



presents

Wassup Prockers

Written and Directed by
LARRY CLARK

Official Selection
2005 TORONTO INTERNATIONAL FILM FESTIVAL

Opening Night Selection
2006 SLAMDANCE FILM FESTIVAL

Running Time: 99 min.
35mm / Dolby / 1:85

Publicity Contacts:

<p>NY/LA Margot Gerber Tel: 323.461.2020, ext. 115 publicity@americancinematheque.com</p>	<p>First Look Studios Dan Goldberg Meghann Burns 8000 Sunset Blvd. Los Angeles, CA 90046 Tel: 323.337.1000 dgoldberg@firstlookstudios.com mburns@firstlookstudios.com</p>
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www.wassuprockers.net --- www.myspace.com/wassuprockersfilm

WASSUP ROCKERS

Ten years after *KIDS*, Larry Clark hits the streets of South Central Los Angeles in *WASSUP ROCKERS*, which is based on the true-life experiences of a group of Latino teenagers. Revisiting the same immersion technique that resulted in his debut feature *KIDS*, Clark spent more than a year in the company of his young and earnest cast, resulting in a bold new work that shows a different side of youth — and a different side of Larry Clark.

Where *KIDS* was hard-hitting in its depiction of lower Manhattan skateboarders growing up too fast, *WASSUP ROCKERS* takes a different approach, introducing a group of friends that isn't in any rush to grow up. The kids in *WASSUP ROCKERS* love being young — and they're not afraid to have fun even if it means having to fight to be themselves. They wear their clothes tight and their hair long, ride skateboards and play in a punk rock band instead of subscribing to the predominant hip-hop culture of their neighborhood.

Having seen the famous “Nine Stairs” skating steps at Beverly Hills High in their favorite skate videos, Jonathan, Kico, Spermball, Porky, Eddie, Louis and Carlos take two city buses from South Central to Beverly Hills, where they experience harassment from an uptight white police officer and get propositioned by a couple of privileged white girls, who invite them up to their lavish hilltop mansion. Thus begins a surreal odyssey into a privileged world where they discover intrigue at every turn, from the bedrooms (and bathtubs) of their female admirers to the backyards of a paranoid, gun-toting actor and some partying fashionistas, who know a good look when they see one. Getting out of South Central was one thing; getting out of Beverly Hills — alive — is another thing altogether.

With this film, the incomparable Larry Clark delivers an unexpected and unforgettable glimpse into teenage life that is at once tender, terrifying and true to life. In *WASSUP ROCKERS*, the kids are alright — they just have to find their way home in one piece.

SYNOPSIS

Ten years after KIDS, Larry Clark hits the mean streets of South Central and Beverly Hills for his latest feature WASSUP ROCKERS, introducing a group of Latino teenagers who live to skate and skate to survive in their brutal neighborhood.

WASSUP ROCKERS tells a fictional story drawn from the actual experiences of real teenage boys —first-time actors recruited to play themselves. Jonathan and his best friends and band mates look more like skate rats than the drug-peddling gangstas that inhabit their neighborhood. In fact they are hardcore punks - with tight pants, small T-shirts and long greasy hair — imagine the Ramones if they'd grown up Hispanic in South Central Los Angeles instead of the Bronx.

The journey begins through the eyes of 14-year-old Jonathan: his everyday life seems to consist of the South Central familiars: gang bangers, drive-by shootings, the blood of his friend Creeper dripping down a graffiti-covered brick wall. But unlike most of the boys in this neighborhood, Jonathan isn't interested in guns or drugs. He and his friends just want to skate. They borrow a car, attempting to drive to Beverly Hills, but they get pulled over by cops who confiscate the vehicle because they're all underage. Undeterred, the boys take two buses and skate the rest of the way to Beverly Hills High.

After arriving, the boys skate the famous "Nine Stairs," and soon find themselves propositioned by a pair of young Beverly Hills beauties, who invite them back to their parents' lavish hilltop mansion. But before they can leave the school, a Beverly Hills cop harasses the boys, making it clear that they don't belong. The boys narrowly escape — but not before one of them is handcuffed and arrested.

