

VAINILLA

Press Kit

First Feature
Dir. Mayra
Hermosillo
México
2025





Press Kit

I n d e x

SYNOPSIS.....	3
TECHNICAL SPECS.....	4
FULL CREDITS.....	5
DIRECTOR'S STATEMENT.....	6
THE PRODUCTION.....	8
CAST AND CHARACTER LIST.....	9
CREW BIOGRAPHIES.....	10
CONTACT INFO.....	17

VAINILLA

SYNOPSIS

In late 1980s Mexico, eight-year-old Roberta watches her family of seven women fight to save their home from mounting debt, a struggle that reshapes how she sees herself and those around her.





TECHNICAL SPECS

Year: 2025

Duration: 90 min

Country: Mexico

Director: Mayra Hermosillo

Screenplay: Mayra Hermosillo

Producers: Stacy Perskie, Karla Luna Cantú,
Andrea Porras Madero, Paloma Petra

Cinematography: Jessica Villamil

Production Design: Salvador Parra

Editing: Sonia Sánchez Carrasco

Sound: Eder Oswaldo

Music: Yamil Misael Rezc Gómez

Cast: Aurora Dávila, Fernanda Baca, Rosy Rojas,
María Castellá, Natalia Plascencia, Paloma
Petra, and Lola Ochoa.

Jessica Villamil
with her camera.



María Castellá on set.

FULL CREDITS

**Directed, written and
produced by**
MAYRA HERMOSILLO

Produced by
STACY PERSKIE KANISS
KARLA LUNA CANTÚ
ANDREA PORRAS MADERO
PALOMA PETRA

Director of Photography
JESSICA VILLAMIL, AMC

Production Design
SALVADOR PARRA

Edited by
SONIA SÁNCHEZ CARRASCO
Assistant Editor
AARON SÁNCHEZ R.

Costume Design
GILDA NAVARRO

Hair & Makeup Design
ALEJANDRA VELARDE

Original Music
YAMIL REZC

Casting
BAYRON NORMAN
MORENA GONZÁLEZ

Associate Producer
CECILIA DE LAS BARRERAS

Line Producer
MICHELLE SILVA SAUCEDO

Post Producer
FERNANDO G. MAGANDA
Post-Production Supervisor
STEPHANIE VILLALOBOS OREA
**Sound Design, Supervision &
Mix**
THAIS RIZZO & CAIO GUERIN
FULLMIX

Visual Effects Supervision
APIX FILMS
DAVID LILES & HUGO PAYEN

Cast

AURORA DÁVILA – Roberta
MARÍA CASTELLÁ – Alicia
NATALIA PLASCENCIA – Limbania
PALOMA PETRA – Georgina
ROSY ROJAS – Concha
FERNANDA BACA – Manuela
LOLA OCHOA – Tachita
DIEGO MEDELLÍN
ARTURO VÁZQUEZ
ABRAHAM LAGUNA
DELIA GARDA GARZA
BRAULIO LARA
Yago & Jacinto – Jitler



Mayra Hermosillo at
Vainilla's set, in
Estudios Azteca.
@México City

DIRECTOR'S STATEMENT

I've had the fortune to work with people who have expanded my knowledge as a screenwriter and director. Throughout my career, I've witnessed how Alejandro Guzmán, Iván Ávila, Luis Estrada, Amat Escalante, and Alejandra Márquez Abella have created memorable creative processes. These experiences have inspired and empowered me to write and direct my own projects. My time with Alejandra, in particular, has influenced me to tell stories from a distinctly female perspective.

My work has been supported by grants such as EFICINE (2021) and Jóvenes Creadores del FONCA (2020), where I began writing and developing this project. Collaborating with professionals during this time enriched the film's vision and strengthened its cinematic purpose.

Vainilla was born out of a need to share a journey of deconstructing the expectations placed on women. It invites reflection on how our circumstances push us to discover ourselves and redefine femininity, while also exploring its relationship with masculinity. The goal of this film is not to claim that traditional structures don't work or to focus on the absence of a father figure. Instead, it seeks to question how we connect with others and how we judge structures different from our own.

This story is inspired by my first 10 years of life. It's deeply personal and has helped me understand that we are shaped by the decisions we make and how we confront their consequences. At the time, not having a traditional family created feelings of guilt and shame.

