

# CRY MACHO

From Warner Bros. Pictures comes director/producer Clint Eastwood's uplifting and poignant drama "Cry Macho." The film stars Eastwood as Mike Milo, a one-time rodeo star and washed-up horse breeder who, in 1979, takes a job from an ex-boss to bring the man's young son home from Mexico. Forced to take the backroads on their way to Texas, the unlikely pair faces an unexpectedly challenging journey, during which the world-weary horseman finds unforeseen connections and his own sense of redemption.

Also starring are Eduardo Minetti as the young boy, Rafo, in his feature film debut, Natalia Traven ("Collateral Damage," TV's "Soulmates") as Marta, with Dwight Yoakam ("Logan Lucky," "Sling Blade") as Mike's former employer, Howard Polk. The cast also includes Fernanda Urrejola ("Blue Miracle," Netflix's "Narcos: Mexico") as Leta and Horacio Garcia-Rojas ("Netflix's "Narcos: Mexico," TV's "La querida del Centauro") as Aurelio.

Oscar winner Eastwood directed from a screenplay by Nick Schenk and N. Richard Nash, based on the novel by Nash. Eastwood, Albert S. Ruddy, Tim Moore and Jessica Meier produced the film, with David M. Bernstein serving as executive producer.

The filmmaker's creative team behind the scenes included BAFTA-nominated director of photography Ben Davis ("Three Billboards Outside Ebbing, Missouri," "Captain Marvel"), production designer Ron Reiss (set decorator, "Richard Jewell" and "The Mule"), Oscar-winning editor Joel Cox ("Unforgiven"), who has cut most of director Eastwood's films, and editor David Cox ("Den of Thieves," assistant editor on "Richard Jewell" and "The Mule"), and longtime collaborator costume designer Deborah Hopper. The music is by Mark Mancina ("Moana").

Warner Bros. Pictures Presents A Malpasó/Albert S. Ruddy Production, "Cry Macho." The film will be distributed worldwide by Warner Bros. Pictures. It opens in theatres internationally beginning 15 September 2021.

## **ABOUT THE PRODUCTION**

### *A Story of Being Lost... And Found*

Mike Milo has endured the kind of losses in life that would take most men down. Once a circuit star with a wife and family, the hardened cowboy with the well-earned rough-hewn exterior has had to pick himself up time and again, no matter what knocked him off his actual or proverbial horse. At the end of the day, it's life's hard knocks that have made Mike even more pragmatic and, despite a stubborn streak, when given a job to do, like it or not he sets out to do it...albeit in his own way. To Mike, macho is simply a word, not a way of life.

For filmmaker Clint Eastwood, a notable element of bringing "Cry Macho" to the screen was not unlike the journey his character, Mike Milo, must take in the film: one with a few detours along the way.

The story takes place in 1979—an era when Eastwood himself was often straddling cowboy and cop roles, two screen genres he'd help to define, while also taking on more and more films behind the camera. "This picture came along about 40 years ago," Eastwood recalls. "Al Ruddy asked me if I would do it and I said, 'I'm too young for this part, why don't I direct it and we'll get Robert Mitchum?' But it didn't happen and it just went by the wayside until about two years ago. We brought it back out and I thought it was just the right time for it and I thought it'd be fun to do."

The screenplay, by Nick Schenk and the late N. Richard Nash, is based on Nash's book. The project began decades ago under the stewardship of venerable film producer Albert S. Ruddy. "Nash wrote great characters and I became enamored with this piece," Ruddy offers. "The more I got into it, the more I couldn't forget the story. It was so compelling, the relationships

between the characters were so vivid. I went to Clint with it but he didn't feel the time was right then."

Ruddy never gave up on the project, biding his time until the stars aligned, which turned out to be 2019. "The right time for me was when Clint Eastwood called me and said, 'Do you still have the script?' And I knew what that meant. There was something about it in the back of his mind that, like me, he couldn't forget."

Producer Tim Moore remembers when he and producer Jessica Meier, both with Eastwood's Malpaso banner, were looking for their next project. Says Moore, "Clint said, 'There's this script that Al Ruddy has, I want to take a look at it.' We brought in Nick to work on the screenplay because he has a history with us, having written both 'Gran Torino' and 'The Mule,' so he writes well for Clint."

Schenk—having written an original script, one based on an article, and now a book adaptation for the icon—says, "It's such an honor to write for Clint, to be trusted with that, so I was happy that they came to me again for this project. We kept going back to find those little moments that were key to understanding Mike, that also felt right for Clint's version of him. Clint wanted the story to have a dusty, gritty tone that would match the direct nature of the character as well as the tough spot he finds himself in when we first meet him."

Meier adds, "Clint really wanted to do a story that had the sense of adventure—a sort of hero's journey not for a young man just setting out in life, but for a man who's lived a hard life, where things didn't always work out. He's been injured physically because of his job in the rodeo, and emotionally because he's lost his family. He's down and out, at the bottom of the barrel, but because an old boss he had helped him out before asks a favor, he's going to do this one last thing for him. Mike's a man of his word who follows through with his promises—spoken or unspoken."

Despite the time it took, Ruddy, his patience ultimately paying off, couldn't have been more pleased. "Clint will always be, on a certain level, the great American hero, the cowboy," he says. "And in everything Clint does, every love story, action film, it doesn't matter, there honesty. When you see a Clint Eastwood movie there are moments that are so visibly honest, whether they are frightening or they make you laugh or they break your heart, you will always remember those moments."

