

Quinceañera

**Winner – Dramatic Grand Jury Prize
Winner – Audience Award
2006 Sundance Film Festival**

**Written and Directed by
Richard Glatzer and Wash Westmoreland**

A SONY PICTURES CLASSICS RELEASE

East Coast Publicity:

International House of Publicity
Jeff Hill
Jessica Uzzan
853 7th Ave, 3C
New York, NY 10019
212-265-4373 tel
212-247-2948 fax

West Coast Publicity:

Block Korenbrot
Melody Korenbrot
Rebecca Fisher
110 S. Fairfax Ave, #310
Los Angeles, CA 90036
323-634-7001 tel
323-634-7030 fax

Distributor:

Sony Pictures Classics
Carmelo Pirrone
Angela Gresham
550 Madison Ave
New York, NY 10022
212-833-8833 tel
212-833-8844 fax

Visit the Sony Pictures Classics Internet site at:
<http://www.sonyclassics.com>

SYNOPSIS

Quinceañera is a look at what happens when teenage sexuality, age-old rituals, and real estate prices collide. It is a story fueled by the racial, class, and sexual tensions of a Latino neighborhood in transition.

Magdalena (Emily Rios) is the daughter of a Mexican-American family who runs a storefront church in Echo Park, Los Angeles. With her fifteenth-birthday approaching, all she can think about is her boyfriend, her Quinceañera dress, and the Hummer Limo she hopes will carry her on her special day.

But a few months before the celebration, Magdalena falls pregnant. As the elaborate preparations for her Quinceañera proceed, it is only a matter of time before her religious father finds out and rejects her.

Forced out of her home, Magdalena moves in with great-great uncle Tomas (Chalo Gonzalez), an old man who makes his living selling champurrado (a Mexican hot drink) in the street. Already living with him is Carlos (Jesse Garcia), Magdalena's cousin, a tough cholo who was thrown out by his parents. Carlos does not disguise his disapproval of Magdalena's arrival.

The back house rental where Tomas has lived happily for many years is on a property that was recently purchased by an affluent white gay couple (David W. Ross and Jason L. Wood) -- pioneers of gentrification in the neighborhood. Inevitably, worlds collide when they become entangled in the lives of their tenants.

As Magdalena's pregnancy grows more visible, she, Carlos, and Tomas pull together as a family of outsiders. But the economics of the neighborhood are turning against them. Ultimately, this precipitates a crisis that threatens their way of life.

DIRECTORS' STATEMENT

Quinceañera is a reinvention of Kitchen Sink drama, fueled by the racial, class, and sexual tensions of a working class Latino neighborhood in transition.

Kitchen Sink realism originated in British cinema in the late fifties and early sixties. The movies had adult storylines, gritty realism, political commentary, sardonic humor. They were always set in the North of England, the bastion of the industrial working class. A new generation of directors – Lindsay Anderson, John Schlesinger, Tony Richardson (most of whom interestingly were gay) – gave the world tough dark films like “This Sporting Life”, “A Kind of Loving”, and most significantly for our movie, “A Taste of Honey”.

These films encapsulated a kind of poetic realism that we wished to emulate in “Quinceañera”. We wanted a film that celebrated the everyday; that was about small things that gradually grew large; a film that had politics that were oblique, humor that was unexpected, emotions that gained power through restraint; a film that transcended the ordinary. With this in mind, we attempted to recreate the Kitchen Sink drama.

So how did the North of England become Echo Park, Los Angeles?

In 2004 we were invited to be the official photographers for our next-door neighbors' Quinceañera. We were asked to do this in January even though the celebration itself was not until June. This considerable advance notice provided our first glimpse into the elaborate preparations that take place before a Quinceañera. Sunday after Sunday, as a dozen or so of the girl's school friends turned up to practice waltzing in the backyard, we gradually recognized the importance of the event for the girl concerned and her whole extended family.

