



**GWS MEDIA, LLC**

**IN ASSOCIATION WITH**

**PLUM PICTURES**

**PRESENTS**

**A MAGNOLIA PICTURES RELEASE**

# **GREAT WORLD OF SOUND**

**A film by Craig Zobel**

106 min., 1.85:1



## SHORT SYNOPSIS

An audience-pleasing riff on the dirty underbelly of the *American Idol* phenomenon, **GREAT WORLD OF SOUND** stars Pat Healy and Kene Holliday as Martin and Clarence, two normal southern guys who get caught up in the excitement of a record industry talent scouting scheme. Unemployed one day and record producers the next, Martin and Clarence have a blast signing new acts and hit the road looking for the next big thing. But what happens once the checks are cashed? A playful, contemporary take on the classic American story of the confidence man, **GREAT WORLD OF SOUND** evokes conflicted hucksters from Willy Loman and the Maysles Brothers' *SALESMAN* to the seedy charmers of seventies Robert Altman. With real-life audition footage weaved into the fictional narrative, Craig Zobel's provocative debut explores the outer limits of our desire for celebrity, where big dreams beget bigger illusions, and fame always has its price.



## LONG SYNOPSIS

Martin (Pat Healy) is an uncomplicated southern guy with a resume that includes experience at a few small town radio stations, doing mostly engineering work. Unemployed, he responds to an ad in the paper for a company called Great World of Sound, that's setting up shop in a generic office park. After his interview, he's invited to attend a Saturday seminar explaining what the job entails. There he meets larger than life Clarence (Kene Holliday)—the two hit it off right away.

At the seminar, an articulate but somewhat slimy man named Shank (John Baker) explains that the seminar participants have been selected out of a field of 80 applicants to be A&R executives for GWS, seeking out new, untapped musical talent. GWS will put out a record for these artists—all they ask for is a financial commitment from them up front to show that they're serious, and to allay the costs of studio recording time and marketing. After all, GWS is an independent record company working on a budget. Shank and his cohort then talk about how much money the producers stand to make, and as if to prove it, dials into his bank account, letting the room hear his \$13,000+ balance. Martin is suspicious, but Clarence believes that this is a whole new way of looking at the world, and if they sign someone that hits it big, they'll hit it big with them. Martin, who likes the idea of helping new artists, agrees to sign on.

Clarence and Martin soon start auditioning acts as a team, all of them very, very bad. While Martin has a hard time disguising his displeasure, Clarence is a natural: he enthusiastically encourages those who audition, while Martin trips over explaining the financial commitment the company will need from the artists. When a skeptical neophyte producer admits at a staff meeting that he thought they were only supposed to sign "the good ones," Shank compares GWS to a university: in order to support the "best and the brightest," universities must admit a lot of mediocre students.

Clarence and Martin soon prove to be among the best of the GWS crew, so the company sends them on the road to audition musicians responding to ads in other cities. Armed with the dubious gold records that Shank has displayed in the sparse GWS offices, the two men hit the road, holding musical auditions in cheap hotel rooms. This is where things start going downhill—first they find that GWS has booked the two of them into a motel room with only one bed. Later they are sent on a business trip with one-way plane tickets, only to find that GWS hasn't booked them flights back home. And worst of all they soon learn that some of the artists that they've signed are having less than favorable experiences in the recording studio.

As the veneer falls away from GWS, Clarence and Martin have no choice but to reconcile the excitement and escape that their new jobs have provided them with reality. Have they become scam artists? Or are they victims of the scam themselves?



