



Presents



In Association with Gloss Studio,
Impact Partners, and Perlmutter Productions

A Film by Bent-Jorgen Perlmutter

Theatrical Release Date: April 8, 2015

Running Time: 84 minutes

Rating: Not Rated

Website: <http://havanamotorclub.com/>

Facebook: <https://www.facebook.com/havanamotorclub/>

Twitter: <https://twitter.com/HavanaMotorClub>

Instagram: www.instagram.com/havanamotorclub

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SYNOPSIS

HAVANA MOTOR CLUB tells a personal, character-driven story about Cuba's vibrant community of underground drag racers and their quest to hold Cuba's first official car race since shortly after the 1959 Revolution. It tackles how Cuba's recent reforms — the owning of property, allowance of small businesses, and greater exchange between Cubans and Americans — have affected the lives of these racers and their families. One racer enlists the help of a Cuban American patron in Miami to bring in parts for his modern Porsche. His main competitor is a renowned mechanic who uses ingenuity rather than resources to create a racing machine out of his father's 1955 Chevy Bel Air. Another racer ponders whether he will participate in the race or sell his motor — one that he recovered on the ocean floor from a ship used to smuggle Cubans off the island — in order to flee Cuba on a raft headed to Florida.

Meanwhile, the race itself is in jeopardy of coming to fruition due to factors ranging from its status as an elitist sport to the arrival of the Pope in Cuba. Through the experiences of these rebellious racers, HAVANA MOTOR CLUB explores how Cuba is changing today and what its future holds in light of the Obama Administration's recent move to normalize relations with the island nation.



INTRODUCTION TO RACING IN CUBA

Cuba's streets are literally lined with signs of change. 'For sale' placards sit in windows of cars and homes, now considered private property. New family-run cafes stand beside old state-operated cafeterias. Cuban Americans and tourists exchange ideas and goods with locals. Government billboards proclaim: 'The reforms in Cuba are for more socialism.' People are overwhelmed, excited, and uncertain. Against the backdrop of such upheaval, a smaller but significant change has nearly gone unnoticed: the legalization of car racing.

The Cuban Revolution has always had a contentious relationship with car racing. In the 1958 Cuban Grand Prix, Fidel Castro's rebels kidnapped Argentine racing legend Juan Manuel Fangio in order to publicize their cause. During that same race, an accident killed seven spectators. As a result of these incidents and the 1959 Revolution, car racing came to be viewed as a dangerous and elitist sport in Cuba. In 1962, the sport was banned entirely. Nevertheless, clandestine drag racing has thrived, and in 2013 a coalition of Cuban car clubs, energized by all the recent reforms, successfully pressured the government to legalize car racing again.

DIRECTOR'S STATEMENT

I was always told that Cuba is frozen in time - just look at the classic cars! But after fifteen years of traveling there and getting to know its people, I have discovered a dynamic society that's constantly evolving. Now that Obama has drastically normalized relations with the island nation, Cuba is at a crossroads. Will it continue on its socialist path towards equality for all of its citizens, or will its new relationship with the United States catapult it towards capitalism and greater inequality?

HAVANA MOTOR CLUB uniquely captures this profound moment of change in Cuba today through the kinetic experiences of a rebellious gang of underground drag racers who are trying to legitimize their sport by holding the first official car race since shortly after the 1959 Cuban Revolution. Each racer shares a different perspective on how Cubans themselves perceive what's happening in their country today. One racer feels he benefits greatly from the opening up of the U.S., while another racer sees the changes as leading him to even more poverty and difficulty competing in the sport he loves. All of the racers have dedicated their lives to this sport, yet they're ambivalent about what their role in its future holds. Although they're excited that the sport is gaining in popularity, they're worried about all the new money and modern cars coming in to compete with them.

I became interested in Cuba during college and signed up to study abroad there in the spring of 2000. Right before my trip, the Elian Gonzalez custody battle occurred, and all student visas to Cuba were revoked. This incident piqued my interest even more in this "axis-of-evil" nation and its contentious relationship with the United States. In order to learn more about Cuba/U.S. relations from a Cuban perspective, I started taking research trips to Cuba on my own. This led me to develop several different film projects over the years, all focusing on how Americans live and survive in a country that (since recently) has been officially off-limits to most of them. HAVANA MOTOR CLUB is the culmination of all my work in Cuba over the years, and I intend it to shed light on the conflicting sides of the changes happening in Cuba today.