*"You used to be strong, macho." –Rafo*

*"I used to be a lot of things..." –Mike*

## CAST & CHARACTERS

To play Mike Milo required Eastwood to not only step back in front of the camera, something he has done from time to time and as recently as 2018 in "The Mule," but to literally get back in the saddle again. The image of the actor atop a horse is one of filmdom's most iconic, even though he seemingly hung up his spurs nearly 30 years ago with "Unforgiven."

"Once you've stepped into the stirrups, it feels about the same," Eastwood tells it plainly and without bravado.

The actor describes his character as unassumingly as he plays him. "He's a cowboy, he's a guy who's done a lot of rodeo and ranch work over the years, but he's not doing too much of that at this particular time. His old boss is a wealthy rancher and wants to send him on a mission down into Mexico to retrieve his son. This guy, Mike, knows there are tons of other guys who could do it, and he doesn't want to do it. But things have gone badly for him in recent years and he feels he has no other choice. So, he goes down there and it's his adventures in bringing the kid back that's really how we see this guy who is kind of down and out comes to start his life over again."

"Clint loved the notion that both Mike and the kid he has to drive back are not in a great place in life, for totally different reasons," Meier attests, "but they both have something to learn and, it turns out, they both have something to teach."

To portray Mike's persuasive former employer, Howard Polk, Eastwood cast country music star and actor Dwight Yoakam. The way Yoakam saw it, "Mike and Rafael—Rafo—it's almost this bookend of life. Here's this character, Mike, who's at the end of his career and for someone like him it's a sad ending; he's tossed from the thing that he was greatest at, running that ranch, raising rodeo horses and stock, running quarter horses...and it's over. And from the desperation of Howard Polk needing him to go find this kid who may be in trouble, they meet, Mike and Rafo, and it's like they needed each other but they didn't know it."

Yoakam took no time at all accepting the role. “When they came to me, I didn’t even need to think about it twice, I just said, ‘Whatever, wherever, yes. Yes, and then yes. How do I say yes loud enough?’ Just the chance to do something with Clint was... It’s almost trivializing it to say it’s an honor, but it was.

“And you can say it a hundred thousand times, but you know, it doesn’t make it any easier to do!” he continues with a laugh. “And Clint, I knew that he had a reputation for not wanting to run something into the ground, but yet he was completely open to the exploration of things and the spontaneity of a moment. So, that was exciting, to be able to share moments with someone of Clint’s stature and have that give and take that would be there with any other actors you were working with.”

“I’d known Dwight in the music world, and he’s been doing acting roles for a while and he has a great look for this part, he looked like he’s been around horses and could play this millionaire rancher who could argue this guy Mike into doing this job for him,” Eastwood relates.

To play the boy who is the subject of Polk’s pressing request, the filmmakers cast newcomer Eduardo Minett. The young actor, who makes his feature film debut in “Cry Macho,” effuses, “Well, it’s a dream. It’s totally a dream. I never imagined working with Clint Eastwood, you know? He’s a legend.”

Minett remarks on the renowned lowkey vibe on Eastwood’s set, “I love that the environment was relaxed, it’s happy, all the people are laughing. And working with Clint Eastwood, he made me feel comfortable. He makes jokes all the time.”

The character he plays, however, is defensive, Minett says, and not at all at ease when he first meets Mike. “When I read the script, my initial thought about Rafo’s character was that his personality was negative, you know? Because his life, it’s hard. He’s still a boy and the things that he went through with the mom, with Aurelio, were difficult. Rafo didn’t lose his innocence, he didn’t have it to lose. When we meet Rafo in the movie, we meet a suspicious boy. He doesn’t trust anyone. He takes care of himself. He has this rooster he cares for but he has to build trust again with people.”

Minett understands what the boy he plays must learn. “For me macho means to have a strong heart, a strong mind, a strong spirit. It’s not to have a strong body, it is not to be cruel to people. I think Rafo has to see that Mike is a man with a great heart.”

Moore states, “Eduardo gave a great performance. One thing that Clint loves to do is sometimes to adlib with the actors and get something that’s not on the page but is real. And Eduardo held his own with Clint and really gave a lot to play with, a lot of different choices. And he had to act with the rooster, with Macho, throughout and become bonded with it. And I think that’s what you see in the movie, through this performance, is that it’s his best friend because that’s all he has in life, Macho.

Eastwood remarks on the young actor, whose role required more than working with actors and the rooster. “He came up from Mexico City to read for the part. He was just 14 years old and did a good job. He hadn’t ridden horses, but our wrangler put him on horses and he got good real fast.”

Along the way, Mike and Rafo stop in a small town, hoping to skirt the small but dangerous security team Rafo’s mom has sent after them. Hoping to avoid being spotted, they step inside a cantina, which is where they encounter its owner, Marta.

“She’s a pivotal character for the picture,” Eastwood says. Not only does she provide Rafo and Mike refuge, “she is somebody he meets and is fond of. That brings him back to life a little.”

Along with Rafo, Marta becomes part of what opens Mike’s heart to possibilities in life that he probably hadn’t considered in a while. Natalia Traven plays the warm and welcoming widow.

“Marta is all the time like just working at the cantina with the four grandchildren in a place that I think not much happens there,” Traven observes. “I liked her because she’s a strong woman, independent, romantic, and she takes care of her grandchildren. So, I think it’s a complex character and I like those characters. She’s this mix between strong but sweet.

Traven also found that within the world Marta inhabits in the story “there were a lot of moments where I was really moved. It’s a nice story. It has complex characters and has adventure and bonding and a little romance.”

Working with Eastwood behind and in front of the camera was a treat for Traven. “He’s the most amazing actor to work with because he’s such a warm human being. At the beginning I was like, ‘Oh, my God, it’s Clint Eastwood.’ I didn’t want to get nervous, but he’s a legend. Then you see he has this humanity, he’s so caring and he’s so light and he makes little jokes, so everything is so relaxed with him, he just made me feel so comfortable. What can I say? To work with him was amazing.”

