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COLOR FARM MEDIA, TIME STUDIOS, JUST FILMS, FORD FOUNDATION

**JOHN LEWIS: GOOD TROUBLE**

**A film by Dawn Porter**

96 minutes, 1.85, USA

**Official Selection**

2020 Tribeca Film Festival – World Premiere

<https://www.johnlewisgoodtrouble.com/>

**FINAL PRESS NOTES**

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**SYNOPSIS**

**JOHN LEWIS: GOOD TROUBLE**, directed by acclaimed filmmaker Dawn Porter (TRAPPED, GIDEON’S ARMY), chronicles the life and career of the legendary civil rights activist and Democratic Representative from Georgia. Using interviews and rare archival footage, **JOHN LEWIS: GOOD TROUBLE** chronicles John Robert Lewis’ 60-plus years of social activism and legislative action on civil rights, voting rights, gun control, health-care reform and immigration. Using present-day interviews with Lewis, now 80 years old, Porter explores his childhood experiences, his inspiring family and his fateful meeting with Dr. Martin Luther King Jr. in 1957. In addition to her interviews with Lewis and his family, Porter’s primarily cinéma verité film also includes interviews with political leaders, Congressional colleagues, and other people who figure prominently in his life.

**ABOUT THE PRODUCTION**

After their successful collaboration for the acclaimed four-part docuseries “Bobby Kennedy for President,” director Dawn Porter and producer Laura Michalchyshyn were eager to find another project to work on together. Amy Entelis and Courtney Sexton ofCNN Filmswere searching for a team with which to collaborate to develop their team’s concept for a film about the life and legacy of legendary civil rights leader and legislator U.S. Rep. John R. Lewis (D-GA). Entelis and Sexton, production executives valued within the industry for their experience and skill producing documentaries, had recently executive produced the Academy Award-nominated, Emmy-winning feature *RBG*, about U.S. Supreme Court Justice Ruth Bader Ginsburg, another beloved public icon. (*RBG* was theatrical distributed by Magnolia Pictures and Participant). Entelis had also previously collaborated with Michalchyshyn for two CNN Original Series, [Chicagoland](https://cnnpressroom.blogs.cnn.com/category/cnn-u-s-tv/cnn-original-series/chicagoland/) and [Death Row Stories](https://www.cnn.com/shows/death-row-stories).

“The biggest reason I got involved in this project is because of John Lewis himself,” Porter says. “He’s such a towering figure, and I knew that by partnering with CNN Films, I’d be able to explore not only his past, but his present as well, that we would also have access to the archival resources at CNN Worldwide. John Lewis has consistently delivered a message of doing your best, being honorable, and respecting others for the past 65+ years. I think it’s really needed at this particular moment in history.” Porter reached out to Michalchyshyn and their Trilogy Films began working on the documentary with CNN Films for a development concept.

Shortly after the team determined their development concept for ***John Lewis: Good Trouble***, Porter received a call from filmmakers Erika Alexander and Ben Arnon of Color Farm Media. Alexander and Arnon were already in contact with Lewis’ office about making their own documentary about him. Aware that Porter had interviewed Lewis for both her award-winning 2013 film *Gideon’s Army*, and for the Bobby Kennedy series, the Color Farm duo reached out to Porter as a potential director for their project.

“When we got her on the phone Dawn said, ‘I need to tell you before we start our conversation that I have my own John Lewis project that I’m working on,’” recalls Arnon. “So, within about 20 seconds, we all realized it would make much more sense to collaborate on a film together. It turned out to be an easy transition right from the start, which was great.” Alexander also praised Porter saying, “Dawn Porter is one of the best documentary filmmakers of her generation. She’s incredibly kind, generous and smart. She’s also a natural-born storyteller. She and Laura have been making excellent films for a long time. Ben and I were thrilled to be making our first film with them. I grew up in Hollywood and as a black woman I was excited to be working alongside Dawn; a talented, strong black woman, who was not afraid to share her expertise and guide us, a young filmmaking team, into a very difficult process.”

Documenting Lewis’ life and work also fit perfectly into Color Farm Media’s mission. “We’re focused on bringing greater equity and inclusion to the media landscape, and our goal is to tell stories that are often overlooked, but deserve to be elevated,” Arnon notes. “So, making a film about John Lewis aligned very closely with our company’s mission.”

Like Porter, Arnon and Alexander saw ***John Lewis: Good Trouble*** as a chance to reveal the man behind the legend. “Erika and I have a long history of social activism, and John Lewis is a hero to both of us,” he adds. “But often in the past, whether on film or TV, he’s been depicted as a bit of a side figure in shows about Martin Luther King Jr. or other civil rights leaders. So, we felt it was time to bring Congressman Lewis front and center, because his story is so powerful, and he deserves that.” For Alexander, her path to producing the film was even more personal. “Destiny brought the Congressman and I together. I campaigned in Georgia with Congressman Lewis, Stacey Abrams and Ayanna Pressley in 2016. That’s like the dream team. Ayanna, Stacey and I had the privilege to travel around Georgia and learn from John Lewis, how to be young, gifted and black in American politics. Mr. Lewis was the perfect teacher and a patient host. He was also a gentleman, who opened our doors and helped us up the steps. It was heaven. I didn’t know then that that real world work, and access, would lead to making the congressman’s documentary.

“Dawn is an amazing documentarian who’s been heralded for the important work she’s done, including *Spies of Mississippi* (2014, PBS’ Independent Lens) and a film called *Trapped* (2016), about shutting down access to abortion and women’s reproductive rights in the South,” says Michalchyshyn. “She’s dedicated her career to giving voice to the voiceless, and I like to think of my job as an ally, fighting for her vision.”

Porter’s skills, both personal and creative, are evident in the final product, according to Arnon. “Dawn was able to build a really strong rapport with Congressman Lewis. He shares some great details of his life in the film, and that was because of the connection she established with him.” Alexander further praises Porter and in turn Congressman Lewis, “Dawn Porter directed this documentary and she brilliantly puts the spotlight squarely on Congressman John Lewis. *Good Trouble* is his show. This allows the audience to finally focus and learn about him. He, in turn, gets the opportunity to tell us about his life, in his own words. Now we get to know what it was like for him growing up a black sharecropper in Alabama in a large, loving family. We laugh at how he honed his fiery, oratorical skills, by preaching to the chickens. He tells us how he met Martin Luther King and began his work as a student activist with SNCC, traveling through Jim Crow south as a Freedom Rider. This all leads to the fateful day on the Edmund Pettus Bridge, where white policemen stormed their peaceful march and cracked his skull open, nearly killing him. But John Lewis not only survived all of that, and more, he thrived and became a husband to his beautiful wife and political partner, Lillian Miles, a father to his son John Miles Lewis, and was elected the Congressman from Georgia who earned the respect of his red and blue state peers, who lovingly call him, “The conscience of the Congress.” In our documentary, *Good Trouble*, we get to see Congress John Robert Lewis tell that story. His story. And it’s a good story.

While Porter focused on the creative aspects of the film, Michalchyshyn says that her role consisted primarily of paving the way for the director, raising additional financing, and serving as a liaison between the various filmmaking partners.  CNN Films is an executive producer of ***John Lewis: Good Trouble*** and retains North American broadcast rights for the documentary.

In addition to CNN Films, leading independent film financier AGC Studios came onboard before production began as one of the two cornerstone financiers of the film. As part of that investment AGC acquired the international rights to the film and served as executive producer for the film.  In addition to CNN Films, AGC Studios, and Color Farm, additional partners that joined the project included theatrical distributors Magnolia Pictures and Participant, and executive producers TIME Studios.

**The Embodiment of a Better Future**

Making a feature documentary about a leader with a career as long and eventful as Lewis’ presented the filmmakers with a number of challenges. “In practical terms, we didn’t have a lot of time to complete this film,” Michalchyshyn admits. “Many documentarians spend three, four, or even five years on a single project, but we managed to deliver a finished film in less than two years thanks to the dedication of everyone on our team.”

