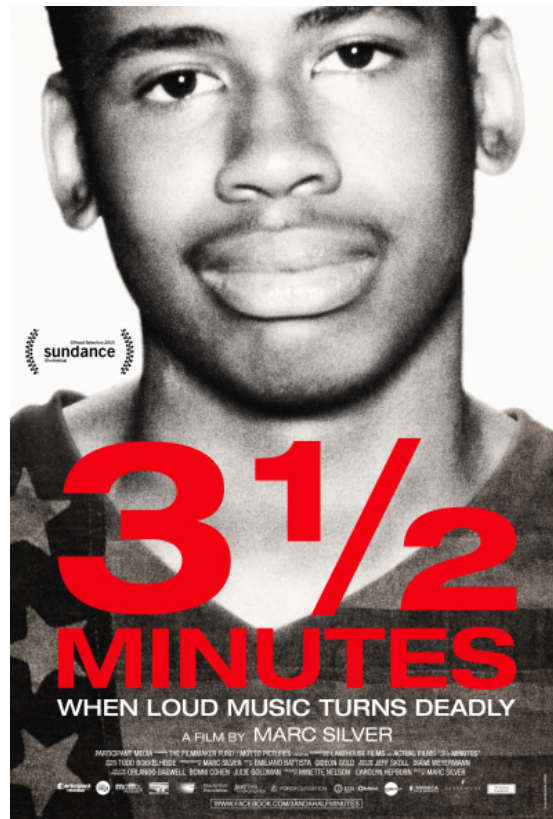




presents

A The Filmmaker Fund / Motto Pictures production
in association with Lakehouse Films and Actual Films

3 1/2 MINUTES



Directed by Marc Silver

Running Time: 98 Minutes – Rating: N/A – Aspect Ratio: 1.85
For Press Materials: <https://participantmedia.box.com/3-5MINUTES>

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SYNOPSIS

In *3 1/2 Minutes*, two lives intersected and were forever altered. On Black Friday in 2012, two cars parked next to each other at a Florida gas station. A white middle-aged male and a black teenager exchanged angry words over the volume of the music in the boy's car. A gun entered the exchange, and one of them was left dead.

Michael Dunn fired 10 bullets at a car full of unarmed teenagers and then fled. Three of those bullets hit 17-year-old Jordan Davis, who died at the scene. Arrested the next day, Dunn claimed he shot in self-defense. Thus began the long journey of unraveling the truth. *3 1/2 Minutes* follows that journey, reconstructing the night of the murder and revealing how hidden racial prejudice can result in tragedy.

Directed by Marc Silver (*Who is Dayani Cristal?*), the documentary intercuts powerful exclusive footage from a riveting trial with intimate, observational scenes of Jordan's parents, Ron and Lucy. We see firsthand how difficult it is for them to grapple with unimaginable loss while fighting for justice for their son. The film integrates police interrogation footage, prison phone recordings and interviews with the others at the scene that night. The result is a powerful story about the devastating effects of racial bias, and the search for justice within the judicial system.

ABOUT THE PRODUCTION

3 1/2 Minutes makes its world premiere at Sundance this year with tragic timeliness. The incident at the film's center—the shooting of an unarmed African American teenager—is an all-too-familiar scenario. Recent months have seen a succession of similar incidents that grabbed headlines.

The project originated with producer Minette Nelson, whose son brought Jordan Davis's story to her, "angry and frustrated, challenging me to use my abilities as a producer to make it right," as she recalls. After reading Paul Solotaroff's *Rolling Stone* article on the shooting, Nelson approached director Marc Silver, who quickly warmed to the project and traveled to Jacksonville, Fla. to begin shooting *3 1/2 Minutes* in the summer of 2013.

"Initially, I was drawn to Jordan Davis' story because it appeared to be the perfect storm of racial profiling, access to guns and laws that give people the confidence to use those guns with no sense of duty to retreat from a situation," says Silver, a London native who got his start as a documentarian making late-night films for Britain's Channel 4 after studying broadcast and politics at Leeds University.

As Nelson and Silver began their collaboration, they became painfully aware of their limitations as white people telling the story. "We could witness it but we couldn't live it," says Nelson, a daughter of civil rights activists who was raised in the racially charged '60s. The filmmakers turned to Orlando Bagwell, a veteran independent filmmaker whose credits include the landmark television mini-series *Eyes on the Prize* and the Rev. Dr. Martin Luther King Jr. portrait *Citizen King*. Bagwell joined as executive producer, consulting on the narrative of the film and spearheading outreach work with civil rights leaders.

"What drove me to the story is that this was a crime that didn't have to happen," Bagwell says. "An argument over loud music should never end in an outcome like this. And it wouldn't have happened if we had a stronger sense of our own comfort in relationship to the younger generation, and didn't get caught in constructed images of what and who young black men are."