Moore provides, “Natalia nailed that role. In every scene, whether with her body language, her eyes or the dialogue, she comes alive on the screen. And it’s a great onscreen relationship with her and Clint’s character.”

Rounding out the primary cast, Fernanda Urrejola appears as Rafo’s mother, Leta, and Horacio Garcia-Rojas is her lead henchman, Aurelio.

Of course, a key player in the journey is Rafo’s ever-present companion, Macho, who was managed by head animal wrangler Lisa Brown and rooster trainer Jesus Aguilar. While he may not have been as bonded to his feathered costar as Rafo, Minett says, “I loved the rooster! The main one, his name was Jet and he was beautiful. It was very crazy working with roosters but I loved Jet.”

Eastwood laughs, “Well, roosters are not complicated animals, so we had 11 of them, each one would do a certain thing. One of them, he’d jump up and land on your hand. The other one would attack you if you wanted, and so on. It was something to watch.

*“People trying to be macho, to show that they’ve got grit?  
That’s about all they end up with.” – Mike*

#### **FILMING / LOCATIONS & PRODUCTION DESIGN / COSTUME DESIGN**

Filming on “Cry Macho” got underway in New Mexico in late 2020, with every precaution taken to ensure the health and safety of cast and crew. The production shot in such areas as Socorro, near a portion of the New Mexico Tech campus; in numerous interior and exterior sites in Albuquerque; Lemitar; Belen; Bernalillo; and at several addresses in Polvadera, which would serve as the small town where Mike and Rafo meet Marta.

Eastwood's frequent collaborators Ron Reiss, Deborah Hopper, Joel Cox and Stephen Campanelli, among others, along with veteran director of photography Ben Davis in his first project with the company, comprised the creative team.

"The whole crew is very good," the director smiles, "but I always have good crews. They're all ready to work."

New Mexico would need to serve as Mexico and, according to Eastwood, despite the time of year they were lucky enough to enjoy fair conditions. "It was in the winter time so it was cool, and Albuquerque's at 5,000 feet so it's up high, but it was nice weather for the most part."

For Davis, it was both nature and the nature of the story that played heavily into his work. "It's a road movie and a locations movie, so it becomes about what those locations are. They dictate the look and the amount of control you have is defined by where you're shooting. You develop a visual style based on that and it speaks for itself, in a way."

Davis allowed the landscape to permeate his field of vision and the choices he made, noting, "Once we got onto the first set, which was an exterior out in the desert, I started to play around with color temperature, where I thought the palette should be, and I saw Clint was wearing this beautiful brown suede jacket and hat. He was in the car, driving through the New Mexico landscape, and I warmed up the color temperature of the camera, thinking about where the shadow should be. Then it just kind of hit me that this was the look of the movie. I was getting this beautiful shadow from his hat, hiding his eyes. A lot of his character is about what's hidden, all the things that happened in his past that are within him, that the boy brings out. So, throughout the film, starting with that shadow from the hat, I kept trying to allow light to come into his eyes."

Davis's biggest challenge overall, he says, was that "our director was our lead actor and in virtually every scene. I've done that a couple of times so it's just about getting those levels of communication working so you have a shorthand. For me, I love Clint's films because there's a great honesty about them, there's no flowering of things. He's a storyteller, fundamentally, and I love the way he does that and I'm there to help him do that."

Ron Reiss served as production designer on the film—his first, having previously worked as set decorator on a number of Eastwood's movies. "The opportunity was offered to me, and it



was really fun,” he says. “The overall goal for me was to make it look like Mexico in the late 1970s, and the research was really interesting. We went further back in time, 1975, 1968, to see what we could find because we didn’t want anything to look new, even for the era.”

Of course, setting the scene was especially critical for Mike’s residence, because in mere moments it signals to the audience visually the life he’s lived. “At the beginning of the movie, we see Mike’s history, his life,” Reiss offers. “He was a rodeo star and has all the awards and newspaper clippings, photos of him on broncos; it has a great western aspect to it. We put all that together with our set dec and art department, and we used some great images we found of Clint when he was younger that we were able to manipulate.”

Whether designing Mike’s home with its years of rodeo photos, trophies and ribbons about the room, or the simple warmth of Marta’s cantina, Reiss says, “For me, in all the sets for a story like this, it’s the little details and touches that make it authentic. I always want the environment to blend well so that when an actor like Clint is on the screen, he is what you see.”

Reiss and his team’s primary focus was to age the environments they built, to use natural materials and colors like greens and golds in a way that would be light and marry well with the camera department’s choices and, a first, pay extra close attention to square footage.

“COVID was obviously a new obstacle we were all dealing with, as so many productions are. So, we had to take square footage into consideration and look at how many people were on set, etc. The safety of everyone involved was of the utmost importance so we were careful about creating space for everyone, especially our actors.”

For an exterior saddlery where Mike teaches Rafo to ride a horse, Reiss praises his set decorator, Christopher Carlson. “Christopher found a gentleman up in Santa Fe who collects older riding equipment—saddles, harnesses, bridles—and rented them. They’re amazing. They’re real antiques, and gorgeous in their crude way; you don’t see those today. And the gentleman who owns them came down to set to see what we did and he told Christopher he’d been involved in a lot of movies, but he’d never seen a set as authentic as what he put together.

Despite his youth, Minett, who hails from Mexico, says, “I don’t know the ’70s Mexico, but I’ve seen a lot of pictures of restaurants, cars, clothes, the food and the candies, and this was

very similar to the little towns in the pictures, it was amazing. I really felt that I was in Mexico in the '70s."