Another challenge was finding new ways to tell a story about a historic figure many viewers may think they already know. “A lot of people know about John Lewis on the Edmund Pettus Bridge, and they know he stood next to Martin Luther King Jr., but they don’t know who he is beyond that. So, one of the challenges on this film was allowing Congressman Lewis the space to talk about his lesser-known work, like his experience as a young activist with the Student Nonviolent Coordinating Committee.”

Adding to the challenge was the fact that Lewis is a Member of the U.S. House of Representatives with a full and demanding schedule. “There were a lot of logistical and technical issues we had to deal with in order to gain access and follow him around the Capitol,” says Porter. “Beyond that, simply keeping up with our then-79-year-old subject was a bit of a challenge in itself. As you can see in the film, he’s very energetic and busy.”

**Archival Treasures**

One of the most extraordinary elements of ***John Lewis: Good Trouble***is the wealth of rare and never-before-seen archival material Porter and her team unearthed from a variety of sources. “Archivist Rich Remsberg and I had collaborated on the Bobby Kennedy series, so we knew that there was a lot of footage of young John Lewis out there,” the director recalls. “That gave us a bit of a head start on this film.”

Porter wanted to find footage of Lewis during his days as a young foot soldier of the Civil Rights Movement. “We combed through all of the usual sources, and then Rich started searching secondary sources, where he discovered some marvelous photos we hadn’t seen before,” she says. “John Lewis himself had never seen some of what we found. You might think he’d seen everything by now, but he hadn’t, and he really enjoyed that, which meant a lot to me.”

Congressman Lewis’ candidly emotional reaction to seeing that rare archival footage for the very first time provides the documentary with one of its most powerful moments. “I was observing John Lewis watching footage of himself at the National Voting Rights Museum and Institute in Selma, and I heard him remark that it felt like he was watching someone else’s life unfold,” Porter says. “I found myself struck by that comment, and I suddenly realized that it might be interesting to see him respond directly to the archival footage we’d discovered.”

The filmmakers rented the Arena Stage in Washington, D.C.. They built three large screens and installed six cameras that surrounded Lewis during his on-camera interview. “The idea was to create an immersive atmosphere where he could respond to the images he was seeing,” Porter explains. “I think it helped him to relive some of those stories in new ways. It was like he was there again. As a director, I’m always trying to figure out how to get the best storytelling from my subjects, and in this case, I felt like it was important for him to see that archival footage, and to talk revealingly about the significance of his younger self.”

**Revealing Interviews**

Along with the astonishing archival material and the candid one-on-one sessions with the Congressman himself, ***John Lewis: Good Trouble*** also contains a remarkable assortment of testimonials from some of the biggest names in American politics.

These include bold Congressional newcomers like Congresswomen Alexandria Ocasio-Cortez (D-NY), Rashida Tlaib (D-MI), Ayanna Pressley (D-MA), and Ilhan Omar (D-MN), Civil Rights Movement giants such as Congressmen James Clyburn (D-SC) and the late Elijah Cummings (D-MD) (to whom the film is dedicated), as well as 2018 Democratic gubernatorial nominee Stacey Abrams of Georgia, former U.S. Attorney General Eric Holder, U.S. Senator Cory Booker (D-NJ), Speaker of the House Nancy Pelosi, Presidents Jimmy Carter and Bill Clinton and former U.S. Secretary of State Hillary Rodham Clinton, to name just a few.

“One of the things that is most important to John Lewis is modeling the lessons he’s learned about how to get things done for the next generation of lawmakers,” says Porter. “So, I definitely wanted to interview some of the newer Members of Congress about their thoughts on him. At the same time, there were people like Jim Clyburn, Nancy Pelosi and Elijah Cummings, who are Lewis’ contemporaries. The amount of respect, love, and admiration they had for him was palpable, and I knew I had to include their voices as well.”

Porter admits she easily could have filled the entire documentary with on-camera testimonials about Lewis, but decided instead to curate a variety of voices that showcased him in different ways. “To young legislators, he demonstrates that you can live your principles and get things done, while still being true to yourself. To his seasoned colleagues, he’s a consistent and loyal friend. So, my goal was to include the kinds of voices that would speak to each of these different experiences.”

Getting major figures like the Clintons to appear in the film was surprisingly easy, according to Michalchyshyn. “Many of the people we approached told us they would do anything to be a part of this documentary,” the producer says. “Of course, they’re very busy people with huge careers and important positions, so the challenging part was dealing with all of their schedules. But we never had anyone say that they didn’t want to do this film.” Although scheduling conflicts precluded an interview with President Barack Obama — who has called Lewis one of his heroes — the filmmakers found other ways to include the former president’s voice in the documentary.

Porter also felt it was important to include a Member of Congress from the other side of the aisle from Lewis. U.S. Representative Jim Sensenbrenner (R-WI), who worked closely with Lewis on voting rights legislation, is also interviewed about his longtime colleague.

While racing to follow Lewis as he dashed from meeting to meeting, Porter was surprised by the heartfelt reactions of citizens and constituents who caught sight of him. Time and time again, Americans from all walks of life would stop and greet the Congressman as though he were a dear friend, thanking him for his leadership and inspiration. “When it first occurred, we thought it was kind of funny,” says Porter. “But we quickly realized it happens constantly. People feel compelled to tell him how meaningful his example has been for them. He’s kind of a living embodiment of the idea that our future will be better, and I think people need that right now.”

What impressed Porter the most about these encounters was how generous the Congressman was with his time and attention. “I never saw him turn somebody away who wanted a picture or a hug,” she says. “I think he recognizes that it’s part of his legacy. It’s just really incredible how giving he is.”

**An Oasis of Calm**

In addition to following Lewis around the halls of Congress, Porter also spent time filming in the Congressman’s home in Atlanta. She believes these relatable scenes of domesticity will help audiences view the now 80-year-old legislator in a whole new light. “Although people see him as this fierce presence in Congress, the truth is that he’s very soft-spoken, quiet, and thoughtful in private,” she says. “When you see him at a protest rally, he has to work hard to get himself all fired up to address those crowds. It takes a little bit out of him, and then he has to take some time to recover. So, I definitely wanted to show the contrast between his public persona and his home life.”

It also allows Porter toshow a less serious side of the Civil Rights Movement icon that many of even his ardent admirers may not be familiar with. “Some of the most enjoyable experiences I had on this project were spent with Congressman Lewis away from Washington,” she says. “He loves art, and he loves to joke around, and he really loves to dance. He’s just a fun person, and his hospitality was the best ever. He was always getting things for our crew to eat. He was always trying to feed us.”

**ABOUT REP. JOHN R. LEWIS**

**A Profile in Courage and Principles**

Universally admired as one of the most courageous and principled leaders of the Civil Rights Era, Lewis was one of the original 1960 “Freedom Riders” who mobilized to protest against interstate transportation segregation, and an organizer of 1964’s “Freedom Summer” to register African American voters across the South. As the young chairman of the Student Nonviolent Coordinating Committee (SNCC) from 1963 to 1966, Lewis was one of the ‘Big Six’ Civil Rights leaders of the era. He was the youngest speaker at the 1963 March on Washington for Jobs and Freedom and Lewis has often been singled out for his leadership and bravery on the Edmund Pettus Bridge in Selma, Alabama, on March 7, 1965. There, along with 600 other nonviolent marchers, Lewis was met by Alabama state troopers who ordered the protestors to disperse.

As the marchers paused to pray, troopers fired tear gas at the group and mounted police beat the peaceful activists with nightsticks. A blow to the head fractured Lewis’ skull, but he managed to escape from the violent melee. In his appearance on national television that afternoon, bloodied and bruised, Lewis called for President Lyndon Johnson to intervene on behalf of voting rights. Today, he still bears scars from that brutal encounter.

**A Unique Bond**

Rather than simply repeat the often-told tale of valor during the events of the day now known as ‘Bloody Sunday,’ Porter wanted to explore the lesser-known aspects of Lewis’ role in the broader Civil Rights Movement that has come to define his legacy. “My idea was to point out that it wasn’t just courage alone that advanced civil rights in this country,” she says. “It was strategy as well. Far too often, these leaders are lauded only for their extraordinary bravery. Although that’s certainly important, we also need to recognize that the planning and determination of organizers like John Lewis helped drive the Movement to be successful.”

