

Gallivant Film

and

Wislocki Films

presents

# **ANOTHER NEWS STORY**

A film by Orban Wallace

90 mins / Documentary / UK / 2017

*Official Selection: Karlovy Vary International Film Festival 2017*

Director Orban Wallace

Producer

Orban Wallace

Verity Wislocki

Co-Producers

SE15 Productions

Charly W. Feldman

Balint Revesz

## SYNOPSIS

### Short Synopsis:

The feature documentary debut of Orban Wallace, *Another News Story* was filmed during the 2015 Syrian refugee crisis. Wallace's film follows refugees from the Greek island of Lesbos, into Hungary and Croatia and across Europe to a hoped-for sanctuary. The film chronicles a journey beset by physical deprivation and danger, bureaucratic and political obstacles and thousands of miles of uncertainty. But the British director also turns his camera on the world media on assignment in the Mediterranean as they cover the unfolding humanitarian tragedy. In today's chaotic era, what is the "who, how, and why" of the 24-hour breaking news cycle as it relates to global conflicts and crises? When faced with immeasurable suffering, how do they balance their humanity with professional objectivity and the day to day mundanity of their jobs. Is it possible to walk the line between a good story and sensationalism? Or, glazed, do you just go after another news story?

### Long Synopsis:

ANOTHER NEWS STORY takes a fresh view of the European refugee crisis. The film opens in 2015 Greece as refugees arrive on the idyllic island of Lesbos and follows refugees into Hungary and Croatia and across Europe to a hoped-for sanctuary. The film chronicles a journey beset by physical deprivation and danger, bureaucratic and political obstacles and thousands of miles of uncertainty. As the refugees wind their way across Europe they are accompanied by a pack of fellow travellers – reporters, camera-operators, producers and news vans. As he too travels alongside the refugees debut British director, Orban Wallace, turns the camera in a new direction: the world's 24-hour news gatherers in pursuit of the breaking story.

Along the way Wallace meets the people both sides of the camera capturing the highs and lows experienced by the refugees and press. Mahasen is a Syrian woman making the long journey alone to Germany. Separated from her family and home she bravely faces daily challenges in the hope of reaching Germany where Angela Merkel has promised refugees will be welcomed. Bruno is an experienced TV news producer accompanied by cameraman Jonny, they go from assignment to assignment, country to country as the news agenda demands. Wallace trains his lens on Bruno, Johnny and their fellow journalists as they file their stories on the unfolding humanitarian tragedy.

In today's chaotic era, what is the "who, how, and why" of the 24-hour breaking news cycle as it relates to global conflicts and crises? "Sometimes you feel you're making a noise, but not helping really," laments Lorenzo over the sensationalised treatment of human misfortune; he's one of those who, in the months' long hunt for fresh information, accepts a nomadic lifestyle. When faced with immeasurable suffering, how do they balance their humanity with professional objectivity and the day to day mundanity of their jobs. Is it possible to walk the line between a good story and sensationalism? Or, glazed, do you just go after another news story?

## ABOUT THE FILM

"We want the film to show this full journey," says Wallace. "It's the story of these people, who they are, their journey across Europe and how that was documented and how the news has the power to switch the opinion of people and show things in a different light."

The documentary *Another News Story* took root in the summer of 2015. At that time the papers and television reports were focused on the 'Calais Jungle', a refugee camp crammed with people seeking to enter the UK after fleeing across Europe from the war in Syria and other countries. Wallace was sceptical of the reports he saw on the Jungle, and the anti-immigrant stance that coloured many of them. "It was Nigel Farage and David Cameron talking about 'swarms' of 'migrants' and this negative emphasis on the refugees coming across," explains Wallace.