**“THE NEW NATIONAL ANTHEM”**

By Kyndra Kent

In the wars, when the wars  
Was still going, going strong  
Won't nobody in the wars  
Who was living very long  
Ask my teacher why folks die  
She say, some folks they die for songs  
It's how they know that they belong

This song is for the veterans  
In they veteran-like caravans  
Who know turtles are not terrapins  
So let's hope that it shows  
Or at least hope that it snows  
We all like it when it snows

Don't mess with me, don't mess with me, don't nobody mess with me

You think I'm kidding? I'm not kidding  
Got my finger on the trigger  
So get your ass behind the singer  
I'm like Texas, I'm like Texas I'm like Texas only bigger

In the parks, when the parks  
Was still places we was loved  
Still won't nobody on the lawns  
Who was staying there past dark  
Ask my mama, where folks was  
She say, she guess they all gone home  
But that they'd be back before long

This song is for your catamarans  
And y'all with super bad Trans-Ams  
For what you done in churches and  
For what you done in bars  
Just helps you stand up when it's hard  
Because that's all that anthems are

Don't mess with me, don't mess with we  
Don't nobody mess with we  
There's no hitting, there's not spitting I'm not kidding,  
There's no spitting  
Got my finger on the banner, on the starry-spangled banner  
Just like Texas, you can't miss us  
That God protect us here forever...



## ABOUT THE PRODUCTION

**GREAT WORLD OF SOUND** evokes the image of the traveling salesman – a talent salesman – to comment on today’s very *American Idol*-fueled phenomenon of people looking for a shortcut to fame. But filmmaker Craig Zobel also acknowledges the influence of a vintage Maysles brothers documentary – the 1969 vérité classic **SALESMAN** – on both the narrative and shooting strategy for **GREAT WORLD OF SOUND**.

“Like the New England Bible salesmen in the Maysles’ film, scam artists rarely believe they are scam artists,” Zobel said recently. “Often the scam artist is himself being scammed.”

Song sharking is a pervasive music industry scam. A fly-by-night company places ads in newspapers luring aspiring musicians to an audition. At the audition, the shark tries to sign the musician whether they’re good or bad. He then skips town with the money, leaving the musician with little or nothing in return.

Zobel knows a lot about song sharking from a source very close to him: his father.

“My father was a phony record producer for a company just like this in the late 1970’s. He left after he got stuck with a one way ticket, just like in the film, although he was a bit less innocent about what he was doing than Martin and Clarence are,” Zobel admits.

“The ‘company’ my father worked for was padlocked by the IRS, and the owners just split one day, and as in **GREAT WORLD OF SOUND** ran off with a \$50,000 Western Union wire transfer that was supposed to be \$5,000.”

Zobel and his filmmaking team broke the production of **GREAT WORLD OF SOUND** into two phases, one that completed the conventional narrative and one that took a more “reality-style” approach. Each phase lasted about two weeks.

For Zobel, the key to making the “conventional narrative” side of the movie work would have everything to do with casting. Zobel also knew from his work in independent film that casting was the single area of filmmaking most vulnerable to “commercialization.” He stresses that the actors he cast in **GREAT WORLD OF SOUND** are there because he felt they were absolutely right for the roles.

Zobel knew Pat Healy (“Martin”) from his work in David Gordon Green’s film **UNDERTOW**, in which Healy, playing an idiot tow-truck driver, stole a scene opposite Josh Lucas. Known as a character actor who has worked in both Hollywood and independent films, Healy, Zobel says, “was the perfect guy. I knew he had amazing improvisational skills which would be key for this movie. He quickly understood that Martin was the kind of guy who would back away from an argument, but would think about it a lot on the way home. He is physically skinny and vulnerable



looking, could play naïve really well, but could also convey empathy. He definitely embodied a certain ‘Jack Lemmon in the 1950s’ vibe I was looking for.”

Zobel credits co-writer George Smith with creating the larger than life character of Clarence, who Zobel describes as “a middle aged, working class guy trying to make more of his life. I knew it would take a really special guy to fill those shoes.”

Zobel called upon New York City casting director Susan Shopmaker and her colleague Erica Palgon, who helped set up some sessions for the roles of Pam, Gloria and Clarence.

Kene Holliday was one of the first actors Zobel saw for Clarence, and he made a deep first impression.

