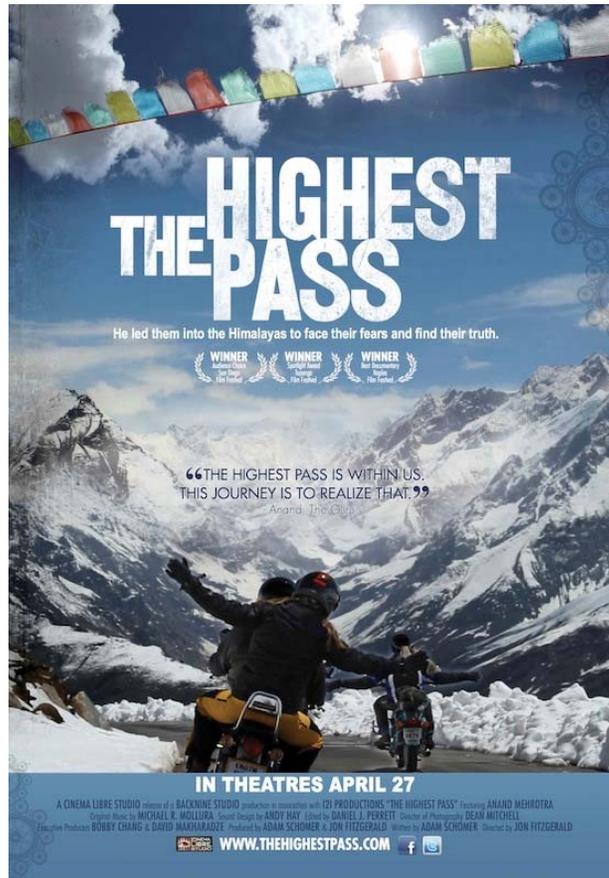




presents



Directed by **JON FITZGERALD** | Written by **ADAM SCHOMER**

Documentary | 90 MINS |
Stereo | USA | 2011
UNRATED

www.thehighestpass.com

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SYNOPSIS (SHORT VERSION)

Anand, a modern Indian yogi and guru, asks his student Adam to join him on a motorcycle expedition through the highest passes of the Indian Himalayas. These are some of the most dangerous roads in the world, but Adam only just learned to ride two weeks before the trip. Still, they manage to assemble a team of seven motorcycle riders to share in what will become the journey of a lifetime.

We are guided by Anand who bears the burden of a Vedic prophecy that predicts he will die in his late twenties in an accident. He is that age now, yet leads fearlessly with the wisdom that "Only the one who dies, truly lives."

But wisdom in words and wisdom in practice are very different indeed, especially along the sheer icy edges of Himalayan cliffs. The bikers ride this edge, navigating dirt, gravel, snow, ice and the onslaught of trucks, known as "road killers," as they journey for 21 days towards the highest motorable road on earth; a pass open only three months out of the year. At 18,000ft, all that lives is snow, altitude sickness and constrictive fear. But it's a road that leads to isolated mountain lakes, ancient monasteries, a mystic oracle and ultimately deeper understanding of themselves.

Adam must ask if the possibility of a spiritual breakthrough is worth the risk of death? Will it help us all understand what it means to live?

"The highest road in the world is within us, this whole journey is to know that." – Anand

SYNOPSIS (LONG VERSION)

Soon after Adam Schomer meets a modern yogi and guru, Anand Mehrotra, they plan an expedition through the highest passes of the Himalayas in Northern India. These are some of the most dangerous roads in the world, yet they manage to assemble a team of seven motorcycle riders to share in what will become the journey of a lifetime.

These riders and Adam, who learned to ride two weeks before the trip, are guided by the inspiring teachings of Anand who bears the burden of a Vedic prophecy that predicts he will die in his late twenties in an accident. He is that age now, yet leads with a fearlessness and wisdom that reminds us that "Only the one who dies, truly lives."

But wisdom in words and wisdom in practice can be very different indeed, especially when riding along the sheer icy edges of Himalayan cliffs. The bikers ride on that edge, navigating dirt, gravel, snow, ice and the onslaught of loaded trucks, known as "road killers," as they journey for 21 days towards the highest motorable road on earth. It is a pass open only three months out of the year and at a height 18,000 feet, is on par with Everest's base camp. Low oxygen, altitude sickness, river flooded roads, and a constrictive fear all live along this one lane road.

