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SONY PICTURES CLASSICS

**NO**

*Directed by Pablo Larrain*

**Winner**

*Art Cinema Award, Director's Fortnight, Cannes 2012*

**Official Selection**

*Toronto International Film Festival 2012*

*Telluride Film Festival 2012*

110 min

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## SYNOPSIS

In 1988, Chilean military dictator Augusto Pinochet, due to international pressure, is forced to call a plebiscite on his presidency. The country will vote YES or NO to Pinochet extending his rule for another eight years. Opposition leaders for the NO persuade a brash young advertising executive, Rene Saavedra (Gael Garcia Bernal), to spearhead their campaign. Against all odds, with scant resources and under scrutiny by the despot's minions, Saavedra and his team devise an audacious plan to win the election and set Chile free.

## CREDITS

### CAST

<b>René Saavedra</b>	GAEL GARCIA BERNAL
<b>Lucho Guzman</b>	ALFREDO CASTRO
<b>Verónica Caravajal</b>	ANTÓNIA ZEGERS
<b>Urrutia</b>	LUIS GNECCO
<b>Costa</b>	MARCIAL TAGLE
<b>Arancibia</b>	NASTOR CANTILLANA
<b>Minister</b>	JAIME VADELL
<b>Simon</b>	PASCAL MONTERO

### FILMMAKERS

**Director** Pablo Larrain  
**Producers** Juan de Dios Larrain, Daniel Dreifuss  
**Executive Producers** Jeff Skoll, Jonathan King  
**Associate Producer** Niv Fichman  
**Screenplay by** Pedro Peirano  
**Based on the play** "The Referendum" by Antonio Skarmeta  
**Director of Photography** Sergio Armstrong  
**Film Editor** Andrea Chignoli  
**Designer** Estefania Larrain  
**Line Producer** Eduardo Castro  
**Sound Design** Miguel Hormazabal  
**Post Producer** Cristian Echeverria  
**Fabula Crew:** Mariane Hartard, Juan Ignacio Correa, Andrea Carrasco, Sofia Subercaseaux  
**Production Companies**  
Fabula – Participant Media – Canana

# CHILE UNDER PINOCHET

## A Chronology

### **1970**

President Salvador Allende is elected to power at the head of a Popular Unity coalition of Socialists and Communists.

### **1973**

August: Augusto Pinochet is appointed by Allende as commander-in-chief of the army.

September: In a violent coup, the presidential palace is bombed. Allende is among the first of 1,213 people who die or disappear between September 11 and the end of 1973. Pinochet dissolves Congress, suspends the constitution, bans opposition, arrests trade unionists and imposes controls on the media. Thousands are forced into exile. Four hundred US CIA experts assist Pinochet. The regime embarks on a radical program of denationalization, closely assisted by economists from the University of Chicago.

### **1976**

Orlando Letelier, Chile's former foreign minister and Socialist Party leader in exile, is killed by a car bomb in the center of Washington DC. The Pinochet regime is widely implicated.

### **1978**

Pinochet declares an amnesty to cover all human rights abuses since the coup.

### **1980**

Pinochet launches a new, dictatorial, constitution, which is ratified by a controversial plebiscite. Britain lifts its arms embargo on Pinochet's regime.

### **1986**

Pinochet is the target of an assassination attempt by the left-wing Manuel Rodriguez Patriotic Front (FPMR).

### **1987**

Pinochet legalizes some political parties. Leaders of the centrist opposition Democratic Alliance reject the initiative as "having no other purpose than the continuation of the dictatorship". The Pope visits Chile and denounces political torture.

### **1988**

Pinochet loses a plebiscite on his rule with 44 per cent of the ballot.

### **1989**

Veteran lawyer Patricio Aylwin, aged 70, a Christian Democrat, wins a landslide 55 percent of the votes to become Chile's new president. He is sworn in 1990, but Pinochet stays on as army chief.

## **1991**

Chile's National Commission for Truth and Reconciliation publishes a lengthy indictment of Pinochet's dictatorship, officially counting 2,279 deaths (later revised to 3,172) in "political violence".

Above Excerpts from TIMELINE in *THE GUARDIAN* – JANUARY 15, 1999

## **1999**

JUNE 30: “Today the Department of State, the Central Intelligence Agency, the Department of Defense, the Department of Justice, the Federal Bureau of Investigation, and the National Archives are releasing newly declassified and other documents related to events in Chile from 1973-78. These documents are part of a voluntary review of U.S. Government files related to human rights abuses, terrorism, and other acts of political violence prior to and during the Pinochet era in Chile...”

