Chico & Rita

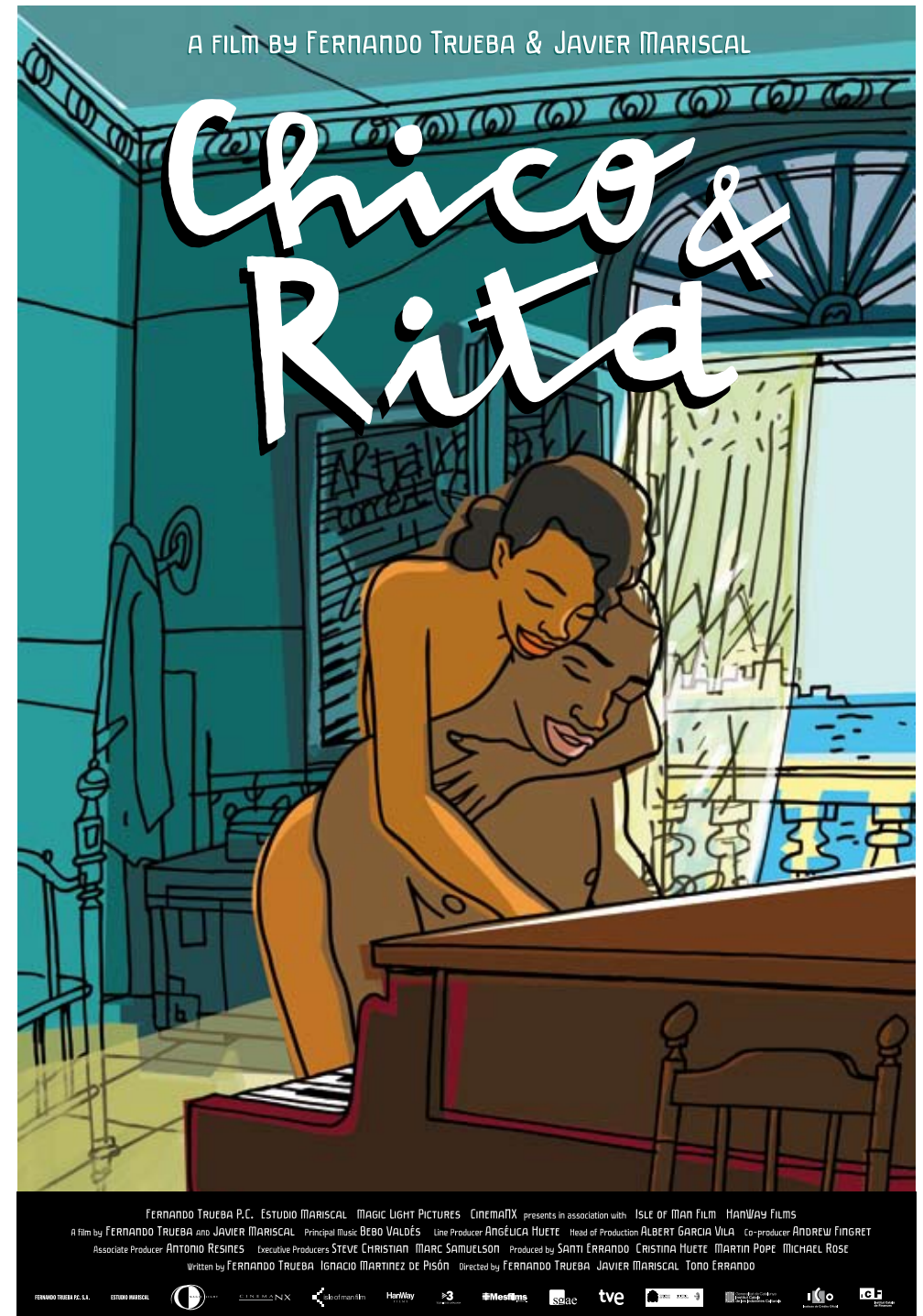
A FILM BY FERNANDO TRUEBA & JAVIER MARISCAL



# Chico & Rita

A film by Fernando Trueba and Javier Mariscal

Oscar-winning director Fernando Trueba (*Belle Époque*) and Spain's most famous and successful designer Javier Mariscal create a passionate, animated Cuban love story. The two men, close collaborators and friends for many years, celebrate their passion for the music and culture of Cuba with an epic story of love and heartbreak. In *Chico & Rita*, a gifted songwriter and beautiful singer chase their dreams – and each other – from Havana to New York, Las Vegas and back again.

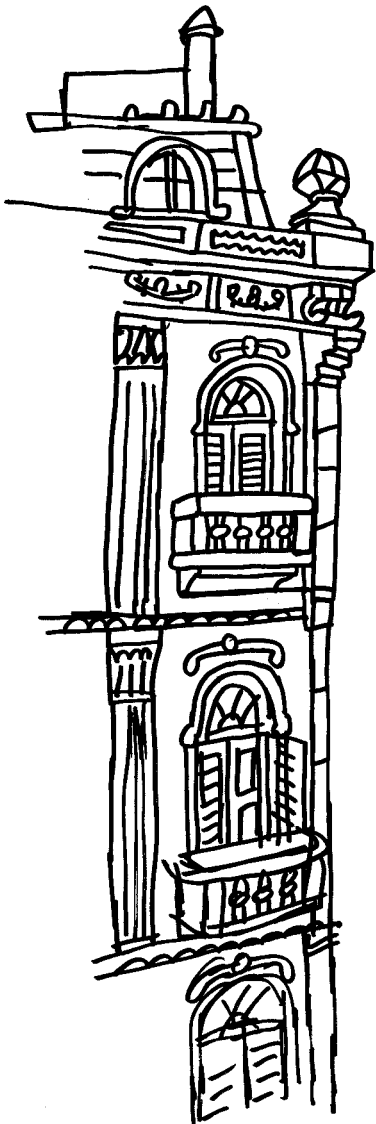


## Short synopsis

Cuba, 1948. Chico is a young piano player with big dreams. Rita is a beautiful singer with an extraordinary voice. Music and romantic desire unites them, but their journey – in the tradition of the Latin ballad, the bolero – brings heartache and torment. From Havana to New York, Paris, Hollywood and Las Vegas, two passionate individuals battle impossible odds to unite in music and love.