On the big day, in a storefront church on Sunset Boulevard, the ceremony was breathtaking. All the girls were dressed in pink, the church was decorated with pink, garlands of pink flowers were everywhere. Our neighbor, suddenly revealed as a luminous beauty in tiara and silken dress, paraded down the aisle to the march from Aida. The court of young men, sporting tuxedos and number-1 cholo fades, stood by with masculine detachment; this day belonged to the girls. It was an undisguised celebration of the bloom of youth, of girlhood, of purity – of virginity.

Although taking place in an Evangelical church, the event felt intrinsically Catholic, many images recalling the Virgin Mary. In fact, the Quinceañera predates Christianity by almost five hundred years, dating back to Aztec civilization where fifteen was considered the transitional age between girlhood and womanhood. And it is still alive and kicking in twenty-first century Echo Park.

In a neighborhood reception hall a few tequilas later, the formalities melted and the teenage energy harnessed by the Quinceañera broke loose. Reggaeton music replaced the Straussian waltzes and the dance floor was taken over by freak dancing, which looks to the untrained eye like intercourse. Four generations of an immigrant family went wild: uncles, cousins, grannies, podgy ex-gang guys dancing with toddlers, soused old Aunties flirting with young bucks. We thought – this was a movie!

On January 1st 2005 we started the year with a plan to make a film about our neighborhood. The Echo Park of Alison Anders “Mi Vida Loca” has changed a great deal in twelve years; the front line of gentrification – gays and artists – has moved in. Increasing real estate prices create conflict with the existing community, and a coded racial distinction emerges, never acknowledged by realtors when they tout “an up and coming area.”

The idea of the Quinceañera movie now had a context – the ancient ritual would take place in a newly gentrifying neighborhood – and it would have an antecedent; it would be like “A Taste of Honey”. The movie then grew very rapidly. We wrote it in three weeks, and miraculously scored a small budget to make it. The idea was to make the movie fast and cheap, to shoot everything within one mile of our front door. This was made possible by the incredible way the Latino community turned out to support this movie. People let us into their homes, turned up time after time to be extras, lent us Quinceañera dresses, cooked food for us, went to lengths that were phenomenal, and let us know when we were right on target, and, more importantly, when we were not.

We felt similarly blessed with our cast. After hearing Beverly Hills eighteen year-olds doing their best soap opera versions of “Magdalena” day after day, we woke up when Emily Rios walked in. Her youth, her toughness, her East L.A.-ness, and her incredible talent were undeniable. With Jesse Garcia, we also knew we had a real discovery and marveled at the electricity and understated heroism he brought to the role of Carlos. Then when Chalo Gonzalez, veteran of such Sam Peckinpah movies as “The Wild Bunch” and “Bring Me the Head of Alfredo Garcia”, sent in his SAG card so he could be in the movie, we knew we had struck gold.

So after nine months, QUINCEANERA became a reality. It’s a film we’re very proud of – Kitchen Sink Reggaeton style.

ABOUT THE PRODUCTION

On January 1, 2005, Richard and Wash thought of the idea for “Quinceañera.” Within two weeks, a simple handshake deal with Executive Producer Nick Boyias secured the funding. The script was written over three weeks in February. Casting was completed in March. The shoot took place over eighteen days in April. By September, 2005, the film was completed. The filmmakers feel blessed that an extraordinary alignment of personalities and circumstances came into place to make this movie happen like lightning.

The movie grew out of the neighborhood it depicts. The filmmakers had moved to Echo Park, Los Angeles, in 2001, and wanted the movie to capture the spirit of the place. They planned to shoot in their neighbors’ houses and to cast local people and non-union up-and-comers instead of polished actors. The goal was that the neighborhood itself become a character in the movie.

The casting process started in February and was somewhat hampered by the fact that the script wasn’t finished yet. Several times, scenes had to be written out of order just to give the auditioning actors sides to read. As well as putting out a conventional breakdown, the filmmakers had to reach out to theatre groups, schools, and community organizations like Nosotros.

