Open Captions and ITVS present

THE TUBA THIEVES

Directed by Alison O’Daniel
USA // AMERICAN SIGN LANGUAGE, ENGLISH // 2023 // 91 minutes

Festival Screening Times:
Sunday, January 22, 12:00pm MT: World Premiere (Prospector Square Theatre)
Monday, January 23, 12:00pm MT: Press & Industry Screening (Holiday Village Cinemas - 3)
Monday, January 23, 5:30pm MT: Public Screening #2 (Megaplex Theatres at The Gateway 6)
Wednesday, January 25, 8:45am MT: Public Screening #3 (Egyptian Theatre)
Thursday, January 26, 3:00pm MT: Public Screening #4 (Sundance Mountain Resort)
Friday, January 27, 12:30pm MT: Public Screening #5 (Holiday Village Cinemas - 2)
*Online from January 24-January 29

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LOGLINE

From 2011 to 2013, tubas were stolen from Los Angeles high schools. This is not a story about thieves or missing tubas. Instead, it asks what it means to listen.

SYNOPSIS

In early November of 2011 tubas were stolen from a high school in Los Angeles. About a week later, tubas were stolen from a different high school. A month passed and tubas were stolen from yet another high school. This continued: twelve schools in Southern California had their tubas stolen between 2011 and 2013. When reporters told the story, they focused on the thieves and asked the same questions: Who is doing this? Why? What is happening to the tubas? They did not seem curious about what a marching band sounds like without the lowest sound. They did not wonder what the tuba players were now doing in class. No one asked what happens when sound is stolen or lost, owned or delegated. The Tuba Thieves starts from these questions. It is a film about listening, but it is not tethered to the ear. It is a film about Deaf gain, hearing loss and the perception of sound in Los Angeles - by animals, plants and humans. The human protagonist of the film is Nyke Prince, a Deaf woman whose story runs parallel to Geovanny Marroquin’s. Geovanny was the drum major at Centennial HS when their tubas were stolen. Their stories are connected by the omnipresence of noise pollution - helicopters, airplanes, leaf blowers, car traffic. The audience is the third protagonist - their experience making sense of the film is the film. In The Tuba Thieves, Los Angeles life during the time of the tuba thefts is interrupted by unconventional reenactments of historic concerts: an irritated man leaves John Cage’s 1952 premiere of 4’33” (where a pianist sat at a piano for 4 minutes and 33 seconds without playing a note), punks and Deafies intermingle at the 1979 final punk show at an infamous Deaf Club in San Francisco, and students tell how they organized a 1984 surprise Prince concert at the Deaf University Gallaudet. All of the above elements combine and build an exploration of sound, music and an affection for mis-communication.

In late 2011, a rash of tuba thefts began from high schools across Southern California. Reporters focused on the thieves, but left many details unreported. Director, Alison O’Daniel was curious about the tuba players, imagining them in class, empty-handed, bored, listening. She wondered how the band sounded without its lowest instrument? How did schools replace them? The thefts continued and impacted 12 schools between late 2011 and the summer of 2013. Before the rash of thefts was even finished, she decided to make a film called The Tuba Thieves that did not focus on the thieves, but instead considered listening as storytelling. O’Daniel approached this idea with a hypersensitivity to the sonic experience of living and listening in Los Angeles. O’Daniel identifies as d/Deaf. She wears hearing aids, but grew up in a hearing family in hearing culture. As an adult, she started to learn American Sign Language.

The Tuba Thieves reverses the standard process of filmmaking so that listening and lived experiences of hearing shape the method of filmmaking. O’Daniel describes her experiences living on the d/Deaf spectrum as frustrating and disorientating with delays in comprehension, a range of misinterpretations (from the comical to the psychedelic), an awareness of social expectations and norms around volume and behavior, heightening of other senses, and a constant reimagining of communication, language, and the aural world. The Tuba Thieves creates a cinematic language
around these experiences, asking the audience to receive and access the film through a heightened sonic sensitivity. Making sense of the film is the film.

FILMMAKER STATEMENT

The Tuba Thieves is a listening project that has been constructed through a process I equate to the children’s game Telephone. In this game, a phrase or sentence is passed down a line of whispering participants, morphing through mishearing. In the spirit of this joy surrounding misunderstanding, I have likewise created The Tuba Thieves as a celebration of how I hear, how information and stories transform in my ears, and the imaginative and generative possibilities in this. Everything in the film is rooted in deeply researched sound anecdotes, histories, experiences, and events. I require captions for films, and often feel they attempt to “raise” a Deaf or hard of hearing person’s experience to a hearing experience. I am putting forth the idea of a more effective method: to allow hard of hearing and Deaf people to determine the value system from which captions are developed to best match their own experiences and desires of sound description. The Tuba Thieves is radically shifting the use of subtitles and captions by considering them as a third narrative space equal to visuals and sound.