Wandering the affluent Beverly Hills streets, the kids hop fences and trek through backyards with perfect lawns. Jonathan then leads them to the home of the girls they met earlier. While the rest of the kids skate in the front yard and lounge by the pool, Jonathan and Kico make out with their new friends. This idyllic exchange between kids from opposite worlds is violently interrupted when the girls' brother and friends arrive, hurling fists and insults as the skaters run for their lives.

They jump more fences and briefly visit a pool party frequented by rich trendsetters. Here the boys find unexpected acceptance in the company of the predominantly white hipster revelers, who know a hot look when they see one. But another setback occurs when which again sends the boys fleeing.

On the run again, they enter the back yard of a gun-toting Hollywood actor, who shoots one of the boys as he tries to retreat over a wall. The others hear the shots and flee. Devastated, they grieve the loss of yet another slain compatriot. They are ready to find their way back home to the ghetto — where at least they know the rules of the game.

When the boys make it back to South Central they cross paths with two gangsters who greet them with the familiar taunt "wassup rockers?" as they fire gunshots into the air. Life, ironically, is back to normal.

LARRY CLARK -- IN HIS OWN WORDS

How did you meet the kids of WASSUP ROCKERS?

I met the kids on July 2, 2003, so I've known them almost three years. I met Porky and Kico at a skate park in Venice Beach. I'd come out to Los Angeles with actress Tiffany Limos to do a photo shoot for the French magazine *Rebel*, which was doing an issue on adolescents and wanted me to shoot the actors from KEN PARK. But the guys weren't around so I said I would photograph Tiffany with some skate kids. Porky and Kico looked out of place and different, really raggedy, wearing clothes that were too little for them, they had long hair, their boards were worn out, their shoes were falling apart. But they had this style, so I went up and talked to them. I took a few pictures of them and they told us they were from the ghetto — from South Central. We ended up taking them back to South Central and meeting their friends, Jonathan and his brother Eddie and Kico's brother, Carlos. And we photographed them in skate spots for four days all over Los Angeles.

The magazine was going to put Tiffany on the cover and give us ten pages. When they saw the pictures they gave us 23 pages plus an interview and two covers, one of Tiffany and a second one with 14-year old Jonathan. When the magazine came out, I went to South Central to show them. They were amazed — we were all amazed. Their parents were amazed as well, seeing their kids in this slick French magazine. The kids wanted to go skating again so I took them skating again. Then they called the next Saturday morning at 9am and asked me if we were going skating again. So I took them out again and it turned into a regular Saturday thing. They expected me to show up on Saturdays and take them skating, which is what I did for over a year. I was very dependable — I always showed up. That's when I got the idea that I wanted to do this film about them. I started working on the screenplay, learning about them and their lives. It was very organic.

How did you develop the structure of the film?

The first half of the film reflects their lives in South Central; it's based on their stories and what happened to them. The film actually starts out as a documentary, with the four minutes of Jonathan when he was fourteen. The stories that he tells on that tape are basically the stories that we're recreating in the first half of the film. It probably would have been the normal, logical thing for me to keep the film in South Central and continue a story about their lives there. But I kind of knew what that was going to be. Since we were always leaving South Central and going to skating spots and they were reacting to white people and people in different parts of the city, I thought I'd like to take them on an adventure outside South Central for the second part of the movie. One afternoon I sat down and made up the second half of the film.

Had the kids seen your first film, KIDS? Are there parallels between WASSUP ROCKERS and KIDS?

Every one of them had seen KIDS. It's kind of a calling card for me now — if I want to approach somebody on the street to photograph or talk with them about being in a film, I tell them I'm the filmmaker of KIDS. And everybody has seen KIDS; every generation sees that film. KIDS was my first film; I had wanted to make a film about contemporary teenagers, so I needed to find out what was going on in their lives. I thought the skateboarders were the most interesting — from a visual standpoint at least. And also they were almost like outlaws. It seems like all grownups and authority figures hated skaters back then. Because they had this freedom, they were basically self-sufficient. It made cops nervous.

Everything that happened in KIDS was based on what had happened to this group of teenagers. KIDS was about the secret world of kids where adults were not allowed in. I was allowed access to this specific group of downtown Manhattan skateboarders. I had to learn how to skate in my late forties so I could keep up with them — with my camera in hand — which was quite a trick. It was the same kind of process as in WASSUP ROCKERS; I spent a long time getting to know these Latino kids and that's how the process began.

