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## **SYNOPSIS**

Sarita lives with her sister Bea in a working-class neighborhood in Guatemala City. One night after a party, Bea doesn't come home. Convinced that her disappearance has something to do with Andrés, her sister's dangerous ex, Sarita manages to befriend him and infiltrate his gang.

Narrowly avoiding death at every turn, and with an unwavering determination in the face of the men who underestimate her, Sarita becomes increasingly involved with Andrés and the ruthless, violent world of his gang. As she searches for answers about what happened to her sister, she realizes that the truth is a lot more complicated than she could have imagined.

## **SHORT SYNOPSIS**

Sarita's sister doesn't come home one night after a party. Convinced that her disappearance has something to do with Andrés, her sister's dangerous ex, Sarita finds a way to befriend him and infiltrate his gang. With an unwavering determination to uncover the truth about what happened, Sarita becomes increasingly involved with Andrés and the ruthless, violent world of his gang.

## **LOGLINE**

A working-class girl from Guatemala City travels to a small coastal town to infiltrate a gang in order to find her sister, who has gone missing.

## DIRECTOR'S STATEMENT

Guatemala has been my second home since 2016 when I moved there to help start a film school in the capital. The development of CADEJO BLANCO began a year after I arrived, when I visited Puerto Barrios, a picturesque port city on Guatemala's northeast Caribbean coast. I was invited by one of my students, an aspiring filmmaker, who wanted to discuss the possibility of making a movie together in his hometown. While he spent days showing me possible filming locations, I was introduced to many young men and women involved in "clicas," small disorganized gangs of young people who engage in illegal activity (robberies, drug dealing, violence, and sometimes murder) in order to survive and to make money.

Over the course of the next two years, I formed friendships with present and former members of these clicas. I interviewed dozens of them (some who were very open and let me record our talks, and others who would only talk off the record). I toured their neighborhoods, homes, and hidden places of business (called 'safe houses'), and I even got to know some of their families. At one breakfast I was invited to, I sat next to a funny and charismatic man who I later discovered was a professional hitman.

Inspired by all the stories told to me by the young people I'd met, I put together a feature screenplay about a teenager from the capital, Sarita, who comes to Puerto Barrios in search of her missing sister. Sarita tracks down her sister's ex boyfriend, Andrés, who is a gang member in Puerto Barrios. Positive that Andrés has something to do with her sister's disappearance, Sarita uses a fake name and finds a way to join his clica, hoping to learn more about what happened.

Watching the news at my hotel, I was astounded by the regularity of reports of girls who had gone missing, last seen on a bus that had been robbed or taken from their houses in the middle of the night. But I also learned that unlike in other parts of Central America, where women are often relegated to selling drugs or sex, women in Puerto Barrios clicas can be given a great deal of power.

In writing the screenplay, I relied heavily on real experiences related to me by a few young women affiliated with Puerto Barrios gangs. They opened up about the dangers of being a woman forced to join a clica to survive in a city with very few opportunities. They'd lost friends and family members to violence and crime and seen other female friends disappear right after joining.

Once a full draft was finished, Mauricio Escobar introduced me to Guatemalan filmmaker César Díaz, who won Cannes Film Festival's 2019 Critics Week Prize and Camera d'Or for his film NUESTRAS MADRES (OUR MOTHERS), and he advised me through rewrites of the script, lending his perspective as a Guatemalan filmmaker, and helped me shape the film in post as my editing partner. He also served as an Executive Producer.

Early in pre-production, I met Rudy Rodríguez, a twenty-one year old who responded to an open call, coming in on his lunch break from the auto shop where he worked. In his audition, Rodríguez, a non-actor with a history of gang involvement, spoke openly about his former affiliations with gangs in Puerto Barrios, the infant daughter he just had with his girlfriend, and

the significance of the tattoos he had on each shoulder, black-inked stars, which he got to remember his deceased mother and murdered father.

When I decided to cast Rodríguez as Andrés, the film's male protagonist, I planned out several trips back to Puerto Barrios to spend more time with him. I brought our lead actress, Karen Martínez, who I'd cast after long admiring her work in the film LA JAULA DE ORO. With the help of Tatiana Palomo, an acting coach who studied at Carlos Reygadas' film school in Mexico and specializes in training non-professional actors to perform on film, Karen and I worked with Rodriguez to help him feel comfortable on camera.