“Kene walked in and was really loud and boisterous,” Zobel remembers. “We saw a lot of people, but I kept calling him back. He really wanted the job – he’d done a lot of ‘Matlock’ episodes when the series shot in North Carolina, but had been working as a revival minister since then. It wasn’t until after I cast him that I learned he had voiced characters in the GI Joe cartoon I’d loved as a kid.”

“Together,” Zobel says, “Pat and Kene have all the charisma of a Hollywood buddy action movie. Individually, their improvisational skills, timing and inner sensitivity really take the movie to a whole new level.

When it came to casting the musicians who would audition for Clarence and Martin, however, Zobel and his team took a radically different, “reality style” approach. Instead of casting actors to play these musicians, Zobel’s producers placed advertisements in local newspapers enticing genuine musical acts to try out – just like the shady company does in the film.

The result: real people performed in the audition scenes without knowing it was actually a film shoot. With hidden cameras, the interaction was recorded between the lead actors and the unsuspecting musicians. This documentary-style process was integrated into the final narrative, creating a unique blend of fact and fiction.

Unlike the shady company in the film, the last thing that Zobel and company were interested in was taking advantage of musicians, and took great care not to do so. “When we did the actual auditions, myself, the lead actors, and everyone on the crew were grateful and impressed by the bravery that the participants showed in being able to come in to these cold call sessions,” says Zobel.

“When we ‘debriefed’ them after the performance, we would take as much time as was needed—sometimes longer than the auditions themselves—to explain the project and our intentions. We would invite them to see all of the cameras and ‘behind the scenes’ parts of the operation to make sure they felt like part of the film and not taken advantage of. In some cases we took them to lunch to get to know us. If they chose not to be a part of the project, we would thank them for their time and not use the footage. We wanted them to participate only if they felt comfortable with how we would portray them.”



“Shooting it in a ‘reality TV’ style not only captured genuine emotions, it was also intended to reflect the bizarre cultural phenomenon of people yearning to be on reality shows,” Zobel observes.

The ads, which Zobel’s team placed in Charlotte, NC and Atlanta, GA classifieds and newspapers like the *Penny Saver*, simply said:

*Want a hit record / be a star?  
GWS Recording holding open auditions  
Charlotte, Early June. Need original songs /artists.  
Experience unnecessary, just good songs.*

The production immediately started receiving calls and scheduling auditions. Zobel and production designer Richard Wright figured out how to make different audition rooms in their office, and how to make them look like hotel rooms.

The team cut holes in the walls and hung 2-way mirrors over them. Sound recordist Chris Gebert drilled holes in the ceiling, chairs and other props to hide radio microphones around the room.

“I wanted the film to not feel at all static in the reality audition parts,” Zobel explains. “I was trying desperately to avoid the feel of a hidden-camera show like ‘Punk’d’, so we put dollies behind the walls and had full crews with operators and dolly grips at each camera. In one set, we even hollowed out an old microwave, put a 2-Way mirror on the door, and mounted a tripod head inside it.”

In preparation for creating a fluid feel in a single space, Zobel and cinematographer Adam Stone studied such Robert Altman films as *THE LONG GOODBYE* and *CALIFORNIA SPLIT*. “In those films, the camera really moves independent of the acting,” Zobel says. “We also liked the idea of being able to record overlapping dialog.”

Zobel spent a lot of time giving notes to Pat Healy and Kene Holliday on how to handle a variety of situations, and how he wanted the actors to try to guide the improvisation for those situations.

“The two leads were not only responsible for acting in the scenes,” Zobel explains, “but they also had to help guide the auditioning musicians to sit in very specific places so that they could be seen on-camera and picked up on the hidden microphones.”

Zobel also arranged for his father, who had first hand knowledge of the Song Sharking scheme, to come to the set before the auditions. “He went through a boot camp with Pat and Kene, teaching them the different sales approaches,” Zobel says.

On audition days, the team cleaned everything remotely “movie-like” out of the front areas of the office, and had a production assistant pose as a secretary to check people in. Then musicians would be escorted into the room to meet the actors, and asked to perform one or two songs. After the songs, the improv would begin, with the actors leaning into the musicians about money.