A unique bond between subject and director had a profound impact on Porter as well. “While we were filming the documentary, Congressman Lewis was always comforting me,” she reveals. “He kept saying, ‘It’s going to be okay, because right always wins.’ He told me to keep my eyes on the prize and never give up, never give in. ‘Don’t become bitter and hostile,’ he’d say. He said it so often that I really took that advice to heart.”

Porter also hoped to convey a broader sense of John Lewis’ unyielding commitment to public service during his 34-year tenure as the U.S. Representative for Georgia’s 5th Congressional district, which includes most of the City of Atlanta. “I don’t know many people who are as unselfish and continually loving as he is,” she says. “The example he sets has been hugely important for me, both in how I live my own life and what I say to my children.”

 **A Bitter Contest**

Although ***John Lewis: Good Trouble*** celebrates the far-reaching accomplishments of one of the most beloved figures in American politics, it doesn’t shy away from documenting some of the controversies that are also part of his past. Covering those ups and downs in the Congressman’s life was important to Porter. “No one is perfect, and politics is messy,” the director acknowledges. “I just felt that it was necessary to document those things as accurately as possible, especially his Congressional primary campaign against fellow Democrat Julian Bond in 1986. I mean, that’s literally how he got elected to Congress, so we couldn’t ignore that piece of history.”

As the film powerfully illustrates, Lewis and Bond — both revered figures of the Civil Rights Movement — fought an unusually contentious and bitter contest to represent Georgia’s 5th Congressional district that included accusations of drug use made against Bond by Lewis. Though he raised substantially more money than Lewis in the lead-up to the election, Bond, who had served for nearly two decades in the Georgia State Legislature, ultimately lost to his former friend, and soon left politics altogether.

“When we found this great archive of material all about that election, I knew we had to include it somehow,” Porter says. “It just felt like an important part of his story. Lewis and Bond did eventually come together again after their falling-out. They were finally able to move past it, which wasn’t easy.”

**A Timely Topic**

***John Lewis: Good Trouble*** explores a variety of issues that are associated with Lewis, but pays particular attention to one that is perhaps most closely associated with the Congressman’s tenure in politics: the Voting Rights Act. “Speaker Nancy Pelosi (D-CA) made the comment that John Lewis can’t be separated from the Voting Rights Act, and she’s absolutely right,” says Porter. “Many of his early activities were centered on gaining access to the vote, so we really wanted to highlight what that battle has been like for both him and the country. And considering how much voter suppression we’ve seen recently, that subject speaks volumes right now.”

Arnon echoes the sentiment. “The Voting Rights Act was gutted in 2013, and we’re seeing some of the hardships these voter suppression tactics have caused,” says the producer. “That’s why this was such a relevant and timely issue for us to focus on. It’s been a fundamental part of John Lewis’ life and legacy, which explains its importance in our film.” Further to that point, Alexander emphasizes Congressman Lewis’s dedication to preserve the right to vote for all saying, “John Lewis learned that the most powerful, nonviolent, tool for change, in the movement was the right to vote. So everyday he works hard to defend and protect that right for *everyone*. He sees the right to vote as the cornerstone and proof of life for a strong democracy. And he has skin in the game. He’s shed tears and blood to keep the vote safe, because he knows that’s what truly makes America great. And to maintain the conditions for freedom and justice, all American’s must fight to keep the ability to have their voices heard. Voting is that voice, it’s a powerful tool and John Lewis is its fierce guardian.

**A Call to Action**

Reflecting on the upcoming release of ***John Lewis: Good Trouble***, producers Arnon and Alexander are excited to finally introduce audiences to the man who has been called “the conscience of the Congress.” “We’re thrilled for people to discover that John Lewis is not a figurehead,” says Arnon. “His life and legacy are not just about what he did on that bridge in Selma so many decades ago. In reality, he’s a strategic thinker who wakes up every morning and figures out exactly what he needs to accomplish and how best to do it.” Adds Alexander: “Congressman Lewis is a living example of courage and faith and action. That’s one of the most powerful stories you can tell about any American icon.”

With a U.S. presidential election taking place in 2020, Michalchyshyn believes the timing of the documentary could not be more appropriate. “Everyone has something at stake in the upcoming election, given the current public health crisis,” she offers, “and, we hope this film will help spark a dialogue around democracy, civil service, and the rights we’re now seeing threatened in America. If we can inspire people to exercise their right to vote, their right to lead, and to engage in civil discourse, we’ll have done our job.”

Porter sees ***John Lewis: Good Trouble*** as more than just a tribute to a great leader, it’s also a call to action. “I really hope viewers take John Lewis’ message to heart and don’t give up, because we can’t afford to be cynical right now,” she says. “Look at it this way. John Lewis is now 80 years old and fighting pancreatic cancer. If he can go to the Edmund Pettus Bridge in Selma and give a speech that reminds people why he loves America, when that country treated him terribly for so long, the rest of us can certainly do our part as well. His very presence is motivating.”

**ABOUT REP. JOHN R. LEWIS**

*"John Lewis...is a genuine American hero and moral leader who commands widespread respect in the chamber." -- Roll Call*

Often called "one of the most courageous persons the Civil Rights Movement ever produced," John Lewis has dedicated his life to protecting human rights, securing civil liberties, and building what he calls "The Beloved Community” in America.   His dedication to the highest ethical standards and moral principles has won him the admiration of many of his colleagues on both sides of the aisle in the United States Congress.

He has been called "the conscience of the U.S. Congress,” and Roll Call magazine has said, "John Lewis…is a genuine American hero and moral leader who commands widespread respect in the chamber.”

He was born the son of sharecroppers on February 21, 1940, outside of Troy, Alabama.  He grew up on his family's farm and attended segregated public schools in Pike County, Alabama.  As a young boy, he was inspired by the activism surrounding the Montgomery Bus Boycott and the words of the Rev. Martin Luther King Jr., which he heard on radio broadcasts.  In those pivotal moments, he made a decision to become a part of the Civil Rights Movement. Ever since then, he has remained at the vanguard of progressive social movements and the human rights struggle in the United States.

As a student at Fisk University, John Lewis organized sit-in demonstrations at segregated lunch counters in Nashville, Tennessee.  In 1961, he volunteered to participate in the Freedom Rides, which challenged segregation at interstate bus terminals across the South. Lewis risked his life on those Rides many times by simply sitting in seats reserved for white patrons.  He was also beaten severely by angry mobs and arrested by police for challenging the injustice of Jim Crow segregation in the South.

During the height of the Movement, from 1963 to 1966, Lewis was named Chairman of the Student Nonviolent Coordinating Committee (SNCC), which he helped form. SNCC was largely responsible for organizing student activism in the Movement, including sit-ins and other activities.

While still a young man, John Lewis became a nationally recognized leader. By 1963, he was dubbed one of the Big Six leaders of the Civil Rights Movement. At the age of 23, he was an architect of and a keynote speaker at the historic March on Washington in August 1963.

In 1964, John Lewis coordinated SNCC efforts to organize voter registration drives and community action programs during the Mississippi Freedom Summer. The following year, Lewis helped spearhead one of the most seminal moments of the Civil Rights Movement.   Hosea Williams, another notable Civil Rights leader, and John Lewis led over 600 peaceful, orderly protestors across the Edmund Pettus Bridge in Selma, Alabama on March 7, 1965.  They intended to march from Selma to Montgomery to demonstrate the need for voting rights in the state.  The marchers were attacked by Alabama state troopers in a brutal confrontation that became known as "Bloody Sunday."   News broadcasts and photographs revealing the senseless cruelty of the segregated South helped hasten the passage of the Voting Rights Act of 1965.

Despite more than 40 arrests, physical attacks and serious injuries, John Lewis remained a devoted advocate of the philosophy of nonviolence. After leaving SNCC in 1966, he continued his commitment to the Civil Rights Movement as Associate Director of the Field Foundation and his participation in the Southern Regional Council's voter registration programs. Lewis went on to become the Director of the Voter Education Project (VEP). Under his leadership, the VEP transformed the nation's political climate by adding nearly four million minorities to the voter rolls.