Many non-professionals were cast, including Alicia Flamenco (Aunt Isabella), a cleaning lady and old friend of the filmmakers, who turned out to be a natural in front of the camera. She also brought on her whole clan: daughter Marlene (young mom), grandson Jasiel (Magdalena’s brother), sister Bertha (Aunt Sandra), and niece Mercia Garcia.

Mercia, who had just had her own Quinceañera, acted as Quinceañera consultant. She provided the filmmakers with videos, dresses, thousands of fake flowers, and most importantly a group of her friends to play the Quinceañera court. The enthusiasm of these young people for the film was phenomenal. They became the lifeblood of the movie, choreographing the waltzes, improvising scenes, and dancing to reggaeton on a boombox during lunch hours.

One week before the movie, several key roles were still not cast. The challenge was to find, not the teenagers, but non-union adults with acting chops. By sending P.A.s out to local play readings and working every contact, the filmmakers had the good luck to find Jesus Castaños Chima (Ernesto) and Vancouver-based actress/playwright Carmen Aguirre (Silvia). Only one role was left to cast: James, one of the new Anglo homeowners. The filmmakers had noticed their casting person, Jason Wood, to be a very good reader – better, in fact, than many of the actors he was auditioning. With masses of persuasion, he finally agreed to play the part, and the cast was complete.

People who live in Hollywood know never to let an indie film crew shoot in their homes. Luckily, residents of Echo Park are still somewhat naïve about claims of “it will only take a few hours.” The filmmakers relied extensively on the good graces of their neighbors, who almost without exception opened their doors for the movie, to be displaced and abused, and have the crew tramping through their kitchens. The small cul-de-sac of Waterloo Street was filled with trucks, providing four locations for the movie (including the filmmakers’ own home). Any time the filmmakers needed an extra, they would just pull in a neighbor.

In all aspects of the movie’s look – the production design, the cinematography, the costumes – the key reference was Echo Park itself. Instead of looking through magazines or at movies for ideas, the costume designers would go down to the corner of Sunset and Alvarado, sit on a bench, and watch people go by, occasionally sneaking a photo. For the production designers, the main challenge was not so much synthesizing a new world, but translating the world that was there onto the screen. Virtually all the cinematography was hand-held, but it never draws attention to itself or away from the reality of the movie. The key in all departments was to know what was there, what to change, and what to leave alone.

Many in the film were under the age of sixteen and producer Anne Clements soon became an expert in California child labor law. The movie’s lead actress, Emily Rios, was only fifteen – great for realism but very bad for shooting schedules. The legal limit is for six hours work a day, with three hours schooling. As Emily’s character appears in nearly every scene in the movie, this meant production days were usually relatively short. The eighteen-hour slogs of indie legend were just not a legal possibility. Bad news for the filmmakers; great news for the grips.

The biggest production challenge of the movie was the Quinceañera reception. This scene called for live mariachis, choreographed waltzes, a fight sequence, and over a hundred extras. The location was difficult to find and the weather forecast was for rain. The filmmakers had had a stressful week, and the crew were exhausted. When the day arrived, a small miracle happened; people showed up! And the events unfolded very much as in a real Quinceañera.

However positive the end result, the filmmaking process can often be hell. With “Quinceañera,” the filmmakers feel they were extremely fortunate – it was a great shoot. Making the movie became a way of getting to know the place they live, and it is intended as a heartfelt homage to their neighborhood.

ABOUT THE CAST

EMILY RIOS (MAGDALENA)

" Quinceañera " marks Emily's feature debut. Born and bred in West Covina, California, Emily was brought up in a Jehovah's Witness family and had not had a Quinceañera, as any celebration would have been against her religion. In fact, when she turned sixteen on set, she received the first birthday cake of her life. Although Emily had been interested in acting for some time, her resumé consists mostly of playing Cleopatra in the school play. Prior to arriving in Park City for the 2006 Sundance Film Festival, she has never been on a plane or seen snow.

