



# Mosquita y Mari

Next Competition – 2012 Sundance Film Festival

Written and Directed by

Aurora Guerrero

SUNDANCE FILM FESTIVAL SCREENINGS:

Sunday, January 22,	9:00 p.m.	Egyptian Theatre
Monday, January 23,	6:00 p.m.	Sundance Resort
Tuesday, January 24,	1:00 p.m.	Redstone Cinema 7
<b>Wednesday, January 25,</b>	<b>3:30 p.m.</b>	<b>Holiday Village - PRESS SCREENING</b>
Friday, January 27,	3:00 p.m.	Yarrow Hotel Theatre
Saturday, January 28,	noon	Broadway Centre Cinema 6, SLC

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## LONG SYNOPSIS...

Set in a predominately Mexican, immigrant neighborhood in Los Angeles, Mosquita y Mari tells the story of two 15 year old Chicanas growing up in H.P. - Huntington Park. When YOLANDA OLVEROS meets her new neighbor, MARI RODRIGUEZ, all they see in each other are their differences. As a sheltered, only-child to her older, immigrant parents, THE OLVEROS, Yolanda's sole concern is securing her college-bound future. Since the recent loss in the family, street-wise Mari hustles to help her undocumented family stay above water. But despite Yolanda and Mari's contrasting approach to survival, Yolanda and Mari are soon brought together when Mari is threatened with expulsion after saving Yolanda from an incident at school involving Yolanda's boy-crazed friends, VICKY and VERO better known as LAS CUATAS. Determined to call it even, Yolanda convinces Mari to let her tutor her after school to prove to the administrators that she's more than a delinquent.

Mari and Yolanda forge a friendship that soon proves more complex than anticipated when a moment between them reveals a sexual undercurrent. At a loss for words, the girls bury their moment and move on with their friendship. Yolanda and Mari become best friends, discovering an abandoned chop shop that they claim as their refuge. As their meetings after school progress Yolanda feels a growing bond with Mari. But when Mari takes a job to help her mother, MRS.RODRIGUEZ, make rent and explains to Yolanda, "I'm not all about studying" Yolanda is inspired to discover what lies beyond her obligations to her parents. Armed with a new found yearning to explore more, Yolanda sets out to do it alongside Mari. As the girl's friendship grows increasingly intimate, Yolanda's focus moves away from her schoolwork while Mari devises a scheme to skirt her responsibilities at her job to spend more time with Yolanda. While lost in their private world of feeling strangely drawn to each other, the world around them begins to wonder what has captured their undivided attention. Suspicious of Yolanda and Mari's connection, Vicky attempts to force Yolanda toward a boy. While Yolanda and Mari's parents begin to suspect, with the help of a gossipy local market owner DON PEDRO that a boy is the cause for their daughter's derailment. But Yolanda and Mari rebel against all warnings, leading to a moment when the line between friendship and romance further blurs between them. The following day, Mari loses her job due to her carelessness. Upset, Mari shuts down Yolanda's only attempt to bring words to her feelings. Devastated and filled with guilt, Mari struggles to find work in her neighborhood to make up for the rent she insisted she help her mother pay. In turn her days with Yolanda begin to dissipate leaving Yolanda confused and disoriented by her distance.

When Yolanda learns that Mari has scored an A on a final she worked hard to earn, Yolanda hurries to share the news she believes will reunite them only to discover Mari has betrayed their sacred refuge. Distraught, Yolanda turns to Vicky and Vero forcing herself to be a part of their world while Mari comes to grips with the limits of her tough exterior.

Pushed to the edge, Yolanda and Mari are faced with taking hold of their own lives.

## ABOUT THE PRODUCTION...

### *Autobiographically Inspired*

The inspiration behind my debut feature-film, *Mosquita y Mari*, was my own adolescence. Initially, when I decided I wanted to write a feature-length script I kept coming back to a series of complex, same-sex friendships I had while growing up. When looking back, long before I identified as queer, I realized my first love was one of my best friends. It was the type of friendship that was really tender and sweet but also sexually charged. Despite the fact that we had the makings of a beautiful teen romance we never crossed that line. The beginnings of *Mosquita y Mari* was reflecting back on that time and asking myself the questions, why didn't we cross that line and what kept us in "our place"? I didn't grow up in a household where my parents forewarned me that if I turned out to be gay they would disown me. They didn't wave the Bible in my face saying it was wrong. Instead the message was subtle. It was hidden in the silences around sex and desire; it was implied in society's expectations, you know, like you only experience those feelings of love and desire with the opposite sex. I think all of us are subject to society's rules so I think many people can relate to this story of censored friendship. That was the initial inspiration.