Yet they choose this path to seek Ladakh, the land known as the Little Tibet. Why this path? Simply because it's a road that leads to isolated mountain lakes, ancient monasteries inside the knowing eyes of a mystic oracle and ultimately, to a deeper understanding of themselves.

It's amazing that their guide himself is battling a prophecy and yet is determined to ride one of the hardest roads in the world. It is both haunting and inspiring. It brings forth our worst fears and our deepest courage. Adam must ask if the possibility of a spiritual breakthrough is worth the risk of serious injury or death? Will it help us all understand what it means to live our lives?

This adventure cracks the foundations we think we stand on. And in this case, the foundation is a one lane road winding through the Himalayas -- The Highest Pass.



DIRECTOR'S STATEMENT



I've never really been a fan of motorcycles, probably because my parents were in the medical field and never let me ride one -- too dangerous. But as I got older, I learned a bit more about the people who ride them, how it makes them feel, that sense of freedom and what it represents, the journey you could take, alone with your thoughts.

After graduating from college, I began to practice meditation and eventually yoga. Other than golf and writing, this was my alone time. It was my brief escape from the challenges I continued to reluctantly embrace. And still, I had never ridden a motorcycle.

When Adam first pitched the idea for *The Highest Pass*, I was hooked on the idea, and recognized the potential as a spiritual adventure with cinematic qualities. It certainly fit our mission statement -- to make socially relevant films that could affect positive change, either in people or in the world. After letting the idea sink in, I recognized how many obstacles we would face, challenges on every level, particularly from a production standpoint. Yet, I also knew, selfishly, that I would grow as a person through the experience of being led by a modern yogi into the most spiritual places of India sounded pretty amazing. Within a couple of weeks, we had agreed on some key story ideas and I signed on to finance and produce the movie with Adam.

While Adam rounded out the team of riders and prepared for his imminent departure to India, I worked on the nuts and bolts here in LA, accumulating gear and trying to find the right DP, which we did in Dean Mitchell. It was going to be filmed at extremely high altitudes, with harsh weather conditions likely, and also involved the filming of motorcycles. Dean had the experience and attitude we were looking for. A few weeks later, with mountains of gear, first Dean and then I met Adam and the rest of the team in Rishikesh, India.

The day I arrived, we already had a lot on the schedule. We were going to film Anand and the riders with the kids at the school, then interview the riders down by the river and have Anand talk about his prophecy. For me, that was a nice welcome to the birthplace of Yoga and a packed day of quality material. Adam had hired a B Camera and a few other crew members and shot some good footage before I arrived. One of the strengths of this production was the fact that the basic "trip" had been planned. While we didn't know all the obstacles we would face, at least we had a tentative road map. The next day, we left home base and the journey really began.

I have to admit, I did not come into the filming with any sense of fear, either consciously about the trip, or about what fears may have been lurking beneath the surface about other issues. Since I wasn't going to be on a bike, I wasn't afraid of crashing. I guess being at altitudes of 18,500 feet could have been a source of fear, but it wasn't. I was in good shape and had some Vicodin in the case of severe headaches. However, the fear was soon to come, from an unexpected place.

Starting with my pick-up at the airport in the pre-dawn hours, then 7 hours of weaving through traffic, motorcycles and the occasional cow, I quickly learned that just being on the roads posed the greatest danger. Of all the challenges that we would face, it's the traffic coming at you and the narrow roads that I hadn't anticipated, but it also turned out to be one of the greatest gifts of the trip. After several days of sitting in our van winding through the tiny mountain passes, horns incessantly honking for the constant turns, surviving what seemed like dozens of near misses daily, I relinquished the default instinct to worry. I let go. It was like a switch turned off and I was at peace with the journey. I couldn't control the cars or whether it was going to be my turn to go. The freedom was a relief.



During the first half of the trip, there was a sense that Anand was perhaps a step removed from the other riders. He was difficult to connect with emotionally and it was awkward at times for the riders to appreciate his way, his methodology. They

DIRECTOR'S STATEMENT (con't)



really had to learn to trust him and it was fun to watch this unfold from behind the camera. The riders were focused on their safety and making it through the day in one piece while trying to embrace the occasional talks by Anand. But like any

adventure, your connection deepens as the trip goes on. Every day had a set of obstacles, whether it was the rain, the snow, the fatigue or the riding at night. By morning, it was a fresh start, a new landscape, a new frame of mind. And sure enough, as the danger increased, emotions were more exposed and deeper connections were made between the riders, the crew and Anand.