DIRECTOR'S STATEMENT

Although life with my family felt normal to me, the conservative, provincial society of Torreón constantly questioned and judged our way of living. My friends weren't allowed to visit my home because their parents disapproved of our family dynamic. To outsiders, our situation was suspicious, making us seem like witches, whores, or crazy women—there had to be something wrong with us to live on our own.

That's why I'm making this film, to honor our existence in the world, including those who chose not to be present. The story takes place in Torreón, Coahuila, a small city steeped in tradition, patriarchy, and religious conservatism. It's a place where there seems to be little room for alternative ways of life that deviate from the norm. Through the character of Roberta, the youngest in the family and a representation of myself, the film explores the inner workings of the household and the elements that define it. Her journey begins in childhood, but her fear of loneliness and of being different forces her to grow up quickly. She immerses herself in an adult world, trying to contribute to the family's survival. For her, the Father's Day contest becomes a chance to save her family, believing it offers the opportunity to change their fate.

One of the challenges in making this film is portraying the complexity of the human condition and the role of women within a reality shaped by both men and women. Beyond biological definitions of gender, we all develop masculine and feminine qualities that are constantly interacting. By acknowledging this polarity, we open the door to a deeper reconciliation between the sexes.

I want to approach this story with care, especially in the construction of the characters. My intention is far from delivering a one-sided or extreme discourse on gender. Instead, I aim to create connections, spark new perspectives, foster reflection, and open up a dialogue about different ways of living. I seek to honor the efforts of the women in my life who paved the way toward female autonomy. Asking ourselves the right questions and confronting our memories can turn old patterns into opportunities for growth. Perhaps that's why the González family developed their own survival codes.

Choosing to make my directorial debut in the place where I was born is my way of honoring my experiences and the lessons I've learned over time. While living in Torreón, I wished for the same opportunities to act, write, and direct that I now have in Mexico City. Creating cinema outside the capital is essential—planting the seeds of filmmaking in other regions, building creative families that offer each other endless lessons and collaboration. Ultimately, this is already a pluralistic story, and it's crucial that the creative family we're building enjoys the collective process of bringing it to life.

*-Mayra
Hermosillo*



THE PRODUCTION

Vainilla is the directorial debut of acclaimed actress Mayra Hermosillo, known for her role in *Narcos: Mexico*. The film was produced on a modest budget, made possible through the dedication and belief of a passionate network of collaborators who shared a commitment to telling this story with authenticity and heart.

Shot across Mexico City, Torreón, and Mazatlán, Vainilla brought together a diverse team of filmmakers, artists, and craftspeople from across the country. The production was a true collective effort, relying not just on talent but on trust and a shared vision.

Developed and produced by Redrum and Huasteca Casa Cinematografica, with the support of various work-in-progress and government grants. Vainilla captures a bold and intimate story rooted in emotional truth, marking a powerful new chapter in Mayra Hermosillo's creative journey.



CAST AND CHARACTER LIST

Aurora Dávila is **Roberta**
 María Castellá is **Alicia**
 Paloma Petra is **Georgina**
 Natalia Plascencia is **Limbania**
 Rosa Rojas is **Concha**
 Dolores Ochoa is **Tachita**
 Fernanda Baca is **Manuela**





CREW / MAYRA HERMOSILLO / DIRECTOR AND PRODUCER

Originally from Torreón, Coahuila, Mayra moved to Mexico City, where she studied acting in various workshops and worked in the sub-direction of the International Cervantino Festival, coordinating the planning of artists. As an actress, she has worked with director Alejandra Márquez Abella and directors such as Alejandro Guzmán, Iván Ávila, Luis Estrada, Amat Escalante, Humberto Hinojosa, Rodrigo Plá, Michel Grau, among others.

Narcos: Mexico was the first series in which she participated. In 2018, she wrote and co-directed her first short film, *En la piel de Lucía*, which was an official selection at the Guadalajara International Film Festival and at festivals in the United States, Canada, and Cuba, receiving awards in France and Spain.

In 2021, she was a beneficiary of the FOCINE Post-Production Support Program for her second short film, *Me quedo aquí*. Her first feature film script, *VANILLA*, was selected by the National Fund for Culture and the Arts to be developed during the writing process, followed by being a beneficiary of FOCINE for the production which started in 2023. *Vanilla* won in different work in progress in 2024 to continue the post-production of the film, this includes Festival de Morelia, GLAFF and Ventana Sur. The world premiere will take place at the Giornate degli Autori.



CREW / STACY PERSKIE / PRODUCER

Stacy founded REDRUM, one of the largest production companies in Latin America and has produced over 30 international feature films and television projects. Stacy began her career working with James Cameron on “TITANIC”.