As I dug deeper into this time in my life I also reflected on themes of immigration and loss and how they played a role in my own coming of age. My parent's migration to the U.S. was not by choice but out of need. Along the way both my parents had to abandoned their passions and dreams in exchange for economic stability and for the future of their children. At a young age I witnessed their sacrifices in their daily struggle to survive and it left a deep impression on me. I didn't want this for them. I wanted them to have their dreams too. And in many ways I lived my life wanting to be the opposite. I didn't want to self-sacrifice. I didn't want to keep looking to the future as a young person. I wanted to live in the now. I grew up in a small family restaurant business. At the age of eight my siblings and I began to work in the restaurant. I remember how on our drives to the restaurant during the weekend how I'd look out the window of the car and yearn the life of a "normal" kid. I didn't want to go to work. I wanted to hang out with friends and

gossip and laugh and have a carefree life. For me this conflict would play out throughout my life, thus, making its way into the story that I would eventually become *Mosquita y Mari*.

This process of self exploration that I embarked on while writing this script led me to position this budding love story within the immigrant world. The core conflict in the story of *Mosquita y Mari* isn't a homophobic parent getting in the way of their experience but rather the pressures that come with surviving as an immigrant or coming from a legacy of self-sacrifice for the sake of family and status in society. In the end, what I ended up writing was a coming of age story where both my protagonists find themselves paving a new path for themselves and their families.

### ***MyM's community – South East Los Angeles' Huntington Park***

Originally I wanted to film *Mosquita y Mari* in San Francisco's Mission District where my family migrated to and where I was born. After discovering how expensive that endeavor would be, I quickly decided to move the story to South East Los Angeles' Huntington Park (H.P.).

Huntington Park was the first community I ever visited in Los Angeles. Nestled in an industrial zone just south of LA's downtown, I remember distinctly on that first visit how I felt transported to an urban neighborhood somewhere in Mexico. Despite the cold, often abandoned factories surrounding H.P. this community is warm with color and rich with culture. This is a mostly immigrant, Mexican community (98% Mexican) with a strong identity of its own. Much of the cultural trends in Mexico, especially music and fashion, have seeped into the youth scene making this area a very unique blend of Mexican immigrant and American identity. I was drawn to H.P. because it felt like home to me. I grew up similarly; with a strong sense of Mexican immigrant identity. It was extremely important for me to center this contemporary Chicana identity in my film so H.P. became the perfect context/world for *MyM*.



Most Latino-themed American films have set their stories in East LA and while this is an important area of Los Angeles with a rich American history, I wanted to turn my lens on an area that has had very little exposure; an area that in many ways has been ignored by Los Angeles politicians because of its population. One local South East LA activist who I met during the

making of MyM plainly stated: “The scandal of Bell's corrupt city council [Bell being one of the neighborhoods that makes up South East LA] would not have happened if people knew we existed here.” As a writer I have consistently centered the invisible in my films from my characters to the place they call home. *Mosquita y Mari* continues this thread in my work.

During the development of *Mosquita y Mari* I sought out a community partner to help me bridge the film with the community of H.P. I didn't want to come into H.P. without making this film accessible to the community in some way. I felt that I owed it to H.P. It would become my muse for years so I felt I had to offer something of value in turn. I didn't want to take from this community like a Ph.D. student coming in, conducting research, then leaving to become an expert on that community without making the process collaborative. I turned to a long time activist and H.P. resident, Robert Cabrales, who works with Communities for a Better Environment a non-profit that organizes on issues of environmental justice and social justice in the South East LA area. It was this relationship that began in 2006 that proved to be the most vital in the making of *Mosquita y Mari*. Robert provided the history and the social, cultural realities of this area which in turned helped me keep the tone of MyM grounded in authenticity. When pre-production rolled around, Communities for a Better Environment opened up the doors to H.P. and other South East LA communities like South Gate and Bell. I was able to make presentations to their core youth group with the hopes of having them spread the word on the street that MyM would be offering internships to youth interested in media and that open casting calls would be held in the area as well. We were able to bring on board a large number of local youth to learn from the filmmaking process while the creative team, in turn, was able to learn more about H.P. through these youth which translated into a stronger film for us.