My Guatemalan lead producer, Mauricio Escobar of La Danta Films, was able to help establish a partnership between the film and Movimientos de Esperanza, an NGO based in Puerto Barrios, who partially sponsored Rudy's experience working on the film. Through donations, the NGO was able to bring Rodríguez to the capital to live for months before the shoot, to train with me and Tatiana Palomo. The NGO was also able to provide Rodríguez with psychological and financial counselling through the duration of pre-production and production.

The rest of the casting process lasted for two more years and involved months of meeting locals at youth centers, churches, schools, and parks. I also sought the direct participation of current and former gang members who I had done interviews with previously, offering some of them significant roles in the film playing versions of themselves. For over a year leading up to the actual shoot, I conducted workshops and rehearsals aimed at making them feel comfortable improvising on screen.

Once I had a shareable draft of the script in Spanish, I shared it with certain members of the non-professional cast and asked them to rewrite it with me, so that each scene would fit each performer's own voice and the film would maintain authenticity to their city. I encouraged each of them to revise the script as they saw fit, even during shooting. It was a process that caused delays, and even arguments, but it helped to ensure that the realities of their lives were being properly represented on screen.

I also added a handful of professional actors from Guatemala City to the supporting cast. Brandon López, Karen Martínez's co-star in LA JAULA DE ORO, who shared the same award at Cannes and also won an Ariel award for his performance in that film, was the only trained actor to be cast as a gang member. He led my rehearsals with the non-professionals from Puerto Barrios, also serving as their on-set acting coach. They looked up to him, having seen him in films, and on YouTube. Juan Pablo Olyslager, who I had seen in Jayro Bustamante's films TEMBLORES and LA LLORONA, and veteran theater actress Yolanda Coronado, were also cast in supporting roles.

After seeing the film COCOTE at a film festival, I tracked down the cinematographer, an Argentinian named Roman Kasseroller and shared an early draft of the script with him. He agreed to work on the film, and within a few months he was able to meet me in Guatemala. As we scouted locations in Puerto Barrios, Roman met most of the locals I had cast. To get them comfortable with Roman putting a camera in their faces and being around the approximation of a crew, we staged several photo shoots and even filmed a scene from the script on a digital SLR.

Throughout the development process, I would periodically return to Los Angeles to share footage with producer Ryan Friedkin of Imperative Entertainment, who provided script and casting notes, advice and helped with strategy to get the film fully financed. Once we cast all the roles and finalized the script, Friedkin brought on producer Jack Hurley from The Orange Company, who put together the rest of the financing with Escobar of La Danta Films.

A few months after the shoot, one of the Puerto Barrios cast members, Geobanny Alvarado, was tragically murdered. Most details of his death are unknown, but he was a valuable contributor to the film, having spent months with the crew, helping us find shooting locations, as well as offering revisions to the script, not only for his own dialogue, but for other parts of the screenplay that took place in Puerto Barrios.

The film will be dedicated to Alvarado's memory, to honor the significant role he played in the project, both on screen and off. The NGO Movimientos de Esperanza, in partnership with the film, will also be securing a number of financial scholarships and work opportunities for the actors. They will be presented in Alvarado's name.

One of the small hopes I have for those who watch CADEJO BLANCO is that they will be able to feel like they got to live in Puerto Barrios for a few hours. I also hope that in watching the film they felt they got to know Alvarado, and his cast-mates, and will miss spending time with them when the film is over, as I do.

*Justin Lerner  
writer-director, CADEJO BLANCO*

## ABOUT THE FILM

Justin Lerner is an award-winning filmmaker from Boston, Massachusetts. His mother is Sicilian and his father is Russian. His first feature film, **GIRLFRIEND**, premiered at the 2010 Toronto International Film Festival and won the 2011 Gotham Independent Film Audience Award. His second feature film, **THE AUTOMATIC HATE**, made its world premiere at the 2015 SXSW Film Festival and its international premiere at the 2015 Busan Film Festival, where it was nominated for the Flash Forward Award (best first or second feature).

Lerner lives in both the USA and in Guatemala. In 2016, he helped launch the *Escuela de Cine* at Francisco Marroquin University in Guatemala City. He also was the program's very first film professor.