Orban Wallace was already working as a partner in his own production company, Gallivant Film, making innovative and exciting music videos, documentaries and commercial projects. But the refugee issue was one he felt passionately about, and so he decided to use his talents to shine a different light on the story. With a little free time and a hastily-assembled crowdfunding campaign, he and a tiny crew headed across the Channel to shoot a short film about the camp and present the other side of the story. Once there, however, the director quickly realised that Calais was not the beginning of the tale. "It felt, from speaking to people, that we were catching the final chapter," says Wallace. "So we came away after four days filming without a film. It was just a little vignette of what had happened."

On Wallace's return to the UK, public perception of the crisis was transformed to something more like sympathy by the devastating images of the body of toddler Aylan Kurdi, tragically drowned as he and his family tried to cross the Mediterranean to Europe. Angela Merkel announced that she was opening Germany's doors to the refugees, and a desperate trek across Europe began as thousands sought to take up her offer. Wallace realised that the real story of his film was just beginning to unfold, and decided to travel across Europe to Greece to follow the refugees on their journey.

"We begged, borrowed and stole kit and set up another crowdfunding campaign," says Wallace. Time was of the essence. Hungary had announced that they would be shutting the borders on September 14th, beginning a race against time for refugees trying to make the land crossing to Germany. Wallace and his team had just a few weeks to get to the island of Lesbos before the flow of humanity would be blocked.

The crew travelled into scenes of chaos. On arrival on Lesbos, the crew's tiny, equipment-packed car was stopped and searched by police, hyper-vigilant following riots at the island's main ferry port just days before. Wallace and his team drove along roads scattered with the remains of abandoned life rafts and life jackets, a visible reminder of the great wave of refugees who had already passed through the island, and saw the flimsy boats coming in.

"It was a surreal scene: all these journalists camped out, waiting," says Wallace. "We just followed the journalists. They were running up and down the beach trying to get the best shots. For the people arriving, the first thing they witnessed was a wall of cameras. Not hello, just a camera in your face. They don't have any control, and we wanted to show that because we thought that was quite disturbing."

Wallace soon became convinced that his story had to include the journalists covering the crisis. "There were so many news cameras everywhere. I'd never seen people reporting in that way. I watched a news guy jump in front of the action, doing his hair very calmly while a man behind him was shaking his baby in a desperate attempt to gain attention. This man did his news report and afterwards just walked on, looking for the next story. That caught my eye, the two things going on at the same time."

A scene at the Hungarian border was pivotal. "We decided to take a left-hand turn off the motorway just to see what was going on. We literally drove in to a thousand people who had just escaped from a refugee camp and were running towards us. It was madness, and we were in there. The number one NBC news anchor was just going live. We were putting up a tent and a news team started chatting to us; they thought it was quite funny that we were camping with the refugees. So we filmed them setting up and I started chatting to Bruno, a news producer. Journalists are people, and they're going to be human and they're going to make fun of things, because that's a human reaction to being in dark situations. After the interview he gave, that's when we decided that the media coverage would be our angle."

Those scenes would become the central part of the film. The following day was spent shooting other journalists at work, including the infamous incident where a reporter for a far-right organisation kicked a running refugee. For the most part, producers and camera people were willing to be filmed, particularly Bruno and Northern Irish cameraman Johnny, who the team interviewed several times on the journey across Europe and who became key figures in the film. Only on-camera talent proved a little more hesitant. "The news anchors were always the most wary because they know the whole thing is about image," says Wallace. "They'd always be more reserved. But the people behind camera were more open. We were quite scruffy and friendly filmmakers, so I think people didn't worry about talking to us. Most journalists, especially the ones who aren't normally on camera, loved being given the opportunity to speak and had a lot to talk about. "

The team went to extraordinary lengths to stay with the story. On finding the Croatian border closed on their way back up through Europe, Wallace and company abandoned their car, donned headscarves and gave some of their cameras to the refugees to keep filming as they snuck across the border on foot. On the other side they found a scene straight out of World War II, with five thousand people who had been waiting for days to board a train. The modern world, however, intruded in the form of hundreds of journalists who were still hovering. "The journalists were always focusing on those moments," notes Wallace. "If there were orderly people getting on the train they wouldn't be filming that; they'd be focused on people scrambling through the doors to portray this mass exodus of people and the confusion of it all."

