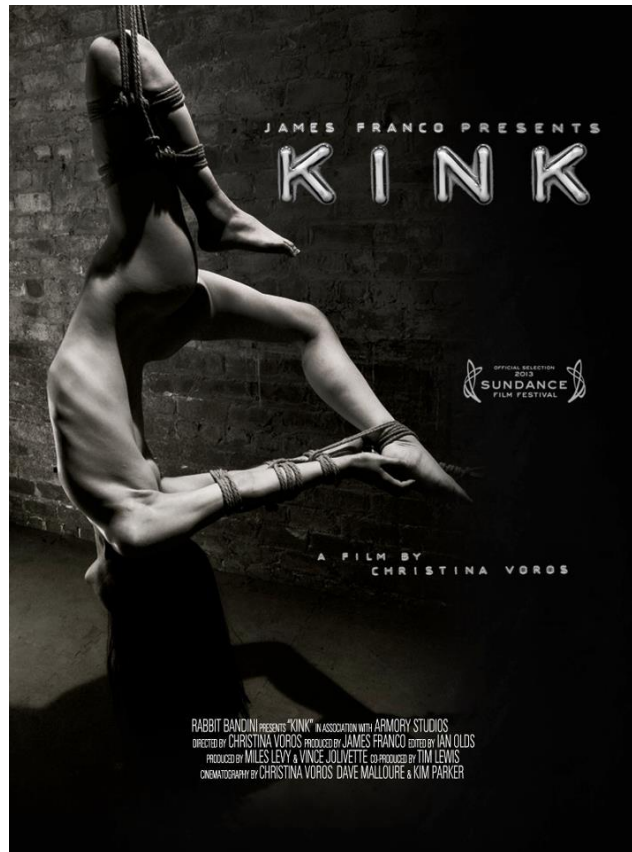


JAMES FRANCO PRESENTS

kink

A FILM BY CHRISTINA VOROS



<http://www.kinkdoc.com>

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Saturday, January 19 at Midnight, Egyptian Theatre

Sunday, January 20 at 10pm, Holiday Village 4 – Press & Industry

Tuesday, January 22 at Noon, Temple Theatre

Friday, January 25 at 11:45pm, Library Theatre

Saturday, January 26 at Midnight, Broadway Centre, SLC

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SHORT SYNOPSIS

Director Christina Voros and producer James Franco pull back the curtain on the fetish empire of Kink.com, the Internet's largest producer of BDSM content. In a particularly obscure corner of an industry that operates largely out of public view, Kink.com's directors and models strive for authenticity. In an enterprise often known for exploitative practices, Kink.com upholds an ironclad set of values to foster an environment that is safe, sane, and consensual. They aim to demystify the BDSM lifestyle, and to serve as an example and an educational resource for the BDSM community.

In *kink*, we discover not only a fascinating and often misunderstood subculture, but also, in a career far from the mainstream, a group of intelligent, charismatic, and driven people who really, truly love what they do.

SYNOPSIS

A machine the size of an outboard motor thrusts tirelessly between the legs of a woman suspended upside down from a metal frame. A man screams as an electric wand threatens his exposed genitals. A woman clamps her teeth around a horse bit as her bound breasts are assaulted with a riding crop.

This is a typical day of filming at Kink.com, the Internet's largest producer of BDSM content. In her debut feature, director Christina Voros pulls back the curtain on a particularly obscure corner of an industry that operates largely out of public view.

Headquartered in the iconic and sprawling San Francisco Armory, Kink.com is a fetish empire. Their eighteen online sites cater to the broad interests encompassed by the term BDSM, including bondage, discipline, dominance/submission, and sadism/masochism. They employ master bondage riggers, design their own sex machines on-site, and boast innovative set designs that seem to accommodate every conceivable fantasy, from a derelict bathroom to the sterile galley of a space ship to a dungeon torture chamber.