# LA HABANA



## Full synopsis

Modern-day Cuba – Chico earns a living shining the shoes of tourists in Old Havana. Years ago he was a pianist. Nowadays, Chico lives by himself, alone and forgotten.

One day a radio station plays an old melody of his and memories are stirred and reborn...

Havana, 1948 – Chico and his inseparable friend Ramón go out for a night on the town, bar-hopping with their American dates. At a popular cabaret, Chico is captivated by a young, amateur singer named Rita. So begins a wild night, in which we get a glimpse of what their lives will be like in years to come: a series of encounters, non-encounters, mix-ups, passionate break-ups and even more passionate reconciliations.

After their first night of love-making, an inspired Chico begins composing a song for Rita. But the arrival of Juana – Chico's prior lover – concludes in a catfight and the first of many separations for the new couple.

Ramón, serving as part friend/part manager, manages to convince Rita to form a duo with Chico in a radio-sponsored talent contest. They win the contest and a contract to play at the Hotel Nacional. Success has brought the lovers back together.

An American producer named Ron appears on the scene and offers Rita a chance to sing in New York. After an absurd bout

of jealousy, Chico drunkenly finds solace in Juana's waiting arms. A distraught Rita accepts Ron's offer, leaving Havana and Chico behind.

Chico is miserable without Rita, so he sells his piano and sets off for New York with Ramón. His plan is to not only recover Rita but to make a name for himself in the jazz world. The mambo is the rage and the city is teeming with Latin musicians (Machito, Mario Bauza, Tito Puente, Chano Pozo and others). Chico and Ramón, however, have a letter of introduction for Chano Pozo, the renowned Cuban conga player in Dizzy Gillespie's band.

Chico tracks down Rita, now Rita Labelle, but gets nowhere on his first try. Later, Chico and Ramón find Chano Pozo boogeying in a jam session (with Charlie Parker no less), but their hopes vanish when they witness Chano being shot dead in a drug dispute at a Harlem bar. Eating up The Apple, it seems, is going to require more than one bite.

Rita's soaring career moves her out of the nightclubs lining Broadway.

Ramón and Chico survive as best they can; the former working as a Hotel Plaza doorman, the latter playing parties. At one of these soirees, celebrating Rita's imminent debut in a film musical, Rita and Chico meet anew and they manage to steal one more night together.



To keep Chico away from Rita, Ron enlists Ramón's support. He does so by setting him up in a small talent agency and "finding" a job for Chico – with Dizzy Gillespie – in Europe. Rita achieves stardom in Hollywood while Chico lives like a bohemian in Paris. One day he sees Rita's film in a movie theater. He decides to finish the song which he began composing for her one morning many years back in Havana. The song is recorded by Nat King Cole, becomes a hit and fills the airwaves.

Rita hears it and recognizes the melody. She decides to go looking for Chico. This time she is determined never to lose him again. Rita shows up at the nightclub where Chico performs and the reunion appears to bode well.

Chico and Rita decide to marry on New Year's Day in Las Vegas, where she is booked to sing at a nightclub the night before.

Ramón brings his "boss" Ron up to date and they set a trap for Chico. He is deported to Cuba and never arrives for his date with Rita.

A disappointed Rita decides to abandon fame and career and tearfully sabotages her New Year's Eve show.

Meanwhile, a confused Chico arrives in Havana on January 1, 1959. Batista has fled. The Revolution is victorious.

In Castro's Cuba, Chico gradually withers away.

Back to modern-day Cuba. Chico is shining shoes.

Estrella, a young flamenco singer familiar with Chico's music, invites him to record Rita's song with her. Chico and Estrella take off on a successful world tour. Grammy awards follow. Chico, the musician, is back.

During his stay in New York, Chico decides to look for Rita. Half a century has passed. Ultimately, he finds her in a Las Vegas motel. Their love, despite the passage of time, remains intact.





### The three caballeros: Fernando Trueba, Javier Mariscal and Tono Errando

Oscar-winning director Fernando Trueba (*Belle Époque*) met acclaimed designer and artist Javier Mariscal ten years ago when he asked him to create a poster for his Latin jazz documentary *Calle 54*. So began a fruitful collaboration that saw Mariscal design all the artwork for Trueba's Calle 54 Records, make animated pop promos for the label, and together create a jazz-music restaurant in Madrid. Says Mariscal, "It was like, you find a new brother. So quickly, he's a very, very close friend."

The idea to make an animated feature film emerged out of one of those pop promos, *La Negra Tomasa* by Cuban musician Compay Segundo. "Fernando saw it," says Mariscal, "and said, 'Whoah, this is fantastic! I love how is Havana.'"

Mariscal's younger brother Tono Errando is one of four siblings working at Barcelona's Studio Mariscal. With a background in music, film and animation, he leads the audio-visual side of the multi-disciplinary creative company, and was the logical choice to connect the creative energies of Trueba and Mariscal. Says Errando, "Trueba never had any experience making animation. Mariscal had never made a film. How could we work in a way that they could bring all their talents?"



### Chico & Rita: the creative spark

From the beginning, all three men were excited by the idea of making a film set against the Havana music scene in the late-40s and 50s. “That age is beautiful in design and architecture, so visually it belongs very much to Mariscal’s world,” says Errando. “And in music it’s a moment that’s fantastic: it’s the moment where Cuban musicians go to New York and join the Anglo Saxon jazz musicians. This fusion changed the music at that time.”

