



2018 || USA || 84 minutes
Narrative Feature || English and Cantonese (with English subtitles)

Written and Directed by: ALEX CHU

Starring: MICHELLE ANG, JENNIFER SOO, ELIZABETH SUNG, JIM LAU

Trailer: <https://vimeo.com/186195812>

Twitter, Instagram, Facebook: @ForIzzyTheMovie

Website: www.forizzy.com

LOGLINE

The lives of a recovering addict and her single mother change forever when they move in next door to a widowed father and his adult daughter with autism.

SHORT SYNOPSIS

When a queer photojournalist recovering from addiction and her mother move next door to an autistic young woman and her father, the lines of friendship and family dissolve as they each find the courage to overcome old patterns and self-destructive behavior. The clever mixed media approach using in-character interviews, animated sequences, and found footage tells a sweet, empowering story through a refreshingly unique Asian-American lens.

MEDIUM SYNOPSIS

FOR IZZY is a narrative feature drama filmed in a documentary format infused with elements of magical realism. It tracks the story of what happens after a retired divorcee, Anna, and her queer daughter, Dede, struggling with addiction and heartbreak move next door to a lonely widowed father, Peter, and his autistic adult daughter, Laura. Anna, a burnt out investment banker who feels cheated by time and parenthood, finds a companion in Peter, a lonely accountant whose life revolves around his only daughter Laura. Their unexpected romance brings lightness and energy back into their lives, a second chance.

Dede, an unemployed photojournalist, is getting over a broken engagement. She wants to prove to her mother Anna, and to herself, that she can be responsible, but struggles with addiction. Her new neighbor, Laura, a high-functioning autistic, yearns for independence from her well-intentioned, but extremely protective father. An unlikely pair, Laura becomes a key to Dede's sobriety, and Dede becomes Laura's window to the outside world.

As old demons surface, their relationships are tested. In the end, through an act of blind courage, they overcome adversity to become a family.

LONG SYNOPSIS

DEDE CHEUNG, a queer photojournalist, is newly single from a broken engagement, unemployed and aimless. Through archival vlogs, she reveals that she will go to recovery for her drug addiction - once she can overcome these temporary setbacks.

Inevitably, Dede ends up in a hospital after an overdose. Her mother ANNA CHEUNG, recently retired from an investment banking career in Hong Kong, is en route in an Uber to pick her up.

Meanwhile, interviews with Dede and Anna detailing their complicated, dysfunctional histories, are intercut along with footage from their confrontation on the car ride home from the hospital.

When they get home, LAURA YIP, the young autistic next door who is fascinated by "Dede with the blue hair" – approaches with her camera to film Anna and Dede as they get out of the car, mid-argument. Embarrassed by his daughter's actions, PETER YIP comes out and takes Laura away.

Through archival footage of Peter and Laura along with Peter's interviews, the darker side of Laura's condition is revealed. Though she seems charming and quirky on the surface, she is also endlessly frustrating and infuriating at times.

While Peter is talking to camera, Laura barges in, ending Peter's interview. She recites her monologue in spoken verse about her upbringing and her new friend, Dede.

Interviews with Peter and Anna are intercut with footage of them seated together on the front steps at night. Their relationship blossoms as they share Peter's marijuana stash and wax nostalgic for their younger days before they each had children.

Anna had plans to cook a dinner for the four of them. But Dede unexpectedly leaves for her recovery meeting, leaving Laura behind as the third wheel.

Through archival footage, Laura and Dede's friendship emerges. Laura leaves home unannounced to see Dede, leading to a key moment when Dede stands up to Peter on her behalf.

Dede and Laura get out of each other's shell, as they explore LA together, shooting photos and videos together. As they get closer, Dede reveals to Laura that she wants to be a mother.

After witnessing how caring for Laura has helped Dede's sobriety and Laura's independence, Anna and Peter decide to take a weekend trip to Santa Barbara without the girls. In Santa Barbara, Anna and Peter are finally able to have romantic time alone. Dede and Laura continue to explore LA with their cameras - Laura being the dutiful intern for Dede.