Describe the setting of WASSUP ROCKERS.

WASSUP ROCKERS is set in the ghetto, in South Central Los Angeles, which is isolated by race. It's all black and Latino; there are no white people there. These kids never even knew another white person except for a few of their teachers who were white. If you walk down the street in downtown L.A. and ask fifty white people about South Central, I bet none of them would have ever been there. And they'd say, 'don't go there, it's too dangerous, you'll get killed.' That was interesting to me -- the racial politics of the ghetto and the dangerous environment in which these kids live and grow up, where they can be shot at any moment. There are gang-bangers everywhere and there are always drive-by shootings. There is immense pressure on these kids to be in crews or to join gangs or to simply effect the style of the ghetto — the gangster style with the baggy clothes, where you cut off all your hair and smoke pot and act 'gangsta' — these kids weren't doing that, which is reflected in the film. These kids just want to be kids and have fun and grow their hair long and wear their clothes tight — they're called 'young clothes' because a lot of the time they are the clothes they wore when they were ten years old. These kids have to fight to be themselves. You've certainly never seen these kids in films before — and I thought they should be seen and that people should know that most kids living in the ghetto don't want to be in gangs and their parents don't want them to be in gangs.

Describe the process of working with the kids.

I was trying to reflect this moment in time when we're young teenagers, and trying to figure out who we are and what we like in the world. You can be a death metal kid one day, a punk rock kid the next and a gangsta the day after that. You're just starting to grow up, you're an adolescent, and you're starting to think about girls all the time. But you still have one foot in childhood — you can still be a little kid — which I think is reflected in the film. When you see them walking through the park after school and they get on the merry-go-round and start spinning each other around until they're sick... I found that interesting. I had to make the film when I made it, otherwise the kids would have been too grown up. I wanted to capture this moment in time.

The kids are actually acting in the film, playing themselves six or eight months prior to shooting. The script was never more than forty or fifty pages in length; when Kico and Nikki are talking in bed (in Beverly Hills) — it's an eight-minute long scene — it said in the script 'Kico and Nikki sit in the bed and talk.' I wanted Kico to tell her about his life and I wanted Nikki to ask questions about his life. My job was to put Kico in a situation where he was comfortable enough to talk to this girl and tell her his story. He had told me those stories in private, personal conversations before. So my job was to get him to be able to convey this on camera to the young actress playing Nikki. It's a natural scene and I wanted Kico to tell his story in his own words.

In another scene, Jonathan tells Spermball about his first time. Jonathan had told me that story when I met him. He told me some details, but he kind of blocked out the rest and moved on. The night before we were going to shoot the scene, I asked him to lie in bed before going to sleep that night and to relive the experience moment by moment — everything that happened. So the next day he came on set and went into a lot of detail with Spermball, telling him things he'd never told anyone before. In the screenplay it reads 'Jonathan tells Spermball about his first time' — I wasn't going to write it out for him. There were a lot of instances where the script developed this way. I knew what I wanted them to say but I had to get them in a position where they could do this. This was very tricky, but it worked out really well.

Why did you start the film with the scene of Jonathan talking extemporaneously about his life?

This scene was not meant to be part of the film. Those stories he's telling are the stories we recreate in the film. These were shot more than a year before we started shooting the actual film. When we were editing I thought about those scenes so I went back and looked at the tapes. They were so good, and I thought, 'What if we start the film with these?' What I'm doing in this film is mixing all kinds of genres. Once we get out of South Central it turns into an action-adventure or chase movie with dark humor and slapstick — it's all over the place. But I thought it might be interesting to start the film with the documentary footage in order to mix things up.

Also interesting things happened during the year and a half when I was getting ready to make the film – a period when I was hanging out with the kids all the time. The drive-by shooting of the kid at the beginning of the film was not in the screenplay until about three weeks before we were shooting — because that’s when it happened. This kid Creeper was always hanging around Kico’s parking lot and he got shot and killed in a drive-by. The kids called me and told me so I went out there and we bought a candle and they said a little prayer and made the sign of the cross. I wrote this into the film to show you that this is the kind of tragedy and despair these kids have to live with all the time.

Can you talk about the scenes in Beverly Hills?

