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SHORT SYNOPSIS...

FARAH GOES BANG follows a woman in her twenties who tries to lose her virginity while campaigning across America for presidential candidate John Kerry in 2004.

SYNOPSIS...

FARAH GOES BANG is a road-trip comedy centered on Farah Mahtab, a woman in her twenties who tries to lose her virginity while campaigning across America for presidential candidate John Kerry in 2004. Farah and her friends K.J. and Roopa follow the campaign trail across historic Route 66 on their way to Ohio, the central battleground state of 2004, seizing control of this charged moment in their lives and the life of their country.

The film opens on Farah entertaining her friend Waseem at her home after a long night out, nervous and unsure of his interest in her. The next day, Farah meets Roopa and KJ to pack and discuss their plans to canvass door-to-door for Kerry across the country to Ohio. A campaign trainer, Anoop, urges them to concentrate on states where Kerry stands a chance of winning, but Roopa, the architect of the trip, ignores his advice. Their earnest, naive campaigning encounters strong resistance in the Southwest. Texas proves more hostile, and K.J. loses her notorious temper at a racist passerby, and Farah joins in. Farah has a transformative pre-sexual experience with a squirt gun in a convenience store. The girls arrive at the Ohio Kerry/Edwards headquarters, but Farah's frustration and dissatisfaction causes a meltdown. Much to Roopa's chagrin, K.J. lands in jail for assault, restraining her campaigning to the phone. We know how the election turns out--but will Farah meet her personal goal for their American odyssey?



ABOUT THE PRODUCTION...

When Meera and I began writing *Farah Goes Bang* in early 2010, we knew from the first outline that ours was a script we meant to produce. We promised ourselves and each other that the film we had imagined about American women on the road, the loss of innocence, identity, and female friendship would be wrested into existence, no matter what it took. It was the inevitable outgrowth of an artistic and personal collaboration that had already spanned nearly a decade, one that underpinned the very ethos of our story itself.

In these early stages of drafting—eventually there would be 21 full drafts of the script—the method of production, of exactly *how* we would produce it, was still murky. Would we try to sell it to a studio? Would we apply for grants and wait for one to come through before we dared lay the bricks of pre-production? Would we find a Medici, richer and more famous than us, who would fund production in exchange for a juicy credit or a profit stake? But, we realized, no studio would acquire, let alone produce, a film about three diverse women trying to discover America and themselves through politics and sex. We had no direct number to the Medici house. So as we wrote draft after draft, our biggest asset became our impatience, along with our hubris and naiveté. *Farah Goes Bang*, we decided, was not a film about young women who waited for permission from the powers that be; thus, nor would we.

Ever more determined, we urged our drafting toward a film that we *could* produce ourselves. We believed that an ability to generate quality art without the advantage of a lot of money was the hallmark of creativity. So we mined our creativity for a story that could be shot for \$100,000 or less. We cut the priciest elements—an elaborate wedding, a motorized gazebo, a Bollywood dance sequence—and eventually, we had the story we'd always meant to compose. *Farah Goes Bang*, as fundamentally a travelogue of one's twenties, had to become a film enriched by authentic relationships, wild idealism, and purposeful poverty—in these shaky, uncertain years, what other assets do we have?

As members of the Facebook generation, engaging hungrily with the new possibilities that digital technology and social media offered us, we saw our best bet at generating our tiny budget in the all-or-nothing risk of Kickstarter. We set the ambitious goal of crowd funding \$75,000 in 32 days, then exceeded it, raising a grand total of \$81,160 and placing ourselves in the 15 highest-grossing narrative film campaigns and top 50 film campaigns to date on the site. We derived huge inspiration from the attention Kickstarter garnered us: our 767 backers reposted our status updates, doubled their donations, and echoed how necessary it was to support a film that reflected the diversity, hilarity, and complexity of female friendships, aspirations, and experiences. We built our audience before we'd shot a single frame of the film, confirming our instinct that ours was a vital and too rarely told story. A film's production is a separate thing from its story; there is the set and then there is the film itself. In the spirit of the story, we built a production that was mobile and modular, inexperienced but committed, young but gutsy. Though the FGB road trip was one that spanned eight states, we shot seven in Los Angeles, and the eighth on my family's property in Wisconsin. Though a road trip movie about women who canvass door-to-door for a political candidate necessitated a cast of dozens, we signed a SAG ultra-low budget contract, structured almost all the roles into one-day shoots, and convinced our incredible cast to work for what we could pay. We found other young, hungry, and impatient filmmakers to collaborate on the production, supplementing their meager salaries with the promise of a once-in-a-lifetime opportunity. Piece by piece, our script became a plan of action.