In front of the camera, I was also able to keep this film rooted in the real. Through our intensive grass-roots casting efforts I was able to cast the majority of the youth in the film from the area. Fenessa Pineda who plays the lead is originally from South Gate, South East Los Angeles. Venecia Troncoso didn't grow up in South East LA but she, like I, identified strongly with her Mexican immigrant roots and organically felt at home in H.P.. All the other youth in the film are non-actors and from the South East LA area.

### ***MyM and the element of music***

I have always been drawn to music and have found that this element always makes its way into my films, sometimes consciously but mostly not. In *Mosquita y Mari* again music interacts with my characters and their story. The character of *Mosquita* is shy and timid. When we first meet her she's caught up in a routine that is simple for a 15 year old, at least in comparison to her childhood friends, *Las Cuatas*. She prefers the quiet of her house and of doing her homework where as *Las Cuatas* are into the party scene that is as lively as the music they listen to. It isn't until she meets *Mari* and begins to yearn for more in her routine than homework that she begins to experience music for the first time. For her character music serves as an outlet for her self-expression and sexual awakening. *Mari*, on the other hand, constantly loses herself in her walkman but not like *Mosquita*. She doesn't give herself to the music. Instead music for her is a way to keep her world at bay. It's her buffer from people who get on her nerves and from the things that make her feel threatened. It protects her. Music is what often brings the characters of *Mosquita* and *Mari* together – giving them the license to let go; to touch, to be touched.

Once I know music is begging to be a part of my story it's just about finding the right fit. One of the many things that make Huntington Park special is its music scene. The youth are drawing from familiar sounds from their immigrant upbringing, like mariachi, banda, norteno, and cumbia and blending them with reggae, american pop and so forth. The sounds in turn are unique and infectious! The relationship I was able to build with the youth of Communities for a Better Environment led to discovering the sounds of SKA but a SKA uniquely South East LA. With the upbeat reggae and hardcore punk the youth bands of H.P. are infusing mariachi and cumbia. They're singing in Spanish, English and Spanglish and addressing issues in their community through their music. I was excited to bring these sounds to my film knowing well that this element would provide MyM with a strong sense of place and authenticity.

Ska and other genres of music I chose for MyM ultimately reflect who our young people are today – a unique blend of identities that mark their special place in American society.

### ***MyM's Characters***

Casting the leads on this film was challenge to say the least. Not only did I need to find two young people that had this universal appeal but I also needed to find in them those cultural qualities that were specific to South East LA youth. Our casting efforts were a combination of traditional casting calls and studio auditions along with grass roots community open casting calls. On a strict timeline for production our efforts were proving to fall short. On the community end our casting was attracting wonderful youth who looked and sounded the part but who didn't have any experience with acting. While in the studios we were attracting young Latinas with acting training but who weren't bilingual. There was concern that we weren't going to find our girls and needed to consider casting English speaking girls but I refused. The casting director in the last couple of weeks pushed hard and found Fenessa Pineda and Venecia Troncoso.



Both girls didn't have a list of film credits to their names but they had clear chemistry between them and I had a gut instinct that these two smart young Chicanas would find these characters and come to own them. And I must say that they impressed all of us with how they came to embody their characters. With only two days of rehearsal it was clear that our gut instincts were

right. Both girls found a very deep connection to their characters that helped elicit very honest performances from both of them.

While casting the adults in the film I was also very determined to cast actors that weren't known faces. My goal with this film was to keep from pulling my audiences out of the story. I want my audiences to feel like these are real depictions of people living in Latino communities. At the same time, I also wanted to cast trained adult actors to help balance out the work I would be doing with all the non-actors in the film. As a result we found wonderful group of actors in Laura Patalano, Joaquin Garrido and Dulce Maria Solis. All three are Mexican immigrants who spoke Spanish and who personally could relate to the immigrant experience. When we spoke of the central story and the love that the two girls would experience with each other I was elated to find how supportive the adult actors were with regards to the material.