Another key to creating an authentic look in the film were the costumes. Costume designer Deborah Hopper says her biggest challenge was "to do justice to Clint's western look. "We used grays, maroon, tans, browns—an earthy palette. It was fun to recreate but challenging at times because he's played so many great cowboys and has worn so many iconic looks over the years—especially his hats.

"The hat was custom," she continues. "We researched all of his hats from his movies such as 'Honkytonk Man' and 'Bronco Billy,' things like that—we rigorously studied all the different hat shapes in our research. Rodeo hats are more curled up on each side, and we discovered that didn't seem to work as well as the flat brim, which was good for the times we see him sleeping in it or just peeking from under the brim in the script. We had a number of them made as samples, and then eliminated from there as Clint was very specific about the hat his character wears in the film. After he had tried many of them on, we decided on the hat you see in the film. I think he looks great."

The script also calls for Mike to purchase a jacket while they're on the road. Hopper opted for "a Mexicali jacket made out of woven blankets. It was a Rio Grande design used in the 20<sup>th</sup> century. We made three of them and that was one of my favorite pieces in the movie."

Keen-eyed Eastwood fans might also take note of a couple of items Hopper repurposed. "We did use a jacket from 'Any Which Way You Can,' a denim jacket with corduroy lapels, and a rust-colored shirt from 'Blood Work,'" she reveals.

For Natalia Traven's character, Hopper says, "When I first read about Marta, I felt she would be very traditional because she lives in a remote village. Her look with the embroidered blouses and earth tones is a little throwback to even earlier than the 1970s, but I decided that because she's such a strong woman, I would give her a little edge, too. So, along with the skirts and blouses I gave her a beautiful leather belt and high boots that had a little fringe."

Traven says, "The costumes, for me, when I tried them on, it was so specific," she smiles. "The boots and the apron, all the blouses. They are so beautiful, the blouses with embroidery."

Moore admires, “The layers of detail in the movie are amazing. Everybody, from Deborah, our editor, Joel, Ron Reiss, our production designer, Mike Sexton, our prop guy, Patrick Mignano, our locations manager, have worked with Clint for a long time and understand his aesthetic. Even Larry Stelling, who does all the picture cars, has been working for Clint forever, and the sound of those vehicles he got us... Nowadays, you go in and you get these older cars but they've been kept up and taken care of because they had to last 30 or 40 years. But back in 1979 and 1980, they had a different sound to them. And Larry made sure they sounded like they were from that period. So the authenticity of everything on this picture was just terrific.”

The producer attests that a piece of music in the film—a song that Mike and Marta dance to, “Sabor a Mí,” dates back to 1971, but more than being ear-appropriate, “Natalia asked that we use it because it was one of her favorite songs.”

Eastwood is famously hands on when it comes to his film soundtracks and scores. To capture the authenticity of the period as well as translate the themes of love, loss and redemption, he turned to composer Mark Mancina.

“Mark scored the film and he wrote a good song for the picture, and some good melodies for a lot of the scenes. It was very pleasant and we did it all up in Carmel, which was close to home, so that was nice.”

Eastwood quite literally had a hand in it—two, in fact. “I played the piano in some of it, but nothing that would be familiar to anybody on the hit parade,” he jests.



## ABOUT THE CAST

**CLINT EASTWOOD** (Mike Milo) has been honored for his work as a filmmaker and actor. In recent years he directed and produced "Richard Jewell," directed, produced and starred in "The Mule," and directed and produced "The 15:17 to Paris" and "Sully," the latter starring Tom Hanks.

Prior to that, he directed and produced the searing real-life drama, "American Sniper," starring Bradley Cooper. The highest-grossing film of 2014, "American Sniper" was also one of the most acclaimed, receiving six Oscar nominations, including Best Picture. The film also brought Eastwood his fourth Directors Guild of America (DGA) Award nomination and a National Board of Review Award for Best Director.

A four-time Oscar winner, Eastwood won his first Oscars, for Best Director and Best Picture, for his 1992 Western "Unforgiven," which received a total of nine nominations, including one for Eastwood for Best Actor. Eastwood also won Golden Globe and DGA Awards for the film, which garnered Best Picture honors from several critics' groups.

In 2005, Eastwood won two more Oscars in the same categories for "Million Dollar Baby," again earning a Best Actor nomination for his performance in the film. He also won his second DGA Award and another Best Director Golden Globe, as well as a Golden Globe nomination for the film's score.

Eastwood has twice more earned dual Oscar nominations, in the categories of Best Director and Best Picture, for the dramatic thriller "Mystic River," for which he also garnered Golden Globe and DGA Award nominations, and the World War II drama "Letters from Iwo Jima," which won Golden Globe and Critics' Choice Awards for Best Foreign Language Film and received Best Picture Awards from a number of film critics groups. "Letters from Iwo Jima" was the companion film to Eastwood's widely praised drama "Flags of Our Fathers."

In 2008, Eastwood's "Changeling" received three Oscar nominations and Eastwood received BAFTA Award and London Film Critics Award nominations for Best Director, as well as a Golden Globe nomination for Best Original Score. The film was also nominated for a Palme d'Or and won a Special Award when it premiered at the 2008 Cannes Film Festival. He had

received three previous Palme d'Or nominations: for "White Hunter Black Heart," in 1990; "Bird," at the 1988 festival; and "Pale Rider," in 1985. He also won his first Best Director Golden Globe Award for "Bird."