## **2000**

SEPTEMBER 18: U.S. Department of State issues HINCHEY REPORT documenting CIA Activities in Chile

## **2003**

SEPTEMBER 11: 30<sup>th</sup> anniversary of Allende coup. Investigative reporter Peter Kornbluh of the National Security Archives in Washington, D.C. publishes *THE PINOCHET REPORT*, a compilation of documents declassified by the U.S. to date.

## **2006**

DECEMBER 11: Death of 91 year old Pinochet in Santiago, Chile, while waiting to go on trial in England on multiple charges of war crimes and human rights violations.

## **2012**

APRIL 15: Will of Pinochet opened with no trace of millions of purloined assets.

## **BEST LINKS FOR FACTS BEHIND “NO”**

[www.cia.gov/library/reports/general-reports-1/chile/index.html](http://www.cia.gov/library/reports/general-reports-1/chile/index.html)

CIA declassified documents

[http://www.ndi.org/files/257\\_cl\\_transition.pdf](http://www.ndi.org/files/257_cl_transition.pdf)

NATIONAL DEMOCRATIC INSTITUTE FOR INTERNATIONAL AFFAIRS - 10/88  
Chile's Transition to Democracy: The 1988 Presidential Election

<http://www.tni.org/article/pinochet-and-caravan-death>

Transnational Institute, a worldwide fellowship of scholar activists  
“Pinochet and the Caravan of Death”

<http://www.youtube.com/watch?v=Thq-WysYcZc>

“The Other 9/11” - BBC Channel Four

[http://www.youtube.com/watch?v=a\\_B51Q0XBNY&feature=related](http://www.youtube.com/watch?v=a_B51Q0XBNY&feature=related)

“The U.S. Overthrow of Democracy in Chile”

Excerpts from CIA/FBI files

## ABOUT THE STORY

In 1988, pressured by his most powerful and generous foreign ally, the United States of America, Chilean dictator General Augusto Pinochet calls for a referendum on his presidency.

His 15-year regime had been characterized by its disregard for human rights, murders, imprisonments, exiles and “desaparecidos,” the ones who just disappeared.

A coalition of 16 political parties in opposition to the dictatorship approaches a brash young advertising executive, René Saavedra (GAEL GARCÍA BERNAL), to spearhead their campaign. Saavedra is a “closer,” a seducer of clients with his soft voice and good looks; he oozes sincerity in setting up presentations, whether it’s a TV campaign for the latest soft drink or the most important event in the life of his country.

René’s boss, Lucho Guzman (ALFREDO CASTRO), just happens to be a high-ranking member of Pinochet’s advisory board.

René’s estranged wife, Verónica Caravajal (ANTÓNIA ZEGERS), is a radical activist who believes the plebiscite is a fraud and refuses to legitimize the dictator and his bogus referendum by voting. While she belittles her husband’s involvement with the opposition, commonly known as The NO, René just wants them to get back together and live as a family with their son, Simon.

Reviewing materials already created for the campaign, René is convinced their grim, endless montages of killings, torture, tanks and tear gas will turn off voters. With the opposition outspending them an estimated 30 to 1, NO must come up with campaign ads that speak to the heart of the people of Chile and motivate them go to the polls. The people are frightened, as are the leaders of the NO movement once they realize they are being shadowed and often directly confronted by Pinochet’s secret police, the DINA.

“Everyone wants to be happy,” René says in his quiet, convincing way. “Happiness” will be the campaign: “Happiness is coming if you vote NO!” This approach meets resistance from colleagues who see it as an affront to the many who have suffered under Pinochet, but René confidently commissions jingles and celebrities to join in delivering the message: “Chile: happiness is coming!!!”

Director-producer Pablo Larraín explains. “That’s why they won. They didn’t attack Pinochet. They just promised a better and nicer future.”

Not only was Pinochet defeated, 97% of registered voters turned out at the polls. The NO campaign won almost 56% of the vote.

## ABOUT THE PRODUCTION

“NO” is the last part of a trilogy Pablo Larraín began in 2008 with “Tony Manero”, a dark comedy with intimations of political turmoil, about a middle-aged psychopath who devotes his life to becoming his country’s best John Travolta impersonator vintage “Saturday Night Fever”. In the second installment, “Post Mortem”, a Kafka-esque clerk in the city morgue, hopelessly in love with an exotic dancer who lives next door, is shocked into awareness of political reality when he comes face to face with the collateral damage of a brutal coup d’etat.

