
SONY PICTURES CLASSICS

Presents

An Off Center Media Production

WHO WE ARE

A Chronicle of Racism in America

Directed by **Emily Kunstler** and **Sarah Kunstler**

118 minutes

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SHORT SYNOPSIS

Interweaving lecture, personal anecdotes, interviews, and shocking revelations, criminal defense and civil rights lawyer Jeffery Robinson draws a stark timeline of anti-Black racism in the United States, from slavery to the modern myth of a post-racial America.

LONGER SYNOPSIS

Former ACLU Deputy Legal Director Jeffery Robinson had one of the best educations in America. He went to Marquette University and Harvard Law School and has been a trial lawyer for over 40 years. In 2011, Robinson began raising his then 13-year-old nephew and, as a Black man raising a Black son, struggled with what to tell his son about racism in America. How, he wondered, did we get here? And when he started looking at our Nation's history, Robinson was shocked by what he had not known. For the past 10 years, in community centers, concert halls, houses of worship, and conference rooms across America, he has been sharing what he learned. In **WHO WE ARE – A Chronicle of Racism in America**, Robinson faces his largest audience, asking all of us to examine who we are, where we come from, and who we want to be.

Anchored by Robinson's 2018 performance at NYC's historic Town Hall Theater, the film interweaves historical and present-day archival footage, Robinson's personal story, and observational and interview footage capturing Robinson's meetings with Black change-makers and eyewitnesses to history. From a hanging tree in Charleston, South Carolina, to a walking tour of the origins of slavery in colonial New York, to the site of a 1947 lynching in rural Alabama, the film brings history to life, exploring the enduring legacy of white supremacy and our collective responsibility to overcome it.

In **WHO WE ARE – A Chronicle of Racism in America**, Robinson exposes how deeply encoded white supremacy and the oppression of Black Americans is in our

nation's history. Weaving heartbreak, humor, passion, and rage, Robinson shows us how legalized discrimination and state-sanctioned brutality, murder, dispossession, and disenfranchisement continued long after slavery ended, profoundly impeding Black Americans' ability to create and accumulate wealth as well as to gain access to jobs, housing, education, and health care. His words lay bare an all-but-forgotten past, as well as our shared responsibility to create a better country in our lifetimes.

STATEMENT BY JEFFERY ROBINSON

This project began in 2011, when my wife and I became parents. My wife's younger sister died in 2011, and her son, Matthew, moved from Queens to Seattle to live with us during the summer before his ninth-grade year. The experience of having a young black man in our home brought all issues of race that I dealt with as a criminal defense lawyer to a very personal level.

Matt was a young Black man stepping out into the streets of America, and I was afraid of what that would mean for him. My fear led me to dig deeper into racism in America, and I began learning aspects of our history that I had never heard before.

George Orwell warned us that "Who controls the past controls the future." Knowledge is power. A false narrative about the role of white supremacy and anti-Black racism in America has led to our failure to make significant, lasting progress on the issue of racial justice. Knowledge can change people's views, people's opinions, and their behavior. I never saw this as a question of whether I would make this information public, but how I could do it in the broadest way possible. I started giving this presentation while I was in private practice as a criminal defense lawyer in Seattle because it was important to me. I continued to give the presentation when I came to the ACLU.

In 2017, Emily and Sarah Kunstler contacted me and told me that the presentation was incredibly moving, and that they thought it should be seen by everyone in America. Any hesitation I might have had about two white women directing a movie about the experience of Black Americans was quickly resolved by their clear commitment to engage in anti-racist self-reflection and action. Just as important was what they proposed; they did not come to me telling me what the film would be, or looking for ownership of it, or looking for money or control of the narrative. They insisted that I would own all the rights to the film, and that I would have final editorial say on the content of the film. And as we worked together, we built trust – I was reluctant to have personal stories included but they convinced me that some of my family history would help complete the narrative. I agreed because of the trust we built working together for 3 years, and the film is better for it.

Together, we created a work of art, as well as a tool that will help us advance the goal of the Who We Are Project, the organization that evolved out of the presentation – to correct the narrative about America’s history of white supremacy and anti-Black racism. There are many lanes to fill in the fight for racial justice. The Who We Are Project will focus on fierce, and factual engagement with America to advance education about our true history.

What started as a search in my attempt to help my nephew deal with the challenges of racism in America turned into an education I was not expecting. The title of the film – WHO WE ARE – A Chronicle of Racism in America is important. It is “A” chronicle, not “THE” chronicle of racism in America – that would take much longer to tell. My work focuses on the experience of Black America.

I hope that my son/nephew lives his life in the world free from crippling pandemics. I hope he can live in an America that has taken strides toward racial justice that go far beyond what happened in my lifetime. I hope we get to a point where the narrative in this country about our past is one that is true, not to tear

ourselves down, but to reckon with where we started, and how far we need to go to get to the true promises of our country.

DIRECTOR'S STATEMENT

By Emily Kunstler

When Sarah and I first heard Jeffery Robinson speak, we were floored. Jeff is a dynamic storyteller who brings history to life, inviting American audiences of all races to view the history of racism in America, and the erasure of this history is a crime perpetrated on all of us. We are so grateful that Jeff agreed to meet us for coffee and for the chance Jeff took on us to help him take his life's work to the big screen. While Sarah and I are the directors, we have no ownership of the film, which belongs to Jeffery. Profits, should there be any, will go to The Who We Are Project, a non-profit organization Jeffery has established to continue this work.

