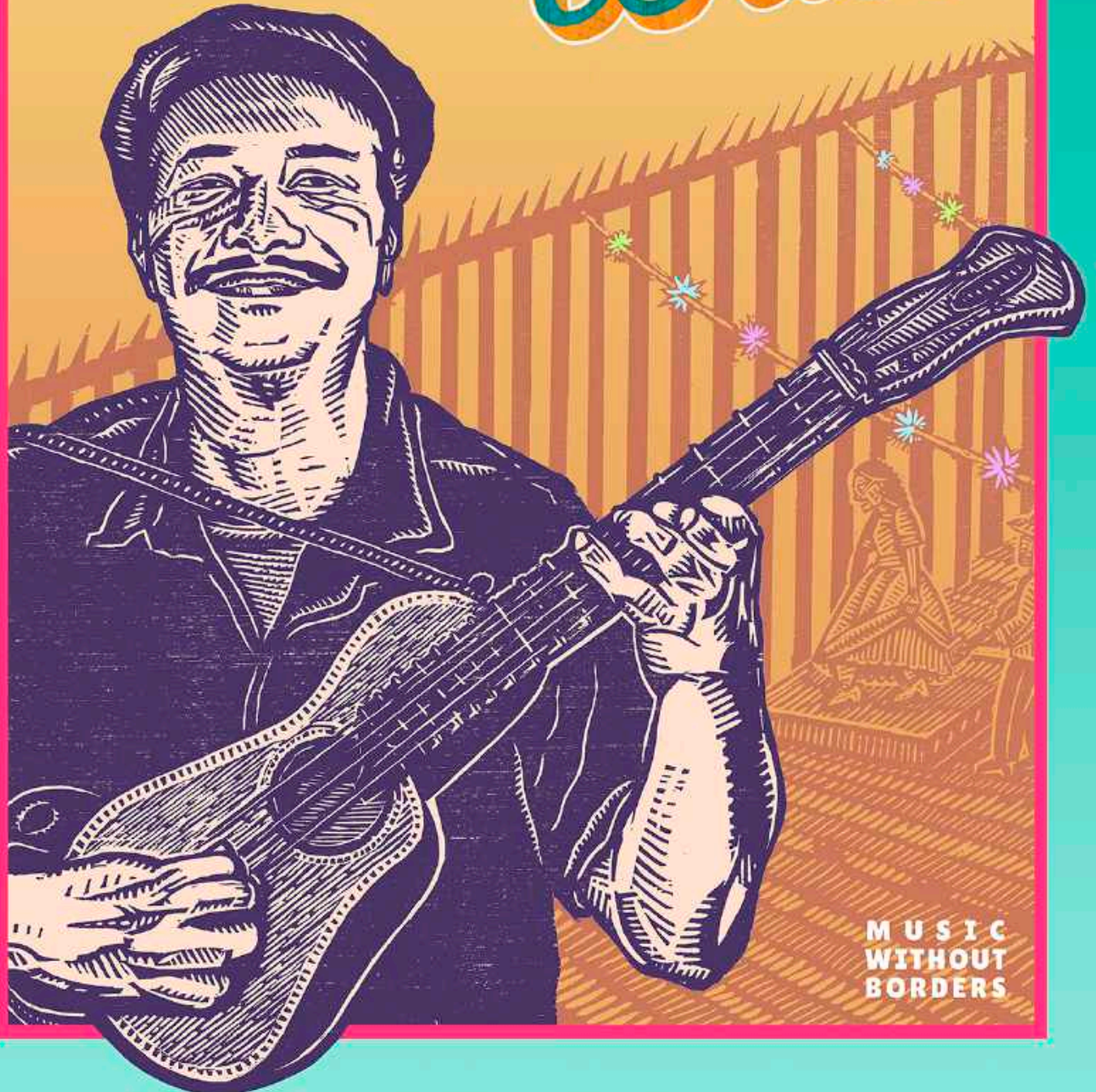


TIGER TURN PRODUCTIONS AND AFRO LATIN JAZZ ALLIANCE PRESENT THE DOCUMENTARY

# Fandango at the Wall



MUSIC  
WITHOUT  
BORDERS

TIGER TURN IN ASSOCIATION WITH AFRO LATIN JAZZ ALLIANCE AND JUST FILMS PRESENT A FILM BY VARDA BAR-KAR "FANDANGO AT THE WALL"

EXECUTIVE PRODUCERS KABIR SEHGAL QUINCY JONES ANDREW YOUNG CARLOS SANTANA

DIRECTOR OF PHOTOGRAPHY MATT PORWOLL POST-PRODUCTION DINAMITA EDITOR LUISA MARÍA MARTÍNEZ ARCARAZ SUPERVISING EDITOR LUIS CARBALLAR

INTRODUCING FERNANDO GUADARRAMA RAMÓN GUTIÉRREZ PATRICIO HIDALGO WENDY CAO ROMERO TACHO UTRERA MARTHA VEGA

FEATURING REGINA CARTER MANDY GONZALEZ ARTURO O'FARRILL VILLALOBOS BROTHERS FOUNDER-DIRECTOR FANDANGO FRONTERIZO JORGE FRANCISCO CASTILLO

WRITTEN BY VARDA BAR-KAR KABIR SEHGAL PRODUCED BY KABIR SEHGAL DOUG DAVIS DIRECTED BY VARDA BAR-KAR



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## **Fandango at the Wall**

A film by  
Varda Bar-Kar  
Written by  
Varda Bar-Kar, Kabir Sehgal  
Produced by  
Kabir Sehgal, Doug Davis  
Executive Produced by  
Quincy Jones, Andrew Young, Carlos Santana

Run time: 1:32:00

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### **LOGLINE**

*Fandango at the Wall* follows New York City maestro Arturo O’Farrill, Afro Latin Jazz Orchestra founder, to Veracruz, Mexico where he meets up with the masters of a 300-year-old folk music tradition called son jarocho and then joins them for a historical music festival called “Fandango Fronterizo” that takes place simultaneously on both sides of the United States-Mexico border transforming the wall from an object that divides to one that unites.

