

VALLEY *of* SAINTS

written & directed by
MUSA SYEED



“A lyrical, beautiful, and satisfying journey of self-discovery”
Anne Thompson, Indiewire

“A cinematic jewel”
Kay Durbin, Film Dilettante

“Beautifully photographed”
Anthony Kaufman, Screen International

“A lyrical, tender romance”
Justin Lowe, Hollywood Reporter

“Moving and poetic”
Tom Brook, Talking Movies, BBC

www.valleyofsaints.com

SHORT SYNOPSIS

In the valley of Kashmir, a lakeside city convulses with riots and curfews. A young man tries to escape, when he meets a beautiful environmentalist in an abandoned houseboat. Trapped together in his floating village, their blossoming romance threatens to derail his dreams.

LONG SYNOPSIS

During a violent summer in the beautiful Kashmir valley, young Gulzar plans his escape. With the meager tips he earns ferrying tourists on Dal Lake, Gulzar and his delinquent best friend Afzal finally save up enough money to run away. But as they make their way out of Kashmir toward a new life, a massive protest erupts and throws the entire valley under military curfew.



They retreat back to the safety of Gulzar's home on the lake, forced to wait out the curfew before they can flee. They make the most of it, singing songs and causing trouble on the empty lake, until they discover a young woman, Asifa, also trapped, but by choice. She's Kashmiri-American, and is braving the curfew to complete her environmental research on the polluted lake. Bored and curious to find out more about this strange but pretty girl, Gulzar and Afzal offer to show her around in their old boat.

Immediately, a rivalry forms between Gulzar and Afzal as they compete for Asifa's attention. Afzal's forwardness and machismo offend Asifa, who turns to sensitive, helpful Gulzar when she

decides to hire a full time guide. Leaving Afzal to himself, Gulzar helps Asifa navigate the unique aquatic world of Dal Lake while she does tests on the water.

As they explore lake-gardens, shrines, and old canals, Gulzar quickly falls for the adventurous and intelligent Asifa, but she's focused on her work. Her research reveals that the lake's ecosystem is dying, and she's insistent that Gulzar can help fix it. Gulzar dismisses her do-gooder ideas. He can't wait to leave the lake, and all the memories it holds of his troubled life. Asifa is disappointed and upset, and she stops talking to him. He wins her back by charming her with his poetry, singing, and mastery of the lake. He's surprised when he finds himself drawn to her ideas of reviving the lake and reclaiming its past glory. Despite being from two different worlds, Gulzar and Asifa grow close.

But as their unlikely love seems to be blooming, Afzal grows jealous. He threatens to tear apart the romance, taunting and intimidating Asifa to drive her away. At the same time, Afzal tries to convince Gulzar that he doesn't need her and that they should get back to planning their escape.

With the end of the curfew looming, Gulzar has a choice: to run away with his childhood friend in search of a new life, or to stay behind and work to reclaim his once beautiful home, with a new love.

DIRECTOR'S STATEMENT

My parents were born and raised in Kashmir, which they told me was the most beautiful place in the world. But it was a place I never really knew. In the 1960s, my father was jailed as a political prisoner for participating in the Kashmiri independence movement. After finding refuge in America, where I was born, he was mostly silent about his previous life in Kashmir. We never spoke our language, and we stopped visiting our family still living there. So Kashmir remained a distant memory for him, and a mythical place for me.

But a few years ago, I felt the natural longing for home, for my roots, for my place in the world. So, as soon as I could afford a ticket, I went back to Kashmir, the first time in nearly twenty years. I imagined a grand homecoming, a retreat to paradise. But reality soon caught up with the myth. Family interactions were often awkward; I was an outsider in my own homeland. My complete lack of Kashmiri language skills shut me out from conversations. I thought I could at least enjoy the beauty of Kashmir, its hill stations, mountain-side gardens, and of course Dal Lake, the most prized natural wonder in the valley. But again, the reality was different.

When I saw the lake, which had been the setting for several Bollywood films (not to mention for my own parents' early days of romance), it was clearly past its glory days. Though still quite stunning, it was cluttered with garbage, choked by weeds, and inundated with untreated sewage. It struck me that the lake was a plain allegory for Kashmir as a whole: great beauty surviving in the face of death and decay.

