STARRING JASMIN IRAHETA WRITER & DIRECTOR
DANIEL LARIOS

STARRING





A SHORT CINEMATIC EXPERIENCE

SUPERESTAR



TAZUMAL ENTERTAINMENT Presents

JACQUELINE MUNGUIA and JASMIN IRAHETA in "SUPERESTAR"
Music by LUCI VEE Original Score by JEREMY "PORQUERIA" Martinez

edited by ANNA CATLEY Director of Photography MCKENZIE ZULEGER

Produced by LOSA AMARA MERU, BRIAN PETILLO and IAN SUMNER

Written & Directed by DANIEL LARIOS











WATCH TRAILER



FILM SPECS

PROJECT TYPE: SHORT

GENRES: COMEDY

RUNTIME: 11 MINUTES 19 SECONDS

COUNTRY OF ORIGIN: UNITED STATES

COUNTRY OF FILMING: UNITED STATES

> LANGUAGE: ENGLISH, SPANISH

SHOOTING FORMAT: DIGITAL, ARRI MINI

ASPECT RATIO: 16X9

FILM COLOR: COLOR



too, was Salvadoran. That club was called Breakroom 86, and in September 2019, we shot this film, inspired by that night, in that same club.

I am always excited to run into another Salvadoran. But that excitement about connecting over this shared identifier is only deepened by the recognition in the differences between us. Class, gender, privilege, experience navigating white spaces. These are things worth examining and learning, and can only make us stronger as a community. I wanted to tell a story about an immigrant Salvadoran and a first-generation Salvadoran coming to an understanding about their different places in life. And I wanted to do it in a way that, while acknowledging the reality of how hard challenging experiences can be, is ultimately affirming and a celebration of the things we share.

A R T I S T I C A P P R O A C H

My last film MEMORAMA was a very stylistic exercise, and I really wanted this new one to be performance-led. Salvadorans are rarely played by actual Salvadorans, so I saw this as an amazing opportunity to give two Salvadoran women a space to showcase their talents. I made all artistic decisions in the service of their character's relationship. I wanted the film to be ultimately affirming and carry a lightness that I feel Salvadorans are rarely afforded on film. I designed the film to have warmer colors when they are together - coldest in blues and purples of the club, and warmest in the pink glow of the bathroom. I kept the camerawork more manic in the club and more classic and smooth in the bathroom. I kept the score and sound design naturalistic, minus for a few key moments to bring us into their subjective experiences. I want to communicate a feeling of building comfort and appreciation

between them, and without ignoring the painful facts of Salvadoran-American life, make a film about the joy and strength two of us can find in each other















B T S









DANIEL LARIOS - DIRECTOR/WRITER

Daniel is a creative director, writer and producer based in Los Angeles. His second short film MEMORAMA (2019) has played in competition at several festivals, including Official Latino, Oaxaca International, Festival Internacional de Paraguay, and Icaro Internacional de Cine, where it won 2nd place for Best Fiction Short. Daniel's first short film DE NADA (2016) premiered at Boston Int. Film Festival. His feature screenplay THE AMBASSADOR was a semi-finalist in Scriptapalooza and Shore Scripts screenplay contest. Daniel has also directed several plays and fashion shows. When he isn't filmmaking, Daniel enjoys surfing, reading, making cocktails and admiring other people's cats.

LOSA AMARA MERU - PRODUCER

Hailing from the San Gabriel Valley, Losa Amara Meru studied filmmaking at Syracuse University. She spent her summers interning at The Arsenio Hall Show, Entertainment Tonight, and CBS Films as an Emma Bowen Foundation Fellow. After graduating, Losa lived on a renovated school bus and traveled across the country writing, directing, producing, and editing short-form promotional videos for entrepreneurs and small businesses. Today, she resides in Los Angeles, CA. Losa enjoys reading, writing, dancing, listening to music, making music, skateboarding, watching movies, making movies, traveling, and learning new things. Currently she is learning how to surf. #surfgang

IAN SUMNER - PRODUCER

Ian Sumner is a producer based in the Bay Area. From his background in Journalism and Political Science he infuses realness and truth into the award winning short films, documentaries, and feature films he's worked on around the world.

BRIAN PETILLO - PRODUCER

Brian Petillo is the Producer and Director of shorts like "KIM MADRID", "SHAKE IT OFF", and "I REMEMBER MY FIRST BEER, MAN". His films have played at festivals including Dances with Films, Boston International Film Festival, and Capitol City Film Festival.

MCKENZIE ZULEGER - DIRECTOR OF PHOTOGRAPHY

Mckenzie grew up in Oregon and, surrounded by natural beauty starting exploring photography. From her love of photography she found her calling in cinematography. She went on to study Filmmaking with a concentration in cinematography at NYU. She has been freelancing and working to grow her passion ever sense. Last year a fashion film she shot was premiered on Out.com.