“‘Post Mortem’ speaks of the origin of the dictatorship, ‘Tony Manero’ about its most violent moment, and ‘NO’ is about the end,” elaborates director Pablo Larraín. “Perhaps what I am most interested in is revising and revisiting the imagery of the violence, the moral destruction and ideological distortion, not in order to understand it, but in order to shed light on it.”

Inspired by actual events, “NO” puts its hero, René Saavedra, in charge of a vibrant, fresh ad campaign instrumental in deposing the dictator Augusto Pinochet. “‘NO’ is an epic David and Goliath story, a black comedy with attitude,” says producer Juan de Dios Larraín.

“Here’s a guy who’s using advertising tools to change the social process,” adds director-producer Pablo Larraín. “That’s why it’s so original and strange at the same time.”

Gael García Bernal, the international star of such films as “Amores Perros”, “The Motorcycle Diaries”, “Babel”, “Letters to Juliet” and the recent “Casa de Mi Padre”, is a partner in the production-distribution company Canana Films, which has successfully collaborated with Fabula on “Tony Manero” and “Post Mortem”. It seemed only natural for Gael to move to the front of Pablo Larraín’s camera one day, especially on a film like “NO” that so brilliantly reflects his own social conscience and shares their mutual political sensibilities.

“It’s an important movie,” says Bernal. “When something is important and it’s expressed through an art form, then hopefully it will have a transcendence and a relevance so people can connect to it.”

“I think that what was achieved in that moment [the overthrow of the Chilean dictator in a fair election] was one of the most important and pure acts of fraternity that democracy has lived in the world,” he states unequivocally.

Producer Daniel Dreifuss adds: “I’m hopeful this story will resonate with audiences all over the world. The theme of civil liberties and freedom is universal but can be particular to a people and their reality. Like in the movie, each has their own meaning for NO MORE and what they strive for.”

“It’s a movie that’s very classic in terms of structure, but I believe the facts we are explaining are

very unique and, at the same time, universal,” Pablo explains. “That’s why we’re all so fascinated by it. It’s something we can all understand, and you don’t have to be Chilean to experience it.”

When the Larraín brothers began to prepare to make the film, they realized it was going to be on a much grander scale than anything they had done before, and they sought to partner with another company for financing. They joined forces with Daniel Dreifuss, a young LA based producer interested in foreign films, and worked on the development of the script. Daniel devised the strategy to create a US co-production and brought the project to Participant Media. Says Participant’s Jonathan King, Executive Vice President of Production: “I had seen Pablo’s previous two movies and was a fan of his work. The script was gripping and completely relevant to pressing contemporary issues like the movement for democratic freedom worldwide. Gael was already attached, so we agreed to finance the movie, and it all came together very quickly.”

Collaborating once again with Pablo and Juan de Diós Larraín on “NO” is Antónia Zegers, who appeared in “Tony Manero” and “Post Mortem”, as well as Alfredo Castro and Marcial Tagle, who have been in all four of Larrain’s films. In “NO,” Tagle portrays a cameraman with whom Saavedra sometimes clashes. Jaime Vadell, who was also in “Post Mortem”, is seen as a Pinochet government minister. Working with Larraín for the first time are actors Luis Gnecco as Urrutia, the man who recruits Saavedra to join the band of NO, Néstor Cantillana as commercial director Costa and Pascal Montero as Simon, René and Veronica’s son.

Also appearing in the film are José Manuel Salcedo and Enrique García, two of the men most instrumental in achieving the brilliant success of the 1988 NO campaign (René Saavedra is a composite character of the two). Larraín cast them against type—Salcedo sneaks the NO video from the censor’s office and passes it on to the Pinochet camp; García is seen at the conference table with other high ranking officials of the YES contingent.

Furthering their creative relationships with Larraín are cinematographer Sergio Armstrong, who shot “My Last Round” and “The Maid”, and Film Editor Andrea Chinogli, who recently edited “Circumstance”. Production Designer Estefanía Larraín (no relation) was Art Director on “My Last Round”; Costume Designer Francisca Román last worked on “The Maid”. Carlos Cabezas composed original music for “NO” and has scored five other pictures; he’s the vocalist for the influential band Electrodomesticos. Casting Director Solange Medina is credited with Roberto Artiagoitia’s comedy Grado 3, produced by the Larraíns via Fabula.

For “NO,” Pablo was committed to recreating the look of the period. With Armstrong’s aid and encouragement, he tracked down a 1983 U-matic video camera to shoot 2012 footage to match that of the 1988 past. Not only did he want to integrate archival news footage in a seamless fashion with the new material, he used many of the TV spots and actual on- and off-screen participants from the campaign 24 years ago.