Immediately, I began to think about how to make a film about the lake. It was in many ways the connection I had been looking for. Up to that point, the films or news coverage on Kashmir that I saw were confusing political analyses or dismal representations of the militarized conflict. But my focus on the environment allowed me to look beyond the conflict at something more primal,

to embrace a wider range of human experience. Instead of focusing on what Kashmiris have lost, the film could be positive in focusing on what they're struggling to hold on to.

With just the experience of this short return to Kashmir, I wrote a feature screenplay. But I felt the need to more fully immerse myself in the subject, so I spent a summer on Dal Lake. The Dal is famous for being a living lake, home to thousands who live on boats or small man-made islands. I spent that summer eating, working, and sleeping with the boat people of the lake. They became like a family to me, helping me reconnect with my lost roots. At the same time, the compelling conflict of their lives emerged: they rely on the lake for their livelihood, but their existence also pollutes the lake. Their generosity, good humor, and sincerity made their precarious situation sympathetic and resonant.

Through my time with them, I not only found actors and locations for my film, I found a human center with vulnerability, humor, and dreams. The daily life of the boat people informed the tone, pacing, and style of the film -- from the hours they spend languidly waiting for boat-ride customers to the frenetic rush of a paddle-race across the lake -- making the film an organic expression of the place.

I returned to America to finish the script, and just as I was leaving to Kashmir for production, the region descended into the worst violence it has seen in a decade. Stone-throwing protesters took to the streets, and a military curfew shut down the valley amidst gunfire and tear gas. Despite warnings from my family, I decided not to put off the film and try to make it work. The original screenplay called for a large cast and crew to be brought from America, which we deemed too big a liability.

So, I threw out the script and wrote a loose outline keeping in mind our limitations. Working for two months with a crew of just three, sequestered in the relative quiet of the lake, we shot the film improvising from day to day. Although I didn't put my crew in harm's way, we still caught glimpses of the conflict that was happening within earshot, and included that in the film. Despite leaky boats, tedious translation processes, dealing with bribe-hungry police, a jinn exorcism of a cast member, stone throwing crossfire, extortion from a local producer, and many other challenges, we completed production.

The result is a film that is a genuine product of its time and place, at once a historical record and a compelling, immediate drama. Ultimately, the film is optimistic about the environment--and about the nature of lives lived in times of conflict: we can't always get back what is lost, but we can nurture what remains.

ABOUT THE PRODUCTION

The production of this film was an adventure for all involved. Here are some notes on how we made this film a reality:

The Casting Process

Gulzar Bhat, our lead actor, is an actual boat man on Dal Lake. By chance he happened to be one of the first boat men I met on my first research trip to the lake. Although I spoke to perhaps 50-60 boat men over the course of a summer, I kept returning to Gulzar. He seemed eager to tell his story. He was reliable, he was ambitious. I visited him almost every day for the whole summer, eventually living with his family in their mud-brick house. We became very comfortable with each other, creating a mutual trust and a real friendship. And when he first showed me his poetry (which we feature in the film), I knew I had found the artistic, sensitive soul I was looking for. I shaped the story around his life



We initially cast an American actress to play the female scientist character opposite Gulzar. But once we realized the political situation in Kashmir was taking a turn for the worst, we had to let her go. With the window on shooting on lake during the warm months closing, we flew to Kashmir and plunged into production, shooting whatever scenes we could without our actress. All the while, we frantically searched for our leading lady. Casting a non-professional in this case was out of the question. Acting as a profession is still considered somewhat disreputable, and for women in particular it's taboo. Professional actresses are almost exclusively stars of local soap operas, a job that provide for their families rather than an artistic endeavor. We set up some auditions, but the women who came couldn't quite grasp the naturalistic tone of the film. They were used to playing melodramatic housewives or scheming sister-in-laws. After a particularly violent protest, a curfew went into full effect, seizing the city in a lockdown with military checkpoints on most corners. It was difficult to even meet with people. Finally, we heard about a young actress, Neelofar Hamid, who wanted to audition. Luckily she had a valuable pass that could guarantee her movement in the curfew. We read lines with her on the grass of a park alongside the lake. More than any other actress, she understood our naturalistic approach

to the film, and we cast her on the spot as Asifa, the scientist character. Her family would not allow her to stay on the lake, so each morning she had to navigate the military checkpoints. We crossed our fingers that she would arrive safely every day.