- Bent-Jorgen Perlmutter



Q&A WITH DIRECTOR BENT-JORGEN PERLMUTT

Q) How did you choose the topic of racing in Cuba as the basis to make this documentary?

I've been working in Cuba on various film projects since 2008. Each project has centered on trying to capture the reforms that have been happening in Cuba since Raul Castro took over power from his brother Fidel. In January of 2012, while I was developing a Sundance Institute-financed script set in Havana, I was invited to an event at the "Amigos de Fangio" car club where they were celebrating the kidnapping of Argentine Formula One racing legend Juan Manuel Fangio. During the event, they announced that in just six weeks, Cuba would be holding its first official car race since shortly after the Revolution. I thought that focusing on the lives of Cuban underground drag racers who were preparing their classic American hot rods for this historic race would be an exciting way to explore change in Cuba, as well as Cuba's dynamic relationship to the United States.

Q) What type of cars are featured in the film and did you find they were an extension of the drivers?

All of our racers drive 1950's-era Fords and Chevy's, very similar to many of the stock cars that were used in the early days of NASCAR racing. Most of these classics look like original models on the surface, but when you lift open their hoods, you'll discover a Frankenstein of parts from many different eras and regions, as well as home-made inventions. Because of the U.S. Embargo, Cubans can't legally buy American parts for these vintage cars, so they must make due with parts from other companies, or create their own parts. These cars and their owners all demonstrate Cuban ingenuity in spite of the crippling US Embargo. They also show the fierce and rebellious independence that the racers possess, as each of their cars is specifically tailored to their owner's style and taste.

One of our racers, Carlos, also drives a 1980's-era Porsche that was smuggled in from the U.S. and is owned by a wealthy Cuban American based in Miami named Saul. Like their Porsche, Carlos and Saul represent the powerful influence the U.S. has in Cuba since Obama normalized relations, and how American dollars threaten to change the face of racing in Cuba today.

Q) How important is car culture to Cubans?

Cubans have always loved their classic American cars, which have been cruising down the streets ever since the 1959 Cuban Revolution. In Havana, car clubs are not only devoted to these vintage cars, but also to other popular vehicles such as Russian Ladas, Fiats, "Polski's," and even Harley Davidsons. Practically speaking, classic cars are one of the cheapest ways for Cubans to get around Havana since most of them are used as a shared-taxi service that will go anywhere in the city for less than 50 cents. These taxis are mostly old clunkers that can barely function, but because there are so many of them on the streets of Havana, they form a "rolling" vintage car museum that helps give Havana its allure.

Many business-savvy Cubans have also learned that fixing these old cars up with paint jobs and polished chrome allow them to take tourists around town in style (and for a much larger amount of money than the shared-taxi services). Other Cubans see them as their ticket out of poverty and maintain them in pristine condition for the day when they'll be able to sell them at a high

price. And then of course there are the racers of HAVANA MOTOR CLUB who not only maintain their vintage cars, but also enhance them for drag racing.

Q) Can you describe the fine line between the passion as competitors and the bond of friendship between the drivers?

Several car clubs in Havana hang banners that read, “Rivals on the track, friends for life.” When it comes to racing, all of these guys are hyper-competitive with one another, but they've also formed a bond as rebellious underground drag racers who are all fighting to legitimize their sport.

Q) Where there other drivers that you followed that didn't make the cut in the final version of the film?

There are hundreds of underground drag racers in Cuba, but only a handful who are skilled and resourceful enough to prep and race the classic American V8's. We first decided to focus only on those racers, and as we got farther along in shooting, we ended up only focusing on the four most compelling racers who each represented a different perspective on the changes happening in Cuba today. As you'll see in the film, there are many other racers who make an appearance, but we felt they served better as supporting characters than our four main racers.

Q) Did you run into any government intervention while make the film?

One of the government's requirements to making this film was that we had to have a Cuban “producer” with us at all times. We were therefore assigned a young guy named Marcel who worked for the Cuban Film Commission known as “ICAIC.” At first we thought he was going to censor and restrict what we could film, but then we quickly discovered that he'd be one of our greatest assets in penetrating the secretive, tight-knit community of underground Cuban drag racers. Marcel happened to know all the racers already just from growing up, so having him as part of our team helped us gain the racers' trust and confidence that we were out to make a film that would exploit them or put them in any danger. And the added bonus with Marcel was that he had a car and knew Havana like the back of his hand.