The best example of this technique is when Larraín cuts from a close-up of the white haired narrator of the nightly NO newscast (“*NO-ticias*”) to a wide shot of the studio in which he is seen “live” on a TV monitor. He looks almost the same but his hair isn’t so white—it’s the actual video of the newscaster almost a quarter of a century ago. For fifteen years he’s been off the air, blacklisted because his politics differed from those of the dictatorship. Here he is, back in front of his audience for the mandated 27 days of campaigning thanks to the paid promotional announcements funded by the NO people; a true story.

Producer Juan de Diós Larraín, Pablo’s brother and producing partner, points out that the hand-held camera with its flashes and flares is intentional, spontaneous. “Pablo wants the camera to be as much a participant in scenes as the actors,” he explains. “Pablo likes his camera to get dirty.”

Larraín sought authenticity wherever he could find it. The infectious songs and jingles are all from the 1988 campaign, as are many of the singers, dancers and actors in the commercials. In a coup of his own, Larraín captured Patricio Aylwin, the NO candidate who succeeded Pinochet, with his U-matic camera and intercut the 2012 restaging of the victory celebration with actual news coverage from the event. “Sometimes I can’t tell the difference myself,” he has to admit.

## ABOUT THE DIRECTOR

**Pablo Larrain** was born in Santiago, Chile, in 1976. He is a founding member of Fabula, a company dedicated to producing film, television, and commercials, as well as providing production services.

In 2005, he directed his first feature-length film, “Fuga”.

In 2007, Pablo Larrain directed his second film, “Tony Manero”, collaborating on the screenplay with Mateo Iribarren and Alfredo Castro. The film premiered at the Director’s Fortnight at the 2008 Cannes Film Festival.

“Post Mortem” was his third feature film, starring Alfredo Castro and Antonia Zegers. It premiered at the Official Competition of the Venice Film Festival in September 2010.

In 2010, Pablo Larrain directed “Profugos”, HBO’s first television series produced in Chile. He is currently shooting the second season of “Profugos”.

“NO” is his fourth film.

## INTERVIEW WITH PABLO LARRAIN

### **Why did you incorporate vintage cameras in order to achieve the film's audiovisual language?**

We decided to shoot in the same format used to shoot practically all the archive footage in the film. As a result, we achieved images identical to those shot in the eighties so the spectator has access to this rare footage without being aware of what is archive footage and what was shot for the film. In doing so, we were able to avoid making the usage of archive material evident, creating a seamless combination of time, space and material generated with Ikegami tube cameras from 1983.

With an almost square aspect ratio or 4:3, and a resolution that is unique in audiovisual technology, producing this film with analog video cameras is also a statement against the aesthetic hegemony of HD.

### **What does it mean that the model that was used to overthrow the dictatorship then installed itself in post-Pinochet Chile?**

Rene Savvedra is a son of the neoliberal system that Pinochet imposed in this country. This is why it is interesting that he, with the same ideological tools brought along by the dictatorship, is in charge of defeating Pinochet. And he does it by inventing an advertising campaign filled with political symbols and objectives, which on the surface are just part of a communicational strategy, but in reality, hide the future of a country. To me, the NO campaign is the first step towards the consolidation of capitalism as the only viable system in Chile. It's not a metaphor; it's direct capitalism, pure and true product of advertising, taken to politics.

### **What does it mean for you to close this trilogy, after *Tony Manero* and *Post-Mortem*?**

To close a cycle and to wait for the films to generate connections amongst themselves, *Port-Mortem* speaks of the origin of the dictatorship, *Tony Manero* about its most violent moment, and *NO* is about its end. Perhaps what I am most interested in is revising and revisiting the imagery of the violence, the moral destruction and ideological distortion, not in order to understand it, but in order to shed light on it. Perhaps, in time, they can contribute a look at a period filled with poorly lit and said labyrinths, as well as clumsy and oftentimes forced happiness.

## **INTERVIEW WITH GAEL GARCIA BERNAL**

**Is Rene Savvedra a symbol of the time he lived in? Or is he a symbol of what we are living today?**

Rene is a character that is inherent to the context that he lived in, but at the same time, is also eternal; he symbolizes the political awakening of an apparently apolitical person. Being as he is, a consequence of the politics lived by his parents – exile, persecution, the feeling of always being a foreigner -, during the story, he inadvertently seeks to redeem himself with the political side, which is called forth in order to change his immediate surroundings. I feel that this rite of maturity is a recurrent passage in human beings, which appears when one realizes that it is possible to change things first handedly.