Afzal Sofi, who plays Gulzar's best friend, was a Masters student at the university and a struggling journalist when I started casting. A family friend put me in touch with him, as he had briefly attempted an acting career, doing some plays in college. When I met him, I was struck by his presence, his energy. I enlisted him first to translate the dialogue in the film (I didn't speak any Kashmiri when I started), but he soon became something of an acting coach. He helped loosen up Gulzar, whom he had never met before, and they developed a fascinating chemistry. When I had to abandon my original script because of the military instability, I was inspired by the budding relationship between Gulzar and Afzal. Realizing that Afzal made Gulzar a much better actor in the scenes they rehearsed, I decided to cast him in the film, reworking the entire story around the friendship between these two men. Immediately, the film became more universal. Afzal also proved to be a great comedian, and I worked in bits he would show me as well as jokes he would play on Gulzar.

A Curfewed Production

We came to Kashmir knowing that there was a curfew in place, expecting to be trapped on the lake for the duration of production. And that was mostly the case. We were afraid of what would happen if we ventured beyond the tourist haven of the lake into the unpredictable city. We often heard tear gas shells firing and gun shots a couple miles from where we were.

At first, we made only small attempts to capture the military presence around us. When I tried to film soldiers, I would be yelled at and ordered to stop, as I was thought to be a local protesting youth. So, our cinematographer, Yoni Brook, would go out on his own to military checkpoints in his finest tourist outfit—a floppy hat, t-shirt, and sandals. With a small camera he would pretend to be a tourist, posing with them and literally handing them the camera. Thus the feared soldiers became photographers. Our camera and photographer deemed not a threat, we were able to get closer to the soldiers and film them more intimately.

But ultimately, we realized that we would have to cast and direct a soldier in a scene, so that we could see our actors interact with the military. Through friends, we found a local politician who had a personal security guard with an AK47. Finally, we had someone with a gun that I could direct in a scene, though we had to hide his identity since he was doing this without proper approval. During one of the lapses in the curfew, we went to remote suburbs to film the scenes with him, but within moments we attracted large crowds. Our security guard (and now actor) was scared off; afraid someone might recognize him or that the local youth might start throwing rocks at him. The neighborhood eventually turned hostile, shouting us out, eventually sending an undercover police officer after us. The officer threatened to shut us down, to report us to the authorities. After a tense invitation to have tea with us, we slipped the officer some rupees, and he eventually lost interest in us.

Perhaps one of the scariest moments was during a shoot in a graveyard. A group of unruly youth started throwing rocks at us. I thought they missed us, but then I saw Gulzar clutching his head, his hand bloodied. It was a painful sight to see. I got him out of harm's way, tended to the wound as best I could, and got him to a doctor. The wound ended up not being so serious, but it certainly frightened me. Not long after that, while we were shooting at a bus station, our cinematographer Yoni broke his foot. He finished the final weeks of shooting with a cast on his foot, a crutch under one arm, happily creating the third leg of a full-body tripod.

With all these negative experiences in the city, we came to appreciate being trapped on the lake.



Lake Life

The lake was our safe haven, but it took some getting used to. We could not step out of our bedrooms onto land, we had to descend into a rowboat and paddle. Like the characters in the film, we were occasionally trapped in one of the most beautiful places on Earth. Despite the limitations on our movement, we felt free to do whatever the film needed, mostly thanks to Gulzar. More than a lead actor, Gulzar was something of a fixer for us. He organized our transportation, procured props, and found us locations. He was also our gateway to the boat people community. Following Gulzar's lead, the community wanted the film to be a success as much as we did and did whatever they could to help. And with our very small crew of only 3-4 people, their support made all the difference.

The lake itself is more than a body of water; it is a vibrant floating city. It is remarkably self-sustainable. Floating shops on stilts dot the lake. There are butchers, barbers, hardware stores, and tailors on a floating main street. We could row down the waterways and find most of the items we needed to create props or lighting tools.

When we had to replace the garish fluorescent lights in the mosque with warmer tungsten lights, a volunteer from the community did it for us. An old widow gave us free reign over her house, which became Gulzar's home in the film. And of course people from the community can be found throughout the film itself, from background to speaking parts. But making a film in the

community also had its challenges. We had to work within the confines of community life. One night, we were trying to shoot a major scene on the main footpath, but the neighbors came by to tell us that there would be a wedding in their home that evening and would appreciate it if we moved. An hour later, after a quick scouting trip, we were ready to go with a completely different set up.