Ultimately, this film is a meditation on access and loss, and an investigation into what it means to steal, make, lose, own, protest against and legislate sound, and therefore inversely quiet and peace. The history of sound segregations is deeply embedded into the city through the design and mediation of sound. These choices declare an ownership over space and air, how sound travels through these substrates and who is allowed or obligated to hear it.

- Alison O’Daniel

d/DEAF and DISABILITY TALKING POINTS

Below, please find additional easy-reference guidelines and talking points regarding terms to use while writing about THE TUBA THIEVES. Some of these guidelines are courtesy of the National Center on Disability and Journalism (NCDJ), AI Media, Reid Davenport for “I Didn’t See You There” and the National Association on Deafness (NAD).

What is ASL?

ASL is a visual, natural language complete with its own grammar and syntax rules. ASL is visual—taken in with the eyes and expressed in sign with our hands, faces, bodies, and 3D space. It is a dynamic, living language that is the core of Deaf culture and identity.

Sign language is not a universal language — each country has its own sign language, and regions have dialects, much like the many languages spoken all over the world. Like any spoken language, ASL is a language with its own unique rules of grammar and syntax. Like all languages, ASL is a living language that grows and changes over time.

Descriptions to Avoid:
Avoid descriptions of ASL as a "communication tool"; as "Broken English"; as "Codified English"; as a "communication mode"; or that ASL is "signed word for word like English". Do not refer to d/Deaf or Hard of Hearing people as “Hearing impaired”.

Who owns ASL and for any Deaf people, culture, language-related Questions:
When asked questions about ASL, Deaf people, "how to sign...?", etc., respectfully defer these to deaf people to answer, if present.

What is the difference between a person who is “deaf,” “Deaf,” or “hard of hearing”?  
The deaf and hard of hearing community is diverse. There are variations in how a person becomes deaf or hard of hearing, level of hearing, age of onset, educational background, communication methods, and cultural identity. How people “label” or identify themselves is personal and may reflect identification with the deaf and hard of hearing community, the degree to which they can hear, or the relative age of onset. (NAD website)

‘Uppercase D’
Deaf is used to describe people who identify as culturally Deaf and are actively engaged with the Deaf community. Deaf with a capital D indicates a cultural identity for people with hearing loss who share a common culture and who usually have a shared sign language.

‘Lowercase d’
deaf simply refers to the physical condition of having hearing loss. People who identify as deaf with a lowercase ‘d’ don’t always have a strong connection to the Deaf community and don’t always use sign language. They may prefer to communicate with speech. There are a variety of reasons why a person identifies as deaf with a lowercase ‘d’. For instance, they may have been born to hearing parents and grown up in the hearing world with little or no exposure to the Deaf community.

Hard-of-hearing is a widely-accepted term to describe mild to moderate hearing loss. A person who is hard-of-hearing often does not use sign language as their first or preferred language. This may be due to them never having the opportunity to learn a sign language, or preferring not to. (AI Media)

Disabled
Many disabled people identify with “disability” (and all its iterations) as a political identity. The reasoning behind this is that disability is a social construct, rather than a medical phenomenon. The terms “people with disabilities” or “disabled people” are both valid. A rule of thumb is for non-disabled people to refer, when appropriate, to someone as a person with a disability unless asked by that person to use other language (i.e. disabled person).

Terms like differently-abled, special needs, handicapable, impaired, limited, wheelchair-bound are problematic. Framing disabled people as inspiring, courageous, etc. is dehumanizing and othering. The media at large has perpetuated these storylines to the detriment of disabled people.

Able Bodied / Non-disabled
This term is used to describe someone who does not identify as having a disability. Some members of the disability community oppose its use because it implies that all people with disabilities lack
“able bodies” or the ability to use their bodies well. They may prefer “non-disabled” or “enabled” as being more accurate.

When sharing and publishing media from the film, please use image identifications for people who are blind or low-vision. You can see examples throughout the film’s social media.