Despite his encyclopaedic knowledge of, and massive enthusiasm for, the Cuban music of this period, it was Trueba who insisted that this would be the setting rather than the story. Says Mariscal, “I said this can be very nice, the story of the musicians. He said, no, this is the background, the context. We must concentrate in the script on a love story. A classic: a girl and a boy. She’s a singer, he’s a piano player. Like a bolero [Latin ballad]. Boleros for the Latinos are songs of terrible stories of love, ‘I can’t kiss you again because your lips kiss another’s lips.’ Always like that.”

Trueba continues the theme: “For me *Chico & Rita* is a song, a romantic song, a bolero. It’s the story of two young people in Cuba at the end of the 40s, and how life gets them together and separates them like in a song. It’s a film full of music and love and sensuality and colour.”



Mario Guerra. Photographer Marco Antonio Toledo.

## Filming in Havana

Despite *Chico & Rita* being an animated feature, the co-directors spent four weeks in late 2007 filming in Havana. This proved invaluable, for two reasons. Explains Trueba, "You can give the optical information of the actors' movements to the animators, and also make more organic camera movements, more human." But he'd be the first to admit he was initially resistant. "I was thinking, my God, for once I'm doing an animation movie, I don't need to work with actors. It was Tono who convinced me to do it, and he was completely right."

Adds Errando: "On the fourth day, I remember at the end of the night, Fernando gave me a big hug, and said, OK, now I understand why we are doing this. We are bringing the soul of the script to the film."





### Imagining the world of Chico & Rita

Before he could begin work drawing the numerous interior and exterior locations in Cuba, Mariscal completed an intense research trip. Although, the economic stagnation of the Castro regime has spared Havana the ravages of rapid development in the past five decades, many of the buildings from that era have suffered from decay. The film-makers came across a treasure trove when they discovered that the city government of the time had assembled an archive of photographs to help with street repairs. Explains Errando: “They had pictures of every street corner in Havana from 1949, which was the date of our setting.”

The team also found pictures taken inside the planes ferrying Americans to the party island. Says Mariscal. “Every day, planes were arriving from New York, Washington and especially Miami, and entertaining the passengers on these flights were Cuban musicians. We found fantastic pictures, musicians playing, with the Americans all drunk, smoking.” The artist returned to Barcelona, inspired. “The pictures we found gave us a lot of information about the Cubans of that era, the clothes, the faces, the streets, billboards, cars, bars, the way they lived, the incredible life of this incredible city.”

## Havana vs New York

The mood and look of the film takes a dramatic turn when the action shifts to New York, with first Rita, then Chico, sailing off to follow their dream. Says Errando, "Havana and New York are two characters in the film. These two cities were very connected. Havana was the cabaret of New York. The New York mafia in Havana were very present. New York is a very vertical city; Havana is completely horizontal. Havana is very sunny and warm, and in terms of colours is very rich in palette, and New York is almost monochromatic. This is a very important part of the film." Adds Mariscal, "We have Havana and New York. We have Latino and Anglo Saxon. What is Latino? It's a weather, it's a colour, it's a music, it's a fashion, it's a way to spread the love."





Tono Errando, left. Fernando Trueba, right. Photographer Marco Antonio Toledo.

