

DAVID MAGDAEL & ASSOCIATES, INC.



THROUGH A LENS DARKLY: BLACK PHOTOGRAPHERS AND THE EMERGENCE OF A PEOPLE A documentary directed by Thomas Allen Harris

World Premiere | 2014 Sundance | New Frontiers

Friday, January 17, 9:00pm - Yarrow, Park City ** world premiere **

Saturday, January 18, 12:45pm - Broadway 3, Salt Lake City

Sunday, January 19, 4:30pm - Redstone 7, Park City

Saturday, January 25, 5:30pm - Holiday 1, Park City

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SYNOPSIS

“History is the nightmare from which I am trying to awake.”
– James Joyce, *Finnegan’s Wake*

THROUGH A LENS DARKLY: BLACK PHOTOGRAPHERS AND THE EMERGENCE OF A PEOPLE is about contemporary artists probing the recesses of the American dream by interrogating images of stories suppressed, forgotten and lost. This is the first documentary to explore the role of photography in shaping the identity, aspirations and social emergence of African Americans from slavery to the present. The film brings to light previously hidden and largely unknown images by both professional and vernacular African American photographers which add to our understanding of history by providing a window into lives, experiences and perspectives of Black families that is absent from the traditional historical canon. These images show a much more complex and nuanced view of American culture and society and its founding ideals.

The film draws inspiration from the work of Marlon Riggs, particularly his groundbreaking *Tongues Untied*, in its assembly of a diverse yet focused community of storytellers to follow and transform a singular journey into a communal journey of discovery and a call to action. The film highlights Carrie Mae Weems, Lorna Simpson, Anthony Barboza, Hank Willis Thomas, Coco Fusco and Clarissa Sligh; in addition to LGBT artists of color, such as Lyle Ashton Harris, Glenn Ligon, Lola Flash and Carla Williams, who are rethinking the archive and its relevance to issues of identity and representation. The film addresses: visual literacy in understanding the construction of race and representation; and the use of art as a form of activism to challenge accepted stereotypes. The goal is to encourage the revaluation of the family archive as historical records which illuminate, inform and expand our understanding and shared values as members of a common culture.

THROUGH A LENS DARKLY, together with [Digital Diaspora Family Reunion](#) (DDFR,) have pioneered a new model of filmmaking by engaging in a robust and simultaneous outreach project/film production. DDFR reinforces and reimagines the film as a cross-platform experiment in transmedia as a filmic practice. DDFR engages audiences to discover [connections](#) between individual family photographic archives and “official history” as captured in popular culture through images made by professional photographers. Since its 2009 launch, DDFR has perfected the Roadshow concept, which expanded in response to popular demand for an event that brought people together across age, racial, ethnic and cultural divides and helped to create a stronger sense of community and inclusiveness.

DIRECTOR'S STATEMENT

In 2003 Deborah Willis approached me about making a film interpretation of her groundbreaking book, *Reflections in Black: Black Photographers from 1840-Present*. The groundbreaking book detailed the history of African American photographers from the invention of photography to the present. My photographic work was included in the publication along with my brother artist/photographer Lyle Ashton Harris. I'd known Deb Willis as a young photographer/filmmaker just starting out and our work around the African American archive had paralleled. For over 20-years, have been mining my family and extended family archives in my films, so I was eager to delve into this project. What I did not know was this project would take me on a personal journey to understand why it was so important for Black photographers, both professional and vernacular, to make photographs. Indeed, through this journey I was to learn that it was a form of activism and a strategy for survival in America.

WEB Dubois in *The Soul of Black Folks* wrote of the particular experience of African Americans called Double Consciousness: the dissonance between seeing ourselves "the other" while knowing ourselves to be who we are. And photography starkly illuminates the distance between these two conflicting legacies have framed the way in which I see myself as an African American. One is a legacy of pride and the other by a legacy of shame that is deep and terrible.