FILMMAKER BIOGRAPHIES

ALISON O’DANIEL | DIRECTOR, WRITER, PRODUCER, EDITOR

Alison O’Daniel is a filmmaker and visual artist. She has screened and exhibited in galleries and museums internationally, including Kunsthalle Osnabrück, Osnabrück, Germany; Hammer Museum, Los Angeles; Garage Museum of Contemporary Art, Moscow; Centre Pompidou, Paris, FR; Centro Centro, Madrid, Spain; Renaissance Society, Chicago; Art in General, New York; Centre d’art Contemporain Passerelle, Brest, France; Tallinn Art Hall, Estonia. O’Daniel is a United States Artist 2022 Disability Futures Fellow and a 2022 Guggenheim Fellow and has received grants from Ford Foundation; Sundance; Creative Capital; Field of Vision; ITVS; Chicken & Egg; SFFILM; Louis Comfort Tiffany Foundation; Rema Hort Mann Foundation; Center for Cultural Innovation. She has attended residencies at the Wexner Center Film/Video Studio Program; Fine Arts Work Center in Provincetown; and Skowhegan School of Painting and Sculpture. She was included in Filmmaker Magazine's 25 New Faces of Independent Film and writing on O’Daniel’s work has appeared in The New York Times Magazine; Artforum; Los Angeles Times; BOMB; ArtReview. She is represented by Commonwealth and Council in Los Angeles and is an Assistant Professor of Film at California College of the Arts in San Francisco.

RACHEL NEDERVELD | PRODUCER

Rachel Nederveld is an independent producer based in Los Angeles and Louisiana. She is an alum of the Sundance Producing Fellowship, IFP Cannes Producing Fellowship, Points North Fellowship, and Tribeca Film Institute’s All Access program, and her films have premiered at Sundance, TIFF, Tribeca, SXSW, and more. Rachel has a BA in Studio Art and worked in indie music and arts nonprofits before turning to cinema to push the boundaries on issues most important to her.

SU KIM | PRODUCER

Su Kim is an Emmy® and two-time Peabody Award-winning producer. She is an acclaimed documentary producer whose works include the Oscar®-nominated Hale County This Morning This Evening, Free Chol Soo Lee and Midnight Traveler. Su is a former Women at Sundance fellow and is the recipient of the 2022 Sundance Amazon Studios Nonfiction Producers Award. Films in release currently include, Bitterbrush, Hidden Letters and Sansón and Me.
MAYA E. RUDOLPH | PRODUCER

Maya E. Rudolph is a producer, filmmaker, and writer. In 2022, she joined Louverture Films as Vice President of Nonfiction. Her credits as a nonfiction producer include THE TUBA THIEVES (Sundance ’23) directed by Alison O’Daniel, CABLESTREET (Sundance ‘19) directed by Meredith Lackey, and the Academy Awards shortlisted SHIRKERS (Sundance Directing Award, ‘18) directed by Sandi Tan. She produced the Emmy-nominated 2022 Netflix original series THE ANDY WARHOL DIARIES, and the 2019 Netflix original series THE DEVIL NEXT DOOR. She is an associate producer of THE LAST BLACK MAN IN SAN FRANCISCO (Sundance Directing Award, ‘19) directed by Joe Talbot. Maya has been a post-production supervisor on more than a dozen feature films and series; and has directed short films and music videos that have screened at festivals worldwide. Maya is the former head writer and producer of ZHIMAJIE, the Chinese language co-production of SESAME STREET and has worked extensively as a producer in China.

ALYSA NAHMIAS | CONSULTING PRODUCER

Alysa Nahmias is an award-winning filmmaker and founder of the Los Angeles-based production company AJNA. Her directing and producing credits include Art & Krimes by Krimes (MTV Documentary Films 2021) The New Bauhaus (2019), and Unfinished Spaces, which won a 2012 Spirit Award, numerous film festival prizes, and was distributed by Netflix and PBS and acquired for the permanent collection at the Museum of Modern Art, New York. As a producer, Nahmias's recent work includes Wildcat (Amazon Studios 2022) directed by Melissa Lesh and Trevor Frost, the Emmy-nominated, Academy Award shortlisted and Sundance jury award-winning Unrest (2017) directed by Jennifer Brea, and the award-winning scripted feature No Light and No Land Anywhere (2016) by director Amber Sealey with executive producer Miranda July. Nahmias's producing credits also include the Kino Lorber and American Masters release Afternoon of a Faun: Tanaquil Le Clercq directed by Nancy Buirski with creative advisor Martin Scorsese (2013), What We Left Unfinished directed by Mariam Ghani (2019), and the Sundance Jury Award-winning I Didn't See You There directed by Reid Davenport (2022). Nahmias has been featured in Filmmaker Magazine as an innovator in the new landscape of independent film distribution, and she was a co-author of the groundbreaking Sundance Creative Distribution Case Study on Unrest. Nahmias is a 2019 Sundance Momentum Fellow, a 2020 Film Independent Fellow, and a longtime Sundance Catalyst advisor. She is a founding member of FWD-Doc as an ally for filmmakers with disabilities and a member of the Documentary Producers Alliance and the Academy of Motion Picture Arts & Sciences. [ajnafilms.com]