In more recent years, Eastwood directed and produced the big-screen version of the Tony Award-winning musical "Jersey Boys," about the start of the 1960s rock group The Four Seasons. He also directed and produced the biographical drama "J. Edgar"; "Hereafter," which received Italy's David di Donatello Award for Best Foreign Film; and the drama "Invictus," for which he won a National Board of Review Award and earned Golden Globe and Critics' Choice Award nominations for Best Director. In addition, he starred in, directed and produced the hit "Gran Torino," for which he won a Best Actor Award from the National Board of Review.

Eastwood also directed and starred in such memorable films as "Blood Work," "Space Cowboys," "True Crime," "Absolute Power," "The Bridges of Madison County," "The Rookie," "Heartbreak Ridge," "Sudden Impact," "Honkytonk Man," "Firefox," "Bronco Billy," "The Outlaw Josey Wales," "The Eiger Sanction," "High Plains Drifter," and "Play Misty for Me," which marked his directorial debut.

Eastwood first came to worldwide fame as an actor in such legendary Westerns as "A Fistful of Dollars," "For a Few Dollars More," "The Good, the Bad and the Ugly," "Hang 'Em High," and "Two Mules for Sister Sara." His film acting work also includes "Kelly's Heroes," "Escape from Alcatraz," the "Dirty Harry" actioners, "Every Which Way But Loose," "Any Which Way You Can," "In the Line of Fire" and "Trouble with the Curve."

Over the course of his remarkable career, Eastwood has received a number of lifetime and career achievement honors, including the Motion Picture Academy's Irving Thalberg Memorial Award and the Hollywood Foreign Press Association's Cecil B. DeMille Award. He has also garnered tributes from the Directors Guild of America, the Producers Guild of America, the Screen Actors Guild, the American Film Institute, the Film Society of Lincoln Center, the French Film Society, the National Board of Review, and the Henry Mancini Institute. He is also the recipient of a Kennedy Center Honor, the California Governor's Award for the Arts, and France's Commandeur de la Legion d'honneur.

**DWIGHT YOAKAM** (Howard Polk) has sold more than 25 million albums worldwide, and he is a 21-time nominated, multiple GRAMMY Award winner. A formidable film and television actor, Yoakam has appeared in over 40 feature films, including “Sling Blade” and “Panic Room.”

In 2016, he recurred in David E. Kelley’s Amazon series “Goliath.” Recently, he appeared in director Steven Soderbergh’s film “Logan Lucky,” with Channing Tatum and Daniel Craig. Yoakam is capable of seamlessly melting into his roles and impressively standing toe-to-toe with some of the world’s top thespians over the course of his storied and successful acting career, including Jodie Foster, Tommy Lee Jones, Jared Leto, Forest Whitaker and Matthew McConaughey. Yoakam is known for his standout performances. from “Sling Blade” to his brief but extremely memorable appearance in “Wedding Crashers.”

He has 12 gold albums and nine platinum or multi-platinum albums, with five of those albums topping Billboard’s Country Albums chart and another 14 landing in the Top 10. Nearly 40 of Yoakam’s singles have charted on Billboard, with 14 peaking in the Top 10. Yoakam is a recipient of the Artist of the Year award from the Americana Music Association, and BMI Country Music’s President’s Award, the most prestigious award offered by the organizations. He was also inducted into the Nashville Songwriters Hall of Fame in the Songwriter/Artist category at the 49th anniversary Gala in 2019 in Nashville, Tennessee.

Yoakam’s self-curated SiriusXM channel, titled Dwight Yoakam and The Bakersfield Beat “Where Country Went Mod,” launched in April of 2018. The channel celebrates the Bakersfield sound and those whom it has inspired. Guests have boasted the likes of Post Malone, Lukas Nelson, Beck, Chris Hillman, Jakob Dylan, Mike Nesmith and Mickey Dolans, Dave Alvin, and Jackie DeShannon, among others.

**EDUARDO MINETT** (Rafo) is a fantastic young Mexican actor who beat out hundreds of hopefuls when he landed the lead role in Clint Eastwood’s “Cry Macho.” Prior to that, he had supporting roles in TV shows like “Como dice el dicho” (Televisa) and “La rosa de Guadalupe” (Televisa). Minett is also a talented musician, and an ambassador of Gibson guitars.

**NATALIA TRAVEN** (Marta) is a proud graduate from the Núcleo de Estudios Teatrales, México City, México. She was deeply honored to attend The Lee Strasberg Theatre Institute in Los Angeles, California, for three years, getting her Specialty at the Strasberg Method and afterwards, an Intensive Workshop with Anna Strasberg. After that, she attended Taller de Televisión by Ludwik Margules, Taller de Cine by Jorge Fons and Taller de Actuación para Cine by Arturo Ripstein.

Her film career includes feature films such as “Collateral Damage,” “Trade,” “Cuento de Hadas para Cocodrilos,” “Romancing The Bride” and “Kada Kien su Karma.” She has also starred in shorts such as “Popis” and “Huéspedes.”

Her television series include such works as the historic epics “Soulmates” and “Niñas Promedio,” “Mucho Corazón,” “Pueblo Chico Infierno Grande,” as well as “Página Cero” and “Locura de Amor,” just to mention a few.

Born in Ciudad de México, México, Traven’s long acting career also includes many roles in theatrical plays—both in English and Spanish—such as: “Una Relación Pornográfica,” “La Representación,” “La Técnica de las Nubes,” “Diana La Cazadora de Cabezas,” “Las Musas Huérfanas,” “El Efecto” and “Relaciones de una Dama de 40,” to name a few.

She has worked with directors such as Clint Eastwood, León Sermet, Marco Kreuzpainter, Kris Isaccson, Julio Bekhor, Ignacio Ortiz, Mafer Suárez, Andrew Davis and Alejandro Gerber Bicecci, and with actors such as Arnold Schwarzenegger, Francesca Neri, John Leguizamo, Kevin Kline and Paulina Gaitan.

