

WORLD PREMIERE - 2025 BERLIN FILM FESTIVAL, PANORAMA

# OLMO

Directed by Fernando Eimbcke  
Written by Fernando Eimbcke & Vanesa Garnica  
Runtime: 84 min

USA, MEXICO 2025  
English, Spanish

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a  
Plan B Entertainment  
production

In association with  
Teorema

OLMO

A film by  
Fernando Eimbcke

### **SYNOPSIS**

1979, New Mexico, USA. Olmo is stuck. Today is his turn to take care of his sick father even though he is only 14-years-old and would much rather be hanging out with his best friend, Miguel. But when he gets invited to a party by his beautiful neighbor, Nina, he will do whatever he can to get out of his duties, embarking on a journey of mischief and chaos. As the night unfolds, he may come to love the very place he's spent so long trying to escape: his home.

### **DIRECTOR'S STATEMENT**

OLMO comes from a deeply personal place within me. Through the process of making this film, my hope is that we took the personal and made it universal.

Olmo is a boy, who, like all teenagers, wants to escape his family to spend time with his friends. I, myself, found a friend when I was his age, and together she and I learned to handle our challenges through music, and through our shared sense of humor. Life distanced us for a long time, but the necessity of telling this story about families brought us back together. OLMO gave Vanesa and I an opportunity to write together.

From the first line of the script we realized that the most honest and human way to talk about pain was through that humor. OLMO is a love letter to families (the ones we're born to, the ones we choose), friendship, and the music that carries throughout our lives.

## **PRODUCER'S STATEMENT / PLAN B**

Fernando Eimbcke's marvelous DUCK SEASON and subsequent work has left an indelible mark on us.

When he came to us with OLMO – a deeply personal and universal story full of humor and music– we jumped at the chance to be a part of it.

With OLMO, Fernando gives us a look at a Mexican-American family in a mythical 1979, but the emotions and dynamics he explores resonate today and into the future.

With his distinctive eye, Fernando has crafted one of those films for every generation – where you can imagine yourself as both parent and child - about a family we all know somehow yet seldom see on screen.

## **Q&A WITH FERNANDO EIMBCKE AND VANESA GARNICA**

### **How did the story of OLMO begin?**

Fernando Eimbcke: I had a very simple idea about a teenager who needs to take care of his father. I called Vanesa Garnica, the co-writer, and I told her the idea. Normally, when I write by myself, it takes me a lot of time to develop a script. With Vanesa, it was very easy, very organic. We have been friends for more than 30 years, and we had shared experiences to draw on.

We started with this idea, and then we started to set up an object of desire, Olmo's neighbor, Nina Sandoval, who invited them to this party. So we had all the elements to create this story. I had worked with Plan B in the past and happily they liked my work, so I sent them the finished script, and they fell in love with it, and came on board as producers.

We needed producers in Mexico and I had read an interview from Erendira Nuñez Larios where she talked about her interest in producing films for directors with distinct voices. I found out she was associated with Michel Franco, who I knew for a long time, so Teorema was the perfect production company to produce from Mexico with Plan B.

### **You mentioned that you and Vanesa drew on some family experiences that informed the story. What were some of those experiences?**

Eimbcke: I think many people can relate to the experience of having a health problem in one's family. There can be so many people in one family, and life is so fragile. Dramatically, it opens up a very universal set of circumstances.

### **What did your writing process look like?**

Vanesa Garnica: Since we've known each other for so long, it was very easy. It became an extension of our friendship, we just started talking and talking and talking and sharing our experiences when we were growing up. Then came the hard work of structuring a story and making it work. But I think we knew what we wanted to express and we knew where the emotional core of the story was. The rest became as it is with screenwriting: playing with a puzzle and finding where the pieces fit.

There are tons of moments of humor, which I think is the best way to deal with pain, and I think it's something that Fernando and I have been doing our whole lives. When things get awful, just find a way to laugh. It became pretty easy to slip into the humor of things, and I think that makes it even more relatable. Actually dealing with pain through humor is a way of relief.

### **The movie freely mixes humor and reality, how did you decide on the movie's tone?**

Eimbcke: Vanesa and I share a very similar sense of humor. I think it can be a form of empathy with your characters to find whatever humor you can in their situation, and to be clear, never laughing *\*at\** the characters. It's like Vanesa said, laughing through a difficult situation is a very human, relatable thing.

Families can be absurd. Families can have a lot of conflict. That's why at the end of the film, even though all their problems aren't resolved, you can consider it a happy ending.

I think that the humour also reflects a lot of humanity. One of our influences on this film was Charlie Chaplin. For example, in a film like THE KID, the character is an orphan, but Chaplin gave the audience a chance to laugh, too. Chaplin found the humor, a very tender humor.

### **Did you have any other cinematic influences in mind when creating OLMO?**

Eimbcke: The other day I found a very beautiful film and I thought, "Oh, why didn't I see it before?" It's a film from Jean Renoir, called TONI. And it was very beautiful to see that film and to see that kind of difficult balance between tragedy and – it was not like humor, but there's some lightness that's very beautiful. It's very poetic. I think that the films are related, OLMO and TONI, and they are in dialogue. But I think that the main influence was Chaplin. I am a complete fan of Chaplin.