One of the refugees Wallace interviewed, Mahasen, proved something of a heroine aboard that train, and not just because she became the heroine of the film. "Mahasen was the first woman who was really confident to speak to us. She was really open and gave a really beautiful interview."

"We were having a very bad time in Croatia, me and my friends," explains Mahasen of her journey. "It was a suffering time. Actually because we had a very hard journey, this gave me courage. When I saw Orban, it's like somebody gives you oxygen to talk about what you are suffering from. I know he wants to show the truth about what's happening. I'm not going to

say that all of us are angels but most of us are people who came from war. Like your people, there are doctors, engineers, nurses, housewives, regular people. We want to live in peace. We ran away from our country because...well you can see from the TV what's happening in Syria. We lost our jobs, our homes. All our country is lost. It's very hard, very sad."

It was aboard that train that Mahasen once again showed extraordinary courage. The air conditioning and electricity were out in one carriage that was already overcrowded with hundreds of refugees. The windows and doors were shut and the temperature quickly rose to terrifying levels. People were screaming and sweating – but they were also afraid to try to get off in case the train left them behind. It was Mahasen who found the courage to force her way back out onto the platform and start calling out for help. "She was the bravest one," marvels Wallace – who had smuggled himself aboard the train with the refugees to travel with Mahasen. "She started shouting at the police, at the media, if everyone doesn't get off this train everyone's going to die. She managed, alone, to convince the police to take everyone off and put them in another carriage."

"I thought it was a bad dream and I was sleeping," explains Mahasen herself. "I have to wake up, I have to wake up. It was very scary; I did not want to die like this. That's why it gave me courage."

Hidden among the mass of humanity to follow the story, Wallace found that Mahasen and her fellow refugees essentially adopted him, showing him extraordinary kindness. When he left his bag behind at one point, a young boy retrieved it and brought it back to him. He travelled with them across through forests at night to cross the Hungarian border once more under cover of darkness, and eventually joined them in a German refugee camp for two days on short rations when they reached their goal. "All that happiness of getting there and it was just Army barracks, just men, no women. There was no sensitivity; they got only one little packet of food in 24 hours, which consisted of four pieces of white bread, an apple, a slice of ham and a slice of cheese. That was it. I've never felt so hungry in my life, there with them."

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When Wallace and his team said goodbye to both refugees and their journalist subjects and returned to England, work began to whittle nearly 150 hours of footage down to feature length. Film producer Verity Wislocki, a passionate advocate for refugees who had contributed to Wallace's crowdfunding campaign, came aboard as producer. A few bigger companies offered to help, but there was one problem: they wanted to cut the film to focus solely on the refugees.

"We always felt that the juxtaposition of the refugees with the news is what makes our film unique," says Wislocki. "Obviously all our involvement was born out of the fact that the refugee crisis is something we all feel really passionate about but it's not just a refugee film. It's got much wider relevance to where we are now, thanks to post-truth, fake news. We're hoping that it will open a discussion about journalism. That's what makes it powerful, when you see the refugees' journey and the journalists together. People found that difficult at the beginning, they couldn't see how we would make it work. We've had to finish it ourselves for people to understand."

For Wallace too it's about starting a discussion rather than finishing one. "From the beginning it's been about *cinéma vérité*, just showing what we experienced. Lots of people

pushed for me to do voiceover. Obviously it's not a particularly easy narrative, because there's multiple characters going across continents. But my whole purpose in making it slightly confusing was that it really *was* confusing, so people get a glimpse into what those people were going through. It's not a story I should be trying to put my views into. It's a window."

However, there was one final tragic additional shoot. Following the attack on the Bataclan in Paris in November 2015, the media's attitude to refugees switched back to hostility. Wallace knew that his film would have to reflect that change or become redundant. So he travelled to Paris to spend the first night after the attack in the square with the news media, watching their shifting rhetoric. "You could hear everyone pushing this new agenda. Before they had any facts about who the attackers were! There was this American pushing this line that we've got to stop Muslims, start wars in Syria."