WENDY ETTINGER | EXECUTIVE PRODUCER

Wendy Ettinger is an award-winning producer of documentary and narrative film, who through her 25-year career has focused on the power of media to catalyze social change. Her first foray into film was producing/executive-producing the Academy Award nominated film The War Room. In 2005 Wendy co-founded Chicken & Egg Pictures, an organization dedicated to mentoring and funding films by women and non-binary filmmakers. The films have gone on to win multiple awards, including Academy Awards and Emmys. In 2013 Wendy co-founded Gamechanger Films, the first equity fund dedicated to financing feature films directed by women. Since Gamechanger’s founding,
10 of its films have screened at Sundance, SXSW, Tribeca, Venice, Los Angeles, and London film festivals, receiving Emmy and Film Independent Spirit Award nominations, among others. Most recently as the mission expanded, Gamechanger Films invested in Passing and co financed The Inspection directed by Elegance Bratton. Part of Variety's 2015 “Power of Women New York Impact” list, a 2014 PVLIC Social Impact Leadership Council Award recipient, she serves on the advisory board of Sandbox Films and is a proud member of the Academy of Motion Picture Arts and Sciences. Wendy has served on festival panels and juries both nationally and internationally.

MAIDA LYNN | EXECUTIVE PRODUCER

Maida Lynn is the founder of Facet, which embraces creative non-fiction filmmaking by visionary artists with unique aesthetics, pushing the cinematic form and exploring universal and timeless themes. She executive produced THE SEND-OFF (Sundance '16, SFIFF, SXSW, AFI Fest), and co-produced THE RABBIT HUNT (Sundance and Berlinale '17) and ROADSIDE ATTRACTION (TIFF, SXSW). Maida is the producer of the short film SKIP DAY, which premiered at the Directors’ Fortnight and was released by The Guardian. Her credits as Executive Producer include Sam Green's live documentary, A THOUSAND THOUGHTS (Sundance '17), THE HOTTEST AUGUST (True/False ’19), and TRUTH OR CONSEQUENCES (Rotterdam ’20). The feature documentary Maida produced, PAHOKEE, premiered at Sundance 2019. In 2022, she launched an award for independent producers in partnership with Dear Producer. Maida proudly serves on the board of directors of the Roxie Theater in San Francisco, CA.

ZACK KHALIL | EDITOR

Zack Khalil is a filmmaker and artist from Sault Ste. Marie, Michigan, currently based in Brooklyn, New York. His work centers indigenous narratives in the present — and looks towards the future — through the use of innovative nonfiction forms. His films and installations have been exhibited at the Museum of Modern Art, Lincoln Center, the Whitney Museum of American Art, Walker Arts Center, and the Sundance Film Festival among other institutions.

DAVID TEAGUE | SUPERVISING EDITOR

David Teague is an Emmy-winning documentary film editor and writer. His work as an editor includes the Oscar-nominated and Emmy-winning Life Animated, the Oscar-nominated and Emmy-winning Cutie and the Boxer, the Independent Spirit-nominated The Departure, the Emmy-nominated E-TEAM, and the Oscar-winning Freeheld. He was the supervising editor on Pretty Baby: Brooke Shields (Sundance 2023), Michelle Obama's Becoming, and the HBO special Between the World and Me, which he also adapted for the screen. As a consulting editor, he worked on American Factory, Knock Down the House, Crip Camp, Cameraperson, Miss Americana, Welcome to Chechnya, Mayor, and Athlete A. He wrote the fiction film Cassandro with director Roger Ross Williams, starring Gael García Bernal (Sundance 2023). David has served as an editing mentor with IFP/Gotham, Firelight, Catapult & True/False, Brown Girls Doc Mafia and the Sundance Institute.
DEREK HOWARD | DIRECTOR OF PHOTOGRAPHY

Derek Howard is a director of photography and director currently based out of New York City. After graduating with honors with a BFA from Simon Fraser University in Vancouver, he moved to Berlin, where he began assistant directing and shooting for renowned filmmaker Victor Kossakovsky (“Vivan Las Antipodas, Varicella, Aquarela”). Immersed in the world of creative documentary, video art, and hybrid formats, Derek established himself as a risk taking, energetic, and innovative filmmaker with a focus on LGBTQ+ representation, dance, extreme nature, and climate change stories. His collaborations have led to premieres at many A-list film festivals, and prestigious art institutions such as the Tate Modern, Centre Pompidou, and MOMA PS1. He has participated in the IDFA Summer School, IDFAcademy, Reykjavik TransAtlantic Talent Lab, Berlinale Talents program, and the Filming in the Amazon residency led by Apichatpong Weserthat. Most recently, Derek shot award-winning filmmaker Emelie Mahdavian’s debut feature “Bitterbrush” (Telluride 2021), celebrated visual artist Alison O’Daniels debut feature “The Tube Thieves” (Sundance 2023), and award-winning filmmaker Tracy Tragos’ “Plan C” (Sundance 2023).