These two legacies and the way they are express themselves through photography exist within my family. My maternal grandfather, Albert Sidney Johnson, Jr., an amateur photographer who spent his life creating a vast treasure trove of images. Photography, like education, was his passion and he was obsessed with taking photographs of his family extended family. Grandfather inculcated in all of the male members of the family the same zeal, including my brother and me, our cousins and his own brother. It was like a special right of passage. He gave me my first camera when I was only six years old and even today I carry at least one camera with me at all times, just like he did. For Albert, photography was a means of unifying our extended family, knitting together the disparate branches and providing a means to connect one generation with the next. And they weren't just his images. My grandfather's living room was a gallery; filled with the images of famous Black leaders as well as the images of our forbearers, interspersed with his own photos, and included precious photos bearing the imprints of legendary Harlem photographers James Van Der Zee and Austin Hansen. Like grandfather's stories describing his great grandparents making their way out of slavery and building their lives into something despite the pervasive and crippling racial barriers they faced, the legacy of these photographic images proudly showed us who we were.

The second legacy came home to me through my father, Thomas Allen Harris, Sr. He never took any photographs of me, my brother, our family. One of the prominent memories I have before he and my mother split up was him furiously wiping Vaseline off my face saying: 'Do you want people out there to think you're a greasy monkey!?' Greasy Monkey. From that day on, I have been haunted by this image, by my father's fear. It has infected me, put me on constant alert that I must somehow prove, (through my appearance, demeanor, representation,) my humanity and my worth to some anonymous stranger who might look at me and simply see a thug or a nigger or a greasy monkey. What was it that had so distorted our image of ourselves, as fathers, as sons, as Black

people in America? What secret wisdom enabled my grandfather to transcend this grotesque distortion of the spirit? And perhaps most importantly: Can these twin legacies coexist, in constant war with one another, in my body, in the mythic Black body, without tearing it apart?

This conflict set me on a mission to use my voice as an artist/filmmaker /scholar to better understand and to interrogate Black representation. I selected photographers whose work engaged in history and representation vis a vis the African American subject. These photographers/artists were a combination of people whose work I have been in dialogue with over the years as well as people that came to us through Producer Deborah Willis. Deborah and I were chiefly responsible for selecting the photographers to be interviewed in the film. Deborah is widely considered to be the Queen of Black photography and, I wanted to honor her and her work of 35 years of uncovering archives, assembling and promoting Black photographers through her many books and shows in museums and galleries across the world. Many of the photographers, like myself, were featured in Deborah's book *Reflections in Black* and its accompanying tour show.

The same is true of the scholars, several of the scholars were personal friends and colleagues of mine but many came to us through Deborah Willis as she has had her finger on the pulse of Black Photography for over 35 years. As a Producer she helped to identify interview subjects to speak about specific historical moments and figures. Building off of the work that Deborah did, we conducted over seven years of extensive research both on lesser known Black Photographers as well as on the production and circulation of stereotypical images of African Americans. Our research team, headed by Producer Ann Bennett, uncovered and assembled more than 15,000 images for the film from institutional archives and the archives of professional photographers. In addition, through our community engagement project, the **Digital Diaspora Family Reunion Roadshow**, we collected another 6000 images from personal family archives across the USA. Out of these we selected approximately 950 images to tell the *Through A Lens Darkly* story.

THROUGH A LENS DARKLY is a journey of affirmations (and contradictions) that begin by invoking the memories found in the images contained in our extended Black family's hidden photographic archive, while trying to reconcile the shame of a history that our forebears would rather forget. Moving from 1840 and the invention of photography to the present, the film updates and broadens the work of my mentor Marlon Riggs, particularly his groundbreaking ***Tongues Untied***, in its assembly of a diverse yet focused community of storytellers to follow and transform a singular journey into a communal journey of discovery and a call to action. We – artists, photographers, historians, cultural critics, poets – have come together in the course of making this film, like members of a lost tribe, in order to achieve collectively what individually has been at times too daunting. To find the strands of truths revealed, the stories lost, hidden, forgotten, discarded, which will help us to understand the singular traumas that underlie our collective experience and have resulted in these two warring legacies which reside within each of us. Legacies which cry out for reconciliation, which demand atonement, before we can put them to rest and find the peace that our spirits long for. It is as if these images from the past are speaking to us, expectantly looking at us, as we the living decide between the darkness and the light, hoping that we choose the right path so that they, too, can finally rest in peace.