In candid and insightful interviews, Kink.com's directors and models talk about how, in selling their particular brand of graphic sex, they set themselves apart from a porn industry where stars fake orgasms and cheat toward the camera. Striving for authenticity, they create such intense and exhausting situations that no acting is necessary. And in an industry known for exploitative practices, Kink upholds an ironclad set of values to foster an environment that is safe, sane, and consensual. They aim to demystify the BDSM lifestyle, and serve as an example in on-set safety and an educational resource for the BDSM community.

Kink.com's pornographers also engage in a different type of filmmaking, complete with its own rules and conventions. Directors must think creatively and be ready to improvise at a moment's notice, to add or remove restraints, adjust a dominant's technique, or change a scenario completely in order to accommodate the fantasies, and boundaries, of models working at an extreme of human experience.

In *kink*, we discover not only a fascinating and often misunderstood subculture, but also, in a career far from the mainstream, a group of intelligent, charismatic, and driven people who really, truly love what they do.

Q&A WITH DIRECTOR CHRISTINA VOROS

1) Why did you decide to make a film about Kink.com? How did you first learn or hear about the site?

James was in a film that shot at the Armory. He came back from that shoot totally intrigued (by the place, the space, the people), and determined to make a documentary on it. But when he first approached me about it, in truth, I was reluctant. I couldn't imagine it being a story that I could relate to. I was totally squeamish. And James said "trust me, you'll want to make this movie" and he was right.

I agreed to go see the place and I spent an entire day sitting in the green room, just talking to the directors and by the end of it I was utterly fascinated. The characters I met were smart, fierce, complicated and funny. They were people I wanted to know and understand. They were people I could spend time with. And like me, they were a little apprehensive. Apparently a producer had tried to do a reality TV show about the place at some point and it had left a bad taste in everyone's mouth. They had felt manipulated, and like their lives had been taken out of context for the sake of selling bad television. So I encountered a little resistance at first from people who didn't really want to be bothered with it because they didn't trust someone from the outside to approach the material objectively. But slowly everyone came around. This film couldn't have turned out as it did without the generosity of trust and openness that the Kink staff shared with me.

2) What do you think is the success behind Kink.com and makes the site different from other adult entertainment sites and productions?

I'm no expert on the industry at large. All I know of it is what I witnessed at Kink. But in speaking to both directors and talent, individuals who have worked and continue to work elsewhere, Kink seems to be a bit of an anomaly. Obviously their content is very specific, their audience is very specific and the world of BDSM is its own universe compared to the world of "vanilla" pornography. But beyond that Peter Acworth's (founder of Kink) mission statement for the company has made it a tremendously safe and respectful working environment. People genuinely seem to like their jobs. I met several models who actually really aren't in to BDSM but said the working environment at Kink is exemplary enough that they'd rather fly up from LA to be whipped in bondage than to do "vanilla" porn in the Valley where they don't receive the same level of respect from other pornographers.

3) Have you worked with James Franco and Rabbit Bandini Productions in the past?

I met James in 2008 and since then we've collaborated on six shorts, three docs and four feature films. It's safe to say I've learned as much from our collaboration over the years as I have from my formal training in film school. Whether we're working together as a director and cinematographer or as a producer and a director he has an uncanny ability to push you to become a braver and bolder artist. And as many projects as he has on his own plate he is a ceaseless supporter and incubator of new talent, constantly looking for ways to give opportunities to fellow artists to create and promote their work. His curiosity and drive is infectious.

4) The film features the various staffers and directors who work at Kink.com, why are these individual perspectives important to the film and overall storyline?

Kink is a portrait of a specific place. It is not meant to be an exposé of the industry at large. As editor Ian Olds and I wrestled with the material it became clear that it was important to create a film that relayed this specificity. The pornography industry is massive, but it is not a monolith. Like anything there are good, bad and ugly examples to be found. In examining the inner workings of a specific company the most interesting choice for us was to look at it through the eyes of the people for whom

it was a day to day reality, to examine it from the inside out, rather than from the outside in.

5) Why do you think the topic of BDSM has recently been so popular in our pop culture, yet it is still taboo to talk about?