When we ventured onto the land, we had to be careful. We planned our extensive night shoots like peaceful military operations, arriving by boat under the cover of darkness. Our flashlights couldn't shine too brightly, since we didn't want to attract the attention of the bribing police or the harsh military. The scenes when our characters are sneaking down deserted streets are completely documentary. We shot our scenes just as quietly as our characters crept, and with the help of local shopkeepers and residents who wanted us to share their story.

ABOUT THE MUSIC

I wanted the film's score to be authentic to the place, but to also provide western audiences with a familiar sound. By bridging the gap between East and West, I hoped the music would reflect the film's universality, allowing all audiences to connect with its themes of love and hope. But I couldn't find any traditional Kashmiri musicians in America and sending a composer to Kashmir didn't seem feasible. I was about to give up on my idea.

But then this past summer I heard from my friend Mubashir Mohi-ud-Din ("Din"). He and his brother Mohsin, fellow Kashmiri-Americans, have an indie rock band called zerobridge, based in New York. Din mentioned that over the summer he and his brother were going to Kashmir for a brief tour, playing concerts for the first time in Srinagar, running music and arts workshops for orphans, and exploring the arts in the region. As the songwriter for zerobridge, Din had never done a film score before or worked with traditional Kashmiri instrumentation, but when I asked him to compose the music, he did not hesitate. Working with local musicians, Din created a subtle score that is modern and traditional at the same time.

ABOUT THE KASHMIR CONFLICT

Divided hastily between India and Pakistan during partition in 1947, Kashmir is a flash point for both nuclear-armed countries who continue to lay claim to the beautiful Himalayan region and have fought two wars for control. In 1989, an armed Kashmiri independence movement erupted and was brutally suppressed. While today the resistance is increasingly non-violent, Indian-administered Kashmir remains the largest military occupation in the world, with over 500,000 troops stationed in the region to police Kashmiris and fight against militants. With the instability of the region, the daily lives of Kashmiris are very often interrupted by curfews and strikes, making it difficult to operate schools and businesses. Between 50,000 and 100,000 Kashmiris have lost their lives in the conflict, and thousands have been displaced. Many fear the conflict could trigger a nuclear war between India and Pakistan.

ABOUT DAL LAKE

Dal Lake has been called the jewel of Kashmir. Its houseboats, floating gardens and lotus blossoms have made it a famed attraction for centuries of visitors and conquerors, from Mughal emperors to British colonists and modern tourists. A unique water-world, Dal Lake has over 10,000 inhabitants who live and work in man-made island villages. Though once known as the

Venice of Asia, today, the lake is overrun with untreated sewage and garbage, while unplanned development continues to build over the lake. India's Urban Development Ministry recently listed Srinagar, the capital of Kashmir and the site of Dal Lake, as the fourth most polluted city in India. This severe pollution threatens not only the health and livelihood of the lake's inhabitants, but the survival of the lake itself.

ABOUT THE FILMMAKERS...

MUSA SYEED (Writer/Director)

As writer/director, Syeed received the Alfred P. Sloan Feature Film Production Award for his screenplay of "Valley of Saints", a New York Foundation for the Arts fellowship, and a National Geographic All Roads grant. In anticipation of the film, he was named one of the "10 to Watch in 2010" by the Independent Magazine. The film also participated in BAVC's Producers Institute for New Media Technologies, where Syeed developed a new media engagement project for the film.

He recently completed production on 30 MOSQUES, a feature documentary following two young American Muslims journeying to 30 mosques in 30 days across America. As part of the project, he developed an interactive storytelling platform at ITVS/Mozilla's Living Docs Hackathon.

Syeed co-produced two short documentaries with Yoni Brook. BRONX PRINCESS, which follows a New York teenager reuniting with her royal father in Africa, was in competition at the International Documentary Festival Amsterdam and the Berlin International Film Festival. A SON'S SACRIFICE, about a father and son who run a halal slaughterhouse in New York, won Best Documentary Short from the Tribeca Film Festival and the International Documentary Association Awards in 2007. Both film were co-productions with ITVS and were broadcast on PBS.

He was also a co-director on THE CALLING, a documentary miniseries following young people training to become religious leaders in America. The program was broadcast on PBS' Independent Lens in December 2010. Syeed is a contributor to TIME's online video reports, most recently profiling the first Arab woman to win a Nobel Prize, Tawakul Karman. Syeed also works as an educator in schools, community centers, and prisons. He was an adjunct professor of documentary production at Williams College.