When you look at a Black person...When I look at a Black person... African... American...me...them...us...you...Who do I see? Who do you see? Do I see us now? Do I see us then? Do I see us in a time yet to come? Am I looking through a lens darkly?

The film offers a critical reappraisal of the historical record by interweaving the stories and images of Black photographers, who have been documenting Black communities and the progress of Black people in America from before the Civil War right through to our present day. This linear progression is interrupted with contemporary insights into how the impact of these rarely seen images and the history they record resonates in the issues, concerns and lives of individuals and families even now. Building on the foundation of Deborah Willis' work to uncover the hidden legacies of Black photographers, our tribe includes a diverse group of fellow photographers, artists working with photographs, scholars and colleagues, including, among others: Renee Cox, Coco Fusco, Glenn Ligon, my brother Lyle Aston Harris, Clarrisa Sligh, Hugh Bell, Adger Cowens, Chester Higgins, Chuck Stewart, Robin Kelly and Richard Powell, Carrie Mae Weems and Pat Ward Williams. Together we create a contemporary griot circle, interpenetrating our present with artifacts from the historic past, and weaving these precious strands of memory into a tapestry that illustrates the richness, brilliance, depth and complexity of American history. In the process, we shed light on people, places, events, and stories that have rarely been told outside of the immediate circle of families and scholars.

- Thomas Allen Harris, director

About Digital Diaspora Family Reunion

This is my fourth feature documentary film that has mined my family and extended family archive. As I have toured with my previous films around North and South America, Europe, Africa and Asia, people often come up to me after the screenings to share stories about their family photographic archive and their desire to do something creative with it. I kept thinking about their common concern: about how to give people a structure to pursue their own historical investigations through their family archives. So when I started, [Through A Lens Darkly: Black Photographers and the Emergence of a People](#), (TALD) I thought to create a companion project that would offer a possible solution and thus the transmedia project Digital Diaspora Family Reunion was born.

[Digital Diaspora Family Reunion](#): One World, One Family (DDFR) is a multimedia-driven social engagement project designed to provide a home for the many stories and photographic images slowly gathering dust in some forgotten corner of the attic or buried in boxes somewhere. DDFR is comprised of this website, [www.DDFR.TV](#), and a traveling experience we call [DDFR ROADSHOW](#), which combines the best of Antiques Roadshow and StoryCorp, to gather together the neglected shards of our past residing in our archives and repurposing them for a new generation seeking some connection between themselves and the world as they know it. DDFR brings together individual personal and family narratives within a context that helps to expose the commonalities of our shared experiences and the bonds of our universal values. Truly, we are One World, One Family and we hope that DDFR becomes like our universal refrigerator door, where we post images of the ordinary miracles that make life worth living. Please join us our extended DDFR family and add your stories and images to our digital diasporic family album.

- Thomas Allen Harris, director

INTERVIEW SUBJECTS (main)

- Deborah Willis
- Lyle Ashton Harris
- Carrie Mae Weems
- Thomas Allen Harris
- Hank Willis Thomas
- Robin Kelly

PHOTOGRAPHERS: Interviewed btw 2005 - 2007

1. Anthony Barboza
2. Hugh Bell
3. Dawoud Bey
4. Renee Cox
5. Adger Cowans
6. Jonathan Eubanks
7. Jack Franklin
8. Chester Higgins
9. Jamel Shabazz
10. Clarissa Sligh
11. Ming Smith
12. Chuck Stewart
13. Hank Willis Thomas