CAST BIOGRAPHIES

NYKE PRINCE

Nyeisha “Nyke” Prince is a Director of American Sign Language (DASL), an ASL consultant, and an actress based in Los Angeles, California. Her performance as a deaf drummer in the movie “The Tuba Thieves” was inspired by her quest at a young age to learn to play the drums using just her movement, feel, and sensitivity to vibration. Nyeisha first met director Alison O’Daniel when she appeared in her film “Night Sky,” Nyeisha’s first film role. She has since appeared in numerous shows, short films, and music videos. These include top rated children’s shows “Cocomelon” and “MYGO ASL” as well as a starring role opposite Marshmello in his music video “You Can Cry”.

RUSSELL HARVARD

A trailblazing veteran of the stage, Russell Harvard was last featured on Broadway in the dual roles of Boo Radley and Link Deas in the hit adaptation of “To Kill A Mockingbird”. In the past year, he starred in Deaf West Theatre’s first opera, “Fidelio”, with the Los Angeles Philharmonic and as the lead role in “Oedipus” with The Getty Villa. He can currently been seen on the small screen in “Causeway”, opposite Jennifer Lawrence, from Apple+. K

Russell starred at Playwrights Horizons in “I Was Most Alive with You” in a role that acclaimed playwright, Craig Lucas, wrote specifically for him. It earned him a Drama Desk nomination, with the NY Times praising his “standout performance.” He then played the Duke of Cornwall opposite Glenda Jackson in Sam Gold’s landmark Broadway production of “King Lear”. Russell starred in Pasadena Playhouse’s “Our Town”, Open Circle’s “The Who’s Tommy”, and Deaf West’s acclaimed Broadway revival of “Spring Awakening”. In 2012, he made his off-Broadway debut in “Tribes”, earning a Theatre World award and receiving Drama League, Outer Critics and Lucille Lortel nominations.
Russell was featured in Paul Thomas Anderson's 2008 Oscar-winning "There Will Be Blood" and starred in "The Hammer" as the first deaf wrestler to win a collegiate wrestling championship. He had a multi-season role on "Fargo" as the murderous Mr. Wrench; recurred on ABC Family's "Switched At Birth"; and guest starred on "Odd Mom Out", "Fringe", and "CSI: NY".

Russell also has a large online following where he showcases his versatile interpretive style for translating and performing popular songs in American Sign Language ranging from rock, dance to Broadway favorites.

GEOVANNY MARROQUIN

Geovanny Marroquin was the drum major of Centennial High School's marching band from 2014 to 2016. During his time at Centennial High School he was prominently featured in Kendrick Lamar's Reebok video “I am Kendrick”, performed with the band on the Ellen Show, and collaborated with Director Alison O'Daniel to write and lead “Centennial High School Marching Band, Forwards, Backwards, Pause, Silent” at Art Los Angeles Contemporary 2017, commissioned by JOAN gallery, Los Angeles. He is also one of the lead character's in O'Daniel's feature film The Tuba Thieves.

WARREN “WAWA” SNIPE

Warren “Wawa” Snipe - is a jack of all trades... actor/dancer/martial artist, DIP HOP recording artist and deaf advocate. He landed a recurring role (Thierry) in CW's Black Lightning, Guest starred in Fear The Walking Dead (Paul), Performed The National Anthem in Super Bowl LV and also the Halftime in Super Bowl LVI. With more than 30 years in the Acting/Music industry, Wawa show's no signs of slowing down. He's been blessed to be a part of The Tuba Thieves and crew. As a Deaf advocate, Wawa hopes to raise awareness of Deaf/Hoh actors in TV/Film by building a table to create social change.