I say that we were—are—willing to do whatever it took to foist our dream into fruition, and it occurs to me that “whatever it takes” is an especially apt job description for a producer. So what did it take? Every day I was pushed to the brink of my own competence, forced to

make sacrifices, worked past what I previously thought possible—and as a result, every day I was shown more evidence of what I was actually willing to do to make this dream a reality, and what the amazing assembly of collaborators Meera and I had brought together was willing to do. A tiny budget decreases the number of bodies on a set, but not the number of responsibilities; if there are 200 people doing 200 jobs on a studio film set, there are 20 people doing 10 jobs each on a micro budget one. In this way, the youthful energy of our crew was a treasure. We all gave to—past—our limits, and in the process, became the motley kind of family only a film set can bond together.

The daily production memories filter back, still feeling poignant and comical and terribly important. There was the day I texted Meera pictures of every squirt gun at Wal-Mart so she could decide which looked the best for our main character to commit obscene acts with. The day I stole a late-season “Fireworks for Sale” sign from outside a convenience store so we wouldn’t have to transport everyone 30 miles away to shoot at the planned one. The day we lost the parking lot where we were shooting mid-scene because a homeless kid started smoking crack ten feet away from us, and had to find another by our producer Danielle knocking on her neighbors’ doors at 10 pm. The day I had to tell our camera crew that we simply couldn’t afford a Steadicam or anyone to operate it, then watched them rig our Scarlet to a hand truck to achieve the same effect. The endless favors I called in: can you be an extra at 6 am on Friday morning, can we shoot at your parents’ house, can you donate your pre-2004 cell phone. “Whatever it took” was a daily to-do list that never diminished, a bottomless cup of coffee. I sip it still, every morning, every night.

But now, in accumulation of all the 18-hour days, last-minute revisions, blown takes, brilliant ad-libs, dropped locations, and perfect magic hours, we have a film. *Farah Goes Bang* is our film, made our way, undiluted, outrageous, an American dream of our own making, the film we’ve always wanted to see most. There is an adage in Hollywood that a filmmaker’s first project must be “one for them.” We refused.

FGB is one for us—for those who worked to build it, and for every dreamer who has refused to be constrained by lack of experience or encouragement, for every woman who has seen a female life portrayed onscreen and lamented that it did not fit her own, for every youthful traveler happily or unhappily lost on the highway of her twenties, for every voter who wanted to believe that this election, this country, really could be better. FGB is for everyone who has ever believed impatiently, naively, hubristically, that they really could make a difference. Meera and I began the entire journey of FGB with one question: What happens when women go out on the road? And now we know.

-Laura Goode



DIRECTORS STATEMENT...

Two years ago, when Laura and I sat down to write *Farah Goes Bang*, we knew we wanted to make a film about the issues that mattered most to us: race, politics, sex, and youth. As we started writing, we quickly realized we could not start from the top down, from big ideas to the events that shape them. In order to create an honest dialogue about those things, we needed to determine the course of our young protagonist's life, and how through her relationships and her actions she is able to stumble towards those moments of self-discovery.

This movie was, at its core, going to be a document of those truths we discovered in our twenties, and the questions to which we may not have found the answer, but which we had now learned how to ask.

We thought about where we came from, and how it has shaped us. I thought about my father, who moved to New York in the 1970s, at a time when immigrants from south India had no way of accessing and viewing movies from their homeland. Recognizing the need, and knowing that movies were the primary way in which he himself connected to his homeland, my father started to screen 16mm prints of South Indian films so others could share that connection to home. His first screening was an experiment. He put up a few fliers in the local Indian grocery store announcing that he would be playing a film at a local high school auditorium, to see if there would be any interest. 600 people showed up to that first screening.