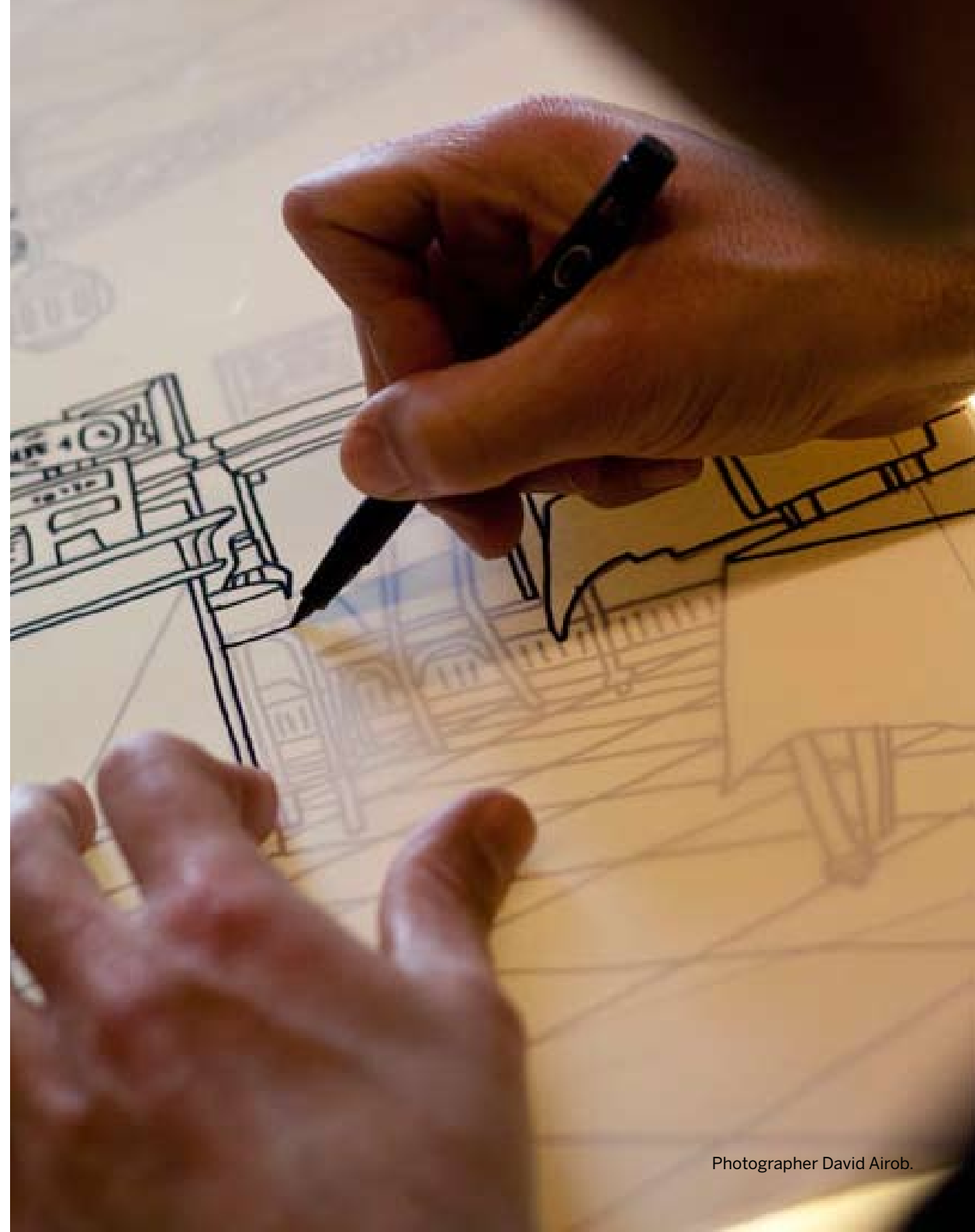
## The creative collaboration

**Tono Errando:** “Trueba and Mariscal have a lot of things in common, and they share many passions. On the other hand, they have a very different way of working. Trueba is someone who’s very rational, very academic, he thinks a lot before making any decision, and when he makes a decision, he knows exactly why he’s doing it. And Mariscal is just the opposite. He needs to jump in the air and he never knows where he’s going to fall. He loves this risk of finding things because he’s looking for something new all the time. He doesn’t like to repeat. He loves to break rules. He’s always trying to reinvent himself. “Both of them are very smart, they understood from the first minute what was their own space, and what was the other guy’s space. This made things much easier. At the beginning it was respect, but then during the journey it was not only respect, they were admiring each other. They were enjoying what each other was doing.”

**Fernando Trueba:** “It was a very fluent collaboration, because the function and work of everyone was very clear from the beginning. Mariscal was going to make all the artistic side, the drawings, the creation of the characters and the sets, and I have to write and do the shots and the mise-en-scène, the camera movements, the dialogue and the music. And Tono has to ensure the practical realisation of all this, because logically someone has to be in charge. It was a trinity that works very well. I’m very happy how it worked out.”

## Story is king

“Every decision is about the story,” says Mariscal. “Every point, every line, every colour, every movement, every background is to tell the story. All the time the world we must create is, ‘Oh, yes, please Rita kiss again Chico, fantastic’, and not, ‘Oh, very wonderful drawing by Mariscal, very nice lighting, very good movement.’ No. I make fantastic drawings and I throw them away, because it’s not good for the moment. All the time I am thinking how it’s best for the audience. This is what we must do.”



A20

C12

E21



## The animation style

One key creative decision for the film-makers was the animation style: how real; how graphic. Explains Errando: “We had to investigate what quality of movement we needed for the film. Live action is very precise. Animation needs to invent another reality. You move a character using other ways, it’s another quality of movement. You have all these feelings that an actor is giving you, on the other hand we want the poetry that animation can provide. We spent about six months discovering the right balance.”

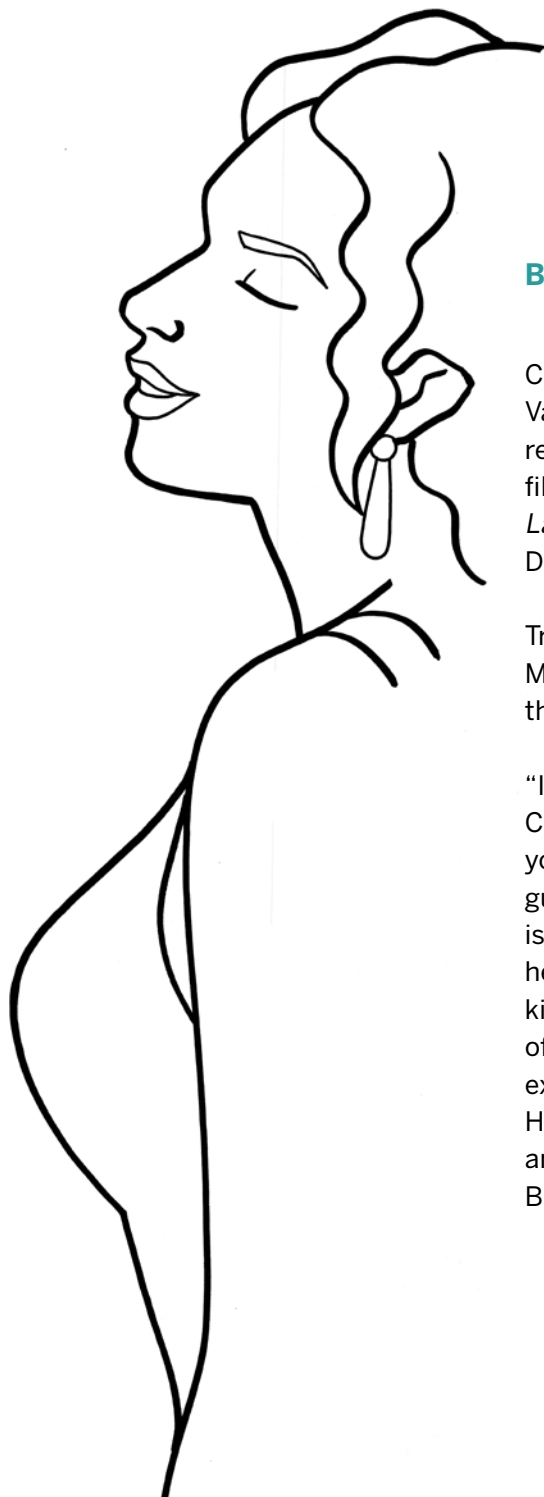
Assembling a team of animators capable of animating Mariscal’s designs was also a challenge. Says Errando: “In a film you need great casting, and in animation the actors are the animators. We chose some of the best animators we could find, all of them had a lot of experience. But then we had to ask them, ‘Hey guys, forget everything that you have done in your life. Here you’re not going to use all the tools that you’re used to. Forget about stretch, squash, anticipation, and start animating in a very different way, in a very new way.’ Some of them reacted very well, and they found it fascinating, and some of them couldn’t do it, it was very frustrating. For us it was hard to tell a great professional, ‘I’m sorry, this is not what we need.’”