PRODUCTION CREDITS

Written and Directed by
Alison O'Daniel

Produced by
Rachel Nederveld
Alison O'Daniel
Su Kim
Maya E. Rudolph for Louverture Films

Consulting Producer
Alysa Nahmias
Mboni Maumba
Clover Singsen
Heather Quesada

Costume Design
Allison Calhoun

CAST
Nyke Nyeisha "Nyke" Prince
Nature Boy Russell Harvard
Geovanny Geovanny Marroquin
Arcey Warren "WAWA" Snipe
Ajia Ajia Jones
L.A. Times Reporter, Self Sam Quinones
Patrick Patrick Shiroishi
Charles Charles Gaines
The Irritated Man Norman Aaronson
Centennial High School Band Leader Manuel Castañeda
Leafblowers José Calder
Isac Gilardo Lopez Hernandez
Hikers Julie Mayer
Mark Lopez
Recording Engineer Casey Anderson
Pauline Pauline Lay
Noah Noah Guevara
Audiologist Corey Podell
Chase Chase C. Burton
Awet Awet Moges
Olu Oluwatobi Adedeji
Drew Balaguer
Darrick De La O
Ilona Shtanko
Christine Sun Kim
Andrew Lush
Antoine Singletery
Joshua Reyes
Ben Kinsley
Yasmine Sahid
Andy Moreira
Angel Galindo
Omar Corona
Alexander Brand
Mariano Fernandez
Edgar Rodriguez
Christoph Hans Neumann
Hector Aguirre
Erik Huerta
Jared Perez-DeBusk
John Maucere
Chrissy Marshall
Kah Mendoza Weethee

CREW
Rachel Main
Jolene Mendes
Production Coordinator  Faith Akgun
Assistant Production Coordinator  Alisha Mehta
1st Assistant Director  Keren Hantman
2nd Assistant Director  Albert Jimenez
Additional 2nd Assistant Director  Alexandra Rozo
Director of ASL  Jonaz Mcmillan
Script Supervisor  Deborah Goods
Production Sound/Sound Mixer  John Bowers
Production Sound Mixer  Ian Wellman
Sound Mixer/Boom Op  Nial Morgan
1st Assistant Camera  Dean Maniuszko
          Dave Eaves
          Garet Jatsek
Additional 1st Assistant Camera  Donald Turner
2nd Assistant Camera  Laura Caruso
          Marlo Madlangbayan
          Mason Thibo
          Tim Le
Gaffer  Aja Bass
       Peter Nile
       Cody Banks
Electric  Aiden de Jong
         Dallas Hunter
         Vahagan Gukasyan
         Wesley Henry
         Barham W Lashley
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<td>Alexander W. Lopes</td>
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<td>Gimbal Operator</td>
<td>Scott Peragine</td>
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<td>Gabe Kimpson</td>
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<td>Drone Operator</td>
<td>Mike Bishop</td>
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<td>Media Manager</td>
<td>Daniel Rios</td>
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<td>Blake Wagner</td>
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<td>Chrissy Marshall</td>
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<td>Michael Bodomov</td>
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<td>Samuel Rojano</td>
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<td>Mboni Maumba</td>
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<td>Clover Singsen</td>
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<td>Tessa Binder</td>
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<td>Eliot Fernau</td>
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<td>Allison Calhoun</td>
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<td>Costumer</td>
<td>Kaira Roos</td>
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<tr>
<td>Assistant Costumer</td>
<td>Elizabeth Kidd (Lizzie)</td>
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<tr>
<td>Hair &amp; Makeup</td>
<td>Cali Mazariego</td>
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<tr>
<td>Assistant Hair &amp; Makeup</td>
<td>Sophia Erickson</td>
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ASL Interpreters
Mak McClendon
Risa Rojas
Catherine D. Del Castillo
Jennifer Brasuell
Niel Cordova
Selena Flowers

BTS Photography
Chase Burton

Covid Compliance Officer
DuPont Octavius

**POST - PRODUCTION**

Consulting Editor
Eileen Meyer

Editorial Consultants
Chris Boeckmann
Terra Long
Fiona Otway

Assistant Editors
Brandon Winters
Ximena Borges
Eda Dalaman

Post Production Assistant
Lyanne Rodriguez

Post Production Services by
Splendor Omnia

Sound Supervisors
María Alejandra Rojas
Arturo Salazar “Frosty”

Production Sound Editor
María Alejandra Rojas

Sound Effects Editors
Chema Ramos Roa
Alison O’Daniel
Sofía Hernández Ortega
Arturo Salazar “Frosty”
Background Editor  Chema Ramos Roa
Foley  Equipo Ruido
Foley Artist  Sofía Hernández Ortega
Foley Mixers  María Alejandra Rojas
              Chema Ramos Roa
              Arturo Salazar “Frosty”
Foley Recorded at  Splendor Omnia
                   MCO Studios
Foley Editor  Sofía Hernández Ortega
Sound Coordinators  María Alejandra Rojas
                   Javier Uriel González
Premix 5.1  Arturo Salazar “Frosty”
Re-recording Mix 5.1  Carlos Cortés Navarrete
Mixing Stage  Splendor Omnia
Color Grading & Image Post Supervision  Mariano Rentería Garnica
VFX  Eduardo Ávalos
Studio Manager and Post Coordination  Uriel González Benavides
Accountant  Rubí Ibarra