Traven has directed more than 15 plays, some of which have been presented for seasons at the Colegio de Literatura Dramática y Teatro de la FFyL de la UNAM, Foro la Gruta del Centro Cultural Helénico, Teatro San Jerónimo (Independencia), Teatro Salvador Novo del C.E.N.A.R.T., as well as in various independent Forums and International Festivals. She was responsible for the montage and direction in Mexico (2012-2013) of the musical “Despertando en primavera” (Spring Awakening, winner of eight Tony Awards on Broadway).

Traven has been a member and teacher at the Colegio de Literatura Dramática y Teatro de la Facultad de Filosofía y Letras de la UNAM for 15 years. She has also been an active teacher

of acting at her own studio, Natalia Traven Talleres de Actuación, for over 26 years, teaching the Strasberg Method. Although she has a tight schedule, she manages to find time to do her part for the community, supporting causes like Mental Health and Human Rights as she has a master's degree in Systemic Psychotherapy.

**HORACIO GARCÍA-ROJAS** (Aurelio) is a well-respected Mexican actor who was seen in the third season of the international hit series "La Reina del Sur," as well as Amazon's post-apocalyptic horror series "S.O.Z: Soldados o Zombies." He also starred as a series regular on Netflix's hit series "Narcos: Mexico," the original Netflix Spanish-language series "Diablero," one of the highest budgeted local language series Netflix has ever done, and in History Channel's "Texas Rising."

García-Rojas catapulted into the film industry with his role in "Julia," opposite Tilda Swinton, and he continued with the feature film "La Carga," opposite Andy Garcia and Oscar Isaac. He has a huge body of work in Latin America as well, starring in more than 30 films.

**FERNANDA URREJOLA** (Leta) is one of the most sought-after actor's that Chile has to offer, mostly known for her series regular roles in Netflix's smash hit "Narcos: Mexico" and CW's family drama "Party of Five."

Urrejola began her career as a series regular on the series "16" in 2003. From that moment on, she has worked extensively in Chilean, Mexican and eventually American TV and film, working in over 30 projects in the early span of her ever-growing career. In 2005, only a year after her debut in feature film, she was awarded the Golden Copihue Award for Best Actress for her role in "Mi Mejor Enemigo." In 2016 she received the Caleuche Award, Chile's highest honor for acting, for her work as Valeria Sanchez in "Bala Loca" for Netflix (nominated for Best Series, Platinum Awards and Best Ensemble Cast, Fenix Awards).



## **ABOUT THE FILMMAKERS**

**CLINT EASTWOOD** (Director / Producer) – See ABOUT THE CAST

**NICK SCHENK** (Screenplay) is an award-winning screenwriter who received the National Board of Review Award for Best Original Screenplay for his script for 2009's "Gran Torino," which Clint Eastwood directed, produced and starred in. He also penned 2018's "The Mule," which Eastwood also directed, produced and starred in. "Cry Macho" marks their third collaboration.

Schenk also co-wrote 2014's "The Judge," directed by David Dobkin and starring Robert Downey Jr. and Robert Duvall.

On the small screen, he has written for the series "Narcos" and the miniseries "Harley and the Davidsons" and "Manhunt: Unabomber."

**ALBERT S. RUDDY** (Producer) is a Canada-born, New York-raised producer and writer. He is a two-time Best Picture Oscar winner and a Golden Globe winner.

He started his career by creating "Hogan's Heroes," which ran for six seasons on CBS. He later went on to produce "The Godfather," "The Longest Yard," "The Cannonball Run," "Cannonball Run II," "Ladybugs" and "Million Dollar Baby." He also co-created the hit TV show "Walker, Texas Ranger," which has recently been rebooted on the CW.

He is currently in production for "The Offer," a limited series for Paramount+ chronicling the making of "The Godfather" as seen through his eyes.

**TIM MOORE** (Producer) was a producer on the 2011 drama "In the Land of Blood and Honey," which marked Angelina Jolie's directorial debut. The film received a Golden Globe nomination for Best Foreign Language film, the Stanley Kramer Award from the Producers Guild and the Best Foreign Film Award at the NAACP Image Awards.

Moore has overseen the physical production of all of Clint Eastwood's films since 2002. He most recently produced "Richard Jewell," "The Mule," in which Eastwood also starred, "The 15:17 to Paris," and "Sully," starring Tom Hanks.

He executive produced Eastwood's 2014 box office success "American Sniper," based on the book about Navy S.E.A.L. sniper Chris Kyle, starring Bradley Cooper. The film was nominated for an Academy Award for Best Picture. He was also executive producer on the big-screen version of the Tony Award-winning musical "Jersey Boys."

In 2009, he executive produced the critically acclaimed drama "Invictus," starring Matt Damon and Morgan Freeman, which received widespread acclaim and several Oscar and Golden Globe nominations, including a Golden Globe nod for Best Picture – Drama. In addition, Moore was an executive producer on "J. Edgar," "Hereafter," "Gran Torino" and "Changeling," and served as a co-producer on the dual World War II epics "Flags of Our Fathers" and the award-winning "Letters from Iwo Jima," which was Oscar-nominated for Best Picture.

His work with Eastwood also includes the dramas "Mystic River," which earned six Oscar nominations, including Best Picture, and "Million Dollar Baby," which won four Academy Awards, including Best Picture. Additionally, he was an executive producer on Rob Lorenz's "Trouble with the Curve," starring Eastwood, Amy Adams and Justin Timberlake, and co-producer on Alison Eastwood's directorial debut, "Rails & Ties."