Syeed was a Fulbright Fellow in Cairo, Egypt, where he focused on experimental filmmaking. He is an alumnus of New York University's Tisch School of the Arts and the Middle Eastern & Islamic Studies Department. He was born and raised in Indiana.

NICHOLAS BRUCKMAN (Producer)

Nicholas Bruckman is a New York-based commercial and independent film producer. For VALLEY OF SAINTS, he was selected for the 2010 Film Independent Producers Lab and won the Sloan Foundation Producers Award.

Nicholas' directed and produced the feature documentary, LA AMERICANA, which won multiple awards at international festivals, broadcast in over 20 countries and was used nationwide in

immigration reform advocacy. Nicholas' additional production credits include PBS documentaries BRONX PRINCESS and THE NEW RECRUITS.

Nicholas' work has been supported by numerous foundations including National Geographic, NYSCA, Cinereach, and the Fledgling Fund. In 2010, he was named a Film Fellow by the New York Foundation for the Arts.

In addition to independent film, Nicholas runs People's Television, a SoHo-based production company that creates commercial video for Fortune 500 companies and nonprofit organizations. People's Television produces content and campaigns for brands including Oxford University Press, IBM, USAID, Nissan, Time, Philips, and Facebook, as well as broadcast news stories for Al Jazeera English. As a producer, Nicholas has worked in countries including Bolivia, Bulgaria, Finland, Haiti, India, Israel, Kuwait, Mexico, Venezuela and the UK.

Nicholas has participated in numerous independent film programs including the IFP Rough Cut Lab, Independent Film Week, and the BAVC New Media Producers Institute.

He is an alumnus of SUNY Purchase College. His thesis film on Kashmir earned him the statewide University Chancellor's Award.

YONI BROOK (Cinematographer)

Yoni Brook is a cinematographer and director. He has shot intimate moments with luminaries such as the Dalai Lama, and filmed in conflict zones around the world.

With Musa Syeed, Brook co-directed "Bronx Princess", about a teenage African princess, which broadcast nationally on PBS's POV series and premiered at the International Documentary Festival Amsterdam. Brook also co-directed "The Calling", a four hour mini-series about young religious leaders, premiering on PBS's Independent Lens.

His directorial debut, "A Son's Sacrifice", about a family slaughterhouse in Queens, won Best Documentary Short at the Tribeca Film Festival and broadcast on PBS's Independent Lens. The film was named the year's Best Documentary Short by the International Documentary Association.

As a photojournalist, Brook worked at The New York Times and The Washington Post, among other publications. His work from 9/11 received highest honors at the Pictures of the Year International and Best of Photojournalism competitions. He was named national College Photographer of the Year by the Missouri School of Journalism and was the youngest ever to be selected for Photo District News' "30 Photographers to Watch".

Brook's commercial clients include IBM, Facebook, Time, the Ford Foundation, and Target. Brook is an alumnus of NYU's Tisch School of the Arts Film & Television Department. He was selected to attend the CPB/PBS Producers Academy at WGBH and the Berlinale Talent Campus. He has mentored high school students at Reel Works Teen Filmmaking in Brooklyn and served as a consulting producer for Cinereach's Reach Film Fellowship. As a teacher, Brook has instructed students at Columbia University's Graduate School of Journalism and the Barefoot Workshops in the Mississippi Delta.

ABOUT THE CAST...

Coming from a documentary background, director Musa Syeed sought to create a realistic and authentic feel throughout the film. This started with the choice to cast non-professional actors in leading roles through an intensive casting process. The results are powerful, naturalistic performances, and the first Kashmiri language feature film to play at Sundance.

GULZAR AHMAD BHAT (Gulzar)

Gulzar Ahmad Bhat is a boatman and resident of Dal Lake, Kashmir. When his father passed away, Gulzar left his elementary school to begin working to support the family. Through interactions with tourists, he taught himself to read and write English, and is often entrusted with the duty to write letters for friends. He's now the secretary of the boat men's union.

Gulzar was discovered through a year long, embedded casting process in the Dal Lake boatmen community during 2009. After Musa worked, ate and slept under the same mosquito net with him, Gulzar was selected for his charisma and powerful performances drawn from real life experience.