### The music of *Chico & Rita*

All the directors were excited by the chance to capture a definitive moment in the evolution of jazz music. Says Errando, "It was the moment when new musicians came along like Charlie Parker and Dizzy Gillespie with a new kind of music, that is not for dancing, full of notes, played really fast, a music that now we call jazz. Then the Cuban musicians arrived. Dizzy Gillespie has said many times in interviews, there was a moment for him that was very important, it was the moment he first played with Chano Pozo. Chano Pozo was the first percussionist that played in a jazz band. It's a new instrument. He brings all these Latin and African rhythms that are very new for these musicians, and this new instrument also changes the way you have rhythms. The drummer has to play in a different way."

Adds Trueba: "You don't have to be a specialist in Cuban history and American jazz to really enjoy the movie. But maybe if you know that period and that time, then you can find some small extra gifts."



## Bebo Valdés and Estrella Morente

Cuban pianist, bandleader, composer and arranger Bebo Valdés was living in obscurity in Stockholm, when Trueba reintroduced his playing to an international audience with his film *Calle 54*, and went on to produce the Grammy-winning *Lagrimas Negras* album, teaming Valdés with flamenco singer Diego “El Cigala”.

Trueba agrees that photos of the handsome young Valdés gave Mariscal inspiration for his physical conception of Chico, but the character is not wholly based on the musician.

“I think Chico is not Bebo,” he says. “Chico is a tribute to all the Cuban musicians of that era. You can find things from Bebo, you can find things from Ruben Gonzalez, or this generation of guys, some of them stayed in Cuba, some of them left. Chico is both of these things: he goes to America, but then in the end he has to go back to Cuba, so he participates in both these kind of lives. But if Bebo had not been such an important part of my life all these years, then maybe this movie would not exist. I wrote parts of the script with Bebo’s music in my head. He has been a strong inspiration, and then our score is by him, and we’re going to dedicate the movie to him. So the spirit of Bebo is all over Chico & Rita.”

Towards the end of the film, Chico gets a new lease of life when flamenco singer Estrella Morente arrives in Havana, looking to discover authentic original talent for a musical collaboration. Trueba was able to persuade the real-life flamenco star, who has been performing since the age of seven, to participate in the film.

He says, “I’ve loved Estrella since she was very young. From the beginning when we wrote this scene, I thought of Estrella because she has a special quality. She has one foot in the 19th century and one in the 21st century; she doesn’t belong to the 20th century. She’s so profound and so ancestral and at the same time so modern. It was beautiful to have her as a real character and a real person in the film.”