Bagwell brought veteran producers Julie Goldman and Bonni Cohen on board to Executive Produce the film with him. The three EPs reached out to Participant Media, sharing a rough cut of the film with friend and colleague Diane Weyermann, Participant's head of documentary film and an executive producer of *3 1/2 Minutes*.

"What drew us to the film was not just Orlando's passion for the film and Marc's beautiful approach to storytelling, but also the personal tragedy, the journey we're taken on through the courtroom drama and through the eyes of the parents of a son who was needlessly killed," Weyermann says. "At the same time, the issues of race in America and in the criminal justice system are very much part of the story. It's a very personal story that illuminates a pervasive issue we're dealing with in this country. It's very, very much a Participant Media film in that sense."

3 1/2 Minutes is the second feature from Silver to make it into the documentary competition at Sundance. His previous film, *Who is Dayani Cristal?*, won the Sundance 2013 Cinematography Award: World Documentary Competition. On the surface of it, the two films could not be more different. Set mostly in Jacksonville, *3 1/2 Minutes* revolves around the trial of Jordan's killer, white middle-aged, software developer Michael Dunn. The film is named for the approximate time it took from Dunn driving into the parking lot to when he fired 10 bullets into the SUV Jordan and his friends were riding in.

"From the beginning, I wanted to make a film that was very tight, that was just about this one trial," Silver says. "It was structured to allow the audience, at least for a portion of the film, to feel like the jury. We wanted to give them a chance to reach their own conclusion as to the guilt or innocence of the killer, or whether Jordan had a gun or didn't have a gun."

By contrast, *Who is Dayani Cristal?* takes place across hundreds of miles, on the infamous train known as "La Bestia" (The Beast) as it rumbles, laden with migrants, through the Mexican countryside toward the U.S. border. Featuring actor-producer Gael García Bernal (*Babel*, *Motorcycle Diaries*), the film centers on the search for the identity of an anonymous body found in the Arizona desert.

But as different as the two films are aesthetically, Silver says they share common themes. "Both films deal with the death of young men who were in many ways victims of a system that views 'the other' through a dehumanizing lens," the director says. "Both attempt to not only tell the story of their lives and deaths, but also to act as a mirror for audiences, inviting them to reflect on what role and connection they have to the themes within the stories."

There are structural similarities as well. "As we were designing the narrative for *3 1/2 Minutes* with hundreds of Post-It notes on the wall, I worked with our editor Emiliano Battista to structure the film so that we were able to cut between the main two narrative threads," Silver recalls. "These were the trial itself and what was unfolding outside the courthouse. We intercut between the two. Similarly, in *Who is Dayani Cristal?*, one narrative strand was the dead body coming home, and the other was the journey we made from Honduras back to Arizona."

Bagwell sees two main themes in *3 1/2 Minutes*. One has to do with our tendency to unconsciously construct perceptions of other people. "In moments of confrontation or crisis or even disagreement, that's when we need to think deeply about what we know about the person we're in a conflict with, versus what we perceive about that person that has nothing to do with what we're experiencing in the moment," Bagwell says. "There's a construction of black maleness in our country, and if you're not having a real interaction with people who are different

from you on a regular basis, you begin to start believing some of those constructions. That's at the core of this tragedy."

A second major theme Bagwell sees is the availability of guns in society. "In some ways, that disagreement could've still happened, but it didn't have to end the way it did," he says. "And in some way we need to interrogate that as a society, and this film forces that issue. It's about the senselessness of it and the fact that it didn't have to happen."

"Unfortunately, it's a very timely film," Weyermann says. "Over and over again we're dealing with breaking news stories about similar cases. We still have a long way to go when it comes to confronting racial bias in our society."

When it came to shooting the gripping courtroom scenes in *3 1/2 Minutes*, Silver says the filmmakers got very lucky. Moving the crew to Jacksonville, Producer Carolyn Hepburn began coordinating the many moving parts to filming the trial. They secured permission from the court to shoot the proceedings with three cameras—one at the back of the room and two CCTV cameras. Normally, the court would have filmed the trial for media purposes. But Silver wanted better quality than your garden-variety courtroom footage, and he got it.

"I was on one camera with a good lens at the back, shooting predominantly the witness stand and cutaways, and they allowed us to tap into two remote-controlled CCTV cameras," Silver says. "We had a person mixing those three inputs and we sent out a feed to the mainstream media pool. That was the deal."

Nelson's orchestration skills proved invaluable in getting this access. "Getting inside the courtroom was critical, as were the relationships and trust we had to establish with both the prosecution and defense," she says. "To get these, we had to approach the story fairly and sensitively. Marc and I share a fairly calm demeanor, which is an asset around charged emotions."