PHOTOGRAPHERS/Artists: Interviewed btw May 1st, 2008- May 10th, 2008

14. Jeanne Moutoussamy-Ashe
15. John Pinderhughes
16. Danny Dawson (2nd Interview as photographer)
17. Michael Chambers
18. Carrie Mae Weems
19. Glenn Ligon
20. Coreen Simpson
21. Accra Shepp
22. Lyle Ashton Harris
23. Robert Sengstacke
24. Albert Chong
25. Pat Ward Williams
26. Frank Stewart
27. Deborah Willis (2nd Interview as photographer)

PHOTOGRAPHERS/Artists: Interviewed September 2011

28. Lorna Simpson
29. Lola Flash
30. Radcliff Roye
31. Sheila Pree Bright
32. Dawit Petros
33. Lyle Ashton Harris
34. Delphine Fawundu-Buford

SCHOLARS: Interviewed btw 2006 - 2007

1. Ron K. Brown
2. Marcus Bruce
3. Lisa Gail Collins
4. Danny Dawson
5. Coco Fusco
6. Ed Guerrero
7. Nell Painter
8. Cheryl Wall
9. Deborah Willis

SCHOLARS: Interviewed btw May 1st, 2008- May 10th, 2008

10. David G. Berger
11. Mel Watkins
12. Camara Dia Holloway
13. Richard Powell
14. Brian Wallis
15. Theresa Leininger-Miller
16. Barbara Krauthamer
17. Robin D.G. Kelley
18. Kellie Jones

SCHOLARS: Interviewed September 2011

19. Cheryl Finley
 20. Deborah Willis
 21. Greg Tate
- .

PRODUCTION TEAM BIOS

THOMAS ALLEN HARRIS - Producer, Director Writer

Raised in the Bronx and Dar-Es-Salaam, Tanzania, Thomas Allen Harris is the founder and President Chimpanzee Productions, a company dedicated to producing unique audio-visual experiences that illuminate the Human Condition and the search for identity, family, and spirituality. Chimpanzee's innovative and award-winning performance-based documentary films - *VINTAGE – Families of Value*, *É Minha Cara/That's My Face*, and *Twelve Disciples of Nelson Mandela* - have received critical acclaim at International film festivals such as Sundance, Berlin, Toronto, FESPACO, Outfest, Flaherty and Cape Town and have been broadcast on PBS, the Sundance Channel, ARTE, as well as CBC, Swedish broadcasting Network and New Zealand Television. Mr. Harris' video and installations – including *Splash*, *Black Body*, *AFRO (is just a Hairstyle)* *Notes on a Journey Through The African Diaspora* and *ALCHEMY* - have been featured at the Museum of Modern Art, the Whitney Museum of American Art Biennial, the Corcoran Gallery, Reina Sophia, London Institute of the Arts, Gwangju Biennale, and the Long Beach Museum of Art. Harris has received numerous awards and fellowships including a United States Artist Fellowship, Guggenheim Fellowship, Rockefeller Fellowship, two Emmy nominations as well as Sundance Film Institute Directors Fellowships and a Tribeca Film Institute Nelson Mandela Award. A graduate of Harvard College and the Whitney Independent Study Program, Harris has taught at a variety of institutions including University of California San Diego where he received tenure as an Associate Professor of Media Arts. A published photographer, curator, and writer, Mr. Harris lectures widely on the use of media as a tool for social change.

Harris' most recent film "Twelve Disciples of Nelson Mandela" is the third film to make its world premiere at the Toronto International Film Festival and was broadcast on POV/The American Documentary Series. The film made its theatrical premiere at the BAM Cinematech and won over five international awards and honors including the Truer Than Fiction Independent Spirit Award Nomination, Best Documentary Awards at the Pan African and Santa Cruz Film Festivals, and the Henry Hampton Award for Excellence in Documentary Filmmaking from the Roxbury Film Festival.