The kids had never been to Beverly Hills High to skate, but they had seen it in skate videos. So I went by to look at those steps. There are always skaters there — kids from Beverly Hills High skating after school, kids skating on the weekends etc. One morning I took the kids there to skate. When we got there, the kids started skating as usual but immediately this cop comes over and busts us. He sat all the kids on the sidewalk and wouldn’t let us go. I told him I was making a film and I’d brought all these kids from South Central to show them the location. We even had a permit for the film at that point. The cop said he’d been warning these kids for three months about skating. He kept us there an hour and a half and he gave everyone a ticket. They had to go to court at 8 a.m. in Santa Monica, which was 27 miles from where they live. These kids are mostly from single parent families; their mothers work; they all go to school... how are they supposed to get to court? I kept telling the cop that this was their first time at Beverly Hills High but he didn’t care. Then I asked him how many tickets he’d given out to other kids who skated there. He said we were the first. When he heard the kids were Latino from South Central, there was no way he was just going to leave them alone. The guy looked just like Robert Patrick from Terminator 2... that’s just Beverly Hills. It turned out to be one of the best scenes in the movie and it really happened.

On Saturdays, before we even shot the film I would take them into Hollywood to skate at Hollywood High. Back then, two years ago — way before the Paris Hilton sex tape — Paris and Nikki Hilton were in the tabloids and on TV shows every evening for doing nothing but going to clubs. So I thought, what if Paris and Nikki Hilton were driving by in their convertible and saw Jonathan and Kico skating and thought they were hot and took them up to Beverly Hills? What if their boyfriends came and there was a fight and the cops came and the kids had to escape? And what if they had to jump over a fence into somebody’s back yard... what would they find? What if they got trapped in Beverly Hills? I love the movie THE WARRIORS — it’s one of my favorite movies. Somehow they have to escape and get back home to South Central, where it’s safe for them — safer than Beverly Hills? And then I thought, who could help them? The only other people of color there would be the maids and the gardeners. And I’ll bet Charlton Heston has been sitting in his back yard with his rifle for twenty years waiting for a person of color to come onto his property so he could shoot them.

A fashion photographer contacted me after *Rebel* came out in 2003 wanting to use Jonathan in one of his shoots. I told him he couldn't because I was planning on making a film. But then I thought... what if these kids jumped over a fence in Beverly Hills, all beat up and bloody, with black eyes, and there was this fashion party going on? What would the fashion world think? Of course they would be thinking about their next campaign. And then you'd see models in ad campaigns with black eyes and bloody noses and these tight, ripped-up clothes.

Even the second half of the film was organic in that way too. The actress played by Janice Dickinson — she plays the kind of older actress who gets up every morning and dresses up to the nines, with full hair and make-up, but she never leaves the house because she's agoraphobic and drinks all day. I remember hearing the story about Mary Pickford, who became an alcoholic after Douglas Fairbanks died. She never left Pickfair; she was agoraphobic and just stayed there and drank. What if someone like that grabbed Kico and made him take a bubble bath? I was just having fun, coming up with situations that might have happened to kids like that if they'd gotten trapped in Beverly Hills.

Who performs the music in the film?

There's a big resurgence in hardcore punk in Latino communities all over the world, and punk rock and skateboarding emerged at more or less the same time. The bands on the soundtrack are all neighborhood bands from South Central. There's one published band called Defiance — whose tune "No Future, No Hope" plays when they're having fun on the merry-go-round at the playground — but the rest of the bands on the soundtrack are all unpublished and undiscovered Latino hardcore bands from the kids' neighborhood. It's what we used to call garage bands. I found about them all through the kids — The South Central Riot Squad, The Remains, LA's Moral Decay, The Retaliates. Jonathan himself has a band called The Revolts. These bands would save up a hundred bucks and go into some studio and record a few tunes for their own homemade cds. The kids would make homemade compilation cds, which we'd play in my car all the time. And I liked it, because I've always been a fan of punk rock. So I knew this had to be the soundtrack to the film.

BIOGRAPHIES

LARRY CLARK – Writer/Director

Larry Clark was born in Tulsa, Oklahoma in 1943. After receiving his high school diploma from Central High in Tulsa, Clark attended Layton School of Art in Milwaukee. He was then drafted into the army and sent to Vietnam.