## SHORT SYNOPSIS

FANDANGO AT THE WALL follows Arturo O’Farrill, maestro Afro-Latin Jazz Orchestra founder, and Kabir Sehgal, bestselling author and music producer, as they prepare to record a live album at the U.S.-Mexico border wall. Their project is inspired by the annual music festival called Fandango Fronterizo, which unites people in son jarocho's song and dance on both sides of the Tijuana-San Diego border. Before recording, Fandango Fronterizo organizer, Jorge Francisco Castillo, takes O’Farrill and Sehgal on an inspiring journey of Veracruz, Mexico, where son jarocho, the 300-hundred-year-old folk music called combining indigenous, Spanish, and African traditions originated. As they travel to the remotest regions of the Veracruz coast, they meet legendary son jarocho musicians and artisans and recruit them for the upcoming festival. Their travels culminate at the annual border celebration, promoting peace, and celebrating unity. From executive producers, Quincy Jones, Andrew Young, Carlos Santana, producers Kabir Sehgal and Doug Davis, and director Varda Bar-Kar, the film introduces the beautiful music of the region through intimate storytelling and captivating concert footage. FANDANGO AT THE WALL is a powerful reminder of music’s ability to bridge cultural barriers.

## LONG SYNOPSIS

The founder and conductor of New York City’s Afro Latin Jazz Orchestra, maestro Arturo O’Farrill, reads a *New York Times* article about an annual folk music festival that takes place on both sides of the United States and Mexican border called Fandango Fronterizo. A Mexican American living in Tijuana named Jorge Francisco Castillo was inspired to launch the festival to create greater understanding and harmony between the neighboring countries.

Inspired by the article and in response to the United States Administration’s vilification of Mexico, its people and all those south of the border, Arturo decides to personally attend the son jarocho festival and to bring with him his 40-piece Afro Latin Jazz Orchestra to jam with the son jarocho folk musicians of Veracruz and to record an album of “music without borders.”

Son jarocho is a soulful and hypnotic folk music that fuses indigenous, Spanish, and African musical elements that date back to eighteenth century Veracruz. At the center of this improvisational music tradition is the “fandango” a traditional music and dance festival organized with an underlying purpose.

Eleven years ago, Jorge stood on the Tijuana beach at the edge of the Pacific Ocean peering at the San Diego side through the slats of the border wall when he was struck with the idea of holding a fandango on both sides of the border. He convinced the United States Border Patrol to allow festival attendees to access the “off limits” San Diego side of the border. Then he secured a permit for the Tijuana side of the border and the Fandango Fronterizo Festival was born.

Every year since then, Jorge and the festival’s organizing committee invite the Tijuana and San Diego son jarocho communities to join the fandango. And they fly the masters of son jarocho from distant Veracruz to Tijuana to lead the border fandango. The border wall is built of tightly interlaced metal fencing. The son jarocho musicians welcome Arturo and his orchestra into their alchemical musical gathering. They jam together, their music rising above the ocean waves sweeping across the border, the fence unable to contain it, because, as Jorge says, “like the wind and the birds, music

knows no bounds.”

Arturo launches our story with his arrival in Mexico and his reflections on the epiphany he experienced when reading the New York Times article that inspired him to journey with his orchestra from New York City to San Diego across the border to perform and record an album in Tijuana with the son jarocho musicians. In Tijuana, Arturo meets Jorge who describes the fandango and the central role it plays in the son jarocho musical tradition. It is Jorge who tells us we must go to Veracruz to meet the masters of son jarocho – Ramón Gutiérrez Hernández, Paricio Hidlago Belli, Tacho Utrera, Wendy Cao Romero, Fernando Guadarrama Olivera and Martha Vega Hernandez.

In Veracruz, the sage son jarocho musicians reflect on their lives including the challenges of living in a region plagued by drug violence, government corruption, and poverty. They delve into their country’s forgotten history and Mexico’s role as corridor to migrants escaping poverty and gang violence. They talk about Mexico’s relationship with the United States. We accompany them on their flight to Tijuana, where the collaboration with Arturo and his orchestra begins.

Ultimately, Fandango at the Wall shifts the perception of Mexico and Mexicans by awakening us to today’s transcendent, beautiful and borderless son jarocho cultural renaissance.



## DIRECTOR'S STATEMENT



by Varda Bar-Kar

I believe that projects choose us, rather than we choose them. They alight into our being in the form of an idea that we cannot shake. At least, this has been my experience of documentary filmmaking.

Since I was a young girl, every now and then, people have approached me, even strangers, to tell me that one day I would create something truly meaningful and important. When Producer Kabir Sehgal invited me to direct a documentary about a musical convergence at the border wall between the United States and Mexico I had a strong sense that

this project would be that “something.”

*Fandango at the Wall* is a timely and transcendent story about a group of masterful musicians, who in the face of violence and instability triggered by mass human migrations, have been moved to claim their community’s right to belong and to be happy via the fandango—a community gathering of song and dance in the 300-year-old Veracruz, Mexican tradition called son jarocho. At the heart of our story, is “Fandango Fronterizo” an annual gathering of music and dance that takes place on both sides of the border between the United States and Mexico transforming the barrier from an object that divides to one that unites. I’ve reflected on why *Fandango at the Wall* chose me-- on that first conversation, I had with Producer Kabir Sehgal, and how from the very start we clicked and quickly discovered we had a shared vision for the film. I knew it was meant to be.