I subsequently grew up in a household that was the constant host of actors, directors, artists, musicians, comedians, and dancers. Through this, I learned the most sacred lesson that I carry with me today: communities need their films, objects of their collective storytelling, to keep themselves together. I have, throughout my life, been in awe of Indian cinema for its lush, sensuous images, its aspirational quality towards its people, and its brilliant and lively energy, bursting through the frame into the audience. Routine trips to our local Indian-owned cinema are most profound in the sensory memories they elicit: the smell of samosas and pakoras as we watched, the pulsing beats of the dazzling, sweeping musical numbers, and the sight of people dancing in the aisles during them. To watch a movie there was to enjoy life.

And yet, while I reveled in the pleasure of watching Indian films, I knew in my heart that the films that I truly identified with were American films. *Farah Goes Bang* is an ode to tales of the young and hip that I felt so enamored with as a kid: *The Breakfast Club*, *Dazed & Confused*, *Clerks*. And then, of course, *The Graduate*, which was the singular reference point for us in creating our quietly confused protagonist, lightly stumbling towards her sense of purpose in the world. These are films I consumed on repeat, as I wanted nothing more than to be as American as them. It took time to realize that I already was, and that there was simply no one in those movies to reflect sense of myself. There were no Kal Penns, no Archie Panjabis, and definitely no Mindy Kalings.

There was, simply put, a total lack of South Asians in American television and film culture. I turned to watching shows like *A Different World* or *The Fresh Prince Of Bel-Air*. Shows like *Fresh Prince* were doing that I believed all immigrant groups in America needed to do: integrating their racial experience into a total American experience, with all the pratfalls and heartaches of the highly developed middle-class narrative of the 90s. Here was something close to what I needed to see: that race was not going to be the definitive and controlling point of difference in my life, but rather, would turn out to be a deep and rich part of a total experience that engaged with all facets of an American life.

And that is, in essence, the experience to which *Farah Goes Bang* sings its love song: being young, and being American. I drew inspiration from classic American iconography, seeking an impressionistic world rich with signs and color, using William Eggleston's photographic series *Los Alamos* and *Election Eve* as a reference point. Natural sunlight, pouring through the windows of their 1991 Volvo, guided my shaping of the look of the film. I chose to break with this naturalism in our use of day for night, a reference to American Westerns, and used it to illustrate Farah's sense of heightened reality when she is able to transcend her self-doubt.

My overall intent in creating the look of the film was to present an idyllic and nostalgic portrait of this time in our characters' lives, their twenties, when every moment contains an infinite potential for growth. I strove for a balance between the strength of classic compositions, also drawn from Westerns, and a natural, moving, and subjective camera that would allow the viewer to feel a part of this journey with the girls. Living this story with them, beside them, is the ultimate goal of *Farah Goes Bang*: to know these girls, to grow with them, and to love them as they love each other, in their moments of howling joy and in their moments of wandering silence.

This could not have been achieved without the relentless commitment to authentic relationships formed by our three fearless lead actors: Nikohl Boosheri, Kiran Deol, and Kandis Erickson. For them, the script became a template on which to build and create new and truthful moments on a daily basis. In a way, the film became a document of the brilliant light that these three extraordinary women found in themselves, and more importantly, found in each other. Drawn from the inspiration Laura and I found in each other and in our friendship over the past ten years, *Farah Goes Bang* is a portrait of how we can use the power of female friendships to overcome our deepest fears about ourselves and the world.

By situating our story in the presidential election of 2004, we wanted to apply these ideas to a generation that was drawn into a new sense of political becoming. Laura and I were in our early twenties in 2004, and we were part of a generation that was growing restless: we were at war with a conservative culture we came to question, and with nations that we barely knew. Our political ideology was forged in an era of resistance, and the presidential election of 2004 captured the still-unformed but growing need for change. There was a great sense of urgency at that time, but as yet there was no face to which to place that hope.

This was, of course, a movement and a generation that would go on to become the base for the election of our nation's first African-American president, a mere four years later, built on an ideology and desire for change.

Farah's sense of self-discovery parallels this cultural need for change. She seeks to change her life and her story, and she, too, is without a coherent idea of who will provide that opportunity. Like so many young women plagued with insecurities about their bodies and minds, she must learn to wield her power in facing them. There will not be one person, one politician, one man that will cure her sense of self. On the road, supported and inspired by her friends, she discovers the power in herself that mirrors the foundation of any great democracy: the power of self-determination, freedom, choice. The power of her vote.

-Meera Menon

ABOUT THE FILMMAKERS...

