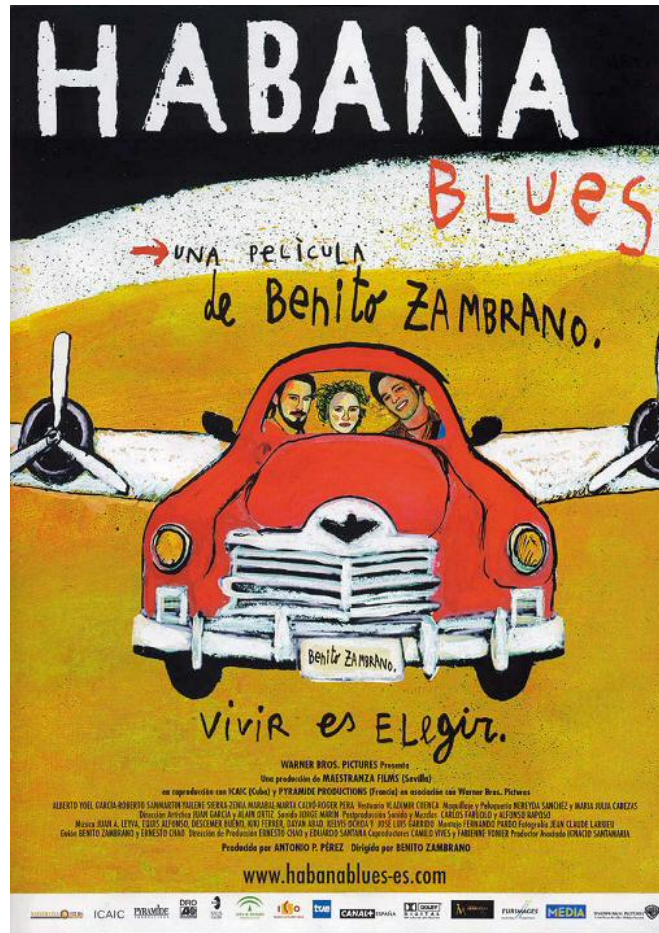


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HABANA BLUES - synopsis (NL)

Twee jonge Cubaanse muzikanten, Ruy en Tito, delen dezelfde droom: beroemd worden en eindelijk Havana verlaten. Ruy woont samen met Caridad en hun twee kinderen. Alhoewel ze nog steeds van elkaar houden, loopt hun relatie ten einde. Tito woont bij zijn oma. Terwijl ze aan het oefenen zijn voor hun eerste grote concert leren ze Marta en Lorenzo, twee Spaanse producenten kennen. Zij zijn in Cuba op zoek naar nieuw talent. Ruy en Tito staan voor de uitdaging van hun leven. Maar is hun vriendschap wel tegen deze grote druk bestand?



Habana Blues is de tweede film van de Spaanse regisseur Benito Zambrano. Cinemien & ABC Distribution brachten eerder zijn film *Solas* (1999) uit. Habana Blues wordt ondersteund door een ijzersterke soundtrack. Muziek die een nieuw Cubaans geluid presenteert. Er komt immers meer muziek uit Cuba dan de Buena Vista Social Club. Het is tijd voor een nieuw Cubaans geluid!

HABANA BLUES

110 min. / 35mm / Kleur / Dolby Digital / Spaans gesproken / Spanje - Cuba - Frankrijk 2005

Kijkwijzer: 

Nederlandse theatrale distributie: Cinemien
Belgische theatrale distributie: ABC Distribution
DVD uitbreng : Homescreen

HABANA BLUES - synopsis (FR)

Deux jeunes musiciens cubains, Ruy et Tito, ont un rêve commun: devenir célèbre et quitter La Havane. Ruy vit avec la mère de ses deux enfants, Caridad, et malgré l'amour qu'ils partagent encore, leur couple est au bord de la rupture. Tito habite seul avec sa grand-mère. Ils préparent l'organisation de leur premier grand concert quand ils apprennent que deux producteurs espagnols, Marta et Lorenzo, arrivent à Cuba à la recherche de nouveaux talents. Face à ce qu'ils pensent être la chance de leur vie, ils devront se lancer à la "conquête" des Espagnols.