I was under a year old when I first migrated from England to Israel. A war broke out in Israel when I was seven years old and my family escaped back to England. When I was ten years old, we moved to the United States. My mother



is South African and my father was Romanian. When you ask me where I'm originally from, I don't know what to tell you. Interestingly, my last name, "Bar-Kar", invented by my refugee father, combines sixth century BC Aramaic words that together mean "man of the earth." It's to the earth that all of us truly belong. I've been exploring the theme of "belonging" all my life and with *Fandango at the Wall* I explore more deeply by relinquishing my attachment to what I think belonging means. I'm able to do this by listening to our eloquent and visionary subjects including, Fandango Fronterizio founder Jorge Castillo Francisco, Afro Latin Jazz Orchestra founder and conductor Arturo O'Farrill and the masters of son jarocho, Patricio Hidalgo, Ramón Gutiérrez, Tacho Utrera, Wendy Cao, Marta Vega and poet Fernando Guadarrama.

When we visited these extraordinary musicians and human beings in remote Veracruz, Mexico, I felt that I had found home. Not in terms of place, but their son jarocho culture which so closely aligns with my world view. We are made of the same cloth.

Maybe, that's why *Fandango at the Wall* chose me. Whatever the reason, I'm so grateful it did.



## PRODUCER'S STATEMENT

By Kabir Sehgal



America needs a new policy toward Mexico. I'm not talking about the renegotiation of NAFTA. But something that helps restore the amity and goodwill among people on both sides of the US-Mexico border. I'm calling on citizens to adopt the "Fandango Doctrine," in which we use the arts to create more harmony between both nations. History has shown us that the arts can be a forerunner to progress in society. This documentary seeks to be another voice of convergence allowing the stories through music to engage us in seeing the possibilities of what the relationship between the United States and Mexico can become.

The diplomatic relationship between the United States and Mexico has soured considerably in the last few years. Yet considering the two-hundred-year up-and-down relationship between these two countries, it might be easy to dismiss the recent antagonism as just the latest swing or even a return to normal of mutual skepticism. But we shouldn't be so complacent or dismissive because this distrust and suspicion, left unchecked, can turn into darker forces.

So, it falls upon private citizens and individuals to promote cross-border friendship and rapprochement. And that is ultimately the goal of *Fandango at the Wall*: to bring the people of the United States and Mexico together through music. After all, we don't just share a border but families and friends, histories and futures. Our countries are interconnected, and our fates are interlinked.

One of these citizens is Jorge Francisco Castillo, a retired librarian who worked in Chula Vista, California, and now resides in Tijuana, Mexico. I consider him the fountainhead of the inspiration behind the documentary and the Fandango Doctrine, though he doesn't use this term.

In 2008, Castillo organized the first annual "Fandango Fronterizo," in which musicians and members of the public gathered on both sides of the wall to participate in a

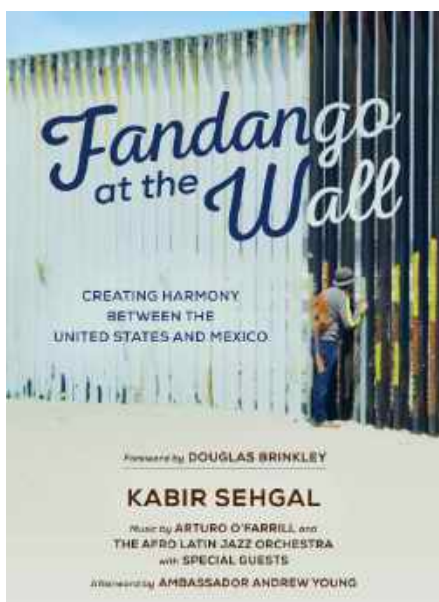


fandango. The music performed at these events is known as son jarocho, which means “from Veracruz,” a coastal southeastern state of Mexico. Son jarocho music usually only has a couple chord changes, which makes it easy for members of the public to sing and strum along. While the participants in this fandango can’t cross from one side of the border to the other, the music traverses the mesh, and the festival has become an incredible display of cross-border artistry and friendship.

Fandango Fronterizo has become a pilgrimage for people who believe that both countries should work toward a diplomatic rapprochement. This cross-border fandango recasts and even subverts the purpose of the wall, by turning it into a common space of peace, perhaps even presenting a vision of what US-Mexico relations may one day become.

While relations between America and Mexico remain antagonistic, the relationships between Americans and Mexicans don’t have to be.

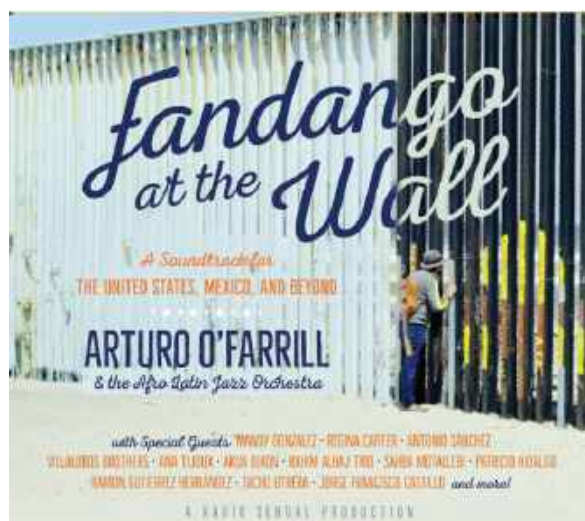




To learn more, please read the book and listen to the album:

Multi-Grammy-winning producer and New York Times best-selling author Kabir Sehgal examines the relationship between the US and Mexico, an extended foreword from historian Douglas Brinkley, and an afterword by Ambassador Andrew Young.