**That sense of humor in your film also extends to the visual style of OLMO. Can you share a bit about how you decided to incorporate those influences into your visual approach to the story?**

Eimbcke: It was very interesting because we wanted to play with a lot of cliches about what it means to be a man; the fast car, huge ego, the power those things represent. We fell in love with those kinds of cliches because we were playing with humor.

I think that if you have the chance to record an argument or a fight in your own family, you will be surprised to see what things people care about. It could be shoes, a car, or a t-shirt, with the family in OLMO, it was a grill. Of course, objects can be inherently cinematic because they don't represent the object itself, they represent desires.

With OLMO, I feel the main theme is family (and I'd consider Olmo's friend Miguel to be part of that family). So that theme also informed our visual choice in terms of showing the characters in relation to one another.

### **Speaking of family, how did you cast the members of the Lopez family?**

Eimbcke: Susan Shopmaker, our Casting Director did an amazing job. Aivan surprised me from the first audition. Physically he was perfect for the role but much more important, he was intelligent, sensitive and imaginative. If you see him you understand why he was the one and only one. We did a callback with Aivan and Diego (Miguel) and their chemistry was unbelievable.

### **What made Gustavo right for the role of the father, Nestor?**

Eimbcke: I saw him in "Año Bisiesto" (LEAP YEAR) and I knew he was an actor who liked to take risks. He took a big risk with this role and underwent a major transformation.

### **How Andrea Suárez come to be cast as Cecilia, the mother?**

Eimbcke: It was in STAND CLEAR OF THE CLOSING DOORS where I saw Andrea Suárez. There was no need to look for another actress, she was the one. Susan Shopmaker did the casting for that film, too! That film helped me to understand that in a Mexican American family kids could talk in English and the parents in Spanish.

### **How did you establish the time period in which the film takes place?**

Eimbcke: The period is intentionally not in your face. This story could happen in the seventies or in the eighties, the only thing we were really concerned about was not having the technology of today because that changes how people interact if they have smartphones, etc. OLMO is about a family, an immigrant family. It's very tough and sad to see what is happening to immigrants right now. I think to tell a story about a Mexican family in the United States, at this moment, is important. First and foremost, OLMO is about family.

**Music plays a large part in OLMO. How did you decide to incorporate the various styles of music we hear in the film?**

Eimbcke: The film is a declaration of love to music. I love music, and it has moved me a lot in my life: music, finding records, sharing records. I had a shared editing process with Mariana Rodriguez here in Mexico and then Hilda Rasula in LA, and it was really interesting because there is some music from Mariana and there is some music from Hilda. Hilda found this Mexican music from the seventies from a band called Los Dug Dug's. It was a cult band, and I think it creates something very interesting in the film.

I love Beethoven, and it was super interesting to put a disco version of the Fifth Symphony in the film.

Music is what sets the action in motion in this film – the boys need to take a stereo to the party. So the music was very important. It's a window to what the characters are feeling at any given moment. We were very lucky because there was a composer called Giosuè Greco, an Italian American musician who worked on DIDI and creates soundscapes from specific instruments like the accordion in OLMO. We worked at a distance. He was based in L.A., I was in Mexico, and it was really amazing to work with him and see all the things that he gave the film.

**After co-writing the film together, how did Vanesa continue to collaborate with you during the production?**

Eimbcke: Vanesa was so important throughout production. When we were looking for the right stereo to use as a prop, Vanesa would say “No, that's from 1982, not 1979, come on.” She did a lot of research. She worked with a technician to understand how to do things with the stereo. She went into high school yearbooks from New Mexico in 1978 to see those photos.

Garnica: Even though it's not a documentary and this is fiction, you still have to root the story somewhere. When dealing with the migrant experience, which is something that we didn't live ourselves, we wanted to be accurate. It is a way to respect anyone that has gone through that experience. Even if there's tons and tons of research that you don't necessarily use at the end, you have to go through that. I love research. It gives you the sense that you are actually finding the character in the process..

**What do you want audiences to take away from OLMO?**

Garnica: During pre-production, I got to meet all the crew. The first thing that everyone told me was that they had such a deep connection with the script because they had to take care of a parent, a grandparent, a spouse, everyone had a story. I mean, it was silly of me because I

hadn't thought of it as such a universal story, and I discovered that it really is. We're always taking care of someone else, and it feels like a very lonely place to be, but it isn't. My first hope is that people don't feel so alone in that experience. The other thing is – I mean this is not a political film at all – but in a way every film is now political. In a moment when our fellow Mexicans are being mistreated badly, I think it's nice just to see each other as humans and share the experience of living, struggling and laughing without all of this additional otherness, without the rejection, just sharing the human experience.

Eimbcke: For me, I hope audiences reflect on the meaning of family. Humanity is a big family, and as a society, we are forgetting that. We thought a lot about the health system in the world because the conflict starts when Olmo wants to go to a party, but then he needs to take care of his dad. We, as a society, as humanity, we are not treating people with the dignity they deserve.