Alongside the main trial narrative, Silver says the film weaves together several smaller narratives unfolding outside the courtroom. These included intimate, observational footage of Jordan's parents' journey from unimaginable loss to activism; the public's opinion on the right to self defense; Dunn's journey from leaving his son's wedding to committing a life changing crime; and people's perception of who Jordan was when he was alive—"from initial thoughts of him being a 'thug' to who he truly was," Silver says. These narratives were told in part through the use of archival material of Jordan, Dunn's police interrogation and Dunn's prison phone recordings, as well as interviews with Jordan's friends, voices of the national media, protestors and local radio talk shows.

The filmmakers shot *3 1/2 Minutes* over 18 months, working seamlessly. During that time, Silver made a half-dozen trips to the United States from his home in London. It was on the first trip, in June 2013 (seven months after Jordan was murdered) that he met with Jordan's parents, Ron Davis and Lucia McBath.

During that first visit, Silver showed them his film *Who is Dayani Cristal?*. "I wanted to show them the kind of sensitivity we managed to apply to that story," he says. "I also wanted to show that even though these films are sometimes about one family member who died, they also speak metaphorically to much bigger issues, and through the power of one person's story, you can inspire audiences to change."

Silver recalls the approach was very effective. “It was very, very powerful for them,” he says. “They could understand that, just as the story of death in Dayani Cristal was a personal way into the much broader immigration debate, so Jordan’s story alluded to much bigger civil rights issues in America.”

With the proverbial ice broken, Silver says Jordan’s parents opened up to him on a variety of topics—from racial profiling and self-defense laws including “Stand Your Ground,” to how they raised Jordan and the legacy they wanted for him. “It was clear they were parenting Jordan even after his death and that they were filling the space left by the loss of their son with activism,” Silver says.

Also on that first trip, Silver met the three friends who were in the car with Jordan at the time of the shooting—Leland Brunson, Tommie Stornes and Tevin Thompson. Not only did he find the trio refreshingly charismatic and relatable, but he says they were also a wonderful window into the kind of person Jordan was. “They were funny, sincere, sensitive and fantastic ambassadors for Jordan,” Silver says. “If he had three friends like this, he clearly wasn’t the kind of person Dunn had presumed.”

Something else that struck Silver about the three young men was the look in their eyes—a look that reflected the horror and post-traumatic stress they carry as a result of seeing their friend murdered. “It really made me think about the 100,000 other shootings that happen every year in the U.S.,” Silver recalls. “It made me feel the magnitude of the issue, even though we don’t discuss it overtly in the film. Tragically, there are many more thousands of people in the US who have experienced gun violence around them and are still suffering from its impact.”

Later, in November 2013, Silver returned to Florida for Thanksgiving—on the one-year anniversary of Jordan’s death. It was on that trip that he got permission to put cameras in the courtroom to shoot Dunn’s trial.

Ultimately, the filmmakers accumulated some 200 hours of material from the three trial cameras and everything they filmed outside the courthouse. They also obtained many hours of recorded phone calls between the imprisoned Dunn and his fiancée, Rhonda Rouer, who had been with Dunn at the Gate Gas Station when the shooting occurred. Silver hadn’t realized Dunn’s prison phone calls were publicly available until he found one of them on a local news station while doing research.

Between the time of his arrest and the end of the first of his two trials, Dunn racked up hours of phone conversations with Rouer. Silver admits feeling a tad squeamish when listening to the calls, which venture into some intimate territory. “Even though we had legal access to them through public records, and even though Dunn and his fiancée knew the calls were being recorded, it still felt very strange” the director says.

However, the recordings also provided an unparalleled window into the killer’s psyche, and into how Dunn and Rouer felt about each other and about the shooting. “In a dark way, on the one hand, it shows how much Dunn sees himself as a victim,” Silver explains. “But on the other hand, it also shows that his life and the lives of his family and fiancée have been totally destroyed by this event—not just the lives of Jordan and his family. We felt this was very important for audiences to understand—that there are no winners in tragedies like this.”

Silver says he made several requests via defense attorney Corey Strolla to interview Dunn. But he says both Dunn and other members of his family repeatedly declined to be interviewed.

Dunn's parents, for instance, felt they would be "too emotional on camera," Silver says.

However, Silver maintains the recorded phone calls were filmmaking gold. "I don't think we would have got such a personal insight into Michael Dunn even if we had done a face-to-face interview with him in some prison environment," he says.

Dunn himself provides a chilling portrait of racism in America today. Aged 45 at the time of the shooting and living a very comfortable life, he looks and sounds like a regular, middle-aged Floridian. But through Dunn's phone calls with Rouer, the film gradually uncovers a deep racial bias that manifests in part in his absolute conviction of his own innocence.