LEGAL AND ADMIN
Production Counsel Provided by  Donaldson Callif Perez, LLP
                    Madison Karsenty
                    Chris Perez
Bookkeeping by  Bruce Wrigley
THE HEIST

Heist Scene Producer  Terrell Boaz
1st AD  Kevin Hule
Cinematography  Meena Singh
Additional Cinematography  Thomas Torres Cordovaa
1st AC  Logan Turner
Key Gaffer  Chris Pevey
Key Grip  Salmun Mousavi
Best Boy/Grip  Jacques Shy
Sound Recording  Shannon Deane
Production Assistant  Corey Fogle

HEARING 4'33"

4'33" Scene Producers  Elizabeth Skadden
Rachel Main
1st AC  Alexa Wolf
2nd AC  Jesse Locascio
Sound Recording  Brian Trim
Key Gaffer  Chad Dougherty
Key Grip  Stratton Bailey
Best Boy  Mike Wendel
Swing Grip & Electric  Chris Washington
Jib Operator  Ian McGrew
Hair & Make-up  Heather Quesada
Sandi Petrie
Robin Weisel

Production Assistants
Bobby Schurmann
Kate Muste

Craft Services
Shiloh Duffy

4’33” Scene Editing
Mike Olenick

Filmed on Location at
Maverick Concert Hall

4’33” Performance Audience

David Smilow  Stephanie Segal  Johanna Schwarzbeck
Dominique Stokes  Judith Kerman  Jacklyn Delsignore
Marta Waterman  Sally Pinto  Beth Chapin Reineke
Enza Greco  Joan Metzler  Oliveah Wojciechowicz
Francine Glasser  Christopher Duffy  Lewis Gardner
Erika Neola  Patrick Regan  John W. Bard
Jeffrey Wehs  Sarah Beadle  Katherine Burger
Michael T. Stern  Ashlyn Alessi  Sandi Petrie
Jessica Langley  Sharon Penz  Cole Akers
Edward R. Ellsworth II  Heather Duke  Bibbe Hansen
Sheldon Zelizer  Bobby Schurman  Allan Skrilloff
Pip Merrick  William Flores  Sean Carillo
Julie Last  John Muste  Lee Haring
Cherlyn Delsignore  Marlene Brooks  Robert Fox
Jesse Jones  Kate Muste  Zachary Pinto
Jeremy Purser  Laura Phillips  Cathleen Owens
Rachel Main  Thomas Johannessen  Maeve Owens
Alberto Santiago  Ellen Foreman  Nina Feldman
Matthew Howard  Andrew Austin  Peter Feldman
Kevin Haydon  Johnny Mischeff  Jean Douglas
Peter Van Hyning  Erica Manfred  Heather Quesada

THE DEAF CLUB

Bruce Connor  Joel Schlemowitz

MC
Paddy Mulloy

Bartender  Wes Whalen
UXAA/How Tragic
Paige Campbell
Lorne Behrman
Steven Dios
Sara Press