Q) How will this film resonate with people who either live/lived in Cuba or have traveled there?

I've been traveling to Cuba since 2000 and have seen it change dramatically over the years. I wanted to capture this change in HAVANA MOTOR CLUB through the unique perspective of Cuban drag racers who form an underground community that most Cubans themselves didn't even know existed. I feel like this community represents a sub-culture that all Cubans and people who know Cuba well can relate to because these racers are all “children of the Revolution” who are trying to come to terms with what the future of Cuba holds for them.

FEATURING

Reynaldo "Rey" López García



Rey was born in a workshop and comes from a line of ingenious Cuban mechanics - the type who simply make the parts they cannot find in a nation blockaded by the United States. Rey's 1955 Chevrolet, nicknamed "Lightning McQueen", is the most famous car in Cuba, the reigning champion in all the street races. Rey's calm and courteous demeanor hides a determination to defend his title and be crowned official champion of Cuba one day. He carries the burden of not wanting to disappoint his loving yet demanding father, Tito.

Carlos Alvarez Sanchez



Carlos is Rey's biggest rival. He builds and races cars for his patron Saul, a Miami-based Cuban- American who personally delivers any replacement parts he needs for his two cars: a 1956 Chevrolet known as "The Exterminator" & a modern coupe that looks like a Porsche, is registered as a Mitsubishi and houses an enormous Chevy V8 engine. Carlos will use both cars – each souped up with top-of-the-line racing parts - to challenge Rey's current reign as champion... assuming he can keep them from falling apart.

Jose "Jote" Antonio Madera



After crippling his hand in an accident, Jote struggles to make ends meet as an unlicensed mechanic. He turns to drag racing as an escape from his day-to-day life. His '51 Ford, the "Black Widow," has the biggest motor in Cuba, since it was taken off the ocean floor from a sunken boat used to smuggle Cubans to Miami; he plans to make that trip himself one day.

Armando "Piti" Munnet Rodriguez



Piti was diagnosed with cancer several years ago, and although the treatment was successful, he knows it could strike again at any moment. Fiercely patriotic yet unafraid to speak out against the government, Piti is a rebellious child of the Revolution. He lives for his wife and son, as well as his 1956 Ford, "Bucephalus", named after Alexander the Great's horse.

ABOUT THE FILMMAKERS

BENT-JORGEN PERLMUTT (Writer, Director, Producer, Editor)

Perlmutt co-directed and edited *DIANA VREELAND: THE EYE HAS TO TRAVEL* (Samuel Goldwyn Films, 2011) about the legendary fashion icon. He directed and produced *LUMO* (POV, 2007), a documentary about the recovery process of a young rape survivor at a unique hospital in eastern Congo that won a Student Academy Award and was broadcast on PBS. He served as the co-producer and additional editor of *CONTROL ROOM* (Magnolia Pictures, 2004), and the associate editor of *VALENTINO: THE LAST EMPEROR* (Acolyte Films, 2008). He wrote, directed, produced, and edited *LES VULNERABLES* (Perlmutt Productions, 2007), the closing night short of the New York Film Festival and a grand jury prize-winner at AFI Dallas. He also edited and field-produced *MAN V. VOLCANO* (MARKET ROAD FILMS, 2011) for National Geographic Explorer and edited an episode of *REBEL MUSIC* for MTV and Anthony Bourdain's new show *RAW CRAFT*. He most recently directed a Sundance Institute commissioned short film *PUPPY LOVE* about the ill-effects of Oxytocin in couple's therapy.

Perlmutt has been a correspondent for UNICEF and has made films for healthcare-related NGOs such as The Chopra Center, HelpAge International, UNICEF, UNIFEM, the New York Academy of Medicine, HelpAge, and HEAL Africa. His commercial work has included editing over 30 spots for AMC, BVLGARI, RAG&BONE, H&M, VOGUE, CHLOE, TODS, JIMMY CHOO, KOHL's, CARRERA, SAN PELLEGRINO, ESTÉE LAUDER, LORÉAL, GUESS, and INTERVIEW MAGAZINE. He is a member of the National Board of Review of Motion Pictures, one of Filmmaker Magazine's "25 New Faces of Indie Film," and a recipient of a 2009 Sundance Institute / Sloan Foundation grant for his Cuba-based script *ON THE LEFT*. He has taught documentary filmmaking at Columbia University and all over Africa for organizations including Mira Nair's *MAISHA FILMLAB* and Peter Gabriel's *WITNESS*. He holds a BA from Brown University with honors in Creative Writing and an MFA from Columbia University with honors in Film Directing.