Harris' 2001 documentary, *É Minha Cara/That's My Face*, premiered at the Toronto, Sundance, Berlin and Tribeca Film Festivals and was broadcast on the Sundance Channel and ARTE. The film made its theatrical premiere at the BAM Cinematech and won seven international awards, including the Prize of the Ecumenical Jury of Christian Churches at the 2002 Berlin International Film Festival.

Harris' 1995 documentary feature, *VINTAGE - FAMILIES OF VALUE*, premiered at the Toronto International Film Festival, won Best Documentary at the Atlanta Film and Video Festival, a Golden Gate Award at the San Francisco International Film Festival, was selected for Official Competition at FESPACO in 1997. *VINTAGE* was broadcast nationally on Free Speech TV in 1999.

Harris' short films include: *HEAVEN, EARTH, AND HELL*, (selected for the Whitney Museum of American Art's 1995 Biennial); *BLACK BODY*, and *SPLASH*,

Additional projects include multimedia installations at Gwangju Biennial in Korea, the Corcoran Gallery of Art in Washington, DC, New Langton Arts in San Francisco and the Long Beach Museum of Art.

Harris began his career producing for public television, for which he received several awards including two Emmy nominations (in 1991) for his work as a staff producer at WNET (New York's PBS affiliate) on *THE ELEVENTH HOUR*. In 1990, Harris curated the first New York/San Francisco Gay and Lesbian Town Hall meeting, a three-hour public television event, which culminated in the broadcast of Marlon Riggs *Tongues Untied*.

FILMOGRAPHY

Through A Lens Darkly: Black Photographers and the Emergence of a People, HD & Super 8-mm film, 91 minutes, 2014

Digital Diaspora Family Reunion Roadshow (DDFR.tv), HD Web Series 2009 – Present

Marriage Equality: Byron Rushing and the Fight for Fairness, HD, 17 minutes, 2011

Twelve Disciples of Nelson Mandela, 73 minutes, 2005

É Minha Cara/That's My Face, super 8mm, 56 minutes, 2001

AFRO (is just a hairstyle): Notes on a journey through the African Diaspora, Video Installation - Long Beach Museum of Art, 1999, remounted 2011

Blue Baby, video, 14 minutes, 1999

Alchemy, DVD Installation - Corcoran Gallery of Art, Washington, DC & New Langton Arts

Encounter at Intergalactic Café, video, 17 minutes. 1996.

VINTAGE • Families of Value, 16mm, 72 minutes, 1995

All In the Family, video, 10 minutes, 1994

Math, Science & Community, 15 minutes, 1994

Heaven, Earth & Hell, video, 26 minutes, 1993

Black body, video, 5 minutes, 1992.

Splash, 16mm, 7 minutes, 1991.

CRISIS: WHO WILL DO SCIENCE, 28 minutes, 1989

65-C Codman Park, 20 minutes, 1988

DEB WILLIS - Producer

Deborah Willis, Ph.D, is University Professor and Chair of the Department of Photography & Imaging at the Tisch School of the Arts at New York University and has an affiliated appointment with the College of Arts and Sciences, Africana Studies. She was a 2005 Guggenheim Fellow and Fletcher Fellow, and a 2000 MacArthur Fellow, as well as the 1996 recipient of the Anonymous Was a Woman Foundation award. She has pursued a dual professional career as an art photographer and as one of the nation's leading historians of African American photography and curator of African American culture. Professor Willis has just received the honored educator award at the Society for Photographic Education.

Exhibitions of her work include: *A Sense of Place*, Frick, University of Pittsburgh, 2005; *Regarding Beauty*, University of Wisconsin, 2003; *Embracing Eatonville*, Light Works, Syracuse, NY, 2003-4; *HairStories*, Scottsdale Contemporary Art Museum, Scottsdale, AZ 2003-4; *The Comforts of Home*, Hand Workshop Art Center, Richmond, VA, 1999; *Re/Righting History: Counternarratives by Contemporary African-American Artists*, Katonah Museum of Art, 1999; *Memorable Histories and Historic Memories*, Bowdoin College Museum of Art, 1998; *Cultural Baggage*, Rice University, Houston, TX, 1995.