Above: Justin Lerner on the set of *Cadejo Blanco*.

The development of **CADEJO BLANCO**, Lerner's third feature film, began in 2017 as he traveled each weekend from Guatemala's capital to its northeast coast to spend time in Puerto Barrios, Izabal, a picturesque port city which also has the highest rate of violent crime and gang-related deaths in the country. With the help of a former student from Puerto Barrios, Lerner was introduced to many young men and women involved in *clicas*, small disorganized gangs of young people who engage in illegal activity (robberies, drug dealing, violence) in order to survive and to make money.

Over the course of the next two years, Lerner interviewed current and former gang members from these *clicas*. He toured their neighborhoods, homes, and their hidden places of business, and got to know them and their families. During his research, Lerner found that a unique feature of the *clicas* in Puerto Barrios is that females can have significant roles in gangs. Unlike other parts of Central America, where women are often relegated to selling drugs or prostitution, a young woman in a Puerto Barrios *clica* can be given a great deal of power, authority, and larger responsibilities.

Inspired in part by the stories of survival told to him by the young people he met, Lerner put together a feature screenplay about a teenager from the capital, Sarita, who comes to Puerto Barrios in search of her missing sister. Sarita tracks down her sister's ex boyfriend, Andrés, who is a gang member in Puerto Barrios. Positive that Andrés has something to do with her sister's disappearance, Sarita uses a fake name and finds a way to join his *clica*, hoping to learn more about what happened.

In writing the screenplay, Lerner relied heavily on the biographies of the young people he met from the gangs of Puerto Barrios. Much of the story is based on their real experiences as they were told to Lerner: their daily conflicts, the dangers in joining a *clica*, losing friends to violence and crime, and trying to make enough money to survive in a dangerous city with very few opportunities.



Early in pre-production, Lerner met Rudy Rodríguez, a twenty-one year old who responded to an open call, coming in on his lunch break from the auto shop where he worked. In his audition, Rodríguez, a non-actor with a history of gang involvement, spoke openly about his violent past, his former affiliations with gangs in Puerto Barrios, the infant daughter he just had with his girlfriend, and the significance of the tattoos he had on each shoulder, black-inked stars, which he got to remember his deceased mother and murdered father.



Pictured Above: Rudy Rodríguez in his first audition in 2017 (left), and Rodríguez on set in 2020 (right), playing Andrés in *Cadejo Blanco*.

When he decided to cast Rodríguez as Andrés, the film's male protagonist, Lerner spent time in Puerto Barrios getting to know Rudy, doing acting workshops to make him feel comfortable in front of the camera. Guatemalan lead producer Mauricio Escobar of La Danta Films established a partnership with *Movimientos de Esperanza*, an NGO based in Puerto Barrios, which partially sponsored Rudy's experience working on the film. Through donations, the NGO was able to bring Rodríguez to the capital to live for months before the shoot, to train with both Lerner and acting coach Tatiana Palomo (who also coached the non-professionals in Jayro Bustamante's Guatemalan feature film *Temblores*). The NGO was also able to provide Rodríguez with psychological and financial counselling through the duration of pre-production and production.

The rest of the casting process, which lasted for two more years, involved months of meeting locals at youth centers, churches, schools, and parks. Lerner also decided to cast in other main roles some of the current and former gang members in Puerto Barrios who he spoke to during his research phase.



Pictured above: A group of the non-professional cast members from Puerto Barrios in a scene from *Cadejo Blanco*.

None of the cast members from Puerto Barrios had ever acted before, so Lerner conducted workshops and rehearsals, all aimed at making them comfortable with improvisation and playing versions of themselves in front of a camera. Lerner and the cast rewrote the script together, so that each scene would fit each performer's own voice and the film would maintain authenticity to the region. Lerner encouraged each actor to edit their dialogue as they saw fit.

Lerner then added a handful of professional actors from Guatemala City to the cast, to intermingle with the non-professionals. Karen Martínez, who won an acting prize at the 2013 Cannes Film Festival for her performance in *La Jaula de Oro (The Golden Dream)*, was cast in the lead female role, as Sarita.