The weekend takes a turn when Laura runs out of a bathroom during a sensory meltdown, separating her from Dede in the middle of Griffith Park. Unable to find Laura, Dede calls Anna and Peter and lets them know. Anna and Peter return immediately, and they all spend the entire night looking for Laura.

Meanwhile, animation, motion graphics and handheld camera footage are employed to show us Laura's disorientation and sensory overload.

An animation shows how they find Laura in a dumpster - a tiny Laura huddled in the corner, her animated eyes bulging in shock and terror, blinking blankly.

On their way home, Anna lashes out at Dede so viciously that Dede runs away, emotionally devastated. The next morning, Anna has also left, leaving Peter and Laura alone again.

Peter comforts Laura, reassuring her that they only need each other, but Laura reveals her understanding of Peter's loss: love. She has been secretly watching Peter and Anna on those late nights on the front steps, smoking and dancing together.

Meanwhile, Dede moves to San Francisco to establish a new life, and Anna back to Hong Kong to get back her old one.

When a realtor places a "for sale" sign on Anna's house, Laura has to be subdued by Peter, who comes to realize Laura's loneliness. He decides to buy her an iPhone to reconnect her to Dede and to go to San Francisco to see her.

However, when they arrive, they spend the entire night waiting for Dede. When she arrives the next morning, she clearly has been on a brutal bender.

As they clean up and eat, Dede reveals she's hit rock bottom, and pleads to move in with Peter and Laura.

Back in LA, Dede vLogs about how taking care of Laura has impacted her recovery. This is intercut with footage of her helping Laura become more independent.

When Laura comes home by herself with Dede's birthday cake, Peter is furious. During the days, Laura has been exploring LA without Dede's accompaniment.

Feeling lonely and no longer relevant, Peter reconnects with Anna. But when Laura inadvertently reveals that Dede has been living with them, Anna feels betrayed and ends plans for a reunion between the two of them.

Intercutting Laura's vLog footage and animation, Laura uses spoken verse to deduce that only she can solve this conundrum - by traveling to Hong Kong on her own, to force a reunion of all four of them.

Laura leaves a note for Peter and Dede, and sneaks out before dawn. Her journey to Hong Kong is shown in an animated sequence. She narrates the cartoon in spoken verse and talks about her plans and overcoming obstacles (such as losing her phone in a crowded MTR train in Hong Kong). Meanwhile, Peter and Dede rush to catch up to her.

All four reunite at Victoria Peak, as planned by Laura. They stand in front of a gigantic panorama of the Hong Kong skyline - an impressionist Van Gogh-like painting that is animated: the swirls of the sky, the twinkle of the stars, and the buzzing vibrations of the lights from the city lights.

This is intercut with interview footage of Peter's incredulousness of Laura's audacity, and Anna's heartfelt monologue about forgiveness, renewal and her newfound role as a grandmother.

Back in LA, the new family has one addition: Dede's baby Izzy.

FESTIVALS AND AWARDS

17th Ashland Independent Film Festival, April 2018

World premiere

*** *Varsity Audience Award, Best Narrative Feature* ***

34th Los Angeles Asian Pacific Film Festival, May 2018

Los Angeles premiere

*** *Grand Jury Prize, Best Narrative Feature (North America)* ***

Frameline 42, June 2018

Bay Area premiere

*** *AT&T Audience Award, Best US Narrative Feature* ***

Asian American International Film Festival, August 2018

US East Coast premiere (NY)

*** *Audience Award, Best Narrative Feature* ***

Taiwanese American Film Festival, August 2018

Closing Night Film

Out On Film (Atlanta), September 2018

*** *Jury Award, Best Ensemble* ***

Portland Film Festival, October 2018

NewFest 40, October 2018

Boston Asian American Film Festival, October 2018

Closing Night Film

Vancouver Asian Film Festival, November 2018

*** *Jury Award, Best Canadian Feature* ***

Philadelphia Asian American Film Festival, November 2018

Seattle Asian American Film Festival, February 2019
*** *Grand Jury Prize, Best Feature Film* ***