ZELMIRA GAINZA (Producer, Cinematographer)

Zelmira Gainza is a British/Argentine cinematographer, producer and director. Her work has screened in film festivals all over the world, including Sundance, Cannes, Tribeca and Clermont Ferrand. She shot *OK BREATHE AURALEE* (Sundance 2012) and *BURN TO SEND* (Student Oscars finalist), both of which were awarded the Nestor Almendros Award for Excellence in Cinematography. She wrote and directed *THE POOL* which received the Wasserman Award for Best Film, Best Director and Best Screenplay at the NYU First Run Festival 2011, as well as the National Board of Review Student Award. She has shot shorts, commercials and documentaries in the U.S., South America, Europe, Asia and the Middle East. She holds an MFA in Filmmaking from NYU and is based in New York.

ARMANDO CRODA (Editor, Additional Cinematographer)

Originally from Mexico, he has been working in art and film in the US, Europe and Mexico for the past decade. He is currently editing Matt Dillon's documentary "El Gran Fellove" (2016). He was the co-director, cinematographer and editor of the documentary, "Firmes, Mexicans in the Bronx" (Nat Geo Latino, 2013) about undocumented Immigrants who have left the gang life behind and formed a Lowrider car club on the East Coast. He also completed the feature film,

“Victorio” (2008) as Co-Director and Editor, which was awarded Opera Prima at the Guanajuato Film Festival, and screened in various festivals in Europe and Latin America, including Valencia, Huelva, St. Petersburg, and Havana, and was selected for the Human Rights competition at the Bilbao Film Festival.

JULIO C. PEREZ IV (Editor)

Lives and works in Los Angeles, editing narrative and documentary features, but lately he’s been poking his nose around New York as well. Some of his film editing credits include THE MYTH OF THE AMERICAN SLEEPOVER (2010 SXSW; 2010 Cannes Film Festival), SOMETHING REAL AND GOOD, and THIS IS MARTIN BONNER (Best of Next Audience Award Winner, 2013 Sundance Film Festival; 2014 Independent Spirit John Cassavettes Award Winner), MISTAKEN FOR STRANGERS (addtl. editing; Official Selection 2013 Tribeca Film Festival), and DOIR AND I (Official Selection 2014 Tribeca Film Festival). He is currently in post-production on David Robert Mitchell’s next film, IT FOLLOWS. Julio has twice been invited to edit at the Sundance Institute Director’s Lab (2012 & 2013) and loves to wander around forests, deserts, and cities.

DAN COGAN (Executive Producer)

Dan Cogan is the Executive Director and Co-Founder of Impact Partners, a fund and advisory service for investors and philanthropists who seek to promote social change through film. Since its inception in 2007, Impact Partners has been involved in the financing of more than 60 films, including The Cove, which won the 2010 Academy Award® for Documentary Feature; How to Survive A Plague, which was nominated for the Academy Award® for Documentary Feature in 2013; The Hunting Ground; The Queen of Versailles, which won the U.S. Directing Award at the 2012 Sundance Film Festival; Detropia, which won the Editing Award at the 2012 Sundance Film Festival; Freeheld, which won the 2008 Academy Award® for Documentary Short Film; The Garden, which was nominated for the Academy Award® for Documentary Feature in 2009 and Hell and Back Again, which won the Documentary Grand Jury Prize and Cinematography Awards at the 2011 Sundance Film Festival and was nominated for the Academy Award® for Documentary Feature.

Cogan co-founded Gamechanger Films, which launched in September 2013. Gamechanger Films is the first for-profit film fund dedicated exclusively to financing narrative features directed by women. Gamechanger's first film, Land Ho!, premiered at the 2014 Sundance Film Festival and was acquired by Sony Pictures Classics.

Cogan received his B.A. from Harvard University, Magna Cum Laude, and attended the Film Division at Columbia University's Graduate School of the Arts. In 2014, he was awarded the Leading Light Award at DOC NYC alongside filmmakers Albert Maysles and D.A. Pennebaker, as well as the America Abroad Media Award in Washington, D.C.