Habana Blues est le deuxième long métrage du réalisateur espagnol Benito Zambrano. ABC Distribution a déjà distribué son premier long métrage *Solas* (1999). Habana Blues est soutenu par un soundtrack très solide. C'est de la musique qui présente un nouveau son cubain. Il y a quand même d'autre musique à Cuba que celle du Buena Vista Social Club. Il est temps pour un nouveau son cubain !

HABANA BLUES

110 min / 35mm / Couleur / Dolby Digital/ dialogues en espagnol/ Espagne - Cuba - France 2005

La sortie théâtrale aux Pays-Bas: Cinemien
La sortie théâtrale en Belgique: ABC Distribution
La sortie sur DVD : Homescreen

HABANA BLUES - crew

Regie / réalisation	: Benito Zambrano
Scenario / scénario	: Benito Zambrano, Ernesto Chao
Director of Photography	: Jean Claude Larrieu
Muziek / musique	: Juan Antonio Leyva, José Luis Garrido, Equis Alfonso, Enrique Ferrer Orsini, Dayan Abad García, Descemer Bueno, Kelvis Ochoa
Geluid / son	: Jorge Marín
Geluidsmixage	: Alfonso Raposo
Montage	: Fernando Pardo
Producent / producteur	: Antonio P. Pérez (Maestranza Films)
Associate producer	: Ignacio Santamaría
Co-producers	: Camilo Vives (ICAIC, Cuba), Fabienne Vonier (Pyramide Productions, France)
Art direction	: Juan García, Alain Ortiz
Casting	: Laura Cepeda
Costumes	: Vladimir Cuenca
Make-up & hair	: Nereyda Sánchez, María Julia Cabezas



HABANA BLUES - cast

Ruy	: Alberto Yoel García Osorio
Tito	: Roberto San Martín
Caridad	: Yailene Sierra
Alex	: Tomás Cao Uriza
Luz María	: Zenia Marabal
Marta	: Marta Calvo
Lorenzo	: Roger Pera

HABANA BLUES - De film

Benito Zambrano is back to filmmaking five years after his acclaimed first feature film, SOLAS, about the years he spent in Cuba. He graduated from the Havana International School of Film and Television (San Antonio de los Baños) where he majored in scriptwriting and film directing.

"Cuba means much more to me than what it's brought me in terms of filmmaking. In Cuba, I've loved, created and worked, and I've made several friends and probably some enemies too," he says.

HABANA BLUES is about Cuba, music and mostly about feelings. Stories about relationships between people have always been close to Benito Zambrano's heart. Cuba is nothing but a setting, a mere excuse to deal with such universal feelings as friendship, love, family, people's fears and yearnings to make it in life... *"Feelings that can be found anywhere else,"* Benito Zambrano says. *"This is something I experienced with SOLAS. In each and every festival I've attended, I've realized that man's blood was the same colour, wherever you were. Jealousy, loneliness, greed, love... When you stop writing stories that deal with the particular but that open up to the universal, you touch everybody's hearts. Whether you're in Ecuador or in Switzerland." "HABANA BLUES is a romantic comedy,"* Benito Zambrano carries on. *"It's about the friendship between two men who break up because they must "leave the country." Moral and artistic maturity reached through overcoming a number of difficulties, the yearning to pull through and live despite everyday problems - these are the main ideas this story is based on."*

The three leading actors, Alberto Yoel Garcia (Ruy), Roberto San Martin (Tito) and Yailene Sierra (Caridad), speak of HABANA BLUES in highly special and intimate terms. Two friendships sealed by the same dream, an almost unachievable dream, an assertive, debt-ridden young woman who looks to a brighter future. Their personal experiences made it easier for them to assume their roles.