While admittedly I haven't read Fifty Shades of Grey I am very happy it exists, as it has set the stage for a film like this to reach a much wider audience. BDSM has been around for a while. I think the first graphical proof of sadomasochistic activity is found in an Etruscan burial site in Tarquinia where two men are portrayed flagellating a woman with a cane and a hand during an erotic situation. That was in the latter half of the 6th century BC. So as much as some people may say that people wouldn't want to be tied up or spanked if they hadn't somehow been culturally indoctrinated to the idea of it being a sexual desire, the fact remains that within a certain part of the population these instincts exist, and have existed for a very long time. There are many reasons it remains taboo. In many ways sex in general still remains taboo, despite the fact that every person on the planet is here as the result of it. BDSM, to the outside observer, looks an awful lot like abuse. So for people who don't understand it, or aren't intrigued by it, it's very easy to simplify and criticize as a perversion. And for those people who are into the lifestyle, it's very difficult to be open about it as there is such a culture of shame and judgment shrouding the idea. I think Fifty Shades of Grey has pulled back the curtain a bit to shine light onto something that has always been there. It's trendy to talk about it now, in an edgy pop culture sort of way. But it's also a pretty explosive concept that raises questions not only about sex and gender roles but about power in general

6) Talk about the preparations and research you and your team did prior to shooting. Were you familiar with the adult entertainment industry?

I remember coming across a stack of Hustler magazines playing hide and seek at a friend's house as a child. I had a friend in Hungary who had been a stripper. And I'd seen *Boogie Nights*, when it came out. That was about it. Once I made the decision to direct the film I actually made a point NOT to research the subject. I knew I was already carrying a fair amount of associative baggage from the fictive portrayals I'd been exposed to and I tried very hard to leave all that at the Armory door. What was important to me was finding the right team and I was lucky enough to bring on two wonderful shooters, Kim Parker who, apart from having a great eye and a female perspective which I felt would be important, was a singularly curious and non-judgmental collaborator, and Dave Malloure who was armed with both a director's understanding of story and a familiarity with both the space and many of its inhabitants. Likewise, as sound recordists, Joe Stillwater, Kevin Walker and Greg Mailloux were the perfect mix of focused and invisible. It's not easy to be unobtrusive whilst booming a sex scene, but somehow all these guys managed to disappear, always listening for story but never making their presence felt.

7) What are some of the difficulties you and your team faced during production, and how did you overcome them?

The biggest issue was really establishing trust with our subjects, many of whom had had less than pleasant experiences when another production team had tried to do a reality series on Kink. But truth be told that gap was bridged very quickly. I'd made a ton of big "don't shoot me" tags that people could wear around the Armory. On the first day a lot of those were in use, but by the end of the shoot there was only one person who chose, for family reasons, not to appear on film. Apart from that it was often difficult to keep a fresh eye. Each director is updating their sites with 3 films a week. Each film takes all day to shoot. It was a lot of sex and after a while your eyes would start to glaze over. So we'd often switch it up halfway during the day and different teams would swap the directors that they were following. It was like changing the channel and I think it helped keep our eyes and minds fresh.

8) Were there any explicit footage or scenes that were left in the editing room that you think would have been beneficial to include in the film but didn't due to the nature of the footage?

Well, there is a lot of explicit material in the film. And its something we discussed early on, will this film ever be distributed, will we need to fuzz out the entire movie, etc. But we made the decision to shoot first and ask questions later. You're talking about a workplace where a lot of people spend the majority of their day naked. So you can't really avoid that, not if you are trying to portray things honestly. That said, one of our guiding principles was always "shoot the people shooting the porn, not the porn itself". We didn't shy away from anything, but we also made sure we were shooting coverage that didn't always have to be a visual assault. And if it takes 7 hours to shoot a scene, you had plenty of time to get different angles on the action. So once we reached the editing room it became a process of determining what you really needed to see to tell the story, and I think we included anything that fell under that category.

9) During production, what was one thing you learned or surprised you? What will you take away from this experience?