ANNA CATLEY - EDITOR

Film, in all aspects, is Anna Catley's ultimate passion. She graduated from Queen's University with a BAH in film studies with the intent of pursuing a career in film criticism and academia, but soon was captured by the world of film editing. With Anna's lifelong obsession with cinema, she brings a deep wealth of knowledge about film across genres and time periods, which informs her unique filmic eye in the edit process. She has extensive experience working as a video editor in the advertising and music video worlds. Her latest work, Warren P. Sonoda's feature film Things I Do For Money is in the final stages of post-production and she can't wait for the world to see it. More examples of Anna's work can be found at her online portfolio.

LUCI VEE - MUSIC SUPERVISOR & SONGWRITER/PRODUCER

Luci Vee is a Peruvian-American songwriter and producer. She produced both original songs in this film, and wrote the music & lyrics for one of them as well. You can find her music on Spotify. JEREMY "PORQUERIA" MARTINEZ - COMPOSER

Jeremy is a Boricua music producer and DJ based in Los Angeles. His music is influenced by everything from Jersey Club to Reggaeton to Garridge... all of which you will hear on our soundtrack.

NICO DE GALLO - SONGWRITER

Nico is a Mexican-American comedian and actor who also happens to be an excellent rapper. You will hear some his amazing talents in the film for a bit - he has a small but important role.

MEET THE CAST



JACQUELINE MUNGUIA

Jacqueline Munguía is from the Southeast of L.A. County (SELA) and proud of her roots in San Miguel, El Salvador. She grew up playing the violin and also sings and plays guitar. Jacqueline currently works as a program manager for an after school youth orchestra program in Los Angeles. She's excited and honored to be a part of the Superestar cast.



JASMIN IRAHETA

Jasmin Iraheta is a Native Angelino with Salvadoran roots. She is an artivist who strongly believes in the power of the arts as a healing vehicle for positive change. Through dancing, painting, writing poetry, acting, and teaching, she uplifts disadvantaged youth and their families by empowering them to be grounded in love, education, and in conscious awareness that everyone is an artist just waiting for their chance to expand and to shine into the star they were destined to be; to be a light for themselves, for their loved ones, and for their community.



PEDRO ISAAC CHAIREZ

Pedro Isaac Chairez began acting his Junior year of high school after he was dared to audition for the Spring musical. Ever since, it has been his goal to have a professional career as an actor. He began to explore film acting when he began attending commercial acting classes in San Diego. He continued his education at UC Santa Barbara in 2009 and worked on multiple student films there. After graduating, he booked a supporting role in his first feature film, "The Bet", which was shot in Santa Barbara in 2012. Since 2014, he has starred in several independent projects including short films and web series, voice overs, commercials, and some work on network television.

DAVID ATSBAHA

David is known for his work in the series About Us and Hostel Chicago, along with various shorts, commercials, and voice over work. Having trained with some of LA's most renowned coaches and schools, including Margie Haber, Lesly Kahn, UCB, and Groundlings, David enjoys a wide arsenal of techniques that serve his ability to throw himself mentally and physically into any role he takes.



FREDDY GIORLANDO

In 2016 Freddy made his television debut on HBOs Vinyl directed by Martin Scorsese. Later that year he produced his first television production partnering with Leaving Normal Productions filmmaker & producer Rob Alicea, to develop a comedy TV pilot Adulthood, which premiered at HBO's 2017 New York Latino Film Festival to critical acclaim. In 2018 Freddy would take home the award for 'Best Supporting Actor in a Comedy' for his work in Adulthood at the inaugural New Jersey Web Fest. Freddy is in pre-production for Adulthood: The Series shooting later in 2021 which he will co-produce and star in. Freddy resides in Los Angeles, California. He is also an associate producer on SUPERESTAR.

THE SUPERESTAR MIXTAPE

Can't Help But Notice - Tatianza Hazel Crush - Damsel Adams Intro - Isabella Lovestory Mequetrefe - ARCA Picaflor - Lao Ra, C. Tangana Sola - Jessie Reyez Waiting for Tonight - Jennifer Lopez I Want You - Thalia Ft. Fat Joe Perdoname - La Factoria ft. Toby Love Niño - Belanova En el 2000 - Natalia Lafourcade La Luz - Coastal, Jackie Mendoza Go and Get it - Salt Cathedral, Jarina de Marco, Big Freedia Die 4 Your Love - Tei Shi Brandon - Rico Nasty My Hitta - Young M.A Barrio - YENDRY Nena - Melii



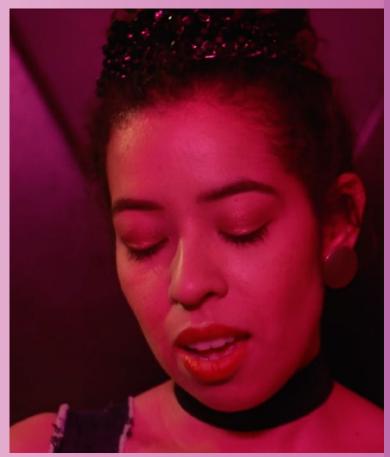
Intuition - Kelanie

EMPIEZA EL AMOR

Working as a songwriter in this film was an honor because I helped shape the unique artistry of the main character who portrays a pop star on the rise. I think Miranda is strong in her dual identity: being a Latinx woman growing up in the US, Miranda's sound is deeply rooted in her Salvadoran heritage, singing in Spanish but using the unique idioms only found in Central-American day-to-day speech. That combined with the heavy influence of American pop music, Miranda embraces her culture while creating a new world inside a catchy electro-pop tune. "Empieza El Amor" is a song that is meant to evoke all that duality and also the nostalgia of 80's and 90's pop. In my mind, Miranda is the very representation of all Latinx millennials: the perpetual inspiration from the past, the ever revolving reminder of where we come from and the embrace of our influences. Always in the search of who we

want to be, Always in the search of somewhere to belong to.