Multi-Grammy winner Arturo O'Farrill records an album that includes over 50 artists, 30 songs, and involved 5 recording sessions. The music features Hamilton's Mandy Gonzalez, Regina Carter, Antonio Sanchez, Villalobos Brothers, Rahim AlHaj Trio, Sahba Motallebi, Rafa Sardina, and son jarocho icons Patricio Hidalgo, Ramon Gutierrez Hernandez, Jorge Francisco Castillo, and more!



## INTERVIEW WITH DIRECTOR/PRODUCER VARDA BAR-KAR

### **What was it like filming in Mexico and with the Son Jarocho musicians? Any difficulties? Any favorite moments?**

What was most extraordinary about filming with the son jarocho musicians was the way they made us feel so welcome the moment we arrived at their homes, studios, family compounds. They opened up about their lives and their passions. And they spoke with utmost sincerity. I invited them to sing and dance in the streets, along train tracks, and even on a row boat in a river. They participated not just willingly but with love and passion. Their trust was profound, especially considering that they all live in one of the most violent regions of Mexico – in Veracruz, where the beauty and verdant culture is marred by threats from drug cartel related violence.



While we faced the challenge of traveling unpaved roads for miles upon miles and imminent danger from drug violence, I enjoyed every moment of filming the masters of son jarocho in Veracruz, Tijuana, and New York City. There were many magical moments including the spontaneous fandango at Martha Vega's house during which the whole family joined together to sing and dance in the midst of a windstorm. I was blown away when Patricio's family gathered in their backyard to perform "Bemba Y Tablao" (written by Patricio). Their performance was spontaneous and magnificent. I loved discovering Ramon in his soulful Xalapa studio inside a courtyard where the houses have eyes, literally. And I was enveloped by Tacho and Wendy's artful home nestled in the jungle, his earthy studio filled with instruments in different phases of construction. I was also taken by the nighttime fandango they invited us to join in a nearby village. We had been traveling and filming for many hours by that point, yet the beauty of the moment drew us in and we were transfixed.

One beautiful moment was when poet Fernando Guadarrama, stood on a street corner we found after searching for a spot relatively free of barking dogs. We landed there at twilight, and he sang "Son de Los Poblanos," which was so soulful. It came together as though it was meant to be. This feeling of inevitability has stayed with me through the making of *Fandango at the Wall*.

Perhaps the most telling moment of convergence was at the border wall. The masters of son jarocho, Arturo and his Afro Latin Orchestra, Kabir, Jorge and the San Diego-Tijuana community all joined together on both sides of the barrier for a fandango. Since I had multiple crews shooting that day, and I was filming myself, my focus was on making sure we captured everything we needed to, but the magnificence of that moment, did not escape me. Even now, when I watch that sequence in the film, I get chills. Every time.

**How did the concept of the film come about and did it change from start to finish?**

The original concept was to film the convergence between the Afro Latin Jazz Orchestra and the son jarocho community at the border for Fandango Fronterizo. The film project began as a conversation between Kabir Sehgal and me. We didn't have to say much and when we did speak it was as though we were finishing each other's sentences. Our visions have been aligned, and I therefore found this to be a fulfilling creative journey. He's been a dream collaborator in that he's given me the space to realize my artistic vision and supported my vision with insights and ideas that have made it even better.

**Would you do anything differently if you were starting over tomorrow?**

I wouldn't change a thing. I've cherished every moment.

**There are some stunning visuals in the film. Tell us the choices you made concerning the visuals and why?**

My desire to bring our audience along with us on this *Fandango at the Wall* journey, to make them feel like they are right there having the same experiences our subjects are having, determined the approach we took to the cinematography.

We mostly went filmed handheld or in a handheld rig, and the camera just kept on moving. Prior to our shooting Director of Photography Matt Porwoll and I talked about taking this approach. When we got into shooting, we just went for it: Moving the camera even during the interviews which meant using only one camera during the interviews which I approached more like conversations. Early in the shoot, Matt turned to me smiling and said, "We're actually doing this. Most directors talk about taking this kind of bold, unconventional approach (for a documentary) but when it comes down to it, they revert back to the more standard tropes." I'm glad we stuck with it. The risks of this approach paid off multifold.

My most significant role as a director on this film has been to be a good listener. The demands of our story informed me of how to approach every aspect of the making of this film including the cinematography. Director of Photography Matt Porwoll took my vision to another level, which of course is the dream when it comes to collaboration.

Scope is critical in creating dynamic visual storytelling. We kept this in mind as well, making sure to get big wide shots and intricate details that authentically expressed the place, the tone, the magic of the moment. Veracruz, the Tijuana-San Diego Border, and New York City each have such a distinct look and feel. Our subject matter held its own unique beauty, and all we had to do was capture it.

Finally, the son jarocho culture has a strong aesthetic that resonated with all of us and we celebrated it with our cameras and sound recordings. Line Producer, Pedro Gonzales Kühn and I were both so inspired by what we were seeing, we'd pick up our second camera and venture out to shoot.

At the border, Matt Porwoll had a diverse camera crew including Raquel Gallego who did a marvelous job shooting on the San Diego side during Fandango Fronterizo. Sergio Valdez, a Tijuana based cinematographer captured all that gorgeous drone footage and some fantastic imagery of the border concert.

**What was the size of your crew?**

Our crew ranged from just a few people when shooting in Veracruz to over a dozen while in New York. For example, in Veracruz we had our production team, director of photography, sound mixers, and local guides. In Tijuana, we had two camera and sound crews in Tijuana and several camera operators on both sides of the US-Mexico border. In New York, we had to manage the filming for the entire concert, which meant including a production team, gaffers, grips, swings, six camera operators, including the jib arm, as well as several production assistants.