"When you naturally go from laughing to feeling emotions - as you hopefully do in my film," Benito Zambrano says, *"you get a sense of what cultural and emotional uprootedness is through the main actors who are looking for their own ways in life, in a beautiful metaphor about dignity."*

HABANA BLUES - Genesis

It's been twelve years since Benito Zambrano was a student in Havana. *"When I got there, I was very young and I was the happiest man in the world. I would learn new things everyday."* As he puts it, the film is a tribute to the people he got to know in those years, between 1992 and 2004. It's a tribute to these people's dignity and cheerfulness. *"I was able to exorcize not so much as feelings I have for this country but rather commitments I set for myself as a creator to his audience. When I got to Cuba, SOLAS was in the making. Then I carried on with HABANA BLUES. I got the idea of the film when I attended a concert given by legendary figures of new Cuban music. When I saw them on stage, I felt like writing about a Black musician."*

Zambrano explains that he had both scripts ready when he came back to Spain by 1997. In Cuba, he'd met Antonio Pérez who produced both films. He gave him both projects. *"I then wanted to do HABANA BLUES first, but it was more complicated. The script remained unfinished and Antonio*

thought - and he was right - that it'd be easier to do SOLAS. So we did. I was taken aback by how well SOLAS was received. It was most unexpected."

Antonio Pérez, who produced the film, remembers: *"All around me people thought I'd lost my mind since I meant to do a harsh, heartrending comedy drama instead of a cheerful, attractive, open film. Actually, I was just postponing the project. Besides, I thought that if we began with SOLAS, it'd be better for Benito's career - and yet I found it bloody difficult funding it. I then turned to HABANA BLUES again. Benito was getting more experienced, which proved necessary for such a complicated film."*

Although Solas was internationally acclaimed and sold in over 50 countries, HABANA BLUES was still extremely difficult to get funded. In 2000, after he directed TV series "Father Courage", Zambrano returned to Havana to update the script. *"Music had changed, they all had changed a little,"* Zambrano goes on. *"I was focused on guys like Ismael Serrano, Pedro Guerra... When I returned to Cuba, I found the music sounded influenced by Hip-Hop and the like. We had to look for musicians all over again and one thing leading to the next, it took us two years altogether."*

After three years of pre-production, research, development and writing, they eventually ended up writing a new script. *"For a very long time,"* Zambrano recalls, *"I've wondered what kind of story I should tell and how I should go about it. I was convinced it was up to Cuban artists and filmmakers to deal with their country's difficulties. I've ended up convincing myself that I couldn't possibly deal with a story that would be a vague criticism of Cuban reality. There were already far too many foreigners who took the liberty of telling the Cubans what was right and what wasn't. I didn't want to be as presumptuous as them. That's also why I felt like writing a story which was based on concrete Cuban reality and then expanded into issues as universal as possible - and entertaining at the same time. Thanks to everybody's commitment, and to in-depth archival research, we were able to provide a truthful enough representation of that extraordinary place which so often led to clichéd representations."*

"The way we look at Havana," co-screenwriter Ernesto Chao adds, *"is always endearing and generous, even though it may also be sorrowful. Our intention was to tell about life as it actually is, to deal with Cuban family and with the dignity of the Cuban people who belong to the third-world, and also to try to show what "living outside" means to a Cuban. As a Cuban myself, I believe the way we've looked at the country is honest and that it reflects Benito's love for our people. It's his own tribute to Cuba."*

According to actor Alberto Yoel Garcia (Ruy), *"Benito is more influenced by reality than by fantasy: he looks for specific locations and human relationships. He says there are things you cannot make up, they're just there, and the only way to account for them is give them a thorough look."*