In 1977, John Lewis was appointed by President Jimmy Carter to direct more than 250,000 volunteers of ACTION, the federal volunteer agency.

In 1981, he was elected to the Atlanta City Council. While serving on the Council, he was an advocate for ethics in government and neighborhood preservation. He was elected to Congress in November 1986 and has served as U.S. Representative of Georgia's Fifth Congressional District since then. He is Senior Chief Deputy Whip for the Democratic Party in leadership in the House, a member of the House Ways & Means Committee, and Chairman of its Subcommittee on Oversight.

John Lewis holds a B.A. in Religion and Philosophy from Fisk University, and he is a graduate of the American Baptist Theological Seminary, both in Nashville, Tennessee. He has been awarded over 50 honorary degrees from prestigious colleges and universities throughout the United States, including Harvard University, Brown University, the University of Pennsylvania, Princeton University, Duke University, Morehouse College, Clark-Atlanta University, Howard University, Brandeis University, Columbia University, Fisk University, and Troy State University.

John Lewis is the recipient of numerous awards from eminent national and international institutions, including the highest civilian honor granted by President Barack Obama, the Medal of Freedom, the Lincoln Medal from the historic Ford’s Theatre, the Golden Plate Award given by the Academy of Excellence, the Preservation Hero award given by the National Trust for Historic Preservation, the Capital Award of the National Council of La Raza,  the Martin Luther King, Jr. Non-Violent Peace Prize, the President’s Medal of Georgetown University, the NAACP Spingarn Medal, the National Education Association Martin Luther King Jr. Memorial Award, and the only John F. Kennedy "Profile in Courage Award" for Lifetime Achievement ever granted by the John F. Kennedy Library Foundation.

John Lewis is the co-author of the National Book Award winning and #1 New York Times bestselling graphic novel memoir trilogy MARCH, written with Andrew Aydin and illustrated by Nate Powell. The first volume, MARCH: Book One, received a 2014 American Library Association (ALA) Coretta Scott King Book Award Author Honor, an ALA Notable Children's Book designation, was named one of YALSA's 2014 Top Ten Great Graphic Novels for Teens, and became the first graphic novel ever to receive a Robert F. Kennedy Book Award. MARCH: Book Two was released in 2015 and immediately became both a New York Times and Washington Post bestseller. MARCH: Book Two was awarded the comic industry's highest honor, the Will Eisner Award, as well as two Harvey awards among other honors. MARCH: Book Three was released in 2016, debuted at #1 on the New York Times Bestseller list, and became the first comics work to ever win the National Book Award. In January 2017, MARCH: Book Three made history again by winning four ALA Youth Media Awards, including the Printz Award, the Sibert Medal, the Coretta Scott King Author Book Award, and the YALSA Excellence in Nonfiction Award, becoming the first book to ever win four Youth Media Awards in a single year and cementing the MARCH Trilogy's place at the pinnacle of comics and young adult literature.

The MARCH trilogy has been adopted into the core curriculum of school systems across the country to teach the Civil Rights Movement to the next generation, and has been selected as a First-Year common reading text at colleges and universities such as Michigan State University, Georgia State University, Marquette University, University of Utah, Henderson State University, University of Illinois Springfield, Washburn University, and many others. He is also the author of Across That Bridge: Life Lessons and a Vision for Change, written with Brenda Jones, and winner of the 2012 NAACP Image Award for Best Literary Work-Biography. His biography, published in 1998, is entitled *Walking With The Wind: A Memoir of the Movement*. Written with Michael D'Orso, *Walking With The Wind*is a recipient of the Anisfield-Wolf Book Award as well as the Robert F. Kennedy Book Award. He is also the subject of two other books written about his life:  Freedom Riders: John Lewis and Jim Zwerg on the Front Lines of the Civil Rights Movement, by Ann Bausum and John Lewis in the Lead, by Jim Haskins and Kathleen Benson, with illustrations by famous Georgia artist, Bennie Andrews.

John Lewis lives in Atlanta, Georgia.  He has one son, John Miles.

**REP. JOHN R. LEWIS TIMELINE**

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| --- | --- |
| February 21, 1940 | Born John Robert Lewis in Troy, AL |
| 1960 | Becomes one of the original 13 ‘Freedom Riders’ |
| 1961 | Receives a B.A. from American Baptist Theological Seminary |
| 1963 | Becomes chair of the Student Nonviolent Coordinating Committee |
| August 28, 1963 | Youngest speaker at the March on Washington for Jobs and Freedom |
| 1964 | Mississippi ‘Freedom Summer’ |
| July 2, 1964 | Civil Rights Act signed into law by President Lyndon B. Johnson  |
| March 7, 1965 | Lewis and Rev. Hosea Williams (SCLC) lead 600 demonstrators in a march across the Edmund Pettus Bridge in Selma in an event now known as ‘Bloody Sunday’ |
| August 6, 1965 | Voting Rights Act signed into law by President Lyndon B. Johnson |
| 1966 | Lewis leaves SNCC to become Associate Director of the Field Foundation’s Southern Regional Council’s voter registration programs |
| 1967 | Receives a B.A. from Fisk University in Religion and Philosophy |
| December 31, 1967 | John Lewis meets Lillian Miles |
| December 21, 1968 | Marries Lillian Miles |
| April 1977 | Loses U.S. Congressional race to Wyche Fowler in special election, becomes his chief advisor |
| 1977 | Appointed to associate director of ACTION, a national volunteer program, by President Jimmy Carter  |
| 1981 | Elected to at-large seat for the Atlanta City Council  |
| 1986 | Wins bitterly contested run-off election against Georgia State Rep. Julian Bond for U.S. Congressional seat |
| 1999 | Co-authors Walking with the Wind: A Memoir of the Movement with Michael D’Orso |
| March 7, 2004 | John R. Lewis Monument, which commemorates ‘Bloody Sunday,’ is unveiled in Selma, AL |
| February 15, 2011 | Receives the Presidential Medal of Freedom |
| 2012 | Co-authors Across That Bridge with Brenda Jones |
| December 31, 2012 | Widowed |
| August 13, 2013 | Publishes MARCH: Book One, the first in a series of graphically-illustrated books about the U.S. Civil Rights Movement  |
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**THE FILMMAKING TEAM**

**DAWN PORTER – Director and Producer**

Dawn Porter is an award-winning documentary filmmaker whose work has appeared on national and global platforms including HBO, PBS, Discovery and Netflix. Her current projects include the documentary *Vernon Jordan: Make It Plain* which explores Vernon Jordan’s rise from the segregated South to become one of the most influential African American thought leaders in America; *John Lewis: Good Trouble* for CNN Films, which explores Congressman John Lewis’ pivotal role in the Civil Rights movement as well as his current political and social activism on important issues including voting rights, immigration laws, and much more; and an untitled documentary project about photojournalist Pete Souza, who served as Chief Official White House photographer for President Barack Obama and as an Official White House photographer for Ronald Reagan. Dawn is also currently directing and executive producing an Apple TV multi-part documentary series with Oprah Winfrey and Prince Harry that focuses on mental illness and wellbeing.

One of Dawn’s most recent projects is the critically-acclaimed four-hour Netflix original series *Bobby Kennedy for President,* which was released in 2018 and premiered at the Tribeca Film Festival. Several major publications including The Guardian, The Atlantic, and Indiewire praised the film for presenting a new, more nuanced narrative of the late senator’s life and political career, as well as for engaging with themes that are salient to the current American political climate.

A two-time Sundance festival Director, her film *Trapped,* explored the controversial laws regulating abortion clinics in the South, including the Supreme Court case *Whole Women’s Health v. Hellerstedt,* which would strike down one of these harmful policies in Texas in 2016. *Trapped* won several honors including the special jury social-impact prize at the 2016 Sundance Film Festival and a Peabody award. The film was released theatrically, used to foster local dialog about barriers to women’s health in 100+ community screenings, and eventually broadcast on the PBS series Independent Lens — where it won the 2016 Independent Lens Audience Award.