From there, she continued on major projects such as “MAN ON FIRE” with Denzel Washington, “THE LEGEND OF ZORRO” with Antonio Banderas, and “APOCALYPTO” with Mel Gibson. This led her to produce her own project “GET THE GRINGO” in 2010, which she co-wrote with Mel Gibson.

Some internationally renowned projects she has co-produced include: “ELYSIUM” with Matt Damon, “SICARIO” directed by Denis Villeneuve, and “SPECTRE: 007” directed by Sam Mendes. In television, Stacy produced Mozart in the Jungle, Narcos: Mexico, ZeroZeroZero, and more.

Recently, she produced Bardo by Alejandro G. Iñárritu and served as executive producer for A Million Miles Away and Pussy Island. Last year, Stacy produced Pedro Páramo and Bandidos S2 for Netflix. Her focus is on supporting Latin American artists and bringing their stories to a global audience.



CREW / PALOMA PETRA / ACTRESS AND PRODUCER

Paloma Petra (Monterrey, Nuevo León) is a producer, screenwriter, and actress. In 2024, she received the Rising Career Award from the Monterrey International Film Festival. A Berlinale Talents 2020 alumna, she is the author of Gender Reveal Party, a screenplay that was a finalist at GIFF 2023 and earned her a fellowship from the Nuevo León Screenwriters' Center.

She is currently in post-production on her directorial debut feature The End of the World According to Sofía, which won the Churubusco Prize at the festival's Work in Progress section. She is also the producer of God and the Devil's Cumbia, the second feature by Carlos Lenin, currently in pre-production with EFICINE support. Her producing credits also include Vainilla, the debut feature by Mayra Hermosillo, soon to premiere, and Subtle Hints of the Color Red, a documentary by Lenin in post-production with FOCINE support.

As a film actress, she starred in The Dove and the Wolf by Carlos Lenin, selected at Locarno and winner of several international awards, as well as Northern Skies Over Empty Space by Alejandra Márquez Abella, which premiered at the Berlinale and won the Ariel Award for Best Picture. For this role, she was nominated for a Diosa de Plata Award for Best Actress. She also starred in and produced The Longest Dream I Remember, a short film that had its world premiere at Sundance and won the Ariel Award for Best Fiction Short Film.

On television, she has appeared in the series La Liberación (Amazon), Me Late Que Sí (Netflix), Sierra Madre (HBO), Ella Camina Sola (ViX+), and El Colapso (ViX+).



CREW / KARLA LUNA CANTÚ / PRODUCER

Karla Luna Cantú is a Mexican filmmaker born and raised in Monterrey, N.L. In 2018, she graduated from the USC School of Cinematic Arts and was recognized by The Hollywood Reporter as one of the year's most promising film graduates. Shortly after, she joined acclaimed director Alejandro G. Iñárritu as his personal assistant, and a couple of years later, executive produced her first feature film, *Bardo, False Chronicle of a Handful of Truths* (2020), directed by Iñárritu.

In 2023, Karla completed production on *Vainilla*, a generational biopic following seven women living under one roof in 1980s Mexico. The film received support from FOCINE, was selected for several prestigious work-in-progress platforms, and was recently spotlighted in *Variety* for its distinctive storytelling and highly anticipated debut in Venice Days, a special section of the Venice Film Festival. At the same time, Karla served as executive producer on *Bandidos*, an ambitious action series for Netflix. She is currently developing new projects with REDRUM, one of Latin America's leading production companies, and serves as a producer for Alejandro G. Iñárritu.



CREW / ANDREA PORRAS MADERO / PRODUCER

Andrea Porras Madero is a migrant and filmmaker from Torreón, Coahuila, Mexico, now based in Los Angeles. She holds a BFA in Film & Television Production from the USC School of Cinematic Arts, where she was awarded the Cohen Scholarship and co-founded Acción Latine, the school's first Latinx student organization.

Andrea's work spans both narrative and documentary, often exploring themes of coming-of-age, family dynamics, identity, and social justice. She has produced over ten short films that have traveled the festival circuit, including Sweet Potatoes, which won a **Student Academy Award**, and Vainilla, her first feature as producer, which received support from Cine en Construcción in Toulouse, Impulso Morelia, GLAFF WIP Latino, and Ventana Sur.