I learned a lot about the complicated nature of interpersonal power dynamics, both within the world of BDSM, but also in the more pedestrian reality of one's day to day emotional life. BDSM is really a world of rules. It's about setting boundaries and adhering to them for the physical and emotional safety of everyone involved. In an off-camera conversation a woman told me "I had had a history of emotionally abusive relationships in my life and oddly that cycle ended when I got into BDSM". Her implication was that by exploring that lifestyle she was able to examine her own desires to be submissive in certain aspects of her life without letting it bleed into others that ultimately became cyclical and emotionally damaging. There's absolutely no way to prove the truth of this, but it raises certain important questions. Beyond a sexual environment, power dynamics play a role in all our human interactions. Exploring the lives of those for whom BDSM is a day-to-day reality, made me ask questions about the non-sexual examples of dominance and submission in my own life and in the lives of those around me.

10) What would you like the audience to take away from the film?

I want to start a dialogue. Whether you love pornography or loathe it, consume or condemn it, it undeniably inhabits a powerful place in our culture. And it seems curious to me that such a thriving, billion dollar industry should remain so widely unexamined. Pornography is powerful, and much of that power lies in the illusion that the content is real. But it is not. It's a fantasy. But the people who make it are real. That counterpoint is worth examining. It's only through a deeper understanding of the industry and the demand that it caters to that we can truly understand its impact on our world.

ABOUT KINK.COM

MISSION: Kink.com's mission is to demystify and celebrate alternative sexualities by providing the most authentic kinky experiences.

HISTORY: The company was started in 1997 by bondage enthusiast Peter Acworth. After launching his first website, Hogtied.com, and running it from his graduate school dorm room for a full year, Peter moved the company to San Francisco, where it has continued to grow into the world's most recognized and respected company promoting the acceptance of human sexuality.

VALUES: Uphold a safe, sane and consensual environment
Provide a fun workplace which stimulates innovation and creativity
Operate with honesty and integrity
Treat one another with professionalism and respect
Foster collaboration while maintaining individual accountability
Encourage candid, direct feedback
Be proud of who we are, what we do, and how we do it

HEADQUARTERS: Kink's studios are headquartered in the San Francisco Armory, a 200,000 square foot 1914 reproduction of a Moorish Castle that served as a National Guard Armory and Arsenal until the 1970s. The historic landmark was purchased from a private owner in 2006. For more information, visit: <http://www.sfarmory.com>

SITES: Kink.com comprises an entire network of fetish and BDSM sites, operating eighteen premium subscription sites with content ranging from sex machines to rope bondage to erotic wrestling. Their free documentary site, BehindKink, offers a behind-the-scenes look at Kink.com. Kink on Demand is their on-demand site that allows customers to purchase every shoot ever published by the company on a per-shoot basis.

TEAM: Kink.com is led by its original founder and CEO, Peter Acworth. It employs a diverse staff of over 130 talented and sex-positive people. All of their regular site directors are full-time employees, but guest directors are occasionally contracted for special shoots. With the exception of site directors who appear onscreen and a few other full-time employees who also participate as regular models, on-screen performers are contractors who have either applied through Kink.com's website or have been hired through talent agencies.

MODELS: Kink.com has garnered a reputation in the adult entertainment industry for respectful and fair treatment of models. They aim to provide clean, comfortable working conditions and an honest and approachable crew. They ensure that models fully understand their rights and feel empowered to stop or alter a scene at any time. They ask all directors to follow a strict set of shooting rules so that content conforms with company values. They treat models as professionals and compensate them for their talent. Kink.com is the only major adult company that posts its standard pay rates.

KINK.COM STAFF

KINK.COM FOUNDER AND CEO PETER ACWORTH studied Mathematics at Cambridge University and Management at Ecole HEC, Paris. After completing his Master's degree, he worked for Baring Brothers in London for 2 years before starting a PhD in finance at Columbia Business School. At the end of his first year, he saw an opportunity to combine his lifelong interest in bondage with his business acumen. He launched his first website, Hogtied.com, which he ran from his dorm room for the subsequent year. In 1998, Acworth left the PhD program to found Cybernet Entertainment. He began by directing – and sometimes starring in – his own shoots. As the company grew, he hired a team of passionate directors that shared his vision to help create a network of BDSM and fetish websites. While he no longer directs, Acworth still is heavily involved in the development of the sites, continues to be involved in the local community as an advocate for the rights of sexual minorities, a responsible neighbor and business owner and as an emblem of a kinky revolution.