**What is the focus of *Fandango at the Wall* documentary?**

*Fandango at the Wall* focuses on a group of master son jarocho musicians who are creating greater harmony between the United States and Mexico by participating in Fandango Fronterizo a music and dance festival that takes place simultaneously on both sides of the United States-Mexico border. They meet with Arturo O'Farrill who brought his Afro Latin Jazz Orchestra from NYC to perform with them in solidarity with their efforts to foster peace and harmony between neighboring countries.

*Fandango at the Wall* delves into the lives and music of the master's son jarocho who join New York City maestro Arturo O'Farrill and his Afro Latin Jazz Orchestra at Fandango Fronterizo. Together they transform the border wall from an object that divides to one that unites. With a poetic, musical, approach inspired by the son jarocho tradition, *Fandango at the Wall* reveals a Mexico rich in culture seldom depicted and delves into the current mass human migrations spurred by violence, poverty, and corruption.

**What makes this documentary about immigration different from all other docs on this same issue?**

In the U.S., we tend to “other” immigrants (in particular people of color), and this is especially true of how we treat our Mexican neighbors.

Stories of Mexican drug cartels, Mexican criminals, lowly Mexican "domestics" and undocumented Mexican immigrants dominate the airwaves adversely skewing our perceptions of Mexicans and Mexico.

Through the eyes of New York-based Afro Latin Jazz founder Arturo O'Farrill who journeys to Veracruz with Jorge Francisco Castillo, founder of Fandango Fronterizo, to meet the masters of son jarocho for the first time. *Fandango at the Wall* presents an alternative narrative of Mexico and Mexicans by amplifying the voices of the cultured, insightful, and sophisticated son jarocho artists. Through their music, dance, poetry, and personal reflections, we discover a Mexico rich in deep family ties, community, culture, and love for humanity.

**Did you have full access to the Son Jarocho master musicians? Was anything off-limits?**

The master son jarocho musicians have dedicated a good portion of their lives to revitalizing and expanding the reach of authentic son jarocho music and culture, so they are protective of this art form, of how its performed, presented, talked about, yet they generously opened their homes, their studios, their hearts to us. Jorge Francisco Castillo, the founder of Fandango Fronterizo, introduced us to the son jarocho artists and told them about us. They respect and trust him, so his good word is a significant part of the reason they have been so welcoming.

There are few if any documentaries about son jarocho, and little has been written about it. They took a leap of faith, and I felt a great responsibility to honor their trust by capturing the illuminated beauty of their mystical culture. I am delighted that they love how the documentary turned out.

## FILMMAKER BIOGRAPHIES



### **Varda Bar-Kar**, Director, Co-Writer

Award-winning director Varda Bar-Kar creates uplifting work that explores what it means to be human. Her childhood spanned a myriad of countries and cultures, gifting her with a distinct point-of-view and an eclectic embrace of humanity. It all began, on a summer's eve, when she witnessed her first epic screen kiss--a larger than life projection at a beach-side drive-in theater. Soon, Varda put her own 8mm camera to the test and began crafting. Her childhood love art gave way to her professional path as a filmmaker.

Varda is a global citizen having lived in three different continents and ten cities by the time she was 15 years old. Varda became a director after working as a Script Supervisor for maverick feature directors like Jim Jarmusch, Wayne Wang, and Carroll Ballard. She's written and directed web series, branded content & short films, including standouts

*Window, What Kind of Planet Are We On?* and *Ode to Los Angeles*. Her work explores what it means to be human in the most unexpected ways. Varda's feature documentary *Big Voice* chronicling a challenging year in the life of a determined high school choir director was picked up by Netflix, Amazon Prime, and aired on PBS winning a Bronze Telly Award. The Heartland Film Festival, New Filmmakers LA and the South Dakota Film Festival honored *Big Voice* with "Best Feature Documentary" awards.

Varda participated in Ryan Murphy's Half Foundation television directing program and has since directed an episode of Fox's hit show *9-1-1*. Having dedicated much of her career to independent filmmaking, Varda is excited to be expanding into TV.

Varda completed *Fandango at the Wall* a feature documentary about a musical convergence on both sides of the United States/Mexico border inspired by a mystical 300-year-old musical tradition from Veracruz, Mexico called son jarocho. The documentary funded in part by the Ford Foundation & Miranda Foundation is beginning its festival run.

Varda is a member of the Directors Guild of America. She sits on the board of New Filmmakers Los Angeles and is a member of Film Fatales and the International Documentary Association.



**Kabir Sehgal**, Executive Producer, Producer, Co-Writer Kabir Sehgal is the Founder & CEO of Tiger Turn Productions. Previously, he worked in corporate strategy at First Data Corporation, a global payments technology firm, which completed the largest IPO on the New York Stock Exchange in 2015. He was also a vice president in emerging market equities at J.P. Morgan and traveled to over twenty-five developing countries to generate investment advice for institutional investors. He helped place the Alibaba IPO, the largest in history. He began his career by founding an online educational network.

Sehgal is the *New York Times* and *Wall Street Journal* bestselling author of fourteen books including six non-fiction books, *Coined*, *Jazzocracy*, *Fandango at the Wall*, *Walk in My Shoes* (with Andrew Young), *Legion of Peace* (with Muhammad Yunus); seven children's books, *A Bucket of Blessings*, *The Wheels on the Tuk Tuk*, *Festival of Colors*, *Thread of Love*, *P is for Poppadoms*, *Mother Goose Goes to India*, *It's Diwali Again!*; and a

poetry book, *Home* (with Deepak Chopra).

*Fandango at the Wall* was nominated for an Audie Award for Best Original Work.