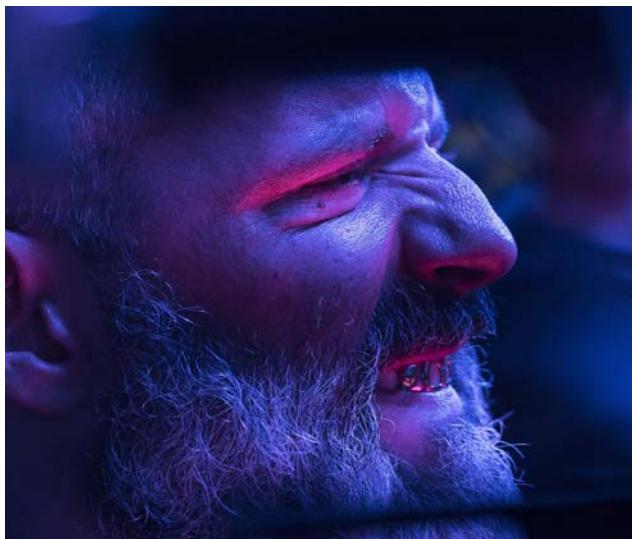
Pictured above: Actress Karen Martínez with Rudy Rodríguez (left) and alone (right), playing Sarita in *Cadejo Blanco*.

Brandon López, who shared the Cannes acting prize with Martínez, and who also won an Ariel award for his performance in *La Jaula de Oro (The Golden Dream)*, was the only trained actor to be cast as a gang member. He worked with all of the non-professionals from Puerto Barrios, rehearsing with them daily and serving as their on-set acting coach.



Pictured above: Actor Brandon López (center) and a group of his co-stars in a scene from *Cadejo Blanco*.

Juan Pablo Olyslager, who starred in *Temblores* and *La Llorona*, was cast in a supporting role in the film. After seeing his work in *Cocote*, *Los Decentes*, and *Parabellum*, Lerner brought on Argentinian cinematographer Roman Kasseroller. Guatemalan filmmaker César Díaz, who won Cannes Film Festival's 2019 Critics Week Prize and Camera d'Or for his film *Nuestras Madres (Our Mothers)*, was added to the team as an advisor on the script, co-editor, and executive producer. Finally, the production teamed with producer Ryan Friedkin of Imperative Entertainment, producer Jack Hurley from The Orange Company, a Guatemalan film production company, and Guatemalan co-producer Pedro H. Murcia of Cine Caribe.



Pictured above: Actor Juan Pablo Olyslager (left) in a scene from *Cadejo Blanco* and cinematographer Roman Kasseroller (right) on the set.

A few months after the shoot, one of the Puerto Barrios cast members, Geobanny Alvarado, was tragically murdered. Most details of his death are unknown, but he was a valuable contributor to the film, having spent months with the crew, helping them find shooting locations, as well as offering revisions to the script, not only for his own dialogue, but for other parts of the screenplay that took place in Puerto Barrios.



Pictured above: Geobanny “Cilindro” Alvarado, as *Cilindro* in scenes from *Cadejo Blanco*.

The film will be dedicated to Alvarado’s memory, to honor the significant role he played in the project, both on screen and off. The NGO *Movimientos de Esperanza*, in partnership with the film, will also be securing a number of financial scholarships and work opportunities for the actors. They will be presented in Alvarado’s name.



**CADEJO BLANCO** is the first USA/Guatemala/Mexico co-production and the first feature film to take place in Puerto Barrios. The story provides a window into a rarely-seen corner of Central America and, through a years-long collaboration with the filmmakers, the actors have used this project to share their stories, featuring their own faces and voices, directly with the world.

## **CAST BIOS**

### **Karen Martínez (SARITA)**

Karen Martinez's on screen acting debut was her unforgettable performance in the 2013 film LA JAULA DE ORO (THE GOLDEN DREAM), for which she was awarded Best New Actress by Spain's Cinema Writers Circle Awards. In the film, she led a cast of non-professionals who were trained for months leading up to the shoot by acting coach Fatima Toledo (CITY OF GOD). Martínez and both of her co-stars in LA JAULA DE ORO also won a Special Jury Prize at the Un Certain Regard section of Cannes Film Festival, where the film premiered. Martínez later starred in the feature film RESONANCIA and had a supporting role in César Díaz's film NUESTRAS MADRES. She's also currently studying film production at a film school in Guatemala City.