It was great to see the exchange between Adam and Anand specifically -- the student and the teacher and the faith Adam put in Anand even in times of doubt. The mentor role really suited

Anand, for Adam in particular. That was a key reason we made Adam the "hero" of the story. It was important to us that the documentary have a narrative feel and was also one of the main reasons I wanted to model Joseph Campbell and the "Hero's Journey." Fortunately for us, all of the elements were there. And Adam had accepted his *call to adventure* and was going through the stages of the journey. Part of that journey was for Adam to face his own fears.

Trust, along with fear, is really tested when Anand pushes everyone to Baralachala, the most dangerous mountain road in the world, not to mention the fact that the pass was not officially open. You could see the fatigue, the fear, yet the comradery really shines through. From a filmmaker's perspective, it was great for us that Anand pushed them. I assumed we would eventually find our way down but there was no doubt, the thought of spending the night on that frozen mountain at 15,000 feet was not a pleasant one. We made it down, enjoyed the spirituality of Lamayuru, the meeting of the Oracle and the other challenges we overcame. It's safe to say that everyone involved in the trip has a new take on spirituality, on some level. I even rode on the back of a bike on our last day. That was inevitable, yet reassuring all the same.

Reaching "the highest pass" and the journey itself meant something different for each of the riders, the crew and for me as well as did Anand's prophecy. It's no secret that it's part of human nature to avoid our greatest fears. Some take longer to overcome than others, but a journey like this forces you to re-evaluate your station in life. We wanted to make a movie that would be entertaining, yet engaging enough on a spiritual level that audiences would be inspired to consider their challenges in a different way. We are living in an interesting period in human history, a difficult time albeit an exciting time. "Transformation" seems to be the buzzword, especially for 2012. Hopefully, *The Highest Pass* can play a role in that transformation, in whatever form that may be.



ABOUT THE PRODUCTION

Producing a documentary that follows motorcyclists always on the move, for nearly 12 hours a day, is tough. But doing it in a foreign country like India, in the isolation of the Himalayas, is really tough. Adding in avalanche-prone mountain passes in excess of 18,000-feet and the road killer traffic of the chaotic Indian roads? Well now we are on an adventure. And as the signs along this Himalayan mountain pass road say, "Difficult is easy. Impossible takes time." This impossible journey of production took three weeks.

But before we talk about that, let me quickly set the scene. A young, radical Indian guru asks his disciple to come on a motorcycle journey that spans 2000 km from a small yogic town called Rishikesh to the foothills of the Himalayas, all the way to the high mountain region of Ladakh. Ladakh literally means "land of the passes." Ultimately, the journey will go over the highest motorable mountain pass in the world, Kardungla, at 18,300-feet. Amazingly, his disciple had never ridden a motorcycle before, but says yes anyway, determined to unlock the secrets of the yogic teachings. And in the spirit of yoga, they share the journey with others -- 8 riders in total and the production crew to film them.

PRE-PRODUCTION

I don't want to talk too much on pre-production, because everything in India took so damn long to get done that I would rather not remember it. In the end, we set it all up so that there would be three support vehicles: one vehicle for the riders' gear and two mechanics; the other two vehicles for the production crew. I brought my cinematographer from the U.S. and my 2nd cameraman was from Bombay, which helped incredibly when arranging for equipment, lights, audio gear and simply having another crew member who spoke Hindi.

My lead sound engineer was also from the U.S. and we had an assistant for him from India who also assisted the whole production team. Of course I was there, plus my co-producer serving as co-directors as well -- him in the van and me on a motorcycle. That's right, I am the disciple who has never ridden a motorcycle and is also producing the film. With drivers, mechanics, crew and riders, we were a village of 18 people. We had a Canon 5D, Canon 7D, all the lenses and an HVX as well as two GoPro cameras, which we mounted anywhere we could. The impossible takes time: three weeks.

WEEK 1

We were based in Rishikesh for three days so we could grab interviews with the riders and follow them getting accustomed to their bikes as well as shoot footage of the rituals of yogic life in Rishikesh. We quickly realized that the best way to film the riders was to send one van ahead 30 minutes of time. That crew would scout a shot and set it up. The bikes would soon come and we'd nab our shot. Meanwhile, the other van was with the bikes and anytime we stopped, that camera crew would hop out to get any of the cinema verite style interactions and thoughts of the riders. Often we did have to stop to let the lead vehicle pass us again.