The way we treat people as they age, or as they become ill, that's how you can define a society.

Ultimately, our main concern was to tell a story about family, because we truly believe that our job as filmmakers is to create emotions. Art and films are about touching people.

## **BIOGRAPHIES**

### **Fernando EIMBCKE (Director / Co-Writer)**

Over the past decade, Fernando has established himself as one of the most influential directors in Latin America. Born in Mexico City and educated at UNAM, Eimbcke started—as did many of his contemporaries—with short films and music videos before bringing his eye to feature films. His debut film, *TEMPORADA DE PATOS* (aka *DUCK SEASON*), was featured at 2004 Cannes Film Festival and went on to win several accolades. The film was released by Alfonso Cuarón and Warner Independent in the United States. His subsequent film, *LAKE TAHOE*, premiered at the 2008 Berlin International Film Festival, where it won two prizes. And his third film, *CLUB SANDWICH*, premiered at the 2013 Toronto Film Festival and won the Golden Shell at the San Sebastián Film Festival. In all three of his feature films, Eimbcke provides brief glimpses into the lives of young characters traversing the formable and transformative times of adolescence. Throughout his oeuvre, Eimbcke displays a remarkably deft comedic sensibility that captures the idiosyncrasies and slight wonders of childhood innocence and naiveté.

### **Vanesa GARNICA (Co-Writer)**

Vanesa Garnica is a Mexican novelist and screenwriter. She is the author of six novels including *Notas para Bunker Hill* (Amado Nervo National Award 2019) and *Después de la bruma* (Nellie Campobello National Award 2012). Besides Olmo, she has cowritten with Fernando Eimbcke three other screenplays: *Moscas*, *Los niños de Morelia* and *Chiqui*. She wrote the screenplay for animation *Cassandra*, currently in production.

### **Dede GARDNER & Jeremy KLEINER (Producers)**

Dede Gardner and Jeremy Kleiner are two-time Academy Award-winning producers and Co-Presidents of Plan B Entertainment, which they run with its founder Brad Pitt. Their body of work includes Academy Award- and Golden Globe-nominated and winning films such as: RaMell Ross' *Nickel Boys*, Sarah Polley's *Women Talking*, Andrew Dominik's *Blonde*, Lee Isaac Chung's *Minari*, Barry Jenkins' *If Beale Street Could Talk* and *Moonlight*, Adam McKay's *The Big Short* and *Vice*, Ava DuVernay's *Selma*, Steve McQueen's *12 Years A Slave*, and Terrence Malick's Palme d'Or-winning *The Tree of Life*. Recent features include Maria Schrader's *She Said*, Cory Finley's *Landscape with Invisible Hand*, Reinaldo Marcus Green's *Bob Marley: One Love*, Jon Watts' *Wolfs*, and Tim Burton's *Beetlejuice 2*. Forthcoming releases include Bong Joon Ho's *Mickey17*, and Joe Kosinski's *F1*. Recent television releases include Amazon Original series *Outer Range* starring Josh Brolin in his television debut, and Amazon series *High School* and *Paper Girls*. Past television series include the HBO/Sky limited series "The Third Day," created by Dennis Kelly, and the Amazon limited series "The Underground Railroad," created by Barry Jenkins.

### **Eréndira Núñez LARIOS (Producer)**

Eréndira Núñez Larios is a Mexican film producer. Over the past six years, she has produced several influential films that have had a strong audience in Mexico and across the border and that have premiered in the main film festivals around the world -Cannes, Berlin, Venice, TIFF, San Sebastián, Sundance, among others.

In 2019, Eréndira teamed up with acclaimed filmmaker Michel Franco to start the production company Teorema. Together, they have produced over ten feature films. Some of their notable projects are: *Memory* (Dir. Michel Franco), featuring Academy Award Winner Jessica Chastain and Peter Sarsgaard, winner of the Volpi Cup for Best Actor at the Venice Film Festival in 2023; *Heroic* (Dir. by David Zonana), premiered at Sundance in World Dramatic Competition; *New Order* (Dir. Michel Franco), winner of Grand Jury Prize at the Venice Film Festival in 2020.

Her recent work includes *Dreams* by Franco starring Jessica Chastain and ballet dancer Isaac Hernández, filmed in San Francisco and Mexico - premiering in Competition at the 2025 Berlinale. She has also produced, along with Plan B, Fernando Eimbcke's latest feature, *Olmo* world premiering in the Panorama section at the 2025 Berlinale.

### **Michel FRANCO (Producer)**

Michel Franco is an award-winning filmmaker who was born in 1979 in Mexico City. The films he has written, directed, and produced have helped put Mexican cinema in the global spotlight.

His most recent feature film, *MEMORY*, premiered at the 2023 Venice Film Festival In Competition and stars Academy Award®-winner Jessica Chastain and Peter Sarsgaard, who won the Volpi Cup for Best Actor.