**What was the NO campaign's best move, considering its political and advertising dimension?**

The NO campaign's best move was to take advantage of, on one hand, the neoliberal system implemented by the dictatorship to its convenience, and on the other, the democratization of the massive media in the rudimentary state that it was back then. One may say that they overtook the right wing from both the left and the right. They appealed to optimism and to happiness in a country submerged in the painful shock of its recent politics.

**Pinochet is the only known dictator in recent history who has stepped down from power through a democratic election. How do you see Saavedra from that place?**

I think that what was achieved at that moment was one of the most important and pure acts of fraternity that democracy has lived in the world. While knowing that they were entering an election that was largely considered to be fraudulent from the very beginning, they trusted that it was worth the sacrifice to show their faces for once and for all: for themselves, for their parents, for their children. This is where Saavedra, in my opinion, turns into a heroic and plausible being. Long live Saavedra. I miss him already.

## INTERVIEW WITH ALFREDO CASTRO

**How are Raul Peralta (*Tony Manero*), Mario Cornejo (*Post-Mortem*) and Guzman (*NO*) related?**

Raul Peralta, Mario Cornejo and Luis Guzman unite in their loneliness, in their invisibility to those around them, in their relationship of subjection to power. However, what makes them radically different amongst themselves is that Guzman believes and supports an ideology. Guzman is the most harmful and dangerous representative of the Chilean right wing: a social climber, completely lacking in talent, but servile and useful to the dictatorship. Personally, what moved me about this role was his infinite loneliness and the secret hope of someday being able to enter Pinochet's closest and most familiar circle, yet knowing that this shall never happen. Unlike Raul – a being that completely lacks any ideology and who, from a corner of the story, intends to exercise his power over those less privileged than he, and to kill with as much impunity as the dictator- and Mario- a man that from one instant to the next is turned into the protagonist of the most bloody and undesirable story in the Chilean nation purely by the historical circumstances that surround him-, Guzman willingly transits between kindred ideologies with ease: dictatorship and free market. No sentimentalisms, ideals, nor heroic or epic deeds. Just an ideology of free market, trade, and commerce, unable to distinguish a dictatorship from a microwave.

**This is your third film set in the same time period. Considering that close to three decades have passed since then, how do you work the perception of time and space?**

I don't think that they're "the same time period". Pablo Larrain's way of telling stories is interesting: in *Tony Manero*, he narrated the time of strongest repression and cruelty of the dictatorship; later, with *Post-Mortem*, he narrated the beginnings of this horror; and with *NO*, he narrated the dictatorship's apparent agony. Apparent, because this continued and continues to operate in Chile, in the shadows of an apparent democracy. Although they take place in similar years, the three films don't belong to the same time period. A "period" can take place in a few hours, in a few days. This "period", this dictatorship, with other faces, more "democratic" ones, continues to operate, now as a structure of power and an economic system, through great and powerful economic groups, just as cruel in their segregation and discrimination towards the underprivileged as the awful dictatorship that installed them.

**What do you think about the fact that advertising has such a relevant role in current political communication?**

This relationship, between politics and propaganda and the agitation of masses, necessary in order to provoke great social changes, has always existed. During World War II, ministries of Propaganda or information were created in European countries, the same in Russia with Lenin, and in Germany with the Nazi movement. The same thing happened in Chile for the plebiscite. The dictatorship had the country's entire communication apparatus at its disposal, and had the support of a large part of the population. Therefore, in order to defeat it, it became necessary for the campaign's creatives to gain access to that large mass of terrified doubters and dissidents, with symbolic messages that would appeal to people's subconscious, instincts, emotions and feelings. To simplify the ideas as much as possible; to use sparse, clear, and concentrated ideas. This is why the slogan for the NO campaign, which was led mainly by young advertising agents, "Happiness is Coming", is, as my character Guzman says, a promise, an ideal for the future, and a change that turned out to be unbeatable. And so it was.

## **ABOUT THE CAST**

Having worked as an actor in his native Mexico since childhood, **Gael García Bernal (Rene Saavedra)** made his feature film debut in Alejandro Gonzalez Iñárritu's Academy Award®-nominated “Amores Perros”. His breakthrough performance in the universally acclaimed film earned him a Silver Ariel Award (Mexico's equivalent of the Oscar) as well as a Silver Hugo Award at the Chicago International Film Festival, both as Best Actor.

Gael Garcia Bernal's next film role was in another globally celebrated feature, Alfonso Cuarón's Academy Award®-nominated “Y Tu Mama Tambien, starring opposite his lifelong friend Diego Luna. For their performances, the two friends were jointly voted the Marcello Mastroianni Award at the Venice International Film Festival. In 2008 he starred alongside Diego Aluna again in “Rudo y Cursi.”