"His fear of Jordan was inspired by that bias, rather than the fact that Jordan actually had a gun," Silver says. "Dunn believed that he was a victim and that Jordan was responsible for his own death. In fact, Dunn went as far as to say he potentially saved someone else's life by killing Jordan. He was so blind to his own racism that I felt he became a metaphor for how the U.S. is far from being a 'post-racial society.'"

Naturally, making the film brought its share of challenges, not the least of which was trying to earn the trust of Ron Davis and Lucia McBath so soon after their son's death. "It is inevitably a challenge to enter into a family's life at a time where they are suffering such irreversible loss, and being in their faces with a camera at some of the worst moments of their life," says Silver, who in recent years has made a number of human rights-related films. "But meeting Ron and Lucia was very humbling. They were fighting for justice with such dignity. They were so open and realized that although the film is about the life and death of their son, it speaks to the unjust deaths of many other black youth in America."

The word "sensitivity" crops up repeatedly in discussions about the production. It's a quality Silver possesses in spades, according to his collaborators. "He's an incredible filmmaker and a very gentle, soft spoken spirit who was able to deal with the complexities and sensitivities of the story," says Weyermann. "This was necessary to be able to pull this off, gaining the trust of parents and getting inside the courtroom and really being able to ultimately deliver the film he did."

Bagwell concurs. He had met the director while at the Ford Foundation, which helped produce *Who is Dayani Cristal?* through its JustFilms program. "Having a chance to work with him after that, and being on the other side again was a gift because it gave me a chance to get to know him even better," Bagwell says. "He's an exceptional filmmaker. His compassion, his sensibility and the way he sees people really come through in the films he makes."

Sadly, *3 1/2 Minutes* gains resonance from the untimely deaths of black men and boys like Michael Brown, Eric Garner and Tamir Rice. Though the circumstances differ, the filmmakers say a common thread unites them all.

"In each case, it was a black life taken by a white man," Nelson says. "Bias is still writ large within the minds of many in a supposedly post-racial society. There may be voting rights and affirmative action, but policy can't dictate what's in people's hearts. And the judgment many don't even know exists within them is easily triggered—and too often acted on."

"We have to consider whether black life—especially young black men—has meaning in America," says Bagwell. "The similarity is that these are all young black men—they're boys really—and we're losing them. In some way, how do we begin to arrest that? How do we change

that? How do we change the perception that in fact because they're young and black we should be frightened? I think that's at the core of it."

Part of the answer, Bagwell says, lies in not subscribing to media-created perceptions of each other and seeking out more meaningful interactions with others. "When you look at a place like Jacksonville, most of time you have to drive to get to where you want to go," Bagwell says. "Many of our cities are very similar to that. Our real public interaction is very small and we rarely encounter people who are not like us. As a result, we often accept constructed perceptions of who people are. This was the case with Michael Dunn. He was responding to something that he thought he knew or he felt, but it had nothing to do with reality."

Bagwell continues: "We need to have real interaction with each other and make the effort to recognize that we're not all that different really. Lucia and Ron are just like so many other Americans, working hard to educate their child, keep him safe and get him ready for the future. And yet, our laws are making it easier to murder young black men. This is where their story becomes ours –the film asks us to consider what kind of America do we want to live in?"

And what would the filmmakers like audiences to take away from *3 1/2 Minutes*? "Seeing this film, which tells and humanizes a very compelling story, any parent can empathize with Ron and Lucia," Weyermann says. "Once you are inside their lives and inside their story, any parent who has a child can empathize with what happened to Jordan Davis. That's the beauty of Marc's film and that's the beauty of filmmaking. It's just another way to tell a story that hopefully can have a lasting impact that makes one question and reconsider the issue at stake."

Nelson agrees, but adds she's not preaching to the choir. "I was raised in a household steeped in tolerance," she says. "I want those who weren't to let their guard down. To believe in the value of a life that doesn't resemble what they see in the mirror. And to acknowledge we're a long way from racial equality. This country is embroiled in a struggle that it has long refused to acknowledge. Now we're up against the wall. It needs to be addressed."

Q&A WITH DIRECTOR MARC SILVER

Q: At first, Michael Dunn seems like a regular person, but the film eventually uncovers an ingrained racist thinking that he doesn't even see in himself. What do you think it is that allows people to believe that shooting an unarmed person is acceptable?