His other films include *SUNDOWN*, starring Tim Roth and Charlotte Gainsbourg (In Competition, Venice Film Festival 2021), *NEW ORDER* (Silver Lion Grand Jury Prize, Competition, Venice Film Festival 2020), *APRIL'S DAUGHTER* (Special Jury Prize, Un Certain Regard, Cannes Film Festival 2017), *CHRONIC*, starring Tim Roth (Best Screenplay, Competition, Cannes Film Festival 2015; Nominated for Best Feature and Best Male Lead at the 2017 Film Independent Spirit Awards), and *AFTER LUCIA* (Prize Un Certain Regard, Cannes Film Festival 2012).

He has also produced multiple films under his Teorema banner including Lorenzo Vigas's *FROM AFAR* (Golden Lion, Venice Film Festival 2015).

His upcoming projects include the feature film *DREAMS*, where he reunited with *MEMORY* star Jessica Chastain, premiering in Competition at the 2025 Berlin Film Festival.

### **Susan SHOPMAKER (Casting Director)**

Susan Shopmaker is one of independent film's most respected casting directors, with over 25 years of feature film credits to her name.

Recently Susan cast Alexander Payne's Academy Award winner *The Holdovers*, Michel Franco's *Memory* (Venice 2023), Alonso Ruizpalacios's *La Cocina* (Berlin 2024), Fernando Eimbecke's *Olmo* (Berlin 2025) and Sean Durkin's *The Iron Claw* which was released by A24.

She also cast Paul Schrader's *First Reformed* (Venice 2017) and *The Card Counter* (Venice 2021). Other films: Darius Marder's Academy Award winning film *Sound of Metal*, John Cameron Mitchell's cult classic *Hedwig and the Angry Inch*, Michel Franco's *Chronic* (Cannes 2015 Award Winner & 2017 Spirit Award Nominee), Franco's *Sundown* (Venice, TIFF 2021), and *The Nest* for Sean Durkin.

In 2024 Susan won a BAFTA for Best Casting and CSA award for her work on *The Holdovers* and another CSA award for *Memory*. In 2018 she won the Casting Society of America's Artios Award for Eliza Hittman's *Beach Rats* and previously won an Artios Award for Sean Durkin's acclaimed Sundance drama *Martha Marcy May Marlene*.

### **Carolina COSTA (Cinematographer)**

Selected as one of American Cinematographer's Rising Stars of 2018, Carolina Costa has traveled the world lensing critically-acclaimed feature films, documentaries, shorts, and commercials. Carolina is currently the Director of Photography on Ryan Murphy's series *GROTESQUERIE* and the new season of *Monsters*. She is the DP of the upcoming feature *OLMO* directed by Fernando Eimbecke, produced by Plan B and to premiere at Berlinale 2025. She was also the DP for *FANCY DANCE* starring *KILLERS OF THE FLOWER MOON* Oscar-nominee Lily Gladstone and directed by Erica Tremblay. *FANCY DANCE* premiered at the Sundance Film Festival in 2023 and can now be watched on Apple TV.

She has been nominated for numerous awards and won the SXSW 2023 ZEISS Cinematography Award for her work on FANCY DANCE, Tribeca's 2023 Best Cinematography Award for her work on THE GRADUATES, the 2022 Women in Media + ZEISS Altitude Award, and was on [Variety's](#) list of "10 Latinxs To Watch in 2020".

Some of Carolina's past credits include serving as the DP of: David Zonana's HEROICO (Sundance 2023); Tara Miele's film WANDER DARKLY, starring Diego Luna and Sienna Miller (Sundance 2022); Minhá Baig and Jada Pinkett Smith's coming-of-age film HALA (Sundance 2019); Tinder's first interactive series SWIPE NIGHT directed by Karena Evans; the fiction narrative film ICEBOX produced by three-time Oscar winning producer James L. Brooks (TIFF 2018); the multiple award-winning feature CRYSTAL SWAN directed by Darya Zhuk; the award-winning film THEY (Cannes); Max Winkler's Tribeca film, FLOWER, starring Zoey Deutch; the horror, thriller film THE EVIL HERITAGE (LA HERENCIA DE MAL); the pilot episode for the Amazon Freevee's HIGH SCHOOL episodic series from award-winning director Clea Duvall; and BABENCO: TELL ME WHEN I DIE from director Bárbara Paz which premiered at the 2019 Venice Film Festival and took home the Best Documentary Award.

Originally from Brazil, Carolina studied at the University of the Arts, London, where she was mentored by Sue Gibson, the renowned first female president of the British Society of Cinematographers.

### **Giosue Greco (Composer)**

Giosuè Greco is an Italian composer, multi-instrumentalist, and producer based in Los Angeles. His music can be heard in *Didi*, which won the Audience Award at Sundance 2024 and was subsequently distributed by Focus Features, as well as the Academy Award-winning short film *Period. End of Sentence*. Recent projects include the Emmy-nominated documentary *Not Going Quietly* and the 2024 Academy Award-nominated film *Năi Nai & Wai Pó*. Giosuè is currently scoring the eight-time Emmy-winning TV series *Welcome to Wrexham* (FX, Hulu) and recently finished scoring the Plan B feature film, *Olmo*. He also releases avant-garde cinematic pop music under his own artist project.