Durango Independent Film Festival, March 2019
*** *Special Jury Commendation* ***

Disorient Film Festival, March 2019
*** *Best Feature Film Award* ***

Autism Film Festival, April 2019

DIRECTOR'S STATEMENT

Asian-Americans. Addicts on the road to recovery. LGBTQ members and allies. Families caring for those with autism. Older folks who want to see a story about the possibility of falling in love again when the popular culture has inferred it's too late.

We all deserve to see our story told. Authentically. In our own voices. Featuring fully realized, multi-dimensional characters that are not just mouthpieces for an agenda or soapbox for social issues.

Stories from voices of color and women (that doesn't involve romance tropes) really matter *and* don't matter at the same time. They matter because gender, ethnicity, culture, and sexual identity impact the lens in which the characters see and interact, even if it's in the subtleties. These million little subtleties will add up to a completely different tone of story. At the same time, they also don't matter because these stories, being so specific to their experiences, become universal. Because of that very specificity. Heroes and villains come in all colors, genders and sexual identities, and if we expand our cast of characters beyond just one hyper-specific subculture, the stories are all the more interesting.

As a filmmaker I am attracted to characters who are afraid to speak up when they feel vulnerable. Afraid of being judged, humiliated, or even worse - ignored. So to see someone transcend these very struggles is a beautiful thing. It's what we hope for in ourselves and in others - to have our voices heard - and what I tend to write into my characters.

And so that desire to overcome and speak from our hearts and minds is universal. Whether it is two older adults who are past their "romantic prime" mustering up the courage to fall in love again. Or the emotionally isolated gay woman admitting her need for help in overcoming addiction by stepping foot into a recovery program. Or an autistic woman communicating her love of others through her cameras and poetry in ways she cannot verbalize in prose.

With FOR IZZY, I set out to tell this very story using documentary style elements (interviews, archival footage, and animation) in order to bring the audience into the world of these four multi-dimensional characters in a fresh way that isn't normally seen in traditional narratives.

My inspiration for how I was going to make this film came from my love of 1970s and early 80s punk bands like The Ramones, Fugazi, and The Dead Kennedys - bands whose DIY ethos transcended their lack of resources, without compromise, to come up with something truly original that could not have happened had they had a bigger budget, better equipment, or a record label to

support their tour. These artists will not be denied their voice. And in many ways, these bands have inspired my recent approach to filmmaking.

That is how I approached the early drafts of FOR IZZY - how I was going to tell the story influenced what the story would become. For a number of story moments, I knew I would never have the budget needed to shoot them in a way that would look like a traditional feature. Rather than holding me back, this limitation opened up a world of possibilities.

As audiences, so many of us are accustomed to how a feature film should "feel" because conventions and tropes have become overused. After years of exposure to the same few formats and genres, we instinctively anticipate what we will see, making stories less engaging to watch - particularly with small budget features that lack the set pieces of franchise films. In order to make experiences more impenetrable, filmmakers are left with two choices: make the characters more obscure, or experiment with story structure.

With this collective mix of these elements, what I aimed to achieve with FOR IZZY is to engage audiences by dodging predictable set pieces and tropes, so that they will have no choice but to go along for the ride.

FILMMAKER BIOGRAPHIES



ALEX CHU

Director, Writer

Raised in Libya, Alex has lived across Asia, Canada and the US. His most recent film FOR IZZY premiered at the 17th Ashland Independent Film Festival, where it won the Varsity Audience Award for best feature, as well as winning the Grand Jury Prize at the 34th Los Angeles Asian Pacific Film Festival. His previous works include the Asian-American feature YES, AND..., as well as the short film FORTUNE COOKIE MAGIC TRICKS, a gay zombie martial arts musical and the Wall Street short drama THE EQUITY PARTNERS. Outside of filmmaking, he is an activist, most recently as Committee Chair for Digital Media at the March For Science LA. He graduated with a BA from Queen's University and an MBA from the Wharton School, University of Pennsylvania.