Earlier projects include the 2013 documentary *Gideon's Army,* which premiered on HBO and won best editing at the Sundance Film Festival that year. The film follows three young, committed public defenders who are dedicated to working for the people society would rather forget. Long hours, low pay and staggering caseloads are so common that even the most committed often give up. The film won the Tribeca All Access Creative Promise Award, the American Bar Association’s Silver Gavel Award for Media and the Arts and the prestigious Ridenhour Documentary Film Prize. *Gideon’s Army* was also nominated for an Independent Spirit Award, Cinema Eye honor, Emmy, and is part of the U.S. Department of State’s American Film Showcase.

Dawn also directed and produced *Spies of Mississippi*, a historical documentary that shares the compelling story of how state spies tried to block voting rights for African Americans during the Civil Rights era. The film was part of the Independent Lens series on PBS and aired during Black History Month in 2014. In 2015 Dawn directed and produced *Rise: The Promise of My Brother’s Keeper*, a film for The Discovery Channel chronicling President Obama’s program to help young men of color succeed.

Dawn has been commissioned to create films for the Center for Investigative Reporting, Time and Essence Magazines, The New York Times Op Docs, and Amazon.  Her work has received generous support from the MacArthur Foundation, the Ford Foundation, the Mellon Foundation, Tribeca Film Institute, Sundance Film Institute, Chicken & Egg Pictures and other esteemed organizations.

During the 2018-19 academic year, Dawn led the Documentary Program and UC Berkeley’s Graduate School of Journalism, where she also taught filmmaking and advised graduate students. In 2018, she was elected to the Center for Investigative Reporting’s board of directors.

Dawn is a member of the Academy of Motion Picture Arts and Sciences, the Television Academy of Arts and Sciences, and the Directors Guild of America.

**LAURA MICHALCHYSHYN - Producer**

Laura Michalchyshyn is a producer and media executive. She is Chief Creative Officer and Co President, Content Production for Blue Ant Media based in NY. She is focused on growing the slate and building the Blue Ant Studios US production business for the 7 international production companies, which are part of Blue Ant’s global media business.

 She was an Executive Producer (and Co Founder) of Robert Redford’s Sundance Productions and her own company Hubbub Productions. She produces content for all entertainment and media platforms. She has partnered with talent, production companies, studios and networks including Radical Media, Alex Gibney's Jigsaw Media, Dawn Porter’s Trilogy Films, Stephen David Entertainment, Brick City TV, and All Rise Productions. She has produced fiction and non-fiction for many networks and platforms including Netflix, Hulu, CNN, HBO, Showtime, AMC, Discovery, BBC, Ovation TV, CBC, EPIX, and Sundance Channel.

Michalchyshyn is also a programmer having worked for 8 cable networks over her career. She’s consulted with content companies, SVOD and OTT platforms including Blue Ant Media, Kew Media, EPIX, Lionsgate, Paramount TV and Tribeca Shortlist.

Recently, she executive produced the 4 x 1 hour Netflix documentary series *Bobby Kennedy For President* directed by acclaimed filmmaker Dawn Porter which premiered at Tribeca Film Festival in April 2018. She is an EP on the Zimbalist’s surf documentary *Momentum Generation* that has sold to HBO and Universal and is travelling the film festival circuit leading to a winter 2018 launch. She has partnered with showrunner/creator Mike Clattenburg (*Trailer Park Boys,* *Black Jesus*) on *Crawford,* a 12 x half hour comedy series which premiered June 2018 on CBC and is lunching in the U.S, end of 2018.

Sundance Productions has produced two CNN one-hour, non-fiction series. The first, *Chicagoland* produced with BCTV featuring the dynamic heartland American city, Mayor Rahm Emanuel and the community leaders who work on justice, education and the economic challenges facing the city. CNN series *Death Row Stories* is in its fourth/fifth season of production and features stories of death row prisoners and examines whether justice has been served in each case. Narrated by Susan Sarandon and produced with Alex Gibney/ Jigsaw Productions the series is broadcast all over the world.

Michalchyshyn executive produced a ground breaking 5 part short documentary series called *The 4%: Film’s Gender Problem* directed by Caroline Suh and produced with Jigsaw Media. Based on the work of USC Annenburg’s Dr. Stacy Smith about the disparity of opportunity for female directors in Hollywood, the series features interviews with approximately 60 high profile directors, actors and writers who address the lack of opportunity for women directors. Interview subjects include Jill Soloway, Kristen Wiig, Lori McCreary, Judd Apatow, Sam Taylor Woods, Catherine Hardwicke, A.O. Scott, Mary Harron, Angelica Huston, Julie Deply, Franklin Leonard, Amber Tamblyn, Lake Bell, Paul Feig, Toni Colette, Dawn Hudson, Mo’Nique, Mira Nair and America Ferrera.

In 2016 she executive produced two documentary series including *Ocean Warriors* (6 x 1 hour) for Animal Planet and Discovery with Vulcan Media and Brick City TV and the AMC eight-hour docu drama *The American West* with Stephen David Productions.

On the digital front, Michalchyshyn produced a digital/web series *Scammers* with creator Barry Marder (Ted L. Nancy), a long time Jerry Seinfeld collaborator for Vimeo and Hulu.

Michalchyshyn has produced documentaries including *Isabella Rossellini’s* *Green Porno Live* special, which premiered at the 2015 San Francisco Film Festival and broadcast on Ovation, Sundance Ch Int. and Netflix. Also, *The Salk Institute* a 3 D special directed by Robert Redford as part of the 6 film series *Cathedrals of Culture*, executive produced by Wim Wenders. In 2014, she produced the Olympic LGBT sports documentary *To Russia With Love (*GLAAD nominee*)* for EPIX, which is now on Netflix worldwide.

Along with Robert Redford and Andy Lack, Michalchyshyn was an EP on the Emmy nominated 2013 feature documentary *All The President’s Men Revisited* for Discovery Ch. That same year, she EP’d the BAFTA nominated *The March* for PBS and BBC, which honored the 50th anniversary of the March on Washington.

On the dramatic series front, Michalchyshyn partnered Sundance Productions with extraordinary writers and producing partners and set up development for scripted series with Sony, MGM, Paramount, ABC Studios, HBO, AMC and FX.

In her broadcast career, Laura has lead cable networks, programming and content groups. From 2009 to 2012, she was President and General Manager of two cable networks for Discovery, Planet Green and Discovery Fit & Health, responsible for all aspects of the creative, programming and business strategy for the networks.

During her tenure at Discovery, she oversaw the development and broadcast of approximately 250 original hours of series and specials including the popular series *Fabulous Beekman Boys* and won two News and Documentary Emmy’s, an IDA Award and an Environmental Media Award. She also oversaw the Treehugger.com website voted the top environmental site in the world.

Prior to Discovery, Michalchyshyn was Executive Vice President and General Manager of Sundance Channel from 2005 – 2009 where she was responsible for day-to-day operations, program development, and creative strategy scheduling and marketing both on- and off-channel. After joining Sundance Channel in 2005, Michalchyshyn doubled original programming hours and tripled the number of programming hours on the network overall. Series greenlit by Michalchyshyn include I*conoclasts* (Radical Media), *The Staircase* (Jean Xavier de Lestrade) *One Punk Under God*, *Be Good Johnny Weir* (World of Wonder) *Brick City* (BCTV), *Big Ideas for a Small Planet* (Scout) and Brett Morgen’s *Nimrod Nation*

From 1997 - 2005 Michalchyshyn was Senior Vice President of Dramatic Programming for Alliance Atlantis. She programming and commissioned series for Showcase Television, a Canadian dramatic cable channel and led the launch of three digital specialty channels including Showcase Action, Showcase Diva and IFC Canada. At Showcase, Michalchyshyn developed and commissioned many dramatic and non-scripted series including *Trailer Park Boys* and *Slings and Arrows* and brought hit US series to her networks including *Oz*, *Six Feet Under*, *Weeds, Queer As Folk* and *The Wire*.