Her curated Exhibitions include: *Posing Beauty* which opened at Tisch in fall of 2009 and touring the country with the sponsorship of JP Morgan Chase and organized by Curatorial Assistance, 1968: *Then and Now* at Tisch and at the Nathan Cummings Foundation in fall 2008, *Let Your Motto Be Resistance: African American Portraits* at the International Center of Photography in Summer of 2007, *Engulfed by Katrina: Photographs before and After the Storm*, Nathan Cummings Foundation, and *Imagining Families—Images and Voices and Reflections in Black*. Other notable projects include *The Black Female Body A Photographic History* with Carla Williams (Temple University Press, Philadelphia, 2002); *A Small Nation of People: W.E.B. DuBois and the Photographs from the Paris Exposition (Amistad Press, 2003)*; *Reflections in Black: A History of Black Photographers - 1840 to the Present* (New York: W.W. Norton); *Visual Journal: Photography in Harlem and DC in the Thirties and Forties* (Smithsonian Institution Press, Washington, DC, 1996); *Picturing Us: African American Identity in Photography* (The New Press, New York, NY, 1994); and *VANDERZEE: The Portraits of James VanDerZee* (Harry Abrams Publishing, New York, NY, 1993). Her more recent publications include *Posing Beauty: African American Images from the 1890s to the Present* (WW Norton, 2009), *Michelle Obama: The First Lady in Photographs* (WW Norton, 2009 and NAACP Image Award Literature Winner), and *Black Venus 2010: They Called Her "Hottentot"* (Temple University Press, 2010).

ANN BENNETT – Producer & Multimedia Producer

Ann Bennett is an award winning filmmaker, journalist, and educator who has worked on historical documentaries and multi-media projects for public television, cable networks, and non-profit organizations including; PBS, HBO, Harpo Films, The History Channel, ROJA Productions, The Apollo Theater, and The National Civil Rights Museum. Ms. Bennett studied documentary production at Harvard College and holds a Masters of Arts degree from The Columbia University Graduate School of Journalism. She has been honored with a variety of Film & New Media fellowships including; The USC Annenberg School for Communication Institute for Justice & Journalism, The National Black Programming Consortium New Media & Technology Institute, The American Film Institute Digital Content Lab, The CPB/PBS Producers Academy, Center for Experimental Television Residency, The Independent Feature Project Documentary Lab, and The Bay Area Video Coalition Producers Institute for New Media Technologies.

DON PERRY – Producer, Writer

Mr. Perry is Chief Operating Officer of Chimpanzee Productions, Inc. He was co-writer and co-producer of Thomas Allen Harris' feature-length documentary E MINHA CARA/THAT'S MY FACE , TWELVE DISCIPLES OF NELSON MANDELA, Digital Diaspora Family Reunion (DDFR.tv); Marriage Equality: Byron Rushing and the Fight for Fairness (2011). Mr. Perry is an experienced financial and management consultant with a wide ranging background in commercial finance. He is a Certified Insolvency & Restructuring Advisor and was Executive Vice President - Finance for Wyndhurst Associates, LLC, a boutique financial restructuring and turnaround management firm prior to his association with Chimpanzee Productions. Prior to joining Wyndhurst, Mr. Perry founded a strategic management consulting practice providing services to emerging growth companies focusing on business turnarounds; developing e-commerce strategies and services; mergers and acquisitions; business and process re-engineering; organizational design and development; and corporate finance. Mr. Perry holds a Bachelor of Arts degree in International Relations and Development Economics from Williams College. He received his Masters in Business Administration in Strategic Management from the Peter F. Drucker Center, Claremont Graduate University.

ABOUT DIGITAL DIASPORA FAMILY REUNION (DDFR) AT SUNDANCE 2014

THROUGH A LENS DARKLY (TALD) and DIGITAL DIASPORA FAMILY REUNION (DDFR) encourage the revaluation of the family archive as historical records which illuminate, inform and expand our understanding and shared values as members of a common culture – the One World, One Family of Humanity. How much are WE the Same? What's in Your Family Album?