MICHELLE ANG

"Dede Cheung", Producer

Most recently a series regular on FEAR THE WALKING DEAD and FEAR THE WALKING DEAD: FLIGHT 462 (for which she received an Emmy nomination), as well as the feature TRIPLE 9, Michelle began her career as a series regular on the Australian series NEIGHBOURS (for which she was nominated for a Logie) before becoming a series regular on OUTRAGEOUS FORTUNE as well as on Emmy-nominated writer Craig Wright's MTV series UNDEREMPLOYED. She won "Best Actress in A Feature Film" at the New Zealand Film and Television Awards 2011 for MY WEDDING AND OTHER SECRETS, while also having worked with Oscar-winning director Jane Campion on the BBC series TOP OF THE LAKE.



JENNIFER SOO

“Laura Yip”, Producer

Born and raised in New Jersey, Jenny performed in various theaters in New York such as the Kraine, HERE Arts Center, Theater for the New City, and Theatre Row. Shortly after moving to Los Angeles, she played “Switzerland” on PARKS & RECREATION and has since kept busy with films, commercials and her theater company, NOTE. She holds a BFA from NYU Tisch and an MFA from the ART/MXAT Institute at Harvard University.



ELIZABETH SUNG

“Anna Cheung”

A native of Hong Kong, Elizabeth’s 26-year acting career included roles in THE JOY LUCK CLUB, MEMOIRS OF A GEISHA, SHAMELESS, HAWAII FIVE-O, NCIS: LA, CURB YOUR ENTHUSIASM as well as a series regular on THE YOUNG AND THE RESTLESS. She received her BFA in dance from The Juilliard School and an MFA in directing from the American Film Institute. With Elizabeth’s tragic passing on May 22, 2018, FOR IZZY will be her last released film.



JIM LAU

“Peter Yip”

A veteran actor of over 30 years, Jim’s credits include the series finale of M*A*S*H, ST. ELSEWHERE, BIG TROUBLE IN LITTLE CHINA, THE LARRY SANDERS SHOW, EVERYBODY HATES CHRIS, SIX FEET UNDER, TWO AND A HALF MEN, GREY’S ANATOMY, HOUSE MD and THE HANGOVER PART III. Born and raised in Hong Kong, Jim graduated from San Francisco State University with a BA in Film.



IRVIN LIU
Cinematographer

Irvin is a Los Angeles based cinematographer interested in telling stories that explore the human condition and diverse cultures. His work has been presented at the Directors Guild of America and numerous festivals across the country. Irvin received his MFA in Cinematography from Chapman University, graduating at the top of his class, winning the Cecil B. DeMille Best Cinematography Award for his work in ODE IN BLOOD. He also holds a BA with a double major in Visual Arts and Economics from UC San Diego.



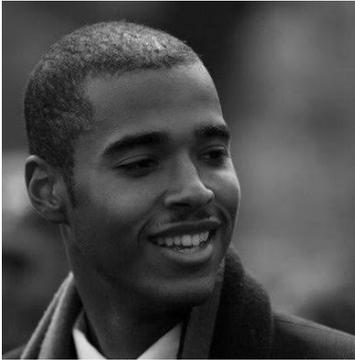
PETER ROBERTS
Editor

Peter has worked as an editor in the film and TV industry for over 30 years, having recently edited the award winning drama THE DARK HORSE. Originally from England, Peter arrived in New Zealand in 1986 to work at TVNZ. Peter currently owns and runs RPM Pictures, a boutique post-production house in Auckland. He was most recently the President of the Director and Editors' Guild of New Zealand - the guild's first editor to have been elected to that position.