For Las Cuatas (non-identical twins Vicky & Vero) I wanted to cast non-actors that had that natural flow with each other and who embodied that South East LA identity both in style and language. I didn't have time to rehearse with this pair so it was extremely important for me to cast as close as possible to Las Cuatas. During our community open casting call I was determined to find Las Cuatas and after 300 plus girls, we did. We found the Uscanga sisters at South Gate High School where they stole the show at our auditions. According to their parents the sisters have been putting on theater production in their family's living room since their childhood and were waiting for a film like this to come their way.

### ***Making the Film***

I and my lead producer, Chad Burris, explored the usual routes for financing. Our hope was to attract a couple of investors and make the film that I envisioned. But when the economic crash of 2008 rolled around we quickly discovered that the usual route would not get us to our end goal of making this film. It wasn't until 2011 that we found hope in Kickstarter. When Sundance approached us about launching a campaign we thought it might actually prove to be the way we would make it to production. After much discussion internally my producers and I decided to launch a campaign to raise 80k. Despite the odds against us and constant reminders of how difficult it was to raise that much money for a narrative, we went for it. I think what gave us the confidence we needed to make 80k our goal was a story that many were hungry to experience on screen and the fact that I was bringing to this campaign a large network of people with experience in organizing community. Once the word spread and people got to see the exciting trailer the momentum was there for us to reach our goal. It wasn't a shoe in especially with the economic hardships most people were facing but in the final 48 hrs of the campaign we managed to raise 40k. This was the moment that set this entire project in motion. Within a week after making our KS goal on May 26<sup>th</sup> I was on my way to Huntington Park to prep for production in early July. I stepped into pre-production with this renewed faith that this film would make its debut in 2012. I was injected with this steady calm and confidence that I had a film people wanted to see and a community of people who trusted I could deliver it.



As stated, the film shot in South East Los Angeles in and around the city of Huntington Park. On any movie production is a challenge and must be managed, on a low budget movie we really had to watch ourselves. We were very fortunate to have so much support from local groups and businesses which made locations, base camps, meals, all the more possible for our shoot. We had to stay authentic to the location and culture so it was imperative to have the community support to accomplish the shoot on our schedule.

We also found a lot of great crew from the Los Angeles area that were inspired by the film and willingly to lend time and effort to seeing the project happen. We had a crew of around 35 to 40 at all times. Some of these were interns, most were younger crew looking for a first or second feature to tack on to a resume or move up in position. They made the movie possible. Logistically Los Angeles was a challenge for the production. We didn't have funds to clear all locations, we didn't have access to trailers and trucks and typical items that make a location based movie a little easier. We were forced to office miles away for set at times, with base camp for the days shoot maybe several blocks for the location. It took some planning and thinking ahead to make sure we didn't miss our days. That was always the issue, time. Our Production Design team really made the shoot and the film so much richer and so much more possible. They had a team of maybe 5 to 10 and were completely on top of production. Having everything set and cleared and the department thinking that far ahead made scenes go much faster and got us through everything in much more expedited fashion. I would have been an issue to find all our location practically. They enriched the feel of our world tremendously. We shot for 18 days. As with any production, time was our biggest issue. We managed, amazingly. At the end of the shoot we had dropped maybe one or two scenes total. Great crew and good actors made much of that possible.

Production wrapped on the 19<sup>th</sup> day and we proceeded into the edit thanks to grants from the San Francisco Film Society, Film Independent and Sundance. We cut the film in Los Angeles. We felt really strong about the story and first cut and found we had a really strong foundation to work from early on. We were also very fortunate to have a strong network of industry professionals to review cuts and provide notes or comments. This helped shape the story and provide invaluable suggestions that helped define the story.



This project is the result of a lot of people. We have a big community of friends and supporters that gave unselfishly of their time, opinions, resources, and effort to make this film a reality. We couldn't say thank you enough and hope that the film's relative success is in some way a thank you to everyone that touched it and therefore made it possible.