His writing has appeared in *The New York Times*, *Fortune*, *Foreign Policy*, *Harvard Business Review*, *Newsweek*, *MarketWatch*, *CNBC, Inc.*, *The Nation*, *TheStreet*, *Quartz*, *Reader's Digest*, *Atlanta Journal Constitution*, among other publications.

Sehgal has won five Grammy & three Latin Grammy Awards as a producer. Some of his recognized productions include *American Dreamers* by John Daversa Big Band featuring DACA Artists; *Presidential Suite* by Ted Nash; and *Cuba: The Conversation Continues* by Arturo O'Farrill.

He has released two albums as an artist with Deepak Chopra & Paul Avgerinos: *Home* and *Meditations on the Seven Spiritual Laws of Success*. He is also a jazz bassist, composer, and librettist who wrote an opera on the European financial crisis. He co-founded an arts non-profit organization that merged with the Afro Latin Jazz Alliance.

Sehgal is a US Navy veteran and reserve officer who served on active duty with special operations in the Middle East, and he received the Defense Meritorious Service Medal. He served as a speechwriter on a presidential campaign and is a member of the Council on Foreign Relations. Sehgal is a graduate of Dartmouth College and the London School of Economics. He is an Atlanta Braves fan.



**Arturo O'Farrill**, Musical Director and Founder Afro Latin Jazz Alliance

Arturo O'Farrill is a pianist, composer, and educator, was born in Mexico and grew up in New York City. Arturo's professional career began with the Carla Bley Band and continued as a solo performer with a wide spectrum of artists including Dizzy Gillespie, Lester Bowie, Wynton Marsalis, and Harry Belafonte.

In 2007, he founded the Afro Latin Jazz Alliance as a not-for-profit organization dedicated to the performance, education, and preservation of Afro Latin music.

An avid supporter of all the Arts, Arturo has performed with Ballet Hispanico, Ron Brown's EVIDENCE Dance company, and the Malpaso Dance Company, for whom he has written two ballets.

Arturo's well-reviewed and highly praised "Afro-Latin Jazz Suite" from the album CUBA: The Conversation Continues (Motéma) took the 2016 Grammy Award for Best Instrumental Composition as well as the 2016 Latin Grammy Award (his fifth Grammy) for Best Latin Jazz Recording. In addition, his composition "Three Revolutions" from the album Familia-Tribute to Chico and Bebo also received the Best Instrumental Composition Grammy in 2018.



**Doug Davis**, Producer

Doug Davis is an entertainment attorney, entrepreneur, Grammy award winning record producer and event producer. Mr. Davis is the founder of The Davis Firm, PLLC, one of the preeminent entertainment law firms in the country, the Co-Founder of DJDTP, a full-service custom music company, and is the founder of DJDMP, a record production company, boutique pop music label and publishing administrator. For over a decade Mr. Davis has been the executive producer of the legendary annual Clive Davis Pre-Grammy Gala. Mr. Davis is known in the entertainment business as one of the pre-eminent dealmakers and networkers. The Davis Firm focuses primarily on the music industry's most successful executives, artists, record producers, songwriters, as well as television production companies, video game companies, clothing/brand companies, actors and some of newest trend making painters.

Mr. Davis won a Grammy for co-producing, along with Multi-Grammy and Latin Grammy Award winning producer Kabir Sehgal, the critically acclaimed and 3X Grammy Award winning album *American Dreamers: Voices of Hope, Music of Freedom* by John Daversa, which featured the performance of 53 DACA recipients.



**Quincy Jones, Executive Producer**

Quincy Jones is a record producer, musician and film producer who was convinced at an early age to explore music by his teenage friend Ray Charles. He played in various bands through the 1950s, began composing for film and television in the mid-1960s and eventually produced over 50 scores. He has worked with famous musicians such as Michael Jackson, Frank Sinatra, Aretha Franklin and Celine Dion. He is the most Grammy-nominated artist in history, with 79 nominations and 27 wins.



**Andrew Young, Executive Producer**

Andrew Young Jr. became active in the civil rights movement, working with Martin Luther King Jr. in the Southern Christian Leadership Conference. Entering politics, Young served in Congress, was the first African American ambassador to the United Nations and became mayor of Atlanta. In 1981, he was awarded the Presidential Medal of Freedom.



**Carlos Santana, Executive Producer**

Carlos Santana is a Mexican and American guitarist who rose to fame in the late 1960s and early 1970s with his band Santana, which pioneered a fusion of rock and roll and Latin American jazz. Its sound featured his melodic, blues-based lines set against Latin and African rhythms played on percussion instruments such as timbales and congas not generally heard in rock. Ever since, for more than forty years and almost as many albums later, Santana has sold more than 100 million records and reached more than 100 million fans at concerts worldwide. To date, Santana has won 10

GRAMMY® Awards, including a record-tying nine for a single project, 1999's *Supernatural* (including Album of the Year and Record of the Year for *Smooth*) as well as three Latin GRAMMY's. In 1998, the group was ushered into the Rock and Roll Hall of Fame, whose website notes, "Guitarist Carlos Santana is one of rock's true virtuosos and guiding lights."





**Luis Carballar**, Supervising Editor

When it comes to experience, poise, and clear understanding about what it takes to tell a story, Luis leads (and cuts) by example. This Mexico City native carries an amazingly resourceful toolkit that has allowed him to edit more than 20 films, hundreds of television ads, and various television shows like *Narcos* (seasons 1 and 2) and Antoine Fuqua's *ICE*. Under his belt he packs films like *Sin Nombre* (2009), directed by Cary Fukunaga, *The Devil's Double* (2011), directed by Lee Tamahori, and *Amores Perros* (2000), directed by Alejandro Gonzalez Iñárritu, a film which earned him the Ariel Award for best editing from the Academia Mexicana de Artes y Ciencias Cinematográficas (AMACC).