JESSE GARCIA (CARLOS)

Born in Rawlins, WY and raised in Hanna, WY, Jesse Garcia spent most of his childhood in a small town with a population just over 500 people. He moved to L.A. two years ago. In the year 2005 alone, Jesse booked and shot nine national commercials, worked on several independent films, and can be seen on television in F/X's "The Shield", Teen Nick's "Unfabulous", and HBO's "Walkout", directed by Edward James Olmos. Jesse has a very strict vegan and fish diet and brought his own food to the set in little Tupperware boxes. Jesse also was raised a Jehovah's witness – he and Emily bonded very strongly and their natural intimacy came out in their onscreen relationship.

CHALO GONZALEZ (TIO TOMAS)

Chalo Gonzalez has been acting in film and Television for over three decades. His big break came in 1968 in a small bar in Tijuana when he broke up a fight between some locals and an American. The American turned out to be Sam Peckinpah. They immediately hit it off and Peckinpah asked Chalo to be a location scout for the next film he was making -- "The Wild Bunch." Then Peckinpah cast him alongside the likes of William Holden, Robert Ryan and Warren Oates. Chalo went on to appear in several more Peckinpah movies, most notably "Bring Me the Head of Alfredo Garcia," where he plays a character called "Chalo." Through the seventies and eighties Chalo worked as a prop master at Paramount before returning to the screen in "The Second Civil War" and "Siempre."

J.R. CRUZ (HERMAN)

Born and raised in Southern California by his grandparents J.R. was considered the black sheep of the family. He discovered his interest in acting at an early age and has appeared in many local theatre productions. " Quinceañera " is his feature film debut.

ARACELI GUZMÁN-RICO (MARIA)

Araceli was born in Fresno, California and raised in Morelia, Michoacan, Mexico. She earned her B.A. in clinical Psychology from the Autonomous University of Queretaro in Mexico, and then returned to the United States. She began her

professional acting career three years ago, with support from "Nosotros", the organization founded by Ricardo Montalban to improve the image of Latinos in front of and behind the cameras. She has appeared in commercials, live theater and several independent features - including "The Virgin of Juarez", which will premiere at the 2006 Palm Springs Film Festival 2006.

JESUS CASTAÑOS-CHIMA (ERNESTO)

Chima is a former member of the Mexican National Theatre Company in Mexico City. In the United States, Jesus has worked extensively in Spanish Language television. He is the founder and Artistic Director of Teatro Apolo, one of the few Spanish Language theater troupes in Los Angeles. Currently, Chima serves on the Board of Directors for the International Latin American Theater Festival (FITLA) in Los Angeles.

DAVID W. ROSS (GARY)

Born in rural England, David W. Ross moved to London at seventeen and sought work as a film extra. His photo was soon spotted by a "boy band" producer, and he was signed to A&M Records U.K., as one of four members of Bad Boys, Inc. The group released one self-titled album, which spawned five hit singles, including the Top 10 smash, "More to this World." David then moved to Los Angeles, where he studied acting. He appeared in the award-winning short, "The Receipt", which won the prize for "Best Comedy" at the Los Angeles International Short Film Festival, Susanne Kahlich's original stage play, The Dinner Party and his first original screenplay is currently in development.

“QUINCEAÑERA” ABOUT THE FILMMAKERS

RICHARD GLATZER (WRITER/DIRECTOR)

Over the past few years, Richard Glatzer has managed to establish himself as an indie filmmaker while simultaneously producing some of t.v.'s top reality hits. Glatzer's first feature film "Grief" (1994) broke new ground by treating the AIDS crisis with depth and unexpected humor. "Grief" played in competition at Sundance and won top prizes at both the San Francisco Frameline Festival and the Torino Festival. Sight and Sound called it a 'deeply likeable movie' and said that it 'well deserves the cult status for which it seems destined.'