After three days in Rishikesh, we hit the road, riding through some of the other small cities before reaching a more hilly area. Eight hours into the ride, which was already longer than we thought we would need for the first day, one of the riders (Eric) took a terrible spill. This is where two things paid off: (1) our mechanic could ride his bike while we put Eric in the car to take him to the hospital; and (2) our DP, Dean Mitchell, is a better rider than anyone on the trip. Off we zoomed toward the hospital, led by Anand, who was led by our DP, Dean. He was riding with one hand on the bike while using the other

hand to hold the Canon 5D. He managed this while somehow tearing through this strange clay like hilly landscape, dodging trucks and cars. To say the least, Dean was a stud, but he and the rest of the crew didn't exactly enjoy getting into our hotel at 10pm, after 16 hours on the road only to have me ask to do interviews before ending the day.

Those were important interviews though as the riders were just realizing the journey they were on. We had to get them before the first night's sleep. Comments like: *"It's that fear of death constantly,"* or *"I've never had my nervous system on edge for that long...110% non-stop!"* Everyone had some sort of fear brewing, I knew I had a ton of it.

The next day, we had another accident with two bikes going down. One of the riders was rattled and I heard him say: *"Where's the next airport, because I just want to go home to my family and dog."* So the trip wasn't off to a great start. In fact, I thought it was falling apart and the crew was already agitated by the extremely chaotic roads, the long days and a general distrust that Anand wasn't completely organized. As my co-producer said, "Riding in the vans is scarier than the bikes because in the van you have no control!" I beg to differ, the bikes are a lot more exposed and tiny in comparison to a truck hurling at you. Still,

ABOUT THE PRODUCTION (con't)

the crew was dealing with the same anxiety and fears as the riders. By the end of Week One, we reached Manali, the gateway to the Himalayas. We could finally see the snow covered mountain peaks and there was a renewed sense of anticipation, which was soon to be tested.

WEEK 2

We were stuck in Manali, which was great because the crew needed a day off. However, the bad news was that the road to Ladakh was not open. This road only opens from May to September due to the heavy winter snowfall. It was June 9th and the major pass, Baralachala, was still closed -- more than a month later than normal. "We haven't seen this much snow fall in ten years, yesterday it snowed 6 feet," said one of the local villagers. Two weeks earlier, an avalanche had killed a man and 2,000 goats on this very pass.

Our yogic leader says that we will go as far as we can, to the base of Baralachala. "We will pray and talk to the mountains and hopefully she will listen," he said. To me that sounds fine, but to the crew it doesn't exactly sound like a "call sheet" or the vote of confidence they were looking to get.

We leave Manali and enter the no-man's land of the Himalayas, extremely remote. We have a place to stay that night and the next day, we have to check on the mountain pass to see its status. I took my sound engineer, our guru and my Dean the DP to meet with the generals who are working on clearing the pass. During that journey, we go up from 11,000-feet to approximately 16,500-feet. That's really high, really quick and I could feel the lack of oxygen right away and you don't want to stay up there for very long. But once we were there, we found ourselves going as far as we could on motorcycles, not realizing the support van with my audio guy hadn't followed. Not understanding Hindi, my audio guy gets out of the car and starts walking to find us and an hour later, I see him and he says "I thought I was dying. My world went black and there was only one dot of light. I told myself just take another breath. Like in yoga, take one breath."

We rushed him down the mountain to our lodging. He suffered all night with altitude sickness and beyond that, it really dealt a blow to his confidence. He didn't want to go back up. The altitude will humble you real fast! So we sent him home alone and had to anoint our assistant as the new audio engineer.

After being told the pass was closed, our leader made the decision that we would cross the pass the next day. My crew was scared. Obviously altitude is real and if we get stuck up there, some bad shit can happen. And of course, we did get stuck up there for about 10 hours in the thick of snow. We actually had to carry our bikes over the snow. The vans with the crew were stuck longer and arrived in the tent town of Sarchu around midnight, after 14 hours on the mountain pass. Everyone felt the effects, but honestly after getting through something like that, the crew came together. The mountain had stripped us all down to our base, ripped our ego apart and brought us back together for two more days of Himalayan riding. It was good for us as a team and there was a renewed faith in our leader. Again, we as producers might be leading the production, but we were all in the hands of Anand, my guru.

He led us through the Himalayas and the vistas were unreal. The Canon 5D, along with amazing lenses and a DP who can pull in shoot in a second, were up to the task. We knew that if we came to these remote areas that we should capture all its beauty including the wild horses running at 15,000-feet near great salt lakes.