“Each audition took about half an hour to 45 minutes,” Zobel reports, “though some took only 15 minutes and some of the more bizarre ones went on for over an hour.

“We always stopped the meeting right around the time the person said yes or no to the sales pitch,” Zobel continues, “usually by having someone come in and say that we were backed up with auditions. I had given the actors strict instructions NOT to touch any checks or cash, because I was nervous about that, so sometimes the actors would just cut the scene.

Adds producer Melissa Palmer: “I think that we all (both crew and actors) were extremely concerned with the feelings and well-being of the individuals performing for us. We genuinely appreciated their participation and wanted to take the utmost care in explaining to them that this was a film that would be kind-hearted in portraying them and could hopefully enhance their career. Overall, we wanted them to be comfortable when they left the set, and because of this, we often invited them to lunch with the crew, to watch their footage backstage, and to meet the director and the actors.”

Zobel wrote the cell phone into the script “mainly as a way for me to be able to give the actors direction during the middle of the scenes,” he says. “If they were going in a direction I wasn’t interested in, I would call or text and give them notes, mid-performance. They would apologize to the musician that it was their boss on the phone and that they had to take it... which was true.”

As a way to help the actors, Zobel and his team shot all the audition sequences in script order so the actors could grow as salesmen. Thus, in the first few days when the actors were nervous and bad at the pitch, it matched up with the character arcs.

“At first,” Zobel laughs, “barely any musicians said yes to the pitch. By the film’s end, Pat and Kene could get almost all of the musicians to say they would give money.

“I got the sense that some people were pretty disappointed that we weren’t going to be able to help launch their music careers, and I tried to be very sympathetic to that. But we also attempted to cushion their disappointment by reminding them that these things are traditionally scams, and we hoped that they would avoid answering newspaper ads like this in the future.”



## ABOUT THE SCAM

“The scheme Martin and Clarence perpetrate in **GREAT WORLD OF SOUND** is called Song Sharking,” Zobel explains. “It flourished in the 1960’s and 1970’s, but died down a bit with the rise of home audio recording equipment. Today, Song Sharking schemes are most prevalent in the Country Music and Christian genres, in which people are perhaps less likely to be educated about how the record industry works.”

But today’s sharks are also motivated by the very contemporary, post-modern notion that everybody wants their 15 minutes of fame.

“The American Dream is no longer to provide a better life for your kids, it’s to be rich and famous, like J-Lo,” Zobel observes. “In making the film, we found that people are willing to go against their instincts - to let themselves be scammed – only to indulge in the possible existence of a shortcut to fame, just like they’ve seen on TV.”

“I heard about one scheme that took \$35,000 from a single person,” Zobel continues. “A song shark was shot and killed in Nashville a few years ago by a man from whom the shark had stolen his entire family’s life savings.”

“One of my reasons for making the film was to help expose scams like this,” Zobel concludes. “Often, the sharks (or headshot photographers or fake model agencies) aren’t really committing a crime for which they could be held legally accountable; they are just really, really, really unethical people. The only way to stop them is to shine a spotlight on the scam and educate people. Hopefully **GREAT WORLD OF SOUND** will help shine that spotlight.”



## ABOUT THE CAST

### **Pat Healy - Martin**

Pat Healy will soon be seen in **THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD**, opposite Brad Pitt and Sam Rockwell, and is currently on screen in Werner Herzog's **RESCUE DAWN**, opposite Christian Bale. He also stars in Amy Seimetz's upcoming **CITY ON A HILL**.

Healy began his career at Chicago's world renowned Steppenwolf Theatre. He moved to Los Angeles in 1998. Since then, he has appeared in such films as Paul Thomas Anderson's **MAGNOLIA**, Terry Zwigoff's **GHOST WORLD** and **UNDERTOW**, which was directed by his longtime friend David Gordon Green. He has also appeared as a guest star on dozens of television programs including "Grey's Anatomy," "NYPD Blue," "CSI: Crime Scene Investigation" and "Six Feet Under."