MEERA MENON (co-writer, director)

Meera Menon is a writer, director, and producer of narrative and documentary films. Meera's short film "The Seduction of Shaitan," secured online distribution through the South Asian culture and fashion magazine EGO, and her short film "Mark in Argentina" was an official selection of the 2010 Hollyshorts Film Festival. She has worked for documentary filmmakers on the PBS series "Destination America," and produced the documentary short "Polar Opposites," recently purchased for broadcast by The Documentary Channel. She received her BA in English and Art History from Columbia University, and her MFA from USC's School of Cinematic Arts in directing. Meera's father, Vijayan Menon, is a film producer and founder of Tara Arts, which has served as a cultural ambassador of South India to members of the Indian diaspora for over thirty years, showcasing various musical and cinema artists from Kerala, Tamil Nadu and Andhra Pradesh all over the world. As a result, Meera grew up in the South Asian film industry and won a national television award in India for her performance on the hit TV show "American Dreams" when she was 18. In addition to her filmmaking career, Meera has worked as a curator for contemporary film and video art festivals in Paris, Miami, and New York; she curated the exhibition "meet me here xoxo" at New York's legendary Chelsea Hotel in 2008.

LAURA GOODE (co-writer, executive producer)

Laura Goode is a producer, screenwriter, and novelist based in San Francisco. Her first novel for young adults, *Sister Mischief*, was released by Candlewick Press on July 12, 2011, and called a "Best Book of 2011" by Vanity Fair, "a provocative, authentic coming-of-age story...full of big ideas, big heart, and big poetry" by Booklist in its starred review, and a "2012 Best of The Bay" pick by the San Francisco Bay Guardian. Laura's writing has appeared in numerous publications, including the Boston Review, The Rumpus, The Los Angeles Review of Books, Denver Quarterly, The New Inquiry, The Faster Times, Women and Hollywood, New York Magazine and indieWIRE. She received her BA in English and Comparative Literature and MFA in Writing from Columbia University, where she wrote and directed two original full-length plays, one of which was produced with a special grant from the university's Performing Arts League at the professional Miller Theater. Laura's favorite autobiographical fun fact is that at age 13, she placed 11th in the state of Minnesota at the official Scripps Howard national spelling bee competition.

DANIELLE FIROOZI (producer)

Danielle Firoozi is a Los Angeles-based film producer, visual artist, and co-founder of Empty Gym productions. She is currently producing the documentary "The Process is the

Thing", following the life cycle of five pieces from different artists around the world. Half-Iranian and born into a family of global project managers in Michigan, Danielle excels at facilitating large scale endeavors with ease. Danielle lived for ten years in Shanghai, where she learned fluent Mandarin Chinese, and went on to complete her B.F.A. in Studio Art at New York University.

ERICA FISHMAN (producer)

Erica Fishman brings almost a decade of professional production experience to the *Farah Goes Bang* team. A graduate of Northwestern University's prestigious theater production program and a member of the Director's Guild of America, Erica's extensive resume includes three seasons on Denis Leary's hit FX series *Rescue Me*, along with TV credits on *30 Rock* and *Canterbury's Law*, and film credits on *Remember Me*, *World Trade Center*, and *Music and Lyrics*. She is currently the second assistant director for *Law and Order: Special Victims Unit*.

LIZ SINGH (producer)

Liz Singh recently received her MFA from USC's School of Cinematic Arts, and works as a Creative Executive at Ineffable Pictures, currently in development on *Tiger's Curse*. She has previously produced the award-winning short "A Better Place Than This" and directed the short documentary "The Rachel Corrie Syndrome."

PAUL GLEASON (director of photography)

Hailing from Washington D.C., Paul emerged into film production from a background in journalism and digital media. He received a B.S. from James Madison University in media arts and video post-production, and an MFA from USC's School of Cinematic Arts. He has also received numerous awards from educational institutions and independent film organizations for his writing and experimental filmmaking. Recently, Paul was a director of photography for the DGA award-winning short "Battle Buddy," as well as the documentary short "Lines," which screened at the Big Sky Documentary Film Festival and the Downtown Film Festival L.A.