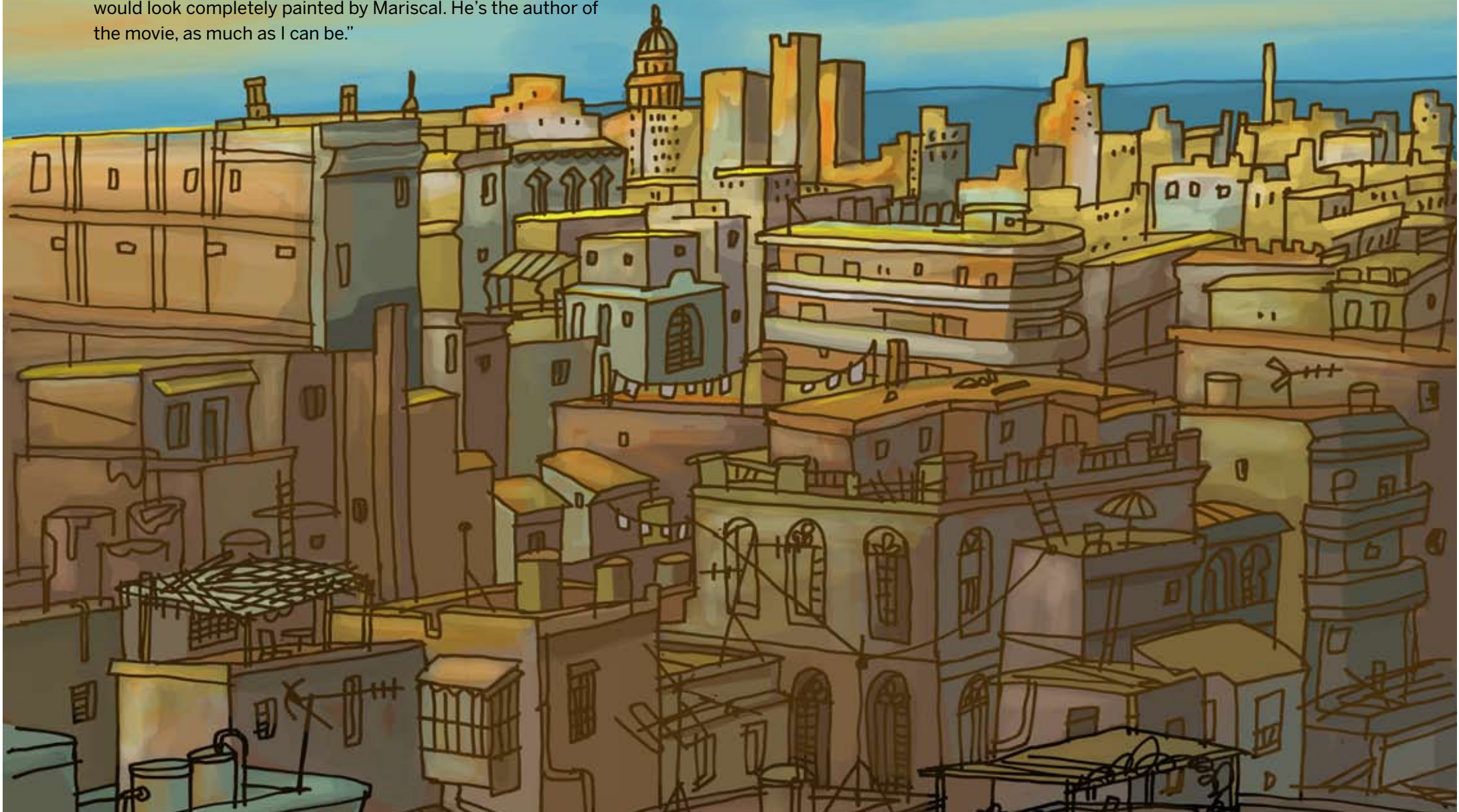


### Fernando Trueba on his approach to the score

“That was a very important decision. The first temptation was to pick up some Dizzy Gillespie or Charlie Parker and put it in the movie. But I had this idea of using contemporary musicians playing the original musicians’ style. Then I have to do like a cast for a movie. You have to find a sax tenor player who can play as Ben Webster used to play, or an alto saxophone player who can play as Charlie Parker used to play, or a trumpet player who can play in the Dizzy Gillespie style, and that was very interesting from a musician’s point of view. To have Freddy Cole who is the real brother of Nat King Cole singing for his brother, that was really fun to do. But the recording was really complicated. We had sessions in Spain, New York, Cuba, it was a lot of work. We had duets and combos and big bands, we had string sections.”



**Fernando Trueba on Javier Mariscal:** “The initial desire for making this movie comes from my love and admiration of Mariscal’s work. For me, Mariscal is son of Picasso. He belongs to this Mediterranean world. He’s very sensual. He’s very lively. He’s full of sensuality, colour, there is always women, food, sea, the sky, elements in our culture. I dreamed about how a movie would look completely painted by Mariscal. He’s the author of the movie, as much as I can be.”



**Tono Errando on Javier Mariscal:** “Mariscal is an artist, he is used to working always in a very free way. He hates schedules, he hates anything that makes his job constrained. He doesn’t want to have borders ever. He starts making designs in A3, but by the end he’s making it A0, bigger than that. He loves to make changes all the time. For him, every project is alive until the last day, but the last day never comes. He believes that his art is always alive.”



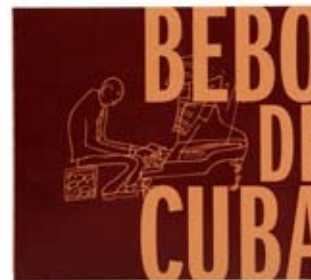
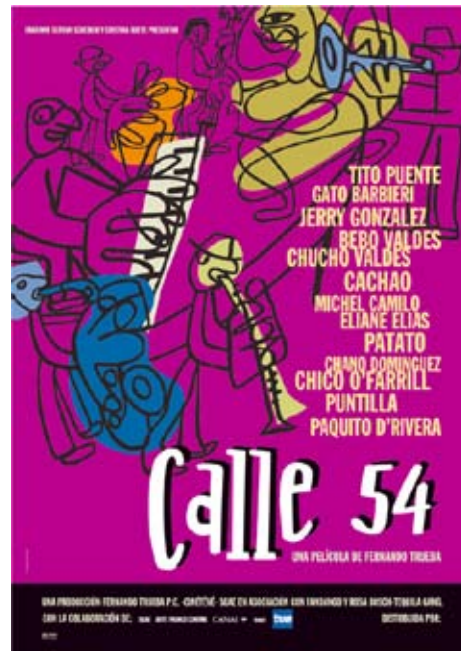
**Javier Mariscal on the power of cinema:** "You can touch many things. You take part of your own life and a piece of time of the people, 90 minutes, and you have this conversation together. This is not usual. When you work in colours and lighting, in characters and movement and voices, and these kinds of rhythms and music, you can say many things."



# Biographies



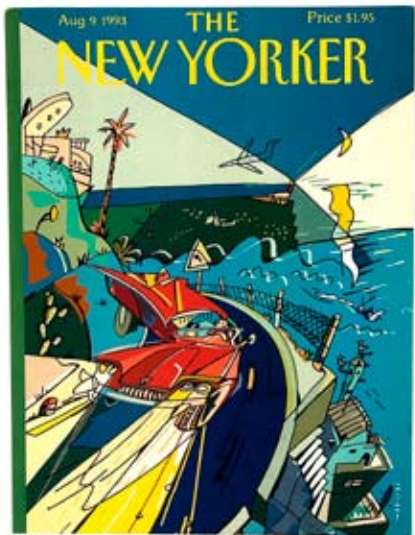
## Fernando Trueba: director, writer, music producer



Fernando Trueba is a multi-award-winning writer, director and producer, with a career spanning more than three decades in film, television, documentaries, theatre and music. *Belle Époque*, starring ingénue Penelope Cruz, won both the Oscar and BAFTA for Foreign Language Film. Trueba enjoyed a brief flirtation with Hollywood with romantic comedy *Two Much*, starring Antonio Banderas, Melanie Griffith and Daryl Hannah, but he returned to his native Spain with films such as *La Niña De Tus Ojos* (*The Girl Of Your Dreams*), also starring Cruz, which premiered at the Berlin Film Festival and netted seven Goya awards.