The Units//Future Punx
Chris Pickering
Jake Pepper
Brit Boras
Jason Kelly

Cardplayers
Krystyna Bozek
Cyndi Aponte
Angela Rotstein

Arguing Couple
Archie Bogle
Hildegard Oker-Bogle

Gossip Girls
Marlene Montes De Oca
Jubil Kaahn
Kristina Diaz

Deaf Club Producers
Elizabeth Skadden
Rachel Main
Chiara Glovando

1st AC
Alexa Wolff

2nd AC
Sam Cutler-Kreutz

Key Gaffer
Chad Dougherty

Sound Mixer/Boom
Colin Alexander

Best Boy
Bobby Schurman

Casting
Lisa Reynolds

ASL Interpreters
Lisa Reynolds
Audience at Deaf Club

Huberta Schrodel       Curtis Edwards       Onudeah Nicolarakis
Ryan Dease             Dennis Martinez      Jay Alan Zimmerman
Melody Oramas          Joyce Hom          Abbey Mondshein
Jimmy Prinzler         Heather Strange     Lanny Jordan Jackson
Tobi Haberstroh        Tracy Hu           Patrice Creamer
Victoria Ortiz         Carmen Oquendo     Adam Tobin
Darren Fudenske        Carin Gantz        Jon Lamberton
Dwayne Dixon           Alexis German Beutel Rena Aponte
Alana Holmberg         Lorby Weiss        Michelle Bing
Melvin Creamer         Aaron Huston       Brendan Avalos
Christine Kelly        Enrique Varela     Vanessa Gomez
Christina Bueno        Aniannie Paulino   Erin Baston
Lourdes Torres         Robert Breen        Joshua Hurt
Leigh Metzler          Alexandria Wailes  Sandi Petrie
Irma Rios              Jing Yao Hu         Michael Burke
Mengqin Chen           Hiroslaw Tkaczyh    Robert Flacher
Camilo Ramirez         Stere              Hong-An Truong
Kathleen Mattera       Matthew Koons       Marcus Pierce
Theresa Vargas          Malenni Chaitoo    Wong Yiu Pong
Victor Sheely          Robert William      Garret Linn
Roni Aponte            Fran Benitez        Krista Hicks
Jouda Darjadallah      Leela Chaitoo      Zachary Edminster
Joey Mulkerin          Kimberley Sue       Ariel Kavoussi
Irma Gerena            Lena Einbinder      Sarah McIlvaine
Sui Ping On

THE DRUMS
1st AC  Stephanie Saathoff
2nd AC  Alison Zahigian
Key Gaffer/Grip  Saul Cervantes
Sound Recording  Casey Minatrea
HMU  Angela Bulmer
ASL Interpreters  Jennifer Brasuell
Robyn LoVecchio
Production Assistant  Anna Ayeroff
Production Coordinator  Anna Milone, FLAX

Away Game

Sound Mixer/Boom  Chiung-Wen Chang
Production Assistants  Antoine Singletary
Chanel Kenneybrew

Centennial High School Students
Manuel Gomez  MyKail McDade  Rodnaisha King
Timothy Owens Robinson  Tyree McMillian  Jose Alvarado
Fernando Torres  Julian Antonio  Jacqueline Balmaceda
Angel Galindo  Arturo Aguilar  Champagne Hayes
Omar Corona  Chastity Lowe  Ashanti Morrow
Andrew Robles  Anaisabel Osoy  Tiera Terrell
Cordon McGary Jr.  Nickolas Ortiz  Ariyel Brown
Pablo Guardado  Nay’Air Johnson  Marquita Mitchell
Natalie Gomez  Jose Padron  Destiny Spencer
Randy Pazos  Destiny Torres  Darren Hill
Jaron Wright  Tariq Forge  Quixotes Daniels
Jon’ta Douglas  Andy Samuel Moreira  Tatiana Anderson
Jasiman Macgee  Roxana Flores

THE PLANTS ARE PROTECTED

Driver  Alexis Mendez
Zachary Goldstein
Project Coordinators Shamim Momin
Irina Gusin
Nancy Meyer
Location Nisha Patel

BACKGROUND CAST

Audience at Charles Gaines Performance

Adrienne Adar Jenly Crespo Luis Espinosa
Glenn Ratclif Lilly Filipow Gilbert Reynoso
Kashuna R. Little Bia Barnett John Cutler
Becky Ha Rhoda Pell Marvel Roussan

Audience at Patrick Shiroishi Performance

Alvaro Alvarez Salazar Fall Shaheed Chapple Julia Ekwall
Maria Still Jasmine Tompkins Charlene Lefever
Emma Ben Ayoun Brendan Gaffey Yui Shibata
Amelia Walean Tommy Hawk Kionna Frierson
Ohdarnette Im Jeff Daniels Chloe Milano
Gerson Nkunku Buffalo Liz Brown
Brandon Alfred Victoria DeMare Deirdra Kathleen

Whittier High School Students

Kathleen Pelago Danielle Brookfield Arianna Corona
Sage Borello Gomez Aaron Kumpel Elias Moya
Massimo Quintero Aurora Susa Angel Alcudia
Remy Anguillon Robert Brookfield Daniel Diaz
Alyssa Gutierrez Marianna Leon Carlos Ordiera Jo
Juliette Reyna Julienne Trejo Alexandra S. Vasquez
Kayleen Akimoto Murisa Brumfield Jol Duante
Andrew Hernandez Bradley Mendoza Christian Perez
Nina Roa Austin Trujillo Felicia Holguin
Julia Avila Carlos Candelas Patricia Farnum
Kelly Hollman Myles Manzon Enzzo Pintos
Marcus Rodriguez Miranda Viramontes Samarataiz Quevedo
Josue I. Balderas Jr. Daniel Cerna Ryan Quevedo
Joshua Kanter Marisela Moreno
Armando Santiago Yulissa Serratos
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Robert Martinez - Videographer and Photographer in the Angeles National Forest
Pond5
James Garney, Wessex Tubas
Jim Dalrymple II

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