Clark's groundbreaking first feature film, *KIDS*, was released in 1995. The film, based on a story by Clark and Jim Lewis, with a script by Harmony Korine — one of several teenage skateboarders Clark befriended in New York City's Washington Square Park and later cast in his movie — was controversial even before its release, prompting the then Disney-owned Miramax to remove its name from the film and release it privately. The film screened in competition at the 1995 Cannes Film Festival and was a cause-célèbre at the Sundance Film Festival. In June 2006, *Entertainment Weekly* named the film as one of the most controversial films of all time.

Following the success of *KIDS*, Clark directed three more features, *ANOTHER DAY IN PARADISE*, *BULLY* and *KEN PARK*, before discovering the Latino skate punk kids from South Central Los Angeles who would comprise the cast of his most recent feature *WASSUP ROCKERS*.

Best known for his haunting depiction of teenage life on the edge in his photography volumes *Tulsa* and *Teenage Lust*, Larry Clark remains a significant figure in contemporary art. His work is included in museum collections in the United States, Europe and Asia, including the Museum of Modern Art and the Whitney Museum in New York City and The Museum of Contemporary Art in Los Angeles.

Larry Clark divides his time between New York and Los Angeles.

FILMOGRAPHY

DESTRICATED (2006)
WASSUP ROCKERS (2005)
TEENAGE CAVEMAN (2002) (TV)
KEN PARK (2002)
BULLY (2001)
ANOTHER DAY IN PARADISE (1998)
KIDS (1995)

ALEX BLATT – Editor

Alex Blatt studied at San Francisco State University, graduating in 1997. Since then, he has worked on numerous shorts and with critically acclaimed filmmakers such as Gregg Araki (SPLENDOR, MYSTERIOUS SKIN), Victor Nunez (COASTLINE), Chris Eyre (SKINS). Alex also worked with Larry Clark on “Impaled,” a segment of the film DESTRICATED (which includes shorts on the subject of pornography by several different directors), which made its world premiere at the 2006 Sundance Film Festival and will be released later this year. Since WASSUP ROCKERS, Alex edited David Munro’s FULL GROWN MEN which will premiere at the 2006 Tribeca Film Festival. Alex is currently working on Gregg Araki’s latest film SMILEY FACE.

JANICE DICKINSON – Actor

By the age of nineteen, Janice had moved to New York City to pursue a fulltime career in modeling. She was featured in the pages and on the covers of almost every major fashion magazine including *Vogue*, *Elle*, *Harper’s Bazaar* and *Cosmopolitan*, as well as the *Sports Illustrated* Swimsuit Issue and *Playboy*. She has strutted the catwalks in Milan, Paris, and New York, wearing the clothes of Versace, Armani, Calvin Klein, and many others.

In the spring of 2003, Janice appeared on the highly-rated UPN reality series *America’s Next Top Model*. Hosted by Tyra Banks, Janice served on the expert judging panel along with Kimora Lee Simmons and Beau Quillian from *Marie Claire*, as they searched for the nation’s next supermodel. She has written 2 books: *No Lifeguard On Duty: The Accidental Life of the World’s First Supermodel* (Regan Books, 2002) and *Everything About Me Is Fake...And I’m Perfect* (Regan Books, 2004). Her third book *Check Please! Dating, Mating & Extricating* will be released in June 2006.

Recently, Janice starred in her own one woman show, *WWJD: What Would Janice Do* for which she also served as writer and director. She will soon be starring in a new reality series for Oxygen entitled *The Janice Dickenson Modeling Agency*.

JEREMY SCOTT – Actor

Born and raised in Kansas City, Jeremy Scott has quickly become a world-renowned fashion designer. After graduating from the Pratt Institute, Scott moved to Paris at the where he produced his “Jeremy Scott, Paris” line of women’s clothing to stunning reviews. Scott soon attracted widespread attention in the City of Lights and cemented his name with his third, widely-praised collection. Scott moved to Los Angeles, California in January 2002 and soon began designing for Bjork, Marilyn Manson, Cameron Diaz, Christina Aguilera, Kylie Minogue and Madonna. WASSUP ROCKERS is his first film.