## **ABOUT THE FILMMAKERS...**

### **AURORA GUERRERO (Director)**

Aurora Guerrero has over 10 years of filmmaking experience. She directed award-winning short narrative films, including PURA LENGUA (official selection 2005 Sundance Film Festival) and VIERNES GIRL (winner of the 2005 HBO/NYLIFF short film competition). Based on the strength of her first feature length script, MOSQUITA Y MARI, Aurora was awarded the 2005 Sundance/Ford Fellowship, the 2005 Paul Robeson Development Grant, was selected to participate in the 2005 Sundance Native/Indigenous Lab; 2006 Tribeca All Access Filmmaker Program; 2009 Film Independent Producer's Lab. Most recently, MOSQUITA Y MARI was awarded the 2011 SFFS/KRF grant, LG Cinema 3D Fellowship, and the Sundance Institute/Time Warner Foundation Fellowship for post production.

Her accomplishments as an emerging writer/director earned her a slot in Filmmaker Magazine's "25 New Faces of Independent Film." She has also had the honor of assisting directors Patricia Cardoso (REAL WOMEN HAVE CURVES, 2002) and Peter Bratt (LA MISSION, 2009). Aurora received her B.A. in Psychology and Chicano Studies from UC Berkeley and her M.F.A in Film Directing from Cal Arts in Los Angeles.

### **CHAD BURRIS (Producer)**

Burris is founder of Indion Group of Entertainment Companies. Chad developed, through the first Indion company, the country's first private film incentive in the country for the state of Oklahoma. That incentive program was instrumental in financing a number of feature films there and is bringing film production into the state. Chad's influence in the film industry is attributed to his work, producing award winning films including *Goodnight Irene*, *Four Sheets to the Wind*, and *Barking Water* by Sterlin Harjo. Chad produced the award-winning short film *Shimasani* for Navajo director Blackhorse Lowe and Executive Produced the Michael Winterbottom feature *The Killer Inside Me*, starring Jessica Alba, Kate Hudson and Casey Affleck. Both of those films premiered at Sundance 2010. In 2011 he also executive produced the directorial debut film for Famke Janssen, *Bringing Up Bobby*, and more recently the Nick Cassavetes feature *Yellow*. Chad's films have collectively screened at some of the world's most prestigious festivals including Sundance, Tribeca, New Directors/New Films, Toronto, Cannes and Venice. His latest film, *Mosquita y Mari* has been selected to premier at the Sundance Film Festival in 2012 and he is nominated for Film Independent's Spirit Award for the Piaget's 2012 Producer of the Year. Chad won the Mark Silverman Award for New Producers from the Sundance Institute in 2007.

### **MAGELA CROSIGNANI (CINEMATOGRAPHER)**

Magela Crosignani is originally from Uruguay and holds a BFA degree in Film from NYU's Tisch School of the Arts and a Masters degree in Cinematography from the American Film Institute. Since graduation Magela has shot a number of feature films as Director of Photography, including "The Imperialists are Still Alive", which was named an Official Selection of the 2010

Sundance Film Festival, starring Cannes and Cesar award winning actress Elodie Bouchez; "Mary-Marie" for which she was awarded Best Cinematography at the Brooklyn Film Festival in 2010, "Ruta de la Luna" shot on location in Panamá, and the film "Gus" starring Michelle Monahan and Radha Mitchell -currently in post production. Magela has also worked as a Camera Operator and 2nd unit Cinematographer in films like: "Everything is Illuminated" Directed by Liev Schreiber; "My own Love Song" starring Renee Zellweger and Forrest Whitaker and most recently "Cowboys and Aliens" Directed by Jon Favreau starring Harrison Ford and Daniel Craig.

### **DALILA PAOLA MENDEZ (PRODUCTION DESIGNER)**

Dalila Paola Mendez is a first generation Guatemalan/Salvadorean indigenous queer artist born and raised in Los Angeles. A versatile artist, she works in several media including acrylic paint, silkscreen, etching, digital art, photography, and film. Dalila's film work includes assisting Production Designer Brigitte Broch and set decorating for the feature film REAL WOMEN HAVE CURVES. She worked as the Production Designer for the short films PURA LENGUA (Sundance 2005), MAUSI, and VIERNES GIRL (HBO, 2006). In 2012, she will be working again with her mentor Brigitte Broch on an upcoming film. She received her B.A. in International Relations from the University of Southern California.

### **AUGIE ROBLES (EDITOR)**

Augie Robles comes off a ten year stint editing C.S.I: Crime Scene Investigation (CBS Productions/ Jerry Bruckheimer TV) and makes his move into independent features with the release of MOSQUITA Y MARI, official selection for the Sundance Film Festival 2012. Currently, Augie is directing, writing and editing his short film, THE ROOKIE AND THE RUNNER, which is to be released this year. In addition to his work in commercial television, Augie has edited several independent short film narratives and documentaries: Aurora Guerrero's short films, PURA LENGUA (Official Sundance selection 2005) and VIERNES GIRL.