He subsequently starred in the title role of Carlos Carrera's Academy Award-nominated romantic drama “El Crimen del padre Amaro”. His performance earned him the Silver Goddess Award for Best Actor from the Mexican Cinema Journalists, as well as a nomination from the Chicago Film Critics' Association for Most Promising Performer.

Since 2004, Gael Garcia Bernal has starred in important films like “The Motorcycle Diaries” directed by Walter Salles, “La Mala Educacion” directed by Pedro Almodovar and “Babel” directed by Alejandro Gonzalez Iñárritu.

In addition to acting, Gael Garcia Bernal has taken on the roles of both director and producer. He founded the production company Canana, with his close friend, actor Diego Luna and producer Pablo Cruz. Canana was established in order both to further the awareness of the popularity of Mexican Cinema and to prove that Mexican Independent films can find local audiences as well.

In 2009 Bernal starred in “The Limits of Control” with Tilda Swinton and directed by Jim Jarmusch as well as Mammoth” with Michelle Williams and directed by Lukas Moodysson. In 2010, he starred in “Even the Rain” directed by Icíar Bollaín and “Letters to Juliet” with Amanda Seyfried. Recently, Gael starred in “Casa de Mi Padre” with Will Ferrell and Diego Luna as well as “A Little Bit of Heaven” starring alongside Kate Hudson and Kathy Bates. Currently, he is filming “Hands of Stone” in which he plays Roberto Duran and stars alongside Robert De Niro.

**Alfredo Castro (Lucho Guzman)** was born in Santiago de Chile. He holds a Bachelor of Arts degree in Theater Acting from Universidad de Chile. Currently, he works as a theatre director, actor, pedagogue, playwright, and founder of Teatro La Memoria,. In 2006, the theatre company founded the Centro de Investigación Teatral (Center for Theatrical Investigation) and the Sala de

Teatro: Teatro La Memoria (an intimate 100-seat playhouse). Pablo Larraín calls him “the Antonin Artaud of Chile.”

In 1989, Castro received a grant from the French Government for advanced professional studies in Theatre Direction in Paris, Strasbourg, and Lyon. He then traveled to London in 1993, with a scholarship from the British Council for professional training in theatre acting at The London Academy of Music and Dramatic Arts. In June of 2010, Castro went to Italy to perform alongside distinguished actor Toni Servillo (“Il Divo”) in the Italian film “É stato il figlio”, directed by Daniele Cipri.

**Antonia Zegers (Verónica Caravajal)** is a well-known television actress in Chile. She has starred in TV movies and mini-series, and is one of the busiest actors in telenovelas today.

Of late she has been on stage in a long-running revival of Ariel Dorfman’s “Death and the Maiden” at the National Theatre of Chile, a play that echoes the themes of “NO” and was written by one of the most famous exiles of the Pinochet dictatorship.

Her films with Pablo Larraín have introduced her to cinephiles and film critics who recognize her range and depth, from her role as a TV producer in “Tony Manero” to the emaciated showgirl in “Post Mortem” to the strong-minded left-wing activist in “NO.” Last year she starred in “La Vida de Los Peces” (The Life of Fish), directed by Matías Bize.

**Luis Gnecco (Urrutia)** is one of Chile’s most popular comedic actors, recently tackling the Ricky Gervais part in his country’s version of “The Office”. Pablo Larraín cast him in a decidedly non-comedic role as an unscrupulous villain in HBO Latin America’s hit mini-series “Prófugo”s. Gnecco appeared in Fabula’s provocative “Young and Wild” before assuming the role of the man who recruits Saavedra to join the NO campaign; it was a natural fit for the actor, as he was deeply involved in the 1988 movement to overthrow Pinochet.

**Marcial Tagle (Costa)** has made over a dozen films since his debut in 1994, including all four of director Pablo Larraín’s. His career includes roles in telenovelas and TV series, most notably “Casado con Hijos”, the Chilean version of “Married with Children”. In “NO” he appears as another advocate of The NO, the cameraman with whom Saavedra occasionally has creative differences. Nestor Cantillana

**Néstor Cantillana (Arancibia)** plays Saavedra’s mentor, a man who will help the campaign but only if his involvement is kept confidential. The Chilean Arts and Entertainment Critics named him Best Actor for “Los Debutantes” and Best Supporting Actor for the television shows “El

circo de las Montini” and “Romané”. “NO” is his first film for Fabula, but he has a recurring role in their mini-series “Prófugos”.