Through his relationship with Green, Healy met Craig Zobel and so began their collaboration on **GREAT WORLD OF SOUND**. In addition to acting, Healy is also a writer and director. His short film **MULLITT** premiered at the 2001 Sundance Film Festival.

### **Kene Holliday – Clarence**

Kene Holliday was born in New York City and graduated from the University of Maryland. A television, Holliday has appeared on such shows as "Matlock," "Carter Country," "The District," "Diagnosis Murder," "Leaving L.A.," "Any Day Now," "The Wayans Brothers," "Sparks" and "Perry Mason" to name a few. He was seen as jazz musician Sidney Bechet in the hit TV film "The Josephine Baker Story." However, he considers his primary occupation to be that of a minister. As an Evangelist, he has traveled the United States, Canada, England, Africa, South Korea, China and the West Indies.



## ABOUT THE FILMMAKERS

### **Craig Zobel - Director/Co-Writer/Producer**

Craig Zobel was raised in Atlanta, GA, and graduated college from the North Carolina School of the Arts, School of Filmmaking. He co-produced David Gordon Green's debut feature *GEORGE WASHINGTON* and has continued to work with Green on several films. Zobel is also one of the founding creators of the cult cartoon website "Homestar Runner." He now lives in New York, where he has worked as a production manager and first assistant director on independent films and as a props person on last season's edition of "The Apprentice." **GREAT WORLD OF SOUND** is his debut feature.

### **George Smith - Co-writer**

George Smith was born in North Carolina and now lives in New York City. He recently finished a screen adaptation of the internationally acclaimed book, *The Dwarf* for Applehead Pictures. He has also completed the film script *THE MAN WHO WAS THURSDAY* for Robin O'Hara and Scott Macauley's Forensic Films. Smith has just finished a book of poetry entitled, *Nobody Stole Anything*.

### **Melissa Palmer - Producer**

Melissa Palmer was raised in Memphis, TN, and moved to North Carolina to work in film. She has supported film in the southeast by doing everything from producing projects for the Squirrel Nut Zippers, Walt Disney and the Sci Fi Channel to serving as a camera assistant on the "Patron Saint of Liars" and "Dawson's Creek." She now lives in Atlanta, where she produces local and national projects. Recently she's done promos for the Cartoon Network and Nickelodeon, and an independent feature titled *THE UNSEEN*. Palmer's second career is playing the character of Marzipan in the web-toon "Homestar Runner."

### **David Gordon Green - Producer**

David Gordon Green was born in Arkansas and raised in Texas. He wrote and directed *GEORGE WASHINGTON* (2000), which was honored with a prize for Best First Film by the New York Film Critic's Circle, won The Discovery award at the Toronto Film Festival and landed on the 10 best lists of Roger Ebert, The New York Times and Time Magazine. Green's next film, *ALL THE REAL GIRLS*, was released by Sony Pictures Classics and awarded two jury prizes at the 2003 Sundance Film Festival. 2005 brought the dark and violent family drama *UNDERTOW*, starring Jamie Bell, Josh Lucas and Dermot Mulroney, which was an official selection of the New York and Toronto film festivals and was released theatrically by United Artists later that fall. Green's latest film, *SNOW ANGELS*, starring Sam Rockwell, Kate Beckinsale, Michael Angarano and Olivia Thirlby, has its world premiere in the US Dramatic Competition of the 2007 Sundance Film Festival.

### **Richard A. Wright - Producer / Production designer**

Richard A. Wright grew up in Charlotte, NC, studied film for two years at New York City's School of Visual Arts, then went on to graduate from North Carolina School of the Arts, where he



studied cinematography. He was the D.P. for the 35mm feature film *SOME KIND OF SLEEP* and camera operator for the film *SPANISH MOSS*. Since the position of cinematographer on *GEORGE WASHINGTON* had already been filled by Tim Orr, David Gordon Green offered Wright any other job, and so Wright was drawn to the opportunity to design the film. Today, his work life is divided between cinematography and the art department for feature films, commercials and music videos. Since *GEORGE WASHINGTON*, Wright has served as Production Designer on *ALL THE REAL GIRLS*, *UNDERTOW* and *SNOW ANGELS* and has gone on to co-found a company called Mortimer Jones, which produces commercials and music videos. Wright resides in his hometown of Charlotte and recently completed work on Ramin Bahrani's film *CHOP SHOP*.