WEEK 3

Now we're in Ladakh in the small city of Leh. The elevation is a modest 11,000-feet. A welcomed rest was spoiled by the realization that our lighting kit was no longer with us. We deduced that it had fallen off the top of our van. I won't go into too much detail but for a small budget film, it would have been a big hit. Thankfully, the manager of our hotel offered to take his personal car and travel back into the Himalayas to search through all of the small towns we rode through. He finally found the trail that led to a man who had found our kit.

The divine was really smiling on us. First she granted my audio engineer the strength to not die and for the production to have the luck of an assistant audio engineer who could finish the job for us (the kid had begged me to hire him in any capacity). Then she opened up a mountain pass just enough so that we could get through as the first riders of the season. And now, she had found our lighting kit in the middle of the vast Himalayas.

I have to give another shout-out to the 5D camera because while in Leh, we went into a few monasteries that were more than 1,000 years old and the smaller your camera the better. Less attention, less "big time" look is better to get real and raw

ABOUT THE PRODUCTION (con't)

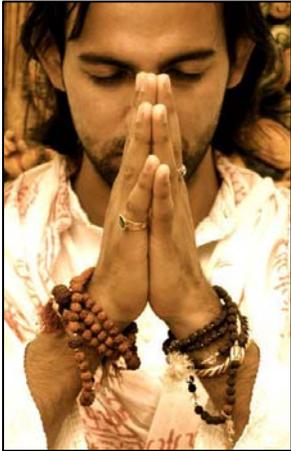
footage. This was especially true when we were allowed to film an "Oracle" who would channel Tibetan spirits and meet with the Riders.

We still had Kardungla to achieve, the actual highest pass at 18,300-feet, but I want to take a moment to reflect because being in Leh gave us a little time to do that. From a production standpoint, we still travelled out to remote villages and monasteries, so we were always on the move...and the constant running ahead to get a shot and unfamiliarity of the area was becoming normal. We had no ability to scout at all throughout this trip, it was totally run-and-gun, make a decision, set up a shot and shoot.

I should mention that the funding for this whole production had only come through two months before and not only was there no money for scouting, but no time and also the fact that these roads weren't even open to scout. So the reality of dealing with total unknowns became more commonplace. The unpacking and packing of all your gear into and out of cars everyday became our lives. For me, it became part of the "who am I" to hop on a motorcycle every day. I remember being back in Manali, the night before first heading deep into the Himalayas. My co-producer and I were up until 1:30am talking the film over. I would need wake up three hours later to help the crew prep for leaving at 6:00am. It was intensely overwhelming...not only was it grueling as a production, but here I was on three hours of sleep, a novice rider about to enter the fiercest mountain range in the world. It's been 10 days since we embarked on this journey and we are all different people now. The crew was a family and together we set out for The Highest Pass, not knowing if it was in our destiny to reach the top...maybe yes, maybe no. But one thing is for sure, we all learned that "the highest driveable road in the world is within you, this whole journey is to know that."



THE GURU & THE STUDENT



ANAND MEHROTRA - The Guru

Anand has grown up in Rishikesh, India the birth place of yoga. His family has been here for nearly 50 years. He was trained here by Yogis in the deepest and most direct lines of yoga and wisdom. He is the founder of Sattva Yoga (www.mysattva.com) and the founder a Rishikesh-based charity called The Khushi Foundation (www.khushi.org.in)

Due out in 2012 is the first book in his series on freedom, *The Free Life*.

Anand currently teaches wisdom all over the world. Many yoga teacher training courses bring students to Rishikesh seeking out Anand to instruct. Likewise, when travelling in the US, he is sought out by teacher training courses for his wisdom and talks. Anand is also a master Vedic astrologer and is regularly consulted by lay people and fellow Yogis for his readings. He is truly amazing in that he possesses a brilliant youthful freedom that relates to modern audiences, while being deeply grounded in a simple wisdom. He inspires, rattles and makes us all laugh.

Anand spent most of his life learning from many of the great sages and Yogis in India. He was destined to be a teacher from an early age and began teaching at 16 years old. He studied under many Masters in the Himalayas and was initiated into several different yogic paths including Kriya, Sivananda, Shakti Tantra and Raja Yoga. He also studied Vedic Astrology and has since traveled the world doing astrology readings and giving lectures.