HENRY WINTERSTERN – Producer

Henry Winterstern is CEO and Co-Chairman of First Look Studios, a leading independent entertainment distributor and financier with four operating divisions. First Look Studios was formed in 2005 through the merger of First Look Media and Winterstern's Capital Entertainment. The merger combined each company's unique entertainment assets to create a strong independent studio platform focusing on theatrical distribution, home entertainment, film development and production and foreign sales. Winterstern business acumen expanded First Look Studio's library to almost 700 titles in November 2005 when he negotiated the acquisition of all equity interest of DEJ Productions Inc., a wholly owned film acquisition and distribution subsidiary of Blockbuster, Inc. Since the merger he has successfully released: Jenny McCarthy's *Dirty Love*, *Emmanuel's Gift*; and will release *Wassup Rockers*, Australian box office smash, *The Proposition*; and *Little Fish* starring Cate Blanchett.

Prior to merging with First Look Media, Winterstern co-founded and was managing partner of Capital Entertainment, an investment management and advisory services company for the entertainment industry. Capital Entertainment's previous mandate was to identify investment opportunities and jointly manage investments on behalf of CDP Capital Communications (CDPQ), a private investment company based in Canada with a portfolio of more than \$8 billion.

CDPQ's portfolio managed investments including Lakeshore Entertainment Group, Mosaic Media Group, Mosaic Music Publishing, MGM and Dick Clark Productions. Mr Winterstern was the Executive Producer of '*Underworld*' (released in 2003) and '*Wicker Park*' on behalf of Lakeshore Entertainment and was the Producer of *Madhouse* (domestic distribution rights controlled by LionsGate)

A seasoned business executive, Mr. Winterstern has an impressive 20-year track record as a strategic advisor for acquisitions and financing in the media, entertainment and real estate sectors. Prior to Capital Entertainment, Mr. Winterstern was President of Winterstern & Associates, a Canadian investment firm specializing in major commercial transactions, where he was instrumental in negotiating the acquisitions and ownership of landmark Montreal properties.

Mr. Winterstern was previously an acquisitions partner with Capital Communications, a division of the Caisse de Depot et de Placement, Canada's leading pension fund manager, and the Whitehall Street Fund, which is owned and managed by Goldman Sachs. During his partnership with Whitehall, he structured and acquired some of Canada's largest real estate investments.

During his career, Mr. Winterstern has been a board member for a number of prestigious business and cultural organizations, namely MGM, Dick Clark Productions, Mosaic Media, Mosaic Music Publishing, the Saidye Bronfman Center, the Consoltex Group Inc., Algo Group and currently serves as the Chairman of the Board of Wet Seal. Mr. Winterstern also served as Co-Chairman of Lakeshore Entertainment.

KEVIN TURAN – Producer

Kevin Turen graduated from Columbia University. He was the West Coast head of ICLU, a charity that deals with educating inner city kids. His film credits include SMILEY FACE directed by Gregg Araki and WASSUP ROCKERS directed by Larry Clark. He is currently in pre-production on AN AMERICAN CRIME, to be directed by Tommy O’Haver. He also has an Untitled Scott Rosenberg project set up at Sony.

CAST

Jonathan	Jonathan Velasquez
Kico	Francisco Pedrasa
Milton / Spermball	Milton Velasquez
Porky	Usvaldo Panameno
Eddie	Eddie Velasquez
Louie	Luis Rojas Salgado
Carlos	Carlos Ramirez
Iris	Iris Zelaya
Rosalia	Ashley Maldonado
Jade	Laura Cellner
Nikki	Jessica Steinbaum
Beverly Hills Cop	Chris Neville
Andre	Jeremy Scott
Beverly Hills Actor	David Livingston
Beverly Hills Detective	Joe Myles
Beverly Hills Actress	Janice Dickinson
Bicycle Cop #1	James Martinez
Arturo	Alex Gonzalez
Driver	Orlando Ramirez
Gunman #1	Sergio Mangana
Gunman #2	Roman Ruiz
Jonathan's Mother	Magnolia "Claudia" Rivas
Milton's Mother	Ana Maria
GPS Girl #1	Sharmane Stokes
GPS Girl #2	Monique Patrice
GPS Girl #3	Hakika Schuler
Pushing Kid	Terrence "Reemo" Pierson
Teacher	Bettye C. Poydras
Jonathan's Sister	Magnolia "Cindy" Rivas
George	Jorge Melendez
Rusty	Carlos Melendez
Lilly	Lilliana Rodriguez
Bicycle Cop #2	Michael Ng
Blane	Michael Groeneveld
Berkely	Bryce Blue
Tool	Andrew Cohen
Tall Girl	Annique Delphine
Party Guest #1	Jacque Brautbar
Party Guest #2	Sam Spiegel
Party Waiter	Andres Londono
Party Guest #3	Scott Jerell
Party Guest #4	Zumi Rosow
Andre's Flunky	Chris Thurman
Actor's Maid	Fanny Veliz