CREDITS

Samuel Goldwyn Films

Presents

In Association with Gloss Studio, Impact Partners and Perlmutt
Productions

A FILM BY

Bent-Jorgen Perlmutt

HAVANA MOTOR CLUB

Director of Photography

Zelmira Gainza

Additional Cinematography By

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Armando Croda

Sound Recording by

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Velia Cruz

Jeremy Sorgen

Edited by

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Armando Croda

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Jenny Raskin

Esther de Rothschild

Co-Executive Producers

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Arlene Mark

Executive Producer

Dan Cogan

Executive Producers

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STORY CONSULTANTS

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Paola Gutierrez-Ortiz

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David Osterberg

ADDITIONAL MUSIC BY

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Yasek Manzano

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Susan Jacobs

ASSISTANT MUSIC SUPERVISOR

Dylan Neely

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Tom Paul

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Justin Lynch (Art Director - Lloyd & Co.)

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LEAD FLAME/VFX SUPERVISOR

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Joedan Okun

POST-PRODUCTION COORDINATORS

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Victoria Clifton

CAST

Jose "Jote" Antonio Madera Boris

Reynaldo López García

Carlos Alvarez Sánchez

Armando "Pity" Lorenzo Munnet Rodríguez

Reinaldo "Tito" López Fernandez

Naomi López

Yatselis López

Saul García

Jorge Estanos Rodríguez

Yusniel Marante Montero

Luzbani Martínez Ramírez

Michael Madera

Yanelis González

Nayelis Madera

Dariel Madera

Arturo Peña Gonzalez

José Alberto López Fernandez

Milton Díaz Canter

Ernesto "Quico" Dobarganes

Octavio Torres Rodríguez

Marcel Piedra Cervantes

Alejandro José Valdéz

Lorenzo Munnet Pérez

Eduardo Hernández Domínguez

Andy Hernández

Endy Hernández

Misbelys Díaz Muñoz

Oswaldo Alvarez Glugonas

Hendy Cobas

Yanet Cobas

David Peña

Marylís Pérez

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Cristián López

Amalay López Colina
Nalet López
Nair López
Osvel López Longuera
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Denys Díez Fernández
Abdiel Morett
Ernesto Melian Rodríguez
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Naet Elena García
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Otto Alvarez Ferro

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Ernesto Dobarganes Jr.
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Bent-Jorgen Perlmutter
Marcel Piedra
Javier de Pablos Velez

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Leisbel Cano
Everardo Vázquez
Jorge Contreras
Mandy García
Maryulis Alfonso Yero

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Alejandro Pérez
Marcos Casamayor
Sergi Pérez
Araisis Croa

Crane Operator

Pedro Gándara Lamadrid

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Additional Still Photography

Luiz Maximiano

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Final Frame

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Jonathan Fang
Suzana Peric

SONGS

“EL CUMBANCHERO”

Written by Rafael Hernández

Performed by Pérez Prado

“BLEN, BLEN, BLEN”

Written by Chano Pozo

Performed by Chano Pozo

Courtesy of Fresh Sound Records

“BODAS DE ORO”

Written by Electo Chepin Rosell

Performed by Estudiantina Ensemble

Recorded & Mastered by Paul Versteeg

“MARIA LA O”

Written by Ernesto Lecuona

Performed by Los Índios Tabajras

Courtesy of Sony Music

“TENGO”

Written by Kelvis Ochoa

Performed by Kelvis Ochoa

Produced by Andres Levin

“CUBANACAN”

Written by Moisés Simons

Performed by The Lecuona Cuban Boys

Courtesy of Interstate Records

“CONGA DE JUANA”

Written by Kelvis Ochoa

Performed by Kelvis Ochoa

“LOCO NO (LOQUISIMO)”

Written by Michael Fernando Sierra Miranda

Performed by El Micha

Courtesy of Planet Records

“KID CHOCOLATE”

Written by Thomas Darnal, Barbaro Teuntor Garcia, and Cedric Pelon

Performed by P18

Produced by Thomas Darnal

“TRADITIONAL”

Written by Chano Pozo

Performed by Chano Pozo & Arsenio Rodríguez with Machito and his Orchestra

Courtesy of Fresh Sound Records

“LA MAQUINARIA”

Written by Juan Formell Cortinas

Performed by Juan Formell y los Van Van

Courtesy of EGREM

STOCK FOOTAGE COURTESY OF:

The WPA Film Library

Critical Past

ICAIC

RTV

Lupe Fuentes

Televisión Cubana

Milton Díaz Canter

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