NATALYA SEREBRENNIKOVA
Animation Director

Born in St. Petersburg, Russia, and having moved to Brooklyn as a child, Natalya focuses her work on understanding the immigrant experience. Her short film CICADA received a National Board of Review of Motion Pictures Student Grant, and has been featured on PBS REEL 13 Shorts and in the New York Daily News. Natalya has worked for a variety of clients including Paul Vester, Titmouse, and Augenblick Studios. She also designed backgrounds, titles, and did character painting on the animation team of the Oscar nominated feature documentary HE NAMED ME MALALA (2015) directed by Davis Guggenheim. Natalya graduated with an MFA in Experimental Animation at CalArts.



MICHAEL G. GRAY

Producer

A native of Detroit, Michael previously worked for the Academy Award-winning filmmaker Michel Gondry on *THE GREEN HORNET*, and *THE WE AND THE I* before joining Maker Studios as an executive producer. He then started production company SMASH, where he produced *COW POWER*, a documentary about alternative fuel and the feature film *YES, AND...* with director Alex Chu. He holds a BFA in Film Production from Emerson College.



ESTER SONG KIM

Production Designer

Ester Song Kim is a working decorator and designer in Los Angeles, California. From the small town of Riverdale, Georgia, she came to California to pursue the sun, then settled in LA to find her dreams, after a long nomadic run from the southern U.S to northern Mexico. She studied by the beach at UCSD, with a major in creative writing and dual literature - English and Spanish with an emphasis in poetry. She then studied screenwriting at UCLA and continues to write and produce films with her friends.

PRESS CLIPPINGS

2019

The Register-Guard:

<https://www.registerguard.com/entertainmentlife/20190314/reorienting-to-global-aspect-disorient-film-fest-starts-thursday-in-eugene>

Feminist Asian Dad (review): <https://feministasiandad.com/2019/03/13/for-izzy/>

TwoOhSix (review): <https://www.twoohsix.com/2019/03/for-izzy-2019-saaff-movie-review.html>

2018

Polygon (Vox Media): <https://www.polygon.com/2018/12/20/18139166/best-asian-movies-filmmakers-2018>

Ricepaper Magazine (review): <https://ricepapermagazine.ca/2018/12/review-for-izzy-at-the-vancouver-asian-film-festival/>

Sing Tao Daily: <https://www.singtaousa.com/la/453-南加新聞/1729691-《你和我》述華人移民+電影橫掃各大影展/>

Citywide Blackout Podcast:

<https://citywideblackout.blogspot.com/2018/11/nov-15-2018-chris-ruedigerlucie.html>

About to Review Podcast: <http://www.abouttoreview.com/podcast/atr-135-vaff2018/>

Philly Gay News: <http://www.epgn.com/arts-and-culture/arts/13984-lgbtq-offerings-at-the-philadelphia-asian-american-film-festival>

Tinsel Tine: <https://www.tinseltine.com/2018/10/film-festival-coverage-11th-annual.html>

Rick Chung Moves: <https://www.rickchung.com/2018/11/for-izzy-vaff-review.html>

Deadline: <https://deadline.com/2018/09/newfest-2018-full-lineup-boy-erased-maplethorpe-1985-1202468955/>

Film Forward: <http://film-forward.com/film-festival/for-izzy-newfest-2018>

The Georgia Voice: <https://thegavoice.com/culture/film/out-on-film-atlantas-lgbtq-movie-festival-begins-soon/>

Psychology Today: https://www.psychologytoday.com/us/blog/the-pacific-heart/201808/izzy-explores-autism-addiction-and-apia-families#_=_

Asian Cinevision: <https://www.asiancinevision.org/interview-alex-chu-michelle-ang-jenny-soo-izzy/>

Alhambra Source: <https://www.alhambrasource.org/story/for-izzy-tells-the-story-of-a-unique-family-being-formed-in-the-626>

CAAM Media: <https://caamedia.org/blog/2018/08/01/memoirs-of-a-superfan-volume-13-12-for-izzy-an-interview/>