Moore has also worked several times with director Rowdy Herrington over the last two decades, including as a producer on the ESPY-nominated biopic "Bobby Jones: Stroke of Genius." Their earlier collaborations include the films "A Murder of Crows," "Road House" and "Jack's Back."

Moore's other producing credits include Steve Buscemi's "Animal Factory," Arne Glimcher's "The White River Kid," the action hit "Need for Speed," starring Aaron Paul and "Tommy's Honour." For television, he was the production manager on the telefilm "Semper Fi" and produced the telefilm "Stolen from the Heart."

**JESSICA MEIER** (Producer) was raised on the central coast of California and graduated with a degree in film from San Francisco State.

She began her career as a production assistant on such films as Taylor Hackford's "Ray," Peter Berg's "The Rundown," Sam Raimi's "Spider-Man 2" and Gary David Goldberg's "Must Love Dogs," before a long collaboration began with Clint Eastwood's company, Malpaso Productions.

She began at Malpaso as a staff assistant on "Flags of our Fathers," and then assistant production coordinator on "Letters from Iwo Jima."

In 2007, she began assisting Eastwood's producer, Robert Lorenz, working on "Changeling," "Gran Torino," "Invictus," "Hereafter," "J. Edgar," "Jersey Boys" and Lorenz's directorial debut, "Trouble with the Curve."

In 2014, Meier became associate producer on Eastwood's best picture nominee "American Sniper," in 2016, co-producer on "Sully," and most recently served as producer on "Richard Jewell," "The Mule" and "The 15:17 to Paris."

**BEN DAVIS** (Director of Photography) received BAFTA, Satellite and BIFA nominations for his work on "Three Billboards Outside Ebbing, Missouri," directed by Martin McDonagh, with whom he has also collaborated on "Seven Psychopaths" and "The Banshees of Inisherin."

Davis has shot several Marvel movies, including James Gunn's "Guardians of the Galaxy," Joss Whedon's "Avengers: Age of Ultron," Scott Derrickson's "Doctor Strange," Anna Boden & Ryan Fleck's "Captain Marvel" and Chloé Zhao's "The Eternals."

He has collaborated with Matthew Vaughn on "Layer Cake," "Stardust," "Kick-Ass" and "The King's Man," and with Michael Grandage on "Genius" and "My Policeman."

Davis's work can also be seen in Rowan Joffe's "Before I Go To Sleep," Jonathan Liebesman's "Wrath of the Titans," John Madden's "The Best Exotic Marigold Hotel" and "The Debt," Stephen Frears' "Tamara Drewe" and Tim Burton's "Dumbo."

"Cry Macho" marks Davis's first collaboration with Clint Eastwood.

**RON REISS** (Production Designer) has been working in the entertainment industry for many years, primarily as a set decorator focusing on feature films.

His love for the “Big Screen” experience goes back to his early childhood and those Saturday matinees. Reiss is a second-generation set decorator whose father, Stuart Reiss, was a very accomplished Academy Award-winning set decorator. After attending college Reiss started his career as a set dresser, working his way up to a lead man position for Stuart Reiss and eventually becoming a set decorator in his own right, working on films ranging from “Twister” to the “Matrix” sequels to “Jurassic World,” “Jason Bourne,” “Godzilla vs. Kong,” and many other feature films.

Reiss eventually became Clint Eastwood’s set decorator on five films, including “Rails and Ties,” “Jersey Boys,” “The 15:17 to Paris,” “The Mule,” and “Richard Jewell.” Eastwood then gave Reiss a fantastic opportunity to production design “Cry Macho.” Being able to work with and help develop a vision and design for such a talented director and actor is a lifetime fulfillment.

**JOEL COX** (Editor) has worked with Clint Eastwood for almost 40 years and won an Academy Award for Best Editing for his work on the director’s “Unforgiven.” He received another Oscar nomination for the editing on Eastwood’s “Million Dollar Baby,” and earned a BAFTA Award nomination for his work on “Changeling.” More recently, Cox edited “Richard Jewell” and “The Mule,” and prior to that, “American Sniper,” for which he received yet another Oscar nod, and the big-screen version of the musical “Jersey Boys.”

Apart from his work with Eastwood, Cox recently edited Christian Gudegast’s “Den of Thieves,” Stephen Fung’s “The Adventurers,” and Benny Boom’s “All Eyez on Me,” as well as Denis Villeneuve’s drama “Prisoners” and Rob Lorenz’s film directing debut, “Trouble with the Curve.”

In addition, Cox has served as editor on the Eastwood-directed films “J. Edgar,” “Hereafter,” “Invictus,” “Gran Torino,” “Letters from Iwo Jima,” “Flags of Our Fathers,” “Mystic River,” “Blood Work,” “Space Cowboys,” “True Crime,” “Midnight in the Garden of Good and Evil,” “Absolute Power,” “The Bridges of Madison County,” “A Perfect World,” “The Rookie,” “White Hunter Black Heart,” “Bird,” “Heartbreak Ridge,” “Pale Rider” and “Sudden Impact.”

Their relationship began in 1975 when Cox worked as an assistant editor on "The Outlaw Josey Wales." Since then, Cox has worked in the editing room on more than 30 films that have, in some combination, been directed or produced by or starred Eastwood.

Early in his career, Cox worked alongside his mentor, editor Ferris Webster, as a co-editor on such films as "The Enforcer," "The Gauntlet," "Every Which Way But Loose," "Escape from Alcatraz," "Bronco Billy" and "Honkytonk Man." His other credits as an editor include "Tightrope," "The Dead Pool," "Pink Cadillac" and "The Stars Fell on Henrietta."