During the Screen Writer's strike of 2007, he edited a short documentary for the University of Notre Dame about Latin American immigration issues examined through art in an exhibition called CARAS VEMOS, CORAZONES NO SABEMOS. Recently, he cut a short film for the Arts Catalyst project, and chimpanzee demographic, in Rachel Mayeri's PRIMATE CINEMA: APES AS FAMILY.

After college he directed and produced three documentaries that screened at film festivals at home and abroad. He received a letter of recognition from the City of San Francisco in 1995 for !VIVA 16!, an oral history project about the historically gay Latino enclave on 16th Street in San Francisco's Mission District.

Augie Robles is a graduate of the American Film Institute, where he was a directing fellow class of 1995, and University of California at Berkeley, class of 1990.

## **ABOUT THE CAST...**

### **Fenessa Pineda (“Yolanda”)**

Fenessa is a 17 year old Latina born in Lynwood and raised in South Gate, California by her Mexican mother and Guatemalan father and has appeared in such motion pictures as; You, Me, & Dupree, MaxiDoodles, Girlfriends.



### **Venecia Troncoso (“Mari”)**

20 year old Venecia was born in Torrance, California was raised in Downtown LA.

A member of the high school drama club, she attended acting lessons with "Studio for Young Actors" before making her screen debut. She has appeared in such films as The Chosen and Madoggin'



### **Laura Patalano (“Mrs. Olveros”)**

Laura has built her artistic background and Theatrical experience through her work in her native Mexico. In 1982 she graduated from The Instituto de Arte Escenico where she studied Drama. She has extensive experience on stage, movies and television productions. Her screen credits include several short and feature films including the independent feature film The Imperialists Are Still Alive which has been released worldwide on April 2011. It was Sundance select and was also nominated for The Grand Jury Prize. Also the Independent feature film Chop-Shop directed by multiaward winning Director Ramin Bahrani which was the Official Selection of Director's Fortnight at 2007 Cannes Film Festival



Mexican audiences have seen her in the stage productions of Una Esfinge Llamada Cordelia, Frida Kahlo, Vamos a Contar Mentiras and A la Diestra de Dios Padre among many others. Her New York credits include Las Hermanas Mirabal, La Fotografía, in Teatro La Tea. She created the role of Carmen Antonia in Thalia Spanish Theatre's bilingual production for The Ladies Room/Baño de Damas, for which she won an HOLA Award for her Outstanding performance in 2007 and was also nominated for ACE Award for her performance in The Ladies Room as well.

### **Omar Leyva ("Mr. G")**

Omar Leyva was born in Mexico City and was raised by his grandmother in a small village in the state of Puebla. He credits wonderful teachers of his youth for helping him overcome many obstacles while finding himself and because of that he is extremely proud to be portraying "Mr. G" in *Mosquita y Mary*. Omar has appeared on TV shows like *CSI*, *Entourage*, *24*, *Criminal Minds*, *The Mentalist*, and many more. His film projects include *"Beverly Hills Chihuahua"*, *"Weather Girl"*, and recently completed a lead role in the independent feature film *"Ilegales"*. He has been a "Care Actor" for Kaiser Permanente's Educational Theater Program for over five years and is currently returning to his roots in writing.



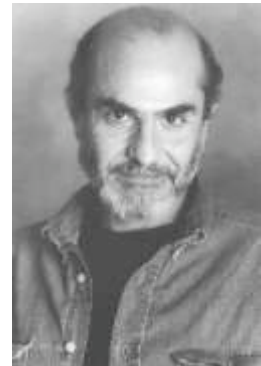
### **Dulce Maria Solis ("Mrs. Rodriguez")**

Dulce Maria Solis (Actor/Writer) can be seen on TNT every Friday in the movie *Coming and Going* opposite Sasha Alexander. As a writer/performer, Solis' first play *"Chela: Her Third Husband, Her First Orgasm"* has been a standing ovation hit. Her second play *"I'm a Feminist til I fall in Love"* is scheduled to go up in the summer of 2012. Solis is happy to be making her Sundance Debut.