**END CREDITS**

Aivan Uttapa



Gustavo Sánchez Parra

Andrea Suárez Paz

Diego Olmedo  
Rosa Armendariz  
Melanie Frometa

**Directed by**

Fernando Eimbcke

**Written by**

Vanesa Garnica  
Fernando Eimbcke

**Produced by**

Dede Gardner  
Jeremy Kleiner

Eréndira Núñez Larios  
Michel Franco

**Executive Producers**

Brad Pitt  
Caddy Vanasirikul  
Yuri Chung

**Associate Producer**

Gustavo Sánchez Parra

**Line Producer**

Daniel Cummings

**Casting by**

Susan Shopmaker  
Jennifer Schwalenberg  
Randi Glass

**Director of Photography**

Carolina Costa, AMC

**CAST IN ORDER OF APPEARANCE**

<b>Olmo</b>	Aivan Uttapa
<b>Nina</b>	Melanie Frometa
<b>Nestor</b>	Gustavo Sánchez Parra
<b>Ana</b>	Rosa Armendariz
<b>Cecilia</b>	Andrea Suárez Paz
<b>Miguel</b>	Diego Olmedo
<b>Julio</b>	Valentin Mexico
<b>Dishwasher</b>	Humberto Castro
<b>Guy with Guayabera</b>	Elvis Ali Ramirez
<b>Drunk Man</b>	Guillermo A. Portillo III
<b>Guitarist</b>	Jonathan Contreras
<b>Elisa</b>	Ashanti Enriquez
<b>Primo</b>	Angel Estrada
<b>Party Kids</b>	Olivia León
	Megan Krier
	Joseph McCabe
	Damian Carranco
	Carlos Sandoval
	Mildred Estrada
	Kathryn Martínez
	Maria Sanchez
	Clarrissa Montoya
	Samara Nunez
	Okalani Ventura
<b>Nurse Adams</b>	Denielle Fisher Johnson
<b>Nurse</b>	Marcela Salmón
<b>Doctor</b>	Marc A. Moffett
<b>Stand In</b>	Isaac Toledo

<b>UNIT PRODUCTION MANAGER</b>	Wes Hager
<b>PRODUCTION COORDINATOR</b>	Josh Bleiweiss
<b>ASSISTANT PRODUCTION COORDINATOR</b>	Alexis De La Jara
<b>OFFICE PRODUCTION ASSISTANT</b>	Dagger Wolf
<b>OFFICE PRODUCTION ASSISTANT</b>	Paty Soto
<b>PRODUCTION COORDINATOR FOR TEOREMA</b>	Milena González Hernández
<b>ASSISTANT TO MS. GARDNER AND MR. KLEINER</b>	Anna Yang
<b>ASSISTANT TO MS. VANASIRIKUL</b>	Stevie Picot
<b>SCRIPT SUPERVISOR</b>	Amanda Yates
<b>1st ASSISTANT DIRECTOR</b>	Willy McGee
<b>2nd ASSISTANT DIRECTOR</b>	Jennifer Confaloni
<b>2nd 2nd ASSISTANT DIRECTOR</b>	Erica LeBlanc
<b>EXTRAS CASTING DIRECTOR</b>	Melyssa Zurasky
<b>EXTRAS CASTING DIRECTOR</b>	Shayne Hartigan
<b>CHOREOGRAPHER</b>	Monique Foster
<b>LOCATION MANAGER</b>	Eli Villapando
<b>LOCATION MANAGER</b>	Deborah Wakshull
<b>ASSIST LOCATION MANAGER</b>	Pat Martinez Sanchez
<b>LOCATIONS PA</b>	Frank Acosta
<b>LOCATIONS PA</b>	Erick Nunez
<b>LOCATIONS PA</b>	Guillermo Portillo
<b>KEY SET PRODUCTION ASSISTANT</b>	Gabriel Balderas
<b>SET PRODUCTION ASSISTANT</b>	Christina Zuni
<b>SET PRODUCTION ASSISTANT</b>	Maura Moreno
<b>SET PRODUCTION ASSISTANT</b>	Aaron Aldaz
<b>SET PRODUCTION ASSISTANT</b>	Bardo Sanchez
<b>LEAD PRODUCTION ACCOUNTANT</b>	Marj Ergas
<b>1ST ASSISTANT ACCOUNTANT</b>	Zoe Stockavas
<b>1ST ASSISTANT ACCOUNTANT</b>	Nick Doyle
<b>PAYROLL ACCOUNTANT</b>	Loren Bentley