Originally intending to become an academic, Glatzer got his Ph.D. in American Literature from the University of Virginia and edited an acclaimed book of essays about Frank Capra. His television career includes MTV's "Osbornes", "Road Rules," and "Tough Enough." Along with Tyra Banks and Ken Mok, he created the reality sensation, "America's Next Top Model," currently in its sixth season. He is a Life Master tournament bridge player.

WASH WESTMORELAND (WRITER/DIRECTOR)

Westmoreland has made several acclaimed documentaries, features and TV shows. In 2004, he went undercover, leaving his political affiliations at the door, to write and direct a film about the tormented "Gay Republicans" that won the Audience Award for Best Documentary at the AFI Festival and is now out on dvd.

Hailing from Leeds, England, Westmoreland earned his college degree in Politics at the University of Newcastle-upon-Tyne, and soon after moved to America. In 1994 he was living in New Orleans Louisiana, when he caught the film bug and made a short film "Squishy Does Porno!" that instantly gained cult status. Shortly afterwards he moved to LA and landed a job in the adult industry. In 2000 he made his debut feature film based on his observations of that industry, "The Fluffer", co-directed with Glatzer. The film premiered domestically at the Toronto Film Festival and internationally at Berlin. Premiere magazine selected it as one of the Top Ten Buried Treasures of the year. NPR's Terry Gross declared herself a fan and brought Westmoreland onto Fresh Air, to discuss his body of work.

ANNE CLEMENTS (Producer)

In 2001 Anne teamed with director Wash Westmoreland, to produce "Totally Gay!" (Vh1), and "Gay Republicans" (Trio). "Gay Republicans" went on to win the Audience Award for Best Documentary at the 2004 AFI Film Festival.

Other writing and producing credits include numerous short films and music videos, a mockumentary feature entitled "fluffer" and the reality series "Vivid Valley" (Sky UK). She is currently producing two independent documentaries and two television shows for the Q Television Network.

TODD HAYNES (EXECUTIVE PRODUCER)

Todd is one of the most respected names in American filmmaking today. In 1992 he won the Grand Jury Prize at Sundance while enraging conservative America with “Poison”. His subsequent features – “Safe” and “Velvet Goldmine” –established Todd as a world-class filmmaker, and 2002’s “Far From Heaven” earned him four Oscar nominations as well as the New York Film Critics award for Best Director. “Quinceañera” marks his first stint as Executive Producer.

NICHOLAS T. BOYIAS (EXECUTIVE PRODUCER)

Nick Boyias was born in Welch, West Virginia, the first-born son of Greek immigrants from the island of Crete. After a childhood in Laeger, West Virginia and adolescence in Athens, Greece, Nick attended Wayne State University in Detroit, Michigan for two years, and then moved to Los Angeles in 1970. From the age of 19, Nick was employed in various management positions in retail clothing, life insurance, night club management and retail automobile sales.

AVI RACCAH (EXECUTIVE PRODUCER)

Avi Raccah was born in the small Kibbutz of Ein-Dor in northern Israel. He graduated from High School in 1984 and spent the following three years in the Israeli army. In 1987 Avi was discharged from the military and moved to Tel Aviv where he started a business importing men’s fashion clothing from Italy. In 1992, Avi met Nick Boyias and the two have worked together ever since. Together they co-founded Kitchen Sink Entertainment, LLC.

MIHAIL KOULAKIS (EXECUTIVE PRODUCER)

Mike Koulakis was born in 1958 in Rethimnon on the Greek island of Crete. Mike moved to the United States in 1971 and became a US citizen. He graduated from Grant High School and attended CSUN. Mike is in the construction business and is a real estate investor.