His most recent work as an editor is *Charm City Kings*, that premiered in Sundance Film Festival 2020, and *No Going Back*, directed by three-time Oscar nominee as a producer, Rob Lorenz, currently in Postproduction. As a Supervising editor, he has recently been a part of documentaries such as *A Tuba for Cuba*, *Ready for War* and *Fandango at the Wall*.

Among other works, he cut *Powder Keg* (2000) (part of the BMW series, *The Hire*), a short film where he re-teamed with Gonzalez Iñárritu, which won the Cyber Lion Grand Prix at Cannes Film Festival.



**Luisa María Martínez Arcaraz**, Editor

Born in Mexico City, Luisa has developed a successful career in the film, TV and advertising industries, working in all facets of the production process.

She has been in charge of location production in films, documentaries and programs for worldwide and renowned companies such as the BBC, Vertigo Films (production on location in Chihuahua, Mexico for the BAFTA-nominated feature film *Monsters* (directed by Gareth Edwards), Animal Planet, Lonely Planet, National Geographic, Comedy Central UK, ITV.

For the last 18 years she has specialized in editing and post production for short films, feature films, TV series, and advertising, both in Mexico and the UK, editing works such as TV series *La Teniente* for TV Azteca; *La Balada de Hugo Sánchez* and the International Emmy-nominated *Club de Cuervos* for Netflix; and

most recently, the documentary feature film, *Fandango at the Wall*. Member of the Guild of British Film and Television Editors (GBFTE).

From 2015, she has been a member of the Guild of British Film and Television Editors (GBFTE).



**Matt Porwoll**, Director of Photography

Matt Porwoll is an Emmy® award-winning cinematographer based in New York. His work has screened theatrically, appeared on TV networks such as SHOWTIME, HBO, CNN, A&E, and PBS. Matt was the series cinematographer on Showtime's *The Trade*, a five-part documentary series about the opioid epidemic. The feature documentary *Cartel Land*, which Matt shot and co-produced, won Best Cinematography awards at the 2015 Sundance Film Festival, 2016 Cinema Eye Honors, and 2016 Primetime Emmys®. The film was also nominated for an Academy Award® for Best Documentary Feature.

Porwoll has served as an additional cinematographer on *Escape Fire: The Fight to Rescue American Healthcare*, directed by Academy Award®-nominated director Matthew Heineman, HBO's Emmy®-nominated *By the People: The Election of Barack Obama* and HBO's *Crisis Hotline: Veterans Press 1* which won the 2015 Academy Award® for Best Documentary Short.



**Antiope (Tobie) Loomis**, Line Producer

Antiope Loomis (also credited as, Tobie Loomis) is an award-winning filmmaker whose work focuses on social issues such as, women's rights, increasing minimum wage for tip workers, veterans with PTSD, and voting. Clients include: Warner Music Group, the City of Los Angeles, The Dream Foundation, and Participant Media. Loomis co-chaired the Emmy Award winning Women in Film Production Program (2003-13).

Loomis is the Executive Director of GlobalGirl Media (GGM)-Chicago, a non-profit dedicated to empowering high-school aged girls from under-served communities through media, leadership and journalistic training to have a voice in the global media universe and their own futures. Most recently, she has expanded her creative reach to include theatre, producing an

immigrant drama and one-woman show, *Nick The Greek*. The show premiered at the Greenhouse Theatre in Chicago. Loomis is a first generation Greek-Canadian and American and considers herself a global citizen. She has worked and lived in three countries and continues to search, create and promote stories that connects us to a shared humanity. Loomis is currently collaborating with Varda Bar-Kar as a Producer for the feature documentary, *Fandango at the Wall*.



**Pedro Gonzalez Kuhn**, Line Producer

Pedro is a director and producer from Madrid, Spain. His first short film *The Grand Dis-Illusion* (2014) received a Goya nomination (Spanish Oscar) and several international recognitions. As a producer, he produced the feature documentary *Frágil Equilibrio* (2016) that won the Goya Award (2017). After the international success of this award-winning documentary, he decided to move to the USA to pursue his career.

Pedro is based in Los Angeles where he recently co-directed the TV series *Atlánticas* (2019). He also directs commercials, documentaries, and music videos while he develops his first narrative feature film as a director *Kee – Kay* (2020). This project won the IMCINE award for screenwriting and the prestigious SFFILM Development Grant. As a proof of concept for his first narrative feature he recently directed the short film *Customer Service* (2019). Pedro received a BA in Media Arts and a master's degree in Cinematography (2009).

**Jorge Francisco Castillo**, Founder and Director of Fandango Fronterizo

Jorge Castillo grew up in the city of Juarez, Mexico. He was inspired at an early age by his grandfather, Beto - who was a professional jazz & orchestral trumpet player. Jorge is a professional classical guitar player, having received his first training at home at age nine. He graduated from the University of Texas, El Paso. During this time at UTEP, Jorge worked at the music library where he developed an interest in the librarianship career. Later, he became a professional librarian for more than 30 years, until 2017. During this time at the library, he was always involved in music; drawn to performing in some way, whether with friends or family. In 2006, Jorge was introduced to the fandango culture, but it was not until the summer of 2007, after hearing the group Quemayama, from Veracruz, that he got a much better grip of its essence. This drove him to become the founder of the Fandango Fronterizo in 2008, held annually on the border of Tijuana and San Diego.