In 1995, Michalchyshyn was part of the management team that launched the first Canadian women’s cable channel, WTN, as program manager responsible for scheduling and acquiring movies, series and documentaries. She also produced an[[1]](#footnote-1)n ongoing half hour short film series for the channel, which launched the careers of many emerging filmmakers.

Michalchyshyn is a producer, programmer, broadcast executive, mentor, marketer, brand creative and industry advisor for numerous organizations such as the Sundance Film Festival, Tribeca Film Festival, Hot Docs, IDA, Toronto International Film Festival, Norman Jewison’s Canadian Film Centre, National Film Board of Canada, Telefilm Canada, Cinematheque Ontario, Women In Communications, Media Development Corporation, Women In Film and Television (WIFT). She created and managed the first Revisions Film and Video Festival for Women and produced the award winning and internationally distributed one-hour documentary *Guy Maddin: Waiting For Twilight* and feature film *Hey, Happy!* Michalchyshyn is a member of the International Academy of Television Arts and Sciences, is on the Advisory Committee for Hot Docs and Reel Works in NY.

Michalchyshyn has received many awards and accolades during her career including: the 2017 Jackson Hole Best Limited Series award f*or Ocean Warriors*, a 2016 Banff Television Award for the Isabella Rossellini *GP Live* documentary, a 2015 GLAAD nomination for *To Russia With Love*, 2014 IDA and RealScreen Award nomination for *Chicagoland*, 2013, Best Documentary Emmy nomination for *All the President’s Men Revisited*, 2013 nomination for a BAFTA for *The March*. As a network executive, she has received an IDA Award for Best Limited Documentary Series, *Boomtown*, International News and Doc Emmy’s *The Last Beekeeper, Split Estate*, International Documentary Association – Best Series, *Architecture School*, 2009 Environmental Media Award, The *Lazy Environmentalist*, Peabody Award *Nimrod Nation*, International Documentary Association, *Sin City Law*, Cable World Top 100 Women’s Power list, WIFT’s Excellence in Mentoring and Professional Development, Best Documentary by Hot Docs and Blizzard Awards, E.M.A Awards, *Big Ideas for a Small Planet*, Multichannel News Woman to Watch, GLAAD Media Award for outstanding documentary, *TransGeneration*, Best New Film (Inside Out), Showcase-Best Specialty Cable Channel (Eye and X-tra).

**AMY ENTELIS – Executive Producer**

Amy Entelis is executive vice president for talent and content development for CNN Worldwide.  Under Entelis’ leadership, CNN Worldwide has launched four premium content brands: CNN Films, CNN Original Series, HLN Original Series, and CNN Films Presents. As the head of talent development for CNN Worldwide, Entelis has shaped a renaissance at CNN, including initiating the hires of scores of television journalists, contributors, and commentators.

Entelis has led the acquisition, production, or commission of more than 50 documentary feature and short films. Recent executive productions for CNN Films include the 2019 Critics’ Choice Documentary Award-winning [APOLLO 11](https://www.cnn.com/shows/apollo-11-cnn-film), directed by Todd Douglas Miller; the 2019 Emmy® Award-winning, Academy Award-nominated, BAFTA-nominated [RBG](https://www.cnn.com/shows/rbg-ruth-bader-ginsburg-film), directed by Betsy West and Julie Cohen; the 2019 Critics’ Choice Documentary Award-winning [LINDA RONSTADT: The Sound of My Voice](https://www.imdb.com/title/tt10011448/), directed by Rob Epstein and Jeffrey Friedman; [HALSTON](https://www.cnn.com/videos/fashion/2019/08/01/fashion-designer-halston-orig.cnn), directed by Frédéric Tcheng; [THREE IDENTICAL STRANGERS](https://www.cnn.com/shows/three-identical-strangers-cnn-film), directed by Tim Wardle; [SCANDALOUS: The Untold Story of the *National Enquirer*](http://www.magpictures.com/scandalous/home/), directed by Mark Landsman; and [JOHN LEWIS: Good Trouble](http://cnnpressroom.blogs.cnn.com/2019/12/12/magnolia-pictures-and-participant-acquire-north-american-rights-to-cnn-films-agc-studios-and-time-studios-executive-produced-documentary-john-lewis-good-trouble-set-spring-2020-release-date/), directed by Dawn Porter.

Entelis has led the development of more than 40 CNN Original Series, including the 36-time Primetime Emmy®-nominated, with 12 wins, [*Anthony Bourdain Parts* *Unknown*](https://explorepartsunknown.com/); and the 8-time Primetime Emmy®-nominated, with five wins, [*United Shades of America with W. Kamau Bell*](https://www.cnn.com/shows/united-shades-of-america) with W.Kamau Bell, and [*The Decades*](https://www.cnn.com/shows/the-2000s-original-series) series. She has overseen more than a dozen HLN Original Series, including [*Very Scary People*](https://www.cnn.com/shows/very-scary-people), hosted by Donnie Wahlberg; [*How It Really Happened*](https://www.cnn.com/shows/how-it-really-happened), hosted by Hill Harper; and [*Unmasking A Killer*](https://www.cnncreativemarketing.com/project/unmasking/); a 7-hour series about the California Golden State Killer.

Entelis’ film and series work at CNN has been honored with a combined 84 Emmy Award nominations, with 26 wins; four Academy Award nominations; a George Foster Peabody Award; and an Alfred I. duPont-Columbia Award.

During her 30-year tenure at ABC News, Entelis worked in various roles of increasing responsibility, including as a producer for *20/20* and *World News Tonight with Peter Jennings*, and ultimately serving as senior vice president for talent strategy, development, and research.

A graduate of Vassar College, Entelis received a Master of Science degree in journalism from Columbia University and serves as chair of the Board of Visitors of the Columbia University Graduate School of Journalism.

**COURTNEY SEXTON – Executive Producer**

Courtney Sexton is senior vice president for CNN Films. She is based in Los Angeles. Sexton, who joined CNN in 2013, works day-to-day with filmmakers to supervise the production of documentary films for theatrical exhibition and distribution across CNN’s platforms.

Since Sexton joined CNN Films, the team has acquired, produced, or commissioned more than 50 original feature and short films, frequently working with filmmakers from concept to development to festival presentation to film distribution. CNN Films have been honored by 25 Emmy nominations, with 5 wins; 2 Television Academy Honors; 3 BAFTA nominations; 4 Academy Award nominations; and an Alfred I. duPont Award.

Sexton is an executive producer for **JOHN LEWIS: GOOD TROUBLE**, directed by Dawn Porter (2013’s *Gideon’s Army*), and has collaborated closely with Porter during the multiyear production. Sexton’s other recent productions for CNN Films include [APOLLO 11](https://www.cnn.com/shows/apollo-11-cnn-film), directed by Todd Douglas Miller; [LINDA RONSTADT: The Sound of My Voice](https://www.imdb.com/title/tt10011448/), directed by Rob Epstein and Jeffrey Friedman; [SCANDALOUS: The Untold Story of the *National Enquirer*](http://www.magpictures.com/scandalous/home/), and worked closely with director Mark Landsman; [HALSTON](https://www.cnn.com/videos/fashion/2019/08/01/fashion-designer-halston-orig.cnn), directed by Frédéric Tcheng; ; [LOVE, GILDA](https://www.cnn.com/shows/love-gilda-film), directed by Lisa D’Apolito; and, the Emmy® Award-winning, Academy Award- nominated, BAFTA-nominated [RBG](https://www.cnn.com/shows/rbg-ruth-bader-ginsburg-film), directed by Betsy West and Julie Cohen; and the Emmy® Award- nominated and BAFTA-nominated [THREE IDENTICAL STRANGERS](https://www.cnn.com/shows/three-identical-strangers-cnn-film), directed by Tim Wardle.

Prior to joining CNN, Sexton worked for eight years as a development executive at Participant Media in documentary production. Her projects there included the Academy Award®-winning AN INCONVENIENT TRUTH; the Academy Award®-nominated FOOD, Inc.; STANDARD OPERATING PROCEDURE; PAGE ONE: Inside The New York Times, and more.