PRINCESS DONNA is a Kink.com director, performer and BDSM educator. She began working at the company as the director of *Wired Pussy* which she ran for seven years. She has since created and continues to direct two of Kink's top selling websites, Public Disgrace and Bound Gang Bangs. And has recently taken on the challenge of opening a Kink studio in LA. She has appeared as a subject or educator in a number of documentaries, including *Graphic Sexual Horror*, *Public Sex/Private Lives*, and James Franco's documentary *Kink*, premiering at Sundance 2013. She graduated from New York University with a double major in Photography and Gender and Sexuality. Donna is the self-proclaimed inventor of “the casual dom,” which is a term that means she doesn't have to wear a corset and impossibly high heels to dominate a scene. She rocks a tank top, jeans, and boots to dominate.

VAN DARKHOLME is the man behind the Kink Men sites: Bound Gods, Bound In Public, Men On Edge, Butt Machine Boys and Naked Kombat. Van is the pioneer in bringing Shibari, the Japanese art of rope bondage, to the gay porn videos. His first book, *Male Bondage: Art Deserves a Witness*, was published in 2006, and the book is in its 3rd edition. In 2008, he came to Kink.com with the idea to create a gay BDSM line; Bound Gods soon followed. The Kink Men sites have solidified Kink.com's position as the industry's preeminent producer of gay BDSM erotica.

TOMCAT has been a director for Kink.com for 8 years. He directs FuckingMachines.com, TsSeduction.com, and the site he created, TsPussyHunters.com. He is happily married to porn star and writer, Lorelei Lee (co-writer of the film *About Cherry*), loves his dog, running and good bourbon. As an openly transgender man, Tomcat knows what it is like to be in a marginalized community and takes great pride in working for a company that shares the same equality and diversity values that he lives by.

MAITRESSE MADELINE is a San Francisco-based actress, dominatrix and BDSM/Fetish director. Madeline got into the industry in 2002 while going to school in Detroit, Michigan. She began as a webcam model, but eventually moved onto produce and star in her own BDSM content and websites. In 2009, Kink.com recruited her to write, direct and produce their femdom (male submissive/female dominant) sites — a niche that is Madeline's specialty. She currently runs Kink Bitches, a subset of the Kink that includes the sites ElectroSluts.com, FootWorship.com, DivineBitches.com and WhippedAss.com.

ABOUT THE FILMMAKERS

CHRISTINA ALEXANDRA VOROS (Director, screenwriter) is a Brooklyn-based director and cinematographer, recognized by IFP's Filmmaker Magazine as one of their "25 New Faces in Independent Film." The only member of her family not to be born in Hungary, Christina was raised in Cambridge, MA, where she later attended Harvard University. Her careers prior to filmmaking have included that of a stage actor, restaurateur and nationally-ranked saber fencer. The recipient of a Dean's Fellowship at NYU's Tisch School of the Art's Graduate Department of Film and Television, Christina was awarded a Graduate Assistantship in cinematography in 2006, teaching under Tony Janelli— whom she has continued to assist on projects with Jonathan Demme and Martin Scorsese.

Her first documentary film, *The Ladies*, received Grand Jury Prizes at Slamdance, Chicago International, GenArt, San Francisco International, Seattle International, Expression en Corto, Ojai, Vancouver and Edmonton International Film Festivals in 2008, and was selected by Spike Lee as the Grand Prize winner of the international Babelgum Film Festival in 2009. In 2010 she completed *127 Hours: An Extraordinary View* the documentary portrait of director Danny Boyle's Oscar nominated picture, released on the Fox Searchlight blu-ray of the film. Her most recent documentary *kink* will be making its premiere at the Sundance Film Festival in 2013.