MARK STOLAROFF (post-production supervisor)

Mark Stolaroff is an independent producer and a founding partner of Antic Pictures. Stolaroff recently completed his newest micro-budget film *Pig*, an official selection at over 30 film festivals worldwide and winner of 6 Best Feature awards. Stolaroff also produced *True Love*, developed in the Sundance Screenwriters Lab, as well as *The Trouble With Men And Women*, (Associate Producer); the feature documentary *Paper Chasers*, (Co-Producer); *Some Body* (Associate Producer); *Manic*, (Associate Producer); *Keep The River On Your Right: A Modern Cannibal Tale* (Associate Producer), and the Academy Award-winning short film *My Mother Dreams The Satan's Disciples in New York* (Production Manager). Stolaroff was formerly a principal of Next Wave Films, a company of The Independent Film Channel; included in Next Wave's 13 films are Christopher Nolan's *Following*; Joe Carnahan's *Blood, Guts, Bullets, & Octane*; Amir Bar Lev's *Fighter*; the Academy Award-nominated documentary *Sound And Fury*; and the Sundance Grand Jury Prize-winning documentary *Southern Comfort*. In all Next Wave took seven films to Sundance and five to Toronto; nine were released theatrically in the U.S. and two premiered on HBO. Stolaroff has lectured on low budget and digital filmmaking throughout the world and at many of the major film festivals. His background also includes two years in Investment Banking at Merrill Lynch Capital Markets, and five years as the Managing Director of Curtains Theater. Stolaroff received his BBA from the prestigious Business Honors Program at the University of Texas in Austin.



ABOUT THE CAST...

NIKOHL BOOSHERI (“Farah Mahtab”)

Nikohl rose to international renown with her star making performance in the 2011 film “Circumstance”, which won the coveted Audience Award at the 2011 Sundance Film Festival. Nikohl’s much-acclaimed performance in the film was named Best Performance at the LA Outfest, the Noor Film Festival, and the Rome International Film Festival.

“Circumstance” also won audience awards at the Toronto Inside Out and Outfest Film Festivals, jury prizes at the New Directors/New Films, and Spain International Film Festivals, Best First Film at the Rome International Film Festival, and other accolades including being named the year’s “most anticipated” independent film by the New York Times, and one of Paste Magazine’s 50 best films of 2011

KANDIS ERICKSON (“K.J. Lux”)

Kandis is best known for her starring role in the 2011 Sundance Film Festival hit “I Am Not A Hipster”. She also played lead roles in the films “Séance”, “Trail of Blood”, and “Love You More.” Kandis’ extensive TV credits include guest appearances on CSI: NY, Cold Case, Criminal Minds, and House, and as a director and producer, her short films “Redemption Song” and “Tom’s War on Terror” garnered many awards from film festivals.

KIRAN DEOL (“Roopa Raj”)

Kiran is an actress, comedian, and director of the feature documentary Woman Rebel, which premiered on HBO, was nominated for an Emmy Award, and was shortlisted for an Academy Award nomination. The multitasking Deol has also made guest appearances on Modern Family, Grey’s Anatomy, and Weeds, and performs stand-up comedy all over Los Angeles.

MICHAEL STEGER (“Waseem”)

A series regular on the superhit teen series 90210, with 91 credited episodes; Michael’s is an instantly recognizable face to any TV fan under 30. Also an exciting new director on the independent film circuit, Michael’s other film and TV credits include True Blood, Critical Minds, and Hannah Montana.

LYMAN WARD (“Walter”)

One of the most respected and experienced veteran actors working in the industry today, Lyman’s career spans over four decades in Hollywood. Iconic for his role as Tom Bueller (Ferris’ father) in Ferris Bueller’s Day Off, Lyman boasts almost 100 film and TV credits

including Dallas, thirtysomething, Family Ties, The Wonder Years, Murder, She Wrote, Melrose Place, and Not Another Teen Movie.

SAMRAT CHAKRABARTI (“Anoop”)

Chakrabarti's feature film debut was in Spike Lee's *She Hate Me*. Early in his career, he starred opposite Molly Shannon in *The Wedding Weekend* and then in Manish Acharya's *Loins of Punjab Presents*. He also had a role in the Australian film, *The Waiting City*. His film, *The War Within*, was nominated for an Indie Spirit Award while *Bombay Summer*, starring Tannishtha Chatterjee won Best Film at the 2009 MIAAC Film Festival. Chakrabarti starred in *Kissing Cousins* and made an appearance in the Yash Raj-produced Bollywood film, *New York*. Chakrabarti played the character Rishi, a menacing gangster in Ajay Naidu's *Ashes*. He will be seen soon in *Murder in the Dark*, produced by *Napoleon Dynamite*'s Chris Wyatt.