For producer Antonio Pérez, *"HABANA BLUES should help Benito Zambrano not to be labelled as a drama filmmaker, especially after SOLAS. I've known Benito for a long time. Working with him is no easy job because he's extremely demanding. He always knows exactly what he doesn't want. As long as he doesn't get what he wants, nothing gets done. We've both gone through very painful moments on the shoot and at other times, but we've always managed to preserve our friendship. We've always managed to make up in the end."*

HABANA BLUES - over regisseur & scenarioschrijver/sur le réalisateur & scénariste

BENITO ZAMBRANO was born in Lebrija (Seville) on March 20, 1965. He studied drama at the Seville Drama Art Institute. He rapidly turned to filmmaking and screenwriting and got introduced into the audiovisual sector through TV and theatre. He began working as a cameraman on Canal Sur, while he participated in short films such as "Melli, a lowborn child", "Who am I?", "Last humiliation" or "The Mother" between 1987 and 1990. In 1991, he made a video docudrama, "What's the point of a river?"



In 1992, he travelled to Cuba and studied at the Havana International School of Film and Television (San Antonio de los Baños). He learnt how to use a 35 mm camera and was active in several projects. In 1993, he wrote a documentary script which he made into a video film, "Those who stayed". It is a 27-minute documentary which received twelve international awards, including the Leipzig (Germany) Award in 93, the Argentina International Festival of Film and Television Award, the Fribourg (Switzerland) Film Festival Award in 95 and the Alcalá de Henares (Spain) Festival Award. Before that, he wrote and directed "Three minutes for fame", a 5-minute 16 mm video.

Besides documentaries, he wrote and directed his first fiction short-film "The Enchantment of the Full Moon", a black and white 35 mm film which was rewarded in seven international festivals. When he came back to Spain, Benito tried to have SOLAS produced. He met with Antonio Pérez, an Andalusian producer he'd made the acquaintance of quite by accident at the Havana Festival. The film was released in 1999 and proved to be one of the top-grossing films of the year. The film was internationally acclaimed and took home the Berlin Festival Award. Zambrano won 50 awards in the world, including five Goyas in Spain and seven Spanish Film Writers' Circle Awards (CEC). Solas was regarded by some critics as one of the best films in the decade.

In 2001, Benito returned to TVE as a screenwriter and director of the "Father Courage" series. Based on true facts, the series told the story of a man who strove to have the murderers of his son - a young Cadiz boy found stabbed to death - punished.

On May 18, 2004, production of HABANA BLUES began with Antonio Pérez producing. Ten weeks later, shooting was over. The film was entirely shot in Havana and Cienfuegos (Cuba). It was released in Spain on March 18, 2005 and sold 650, 000 tickets. The soundtrack ranked number 5 in the Spanish Top Ten list.

BENITO ZAMBRANO est né à Lebrija (Séville) le 20 mars 1965. Il étudie l'Art dramatique à l'Institut de Théâtre de Séville. Très vite, sa carrière va l'amener à réaliser et à écrire des scénarios. Il entre dans l'audiovisuel par l'intermédiaire de la télévision et du théâtre. Il commence à travailler comme caméraman sur Canal Sur, tout en participant à des courts métrages comme « Melli, un enfant mal-né... », « Qui suis-je ? », « La dernière humiliation » ou « La Mère ». C'était dans les années 1987/1990. En 1991, il réalise un docu-drame en vidéo, « A quoi sert une rivière ? ».

En 1992, il entreprend un voyage à Cuba et étudie pendant douze ans à l'École Internationale de Cinéma et Télévision de San Antonio de Los Baños, à La Havane. C'est là qu'il apprend à se servir d'une caméra de 35mm et participe à plusieurs projets. En 1993, il écrit le scénario d'un documentaire qu'il a tourné en vidéo, « Ceux qui sont restés ». C'est un documentaire de 27 minutes qui a remporté douze prix internationaux dont celui de Leipzig 1993 (Allemagne), celui du Festival International des Écoles de Cinéma et Télévision d'Argentine, celui du Festival du Cinéma de Fribourg 1995 (Suisse) ou encore celui du festival de Alcalá de Henares (Espagne). Avant cela, il avait écrit et réalisé « Trois minutes pour la célébrité », une vidéo 16mm de 5 minutes.