Taiwan News: <https://www.taiwannews.com.tw/en/news/3499157>

Asia Media International: <http://asiamedia.lmu.edu/2018/08/06/film-taff-increases-visibility-for-underdog-creatives/>

Beyond Chron: <http://www.beyondchron.org/wrap-up-reviews-from-frameline-42/>

Pacific Rim Interview with Elizabeth Sung:
<https://www.youtube.com/watch?v=NT91MfeCgGk&t=104s>

Frameline announces award winners:
<https://www.frameline.org/year-round/frameline-blog/frameline42-awards>

Gay Essential: <http://gay-themed-films.com/for-izzy-gay-essential-talks-to-alex-chu/>

SF Bay Times films to watch at Frameline: <http://sfbaytimes.com/films-catch-last-days-frameline42/>

We Are Moving Stories: <http://www.wearemovingstories.com/we-are-moving-stories-videos/2018/6/18/frameline-for-izzy>

KPFA radio interview: <https://kpfa.org/episode/apex-express-june-14-2018/>

Interview with Alex Chu, Jennifer Soo and Jim Lau with Sing Tao Daily:
<https://www.singtaousa.com/sf/446-%E7%81%A3%E5%8D%80/880970-%E8%8F%AF%E8%A3%94%E5%B0%8E%E6%BC%94%E4%BD%9C%E5>

[%93%81++%E7%8D%B2%E5%BD%B1%E8%BF%B7%E5%96%9C%E6%84%9B/](#)

Jim Lau's interview with the Sing Tao Daily:

[https://www.singtaousa.com/sf/446-%E7%81%A3%E5%8D%80/799792-%E5%85%A9%E5%80%8B%E5%96%AE%E8%A6%AA%E5%AE%B6%E5%BA%AD%E7%9A%84%E6%95%85%E4%BA%8B++%E3%80%8A%E4%BD%A0%E5%92%8C%E6%88%91%E3%80%8B%E7%81%A3%E5%8D%80%E9%A6%96%E6%98%A0/](#)

Review: [https://inquamag.com/inside-look-for-izzy-premier-laapff/](#)

Review: [http://filmthreat.com/reviews/for-izzy/](#)

Alex Chu On His Award Winning Feature - "For Izzy" at the LA Asian Pacific Film Festival: [https://youtu.be/QS3BplQeXJk](#)

LA Asian Pacific Film Festival announces award winners:

[http://festival.vconline.org/2018/2018/laapff2018-announces-audience-award-winners/](#)

Ashland Independent Film Festival announces award winners:

[http://ktvl.com/news/local/2018-ashland-independent-film-festival-juried-and-audience-award-winners](#)

2016 (run up to the crowdfunding campaign)

Indiewire

[http://www.indiewire.com/2016/09/project-of-the-day-for-izzy-1201726495/](#)

CNN / HLN with Michaela Pereira

[https://twitter.com/Michaela/status/765992091466039296](#)

NBC News:

[http://www.nbcnews.com/news/asian-america/fear-walking-dead-actress-michelle-ang-takes-new-role-film-n635856?cid=sm_tw](#)

KTLA

[http://ktla.com/2016/08/17/michelle-ang-on-fandom-of-fear-the-walking-dead-and-new-film-for-izzy/](#)

KCal 9 News (Serene Branson)

[https://twitter.com/CBSLA/status/777530394686087168](#)

AsiansDoingEverything

<http://asiansdoingeverything.tumblr.com/post/150125278634/name-michelle-ang-location-los-angeles-ca-usa>

<http://asiansdoingeverything.tumblr.com/post/149847256175/name-alex-chu-location-los-angeles-ca-usa-what>

<http://asiansdoingeverything.tumblr.com/post/149466077022/name-jennifer-soo-location-los-angeles-ca-usa>

<http://asiansdoingeverything.tumblr.com/post/150449698668/name-irvin-liu-location-los-angeles-ca-usa-what>