KATE FRENCH (“Katie”)

French pursued a career in modeling until first appearing in the film “Accepted” and in the prime-time soap opera telenova “Wicked Wicked Games”. In 2007, French joined the cast of “The L Word” playing closeted lesbian actress and girlfriend of Jenny Schechter, Niki Stevens, appearing in seasons 5 and 6. French also appeared in the series “South of Nowhere”. Other film credits include; “Suture”, “Language of a Broken Hear”, and the upcoming films “Girltrash: All Night Long”, “The Red House” and “Channeling.”

CAST

Farah Mahtob	Nikohl Boosheri
K.J. Lux	Kandis Erickson
Roopa Raj	Kiran Deol
Waseem	Michael Steger
Guy	Dan Johnson
Anoop	Samrat Chakrabarti
Nancy	Grace Parra
Cindy	Shawn Lockie
Cindy's daughter	Ella Zhao Parker Tam
Jared	George Basil
Fireworks Store Boy	Brendan Savage
Fine-Ass Brother	Justin Alston
Store Cashier	Moe Gharebaghi
Primping Girl	Danielle Firoozi
Nick	Raymond Lee
Lars	Yale Deskins
Christine	Loulou Taylor
Mark	Bishop Pitt
Clara	Clara Mamet
Robert	Robert Swain
Erin	Julie Lake
Katie	Kate French
Hank	Cliff Parker
Officer Dan	Jerry White, Jr.
Victoria	Natasha Warner
Bartender	Laura Goode
Walter	Lyman Ward
Bettina	D.J. “Shangela” Pierce
Slacker Guy	Joel Townsend

CREW

Director	Meera Menon
Writers	Laura Goode and Meera Menon
Director of Photography	Paul Gleason
Executive Producer	Laura Goode
Producers	Danielle Firoozi Liz Singh Erica Fishman Katrina Kaufman
Associate Producer	Alexis Marsh & Samuel Jones
Composers	Joshua Tate
Unit Production Manager	Neelanjana Banerjee
Production Coordinator	Kara Sullivan
Casting Director	Jessica Dunne
Set Coordinator	Arielle Kilker
1 st Assistant Director	Clifford Parker III Devin McNulty
2 nd Assistant Camera	Taylor Fenno
Gaffer	Eitan Almagor
Key Grip	Brigitte Bartholdi
Grip	Jared Martin Oliver Young Zheng Jia
Sound Mixer	David Burg
Boom Operators	Chris Maynard David Burg
Sound Mixer	Ashley Margo
Production Designer	Jackie Glynn
Asst. Production Designers	Tom McMillan Bri Xandrick Cara Liedlich
Art Director/Wardrobe Stylist	Tatjana Bluchel
Key Hair & Make-up Stylist	Shari Smith
Craft Services	Melissa Corkery
HMU Assistants	David Gunther
Stunt Coordinator	Natasha Warner
Talent Coach	Ian McArthur
Key Production Assistant	Shane Ward
Production Assistants	Jazmyne Young Luke Patton Chris Maynard Justyna Kornacka Travis Carlson Erik Robert Jennifer Tate Meena Ramamurthy

Key Production Assistant
Editors

Jerry Belanger
Kate Hickey
Meera Menon

Assistant Editors

Jose Santos
Oliver Conrad
Brittney Yasutake
Glenn Martinez

Post-Production Supervisor
Community Manager
Publicist
Colorist
DI Producer
Color Correction By
Supervising Sound Editor
Re-Recording Mixer
Dialogue Editors

Mark Stolaroff
Mike Fabio
Jim Dobson / Indie PR
Bruce Goodman
Art Freed
HotPixel Post
Marcello Dubaz
Marcello Dubaz
Brian Lam
Mark Witte
Marcello Dubaz

FX Editors

Alex Weiss
Zheng Jia
Mark Witte

Sound FX Recordist
Foley Artist
Foley Mixer
Foley Editor
ADR Mixers

Alex Weiss
Danny Langa
Sean Higgins
Brian Lam
Harry Evans
Marcello Dubaz

ADR Editor
Foley Facilities Provided By

Marcello Dubaz
AudioMustard
SNAPSOUND
Bell Sound
Clean Cuts Music
Shapeshifter

Soundstage by