En dehors de ces documentaires, il signe son premier court métrage fiction, « L'enchantement de la pleine lune », en 35mm et en noir et blanc en tant que réalisateur et scénariste. Il sera également récompensé dans sept festivals internationaux. Lorsqu'il revient en Espagne, Benito essaye de trouver un producteur pour SOLAS. Il retrouve Antonio Pérez, producteur andalou qu'il avait rencontré tout à fait par hasard au Festival de La Havane. Le film sort en 1999 et se révèle être un des plus grands succès de l'année. C'est alors que commence toute une série de prix dont celui du Festival de Berlin. Il remporte 50 prix dans le monde dont cinq Goyas en Espagne et sept prix du Cercle des Écrivains Cinématographiques d'Espagne (CEC). SOLAS a été considéré par certains critiques comme l'un des meilleurs films de la décennie.

En 2001, Benito revient à TVE comme scénariste et réalisateur de la série « Père Courage ». Basée sur un fait réel, elle retrace la vie d'un homme qui se bat pour que soient punis les assassins de son fils, un jeune garçon de Cadix retrouvé mort poignardé.

Le 18 mai 2004, toujours aux côtés d'Antonio Pérez, le producteur, le tournage de HABANA BLUES commence. Dix semaines plus tard, il se termine. Le film aura été entièrement tourné à La Havane et à Cienfuegos (Cuba). Il est sorti sur les écrans espagnols le 18 mars 2005 et a déjà totalisé 650.000 entrées. La bande originale du film est classée 5^{ième} dans le top 10 en Espagne.

HABANA BLUES - Casting

"During the casting of HABANA BLUES," Benito Zambrano says, "we felt like finding new actors, unknown actors. Actually, most of the actors in the film are. In Cuba, it's very difficult because there are no agencies, actors are not listed, whether they're professional or beginners. To meet with this problem, producers went about the casting. Over six hundred people showed up! We were looking for characters as they were portrayed in the script and we ended up adjusting the script to the different people we met. We then looked for musicians. Musicians who could act and we eventually chose actors who could act as musicians. We then had to set up a workshop for two

months so that the actors could grow familiar with the instruments. It was both arduous and pleasant."



" The HABANA BLUES casting is the most important casting that's been done in Cuba in recent years," actor Roberto San Martín (Tito) adds. "I wasn't an actor, probably in reaction to my mother's being a very famous actress in Cuba. I didn't want to do what she did. So I worked on stage. This is my true film debut. And I feel happy about it."

HABANA BLUES - Cast

Alberto Yoel (Ruy) speelde in tien theaterstukken en negen films. Zijn eerste filmrol was die van Josh in de korte film *Atrapados* van Orlando Gómez. Deze 27-jarige acteur volgde zijn opleiding aan de Internationale Film School van San Antonio de los Baños. 2004 was een erg vruchtbaar jaar voor Alberto Yoel. Hij speelde in het theaterstuk *La Loca de Challiot* van Jean Giradoux en speelde voor het eerst in een speelfilm. Yoel speelde in *El Soñador* (Angelo Riso), *SAP* (Fidel Oliva) en tenslotte in *Habana Blues* van Benito Zambrano.

Roberto Sanmartín (Tito) was al te vinden in de Cubaanse televisiestudio's toen hij nauwelijks kon lopen. Zijn moeder was actrice en daarom heeft hij lang geen acteur willen worden. Hij studeerde grafische vormgeving en bedrijfsadministratie en werkte onder andere als ober, verkoper en kok. Naast zijn werk deed hij een cursus Frans. Toch liet hij zich op een dag overhalen om mee te doen aan een toneelstuk. Zijn nieuwe carrière als acteur werd toen een feit. Sanmartín speelt in zowel televisieseries als speelfilms. Ook presenteerde hij verschillende televisieprogramma's. In Cuba is hij bekend door zijn rol in *Entre Ciclonas* (2002) van Enrique Colina. Zijn volgende project is de film *La Semana que Viene, Sin Falta* van Josetxo Sanmateo.

