

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*

## **Publicity – Obscured Pictures**

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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.

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## 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.

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## **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*

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## **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.

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## **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 & Crimes by Crimes (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 PVBLIC 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).

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## **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 be 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.

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## **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

**Executive Producers**

Wendy Ettinger  
Maida Lynn  
Sally Jo Fifer  
Lois Vossen

**Supervising Producer**

Michael Kinomoto

**Co-Producers**

Eliza Moley  
Rachel Main

**Edited by**

Alison O'Daniel  
Zach Khalil

**Consulting Editor**

David Teague

**Director of Photography**

Derek Howard

**Music by**

Christine Sun Kim  
Ethan Frederick Greene  
Steve Roden

**Sound Design**

Alison O'Daniel  
María Alejandra Rojas  
Arturo Salazar "Frosty"  
Chema Ramos Roa  
Sofía Hernández Ortega

**Director of ASL**

Jonaz McMillan

**Captions**

Alison O'Daniel

**Additional Cinematography**

Judy Phu  
Meena Singh

**Production Design**

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 Drew Balaguer  
Darrick Darrick De La O  
Ilona Ilona Shtanko  
Narrator Christine Sun Kim  
Thieves Andrew Lush  
Antoine Singletary  
Custodian Joshua Reyes  
David Tudor Ben Kinsley  
Nyke's Mom Yasmine Sahid  
Geovanny's Friends Andy Moreira  
Angel Galindo  
Omar Corona  
Alex Alexander Brand  
Voces del Rancho Mariano Fernandez  
Edgar Rodriguez  
Mira Costa Band Director Christoph Hans Neumann  
Mira Costa Students Hector Aguirre  
Erik Huerta  
Tarot Reader Jared Perez-DeBusk  
Interviewer John Maucere  
Gallaudet Students Chrissy Marshall  
Kah Mendoza Weethee

**CREW**

Associate Producer Rachel Main  
Line Producer 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

Key Grip	Sergio Silva
Additional Key Grip	JQ Da Silva
Grips	Alexander W. Lopes
	Joseph Lopez
	Keith Shattle
	Kyle Sorvig
Best Boy Grip	Jose Caldera
Gimbal Operator	Scott Peragine
Crane Operator	Gabe Kimpson
Drone Operator	Mike Bishop
Media Manager	Daniel Rios
Production Assistants	Blake Wagner
	Chrissy Marshall
	Darron Savage
	Kah Mendoza Weethee
	Michael Bodomov
	Samuel Rojano
Production Designer	Mboni Maumba
Art Directors	Clover Singsen
	Tessa Binder
Assistant Art Director	Eliot Fernau
Costume Designer	Allison Calhoun
Costumer	Kaira Roos
Assistant Costumer	Elizabeth Kidd (Lizzie)
Hair & Makeup	Cali Mazariego
Assistant Hair & Makeup	Sophia Erickson

ASL Interpreters Mak McClindon

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 Skriloff
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

Candice Davider  
Dylan Geil  
Art Department PAs Yanett Ramirez  
Sandi Petrie  
Graham Henke  
Hair & Make-up Paige Campbell  
Craft Services Shiloh Duffy  
Catering Culinary Tech School

### **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	Harper Li J	

### **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  
Timothy Owens Robinson  
Fernando Torres  
Angel Galindo  
Omar Corona  
Andrew Robles  
Cordon McGary Jr.  
Pablo Guardado  
Natalie Gomez  
Randy Pazos  
Jaron Wright  
Jon'ta Douglas  
Jasiman Macgee

MyKail McDade  
Tyree Mcmillian  
Julian Antonio  
Arturo Aguilar  
Chastity Lowe  
Anaisabel Osoy  
Nickolas Ortiz  
Nay'Air Johnson  
Jose Padron  
Destiny Torres  
Tariq Forge  
Andy Samuel Moreira  
Roxana Flores

Rodnaisha King  
Jose Alvarado  
Jacqueline Balmaceda  
Champagne Hayes  
Ashanti Morrow  
Tiera Terrell  
Ariyel Brown  
Marquita Mitchell  
Destiny Spencer  
Darren Hill  
Quixotes Daniels  
Tatiana Anderson

### **THE PLANTS ARE PROTECTED**

Driver Alexis Mendez

Radio Announcer Peter Van Hying  
Executive Producer Federal Arts Project  
1st AC Nadiaa Baptista  
Grip/Gaffer Russell Bell  
Sound Recorder Marcos Butron  
Production Assistants Kamilah Foley  
Jessica Dillon  
Pete Ulukpo  
Daniel Verrett  
Christopher Nguyen  
Peter Ulukpo  
Bethany Dong  
Plant Mechanics Normal Palley  
Plants Provided by Roman Coppola  
Yvonne Rainer  
Martha Gever  
Technical Advice Ian Charnas  
Location Civic Center Studios

**THE SEA, THE STARS, A LANDSCAPE**

1st AC Stephanie Saathoff  
2nd AC Alison Zahigian  
Key Gaffer/Grip Saul Cervantes  
Sound Recording Casey Minatrea  
ASL Interpreters Jennifer Brasuell  
Lucy Roberts

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 Brookfeld	Daniel Diaz
Alyssa Guitierrez	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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