### **Daniela Taplin Lundberg - Executive Producer**

Daniela Taplin Lundberg is a co-founder, along with Galt Niederhoffer and Celine Rattray, of Plum Pictures. Plum's first film was *THE BAXTER*, directed by Michael Showalter. Other films include *LONESOME JIM*, directed by Steve Buscemi and starring Casey Affleck and Liv Tyler. Plum also produced *THE GROUND TRUTH*, a stirring documentary that follows military recruits on their journey to war in Iraq and their return home.

Other Plum Pictures projects include Sundance 2007 hit *GRACE IS GONE*, a drama written and directed by James C. Strouse starring John Cusack; *DEDICATION*, Justin Theroux's directorial debut starring Billy Crudup, Mandy Moore and Tom Wilkinson; *WATCHING THE DETECTIVES* by Paul Soter, and finally, *THE RISE OF THEODORE ROOSEVELT*, based on Edmund Morris' Pulitzer prize-winning bestseller, with Leonardo DiCaprio and Martin Scorsese to star and direct for Paramount.

### **Adam Stone - Cinematographer**

Adam Stone graduated from Wake Forest University, then attended North Carolina School of the Arts earning a degree in cinematography. At film school he worked in experimental filmmaking with black and white and color infrared photography. He has since stayed busy shooting films: working as second unit D.P. on the films *GEORGE WASHINGTON*, *ALL THE REAL GIRLS* and *UNDERTOW*. He now is a producer and cinematographer for Mortimer Jones, a production company in Charlotte, NC. Stone recently shot the feature *SHOTGUN STORIES*, featuring Michael Shannon.

### **Tim Streeto - Co-editor**

Tim Streeto edited Noah Baumbach's *THE SQUID AND THE WHALE*, which received an Oscar nomination for Best Original Screenplay, three Golden Globe nominations including Best Picture, and six Independent Spirit Awards including Best Picture. He was also an associate editor on Robert Pulcini and Shari Springer Berman's Oscar-nominated *AMERICAN SPLENDOR*, an assistant editor on Ang Lee's Oscar-winning *CROUCHING TIGER, HIDDEN DRAGON*, Todd Solondz's *STORYTELLING* and Steven Soderbergh's *SOLARIS*, among others. He is now completing *QUEBEC* with Steve Conrad.

### **Jane Rizzo - Co-editor**

Jane Rizzo left her native Italy to attend college at the North Carolina School of the Arts, School of Filmmaking to pursue a career as an editor. Upon graduating she moved to New York where she has a successful career as an assistant editor. She worked on Robert Altman's *PRAIRIE HOME*



COMPANION, PBS's FREEDOM: THE HISTORY OF U.S., Melvin Van Peebles biographical HOW TO EAT YOUR WATERMELON IN WHITE COMPANY AND ENJOY IT and the feature ROAD. She just completed the film HENRY MAY LONG and is now working on a feature length doc, FRONTRUNNERS.

**David Wingo - Music**

David Wingo has been composing music for television commercials and independent films such as GEORGE WASHINGTON, ALL THE REAL GIRLS, MANIC and most recently UNDERTOW where he collaborated with Phillip Glass. He is also an accomplished singer/songwriter and in April, 2007 debuted an album under the title "Ola Podrida." David is from Texas, but now resides in New York City.