MOHAMMED AFZAL SOFI (Afzal)

Mohamed Afzal Sofi is a journalist in Kashmir. He plays Afzal, Gulzar's best friend in Valley of Saints. Originally brought on the team to translate Kashmiri dialogue for the film and coach actors, Afzal quickly developed a tender but bullying friendship with real life Gulzar. As Musa observed how the script was reflected in their natural (and often hilarious) chemistry, Afzal was cast in this major supporting role.

Afzal graduated from the University of Kashmir with a degree in mass communications. While at university, he acted in a few student productions. He has worked in print and broadcast journalism, as well as with the Coalition for Civil Society.

NEELOFAR HAMID (Asifa)

Neelofar ("Neelo") Hamid is a professional actress in Kashmiri TV series and commercials. She plays Asifa, the scientist and leading female role in Valley of Saints. Casting Asifa was an immense challenge due to the cultural taboo against female actors in Kashmir. We turned to the small, struggling acting community in Srinagar, where the main livelihood is in melodramatic Kashmiri soap operas. After many auditions with actresses who could not break out from that style, Musa met Neelofar. Unbowed by social pressure, Neelo's intelligence and independent spirit matches Asifa's, giving her the range to perform the role with nuance and authenticity.

Trained in classical music and dance, Neelofar began her career as a dancer. She is now trying to start her own production company.

CAST AND CREW

Musa Syeed
Nicholas Bruckman
Yoni Brook

Writer/Director
Producer
Cinematographer

CAST

Gulzar Bhat
Neelofar Hamid
Afzal Sofi

Gulzar
Asifa
Afzal

Hajji Salam Bhat
Ghulam Hassan
Wise man
Policeman
Jan
Tariq
Irfan Bhat
Bashir Ahmad Bhat
Nizar
Manzoor
Saqib Hasan
Ahmad Maaty
Rayad Khan
Yusuf Misdaq
Ali Reza Malik
Mubashir Mohiuddin
Nicholas Bruckman
Musa Syeed
Jeff Kimes
Caro Becker
Mohammed Sidique Bhat
Ghulam Qadir Mattoo
Abdul Razak Dar
Ghulam Nabi Sheikh
Mohammad Ramzan Dar
Abdul Samad
Ali Surma
Nafeesa Syeed
Altaf Mehraj
Zebunnisa Bangash

Uncle
Smuggler
Nazeer Bhat
Gul Javeed
Friend
Friend
Friend
Friend
Curfew Soldier
Curfew Soldier
Soldier
Soldier
Soldier
Protestor
Protestor
Protestor
Protestor
Protestor
Protestor
American Tourist
European Tourist
Shikara Wallah
Shikara Wallah
Shikara Wallah
Shikara Wallah
Shikara Wallah
Shikara Wallah
Shikara Wallah
Bus Passenger
Bus Passenger
Pharmacist
Female Newscaster

CREW

Altaf Mehraj
Nicholas Bruckman
Nafeesa Syeed

Production Manager
Sound Recordist
Production Assistant

2ND UNIT (NYC)

Josh Weinstein	Production Assistant
Leif Percifield	Production Assistant
Matt Green	Production Assistant

PRODUCTION SERVICES - Kashmir

Tarique Bhat	Associated Media Kashmir
Shamir Nizami	
Sidhaarrth Nayyar	RS Productions
Melody Roscher	

CASTING

Musa Syeed	Kashmir Casting
Adam Caldwell	US Casting
Mushtaaque Khan	Kashmir Casting
Shamir Nizami	Kashmir Casting
Afzal Sofi	Translation
Omar Rahim & Humayun Khan	
Bangash	Additional Translation
Meera Kumbhani	Asifa - Character Development
Omar Rahim	Gulzar - Character Development

EDITING

Musa Syeed	Editor
Ray Hubley	Supervising Editor
Mary Manhardt	Additional Editing
Matthew Kern	Post-production assistant
Jesse Fisher	Post-production assistant

SOUND

Cory Choy	Pre-mix
Tom Paul	Sound Mixer
Michael Feuser & Andrea Bella	Sound Design
	Jamal Rehman, True Brew
Additional Recording	Records, Pakistan

COLOR CORRECTION

Santiago Padilla	Colorist
New Hat	Color Correction Facility

MUSIC

Mubashir Mohi-ud-Din	Music Composed by
Mubashir Mohi-ud-Din	Guitar
Ghulam Mohammed	Rabab
Bilal Ahmad	Santoor and Harmonium

Mohsin Mohiuddin	Percussion
------------------	------------

Recorded at Soundkraft Studios –

Srinagar