A: Expanded self-defense laws such as "Stand Your Ground" are spreading across America. The film doesn't directly address this, but it is the legal environment in which the shooting took place. Stand-your-ground laws take the common legal concept of the castle doctrine—"your home is your castle, which you may defend"—and extend it to anywhere people have a legal right to be. Under such laws, if a person reasonably fears they face death or serious injury, they can use deadly force to protect themselves without legal consequence. The accused can present self-defense to the jury even if the judge did not grant the accused "Stand Your Ground" immunity in any pre-trial hearing. This applies to law enforcement and members of the public, whether or not the perceived threat arises from implicit or express bias. Currently, 33 U.S. states, including Florida, have adopted some version of "Stand Your Ground," also known as "Line in the Sand" and "No Duty to Retreat" laws.

For me, the rise of such laws is symptomatic of the same pervasive attitudes that underpin things like pre-emptive strikes in U.S. foreign policy. Even though we can't prove there are weapons of

mass destruction, it's OK for us to bomb; even though there is no proof Jordan had a gun, it's OK for me to shoot. That is how the idea that it is OK to shoot an unarmed person permeates society.

In making the film, I found there were multiple narratives in play. There was one playing out in the courtroom that didn't mention race. There was another outside the courtroom where everyone knew this was about race. And Dunn had his own narrative; he didn't think he shot an unarmed person. He believed Jordan was lying about having a weapon—hence the self-defense claim. But he only had that belief because of his existing bias. So you're caught in these very strange loops of multiple narratives unfolding around you. Each person believes in their own truth, but there is obviously only one truth and that is that Jordan Davis didn't have a gun.

Q: There are probably many people like Michael Dunn who view themselves as good citizens, who are educated and respected in their communities, and who don't think they're racist. But what is it that makes someone like this pull the trigger?

A: I have no doubt there are many people who see black men as Michael Dunn sees black men. This perception is based on a combination of ignorance, stereotyping and bias, which ultimately is dehumanizing. This isn't about a few bad apples; this is about a country that was built on racism, that values whiteness above blackness. Essentially, I think it is fear. It's a fear that is constructed and perpetuated by the mass media, in their representation of black men.

I also think it goes deeper—and perhaps this is something I can see because I'm not from the U.S. That same use of fear applies to anti-terrorist laws, immigration policies and pre-emptive strikes in the face of perceived threats such as weapons of mass destruction. There's this relationship between an individual like Michael Dunn having an opinion that he has the right to self defense—which is very micro; and something as macro as U.S. foreign policy in Iraq or Afghanistan. The same fear-based mentality is at work. These people—“the other”—are potentially a threat to us. Not a proven threat, but a potential threat. Therefore, we will strike in self defense. I found that elasticity between this one character, Michael Dunn, and this global campaign based on fear to be much closer than most people would like to believe.

Q: Sadly, we are seeing variations of this story in the headlines on a regular basis, where African Americans are victims of unjustified use of force. What do you think we need to do in order to break this cycle?

A: The first thing is to realize these are not isolated incidents. The problem is historical and systemic and should be called what it is: racism. I think for people to acknowledge this is probably the first step. Without it, people's bias will simply tell them that all of these men deserved to die. And then change also has to happen in the media and education systems, both of which play a huge role in shaping our perceptions.

My experience of filming the trial was very revealing. It became clear to me that institutional racism infects Florida's legal system. No one was allowed to discuss race in court because Dunn was not charged with a hate crime (no witness had heard him use racist language). But for everyone outside the courtroom, and for Dunn himself as revealed by his phone calls from prison, race clearly was a huge factor. I found it very symbolic that race could not be discussed. America does not want to admit it has a racism problem. If you cannot admit there is a problem, you cannot solve the problem.

Q: What differentiates the Jordan Davis case from other recent cases?

A: The big difference, of course, is that Jordan was not killed by the police, and ultimately his killer was found guilty of first-degree murder. But of course, the similarities are much more important than the differences. All these cases boil down to people's perceptions of the black male as a threat. Ultimately, Jordan was killed because of an armed white man's perception of an unarmed black man. And that links his death to the deaths of Trayvon Martin (though his killer was Latino), Michael Brown, Eric Garner and so many others. I found it very interesting that Ferguson blew up in between the two trials of Michael Dunn. I still wonder if the second jury understood the social significance of the verdict more than the first jury. That's something we'll never know.

Q: What does the film say about the American justice system?

A: Filming and editing the trial, I found myself staring day after day at the courtroom seal and its lofty declaration that "In God We Trust." But the reality is, there's more to justice than just the law. It's actually more a case of, "he who tells the best story wins." Essentially, the trial is a war of competing narratives about one moment in time where two people's paths crossed and lives were irreversibly changed. So much of American justice is based on which of the lawyers is the best storyteller. Dunn's defense attorney, Corey Stolla, was such an effective storyteller, so skilled in sowing the seeds of reasonable doubt, that the first trial ended in a mistrial.