**About MAGNOLIA PICTURES**

Magnolia Pictures, an independent distributor, recently released the Academy Award-nominated documentary JESUS CAMP, Bong Joon-ho's THE HOST, Christopher Smith's SEVERANCE, Dan Klores' CRAZY LOVE, Katherine Dieckmann's DIGGERS, Hal Hartley's FAY GRIM and Zoe Cassavetes' BROKEN ENGLISH. Upcoming releases include Charles Ferguson's explosive Iraq war documentary NO END IN SIGHT, Johnny To's EXILED and the groundbreaking horror film THE SIGNAL. Magnolia Pictures is part of a vertically-integrated group of media properties co-owned by Todd Wagner and Mark Cuban that also includes the Landmark Theatres chain, production companies HDNet Films and 2929 Productions, and high-definition cable networks HDNet and HDNet Movies.



**CAST**

**IN ORDER OF APPEARANCE**

**MARTIN  
LAYTON  
PAM  
GWS SALESMAN 1  
GWS SALESMAN 2  
WALTER  
HENRY  
CLARENCE  
SHANK  
LAYTON'S ASST.  
BILL  
KYNDRA**

**MR. KENT  
FRANK  
FRED  
LORNA  
AIRLINE EMPLOYEE  
HOTEL MANAGER  
GLORIA  
AIRLINE CLERK**

**PAT HEALY  
ROBERT LONGSTREET  
REBECCA MADER  
ALAN NELSON  
SCOTT REYNOLDS  
CARVER JOHNS  
BARLOW JACOBS  
KENE HOLLIDAY  
JOHN BAKER  
ROGER ZOBEL  
MARK SCARBORO  
MAHARI CONSTON  
WILLIE J. STRATFORD,  
JR.  
MICHAEL HARDING  
TIM PARATI  
DONNA SCOTT  
COLLETTE WOLFE  
BRYAN HANSON  
TRICIA PAOLUCCIO  
EMILY BOUTON**



## CREDITS

**DIRECTED BY**  
**WRITTEN BY**

**PRODUCERS**

**EXECUTIVE PRODUCER**

**CO-PRODUCER**  
**ASSOCIATE PRODUCERS**

**CINEMATOGRAPHER**  
**PRODUCTION DESIGNER**  
**EDITORS**

**MUSIC**

**GRIP/ELECTRICAL SWING**

**DOLLY GRIP, VIDEO SHOOT**

**ADDITIONAL GRIP**  
**GAFFER**  
**BEST BOY ELECTRIC**  
**ELECTRICIANS**

**ASSISTANT EDITOR**

**VIDEO TECHNICAL DIRECTOR**

**PRODUCTION PA'S**

**OFFICE PA**  
**POST PRODUCTION PA**  
**AUDITION DEBRIEFER**

**CRAIG ZOBEL**  
**GEORGE SMITH**  
**CRAIG ZOBEL**  
**MELISSA PALMER**  
**DAVID GORDON GREEN**  
**RICHARD WRIGHT**  
**CRAIG ZOBEL**  
**DANIELA TAPLIN LUNDBERG**  
**MATT CHAPMAN**  
**MIKE CHAPMAN**  
**SOPHIA LIN**  
**STEVEN HOLTZMAN**  
**ADAM PAROO**  
**ADAM STONE**  
**RICHARD WRIGHT**  
**TIM STREETO**  
**JANE RIZZO**  
**DAVID WINGO**

**ERIC VERBURG**  
**JEREMY GRANT**  
**DAVID GORDON GREEN**  
**BRAD LAND**  
**T. PARKER GARRETT**  
**STEPHEN OLSEN**  
**DANIEL HAZELWOOD JACOBS, I**  
**CATHERINE CRAVENS**  
**GEORGE LOHR**

**SLADE BAIRD**

**CHRIS WALLDORF**

**PATRICK BULLION**  
**JUSTIN ERVIN**  
**DION HAWLEY**  
**JESSICA HOFFMAN**  
**GEOFF WOOD**  
**SETU RAVAL**  
**LAUREN SLATTERY**  
**TONYA SHUFFLER**