-LUCI VEE



EMPIEZA EL AMOR

Music and Lyrics by Luci Vee Performed by Jacqueline Munguia



Tengo en mi recuerdo Mil caricias, un te quiero Detenidos en el tiempo Una historia y un final Grabado en mi pecho Tan profundo Y azul como el mar

Todo lo que veo
Son los restos de algo Bello
Y solo en mis sueños
La escena vuelve a pasar
No importa cuantos meses
Cuantos años
Nunca te dejare de amar

Seras la Luz que ilumina La noche que cubre a mi vida Decime si acaso tu, no lo sientas en ti? En ti

Decime que, deci que mi nombre llamas Volvete, no te alejes no te vayas Que en la historia Hay un final solo pa' comenzar Ah ah

Quiero que el recuerdo
Se convierta en algo nuevo
Y que mi memoria
Hoy se vuelva realidad
Y un nuevo comienzo
Para juntos
Tener otra oportunidad

Seras la luz..... Repeat bridge and chorus

CINCO DE MAYO

As a White-passing Latino, I'm rarely able to utilize my privilege and heritage simultaneously as an actor because casting directors usually want somebody more "ethnically presenting" to play Hispanic/Latinx characters. That's why, when director/writer Daniel Larios said he needed a White-passing, Hispanic/Latinx actor with a background in music to play a character foil to a sincerely passionate, Latinx musician female lead character, I thought, "Oh, I'm going to hit this way out the ballpark."

"Cinco de Mayo" ("Cinco de Mayo(nnaise)" outside of the film) and Keith were created to represent everything Miranda is not: the product of an insincere, culturally appropriated corruption of Hispanic-American culture as fashioned by a greed-driven, White-dominated, out-of-touch industry.

As a comedian, I hope audiences can appreciate the fact that nearly every line and ad-lib contains a self-contained joke. As a rapper (no, seriously), I hope listeners can appreciate the goofy cadence I wrote the lyrics in and the multisyllabic rhyme schemes I used throughout the song. Most importantly, I hope people appreciate the satirization of the cultural gap between Hispanic/Latinx people and mainstream pop culture that only this song and its video within SUPERESTAR's larger framework could illustrate.

-NICO DE GALLO



CINCO DE MAYO



Lyrics by Nico De Gallo

Once a year we celebrate the great mother sauce A sauce so amazing, Mexico made a whole holiday about it It's why we made half of Mexico part of the United States Alright, here we go.

Cinco de Mayo a salsa tender and mild

A plate of chicken taquitos but hold the pico de gallo
Its creamy flavor's a mystery, but its creamy consistency
Keeps on hittin' and hittin' me, baby gimme some sympathy
Go through jar after jar, my final wish like Jafar
I wish I knew why I love it, but you can eat it or rub
I put that salsa on tacos, I put that salsa on ma hoes
got its own holidayo (said as [hol i da jou]), I'm talking Cinco de Mayo
Cinco de Mayo

It'll knock ya out KO Pass the Negro Modelo Jajaja LMAYO

Yoooo, I want all my Mexican hombres to put the hands up Where my Puerto Rican Mexicans, my Argentinian Mexicans, even my Brazilian

Mexicans

Dropping a track so hot we'll burn the Amazon.
I grab my sombrero, and go to Mexican ghettos
because these ninos forgetto about the Caucasian pharaoh
They say my taste buds are narrow but they just don't understand
Eating spicy foods like mayo is what makes you a man!
I don't discriminate on Mayo, I eat every brand
We talkin' Miracle Whip and my boy Hellman
I don't want Tapa's tio, I'm not gay for his uncle
If you're calling me joto, then I'm ready to rumble
Cinco de Mayo
It'll knock ya out KO

It'll knock ya out KO Pass the Negro Modelo Jajaja LMAYO

OPENING ACT

A POEM INSPIRED BY SUPERESTAR BY ALLI CRUZ

One of us, wet. I threw my drink on him. Lemon Drop, 32%, gutting the glass. I hit back. I can. My greatest performance, if you ask me. She didn't think so, my new friend. Once, a man pulled at her skirt. Back home. She smacked him, bag of jocote fruit in hand. & she would do it all over again. But that was different. That was home. I said, he's lucky, really. I'm wasted with time. Cheap tiara on my head, glittering bathroom light. Her voice light as she sang. Stalls full of song. Then, a history: the music teacher who believed in her. Later, his head by the river. Oh well. That was how it was & didn't my father tell me. Don't I know how good I have it. In every woman's hands: a bag of fruit. In every bag of fruit: a song. In every song: protection: promise of history & more to come. When he came looking, she promised, there's no one else here.