The problem with "Stand Your Ground" being used within the self-defense laws is that, all too often, the only person who can challenge that narrative is dead. And if many millions of people in a society are biased when it comes to the perceived threat that is the black man, then it becomes easy to believe that the dead black man deserved his fate.

ABOUT THE FILMMAKERS

MARC SILVER (Director / Cinematographer)

Marc Silver works worldwide as a filmmaker, director of photography and social impact strategist. His first feature length film, *Who is Dayani Cristal?*, premiered at the Sundance Festival 2013 where it won Cinematography Award: World Cinema Documentary and the Amnesty International Best Documentary award 2014.

Silver's rich portfolio includes documentaries, concert visuals, art installations and branding. He has created content for the BBC, Channel 4, Universal Music, The Guardian, The New York Times, Amnesty International and United Nations High Commissioner for Refugees (UNHCR), and has collaborated with artists such as Gael García Bernal, Nitin Sawhney, Michael Nyman, Jamie Cullum, Ben Okri, Matthew Herbert and Cirque Du Soleil.

Silver is currently working on a new film about ayahuasca, neuroscience and global drug policy. He is creative director of The Filmmaker Fund.

MINETTE NELSON (Producer)

Minette Nelson spent 15 years producing television commercials for national and multi-national clients. The results of that work were profiled in articles in Advertising Age and New York Magazine. Looking for greater fulfillment she left the corporate world of marketing and began working solely in the non-profit sector as a consultant as well as serving on the boards of several organizations. In 2008 she produced a segment for "Profiles in Caring," which aired on ABC about American education efforts in Ghana.

In 2012, she and philanthropist, David Eckles, founded the Filmmaker Fund for the purposes of helping filmmakers shed light on a variety of social issues. A long time proponent of tighter gun legislation in this country, Nelson saw the Stand Your Ground dilemma as the right battle at the right time and approached director Marc Silver with the story that eventually evolved into *3 1/2 Minutes*.

CAROLYN HEPBURN (Producer)

Carolyn Hepburn joined Motto Pictures in 2010 and was Line Producer on two films for Motto that premiered at the 2013 Sundance Film Festival: *God Loves Uganda*, shortlisted for the 2014 Academy Award for Best Documentary Feature, and *Gideon's Army*, winner of the Sundance Film Festival's Best Editing Award. She worked as the Production Executive of *We Are The Giant*, which premiered at the 2014 Sundance Film Festival and executive produced *Art and Craft*, which premiered at the 2014 Tribeca Film Festival and is shortlisted for the 2015 Academy Award for Best Documentary Feature.

Hepburn produced *3 1/2 Minutes*, directed by Marc Silver, which will premiere at the 2015 Sundance Film Festival. Hepburn is currently co-producing Ivy Meeropol's new documentary *Indian Point* and *The Punch* directed by Andre Hörmann; and line producing the documentary *Fellove*, directed by Matt Dillon and *Life Animated*, directed by Roger Ross Williams.

Prior to joining the Motto team, Hepburn produced a wide range of documentary projects for WNET, National Public Radio, and the United Nations as well as innovative experiential media for Spark Productions.

ORLANDO BAGWELL (Executive Producer)

Orlando Bagwell recently joined UC Berkeley as the Director of the Graduate School of Journalism's Schools Documentary Program and Professor of Documentary. Bagwell is currently president/filmmaker of Lakehouse Productions, Inc. and was the founding director of the JustFilms media content fund at the Ford Foundation, responsible for the foundation's global program in this field.

In 2004, Bagwell joined the Ford Foundation as the new media production program officer in the

Media, Arts and Culture unit. He has a distinguished career of over 25 years as an independent filmmaker and producer. His long list of achievements includes four Emmy Awards and numerous Emmy nominations, three George Peabody Awards, and the 1994 New York Film Festival Grand Prize, among many others. He was one of the lead producers/directors of Blackside, Inc., and its award-winning series, *Eyes on the Prize*, and was executive vice president in charge of production for this pre-eminent film company from 1991-94. Since 1989, he has been president/filmmaker of Roja Productions, Inc.

BONNI COHEN (Executive Producer)

For the last 15 years, together with her partner, Jon Shenk, Bonni Cohen has run Actual Films in San Francisco, an independent production company that produces documentary films for wide theatrical and broadcast release.

Cohen recently produced *The Island President*, winner of the Audience Award at the 2011 Toronto International Film Festival. The film was released theatrically by Sam Goldwyn Films in 2012 and recently broadcast on PBS' Independent Lens series. She also produced and directed *Inside Guantanamo*, for which she was nominated for an Emmy for Best Documentary. She produced and directed *The Rape Of Europa*, which was shortlisted for the Oscars, nominated for two Emmy Awards and Best Documentary Screenplay by the Writers Guild of America. Actual Films also produced *Lost Boys Of Sudan*, winner of the Independent Spirit Award for Best Documentary.