As a cinematographer Ms. Voros' recent narrative work includes *As I Lay Dying*, *Child of God*, *The Broken Tower* and *Sal* for director James Franco. Her documentary cinematography includes *Saturday Night* (SXSW, Tribeca), and *Let Freedom Sing*, for Emmy award-winner Jon Goodman (PBS).

IAN OLDS (Editor, screenwriter) is a director of both narrative and documentary work, including the recent *Occupation: Dreamland*, co-directed with Garrett Scott. Focused on American soldiers in Iraq, the film was released theatrically in fall 2005, garnered the 2006 Independent Spirit Awards' Truer Than Fiction Award and was among 15 documentaries short-listed for an Academy Award for Best Documentary Feature. Olds directed the fiction shorts *Bomb* and *Two Men*, which have screened at festivals in the U.S. and abroad, the latter winning Best Short at the 2005 Woodstock Film Festival. Olds was the recipient of a 2005 Princess Grace Award.

JAMES FRANCO (Producer)

JAMES FRANCO's metamorphosis into the title role of the TNT biopic JAMES DEAN earned him career-making reviews, as well as a Golden Globe for Best Actor in a Motion Picture made for Television. He also received nominations for an Emmy and Screen Actors Guild Award for this memorable performance. Franco earned an Independent Spirit Award for Best Male Lead as well as nominations for an Academy Award, a Golden Globe Award and a Screen Actors Guild Award and recognition from numerous critics' associations for his starring role in Danny Boyle's critically acclaimed drama 127 HOURS. His performance alongside Sean Penn in Gus Van Sant's MILK earned an Independent Spirit Award for Best Supporting Actor and he was nominated for a Golden Globe for his role in David Gordon Green's comedy PINEAPPLE EXPRESS, where he starred opposite Seth Rogen. He is also known for his starring role as Harry Osbourne in Sam Raimi's SPIDER-MAN trilogy.

In addition, Franco starred in the successful reboot of the Planet of the Apes franchise RISE OF THE PLANET OF THE APES. He also starred in Ryan Murphy's EAT, PRAY, LOVE alongside Julia Roberts and he was a part of an all-star ensemble cast in Shawn Levy's comedy DATE NIGHT. He will next be seen in Sam Raimi's OZ: THE GREAT AND POWERFUL, AS I LAY DYING and CHILD OF GOD, which he also co-wrote and directed. He shot both THE END OF THE WORLD with Jonah Hill and Seth Rogen and the Sylvester Stallone penned film HOMEFRONT with Jason Statham and Kate Bosworth this year and will next shoot Paul Haggis' THE THIRD PERSON and TRUE STORY with Jonah Hill.

Franco's additional credits include Rob Epstein and Jeffrey Friedman's HOWL, where he played the famous poet Allen Ginsberg, George C. Wolfe's NIGHTS IN RODANTHE; Paul Haggis' IN THE VALLEY OF ELAH; Karen Moncrieff's ensemble drama THE DEAD GIRL; Tommy O'Haver's drama AN AMERICAN CRIME; John Dahl's THE GREAT RAID; Robert Altman's THE COMPANY; as well as CITY BY THE SEA opposite Robert DeNiro and the Martin Scorsese produced DEUCES WILD. On television, he starred in the critically acclaimed series FREAKS AND GEEKS.

He wrote, directed and starred in the features GOOD TIME MAX and THE APE. HERBERT WHITE, a short film in which he wrote and directed starring Michael Shannon, debuted at the Sundance Film Festival in 2010. THE FEAST OF THE STEPHEN, also written and directed by Franco, premiered and won a Teddy award at the Berlin Film Festival. Additionally, Franco directed SATURDAY NIGHT, a documentary on the week-long production of a "Saturday Night Live" episode, which originally premiered at SXSW and THE CLERKS TALE, which premiered at Cannes. Franco recently wrote and directed a biography on poet Hart Crane called THE BROKEN TOWER which premiered at the 2011 Los Angeles Film Festival and also directed SAL, a biography based on the life of Sal Mineo, which screened at the 2011 Venice Film Festival.