<b>ART DIRECTOR</b>	Landon Lott
<b>SET DECORATOR</b>	Cami Walker
<b>ON SET DRESSER</b>	Asiah Thomas
<b>SWING</b>	Sigi Trevino
<b>SET DRESSER</b>	Alicia Rae
<b>SET DRESSER</b>	Jhene Chase
<b>ADDITIONAL SWING</b>	Linda Sainz
<b>PROPMASTER</b>	Chris Canfield
<b>ASSISTANT PROPMASTER</b>	Soren Harvey
<b>1st ASSISTANT CAMERA</b>	Meghan Noce
<b>2nd ASSISTANT CAMERA</b>	Steve Whitcomb
<b>"A" CAMERA OPERATOR</b>	Daniel Zollinger
<b>DIGITAL IMAGING TECHNICIAN</b>	Carmen Del Toro
<b>DIGITAL UTILITY</b>	Daniel Wierl
<b>ADDITIONAL DIGITAL UTILITY</b>	Mikey Slavich
<b>SOUND MIXER</b>	Rayell Abad
<b>BOOM OPERATORS</b>	Carlos Garcia
	Kirbie Seis
<b>GAFFER</b>	Neil Solberg
<b>BESTBOY ELECTRIC</b>	Paul Broadhead
<b>BESTBOY ELECTRIC</b>	Henry Sime
<b>LIGHTING TECHNICIAN</b>	Hannes Harmon
<b>ADDITIONAL LIGHTING TECHNICIAN</b>	Samuel Ethan Pirtle
<b>ADDITIONAL LIGHTING TECHNICIAN</b>	Aaron Aldaz
<b>KEY GRIP</b>	Jazmin Parra
<b>BEST BOY GRIP</b>	Andy Simmons
<b>GRIP</b>	Benito Barcenas
<b>ADDITIONAL GRIP</b>	Josh Bowman
<b>ADDITIONAL GRIP</b>	Steven Barela
<b>SET COSTUMER</b>	Myra Aida
<b>COSTUME PA</b>	Juneice Robinson
<b>KEY MAKEUP</b>	Siobhan Carmody
<b>KEY HAIR</b>	Tiffany Schuyler
<b>MUA</b>	Lori Romero
<b>ADDITIONAL HAIR STYLIST</b>	Veronica Crawford
<b>TRANSPORTATION CAPTAIN</b>	Zachary Dalton
<b>TRANSPORTATION COORDINATOR</b>	James Artzer
<b>DRIVER</b>	Walter Arvizu
<b>DRIVER</b>	Josh Renteria
<b>PROCESS TRUCK DRIVER</b>	Marc Terrien
<b>CATERER</b>	Steve Watson
<b>CHEF</b>	Felix Ramirez
<b>HELPERS</b>	Roberto Cardenas
	Sylvia Sanchez
<b>KEY CRAFT SERVICE</b>	Michael Torres
<b>ON SET MEDICS</b>	Kat Moreno
	Norma Vantine
<b>LOCAL SET TEACHER</b>	Cecilia Montoya
<b>CALIFORNIA SET TEACHER</b>	Mark Alkofer
<b>STUNT COORDINATOR</b>	Derik Pritchard
<b>OLMO DRIVING DOUBLE</b>	Emily Newman
<b>INTIMACY COORDINATOR</b>	Rebekah Wiggins
<b>VIDEO PLAYBACK</b>	Frank Eyers
<b>STILL PHOTOGRAPHER</b>	Matt Infante
<b>SPFX COORDINATOR</b>	Michael Ellis
<b>CONSTRUCTION</b>	Scottie Schulte

<b>CARPENTER</b>	Nick Check
<b>CARPENTER</b>	Gus Sanchez
<b>LEGAL SERVICE by</b>	Law Office of Lawrence I. Weinberg, Esq. Larry Weinberg Philip McCabe
<b>LEGAL SERVICE IN MEXICO by</b>	Martha Fritz
<b>PRODUCTION INSURANCE Brokered by</b>	Winnie Wong Marsh & McLennan Insurance Agency LLC
<b>PRODUCTION PAYROLL Services by</b>	Media Services
<b>SCRIPT CLEARANCE Provided by</b>	The Domain Group
<b>CAMERA EQUIPMENT Provided by</b>	Panavision
<b>GRIP and ELECTRIC EQUIPMENT Provided by</b>	Serious Grippage & Light
<b>ADDITIONAL EDITOR</b>	Jennifer Vecchiarello
<b>ASSISTANT EDITOR</b>	Salvador Reyes
<b>POSTPRODUCTION ASSISTANT</b>	Uziel Salazar
<b>MUSIC EDITOR</b>	Dan Zlotnik
<b>ORIGINAL SCORE RECORDING / CONTRABASS</b>	Francisco Ojeda
<b>ADDITIONAL SCORE FOR WAKE SCENE</b>	Dan Zlotnik
<b>POST ACCOUNTING</b>	After Wrap Accounting

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<b>DIRECTOR OF OPERATIONS</b>	Iván Maciel
<b>PROJECT MANAGER</b>	Jafet "Soto" Gamboa
<b>DAILIES TECHNICIAN</b>	Luis Javier Miranda Bernal

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<b>POST PRODUCTION SUPERVISOR</b>	Agustín Dalponte
<b>POST PRODUCTION COORDINATOR</b>	Daniel Sametz
<b>POST PRODUCTION ADMIN.</b>	Montserrat Aldana
<b>VFX ARTIST</b>	Luz López
<b>EDITORIAL &amp; ONLINE ASSISTANCE</b>	Mayo Cuadra