The shift bore out some of the more cynical predictions of news producer Bruno, who the crew interviewed once more. "On the first night we met Bruno, he had said to me that as soon as the terrorist attacks happen, everything's going to change. When we met him in Paris, he told me, "This is what I told you was going to happen". His story, in a way, came full-circle. Paris was the shift where the world media and public perception switched to this more right-wing view of refugees and migrants and the general closed-door policy we've been experiencing. It was the start of what was to come, the beginning of Trump and this fake news agenda, people not knowing what to believe and lots of scaremongering."

The team wants their film to fuel a discussion of how we approach news in an era of 24 hour media, short attention spans and political propaganda. Wislocki also hopes that the film will raise enough money to help grassroots refugee charities.

"Things are so dire for refugees where they're coming from and when they're trying to get somewhere," notes Wislocki. "But even when they get to a country of 'safety', life isn't perfect. The more we speak to refugees in Europe, the more you realise that they need all the support they can get. We would like the film to be used in an educational way, to spread the word."

They also want to be able to help Mahasen. In happy news, the former refugee is now settled in Germany and was reunited with the children she had not seen in three years before her escape to Europe. "It was a very beautiful moment," smiles Mahasen. "Both of my kids came from the USA, Miriam and Mark. For three years I couldn't hug my daughter and my son, and they got very big! As a mother, I was shocked! In Germany it's a little bit difficult for them because the language is difficult to learn. But it's better than before. Most of the people I know are resident and are safe now."

Now, before the next humanitarian crisis begins, this film offers a consideration of what's at stake.

"I think people are used to reading headlines and bulletins and just believing that," says Wallace. "Our mindset is that it's so easy to move on to the next story. We all need to take a step back and realise that all these agencies have agendas and we need to understand that these agendas are constantly pushing different narratives. We should always, in the back of our mind, have the thought, what else is being reported? It's a question of questioning the news. Journalists aren't all bad; they're doing their job. But even if *they* are doing their job,

it's how people at the top – the editors, the news channels themselves – spin the stories. We weren't trying to push an agenda against the news but just ask questions which open up a wider perspective. We don't want to do the news thing of telling people what they should be thinking.”

“It feels pretty even-handed; it's not like we're demonising the media,” agrees Wislocki. “This is just the state of our world at the moment. I think the whole role of the media in our current world is such a relevant issue, and something that people are more and more aware of, and I hope this will spark some kind of dialogue about that – in an even-handed way, not a hysterical manner.”

And as for the refugee issue, Mahasen puts it most simply. “I wish people wouldn't think we came from Mars or we are aliens. I know there are some differences between us but we share the same feelings, the same dreams – thinking about families, kids, loved ones. We are all humans at the end of the day.”

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## ABOUT THE FILMMAKERS

### ORBAN WALLACE | DIRECTOR & PRODUCER

Orban Wallace began working as a filmmaker six years ago. He is a cofounder of Gallivant Film productions, where he directs documentaries, music videos, and commercials. His filmography to date lists several short pictures. The documentary *Copenhagen, The Musical* (2001) screened at the Vancouver IFF, among others, while his 20-minute drama *Aeron* (2012) earned a nomination for Britain's RTS Awards and was programmed for the Aesthetica short film fest. Shot on Super 8, the mini film *Misty* (2016) played the Straight 8 parallel festival during the Cannes IFF. Going forward, Wallace plans on creating feature documentaries; the debut of *Another News Story* is his first successful step in that direction.

### VERITY WISLOCKI | PRODUCER

With over 15 years experience in film and TV, Verity has worked on features such as Tim Burton's *Sweeney Todd*, Alfonso Cuarón's *Children of Men*, Terry Gilliam's *Tideland*, Terry George's *Hotel Rwanda*, Anthony Minghella's *Cold Mountain* and Yorgos Lanthimos' *The Lobster*. Verity is now on a mission to produce excellent stories by bringing together a network of established filmmakers with fresh, diverse, emerging talent.