Yailene Sierra Rodríguez (Caridad) werd in 1974 geboren in Havana. In 1995 studeerde zij af aan de Nationale Theater School. Als kind werd ze al gegrepen door het theater en op tienjarige leeftijd stond ze al op de planken. Ze heeft sindsdien in meer dan twintig theaterstukken gespeeld en won diverse theaterprijzen. Ze speelde voor *Habana Blues* in de speelfilm *Frutas en el Café* van Humberto Padrón. Dankzij haar theaterervaring kwam zij moeiteloos door de casting van *Habana Blues* heen.

HABANA BLUES – Over de muziek / A propos de la musique

According to Benito Zambrano, *"in the early 2000s, what keeps the Cuban people going essentially is their cheerfulness and desire to live. It's their sense of humour and of rhythm that drives people's bodies and hearts. In this sense, music in HABANA BLUES is crucial. The Caribbean music that influences the whole world. It helps the Cuban people go through these hard times for their country because they've always known how to look at the bright side of things, the musical side... Is there any other place more musical than Cuba in the world?"*

HABANA BLUES' characters travel all over "underground" Havana and offer us a cross-section of the city's alternative, youthful music. Zambrano says the music helps to tell part of the story. Music can draw its own performance. Its evocative power is as strong as film's. *"These are two valuable languages,"* Zambrano goes on, *"two art forms which need each other. They resemble each other, especially in that they both convey emotions. Although Cuban music is so important to both Cubans and the rest of the world, there have been very few feature films about the island's musicians. In HABANA BLUES, the drama and the musical evolution, simple and refreshing, are at one. The film score is different from the music we're used to hearing. Anyway, it's only up to the audience to be the judge of that."*

"Music and sound deserve a whole chapter," producer Antonio Pérez explains. *"It's almost unprecedented in Spanish film. Not only have we brought to the fore unknown Cuban pop bands (hip-hop, reggae, heavy-metal...) which have had no promotion, but we've produced a "rock fusion" sound for the soundtrack which - I'm pretty sure - will be the talk of the town. I find it surprising that no one's ever thought of making a film about the island's pop music and rock fusion, despite the influence of Cuban music. I hope the film will set a new standard for that music, just like BUENA VISTA SOCIAL CLUB has for "Cuban sound." In HABANA BLUES, we deal with a less official music, an "underground" music which is neither subsidised nor supported. It's the music of musicians that work in a dream, that live for music and not out of music."*

For Spanish music producer José Luis Garrido, *"working on this project has been like a gift, which has made me feel humble, just by reading the script. It's got this little something you've always idealized about music and which reminds you of bygone values, such as the musician's honour."*

Selon Benito Zambrano, « à l'aube du 21^{ème} siècle, le moteur principal de survie du peuple cubain, c'est sa joie et son envie de vivre. C'est son sens de l'humour et du rythme qui fait bouger le corps des gens et leur cœur. En ce sens, la musique dans HABANA BLUES est primordiale. Cette musique des Caraïbes qui influence le monde entier. C'est grâce à elle que le peuple cubain traverse sans trop de difficultés la situation dans laquelle est plongé son pays parce que Cuba sait toujours trouver le bon côté des choses, le côté musical... Existe-t-il un autre endroit dans le monde qui soit plus musical que Cuba ? »