People are moved by his youthful energy and his powerful message. His teachings work toward dissolving the ego and the false belief systems that hold us back and expanding into an aware and liberated state of existence. The method is an inclusive approach to the lifestyles of today about inviting higher understandings into all facets of life. The vision of the teachings is to inspire a conscious awareness into the modern, everyday world.

More information can be found at www.mysattva.com.



ADAM SCHOMER - The Student

For Adam Schomer, *The Highest Pass* wasn't just about making a cool, adventure film. On the contrary, Adam was looking for something more, something deeper. And as the saying goes, "*Be careful what you wish for.*" Despite the fact that Adam had never ridden a motorcycle, he agreed to go on a motorcycle trip through the highest motorable elevation in the Himalayas. It was down-right crazy for him to go having practiced riding a bike two weeks before the trip.

Adam studied Engineering and played NCAA Division I soccer for Cornell. A dorm room buddy introduced him to meditation to help him relax and Adam quickly embraced its benefits. He found it especially useful before soccer matches. Foregoing grad school, Adam eventually made his way to Los Angeles to work in the Entertainment business. Shortly after his arrival, he was inspired and determined to go to India. It was on this trip that he met Anand in Rishikesh. When he returned to LA, he had been affected by Anand's teachings and philosophy. He went back to India, this time alone, to study with Anand.

It was during those six weeks of early morning meditations by the Ganga River, yoga, jogging, wisdom talks that Anand turned to him and said, "*I've been wanting to ride my motorcycle to Ladakh, the Manali-Leh road that crosses many treacherous mountain passes and leads to the highest mountain road in the world - Kardungla...you want to come?*"

I don't ride motorcycles, I think they are dangerous, so I just said 'yes.'"

THE RIDERS



PAUL GREENE

Living life for a bigger purpose, Paul is a father, Actor, film maker, accomplished pilot, musician/singer, photographer, and entrepreneur (featured in Success magazine). Paul has recorded two albums, and started 3 companies. Currently on several national, TV and Print campaigns, films and television shows. Born in Canada, he currently lives in Los Angeles with his son. Paul is a global citizen with an insatiable hunger for adventure, and has flown over 3,000,000 miles on commercial airlines. Anywhere feels like home.

ARIANE DE BONVOISIN

Ariane is a writer, entrepreneur and TV/Radio personality. She is the author of *The First 30 Days; Your Guide to Making any Change Easier* and has appeared on *The Today Show* and CBS and has been written about in *USA Today*, *BusinessWeek* and *Oprah*. She grew up in 6 countries, speaks 4 languages and has an MBA from Stanford. She has had several high profile jobs but is now much happier pursuing her dreams, living spiritually and going on crazy adventures all around the world.



MIKE OWEN

has been an active stuntman in Hollywood over the pass 20 years. He has just finished shooting next year's highly anticipated "Ganster Squad." Currently, Mike is the stunt coordinator for Nickelodeons' TV sitcoms, "Bucket and Skinners' Epic Adventures" and "How to Rock". He is an avid bike enthusiast where he rides the "spectacular" canyons of the Santa Monica mountains near his home in Woodland Hills.

ERIC BRAFF

Eric is a father and husband and amazing graphic designer. He is a partner at Tectonic CD Motion in Seattle, Washington where he also teaches Thai Chi. Eric is ready for the next motorcycle trip with Anand, just say the word.



BROOKS HALE

Brooks is a self made business man and Broadway producer who is now producing a play in China. Brooks lives in New York City and is an avid motorcyclist and world traveler.

RICH PARKERSON

Rich is an entrepreneur, owning his own technology company in Washington D.C. Not knowing the meaning of boundaries, Rich not only is an adventurer, but can be seen playing music in his band, acting, and writing.



ABOUT SATTVA YOGA

Sattva's vision is to share the different layers of yoga that will guide individuals to realize their own truth, go beyond the mind and exist in total freedom. Formed to inspire the awareness of yoga as an applied lifestyle -- the practice will grow the energy of the heart to promote the well-being of an individual's mind, body and soul.

When one can understand the source of pain, only then can he liberate beyond it. Sattva's vision is to build a new kind of educational institution, one dedicated to the inquiry of human life and the discovery of fulfillment. It is through our ego that we feel unfulfilled or experience pain and loneliness, but when we investigate into the depths of the ego, we uncover the strength of truth and discover the abundance and joy that exists all around us. When we learn how to shift our lives and match our beliefs, actions and experiences as one, it is then that we can exist in light and truth.