**ALEXANDRA HANNIBAL – Senior Producer**

Alexandra Hannibal is director of content development for CNN Films, based in Los Angeles.

Hannibal joined CNN in 2016 and is responsible for supporting the development and acquisitions of CNN Films titles, taking the lead on vetting incoming submissions, and identifying the next generation of documentary directors for CNN Films.

Hannibal is supervising producer for JOHN LEWIS: GOOD TROUBLE, working closely with direct Dawn Porter for more than two years on the production.

In 2019, Hannibal was supervising producer for LINDA RONSTADT: The Sound of My Voice, directed by Rob Epstein and Jeffrey Friedman, and was coordinating producer for [APOLLO 11](https://www.imdb.com/title/tt8760684/), directed by Todd Douglas Miller.

Hannibal’s other recent supervising productions include: [HALSTON](https://www.imdb.com/title/tt9358192/), directed by Frédéric Tcheng; [AMERICAN JAIL](https://www.cnn.com/shows/american-jail-film), directed by Oscar-winning director, Roger Ross Williams; the Oscar-nominated, Emmy®-nominated [RBG](https://www.cnn.com/shows/rbg-ruth-bader-ginsburg-film), directed by Betsy West and Julie Cohen; and the Emmy®-nominated [THREE IDENTICAL STRANGERS](https://www.imdb.com/title/tt7664504/), directed by Tim Wardle. RBG and THREE IDENTICAL STRANGERS were each honored with nominations for Outstanding Producer of Documentary Motion Pictures by the Producers Guild of America. Hannibal also served as consulting producer for the Emmy®-nominated [LOVE, GILDA](https://www.imdb.com/title/tt5424228/), directed by Lisa D’Apolito.

Hannibal received a Bachelor of Arts degree in Africana and Performance Studies from New York University, and a Master’s degree in media studies for nonfiction film from The New School for Public Engagement, also in New York City.

**ERIKA ALEXANDER - Producer**

Erika Alexander is beloved for the iconic acting roles of Maxine Shaw (*Living Single*), Detective Latoya (*Get Out),*Perenna (*Black Lightning*), Linda Diggs (*Wutang: An American Saga*), Barb Ballard (*Run The World*), and Meredith Lockhart (*Swimming With Sharks*). Alexander wears many hats, including actress, trailblazing activist, entrepreneur, creator, producer, and director -- an all-around boss. As Co-Founder of Color Farm Media and Board Member of VoteRunLead, Alexander is on a mission to bring greater equity, inclusion, and diverse representation to both media, technology, and electoral politics.

Alexander is co-writer of the Buffy spin-off, *Giles*, a graphic novel collaboration with Joss Whedon and Dark Horse. Alexander previously collaborated on Dark Horse's award-winning, ground-breaking sci-fi series, *Concrete Park*. She is currently co-directing a documentary film about reparations.

Born in Winslow, Arizona, Alexander grew up in Philadelphia.

**BEN ARNON - Producer**

Ben Arnon is Co-Founder and CEO of Color Farm Media. Ben’s co-founder is award-winning actress/writer/producer, Erika Alexander. Color Farm develops and produces scripted and unscripted content for film, television, streaming, and podcast platforms. Color Farm's mission is to bring greater equity, inclusion, and diversity to media.

Color Farm’s next project to be released is *John Lewis: Good Trouble*, a documentary film about the legendary Congressman and civil rights icon that will be released by Magnolia Pictures, Participant, and CNN Films. Color Farm is also currently producing two podcasts with Spotify and has several scripted film and television projects in development. The company previously set up an untitled horror/thriller film at Lionsgate Entertainment.

Prior to founding Color Farm, Arnon worked in various business and creative roles at Google, Yahoo!, Universal Pictures, Universal Music Group, Jersey Films, and Scott Rudin Productions.

Arnon has a BA from Emory University in Atlanta and an MBA from the UCLA Anderson School of Management.

**TAMAR-KALI – Original Music**

Brooklyn born and bred artist Tamar-kali is a second-generation musician with roots in the coastal Sea Islands of South Carolina.

As a composer, Tamar-kali has defied boundaries to craft her own unique alternative sound.

Her debut LP “Black Bottom,” challenged the alt-rock norm.

*“An ambitious new adventure into metal, classical, and progressive styles.”*

*– SONIC SCOOP*

The pieces she composes and arranges for her string sextet and voice project: “Psychochamber Ensemble,” marry the classical music of her Catholic upbringing with post-punk sensibilities.

Tamar-kali speaks her lyrical truth with a supreme passion and a voice that will shake your foundation and shatter your expectations with its soulful intensity. Her range and versatility has allowed her to perform on a variety of domestic and international stages with a diverse list of artists from Vernon Reid and Roger Waters to Vijay Iyer and Moses Sumney.

2017 marked her debut as a film score composer. Her work on Dee Rees’ Oscar-nominated *MUDBOUND* garnered her the World Soundtrack Academy’s 2018 Discovery of the Year Award.

Her subsequent film scores; Joshua Marston’s *COME SUNDAY*, starring Chiwetel Ejiofor and Martin Sheen and *THE LIE*, directed by Veena Sud reveal an expanding palette that originates from her emotional artistic core.

2019 was a hallmark year for her work as a composer. In addition to composing her 1st symphonic commission, she scored 4 films total; 3 of which were featured at the Sundance Film Festival 2020. They include Dee Ree’s highly anticipated thriller, the Joan Didion novel adaptation *THE LAST THING HE WANTED* starring Anne Hathaway, Willem DaFoe and Ben Affleck, and Josephine Decker’s psychological drama *SHIRLEY*,starring [Elisabeth Moss](https://variety.com/t/elisabeth-moss/) as famed horror author Shirley Jackson, and Kitty Green’s *THE ASSISTANT.* Her fourth feature for 2020 was the documentary *JOHN LEWS: GOOD TROUBLE*.

Tamar-kali’s current artist landscape includes a range of projects. A theatrical concert work, “Demon Fruit Blues” is in development with The Museum of Contemporary Art Chicago and a solo EP featuring a collection of eclectic torch songs, ‘My Morning Cameo’ is slated for release this year.

**ABOUT MAGNOLIA PICTURES**
The leading independent film distributor for nearly 20 years, Magnolia Pictures is the theatrical and home entertainment distribution arm of the Wagner/Cuban Companies. Recent releases include SLAY THE DRAGON, an urgent and eye-opening documentary about gerrymandering; Romanian crime thrillerTHE WHISTLERS, which world-premiered in competition at Cannes; Martin Scorsese, Brian Grazer and Ron Howard executive-produced documentaryONCE WERE BROTHERS: ROBBIE ROBERTSON AND THE BAND; Zoey Deutch comedy BUFFALOED; CUNNINGHAM, director Alla Kovgan’s immersive documentary on visionary Americanchoreographer Merce Cunningham*;*MISTER AMERICA, starring Tim Heidecker and Gregg Turkington;TONI MORRISON: THE PIECES I AM, celebrating the life and career of the trailblazing literary icon; 2018 Cannes Palme d'Or winner and Oscar-nominated SHOPLIFTERS, from renowned Japanese director Hirokazu Kore-Eda; SUPPORT THE GIRLS, Andrew Bujalski’s critically lauded film starring New York Film Critics Circle Best Actress award winner Regina Hall; Box office sensation and Oscar-nominated RBG, award-winning filmmakers Betsy West and Julie Cohen’s documentary about the consequential life and legal legacy of Supreme Court Justice Ruth Bader Ginsburg; Ruben Östlund’s 2017 Cannes Palme d'Or winner and Oscar-nominated THE SQUARE; and Raoul Peck and James Baldwin’s Oscar-nominated I AM NOT YOUR NEGRO. Upcoming releases include JOHN LEWIS: GOOD TROUBLE, Dawn Porter’s timely chronicle of the life and career of the legendary civil rights activist and Democratic Representative from Georgia; COLLECTIVE, a jaw-dropping expose of corruption at the highest levels of government; ABOUT ENDLESSNESS, Roy Andersson’s visually stunning Venice Best Director winner;THE FIGHT, a new documentary following a team of scrappy lawyers inside the ACLU as they battle President Trump’s historic assault on civil liberties; and TWO OF US, the feature directorial debut of France-based Italian filmmaker Filippo Meneghetti.