Verity is a fearless Producer who seeks out intelligent stories and inspiring creative talent. Ahead of establishing Wislocki Films, Verity line produced feature film *Photo Finish* and a number of short films including *Dad*, which won several awards internationally and a nomination at the Sundance Film Festival. She was also recently Post Producer on *The White Princess* for Starz and Post Supervisor on Yorgos Lanthimos' *The Killing of a Sacred Deer*.

## **SAF SULEYMAN & JODIE TAYLOR | CO-PRODUCER SE15 PRODUCTIONS**

SE15 Productions is a London-based production company. We make film and radio documentaries centred on in-depth personal storytelling and rarely heard voices. As a company with Syrian heritage we frequently focus on stories from the region.

Behind Se15 Productions is documentary shooter-director Safwon Suleyman, formerly of BBC Panorama, and Jodie Taylor, a documentary producer who works across both film and audio.

## **CHARLY FELDMAN | CO-PRODUCER**

Charly is a versatile producer and documentary filmmaker with experience across a range of genres from investigative and observational documentaries, to studio debates and short fiction films. She has made films in over a dozen countries, exposing women trafficking in Vietnam and highlighting maternal health issues in Guatemala. In 2014, she produced 'This is Exile: Diaries of Child refugees,' an award-winning documentary about the psychological effects of war and exile on children. She comes from a multicultural environment and currently lives between London and Singapore.

## **BALINT REVESZ | CO-PRODUCER GALLIVANT FILMS**

After finishing university, with awards from South-Korea and Japan, Revesz founded his own production company, Gallivant Film, and since he's been developing feature films and documentaries, scouting projects for international co-productions.

He focuses on producing films using challenging methods such as his feature documentary, *Granny Project* which has been 7 years in the making or *Another News Story*, a film about journalists documenting the refugee crisis, in competition at the KVIFF this year. As a result of a collaboration with the BAFTA nominated, Joshua Loftin, he is about to finish a hybrid poetic-documentary, *LFD-Hope*. He's also a member of the team behind *Dreampire*, the first global audiovisual dream archive.

## **JOSH ALLOTT | DIRECTOR OF PHOTOGRAPHY**

Josh Allott (b. London) has worked on various documentaries for British television including the Emmy award winning "Educating Yorkshire" (CH4) and the One World Media award winning "The Tribe" (CH4). His work for Channel 4 and the BBC has taken him around the world, from the strip in Magaluf to the valleys of Ethiopia to the railway stations of Kolkata. As well as shooting docs Josh writes and directs. His narrative short film *nobblycarrot7* (2014) won best actress at The British Independent Film Festival, he's had plays on at The Edinburgh Festival and Soho Theatre and is a graduate from the prestigious Young Writers Programme at The Royal Court Theatre.

## **DOMINIC STABB | EDITOR**

Dominic has been editing Film and TV for over 12 years. He has an MA in Film Editing and started his career with a six year stint at Vertigo Films where he worked with directors Gareth Edwards, Nick Love, Nick Moore and Nicolas Winding Refn on numerous feature films.

His first role as Senior Editor was on *The Facility* (2012) directed by Ian Clark and starring Steve Evets. He also edited *Base* featuring the infamous daredevil Alexander Polli, which is set for release this summer.

### **ASH KOOSHA | COMPOSER**

Born Ashkan Kooshanejad in Tehran, Iran in 1985, Ash Koosha is an electronic musician and soundtrack composer whose work explores themes of synesthesia and virtual reality. His fluid, collage-like soundscapes are based on computer-generated sonic fractal patterns, incorporating altered voices as well as non-musical sounds like car engines and shattering glass. As heady and discordant as these sounds, his sound constructions are intriguing and accessible rather than harsh and punishing.