Most of our world's issues come from the darkness that is created by the human ego. We often see the unjust in the other, but don't investigate within ourselves. It is Sattva's commitment to give the tools to allow every single individual to realize their truth. It is through the power of awareness, compassion and truth that we can heal our planet and once we become a master of our domain, instantaneously, our environment shifts as well.

Sattva's mission remains to grow masters, not just teachers. We believe, teachers teach what they know intellectually, but masters share their experience with the world. When we share our experience, we open up the doors for others to listen from their hearts and find their own truth, without being dogmatic or preachy. We educate individuals to share with their hearts and not their minds. When a master shares her experience, she is no longer excluding the experience of another, but is adding another layer to the practice. The practices of yoga stretch far beyond physical asanas on the mat. They encompass all the elements we experience on this Earth. Our dedication is to shed light onto issues that humans experience on a daily level and provide a way that allows every individual to find light, compassion and understanding in every issue -- to find the truth beyond the ego's perception. While grounded in yoga, it is important to understand that Sattva does not espouse a narrow or sectarian mindset.

According to the Sattva understanding, yoga means separation from pain, a union into totality. Yoga is spirituality, not religion. It is an inquiry into the truth of human existence and is all inclusive of religions, philosophies, values and beliefs. Yoga is intended to allow every individual to experience the infinite wisdom that exists within, without preaching dogmatic rituals, rather awakening each person to her own experience of truth.

Sattva operates in accord with a yogic set of values based on:

- Commitment to honesty
- Compassion and understanding
- Existence without fear
- Existence based on the energies of the heart, not the ego

Embracing this way of life has proven to complete the triangle of Dharma allowing belief, action and experience to exist as one, in harmony.



ABOUT THE FILMMAKERS



JON FITZGERALD – Director and Producer

Fitzgerald holds a Bachelor of Arts Degree in Film Studies from the University of California at Santa Barbara. In 1994, Fitzgerald directed and produced *SELF PORTRAIT*, which was not accepted at Sundance. As a result, he and two other filmmakers launched the Slamdance Film Festival in 1995, the first-born alternative to Sundance designed to generate an avenue of exposure for new talent. He would then become the Executive Director for the next two years.

From 1997-1999, Fitzgerald held the position of Director of Festivals at the American Film Institute. Highlights during his tenure include, the U.S. premiere of the Oscar® winning film, *LIFE IS BEAUTIFUL*, Lasse Hallstrom's *THE CIDER HOUSE RULES* and Pedro Almodovar's *ALL ABOUT MY MOTHER*. In May of 2002, Fitzgerald became the Executive Director of the Santa Barbara International Film Festival and was responsible for overseeing the programming, sponsorship, marketing and artistic direction. In 2007 and 2008, Fitzgerald worked as the Festival Director and then as Director of Programming for the Abu Dhabi Film Festival.

Fitzgerald has over fifteen years of experience in the studio, independent film and film festival communities. In 2009, Fitzgerald completed *THE BACK NINE*, a feature-length documentary about an average golfer's quest to become a professional golfer, beginning his training after the age of 40. The movie was released in December of 2010 by Magnolia Pictures.



ADAM SCHOMER – Writer and Producer

With his Bachelors of Science degree from Cornell University in hand, Adam set off to graduate from the even more prestigious Second City, beginning his improv comedy career and going on to write and produce several comedic shorts and stage plays. He then wrote and produced the *Becka and the Big Bubble* TV Show, a mixed animation/live action children's show that aired on PBS San Diego, based on his award-winning children's book series by the same title.

Since making *THE HIGHEST PASS*, his company i2i Productions has finished production on the feature documentary *When The Dust Settles* and is set to complete post production in September 2012. This film takes a deep look into the effects of nuclear testing on the children of Kazakhstan. I2i Productions is also in development on a travel documentary series for kids,

Yes I Can, which Adam will host. And keeping with his roots in comedy and being an alumnus and fellow from the Writers Boot Camp, Adam continues to write feature films.