CATERER

CRAFT SERVICES

PRODUCT PLACEMENT

DIRECTOR

PRODUCTION LEGAL

SOUND SUPERVISORS

SUPERVISING SOUND EDITOR

SOUND COORDINATORS

RE-RECORDING MIXERS

SOUND EFFECTS EDITORS

DIALOGUE EDITOR

FOLEY SUPERVISOR

FOLEY MIXER

FOLEY ARTIST

FOLEY EDITORS

ADR SUPERVISOR

ADR MIXER

SOUND ASSISTANTS

SOUND SERVICES PROVIDED BY

ONLINE EDITOR

COLORIST

DIGITAL FILM RECORDING

DIGITAL INTERMEDIATE

PRODUCER

DIGITAL INTERMEDIATE

SERVICES BY

ORIGINAL PAINTINGS BY

MELISSA GUIMARAES

CASEY HENDERSON

JONAS I. AMOSS

ALLAN E. MESIA, ESQ.

DAVID KITCHENS

BEN ZARAI

DAVE BARBER

TREVOR DOWSWELL

KEITH WELLS

MELISSA BYLSMA

DAVE BARBER

SEAN GRAY

BRANDON HOWLETT

SEAN GRAY

SEAN FOYE

GONZALO "BINO" ESPINOZA

COSMO BRILES

MONETTE BECKTOLD

JOSH ECKBERG

JARED NEAL

GONZALO "BINO" ESPINOZA

COSMO BRILES

JEFF MERRITT

JUSTIN KROOK

JUNIPER POST, INC.

BURBANK, CA

PAT KELLEHER

SCOT OLIVE

JEFF HUSTON

MATTHEW REEDY

POSTWORKS NY

ANIDA GURLIT

DONALD POUCH





“JUST FOR THE... RECORD”  
VIDEO CLIP COURTESY OF

SHAD O’SHEA AND  
POSITIVE FEEDBACK  
COMMUNICATIONS

“FINALLY”  
Written and Performed by Rudy Currence

“LIGHT OF THAT CITY”  
Written by John Barbour and Anne  
Barbour  
Performed by Roger Carron  
Published by Barbour Cuts (ASCAP)

Published by Charles and Edward  
Publishing (ASCAP)

“DUCK POND”  
Written by Zachary Ward  
Performed by The Sixth Great Lake  
Published by The Sixth Great Lake (BMI)

“ZOO TOON”  
Written and Performed by Judy Arnold and  
Brian Donnelly  
Published by Judy Arnold

“BAILOTEA SUDA YPERREA”  
Written by Lucius Dennis Jr.  
Performed by Professor Ace and Bello  
Published by Enticement Productions

“QUIENES TU PAI”  
Written by Lucius Dennis Jr.  
Performed by Professor Ace, Bello, and  
Naledge  
Published by Enticement Productions

“THE ONE THAT GOT AWAY”  
Written and Performed by Chris Cook  
Published by Fatfried Music

“GO BACK TO SLEEP”  
Written and Performed by Chris Cook  
Published by Fatfried Music

“CLAM, CRAB, COCKLE, COWRIE”  
Written by Joanna Newsom  
Performed by **Error! Bookmark not  
defined.**  
Published by Joanna Newsom (BMI)

“THE NECESSARY ITEMS  
(INSTRUMENTAL)”  
Written by James Huggins  
Performed by James Husband  
Published by The Very Famous Plan  
(ASCAP)

“THE NEW NATIONAL ANTHEM”  
Written by David Wingo and George Smith  
Composed and Performed by David Wingo  
Published by Tight Luck

“KYNDRA KENT’S FIGHT SONG OF  
WONDER/PURPOSE”  
Written by Ben Crum and George Smith  
Composed and Performed by Ben Crum  
Published by Tight Luck

#### ADDITIONAL EDITING BY THE EDIT CENTER

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ANDREW BECKER  
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SHOSHANA GOLDBERG  
DARREN GOLDSTEIN  
MOLLIE GOLDSTEIN  
NADAV HAVUSHA

CARRIE LEMASTER  
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ALISON SHURMAN  
AARON WALTERS

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THAT APPEARED IN OUR FILM**

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