Trueba's Latin jazz documentary *Calle 54* saw the birth of his collaboration and friendship with Javier Mariscal. In the concert film *Blanco Y Negro* he brought together Cuban-born musician Bebo Valdés and Spanish flamenco star Diego "El Cigala", winning the Latin Grammy Award for Best Long Form Music Video. His documentary filmed in Brazil, *El Milagro De Candeal* (*Miracle Of Candeal*), won two Goya awards. *El Año De Las Luces* (*Year Of Enlightenment*, 1986) won a Goya as well as the Silver Bear in the Berlin Film Festival; *The Mad Monkey* (1989) won five Goya Awards; and *El Embrujo De Shanghai* (*The Shanghai Spell*, 2001) was winner of three Goyas. Trueba's last film *El Baile De La Victoria* (*The Dancer And The Thief*) was Spain's submission to the 2010 Academy Awards, and received 10 Goya nominations.

Trueba's published works include his *Dictionary Of Cinema*. He began his career as the film critic of leading Spanish newspaper *El País*.



## Javier Mariscal: director

Javier Mariscal is an artist and designer, working in multiple fields including illustration, graphics, comic-books, paintings, animation, interiors, product design, furniture and web design. In 1979, he created the Bar Cel Ona (bar, sky, wave) logo for his adoptive city of Barcelona, a powerful and accessible piece of graphic communication that won him instant acclaim. His popularity increased when his merchandise-friendly Cobi was chosen as the official mascot of the 1992 Barcelona Olympics. Twipsy, chosen as the mascot of the Hanover 2000 Expo, became the star of its own animated TV series. The Valencian-born designer opened Estudio Mariscal in Barcelona in 1989, winning multiple commissions across a range of disciplines, and expanding to a full-time team of 40. The consultancy's projects are too diverse and numerous to list, but please visit [www.mariscal.com](http://www.mariscal.com) for a taster. Javier Mariscal was the subject of a major retrospective at London's Design Museum in 2009.

A new exhibition of his work, *Mariscal A La Pedrera*, opens in September 2010 at Pedrera – one of Gaudi's most famous buildings – in Barcelona.





### Tono Errando: director

After a long stint as director of adverts and music videos (Radio Futura, Los Rodriguez, Duncan Dhu, Luz Casal, Compay Segundo, La Oreja de Van Gogh), in 1998 Tono Errando joined his brothers at Estudio Mariscal to direct the animated TV series *Twipsy*, based on a character originally created by Javier Mariscal as mascot of the Hanover 2000 Expo. Since then, he has been responsible for the audio-visual output of the Mariscal studio, developing projects of all kinds, from music videos to an automated show featuring robots.



## Ignacio Martínez de Pisón: writer

Ignacio Martínez de Pisón has written ten novels, four books of short stories and two non-fiction books. In 1997, he adapted his own novel *Carreteras Secundarias* (*Back Roads*) into a screenplay for a film of the same name by Emilio Martínez Lázaro. For this, he was nominated for a Goya. In 2004 French writer-director Manuel Poirier made another film from the same novel, *Chemins De Traverse* (*Byways*). And in 2007, he teamed up again with director Emilio Martínez Lázaro, writing the screenplay for *Las 13 Rosas* (*13 Roses*), which earned him another Goya nomination.



### Bebo Valdés: composer/arranger

Born in Havana in 1918, pianist, bandleader, composer and arranger Bebo Valdés is one of the greatest Cuban musicians of his generation. He began his career as a nightclub pianist in the 1940s, becoming pianist and arranger for Ernesto Lecuona and Rita Montaner, among others. Valdés played a role in the development of mambo as well as the *Filin* movement of the 1950s, before developing his own rhythm, the *batanga*. In 1952, music producer Norman Granz recorded with him in Havana the first *Cuban Descarga* (jam session). Following the Cuban revolution, limited employment opportunities saw him leave his native country in 1960, eventually settling in Sweden. He was re-discovered there decades later, playing piano in a Stockholm restaurant. The 1994 CD *Bebo Rides Again* revived his career, and Fernando Trueba's documentary film *Calle 54* brought his piano playing to a wider audience. With Fernando Trueba Productions Valdés recorded *El Arte Del Sabor* (2002), awarded the Latin Grammy for Best Tropical Traditional Album, *Lágrimas Negras* (2003), awarded two Latin Grammys, *We Could Make Such Beautiful Music* (2003), *Bebo De Cuba* (2004), Grammy winner for Best Tropical Traditional Album, *Bebo* (2005), *Live At The Village Vanguard* (2007) and *Juntos Para Siempre* (2008), Grammy winner for Best Latin Jazz Album and the Latin Grammy Award for Best Latin Jazz Album.



Bebo Valdés. Photographer Guillermo Rodríguez.



### Estrella Morente: guest artist

Estrella Morente is possibly best known to international audiences for being the voice behind Penelope Cruz's performance of the song *Volver* in Pedro Almodóvar's film of the same name. Born in Granada in 1980 to flamenco star Enrique Morente and dancer Aurora Carbonel, Estrella has been performing professionally since childhood. She worked closely with her father on her debut album *Mi Cante y un Poema (My Songs and a Poem)*, which was later launched worldwide on Peter Gabriel's Real World label. She followed this with *Calle del Aire* (2001), and *Mujeres (Women, 2006)*, which was nominated for a Latin Grammy.

### Michael Rose: producer

Before setting up Magic Light Pictures with fellow film producer Martin Pope, Michael Rose headed up the feature film division of renowned British animation studio Aardman Animations. He produced the Oscar-winning short film *A Close Shave*, and was executive producer of both *Chicken Run* and the Oscar-winning *Wallace & Gromit: Curse Of The Were-Rabbit*. At Magic Light, Rose and Pope have produced *Sparkle*, starring Lesley Manville, Stockard Channing, Shaun Evans and Bob Hoskins; *Wild Target*, starring Bill Nighy, Emily Blunt and Rupert Grint; and TV animation *The Gruffalo*, which was a ratings smash for BBC1 last Christmas. Magic Light collaborated with Fernando Trueba and Javier Mariscal on *Chico & Rita* from the early development stages.