<http://asiansdoingeverything.tumblr.com/post/150623494035/name-ester-song-kim-location-los-angeles-ca-usa>

Kore Asian Media

<https://youtu.be/fEGXO2zmjsU>

Left of Str8 podcast

<http://www.blogtalkradio.com/leftofstr8/2016/09/06/singer-david-hernandez-actressproducer-michelle-ang-and-the-randy-report>

WhoSay

<http://www.whosay.com/articles/15965-fear-the-walking-dead-michelle-ang>

Covino & Rich Sirius XM Rush: interview with Michelle Ang

What's Your Story? Filmmaker Alex Chu

<http://jenniferbetityen.weebly.com/ethical-is-beautiful-be-beautiful-a-blog/whats-your-story-part-2-filmmaker-alex-chu4082599>

CREDITS

CAST

Dede Cheung	MICHELLE ANG
Laura Yip	JENNIFER SOO
Anna Cheung	ELIZABETH SUNG
Peter Yip	JIM LAU
Chloe	LIZ FEMI
Narcotics Anonymous Participants	STEPHANIE DYER
	BERK GIBBS
	RYAN HARR
	AUSTIN KRESS
	JOHNNY MABIE
	SARKA RYBAR
	SETH WYTRWAL
Video Hosts	ROBERT FELSTED JR.
	KENNETH FURUKAWA
	LACY STINE
Methadone Clinic	DENNIS ALONZO
	MIRANDA MERRYFIELD

CREW

Director, Writer	ALEX CHU
Cinematographer	IRVIN Y. LIU
Editor	PETER ROBERTS
Animation Director	NATALYA SEREBRENNIKOVA
Production Designer	ESTER SONG KIM
First Assistant Camera	MICHAEL MCCLURE
	SELINA RUTHE (2nd unit)
Gaffers	ADAM BIAL
	KASRA SHOKAVI
Second Assistant Camera	SALMA LOUM
	DANIEL MUCHNIK
Sound Mixer	KYLE MCLANE
	CHRIS POLCZINSKI (2nd unit)
Production Managers	TASH ANN
	PATTY RAMIREZ
	LAURA AVILA TACSAN
Production Coordinator	CLAIRE REINGANUM

Swing	GREG WODJAK
Compositor / VFX artist	PETER BARRETT
Colorist	JON FORDHAM
Post Production Sound Mixer	MICHAEL HUANG
Dialogue Editor	SARA WILT
ADR / Add'l VO Recordist	BRIAN STARLEY

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www.emildcohen.com

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MUSIC

"The War Drums of Peace"
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DRUM BRIGADE
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"Loneliness in Buenos Aires"
by RX LOOPS
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"Nichi Ren Morning Chant"
recorded by GEZORTENPLOTZ
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"Question"
Written and Produced by BEN
MURRAY-SMITH
www.benmurraysmith.co.uk

Courtesy of Ben Murray-Smith

“Rose of the World”
Performed by VICTOR HERBERT
ORCHESTRA
www.freemusicarchive.org
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“Adagio from Piano Concerto in G”
Performed by MARKUS STAAB
Written by Maurice Ravel
www.musopen.org
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“The Sad Piano”
by DRIVING
www.audiojungle.net
Courtesy of Driving

“Cleaner”
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“Namaste”
by JASON SHAW
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“April”
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“Brooks”
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“Folk Acoustic & Strings”

by SEASTOCK
www.audiojungle.net
Courtesy of Seastock Audio

“Cold Morning”
by SEASTOCK
www.audiojungle.net
Courtesy of Seastock Audio

“Everybody’s Got Problems That
Aren’t Mine”
by CHRIS ZABRISKIE
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“Detach (feat. Christopher Alvarado &
Sylphides)”
by ARS SONOR
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“I Can’t Imagine Where I’d Be Without
It”
by CHRIS ZABRISKIE
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“2.12.05 elevator”
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