Les personnages de HABANA BLUES parcourent La Havane « underground » et nous montrent ainsi un échantillon de la musique « alternative » et jeune de cette ville. Zambrano dit que la musique aide à raconter une partie de l'histoire. Elle est capable de tracer sa propre composition dramatique. Son aptitude d'évocation est aussi forte que celle du cinéma. « Ce sont deux langages précieux », ajoute Zambrano, « deux arts qui ont besoin l'un de l'autre. Ils se ressemblent, surtout dans leur

façon de transmettre les émotions. Malgré l'importance qu'occupe la musique cubaine tant pour le cubain que pour le reste du monde, on a vu très peu de films de fiction sur les musiciens de cette île. Dans HABANA BLUES, la structure dramatique et l'évolution musicale, simple et fraîche, ne font qu'un. La musique du film est différente de la musique qu'on a l'habitude d'entendre. Quoi qu'il en soit, c'est un critère que seul le spectateur peut juger. »

« La musique et le son méritent un chapitre à part », explique le producteur, Antonio Pérez. « C'est du quasi jamais vu dans le cinéma espagnol. Non seulement nous avons donné le jour à des groupes pop cubains (hip-hop, reggae, heavy-metal...) méconnus de tous et pour lesquels il n'y a eu aucune promotion, mais en plus, nous avons produit une sonorité « rock fusion » pour la bande sonore du film, qui j'en suis sûr, fera beaucoup parler d'elle. C'est surprenant, que malgré l'influence de la musique cubaine, personne n'ait jamais pensé à faire un film sur la musique pop et le rock fusion de l'île. J'espère que le film deviendra une référence pour cette musique, tout comme le film BUENA VISTA SOCIAL CLUB l'est devenu pour le « son cubain ». Dans HABANA BLUES, on montre une musique moins officielle, une musique « underground » qui ne reçoit ni subventions ni soutien. C'est la musique des musiciens qui travaillent dans le rêve, qui vivent pour la musique et pas de la musique.

Pour José Luis Garrido, le producteur musical espagnol, « travailler sur ce projet a été comme un cadeau qui fait qu'on se sent tout petit, par le simple fait de lire le scénario. Il a ce quelque chose qu'on a toujours idéalisé de la musique et qui rappelle certaines valeurs tombées aux oubliettes, comme l'honneur du musicien. »

HABANA BLUES - Soundtrack

Leden van Habana Blues:

Equis Alfonso, Kelvis Ochoa, Amilcar Pérez, Telmary Díaz, Enrique Ferrer, Dayan Abad, Lola Román, Yoandí Hernández Roig, Adel González Gómez, Roberto Carcasses, Amhed Mitchell, Wilber I. Calver, Jorge Emilio Pérez, Elmer Ferrer, José Luis Hernández, Julio Padrón, Juan Carlos Marín, Juan A. Leyva, Magda Rosa Galbán, Lázaro Morúa, Frank García, José Luis Hernández Nuñez, Alexander Abreu, Anaisa Gómez, Tomás Cao, Luis Alberto Figueras, Eme Alfonso, Liset Ochoa, Tania González, Vladimir Delgado, Roberto Martínez.

- | | |
|---|---------------------------------------|
| 1. Habana Blues CANSADO | 9. Habana Blues LAGRIMAS TATUÁDAS |
| 2. Habana Blues HABANEANDO | 10. Free Hole Negro SUPERFINOS NEGROS |
| 3. Haban Blues SEDUCEME | 11. Cuba Libre NO SE VUELVE ATRAS |
| 4. Habana Blues HABANA BLUES | 12. Tribal APRENDE TO WALK |
| 5. Habana Blues ARENAS DE SOLEDAD | 13. Porno Para Ricardo FELACION |
| 6. Habana Blues EN TODAS PARTES | 14. Escape REBELION |
| 7. Habana Blues ECHATE P'ALLA, ECHATE P'ACA | 15. Tierra Verde VIVAMOS JUNTOS |
| 8. Habana Blues AMANECER | 16. Anats Abreu SE FELIZ |

Soundtrack uitgebracht door Warner Music.