### Martin Pope: producer

Before setting up Magic Light Pictures with fellow film producer Michael Rose, Martin Pope ran his own company, where his films include *Touch Of Pink*, which premiered to acclaim at the Sundance Film Festival. Other productions include the award-winning feature films and critical successes *The Heart Of Me*, starring Helena Bonham Carter, Paul Bettany and Olivia Williams; *Lawless Heart*, starring Bill Nighy and Tom Hollander; and *Alive & Kicking*, starring Anthony Sher. In television, he produced *The Turn Of The Screw*, starring Colin Firth and Jodhi May. At Magic Light, in addition to *Sparkle*, *Wild Target* and *The Gruffalo* (see Michael Rose, above), Pope produced *The Cottage*, the second feature from Paul Andrew Williams (*London To Brighton*), and Stephen Poliakoff's *Glorious 39*, with Romola Garai, Bill Nighy, Julie Christie and Christopher Lee.

### Cristina Huete: producer

Born in Sao Paulo, Brazil, Cristina Huete launched her career as a line producer in 1981. She began her long association with film-maker Fernando Trueba when she served as production director with *Mientras El Cuerpo Aguante* (1982), *Sal Gorda* (*Coarse Salt*, 1983), *El Año De Las Luces* (*Year Of Enlightenment*, 1986) and Oscar winner *Belle Epoque* (1992.) These were followed by *Two Much* (1995), *La Niña De Tus Ojos* (*The Girl Of Your Dreams*, 1998), *Calle 54* (2000), *El Embrujo De Sanghai* (*The Shanghai Spell*, 2001) and *El Milagro De Candeal* (*Miracle Of Candeal*, 2004). She has also produced the first four films of David Trueba, *La Buena Vida* (*The Good Life*, 2006), *Obra Maestra* (*Masterpiece*, 2000), *Soldados De Salamina* (*Soldiers Of Salamina*, 2002) and *Bienvenido A Casa* (*Welcome Home*, 2006). She produced for film director Emilio Martínez-Lázaro: *Lulú De Noche* (1985), *El Juego Más Divertido* (1987), *Amo Tu Cama Rica* (1991), *Los Peores Años De Nuestra Vida* (1994) and *Carreteras Secundarias* (*Back Roads*, 1996), as well as Oscar Ladoire's *A Contratiempo* (1981), Julio Sánchez Valdés' *De Tripas, Corazón* (1984), Chus Gutiérrez's *Sublet* (1991) and Felix Viscarret's *Bajo Las Estrellas* (*Under The Stars*, 2006). For television, she produced the series *La Mujer De Tu Vida* (1989 and 1992) and *Magicians Of The Earth* (directed by Philip Haas, 1991). In addition she produced the TV program *El Peor Programa De La Semana* (1993) and the dramatic play *Wit*, starring Rosa María Sardá.

### Santi Errando: producer

Santi Errando founded fashion company *Trafico De Modas* in 1977, launching menswear and womenswear collections at the Barcelona, Madrid, Milan and Dusseldorf catwalks. At the same company he created the spinoff children's fashion brand *Trafikito*. In 1993, Errando joined his brothers as a director of Estudio Mariscal, where he currently oversees operations. His business philosophy contradicts the theory that managers and creatives have different objectives. Instead, he aims to create a stimulating, non-hierarchical environment where creativity can truly flourish. He is the executive producer of animated TV series *Twipsy*. *Chico & Rita* is his first feature film production.

## CREDITS

<b>Director</b>	Fernando Trueba, Javier Mariscal, Tono Errando
<b>Screenplay</b>	Fernando Trueba, Ignacio Martínez de Pisón
<b>Music</b>	Bebo Valdés
<b>Produced by</b>	Cristina Huete, Santi Errando, Martin Pope, Michael Rose
<b>Executive Producers</b>	Steve Christian, Marc Samuelson
<b>Co-producer</b>	Andrew Fingret
<b>Associate Producer</b>	Antonio Resines
<b>Line Producer</b>	Angélica Huete
<b>Head of Production</b>	Albert García Vila
<b>Animation Direction</b>	Manolo Galiana
<b>Character Creative Direction</b>	Bojan Pantelic
<b>Colour Direction</b>	Nuria Puig
<b>3D Technical Direction</b>	David Campassol
<b>2D Technical Direction</b>	Jose Carlos Jiménez
<b>Art Supervisor</b>	Pedrin E. Mariscal
<b>Storyboard Supervisor</b>	Carlos Arroyo
<b>Character Development</b>	Marcello Quintanilha
<b>Editor</b>	Arnau Quiles
<b>Sound Editor</b>	Pelayo Gutiérrez
<b>Sound Mixer</b>	Nacho Royo-Villanova

## CAST

### Songs performed by

<b>Bebo Valdés</b>	Chico
<b>Idania Valdés</b>	Rita
<b>Estrella Morente</b>	Estrella Morente
<b>Freddy Cole</b>	Nat King Cole
<b>Jimmy Heath</b>	Ben Webster
<b>Pedrito Martínez</b>	Miguelito Valdés
<b>Michael Phillip Mossman</b>	Dizzie Gilliespie
<b>Amadito Valdés</b>	Tito Puente
<b>Germán Velazco</b>	Charlie Parker
<b>Yaroldi Abreu</b>	Chano Pozo
<b>Rolando Luna</b>	Chico (Celia)

### Starring the voices of

<b>Limara Meneses</b>	Rita
<b>Emar Xor Oña</b>	Chico
<b>Mario Guerra</b>	Ramón

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A film by Fernando Trueba and Javier Mariscal

# Chico & Rita

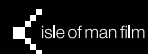
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