It is Adam's intention to "unite through wisdom and entertainment," thus his dedication and study of meditation, yoga and the understanding of spirituality in both the USA and India lend him a unique perspective as a producer and writer. He not only sees what works and is happening in America, but also sees the underlying human motifs present in all walks of life. Adam is also the co-author (with Anand Mehrotra) of a soon to be released book series on freedom, *The Free Life*. For more information on i2i Productions, visit: www.livingi2i.com



MICHAEL R. MOLLURA - Composer

Michael Mollura first broke out as a composer for theater in New York City providing challenging theme music for off-off Broadway productions. Transitioning to film, after scoring several documentary shorts while recording and performing in various music ensembles, Michael scored his first full-length film *NEBRASKA* in 1998. Since then, he was written for several theater and commercial projects while also playing a vital role in the preservation and appreciation of music from around the world. Other feature films include: *HOT COFFEE*, *CLIMATE REFUGEES*, *RECONCILIATION* and *ANTARTICA*. For *THE HIGHEST PASS*, Michael collaborated with Jon Anderson, lead singer of YES, for two of the film's tracks "*The Highest Pass*" and "*Waking Up*." Currently, he is completing work on the upcoming untitled film based on the life of Yogananda.

ABOUT THE FILMMAKERS (con't)



JON ANDERSON

Jon Anderson is undoubtedly one of the most recognizable voices in progressive rock as the lead vocalist and creative force behind Yes. Anderson was the author and major influence behind the series of epics produced by Yes and his role in creating such complex pieces as "Close to the Edge," "Awaken," and especially, "The Gates of Delirium" was central to the band's success. Additionally, Anderson co-authored the group's biggest hits, including "I've Seen All Good People," "Roundabout," and "Owner Of A Lonely Heart."

In 2011, Jon release the album *Survival and Other Stories* on Voiceprint Records / Gonzo MultiMedia. He collaborated with Michael Mollura on two songs on the album entitled "The Highest Pass" and "Waking Up" which are featured in film.

On October 25, 2012, Jon's 67th birthday, his latest musical master work, a 21-minute opus titled 'OPEN,' will be released digitally. Jon returns to his musical roots in 'OPEN,' an exhilarating musical journey, pioneering effort that weaves intricate melodic and harmonic themes within a classical music framework whilst showcasing his iconic vocals and timeless melodies throughout.

Jon is currently on another solo tour of the US which started in February 2012. He is also recording new material for his next CD planned for a summer 2012 release, as well as recording the follow-up 'OPEN' titled 'Ever.'

For more information, please visit www.jonanderson.com

CREDITS

PRODUCED BY

Adam Schomer and Jon Fitzgerald

DIRECTED BY

Jon Fitzgerald

WRITTEN BY

Adam Schomer

EXECUTIVE PRODUCER

Bobby Chang

David Makharadze

EDITOR

Dan Perrett

2nd EDITOR

Peter Rader

ADDITIONAL EDITING BY

Adam Fike

ASSISTANT EDITOR

Jordan Murcia

DIRECTOR of PHOTOGRAPHY

Dean Mitchell

ADDITIONAL FOOTAGE BY

Keshav Prekash

Paul Greene

Richard Parkerson

MUSIC COMPOSED AND PERFORMED BY

Michael R. Mollura

ORIGINAL SONGS "THE HIGHEST PASS" and "WAKING UP"

Song/Lyrics by Jon Anderson

Music by Michael R. Mollura

ASSOCIATE PRODUCER

Andy Hay

SOUND DESIGN & MIX

Andy Hay

SOUND RECORDISTS

Andy Hay

Shankhayan Chowdury

MUSIC PRODUCED, RECORDED AND MIXED BY

Keith Kohn



ADDITIONAL MUSICIANS

Michael Mollura – Piano, arrangements, synthesizers, percussion
Keith Kohn – Drum programming/sequencing
Marty Lieberman – Sitar
Eddie Young – Cellos
Annmarie Solo – Vocals
MoMo Loudiyi – Vocals, Bandir, Percussion
Dahveed Haribol Das – Percussion
Keith Kohn – Percussion

PRODUCTION COORDINATOR

Jim Jeltema

MOTION GRAPHICS/DESIGN

Eric Braff

ARTWORK

Eric Braff
Jim Jeltema

POST PRODUCTION SOUND SERVICES

Spank Machine, Los Angeles, CA

SUPERVISING SOUND EDITOR/RE-RECORDING MIXER

Andy Hay

MIXED AT

AIX MEDIA GROUP STUDIOS

POST PRODUCTION LAB SERVICES

West Post Digital – LA, CA

COLORIST

Matt Lear

RIDERS

Eric Braff
Ariane De Bonvoisin
Brooks Hale
Paul Greene
Anand Mehrotra
Mike Owen
Richard Parkerson
Adam Schomer