**Jaime Vadell (Minister)** portrays the minister of the Pinochet government who chairs meetings of the YES faction. He has had a long, successful career since his screen debut in 1968, honored as Best Actor for the films “Coronación” and “Padre Nuestro”. He previously worked with Pablo and Juan de Dios Larraín on “Post Mortem.”

## **ABOUT THE FILMMAKERS**

**Pedro Peirano (Screenplay)** is best known for the popular 2009 comedy-drama “The Maid” (La Nana), which he co-wrote with director Sebastián Silva. The film received international acclaim and, among other honors, won two important prizes at the Sundance Film Festival, and was nominated for a Golden Globe and an Independent Spirit Award. Silva and Peraino also co-directed and co-wrote “Old Cats”, which won awards at the 2011 Cartagena and Sarasota Film Festivals.

Peraino received this year’s World Cinema Screenwriting Award at Sundance for “Young and Wild”, an honor he shared with Camila Gutiérrez and Marialy Rivas, who was also nominated as Best Director in the World Cinema-Dramatic category. Pablo and Juan de Dios Larraín produced the film, having previously presented another Silva/Peraino collaboration, “La vida me mata”.

In 1988, the year the NO campaign triumphed, Peraino and Alvaro Díaz directed and shot a controversial documentary, “Nunca digas nunca jamás”, featuring the deposed dictator’s son, Augusto Pinochet, Jr.

Peraino has worked extensively in television as a writer, director and voice actor.

“NO” is based on Referendum (Plebiscito), an unproduced play by Chilean novelist **Antonio Skármeta**, one of the many who went into exile once Pinochet seized the presidency from Salvador Allende, relocating briefly to Buenos Aires before settling in West Berlin.

His first writing credit came after his defection, a television movie about events in Chile called “La Victoria” produced in Germany in 1973 which he co-wrote with director Peter Lillienthal. He has subsequently worked as a writer and director for film and television in both Germany and Chile.

During his exile he wrote and directed a film inspired by the great Chilean poet Pablo Neruda, “Ardiente paciencia”, (released in the U.S. in 1983 as “Burning Patience”), then refashioned it into a best-selling novel. English director Michael Radford adapted it to film in 1994 as “Il Postino”, which garnered five Academy Award nominations including Best Picture in addition to numerous international accolades and great popularity.

In concert with director Fernando Trueba and Jonás Trueba, he wrote “The Dancer and the Thief”, set in newly democratic Chile, Spain’s official entry for the 2010 Oscar for Best Foreign Language Film.

Skármeta returned to his native country in 1989 after the overthrow of the dictatorship and was named Chile's ambassador to Germany from 2000 to 2003. Last year his novel Los días del arco iris won one of the richest and most prestigious prizes in world literature, the *Premio Iberoamericano Planeta-Casa de América de Narrativa*, an honor valued at \$200,000.

**Juan De Diós Larraín (Producer)** earned an MBA at Universidad Adolfo Ibáñez and studied law before switching focus to entertainment in 2004 in order to partner with his director-brother in a company they named Fabula.

In association with Santiago-based Ef3, Fabula has produced “Prófugos”, the first Chilean based mini-series for HBO Latin America, a chronicle of drug smugglers on which Pablo Larraín has been responsible for the overall direction of the show. A ratings success since its debut in 2011, “Prófugos” has already spawned a spin-off in Brazil.

Last year the Larraíns also produced Fabula's first English language film, Abel Ferrara's “4:44 Last Day on Earth”, starring Willem Dafoe, Natasha Lyonne and Anita Pallenberg. It was their premier co-production with Paris-based Funny Balloons, which was also involved with “NO” as international sales agent.

Juan de Diós Larraín produced nine features before “NO.” The first was “Fuga”, Pablo Larraín's 2006 debut as a writer-director and is otherwise notable for the presence of Alfredo Castro in the small role of Claudio.

**Daniel Dreifuss (Producer)** was born in Scotland, raised in Brazil and has lived in LA for the past eight years. He holds an MFA in Producing from the American Film Institute. He began his career at the MPAA-Motion Picture Association of America and has also worked at Paramount Pictures in worldwide strategy.

Daniel is the Head of US Programs for the Latin American Training Center and the Co-Creator of the Immersion Week for Ibero-American Filmmakers. The event, which takes place in LA during AFM, has brought over 130 Ibero-American producers and directors to the US to foment co-productions. Past collaborators include IFTA, NALIP, HBO Docs, Focus Features, IM Global, WB, CAA, WME2.