### **Rudy Rodríguez (ANDRÉS)**

Discovered in Puerto Barrios during a "street casting" for CADEJO BLANCO, Rudy Rodríguez's performance as Andrés is the first time he has ever acted. Responding to a casting notice in Puerto Barrios, where the film takes place, Rodríguez came in to audition on his lunch break from his job at an auto shop. During the session, he was so charming and open about the challenges his family faced growing up in Puerto Barrios, that he was asked to do chemistry reads the next week with female lead Karen Martínez. Once offered the role, Rodríguez moved to Guatemala City for months of training with director Justin Lerner and acting coach Tatiana Palomo. During pre-production, he and Lerner rewrote his character to more directly reflect his actual life experiences. Rodríguez still lives in Puerto Barrios and continues working as a mechanic, but he also is working towards completing his high school education, at which point the NGO that the film has partnered with will support him in applying for scholarships to study film production in Guatemala City.

### **Pamela Martínez (BEA)**

Martínez has a background in dance, gymnastics and the performance of acrobatics in the circus. She was discovered in a bar in Guatemala City, where a casting director met her and asked her to audition for CADEJO BLANCO. After being cast, Martínez trained for months with writer-director Lerner and Guatemalan acting coach Tatiana Palomo. Her memorable performance as Bea -- Sarita's charming, impulsive, spirited younger sister -- is her first ever acting role.

### **Brandon López (DAMIAN)**

López was discovered during an open casting call for the Mexican film LA JAULA DE ORO (THE GOLDEN DREAM). He and his co-stars trained for months before shooting with famed Brazilian acting coach Fatima Toledo (CITY OF GOD). LA JAULA DE ORO premiered in the Un Certain Regard section of Cannes Film Festival, where he and the other cast members won a Special Jury Prize for their performances. López later also took home a Mexican Ariel Award for Best Actor in the film. He continued acting in several other feature films, including 90 MINUTOS, 1991, and TEMBLORES. He is also a graduate of Casa Comal film school in Guatemala City, and when he is not acting, he makes his own short films and works as a grip and electric. In his role of Damian in the feature film CADEJO BLANCO, López was the only professional actor to

play one of the gang members from Puerto Barrios, and he also served as the on-set acting coach for all the non-professionals who made up the gang.

### **Juan Pablo Olyslager (OLIVEIROS)**

Juan Pablo Olyslager is one of Guatemala's most prolific and versatile actors. With over a dozen feature film credits to his name, his breakout role was in Jayro Bustamante's 2019 TEMBLORES (TREMORS), in which he portrays a family man coming out as gay in an ultra conservative society. When the film premiered at Berlin Int'l Film Festival, The Hollywood Reporter praised Olyslager's "intense, harrowed performance," and he later won Best Actor at Outfest for the role. Olyslager also appears in Bustamante's third feature, LA LLORONA, which premiered at Venice Days in 2019 and was nominated for Best Foreign Language Film at the Golden Globe Awards in 2020. Olyslager is an actor who loves challenges, which is something that attracted him to playing a dangerous crime boss from Zacapa in Justin Lerner's CADEJO BLANCO.

## **FILMMAKER BIOS**

### **Justin Lerner (writer/director, producer, co-editor)**

Justin Lerner is an award-winning filmmaker from Boston, Massachusetts whose first feature film, GIRLFRIEND, premiered at the 2010 Toronto International Film Festival and won the 2011 Gotham Independent Film Audience Award. His second feature film, THE AUTOMATIC HATE, made its world premiere at the 2015 SXSW Film Festival and was later nominated for the Flash Forward Award (best first or second feature) at Busan International Film Festival. Lerner recently completed his third feature film, CADEJO BLANCO, a Spanish language co-production between Guatemala, USA, and Mexico. In 2016, Lerner helped launch the Escuela de Cine at Francisco Marroquin University in Guatemala City, where he lives for part of each year.