**Patricio Hidalgo Belli**, Performer

A Star son jarocho musician and for good reason. He has a velvet voice that will melt your heart and stay with you for days. He was born in Apixita, Veracruz, and is the grandson of Arcadio Hidalgo, one of the most iconic son jarocho musicians of the twentieth century. Patricio started playing the guitar when he was just a boy and has since followed the path that his grandfather blazed as a songwriter and master soloist. As a professional musician, Patricio has been a member of Grupo Mono Blanco; Grupo Chuchumbe; Grupo Quemayama; and Grupo Afro Jarocho, and he has recorded on at least six albums. He has also performed with Baroque ensembles and toured throughout Europe.

**Ramon Gutierrez Hernandez**, Performer

He was raised in Tres Zapotes, Veracruz. At a young age, he was introduced to the requinto, which he has played for over thirty years. In his music, he is able to channel the great spirits of son jarocho veterans and masters, while also forging ahead and cultivating a modern sound. As an educator, he has taught workshops on jarana, requinto, zapateado, He has recorded at least twelve albums, five of which are with his group Son De Madera, which he started in 1992. And one of his albums was in

collaboration with the Smithsonian. He collaborated on a project *Piano Xarocho* with a pianist that fused the music of Colombia and Venezuela with son jarocho. Ramon has also toured extensively throughout the US, from Seattle and Chicago to New York and Washington DC. He has toured throughout Latin America and Europe. Ramon is a master luthier and builds his own instruments. He is based in Xalapa, Veracruz.

**Fernando Guadarrama Olivera, Performer**

Hailing from Cordoba, Veracruz, he is an expert at performing ten-line verses known as “Decimas in Son Jarocho.” The son of a physician, Fernando has lived in Oaxaca for nearly thirty years and has played the jarana for twenty-eight years. He has also taught poetry for san jarocho music for some twenty years. As an artist, he has toured poetry festivals throughout the US and Latin America. He also is the director of a poetry and son workshop in Tapacamino, Oaxaca, since 2005. His poetry has been extensively published and recorded. In October 2017, he performed at the fortieth anniversary concert for Grupo Mono Blanco at the Fine Arts Hall in Mexico City.

**Wendy Cao Romero, Performer**

Her career as a fandango dancer began in 1987. She is a key member of the Utrera family, who promotes their artistry and shows throughout El Hato. In addition, she has produced numerous field recordings of older san jarocho musicians. She worked as a radio producer for thirteen years. As an educator, she has also put out a book that details the dance steps for jarocho dancers. She attends and participates in son jarocho workshops. As part of her musical career, she has been a member of the Zacamandu group since 1992 and “Los Utrera” since 1993. She also plays the jarana. Beaming with a broad smile, Wendy infuses her performances with a buoyant personality. She teaches textile arts in El Hato “Mujeres Tejedoras,” an organization of thirty women.

**Tacho Utrera, Performer**

Born in El Hato, Veracruz, Tacho is a renaissance man: He is a talented musician, carpenter, and luthier who learned to make instruments from his father and grandfather. He plays the Leona, requinto, and jarano and has enjoyed a thirty-year career as a son jarocho musician. Tacho has been a member of the bands Grupo Mono Bianca and Los Utrera. During his career as a musician, he has toured the US, Latin America, and Europe, sharing the son jarocho tradition with the world. Tacho has recorded on several albums including *En el Huevo de un Laurel* and *Con Utrera yo Aprendi*. He reserved and stoic, but his music is soul-stirring. Tacho is married to Wendy Cao Romero and has one son, Miguel Utrera, also a musician.



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SUPERVISING EDITOR

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ADDITIONAL EDITOR

Ximena Pineda Yerena

FEATURING

(in alphabetical order)

Wendy Cao Romero

Regina Carter

Jorge Francisco Castillo

Mandy Gonzalez

Fernando Guadarrama

Ramón Gutiérrez

Jacob Hernández

Patricio Hidalgo

FEATURING

(in alphabetical order)

Yaratcé Hidalgo Sandoval

Arturo O’Farrill

Kabir Sehgal

Tacho Utrera

Andrés Vega

Martha Vega

Tereso Vega

Villalobos Brothers

ASSOCIATE PRODUCER

Nicolas Rodríguez-Brizuela

Shayne Ebudo

ASSISTANT PRODUCERS

Kenya Autie

Kashi Sehgal

LINE PRODUCERS

Pedro González Kühn

Antiope (Tobie) Loomis

SOUND MIX SUPERVISOR,  
SOUND EDITING, SOUND DESIGN

Luis Rodolfo (Fito) Cedillo

POST PRODUCTION DINAMITA POST

CEO Paulo Carballar



ASSOCIATE DIRECTOR Paco Guerrero  
POST PRODUCTION SUPERVISOR David Aragón  
POST PRODUCTION COORDINATOR Silvia Cabral  
POST PRODUCTION ASSISTANT Fabiola Villaseñor  
VFX LEAD ARTIST Jorge Mendoza  
MOTION GRAPHIC ARTIST Yail Rojas  
COLORIST Maribel Muro  
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SOUND DESIGNER  
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WOODBLOCK PRINTS  
Alec Dempster

Dedicated to the Son Jarocho Elders who have cultivated and helped preserve the Fandango Tradition.

[www.fandangowall.com](http://www.fandangowall.com)

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Dinamita Post is a postproduction house based in Mexico City, where a group of audiovisual artists teamed up, with all their talent, creativity, and experience, to join the Fandango at the Wall project and solve the innumerable challenges that a documentary like this had.

Their broad experience has earned them different nominations in international awards, thanks to their contribution of editing, color grading, audio design, VFX, and postproduction in many films, short films, and tv shows. Work that has accounted them for an International Emmy Award in the category of Non-English Language US Primetime Program in 2018.

Thanks to the commitment, hard work, and professionalism that the Mexican artists of Dinamita Post have put into this project, everyone who watches Fandango at the Wall will be able to experience and enjoy this music in all its greatness.