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<b>VFX COORDINATOR</b>	Berenice Alvarez Zúñiga
<b>VFX COORDINATOR ASSISTANT</b>	Isela Sánchez de la Rocha
<b>VFX ARTISTS</b>	José Carlos Benítez Nyssen Eduardo Rosado Enríquez Yessica Trapero Yañez Erick Fernando Gutiérrez Olivo Carolina Ramírez Cruz Eric Rodríguez Carrillo Eduardo Viladoms Joe Romo

#### ATOMICA FACILITY MÉXICO

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<b>CONFORM / ONLINE</b>	Chachacharly Espinosa

**CONFORM / MEDIA INGEST** Jorge García

**ATOMICA FACILITY CHILE**

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**POST PRODUCTION COORDINATOR** Josefina Pérez-García  
**POST PRODUCTION DIRECTOR & OPERATIONS** Nicolás Ibieta, ACC

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**DESIGNER** Daniel González  
**ART DIRECTOR** Matías Boza  
**GRAPHICS AND ANIMATION** Cristian Riquelme  
**ANIMATION** Junivan Contreras

**CONTACTO.CLUB**

**CEO CONTACTO.CLUB** Armando Mao Padilla

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**Digital Intermediate by FotoKem Creative Services**

**DIGITAL INTERMEDIATE COLORIST** Raphaëlle Dufosset  
**DIGITAL INTERMEDIATE EDITOR** Emily Vail  
**DIGITAL INTERMEDIATE PRODUCERS** Ali Kravitz  
Emily Vail

**SOUND MIXED AT ASTROLX**

**GENERAL DIRECTOR** Juan E. García  
**ADMINISTRATOR** Norma Chávez  
**SUPERVISING SOUND EDITOR** Javier Umpierrez  
**SOUND FX SOUND EDITOR** Gerardo Islas Bulones  
**FOLEY ARTIST** Marisela Suárez Mejía  
**FOLEY MIXER** Mauricio Juárez García  
**FOLEY EDITOR** Sebastián Pérez Aguayo  
**DIALOGUE EDITOR** António Porém Pires  
**ASSISTANT DIALOGUE EDITOR** Nuno Bento  
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**ADR FACILITY IN NYC** Parabolic  
**ADR FACILITY IN MEXICO** Javier Umpierrez

**INDICE**

**Music supervision**

**PROJECT MANAGER** Nallely Martínez  
Natalia Hanono  
**MUSICAL EDITOR** Toño Liaño  
**ASSISTING MUSIC SUPERVISOR** Jorge Ariza  
Elena Zajur  
**MUSICAL COORDINATOR** Christian Zahid LC  
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**LICENSE COORDINATION AND MANAGEMENT** Yolanda Rodríguez  
Alessa Pavón  
Valeria Mariel JM  
Helmont Guevara  
**ACCOUNTING COORD. AND MANAGEMENT** Georgett Gastelum  
**ADMINISTRATOR** Liliana Hurtado



**"I Don't Care (Yo No Sé)"**

Written by Armando Nava Muñoz

Performed by Los Dug Dug's

Courtesy of Sony Music Entertainment México, S.A. DE C.V. /  
Universal Music Publishing MGB México

**"Un Silbido Amoroso"**

Written by: Elmer Alberto Sánchez Casanova

Performed by: Los Wemblers de Iquitos

**"Dos Manos"**  
Written by: Adrian Quesada, Dusty Hendrix, Jeffrey W Wade & Ruben Ayala  
Performed by: Andrew DeLong & Harry Fumell Greene  
Courtesy of Universal Music Publishing MGB, S.A. de C.V.  
o.b.o. First Digital Music & ZFC Music  
Music by agreement with Universal Production Music

**"Te Quiero"**

Written by: Armando Nava Muñoz

Performed by: Los Dug Dug's

Courtesy of (P) 1975 RCA, S.A. de C.V. Sony Music  
Entertainment México, S.A. DE C.V. /Universal Music Publishing  
MGB México

Conducted and produced by: Armando Nava Muñoz

**"La Cumbia Sampuesana Y La Cumbia Cienaguera"**

(La Cumbia Sampuesana)

Written by: Jose Joaquin Bettin Martinez

Performed by: Aniceto Molina

Courtesy of Discos Fuentes Edimúsica S.A.S./ Universal Music  
Group México, S.A. de C.V.  
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**"Lalo El Optimista"**

Written by: Alfonso Guerrero Sanchez

Performed by: Toncho Pilatos

Courtesy of Editorial Orfeon, S.A. De C.V.

**"Natalia"**

Written by: Argenis Pena

Performed by: Argenis Pena

Courtesy of Universal Music Publishing MGB, S.A. de C.V.  
o.b.o. Koka Media  
Music by agreement with Universal Production Music

**"La Valentina"**

Written by Tradicional (Dominio Público)

Performed by Juan Moreno

**"A Fifth Of Beethoven"**

Written by: Walter Murphy

Performed by: Walter Murphy

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C.V.