### **Mauricio Escobar (producer)**

Mauricio Escobar is a graduate of EICTV Film School in Cuba. He worked as Head of Production of Lume Filmes in Brazil. His feature film FIDELIDAD, directed by César Díaz, was selected to l'Atelier of Cannes Film Festival in 2021. He produced Justin Lerner's CADEJO BLANCO, Frederico Machado's O SIGNO DAS TETAS and Fabián Suárez Ávila's ARISTÓTELES MOORE (in pre-production). He also worked as a production manager in Jayro Bustamante's TEMBLORES and LA LLORONA. Escobar is an alumnus of EAVE's PUENTES, and the talent campuses of Berlinale and Guadalajara. He currently runs La Danta Films.

### **Ryan Friedkin (producer)**

Ryan Friedkin is an American film producer whose credits include HOT SUMMER NIGHTS (starring Timothee Chalamet and distributed by A24), ARIZONA, THE LAST VERMEER and CADEJO BLANCO. His upcoming credits as producer include Ruben Ostlund's TRIANGLE OF SADNESS and MONOS director Alejandro Landes' first English language feature.

### **Jack Hurley (producer)**

Jack Hurley is an American film producer currently living in both Los Angeles and Guatemala City. He is the producer of Justin Lerner's feature film CADEJO BLANCO and the upcoming feature film FIDELIDAD by César Díaz (a selection l'Atelier at Cannes Film Festival in 2021). He is the Co-Founder of The Orange Company.

### **Cesar Diaz (executive producer, co-editor)**

Born in Guatemala City in 1978, César Díaz was awarded with the Camera d'Or (Best First Feature), the Jury Prize and the Audience Award at the 2019 Cannes Film Festival's Critics Week for his first feature film as writer-director, NUESTRAS MADRES (OUR MOTHERS). The film was distributed worldwide and received more than 17 awards in festivals such as San Sebastian, Ping Yao and Chicago, as well as the Magritte award from Belgium for best first feature film. NUESTRAS MADRES also represented Belgium, as its 2019 Oscar entry for Best International Film. Having studied scriptwriting in Brussels, Belgium and in the FEMIS of Paris, France, César is also an established editor, having edited Jayro Bustamante's feature films IXCANUL and TEMBLORES, Sergio Ramírez's 1992, and most recently, Justin Lerner's CADEJO BLANCO. César is currently preparing his next feature film, FIDELIDAD, a selection of l'Atelier at Cannes 2021.

### **Pamela Guinea (executive producer)**

In 2007 Pamela co-founded the Guatemalan production company Melindrosa Films, under which she produced GASOLINA, Rotterdam Film Festival standout MARIMBAS FROM HELL, POLVO and HASTA EL SOL TIENE MANCHAS. Pamela was also the Production Manager of the documentary LESSONS FOR A WAR, by Juan Manuel Sepúlveda and the Guatemalan Line Producer and Casting Director of 2013 Cannes Film Festival prize-winner LA JAULA DE ORO (THE GOLDEN DREAM), directed by Diego Quemada-Díez and the most awarded Mexican film in history. She is also the producer of the feature film TESOROS by María Novaro, which premiered in the 67th edition of the Berlinale, and a Co-Producer and Executive Producer of the feature film NUESTRAS MADRES (OUR MOTHERS) by César Díaz, which premiered at the 58th Critics' Week in Cannes, winning three awards, including the Camera d'Or (Best First Feature). She was president of the Guatemalan Association of Audiovisual and Cinematography, AGACINE. In 2021, Pamela received The Order of Arts and Letters (Ordre des Arts et des Lettres), with the insignia of Knight (Chevalier), given by the French Minister of Culture.

### **Gino Falsetto (executive producer)**

Gino Falsetto is the Head of Production at Imperative Entertainment, where his credits include, Clint Eastwood's THE MULE, Ridley Scott's ALL THE MONEY IN THE WORLD. His credits as Executive Producer include ARIZONA, THE LAST VERMEER and CADEJO BLANCO. He is currently overseeing production on Martin Scorsese's KILLERS OF THE FLOWER MOON.

### **Juan I. Ayau (executive producer)**

Juan graduated from the Civil Engineering Program of Purdue University. His early professional work was in digital marketing and audio-visual production for commercials, television and film. From 2010 - 2014 he was a co-producer of the series RUTA VERDE for Canal Antigua in Guatemala. His feature film credits include co-executive producer of SICK BOY, OTROS 4 LITROS and, most recently, Justin Lerner's CADEJO BLANCO (2021).