Koosha grew up in Tehran and Frankfurt, Germany, absorbing as much music as he could get his hands on. He studied classical music at the Tehran Conservatory of Music, but was more interested in music technology and granular synthesis, and began creating computer music. He was also interested in rock music and played bass in a band called Font, although that group came to an end when police raided one of their gigs by helicopter, arresting all of the bandmembers. Koosha then formed an indie rock duo called Take It Easy Hospital. After building up a following online and playing successful gigs in the U.K., the duo starred in *No One Knows About Persian Cats*, a movie based on the Iranian music scene. The film's soundtrack was composed and produced by Koosha in collaboration with other Iranian artists and bands such as Mahdyar Aghajani and the Yellow Dogs. The film received worldwide critical praise, winning the Special Jury Prize at the 2009 Cannes Film Festival.

Based in London, Koosha began devoting more time to computer music experiments as well as composing soundtracks for Iranian films (which he delivered online rather than returning to Iran to work on them). After years of experimenting, he began uploading his electronic music to the internet in 2015. Initially a self-released album, his debut solo full-length *GUUD* was picked up by *Olde English Spelling Bee* and immediately garnered acclaim, earning nods from *Pitchfork* and *The Guardian* and eventually placing in *FACT's* Top 50 Albums of the Year list. Koosha was then signed by *Ninja Tune*, who released his virtual reality-themed sophomore album *I AKA I* in 2016. Koosha also produced, directed, scored, and co-wrote his first feature film, *Fermata*, starring Will Firth.

### **NOÉMIE DUCIMETIERE | COMPOSER**

Noémie Ducimetiere is a singer, instrumentalist, composer and producer with a striking voice and stage presence. Beginning as a solo artist, she went on to form *Gentle Mystics*, a tumultuous nine-piece band who performed at many notorious UK festivals and worldwide. They released their debut album in 2011 and are currently shaping the final tracks to a new project since their last official show at London's Roundhouse in 2015. In this time Noémie has been orchestrating a new live solo project which will be surfacing later this year in the UK.

Following fluidly from her big-stage sound, Noémie debuts into the world of film score through the feature documentary "*Another News Story*", a provoking story about those fleeing war in the Middle East and the jarring press frenzy that surrounds them.

## **LEO SMITH | SOUND**

Leo has been working as a sound recordist and sound designer for the last 6 years. After graduating with a first in film from LCC he started work in the industry with his first feature 'TO TOKYO' in 2012 as head mixer and worked alongside composer Trevor Jones. With 'Another News Story' Leo has breached documentary sound and as a recordist and creative sound designer he's now engaged with a variety of journalism and radio documentary, as well as involvement in every stage of film fiction and documentary sound.

GALLIVANT FILM  
and WISLOCKI FILMS

Composers  
Ash Koosha Noemie Ducimetiere

Director of Photography  
Josh Allott

Sound Leo Smith  
Editor Dominic Stabb

Co-Producers  
SE15 Productions  
Charly W. Feldman  
Balint Revesz

Producer Orban Wallace

Producer Verity Wislocki

Director Orban Wallace

A Film by  
Orban Wallace

Associate Producers  
Andrew Goddard  
Atlas Bulk Carriers

Associate Producers  
Jan Wolfeld  
Patricia D'Intino  
Robert and Olivia Temple

Assistant Producers  
Rosa Saunders  
Jamie Wolfeld

Archive Clearances  
Lucy Whitton

Camera Operators  
Josh Allott  
Orban Wallace  
Jamie Wolfeld  
Ruben Woodin-Dechamps

Post Production Producer  
Verity Wislocki

Supervising Editor  
Dominic Stabb

Consulting Editor  
Michael Nollet

Sound Designer  
Peter Baldock

Colourist  
Gareth Bishop

Assistant Editor  
Charlie Webb

Additional Music  
Nick Cave & Warren Ellis  
Amon Tobin  
James Jones  
Hidden Orchestra  
Vahakn Gehlhaar-Matossian