Digital Diaspora Family Reunion (DDFR) is a touring Roadshow that travels across the African Diaspora to uncover the hidden treasures in family photographic archive. Individuals, of all backgrounds, are invited to explore the rich and revealing historical narratives found within their own family photograph albums and share their stories with the world.

This year at the Sundance Film Festival, the New Frontiers Art will host the DDFR roadshow. The roadshow will be an interactive presentation; audiences, from Park City and beyond, will have an opportunity to share family photos from their collection and be part of this 'digital family photo album'.

The installation will consist of two monitors featuring revolving slideshows of curated content that invites viewers into the world of the extended African American Family Photographic Album. The monitor on the left will feature curated images that have been collected from user-generated content uploaded to the website and from participants at DDFR Roadshows over the last five years. The monitor on the right will feature images of DDFR participants holding photographs of loved ones; interspersed with TALD production stills of the artists and professional photographers featured in the film holding some of their prized images they have selected to share with the production.

The interactive photo kiosk between the two monitors will aggregate user images with the Instagram hashtag #1World1Family. Users can take photographs from wherever they are, using their smartphone or tablet, thus broadening the DDFR installation 'site' to encompass the whole of Park City, and indeed the world. However, they must go to the kiosk (or portable desktop unit) in order to print out the physical photograph (which will require a small side table near the installation for the printer.) DDFR will be giving away red leather photo holders supplied by our partner, BlackPublicMedia.org, so users can begin building their own physical photo album, even as they participate in building the virtual One World, One Family photo album.

FULL CREDITS

THROUGH A LENSE DARKLY: BLACK PHOTOGRAPHERS AND THE EMERGENCE OF A PEOPLE

Director, Producer, Writer
Thomas Allen Harris

Inspired by the book:
"Reflections in Black: A History of Black Photographers 1840 to the Present"
by Deborah Willis