### **Francisco Palarea Sinibaldi (executive producer)**

Palarea is a Guatemalan producer. He is the executive producer of Justin Lerner's feature film CADEJO BLANCO and the upcoming feature film FIDELIDAD by César Díaz (a selection l'Atelier at Cannes Film Festival in 2021). He is the Co-Founder of The Orange Company.

### **Pedro H. Murcia (co-producer)**

Pedro H. Murcia was born in Puerto Barrios, Izabal, Guatemala. He graduated from the Cinema School at Francisco Marroquín University in Guatemala City. His short film TRÓPICO screened

at more than 25 film festivals worldwide and was filmed in his hometown of Puerto Barrios. Murcia is the owner and head of the production company Cine Caribe. He worked as a co-producer on the Guatemalan-American co-production, CADEJO BLANCO, a feature film directed by American filmmaker Justin Lerner that was shot in his hometown of Puerto Barrios. Murcia was recently the first Guatemalan ever admitted to the prestigious School of Theater, Film & Television at UCLA to pursue his MFA in Production/Directing.

### **Roman Kasseroller (director of photography)**

Born in Salzburg, Austria in 1984, Roman Kasseroller studied architecture in Vienna until 2007, when he moved to Buenos Aires to study cinematography. In 2010 he co-founded Nabis Filmgroup SRL, a platform for international co-production of Argentinian films. After working as a camera assistant in 2013, he was the director of photography for his first feature, JUANA A LAS 12 (ABOUT 12) which won a Silver Condor from the Buenos Aires Critics Association. In 2014, Kasseroller participated at the Berlinale Talent Campus and has since continued his work as a cinematographer on many independent features, shorts and commercials. His feature films have been selected for festivals such as Cannes, Venice, Toronto, Locarno and San Sebastian including: COCOTE (Toronto '17, Winner of Bright Future Award, Locarno '17), PARABELLUM (Rotterdam '15, New Directors/New Films '15), A DECENT WOMAN (Toronto '16), EL FUTURO PERFECTO (Locarno '16), INITIALES SG (TriBeCa, '19), FAMILY MEMBERS (Berlinale '19), and CADEJO BLANCO (Toronto Industry Selects '21).

### **Frank Gaeta (sound designer)**

Frank Gaeta is a sound designer and re-recording mixer with more than 100 film credits, many of which have been nominated for and won Oscars. Notable credits include: HELL OR HIGH WATER, 20th CENTURY WOMEN, CAPTAIN FANTASTIC, MISS BALA, NEBRASKA, TWILIGHT, THE MOTORCYCLE DIARIES, ABOUT SCHMIDT, SIDEWAYS, AUSTIN POWERS: INTERNATIONAL MAN OF MYSTERY, GODZILLA, and many others.

## FULL CREDITS

IMPERATIVE ENTERTAINMENT presents  
a LA DANTA FILMS production  
a THE ORANGE COMPANY production  
in association with CINE CARIBE

with support from 30WEST, JALISCO POST, CINEMA 502, TONO PURO, GRUPO FABRAQUER, E10,  
FROM THE HEART PRODUCTIONS, MOVIMIENTOS DE ESPERANZA ONG, IDEAL MEDIA  
ENTERTAINMENT

### CADEJO BLANCO

written & directed by	JUSTIN LERNER
produced by	MAURICIO ESCOBAR JUSTIN LERNER JACK PATRICK HURLEY RYAN FRIEDKIN
director of photography	ROMAN KASSEROLLER
editors	CÉSAR DÍAZ JUSTIN LERNER
production design	FERNANDO GÁLVEZ MOSCOSO
art direction	MYRIAM UGARTE
costume design	ISAAC CASTELLANOS
sound design / mix	FRANK GAETA
original music	JONATAN SZER
starring	KAREN MARTÍNEZ (as Sarita) RUDY RODRÍGUEZ (as Andrés) BRANDON LÓPEZ (as Damian) PAMELA MARTÍNEZ (as Bea) JUAN PABLO OLYSLAGER (as Oliveiros) RUDY WILFREDO URRUTIA (as The Boss) HERIBERTO OCHOA (as Chema) YOLANDA CORONADO (as Grandma) ESTEBAN REYNOSO (as Agustín) GEOBANNY "CILINDRO" ALVARADO (as Cilindro) CRISTOFER FRANCO PARREÑO (as Luli) CHRIS KERI LÓPEZ (as Chuki) ALEXANDER MENDEZ (as Alex) CAROL ESCOBAR (as Culí) VICTORIA ALEYDA JUÁREZ (as Vicky) JENNY ELISABETH LOBO (as Jenny) ALEXA MENJIVAR (as Alexa)
co-producer	PEDRO H. MURCIA