She recently served as a producer at Redrum, one of Mexico's leading production companies, and has worked on major studio series for Apple TV+, Netflix, Amazon, Hulu, Marvel, and Starz.

Now focused on producing independently, Andrea is committed to fostering cross-border collaborations between North and Latin America. Whether she's directing, writing, or producing, her goal is to tell stories rooted in emotional truth and cultural specificity—stories that resonate deeply and expand who gets to be seen and heard on screen.



CREW / SALVADOR PARRA / ART DIRECTOR

Salvador Parra is a Mexican production designer and art director whose creative foundation began in sculpture and fine arts at Mexico City's La Esmeralda. His work spans national and international film and television, with standout collaborations on titles like *La ley de Herodes*, *Un mundo maravilloso*, *El Infierno*, *La dictadura perfecta*, *Volver* (Pedro Almodóvar), *Before Night Falls* (Julian Schnabel), and *El embrujo de Shanghai*—the latter earning him the Goya Award for Best Production Design in 2003 elccc.com.mx/altrafilmica.mx.

Over more than 25 years, Parra has shaped entire cinematic worlds—from constructing fictional towns to creating immersive period environments—while garnering multiple Ariel Awards (including wins for *El Infierno* and nominations for *La dictadura perfecta* and others), along with recognition at festivals like Cartagena (Golden India Catalina) and Gramado.

A passionate advocate for resourceful creativity, he teaches production design in postgraduate programs and workshops across Latin America—at institutions such as UNAM's CUEC, CCC, the São Paulo Film Library, and the University of Antioquia—and frequently participates in masterclasses like the Festival de Cine UASLP's "El arte de ver para cine y medios audiovisuales". Known for saying "money often ruins films more than it helps them," Parra champions "mise-en-scène on a budget" and prioritizes detail, texture, and emotional resonance over spectacle.

His career is defined by versatility and depth—from early prop-building on *La hora marcada*, to set decoration for *Cronos*, to his debut as scenographer on *Santitos*, which earned him the India Catalina Award and an Ariel nomination alongside Eugenio Caballero. With a global footprint and a dedication to visual storytelling that feels lived and grounded, Salvador Parra continues to shape the stories we see on screen—one authentic environment at a time.



CREW / JESSICA VILLAMIL / CINEMATOGRAPHY

Represented by Apertura DOP, the first female cinematographers' association in Mexico, and by the Mexican Society of Cinematographers (AMC), Jessica began her professional training at the Faculty of Political and Social Sciences at UNAM. In 2008, she continued her specialized film studies at the University Center for Cinematographic Studies (CUEC, now ENAC). She was selected for Berlinale Talents Guadalajara in 2017 and invited to the 2nd Latin American Forum of Cinematographers in 2019. In 2024, she received the Apertura Award for Best Cinematography in the Short Pieces category for the music video "Luz de cabeza" by El David Aguilar.

Her work as a cinematographer spans a wide range of genres, including feature and short films—both documentary and fiction—as well as music videos and series. Some of her most notable projects include:

- Flores de la llanura, a documentary short that won the Ariel Award in 2021 and over 25 international prizes.
- Tan cerca de las nubes, which received the Ojo Award for Best Documentary Feature in the Michoacán Section at FICM 2023 and was nominated for a 2024 Emmy Award for Best Sports Documentary.
- No son horas de olvidar, which won the Grand Prize at Zanate 2021, the FEISAL Award at FIC Viña in Chile 2021, and Best Film at Mexico City's Black Canvas Festival in 2021.
- En el murmullo del viento, which earned an Honorable Mention at Amazonia 2019 in Brazil and the Audience Award at FINCA 2020 in Argentina.

Most recently, she worked as Director of Photography on the fiction feature film Vainilla, directed by Mayra Hermosillo and produced by IMCINE, Redrum, and Huasteca Casa Cinematográfica; and on the documentary Travesía a los Confines, directed by Adrià Campmany Buisán and produced by IMCINE and Ruta 66—both currently in post-production.¹⁶



CONTACT INFO

OFFICIAL INSTAGRAM
Feel free to tag us!

@VAINILLA_FILM

WORLD SALES

www.btafilms.com

+34 922 926 541

Luis Renart

sales@btafilms.com

Jorge Blanch

festivals@btafilms.com

INTERNATIONAL PRESS

Marijana Harder

+49 (0)177 79 42 871

mail@marijanaharder.com

www.marijanaharder.com

THANKS!



VINTAGE PHOTO
from Mayra Hermosillo's
archive.