### **Joaquin Garrido ("Mr. Olveros")**

Joaquin Garrido is an Actor who was born in Mexico City in 1952. At the tender age of 8 years old, he was visiting the set of *"Anima s Trujano"* by Ismael Rodriguez 1992 in Oaxaca Mex, and he saw Toshiro Mifune (Akira Kurosawa's favorite actor) working, Joaquin got such an impression out of it, that made him chose acting as a way of life. Joaquin started acting professionally at the age of 17 in theater and radio. He studied for a degree in acting in Mexico and was awarded scholarships to train at Berliner Ensemble in Germany and at the British Theatre Institute in London. Joaquin spent about 15 years of his life, working on Theater. He has worked in many Mexican soap operas, and has appeared more recently on *"The Shield"* *"Dragnet"* (new version) *"My Name is Earl"* *"Monk"*, *"Joey"* among others episodic TV in the States. Currently he has had roles in some 30 films, debuting in *"Chido One"* (1985), directed by Alfonso Arau, and was honored with a Mexican Academy Award nomination (Ariel Award) for Best Supporting Actor in *"Like Water for Chocolate"*. Joaquin has worked, among others, with John Frankenheimer *"Burning Season"*, Luis Valdez *"Cisco Kid"*, Malachi Rempen *"La Nina del Desierto"*, Wayne Kramer *"Crossing Over"*, *"Hora Marcada"* (TV), Javier "Fox" Patron *"La Maceta"*, Walter Dohener *"Zapata"* (TV), Norberto Barba *"Solo"*, Antonio Serrano *"Nada Personal"*, Luis Velez *"Vida Robada"*, Sergio Arau *"A Day Without a Mexican"*, Alejandro Gonzales Inarritu *"Commercial"*. Lisa Cholodenko in *"The Kids are All Right"* (2010), and *"ICristiada"*.



## CAST / CREW

Yolanda  
Mari  
Vicki  
Vero  
Mrs. Olveros  
Mr. Olveros  
Mrs. Rodriguez  
Don Pedro  
Mr. G  
Pablo  
Olivia  
Photo Shop Owner  
Marlon  
Boner Survey Boys  
  
Security Guard  
Grandma  
Dona Herlinda

Fenessa Pineda  
Venecia Troncoso  
Melissa Uscanga  
Marisela Uscanga  
Laura Patalano  
Joaquin Garrido  
Dulce Maria Solis  
Armando Cosio  
Omar Leyva  
Paul Alayo  
Sammy Zaragosa  
Virginia Montero  
Johnny Rios  
Ezquiel Jimenez,  
Carlos Rios  
Annie McKnight  
Georgina Cuautencos  
Tonita Castro

Director of Photography  
Production Designer  
Editor  
Composer  
Casting Director  
Wardrobe Supervisor  
Executive Producer

Magela Crosignani  
Dalila Mendez  
Augie Robles  
Ryan Beveridge  
Michael Sanford  
Katharine Rhee  
Heather Rae  
Moctesuma Esparza  
Jose Martinez, Jr.  
Ky Chaffin  
Simone Ling  
Jim McKay  
Char Agabao  
Chad Burris  
Lisa Arellanes  
Cristina Barbosa  
Michael Young  
Jenna Cedicci  
Jade Forte  
Ricky Lloyd George  
Justin Oberman  
Stephanie Cluff  
Eamon Wright  
Gabriel Diniz  
Samuel Kim  
Jason Huggins  
Mark Brecke  
James Laxton  
Bradford Young  
Carlos Rios  
Jose Camarena

Co-Producer  
Produced by  
Associate Producer

Line Producer  
Production Coordinator  
First Assistant Director  
2<sup>nd</sup> Assistant Director  
2<sup>nd</sup> 2<sup>nd</sup> Assistant Director  
2<sup>nd</sup> 2<sup>nd</sup> 2<sup>nd</sup> Assistant Director  
First Assistant Camera  
Second Assistant Camera  
Second Unit Camera  
Still Photographer  
Additional Photography

Camera Interns

Behind the Scenes

Production Sound Mixer  
Boom Operator  
Set Decorator/  
Production Design Assistant  
Art Department Interns