executive producers CÉSAR DÍAZ  
PAMELA GUINEA  
FRANCISCO PALAREA SINIBALDI  
GINO FALSETTO  
JUAN I. AYAU  
co-executive producers LUCAS DÍAZ MONTEJO  
ERICK TRAN  
associate producers CARLOS ARGÜELLO  
ANA AYAU  
FERNANDO CHOCANO  
ENRIQUE COSSICH  
JAIME MATUS  
STEVE NORLIN-WEAVER  
JENNIFER NORLIN-WEAVER  
JJ ESTRADA T.  
JOSÉ ANTONIO TORIELLO HERRERÍAS  
ANA HERRERÍAS  
ALEJANDRO TORIELLO  
MARK ZIGNER  
SUZY LUBECK-ZIGNER  
CHRIS DAVEY  
THOMAS DEVER  
MICHAEL GALLAGHER  
JANA WINTERNITZ  
MATTHEW HELDERMAN  
JOHN RHODES

**FULL CAST (in order of appearance):**

Bea	Pamela Martínez
Sarita	Karen Martínez
Grandma	Yolanda Coronado
Boys on motorbikes	Alex Ramos
Dirty old men	Derek Hernández
Bartender	Juan I. Ayau
Bea's friends	Edgar Font
Andrés	René Guirola Patzán
Agustín	Yaquelin Gómez
Doña Clara	Daniela Berger
Don Ignacio	María Reneé Patá
Police Officer	Rudy Rodríguez
Security Guard	Esteban Reynoso
Drunk customer	Telma Sarceño
Black Cadejos	Carlos Solis
Taxi driver	Franklin Gramajo
Party boys with joint	Fernando Martínez
Party girls	Markos Vinoviejo
	Bruce
	Delta
	Jorge Martínez
	José Pablo Calvimontes
	Johann Nolck Tejada
	Natalia Méndez
	Sabrina Lamuño

Female passenger	Maritza Murcia
Boy thief	Abrahan Espinoza
Couple in park	Juan Carlos Díaz
Damian	Guadalupe del Carmen Luna
Alexa	Brandon López
Culi	Alexa Menjivar
Cilindro	Carol Escobar
Chuki	Geobanny "Cilindro" Alvarado
Luli	Chris Keri López
Jenny	Cristofer Franco Parreño
Vicky	Jenny Elisabeth Lobo
Alex	Victoria Aleyda Juárez
Victor	Alexander Méndez
The Boss	Abimael Lima
Sons of The Boss	Rudy Wilfredo Urrutia
Trans informants	Emanuel Tejada
Boy on the Malecón	David Tejada
Informant boys	Mia Ulloa
Door girl - La Palapa	Brittany Ramírez
Bartender - La Palapa	Mateo Nicolas Ajuria Jenis
Informant girl	Alexander "Robinho" Palacios
DJ - La Palapa	Axel Vásquez
Oliveiros	Sasha Romero
Party girls - La Palapa	Luis Martínez
Bodyguards	Ashley Lawrense
Dance floor girl	Daniel Morales
Drunk customer - La Palapa	Juan Pablo Olyslager
Hotel clerk	Lucía Menjívar
Son of hotel clerk	Alejandra Brackman
Boys from rival gang	Aldo Roberto Herrera Andreu
Chema	Abel Coleman
Barbershop customer	Estephany Veralí Lara
Boy in barbershop	Pedro H. Murcia
White Cadejo	Mario Ávila
Bus ticket agent	Antoine Hernández
Homeless guy	Rudy Ramírez
Teen passenger	Marvin Chew
	Heriberto Ochoa
	Santos Herrera Sajche
	Kendrick Galdamez
	Valkiria
	Elena Bordales
	Óscar Humberto Enríquez
	Ana H. Murcia