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Head of DI **TOM BALKWILL**  
DI Producer **ABIGAIL MCKENZIE**

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Dialogue Editor **ADRIAN FURDUI**  
Sound Effects Editor **JAMES MATTHEWS**  
Re-recording Mixer **BEN CARR**  
Sound Re-recorded at **ART4NOISE**  
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**DIONYSI TSIRIGOTIGNAIL JELENA TOMIC**  
**JONATHAN KLUGER LJUBICA STOJANOVIC**  
**MARINA NIEL MERRY COLCHESTER**  
**ROSA SAUNDERS CHARLENE WHITEHEAD**  
**JAMIE WOLFELD JOHN KLUJR**  
**MAJED SULTAN MAX METZGER**  
**PAT MORAN SHAIDA KAZEMI**

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**SUSAN EADE JELENA TOMIC**  
**LUTFA BEGUM JALIL MAJED SULTAN**  
**MOHAMED KAMEL ROHULLAH HUSSAIN KHAIL**  
**NICOLA STABB MARY STABB**  
**MAXIM LEJEUNE**

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Legal Review **REVIEWED & CLEARED**

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**SUDDEN BLACK**  
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**EMILY DAWKINS**

Grip **PETER ALLIBONE**  
Couriers **MIDNITE EXPRESS**  
**DEAN WARES**

Music Supervisors **ORBAN WALLACE**  
**DOMINIC STABB**  
**NADEEM DAYA**

for **Gallivant Film**

Chief Executive **ORBAN WALLACE**  
Deputy CEOs **BALINT REVESZ & RUBEN WOODIN**

for **Wislocki Films**

Head of Development **HONOR BORWICK**  
Business Affairs **ANWEN GRIFFITHS, SHERIDANS**

'No Way Home'  
'Maqsum Shake'  
'Onwards'  
'Smugglers'  
'Austrian Dabke'  
'Man on the Train'  
'Hello Europe'  
'Fear + Propaganda'

Composed by Noémie Ducimetière  
Performed by Noémie Ducimetière  
Licensed Courtesy of Noémie Ducimetière  
Mixed by Nadeem Daya

'Arrival'

Composed by Noémie Ducimetière  
& Vahakn Gehlhaar-Matossian  
Performed by Noémie Ducimetière  
& Vahakn Gehlhaar-Matossian  
Licensed Courtesy of Noémie Ducimetière & Vahakn  
Gehlhaar-Matossian

'Newsroom'  
Composed by Noémie Ducimetière & Vahakn  
Gehlhaar-Matossian  
Performed by Vahakn Gehlhaar-Matossian  
Licensed Courtesy of Noémie Ducimetière & Vahakn  
Gehlhaar-Matossian  
Mixed by Nadeem Daya

'Gesi Bağlari'  
Traditional  
Performed by Noémie Ducimetière  
Licensed Courtesy of Noémie Ducimetière

'Movements'  
'Always Forward'  
'Dystopia'  
'This Morning'  
'Enforced'  
'Time Ticking pt One'  
'Time Ticking pt Two'  
'Time Ticking pt Four'  
'Trapped On A Train'  
'Children and a Hungarian Reporter'  
Composed and Performed by Ash Koosha  
Mixed by Ash Koosha  
Mastered by Mahdyar Aghajani  
Licensed Courtesy of Ash Koosha

'Pentecost'  
Composed by James Jones  
Performed by James Jones  
Licensed by Music Sales Ltd

'Song for Jesse'  
Composed by Nick Cave & Warren Ellis  
Performed by Nick Cave & Warren Ellis  
Licensed Courtesy of Mute, BMG  
'Bloodstone'

'Spoken'  
Composed by Joe Acheson.  
Performed by Hidden Orchestra.  
Licensed Courtesy of Tru Thoughts Records & Full  
Thought Publishing

Composed by Amon Tobin  
Performed by Amon Tobin  
Licensed Courtesy of Ninja Tunes

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