Producer
Deborah Willis

Producer
Ann Bennett

Producer
Don Perry

Executive Producer
Kimberly Steward

Writers
Don Perry
Paul Carter Harrison

Editors
K.A. Miille
Matthew Cohn

Composer
Vernon Reid

Additional Music and Opening Theme Composed and Performed by
Miles Jay

Director of Photography
Martina Radwan

Associate Producers
Sabrina Hawkins
Sheila Maniar

Music Composition Consultant
Todd Boekelheide

Additional Camera

Michael Chin
Robert Shepard
Jonathan Weaver
Anthony R. Phillips

Sound Mixer

J.T. Takagi
Juan Rodríguez

Additional Sound

Gautam Choudhury
Tammy Stepanek

Gaffer

Luis Colon

Grip

Jeremy Conley
Jonathan Weaver
Drew Eichman

Makeup

Bruce Hawkins
Stephanie Glover-McGee

Production Counsel

Woo Jung Cho, PLLC

Animation/Special Effects

Dan Callahan

On-line Facility

Frame:Runner NYC

On-line Editor and Colorist

Jon Fordham

Sound Design and Mix

Skywalker Sound

Sound Designer

Kent Brown

Supervisory Editor

Samuel D. Pollard

Editorial Consultant

Emir Lewis

Story Consultant

Sabine Hoffman

Editing Consultants – Sundance Lab

Joe Bini

Vivien Hillgrove

Arthur Dong

Thomas Allen Harris Voice-Over Coach

Lenelle Moïse

Voice-Over Engineer

Patrick Christensen, Sound Lounge

Trailer Production Manager

Nicole Franklin

Trailer Editors

Garrett Tezanos

Alex Berger

Trailer Sound Design

Samuel Miille – Mad Miille Production, LLC

Trailer Story Consultant

Fernanda Rossi

Community Engagement Consultants

Kay Shaw

Jennifer MacArthur

Outreach Coordinator

Alyce Emory

Still Photographers

Régine Romain

Russell Frederick

Jennifer Pritheeva Samuel

Thomas Sayers Ellis

Donald Andrew Agarrat

Sonia Louise Davis

Petrushka Bazin Larsen

Victor Lloyd

Production Coordinators

Sienna Pinderhughes

Misa Dayson
Jasmin Tiggett
Arleigh Prelow
John Lathan

Post-Production Coordinator
Natalie Shmuel

Assistant Editors

Giancarlo Baldino
Armando Luis Alvarez
Nonso Christian Ugbode
Sabatino DiOrazio
Brian Kyallo-Msafiri
Fikret Koç

Kay Ramtu
Matt Brunson
Nyjia Jones
Lisa White
Johnny Bassett

Assistant Researchers

Chloe Kurabi
Sonia Louise Davis
Dr. Mary Marshall

Martha Mae Jones
Alexander Johns

Database Consultant
Jos Duncan

Production Assistants
Lindsey Seide
Jamila J. Price

Sharif Butler
Sean Ellis

Production Design Associate
Billy Frank

Session Musicians

Monica Wilson – Cello and String Arrangements
Mazz Swift – Violin and vocals
Leon Gruenbaum – Piano, Clarinet, and Synthesizer
David Barnes – Harmonica
Mark Peterson – Acoustic & Electric Bass
Graham Haynes – Cornet
Micah Gaugh – Saxophone
Marc Cary – Piano
Paula Henderson – Baritone Sax

Dave Smoota – Trombone
Anthony Michael Peterson – Mandolin
Eddie Hall – Percussion
Chad Joseph – Drums
Percy Howard – Vocals
Vernon Reid – Guitar, Synthesizer, Banjo and Mbira
Miles Jay – Piano, Bass, Cello, Mandocello, Lyra, Guitar,
Koto, Saz, and Banjo
Ian Jay – Drum Set

Film Locations

EUE Screen Gems Studios – New York, NY
Mitchell Brill
Matt Howe
Daniel Blanco

KTOP Studios - Oakland, CA
Ashley James
Lane F. Starling
Michael Munson

Interns

Dionne Anderson
Nihal Ataman
Baraka Akon
Mimi Bai
Giancarlo Baldino
Charmaine Bee
John Bourne
Faith Briggs
Ivan Calixto
Ininaa Camp
Omar Columbus
Eduardo Davila
Sophia E. Dorval
Amber Dover
Malcolm Dunbar
Lelanie Foster
Dominique Francis
Sofía Gallisá
Edward Gordon
Jasmine K. Gregory
Christopher Hodge
Eugene Hughes
Andrew Jeon
Marta Jover
Chan Eun Kim
Hyejin Kim
Yukari Kiyotake
Daniel Kwiatkowski
Eunhye "Grace" Lee
Anjanette Levert

Evelyn Luna
Michael Mason
Dustin McDonald
Norris Mingkham Savath
Lindsey Nadolski
Rhasaan Nichols
Cynthia Nono Osuji
Gisele Parson
Marie Patterson
Cyrille Phipps
Faatima Qureshi
Kay Ramtu
Rod Patrick Risbrook
Victoria Rondon
Margaret Rorison
Diana Ruiz
Adam Saiewitz
Rashida Scott
Daniel P. Scully
Stella Sensel
Brandi Stewart
Aleywa Taylor
Rehema Trimiew
Chino Ude
Eirini Vourloumis
Abby Wendle
Claude "Ricky" Wroy
Mirela Xanthaki
Jing Yan

Interactive Producer

Ann Bennett

Interactive Consulting Producer

Woo Jung Cho

Interactive Design

Tim Pugh
Eddie Opara
Ryan Lauer
Frank LaRocca
Nonso Christian Ugbo

Interactive Consulting

Bay Area Video Coalition – Producers Institute for New Media Technologies

National Black Programming Consortium – New Media Institute
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TFI Interactive – Ingrid Kopp, Opeyemi Olukemi
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