MILES LEVY (Producer)

For the last 24 years, Miles Levy has been instrumental in guiding many actors careers. Alongside his business partner Randy James, they started James/Levy Management; a company dedicated to developing young talent. Their mission was to bring young actors through the ranks of the entertainment industry, are recognized as being the first company to do so. He has now ventured into production as a partner of Rabbit Bandini with James Franco and Vince Jolivette. Some of his credits include SATURDAY NIGHT LIVE: Documentary, HOWL, AS I LAY DYING and Harmony Korine's SPRING BREAKERS which will be released early this year.

VINCE JOLIVETTE (Producer)

In 2003, Vince teamed with actor James Franco and manager Miles Levy to form Rabbit Bandini, a production company focused on creating groundbreaking narrative, documentary and multimedia content. Vince's recent projects include Harmony Korine's SPRING BREAKERS, LOVELACE, starring Amanda Seyfried, THE ICEMAN, starring Michael Shannon, and the SNL behind the scenes documentary, SATURDAY NIGHT. Some projects currently in production include an adaptation of Cormac McCarthy's acclaimed book CHILD OF GOD, TAR starring Franco, Mila Kunis and Jessica Chastain, AS I LAY DYING based on the William Faulkner classic, and a bio-pic on the early years of author Charles Bukowski.

RABBIT BANDINI PRODUCTIONS

Rabbit Bandini Productions is a film production company which aims to support independent filmmakers with the creation of groundbreaking narrative, documentary and multimedia content. The company was founded in 2003 by actor/filmmaker James Franco, producer/writer/actor Vince Jolivette and producer/manager Miles Levy.

Recent credits include the Allen Ginsberg biopic, HOWL, from directors Rob Epstein and Jeffrey Friedman; SAL, directed by Franco and co-written by Franco and Jolivette; director Harmony Korine's upcoming SPRING BREAKERS starring Franco, Selena Gomez, Vanessa Hudgens and Ashley Benson, which will be released in March by A24 Films; and director Christina Voros' documentary KINK, which will debut at the 2013 Sundance Film Festival.

Rabbit Bandini is currently in post-production on director Gia Coppola's drama PALO ALTO; Franco's directorial adaptations of Pulitzer Prize-winning author Cormac McCarthy's CHILD OF GOD, and Nobel Prize-winning author William Faulkner's AS I LAY DYING, both slated for fall 2013 theatrical releases.

CREDITS

Directed by Christina Voros

Produced by James Franco

Produced by Miles Levy and Vince Jolivet

Edited by Ian Olds

Cinematography by Christina Voros, Dave Malloure and Kim Parker

Sound by Joe Stillwater, Kevin Walker and Greg Mailloux

Featuring (in order of appearance)

Peter Acworth
Maitresse Madeline
Chris Norris
Tomcat
Princess Donna
Van Darkholme
Jessie Lee
Five Star
Orlando
Matt Williams
John Paul

with:

Jessie Colter
Josh West
John Magnum
Karlo Karrera
Francesca Le
Ash Hollywood
Porno Bobbie
Teghjiana
Shane Dos Santos
Mr Marcus
James Deen
Aaron Farmer
Mark Davis
Zoe Holiday
Mr Pete
Remy
Felony
Adriana Luna
Ricky Sinz
Cole Brooks
Beretta James
Phoenix Marie
Brian Kennard
Lukas Murgida
Rick Marr
Mickey Mod

Sadie Shaw
Josh Self
Deitrich Cyrus

Co-Produced by Tim Lewis

Associate Producer - Jessica Lee Wright

Additional Camera Simone Grudzen

Production assistants Avery Hudson and Sierra Haworth

Assistant editor Morgan Wadja-Levie

Titles by Mark Koenev

Post Productions Services Post FactoryNY

Founder Alex Halpern
Executive Producer Kim Spikes
Colorist Eyal Dimant
Sound Engineer - Ryan Billia
Associate producer -Sebastian Ituralde

Sound Facility BANG at Post FactoryNY

Re-recording mixer Ryan Billia
Sound Producer Chris Peterson

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