Cohen is also the co-founder of The Catapult Film Fund with Lisa K. Chanoff which funds the development of story-driven documentaries. This past year they also executive produced *Art and Craft*, which premiered at Tribeca and was released in October by Oscilloscope.

JULIE GOLDMAN (Executive Producer)

Julie Goldman founded Motto Pictures in 2009. She is an Emmy Award-winning producer of documentary feature films. In 2014, she produced *We Are The Giant*, which premiered at the Sundance Film Festival; and *The Great Invisible*, which won the SXSW Grand Jury Prize. Two new films, *1971* and *Art and Craft*, premiered at the Tribeca Film Festival. In October, *Art and Craft* was released by Oscilloscope, and *The Great Invisible* was released by RADiUS. *We Are The Giant* was released by Music Box in December.

In 2013, Goldman was executive producer of *The Kill Team*, winner of the Tribeca Film Festival Grand Jury Prize for Best Documentary, and produced three films that premiered in the U.S. Documentary Competition at Sundance: *Gideon's Army*, *Manhunt* and *God Loves Uganda*. *Manhunt* was broadcast on both HBO and CNN and won the primetime Emmy for Best Documentary. *Gideon's Army* was nominated for the 2014 Independent Spirit Award following its HBO premiere. *God Loves Uganda* was shortlisted for the Academy Award for Best Feature.

Goldman produced Participant Media's *A Place at the Table*, which won the IDA Pare Lorentz Award, and executive produced the Oscar shortlisted *Ai Weiwei: Never Sorry*. She also produced *Buck*, winner of the Sundance Documentary Audience Award, shortlisted for an Academy Award and one of 2011's top five grossing documentaries. She consulted on the Academy Award-winning *The Cove* and produced the Oscar shortlisted *Sergio*.

JEFF SKOLL (Executive Producer)

Jeff Skoll is a philanthropist and social entrepreneur, and as founder and chairman of the Skoll Foundation, Capricorn Investment Group, Participant Media and the Skoll Global Threats Fund, he works to bring life to his vision of a sustainable world of peace and prosperity.

The first full-time employee and president of eBay, Skoll developed the company's inaugural business plan and helped lead its successful initial public offering and the creation of the eBay Foundation.

He founded Participant Media in 2004 with the belief that a story well told has the power to inspire and accelerate social change. Participant's more than 60 films have collectively received a total of seven Academy Awards® and 37 nominations, and include *Citizenfour*, *The Soloist*, *The Help*, *Contagion*, *Lincoln*, *Waiting for 'Superman,'* *Syriana*, *The Cove*, *Food, Inc.*, *An Inconvenient Truth* and *Good Night and Good Luck*.

Skoll was appointed an Officer of the Order of Canada in 2012. His other recent honors include a career tribute at the Gotham Independent Film Awards (2012) and the John W. Gardner Leadership Award (2012).

DIANE WEYERMANN (Executive Producer)

As executive vice president of documentary films, Diane Weyermann is responsible for Participant Media's documentary feature film slate. Participant's current documentary projects include Margaret Brown's *The Great Invisible*, Jessica Yu's *Misconception*, Davis Guggenheim's film on Malala Yousafzai and Bernardo Ruiz's film on the drug wars. Previous releases include the Oscar®-winning *An Inconvenient Truth*, the Oscar®-nominated *Citizenfour*, Emmy-winning *Food, Inc.*, the Emmy-nominated *Chicago 10*, *Pressure Cooker* and *Page One: Inside the New York Times*, as well as *The Unknown Known*, *The Internet's Own Boy*, *Ivory Tower*, *A Place at the Table*, *State 194*, *Last Call at the Oasis*, *Waiting for "Superman,"* *Countdown to Zero*, *Climate of Change*, *Standard Operating Procedure*, *Jimmy Carter from Plains* and *Darfur Now*.

EMILIANO BATTISTA (Editor)

Emiliano Battista is a London-based film editor. Over the last 10 years, he has cut a variety of award-winning feature documentaries, dramas and TV programs. Titles include: *The Concrete Revolution* and *How is your Fish Today?* with Chinese novelist and film-maker Xiaolu Guo, *Every Good Marriage Begins with Tears* (Simon Chambers), *The Intimacy of Strangers*, *The Solitary Life of Cranes*, *Black Out* (Eva Weber), *Elvis Pelvis* (Kevin Aduaka), *Dolce Vita Africana* (Cosima Spender), *Virgin Goat* (Murali Nair), *The Runner* (Saeed Taji Farouky) and *The Auction House: a Tale of Two Brothers* (Ed Owels). Battista has also worked on multi-screen documentary installations shown in major exhibitions and museums worldwide, including *All That Is Solid Melts into Air* and *No Permanent Address* (Mark Boulos).