**ABOUT PARTICIPANT**

Founded by Chairman Jeff Skoll and under the leadership of CEO David Linde, Participant (www.participant.com) combines the power of a good story well told with real world impact and awareness around today’s most vital issues. Through its worldwide network of traditional and digital distribution, aligned with partnerships with key non-profit and NGO organizations, Participant speaks directly to the rise of today’s “conscious consumer,” representing the well over 2 billion consumers compelled to make meaningful content a priority focus.

As an industry content leader, Participant annually produces up to six narrative feature films, five documentary films, three episodic television series, and more than 30 hours of digital short form programming, through its digital subsidiary SoulPancake. Participant’s more than 100 films have collectively earned 74 Academy Award® nominations and 19 wins, including Best Picture for *Spotlight* and *Green Book* and Best Foreign Language Film for *Roma* and *A Fantastic Woman*. Participant’s digital division, SoulPancake ([www.soulpancake.com](http://www.soulpancake.com/%22%20%5Ct%20%22_blank)), is an award-winning provider of thought-provoking, joyful, and uplifting content that reaches an audience of more than 9 million fans. Follow Participant Media on Twitter ([@Participant](https://twitter.com/Participant%22%20%5Ct%20%22_blank)) and on [Facebook](https://www.facebook.com/ParticipantMedia%22%20%5Ct%20%22_blank) and [Instagram](https://www.instagram.com/participant/%22%20%5Ct%20%22_blank). Follow SoulPancake on Twitter ([@soulpancake](https://twitter.com/SoulPancake%22%20%5Ct%20%22_blank)) and on [Facebook](https://www.facebook.com/soulpancake%22%20%5Ct%20%22_blank) and [Instagram](https://www.instagram.com/soulpancake/?hl=en" \t "_blank).

**ABOUT CNN FILMS**

CNN Films produces and acquires documentary feature and short films for theatrical and festival exhibition and distribution across CNN’s multiple platforms.  **Amy Entelis,** executive vice president of talent and content development, oversees the strategy for CNN Films; Courtney Sexton, senior vice president for CNN Films, works day-to-day with filmmakers to oversee projects.  For more information about CNN Films, please visit [www.CNN.com/CNNFilms](http://www.cnn.com/CNNFilms%22%20%5Ct%20%22_blank) and follow [@CNNFilms](http://www.twitter.com/cnnfilms%22%20%5Ct%20%22_blank) via Twitter.  Recent acclaimed CNN Films include the Academy Award®-nominated and Emmy®Award-winning [RBG](https://edition.cnn.com/shows/rbg-ruth-bader-ginsburg-film%22%20%5Ct%20%22_blank), directed by Betsy West and Julie Cohen; Emmy®Award-nominated [LOVE, GILDA](http://lovegilda.com/%22%20%5Ct%20%22_blank), directed by Lisa D’Apolito; the Emmy®Award-nominated [Three Identical Strangers](https://edition.cnn.com/shows/three-identical-strangers-cnn-film%22%20%5Ct%20%22_blank), directed by Tim Wardle; [LINDA RONSTADT: The Sound of My Voice](http://www.lindaronstadtmovie.com/%22%20%5Ct%20%22_blank), directed by Rob Epstein and Jeffrey Friedman; [HALSTON](https://dogwoofsales.com/halston%22%20%5Ct%20%22_blank), directed by Frédéric Tcheng; [SCANDALOUS: The Untold Story of the National Enquirer](https://www.imdb.com/title/tt10844816/%22%20%5Ct%20%22_blank), directed by Mark Landsman; [APOLLO 11](http://www.cnn.com/apollo11%22%20%5Ct%20%22_blank) and [APOLLO 11: First Steps Edition](http://cnnpressroom.blogs.cnn.com/2019/05/24/epic-documentary-apollo-11-premieres-june-23-for-cnn-films/%22%20%5Ct%20%22_blank), both directed by Todd Douglas Miller.

**ABOUT COLOR FARM MEDIA**

Color Farm Media is a 21st century entertainment, innovation, and social impact company.

Color Farm develops and produces premium-quality scripted and unscripted content for motion picture, television, streaming, and podcast platforms. We produce content featuring multicultural characters and storylines for global multicultural audiences. We bring bold, unique stories to screens of all sizes.

Color Farm’s next project to be released is *John Lewis: Good Trouble*, a documentary film about the legendary Congressman and civil rights icon that will be distributed by Magnolia Pictures, Participant, and CNN Films. Color Farm is also currently producing two podcasts with Spotify and has several scripted film and television projects in development. The company previously set up an untitled horror/thriller film at Lionsgate Entertainment.

Color Farm’s co-founders are actress/writer/producer/activist, Erika Alexander, and media / tech entrepreneur and activist, Ben Arnon.

**ABOUT AGC STUDIOS**

AGC Studios was founded and launched by Chairman and CEO Stuart Ford in February 2018 as a platform to develop, produce, finance and globally license a diverse portfolio of feature films, scripted, unscripted and factual television, digital and musical content from its dual headquarters in Los Angeles and London. The new studio’s Hollywood output has a wide-ranging multicultural focus, designed for exploitation across an array of global platforms including major studio partnerships, streaming platforms, traditional broadcast and cable television networks and independent distributors, both in the US and internationally.

AGC Studios is initially backed by three key strategic investors: Latin American private asset management firm MediaNet Partners; Image Nation Abu Dhabi, one of the leading media and entertainment companies in the Arabic-speaking world; and leading Silicon Valley entrepreneur and chairman of Fibonacci Films, Greg Clark. Chief Operating Officer Miguel Palos is also a stakeholder in and co-founder of the business with Ford.

AGC Studios has three principal operating subsidiaries covering production, distribution and finance. AGC Productions develops and produces a diverse multicultural slate of mainstream English language feature film and TV projects. Aside from traditional Hollywood output, dedicated sub-divisions within AGC Productions is focused on generating material for Latino and Urban audiences as well as music-driven IP. The television output includes scripted series, unscripted and reality projects, factual content and content specifically created for digital platforms. AGC International operates a substantial international film and television licensing and distribution platform, building on Ford and his management team’s lengthy track record at the forefront of licensing content to major studios, independent studios, broadcasters and streaming platforms globally. Finally, AGC Capital provides development, production and postproduction financing to both AGC Productions’ output as well as to select third-party produced film and TV productions via a portfolio of equity, senior and mezzanine debt, soft money and bridge-capital financial products.

**ABOUT TIME STUDIOS**

TIME Studios is the Emmy award-winning television and film division of TIME, the global media brand that reaches a combined audience of more than 90 million globally. Built on the foundation of TIME’s award-winning visual journalism, which has earned over 52 major awards and nominations in the last seven years, as well as 577 million video streams across all platforms in 2019, TIME Studios harnesses the access and authority of one of the world’s most trusted and respected brands to bring premium truth-based programming to television and film around the world, while continuing to push the boundaries of journalism and visual storytelling through new cutting-edge mediums including virtual reality and augmented reality.

**ABOUT THE GOOD TROUBLE CAMPAIGN**

* In 2013, the Supreme Court gutted the 1965 Voting Rights Act, which allowed for a wave of new voter suppression laws that make it harder for poorer communities, immigrant communities, indigenous communities, and communities of color to vote.
* Because of Congressman Lewis’ inspirational legacy of continuing to fight for civil and voting rights, through telling his story we can inspire, empower, and connect audiences often left out of voter engagement efforts.
* The Good Trouble Campaign will support communities impacted by voter suppression so that everyone can have equal and safe access to the ballot box this year.
* The Good Trouble Campaign will educate audiences about voter suppression around the country and encourage them to participate in civic engagement efforts that address specific challenges many voters face and empower disenfranchised communities to fully participate in our democracy.
* For more information on the Good Trouble Impact Campaign, please contact Rosalina Jowers rjowers@participant.com

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1. [↑](#footnote-ref-1)