ERIC STEELBERG (CINEMATOGRAPHER)

A native of Los Angeles, Eric Steelberg is a cinematographer with roots in black and white still photography. He shot his first short film, which won national and international awards, at the age of 16. Opting to skip film school, Eric lensed various short film projects while attending college. His films have played in over 40 major and most of the smaller US and international festivals.

He was nominated for a Best Cinematography Pixie award for his short “Gulp”, and was the recipient of the Best Cinematography award for “Jane”, at the Da Vinci Days Festival. Eric also lensed the feature documentary “Purvis of Overtown.”

ROBIN KATZ (EDITOR)

Robin Katz began her career as an Editor and Music Editor in her native New York. Her feature credits include: "Bad Manners", with David Straitharn and Bonnie Bedelia; "Grief", longtime friend and collaborator Richard Glatzer's first feature film; "White Men Can't Jump" (also as Music Editor); and "Pure Country" starring George Strait. On the small screen, Robin's work can be seen in the new unscripted drama "Roller Girls", as well as "Laguna Beach", "Strong Medicine", "The Devil's Arithmetic", and "NYPD Blue".

SHAUN YOUNG (LINE PRODUCER/MUSIC SUPERVISOR)

Young started his career as a Contributing Entertainment Editor for a national magazine. He then moved on to do Acquisitions, Marketing and Publicity for a new media company called QuickBand Networks. In 2000, he began his feature film work on the re-shoots of "Cast Away", and went on to work on such films as "Spider-Man", "The Hulk", "Cat in the Hat", "Spanglish" and "Bewitched". "Quinceañera" is his first independent feature film.

DENISE HUDSON and JONAH MARKOWITZ (PRODUCTION DESIGNERS)

Denise and Jonah have been designing and art directing films together for the past five years. After beginning her career in theatre in Paris and New York, Hudson completed a Masters degree in design at The Yale School of Drama before pursuing film work on the west coast. Markowitz earned a degree in film from Emerson College, and studied film and art history in the US, The Netherlands, and The Czech Republic.

The two met on Warner Brothers' "Welcome to Collinwood", and have since collaborated on both independent and studio films including "Blue Crush", "A Lot Like Love", and "Accepted". Denise and Jonah have also collaborated on two short films, "I Left Me" and "Hung Up", which Markowitz directed and Hudson designed.

JESSICA FLAHERTY (COSTUME DESIGNER)

Originally from the east coast, Jessica moved to LA to pursue a career in film production. At 18, she began her first production job on Sony's "Spiderman" under the guidance of Sam Raimi and Laura Ziskin. Her passion for styling and fashion design led her to her work on Showtime's "The L Word", season 2 as co-fashion consultant. A behind the scenes documentary on the season 1 DVD celebrated the new fashion direction the upcoming season had taken. In addition to "Quinceañera", she was costume designer on the independent feature comedy "Nice Guys". After styling fashion shows and music videos, she has returned to television working on a variety show pilot starring Jason Lee for MTV.

ANDREW SALAZAR (COSTUME DESIGNER)

Andrew was born and raised in Los Angeles. He moved to New York at the age of 17, where he was introduced to fashion. He then moved to Florence, Italy, where he studied pattern making and began styling for fashion shows and magazines in Milan, remaining in Italy for 10 years. Upon his return to Los

Angeles, he began working in film. He has worked on several television commercials and independent films, and is currently working on Michael Mann's latest film.

MICKO and VICTOR BOCK (MUSIC)

Micko Westmoreland formerly worked under the name The Bowling Green, releasing two CDs: One Pound Note and Fabrications. He is presently about to complete his third under his own name. He has worked with his brother, providing soundtracks to The Fluffer and Gay Republicans and starred as Jack Fairy in Todd Haynes' Velvet Goldmine. He did this soundtrack in collaboration with Victor Bock, who is a well-known Brazilian producer.