**DEBORAH HOPPER** (Costume Designer) has worked with filmmaker Clint Eastwood for 37 years, and the pair were honored with The Most Distinguished Collaborators Award by the Costume Designers Guild. Hopper earned a Costume Designers Guild Award nomination, as well as a BAFTA Award nomination, for her period costumes for Eastwood's true-life drama "Changeling," starring Angelina Jolie. In addition, Hopper was named Costume Designer of the Year at the 2008 Hollywood Film Festival.

Hopper designed the costumes for Eastwood's "Richard Jewell," "The Mule"; "The 15: 17 to Paris"; "Sully," starring Tom Hanks; "American Sniper," starring Bradley Cooper; "Jersey Boys"; "J. Edgar," starring Leonardo DiCaprio in the title role; the contemporary drama "Gran Torino," which Eastwood starred in and directed; and "Invictus," starring Morgan Freeman and Matt Damon. Hopper also designed the costumes for the Eastwood-directed films "Hereafter," "Letters from Iwo Jima," "Flags of Our Fathers," "Million Dollar Baby," "Mystic River," "Blood Work" and "Space Cowboys."

She began her association with Eastwood as the woman's costume supervisor on the 1984 film "Tightrope," which Eastwood produced and starred in. She held the same post on the films "The Rookie," "Pink Cadillac," "The Dead Pool," "Bird," "Heartbreak Ridge" and "Pale Rider," before overseeing all costumes on Eastwood's "True Crime," "Midnight in the Garden of Good and Evil" and "Absolute Power."

Earlier in her career, she won an Emmy for her work on "Shakedown on the Sunset Strip," a telefilm set in the 1950s.

**MARK MANCINA** (Composer) is known for his wide-ranging talents, and his film scores traverse almost every genre: drama, action, comedy, suspense, and period epic. His dark, edgy music for the Oscar-winning "Training Day" is a benchmark score that expanded the boundaries of scoring street-wise drama, and is widely used as a temp track, while his breakout score for "Speed," another innovative work, influenced the sound of subsequent action movies. Mancina's orchestral originality on "Return to Paradise," reflecting the haunting gloom of its subject, and his score for the period epic "Moll Flanders," which appeared on Billboard's Classical Crossover Chart, further point to Mancina's considerable compositional range. His other films include the Grammy-nominated "Moana," "Twister," "Bad Boys," "Con Air," "Domestic Disturbance," "Tarzan," "Brother Bear," "The Haunted Mansion," and the 3D animated short "Early Bloomer."

But Mancina's achievements as composer for some of the top-grossing films of recent years comprise only one aspect of his diverse career. Composer, producer, songwriter and three-time Grammy winner, he has also added Broadway to his list of accomplishments by writing, producing and arranging the score for Disney's Tony-winning stage production of "The Lion King." The foundation for this expansion into theatre was set in the early 1990s when Oscar-winning composer Hans Zimmer, recognizing Mancina's varied gifts, asked him to arrange and produce three Elton John songs for what would become the enormously successful original film version of "The Lion King." Mancina's efforts on "Can You Feel the Love Tonight," "I Just Can't Wait To Be King," and "Hakuna Matata" were rewarded with a multi-platinum record that has sold over ten million copies worldwide and earned him a Grammy for Best Musical Album for Children and two American Music Awards for Best Pop Album. On the heels of the success of "The Lion King," Mancina went on to write and produce additional songs for a "Lion King" follow-up album entitled "Rhythm of the Pridelands," featuring South African artist Lebo M. One of Mancina's original songs, "He Lives In You," became a thematic centerpiece for "The Lion King" theatrical production, which opened on Broadway in 1997, and has since been performed to great acclaim in numerous cities around the world. In his role as producer of music for the stage, Mancina collaborated with Lebo M and director Julie Taymor to create the distinctive musical atmosphere of the Tony Award-winning show. Mancina received a Tony nomination,

was awarded Britain's Ivor Novello Award for the London production, and earned his second Grammy for producing the Original Broadway Cast Album.

Born in Santa Monica, California, Mancina spent his childhood in nearby Culver City, then Huntington Beach. Commencing his musical training at a very early age, he has performed all his life as a singer, guitarist and pianist. His film and television scores frequently feature Mancina's own performances on piano, guitar, bass, percussion, and drums, highlighting unique sounds harvested from a personal collection of traditional, exotic, and custom instruments from all over the world.

After studying composition and performance as a classical guitar major at California State University Fullerton, he went on to perform on Trevor Rabin's solo tour, and later to write and produce for Yes. He also worked on several records with producer Trevor Horn, including the song "Crazy," performed by Grammy-winning artist Seal. In 1990, Mancina moved from Los Angeles to London for a year to work with Emerson, Lake and Palmer, producing and composing their *Black Moon* album for PolyGram.

More recently, he has composed and arranged songs with Kenny Loggins. His extensive partnership with Phil Collins includes Disney's animated hit "Tarzan," for which Mancina composed the score and co-produced several Collins songs. The ballad "You'll Be In My Heart," which Mancina arranged and co-produced, won the Oscar for Best Song. They renewed their collaborative efforts for the recent "Brother Bear," for which Mancina co-produced songs and co-composed the dramatic score.

In addition to his work in film, theatre and the recording industry, Mancina also writes score and themes for many television projects, which have included "The Outer Limits," "Poltergeist," "Millennium," "Lifepod," and HBO's "From the Earth to the Moon." Among his countless television commercial clients are Nike, Mountain Dew, Jaguar, Skittles, McDonald's, Verizon, Computer Associates, Goodyear, The U.S. Army, American Express and AT&T. Working from his studio in Pasadena and his home studio, a mountaintop farmhouse/barn, he continues to expand his repertoire, and is currently developing songs for musicals and films.