**"La Lloroncita"**

Arr. Francisco Ramírez Lopez

Performed by Los Parientes de Playa San Vicente

**"Love Is Messy"**

Written by Christophe Marie Alai Deschamps, Eric Rene  
Starczan, Jean Luc Leonardon, Jennifer Gerette Jordan and  
Vincent Francois Perrot

Performed by Christophe Marie Alai Deschamps, Eric Rene  
Starczan, Jean Luc Leonardon, Jennifer Gerette Jordan and  
Vincent Francois Perrot

Courtesy of Montmorency Records /Sony Music Publishing  
México, S.A. de C.V.

**"Adelina"**

Written by: Frederic Belhassen, Laurent Erdos & Marc Vorchin

Performed by: Frederic Belhassen, Laurent Erdos & Marc Vorchin

Courtesy of Universal Music Publishing MGB, S.A. de C.V.

o.b.o. Mambomania

Music by agreement with Universal Production Music

**"Comical Cuts 5 6 7 8"**

Written by: Ronald Charles Douglas Hanmer

Performed by: Ronald Charles Douglas Hanmer

Courtesy of Latin Music Publishing

**"Nasty Sex"**

Written by: Oscar Rojas Gutierrez and Francisco Javier Martin Del Campo

Performed by: La Revolución De Emiliano Zapata

Courtesy of Courtesy of Universal Music Group México, S.A. de  
C.V.

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**"Amor Libre"**

Written by: Everardo Tovar Garcia

Performed by: Rigo Tovar

Courtesy of Universal Music Publishing MGB México / Universal  
Music Group México, S.A. de C.V.

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**"La Voz De Oro"**

Written by: Jason Joshua Hernandez

Performed by: Jason Joshua

Courtesy of Daptone Songs administrated by Songs of Kobalt  
Music Publishing/ Defend Music obo BORINQUEN / Jason  
Joshua

**"Cum on Feel the Noize"**

Written by: Jim Lea y Neville Holder

Performed by: Slade

Courtesy of Barn Publishing (Slade) LTD - Sony Music  
Publishing México SA de CV/ BMG Rights Management (UK)  
Ltd

By Agreement with BMG Rights Management Mexico, S.A. de  
C.V.

**"La Cama De Piedra"**

Written by: José Del Refugio Sánchez Saldaña

Performed by: Jonathan Contreras

Courtesy of Editorial Mexicana de Música Internacional S.A. de  
C.V. [EMMI]

**"Lay It Down 1"**

Written by: Guillie, Tchorta

Performed by: Guillie, Tchorta

Courtesy of: DE WOLFE LTD - Sony Music Publishing México,  
S.A. de C.V.

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Film "Para usted, Jefa" directed by Guillermo Murray (1980) Courtesy of Claro Video

**claró-video**

World Sales by FILM CONSTELLATION  
Distribution Advisory Services CAA Media Finance

**In remembrance of Samuel Kleiner**

**Special thanks to  
The National MS Society**

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Dra. Michele Breda Yepes, Postgraduate Studies, School of Medicine, UNAM.

Dra. Ana Laura Márquez Alonso, Postgraduate Studies, School of Medicine, UNAM.

Dr. Tim Coetzee, Ph.D, Chief Advocacy, Services and Science Officer for National Multiple Sclerosis Society.

Karen Mariner, Executive Vice President of Multiple Sclerosis Navigator for National Multiple Sclerosis Society.

Dr. Luis Guevara Arnal

**Immigration consultants**

Julián Escutia, Las Vegas Consulate.

**The Producers would like to thank**

Alex Somers, Nicholas Britell, Frances Luna, Dolores Silva, Ramón Amandi,

Jeremie Guiraud, the Vanasirkul Family, Bill Zuckerman, Andy Zolot, Robyn Davis, Louis Dagostino

Mike Carter, James Finn

Roeg Sutherland, Marissa Frobes, Christine Hsu, Sarah Schweitzman

**Fernando Eimbcke would like to thank**

Camilo, Jonás e Isidro Eimbcke, Marianna Lara, Regina y Jose Manuel Vazquez, Antonio y Fer Bueno, Rodrigo García,

Marco Polo Constandse, Alejandro González Iñárritu, Alexander Payne, Alfonso Cuarón, Elisa Miller, Olallo Rubio,

Samuel Kishi, Gary Alazraki, Rowena Argüelles, Albert Lee, DDN Pictures, Abril López, Alex Noppel, Tamara Benavides,

Ksenia Sereda, Jaime Ramos, Ale Trigueros, Javier Zarco, Pablo, Julián y Emiliano Lach, Martina Yitani, Irma Larios,

María Renée Prudencio, Alex Somers, Diego Rabasa, Bernardo García Franco, Enrique Hidalgo, Ricardo Quintana y

Emilio Said.

**Vanesa Garnica would like to thank**

Carolina Villa, Jay, Matias and Bruno Aroesty

*Con el apoyo del*

**INSTITUTO MEXICANO DE CINEMATOGRAFÍA**



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