JASON L. WOOD (CASTING)

Jason began his career in Atlanta working for Emmy-nominated casting director Shay Griffin. In 2001, Mr. Wood formed his own casting company, Jason Wood Casting. In addition to "Quinceañera", this year Wood cast the comedy "Park" starring Cheri Oteri, William Baldwin and Ricki Lake as well as the thriller "Hunter's Moon". He is currently working on "News Of The World" which is executive produced by Alexander Payne ("Sideways") and "Boy Wonder" to be directed by Academy Award winner, James Moll ("Last Days"). Although Jason had no intention of pursuing acting, the directors persuaded him to take the role of James in "Quinceañera," making this feature film debut.

FILMMAKERS

Written & Directed by	RICHARD GLATZER & WASH WESTMORELAND
Produced by	ANNE CLEMENTS
Executive Producer	TODD HAYNES
Executive Producers	NICHOLAS T. BOYIAS MIHAIL KOULAKIS AVI RACCAH
Line Producer & Music Supervisor	SHAUN YOUNG
Associate Producer	J. EVAN SHAPIRO
Cinematographer	ERIC STEELBERG
Edited by	ROBIN KATZ CLAY ZIMMERMAN
Production Designers	DENISE HUDSON JONAH MARKOWITZ
Costume Designers	JESSICA FLAHERTY ANDREW SALAZAR
Music by	MICKO VICTOR BOCK
Casting	JASON L. WOOD

CAST IN ORDER OF APPEARANCE

Ernesto	JESUS CASTANOS-CHIMA
Maria	ARACELI GUZMÁN-RICO
Magdalena	EMILY RIOS
Herman	J.R. CRUZ
Jessica	LISETTE AVILA
Eileen	ALICIA SIXTOS
Dancing Boy	HECTOR QUEVEDO
Chambelán	GERMAN CAMPOS
Videographer	CARLOS LINARES
Uncle Walter	JOHNNY CHAVEZ
Aunt Silvia	CARMEN AGUIRRE
Aunt Candy	MARGARITA LUGO
Young Girl	VERONICA SIXTOS
Carlos	JESSE GARCIA
Flower Seller	VALENTIN MARTINEZ MEDINA
Aunt Isabella	ALICIA FLAMENCO
Aunt Sandra	BERTHA FLAMENCO
DJ	JORGE ORTIZ
Magdalena's brother	JASIEL FLAMENCO
Tio Tomas	CHALO GONZALEZ

Tiny Girl
Young Mom
Neighbor
Bouncer
Jasmine
Wendy
Uncle Juan
Gary
James
Maria's Mother
Flirty Guy
Tony
Stephen
Simon
Alejandro
Herman's Mother
Bass Player
Drummer
Punky Girl
Alternative Girl
Dinner Party Guest
Artsy Lady
Car Wash Manager
Frantic Lady
Melancholy Lady
Slumlord
Doctor
Tiny Boy
Dogs

ALEXANDRA ESCAMILLA
MARLENE FLAMENCO
MARTHA ORLOFF
FRANKIE LOYAL
ARIS TAYLOR
REBECCA LOPEZ
ALEX SANCHEZ
DAVID W. ROSS
JASON L. WOOD
BLANCA REYES
BOB MURPHY
MICAH SCHIFMAN
JAMES CLAUDE
DANE ROSSELLI
DANNY VASQUEZ
TERESA MICHELLE-RUIZ
ANTHONY MENDOZA
DANNY ALVAREZ
TERAH GISOLO
LAURA ANN MASURA
ANDY BISHOP
INGRID EGGERTSEN
ART AROUSTAMIAN
ANGELA MULLER
YVONNE MOJICA-NELSON
JOHNNY B.
JOANIE TOMSKY
MANNY JIMINEZ JR.
ARTHUR and JOEY

The Quinceanera Court

NANCY BADILLO
CINDY FLORES
LESLIE CAMPOS
MARIO GALVEZ
MERCIA GARCIA
GEORGE ORTIZ
DIEGO PABLO
JASON RODRIGUEZ