Phone Maid #1	Cynthia Alvarado
Phone Maid #2	Nubit Arevalo
Actress's Maid #1	Wanda Rovira
Actress's Maid #2	Margarita Lugo
Manuel	Ron Martinez
Bouncer	J. Aviance
Stripper	Heidi Lee Hawking
Black Gangster #1	Christian Redd
Black Gangster #2	Andre Nickerson
Black Gangster #3	Brittany Dixon

CREW

Story	Larry Clark Matthew Frost
Screenplay	Larry Clark
Executive Producers	Patrick Meehan Sharon Stone
Producers	Larry Clark Kevin Turen Henry Winterstern
Associate Producers	Arianne Fraser Matthew Frost
Line Producer	Terry Spazek
Unit Production Manager	Michael Williams
Post Production Supervisor	Steve Barnett
First Assistant Directors	Nicholas Lee Rudy Van Zyl
Second Assistant Director	Chad Steiner
Stunt Coordinator	Michael Long
Supervising Sound Editor	Bruce Stubblefield
Re-Recording Mixers	Mark Rozett Kelly Vandever
Set Decorator	Peggy Paola
Camera Operators	Steve Gainer, ASC Brian Sweeney Billy Park
Skateboard Camera Operator	Danny Minnick
First Assistant Camera	Steve Hertler Justin Webber Eric Dvorsky
Video of Jonathan at 14 & Milton at 12	Larry Clark Matthew Frost
Gaffer	Ben Gamble
Best Boy Electric	Trevor Houghton
Electricians	Bernard Cistrunk Jeff Stewart Amanda Bone
Key Grip	Vernon Wynne
Best Boy Grip	Greg Wilson
Grips	Dan Filippelli Rashaad Lewis Danny Johnson
Special Effects Coordinator	Josh Hakian
Costume Supervisor	Katherine Huang
Set Costumer	Simone Harouche

Property Master	Chris Jerryston
Production Sound Mixers	Steve Weiss
	Jerry Wolf
Boom Operators	Fred Johnson
	Brian Condon
Script Supervisor	Tracy Lynn Scott
Key Makeup	Eleanor Sabaduquia
Key Makeup/Hair	Kelly Amber O'Leary
Hair	Yesim Osman
Assistant Art Director	Elvis Strange
Lead Man	David Lloyd
Swing	David Novak
On Set Dresser	Sarah Geller
Carpenter	Krit "Pon" Fagtongpun
Production Supervisor	Sarah J. Donohue
Production Coordinator	Allison Brooker
Production Accountants	Sue Smith
	Sue McGraw
Post Production Finances	Michael Ullman
Post Production Accountant	Mirabel Ramirez
Casting Associate	Jessie Disla
Casting Assistant	David S. Zimmerman
Casting Intern	Aggie Kim
Extras Casting	Macpro Inc.
Transportation Coordinator	Jay Smith
Transportation Captain	Andy Spilkoman
Location Manager	Keith Bohanan
Editor	Alex Blatt
1 st Assistant Editor	Lorraine Bautista
Online Editor	Edvin Mehrabyan
Senior Post Consultant	Ramy Katrib
HD Online Editors	Jim McQueen
	Steve Sjolund
Dialogue Editor	Robert Troy
Sound Effects Editors	Miguel Rivera
	Keith Bilderbeck
Foley Editor	Brad Sokol
ADR Mixer	Michael Fox
Post-Audio Coordinators	Melissa Oivanki
	Elana Saviolis
Post-Audio Management	Trip Brock
Music Editor	Steve Mccroskey
Production Counsel	Greg S. Bernstein
Production Financing Provided by	Mercantile National Bank
	Randi Greenberg, V.P.
Post Production Financial Services	Platinum Financial Management, Inc.