Property Master  
Assistant Props  
Property Intern  
Key Makeup  
Key Wardrobe  
Wardrobe Assistant  
Gaffer  
Best Boy Gaffer  
Second Unit Gaffer  
Lighting Technician  
Lighting Technician  
Key Grip  
Best Boy Grip  
Best Boy Grip  
Best Boy Grip  
Script Supervisor  
Music Supervisor  
Location Manager  
Consulting Editor  
Assistant Editor  
Casting Associate  
Casting Associate  
Production Assistants  
Assistant to Director

Assistant to Producer

Transportation Coordinator  
Legal Counsel  
Post Production Sound by  
Supervising Sound Editor  
Recording Mixer  
Dialogue Editor  
Assistant Editor  
Production Manager  
Music Editor  
Score Engineer

Phil Carter  
Marcelino Plascencia  
Susana Caceres  
Michaela Pentacoff  
Daniel Williams

Luisa P. Garcia  
Tanith Quintanilla  
Cynthia Velasquez  
Karla Miranda  
Valerie Miranda  
Jamilla Davis  
Xochitl Hernandez  
Karla Legaspy  
Ashley Davila  
Jasmine Cortez  
Jeska Lapin  
Martin Estevez  
Jessica Abarca  
Daniela Martinez  
Katherine Rhee  
Susana Caceres  
Chris Freilich  
Jake Kramer  
Lee Narby  
Anthony Pacheco  
Amanda Treyz  
Kyle Greenfield  
Chad Pelsang  
Kris Carrillo  
Brett Hatcher  
Melanie Sweeney  
Julie Burris  
Charlene Blanco Agabao  
Harry Yoon  
Jose Eduardo Ponce  
Vicki Villalvazo  
Alex Christopoulos  
Ellie Butters  
Mischa Velasquez  
Johnny F. Rios  
Carolina Vasquez  
Violet Guadardo  
Angela Castellanos  
Gaby Castillo  
Team Unicorn  
Eamon Wright  
Martinez Barbanell LLP  
Skywalker Sound  
Bob Edwards  
Pete Horner  
Brad Semenoff  
Kendall Dix  
Charlotte Moore  
Derek Syverud  
James Boblak

SONGS

"Bestia"

Written by Denise Janelle Gutierrez Mendoza, Gabriel Galvan Leon and Fernando Burgos Dominguez of

Hello Seahorse!

Performed by Hello Seahorse! Julieta Venegas Remix  
Courtesy of Nacional Records/Cookman International

"Esta Soledad"

Written by Carla Morrison  
Performed by Carla Morrison  
Courtesy of Carla Morrison Musica/Cosmica Records

"9.6"

Written by Ana Fernández Villaverde and David A. Rodriguez  
Performed by La Bien Querida  
Courtesy of Elefant Records – [www.elefant.com](http://www.elefant.com)

"Aztechminimal vs Cumbia"

Written by Javier Estrada Cardona  
Performed by DJ Javier  
Courtesy of DJ Javier

"El Día Previo"

Written by Algodón Egipcio  
Performed by Algodón Egipcio  
Courtesy of Lefse Records

"Mi Corazon Es Para Ti"

Written by Raiz Organica  
Performed by Raiz Organica  
Courtesy of Raiz Organica

"Piérdete Chica"

Written by Viernes 13  
Performed by Viernes 13  
Courtesy of Viernes 13 Music

"Johnny Pistolero"

Written by Viernes 13  
Performed by Viernes 13  
Courtesy of Viernes 13 Music

"Ponle Frenos"

Written by Sandra Lilia Velasquez  
Performed by Pistolera  
Courtesy of Luchadora Records

"Ladron"

Written by Sandra Lilia Velasquez  
Performed by Pistolera

Courtesy of Luchadora Records

"Sonora Love"

Written by Gerardo Hernandez, Marcelo Aquino and Oliver del Valle  
Performed by Gerardo Hernandez, Marcelo Aquino and Oliver del Valle  
Courtesy of La Furia con Lujuria Sonidera

"Don de Dios" *Featuring Gemila*

Written by Marcelo De Jesús Aquino Ruiz  
Performed by Marcelo De Jesús Aquino Ruiz  
Courtesy of México 72

"Las Cruces de Tijuana"

Written by Jonathan F. Rios  
Performed by La Pobreska  
Courtesy of La Pobreska

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