In March of 2010, Daniel was appointed the Representative for the Rio de Janeiro Film Commission in the US. With his company, Filmed Imagination, he has been working on a diverse slate which includes literary adaptations, remakes and original projects, both as US titles and co-productions with Spain, Brazil and other countries.

**Jeff Skoll (Executive Producer)** is a philanthropist and social entrepreneur. As founder and chairman of the Skoll Foundation, Participant Media and the Skoll Global Threats Fund, he is bringing life to his vision of a sustainable world of peace and prosperity.

As the first full-time employee and first President of eBay, Jeff developed the company's inaugural business plan and led its successful initial public offering. eBay has since become the world's largest on-line marketplace, connecting hundreds of millions of buyers and sellers. eBay's transformational trading platform democratized economic opportunity throughout the world, empowering individuals to become successful online entrepreneurs.

After pioneering the creation of the eBay Foundation through the allocation of pre-IPO shares, Mr. Skoll then founded the Skoll Foundation in 1999. It quickly became the world's largest foundation for social entrepreneurship, driving large-scale change by investing in, connecting, and celebrating social entrepreneurs and other innovators dedicated to solving the world's most pressing problems. Its flagship program, the Skoll Awards for Social Entrepreneurship, currently supports 85 leading social entrepreneurs whose extraordinary work serves the neediest populations in over 100 countries.

The Skoll Foundation also co-produces the annual Skoll World Forum on Social Entrepreneurship at the Saïd Business School at the University of Oxford. The Skoll World Forum unites acclaimed social entrepreneurs with essential partners from the social, finance, private and public sectors. Each year, the Skoll World Forum attracts 800 distinguished delegates, including such renowned world figures as Archbishop Desmond Tutu, U.S. President Jimmy Carter, the Honorable Mary Robinson, Dr. Paul Farmer, and Nobel Laureates Al Gore, Muhammad Yunus, Jody Williams, and Dr. R.K. Pachauri.

In 2009, Skoll founded the Skoll Global Threats Fund. Its initial focus is on five global issues that, if unchecked, could bring the world to its knees: climate change, water scarcity, pandemics, nuclear proliferation and Middle East conflict.

Jeff founded Participant Media in 2004 with the belief that a story well told has the power to inspire and compel social change. Participant's films are accompanied by social action and advocacy campaigns to engage people on the issues addressed in the films. Jeff has served as Executive Producer on over 33 films to date, which have collectively received a total of 5 Academy Awards® and 22 nominations. Participant's films include, among others, "Good Night, and Good Luck", "North Country", "Syriana", "An Inconvenient Truth", "The Kite Runner", "Charlie Wilson's War", "The Visitor", "The Cove", "Countdown to Zero", "Waiting for 'Superman'", "Food, Inc.", "The Help", "Contagion", "The Best Exotic Marigold Hotel", and "Last Call at the Oasis". In 2008, Participant launched TakePart.com, an on-line Social Action Network™ that enables people to learn, inspire, connect and get involved in major issues which

shape our lives.

Jeff received a Bachelor's degree in Electrical Engineering from the University of Toronto and an MBA from the Stanford Graduate School of Business. He has been awarded an honorary Doctor of Laws degree from the University of Toronto and an honorary Doctor of Public Service from Santa Clara University. Jeff's other recent honors include Barron's 25 Best Givers (2010, 2009), Huffington Post's "Ultimate Game Changer in Entertainment" among the world's top 100 game changers (2010), Environmental Media Awards Corporate Responsibility Award (2010), the Producers Guild of America's Visionary Award (2009), Global Green USA's Entertainment Industry Environmental Leadership Award (2009), Business Week's 50 Most Generous Philanthropists (2003-2007), Time Magazine's 100 Most Influential People (2006), and Wired Magazine's Rave Award (2006).

**Jonathan King (Executive Producer)** oversees development and production of Participant's slate of narrative feature films. Prior to joining Participant, Jonathan worked as both a producer and an executive for companies including Focus Features, Laurence Mark Productions, and Miramax Films. Some of the movies he has worked on include "Dreamgirls", "The Lookout", "Finding Forrester", "Studio 54", "Guinevere", and "Judas Kiss". He started his film career in MGM/UA's New York office, scouting books, theater, and independent films.

Jonathan currently serves on the board of advisors for the Outfest Legacy Project, a partnership with the UCLA Film and Television Archive that restores and preserves important works of queer cinema. He also serves on the Dean's Advisory Council of the Florida State University Film School and on the board of directors of the John Alexander Project, a new non-profit dedicated to nurturing and supporting innovative investigative journalism.