GIDEON GOLD (Editor)

Gideon Gold began his career directing the title sequence to *The Football Factory* and directing the behind-the-scenes film for *It's All Gone Pete Tong*, both multiple award-winning films with the British production company Vertigo Films.

Gold went on to direct, film and edit his own documentary feature film, which premiered at The International Berlin Film Festival in 2007. The film was a hit on the international film festival

circuit, playing in four continents. It was on this movie that he discovered editing, which is his predominant field of practice to this day.

Now, solely a film editor, Gold has cut feature films on Sonny Rollins and Lance Armstrong, and has garnered nine international awards for editing the feature doc *Jason Becker: Not Dead Yet*. He has also recently edited two fiction movies directed by maverick Russian director Ilya Khrzhanovsky and produced by Lars Von Trier's producer Philippe Bober. Gold was the recipient of a David Lean Scholarship 2009 and 2010 and Screen West Award for film editing at the National Film and Television School in England, where he graduated with a Double Distinction.

CREDITS

Directed By	MARC SILVER
Produced By	MINETTE NELSON CAROLYN HEPBURN
Executive Producers	ORLANDO BAGWELL BONNI COHEN JULIE GOLDMAN JEFF SKOLL DIANE WEYERMANN
Co-Executive Producer	DAVID ECKLES
Edited by	EMILIANO BATTISTA GIDEON GOLD
Cinematography by	MARC SILVER
Original Music by	TODD BOEKELHEIDE
Field Producers	LEAH NATASHA THOMAS KHALIAH NEAL
Additional Cinematography	PEDRO GONZALEZ RUBIO
Camera Operator	DAVID DENAIS
Technical Video Advisor	BOB HAWKANSON
Technical Director	DOUGLAS DARLINGTON
Digital Imaging Technician	JOHN FISHER
Helicopter Pilot	MATT GREEN
Washington DC Location Manager	JOE MARTIN
Post Production Supervisor	ALISTAIR HOPKINS
Consulting Editor	PEDRO KOS
Assistant Editor	PATRICK O'MAHONY
Post Production Facility	ROUNDTABLE FILMS
Titles and Credits	KOOK EWO
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Production Executive	CHRISTOPHER CLEMENTS
Production Associate	SEAN LYNESS
Production Assistant	MARISSA ERICSON
For Lakehouse Films	
Production Executive	DENISE GREENE
Production Assistant	CHELSEA SMITH-DOUGHERTY
For Participant Media	JIM BERK JEFF IVERS LAURA KIM ELISE PEARLSTEIN
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Senior DI Producer	TODD KLEPARSKI
Junior DI Producer	KIRA FITZPATRICK
Digital Confor	JUSTIN TILLET EMILY GREENWOOD STUART NIPPARD
DI Technologist	JOHN QUARTEL
Data Wrangler	DAN HELME GAVIN McCARRON DAN PERRY
Color Assistants	AURORA SHANNON

DI Assistant	LAURA PAVONE
Head of Operations	LUCIE BARBIER
CO3 Executive Producer	CLAIRE McGRANE
Digital Cinema Mastering	STEFAN SONNENFELD
Digital Cinema Producer	DELUXE DIGITAL CINEMA EMEA
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Sound Post Production Supervisor	VANESA LORENA TATE
Sound Editor	DOMINIQUE DEVOUCOUX
Conform Editor	ENOS DESJARDINS
FX Recordist	PIETRO PALETTI
Sound Re-Recording Mixer	COLIN HART
Mix Technician	DOUG COOPER
Sound Post Production by	OSKAR VON UNGE
Re-Recorded at	TATE POST
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Jaimeo Brown	John Naughton
Tanya Brunson	Molly O'Brien
Andrew Catauro	Becci Powell
David Chisholm	Jose Rodriguez
Sandi Dubowski	Jarom Rowland
Senator Richard Durbin	Rasheed Shabazz
Kristin Feeley	Michael Skolnik
Tricia Finneran	Mike Smith
Eric Foreman	James Smith-Rewes
Colin Goddard	Kent Sparling
Alexandra Hannibal	Jenny Stamenson
Vivien Hillgrove	Joe Stelma
David LaBahn	Corey Strolla
Sharon La Cruise	Dan Swanson
Caroline Libresco	Robin Tomchin
Jennifer MacArthur	Steve and Marie Thompson
Alexis McGill Johnson	Laura Vigilante
Jodi Miller	Dave Wax
R. Glen Mitchell	Charles West

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Charlotte Phillips	Reed Nelson
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