Jeff's ability to connect with almost any audience creates an electric atmosphere. We knew we needed to heighten that electricity, to take Jeff out of the conference room and put him on a Broadway stage before his largest audience yet. We chose New York's Town Hall because of its anti-racist history and historical commitment to highlighting Black artists like Paul Robeson, Langston Hughes, Marian Anderson, and Billie Holiday, when many other doors were closed to them.

We produced a Broadway show in 6 weeks, packing Town Hall and filming Jeff on this historic stage with seven 4K cameras and a team of talented camera operators led by Jesse Wakeman and Frank Heath. But to transform his presentation into a film, we knew we'd also have to get Jeff off of the stage and into the world. We rented a 15-passenger van and hit the road, meeting with change-makers and eyewitnesses to history across this country whose lived experiences help bring history to life, and show us that our past is still very much a part of our present. It was a family affair, that at times included Jeff's wife, architect Carmen Valdes,

Jeff's younger brother Larry Robinson, Sarah and my mother, civil rights attorney Margaret Ratner Kunstler, our older sister, former Freedom Summer participant and attorney Karin Kunstler Goldman, and even my 10-year-old daughter. The film was born out of the friends we made along our journey who welcomed us into their communities, families, and lives, who trusted us with their stories.

Throughout the making of this film, one of the questions we often get is why are two white women making this film? Our answer is that the history of slavery in the United States is not Black history, it is American history; a history of white supremacy and white complicity as well as a history of Black oppression and resistance. Growing up, Sarah and I were taught that it was our moral responsibility to stand up against racism and fight for justice. This responsibility includes learning and sharing our country's painful history.

WHO WE ARE – A Chronicle of Racism in America is a collaborative effort between Black and white Americans to get back our nation's stolen history, to accept our obligation to learn it and represent it, and to come to terms with it as our shared inheritance. It is also the profile of a man on a quest to share what he has learned and to go beneath that history to the lived experience of Black people whose lives have been shaped by a legacy that our country has largely forgotten. It is a film that meets the historical and cultural moment in which we are living. It asks all of us to examine where we come from, who we are, and who we want to be.

PRINCIPAL CAST

Jeffery Robinson is the director of The Who We Are Project and a former deputy legal director of the ACLU, where he was the director of the ACLU Trone Center for Justice and Equality, which houses the ACLU's work on criminal justice, racial justice, and reform issues. Since graduating from Harvard Law School in 1981, Jeff has had four decades of experience working on these issues. As a public defender

in Seattle, he represented indigent clients in state and federal court. In private practice at the Seattle firm of Schroeter, Goldmark & Bender, he represented a broad range of clients. He has tried over 200 criminal cases to verdict and more than a dozen civil cases representing plaintiffs suing corporate and government entities. Jeff was one of the original members of the John Adams Project where he worked on the behalf of one of five men held at Guantanamo Bay charged with carrying out the 9/11 attacks. In recent years, he has traveled the country speaking hard truths in a groundbreaking talk on racism in America.

“People aren't just good or bad. People are many things. Every person in this theater knows that's true because every one of us has been a saint or a sinner at some times in our lives. And you know what, countries aren't just one thing either. They're many things. America has demonstrated its greatness time and time and time again, and America is one of the most racist countries on the face of the earth. Those two things are not mutually exclusive. It is not an either/or. And the reason I'm asking us to think about this is that literally, the future is at stake.”

Chief Egunwale F. Amusan is a social justice advocate and an Historic Greenwood/Black Wall Street Historian. A lifetime resident of Tulsa, he is an organizational member of the African American Affairs Commission, President of the African Ancestral Society, Advisor to the Black Wall Street Chamber of Commerce, founder of the Black Wall Street Memorial March and founder of the Real Black Wall Street Tour. He is kin to Tulsa Massacre Survivor, Raymond Beard Sr.

“You're looking at 4,000 people that you cannot account for. So it's a genocide, it's an ethnic cleansing. Even to call it a massacre marginalizes it, because it's just too big. It's too big of a story.”

Mother Lessie Benningfield Randle, born in 1914, is one of the last remaining survivors of the Tulsa Race Massacre of 1921. Mother Randle still lives in Tulsa,

and is one of the plaintiffs in a sweeping lawsuit against the city, county and other authorities for leading one of America's "worst acts of domestic terrorism."

"I never want to see that again. Of course you never know what may happen again, you never know. Of course the way it's going now from what I've seen, I feel that anything could happen."

Josephine Bolling McCall is an Alabama-based speaker, author, and educator who addresses America's overlooked history of lynching and the racial caste system that made it possible. Her father, Elmore Bolling, was a successful black entrepreneur and philanthropist who defied all odds to create an integrated array of businesses in the Jim Crow South. It was her father's success that got him killed by whites who routinely lynched black competitors to maintain systems of white supremacy.

"The lynchings occurred for terroristic purposes. They wanted to keep Blacks terrified to keep them from trying to do things, and it worked."

Gwen Carr is a community leader. She earned nationwide recognition as the mother of Eric Garner, who was murdered by the New York Police Department in July of 2014. She is an advocate for justice for families whose loved ones have experienced brutality at the hands of the New York City Police Department.

"Until now, I cannot look at that video in its entirety. Because when I seen it for the first time, I remember me going through this house banging on walls, yelling at the police officers, 'Let him go, let him go.' Now, I could see exactly what they did to him."

Ista Clarke is the former Operations Director of the Old Slave Mart Museum in Charleston, South Carolina. As Operations Director, Ista helped shed light on Charleston's important and difficult history with slavery, maintaining the museum's history collections and helping visitors learn this history through site specific exhibits revealing hundreds of years of systematic oppression.

“Enslaved people would begin to learn a skill at the age of about six. And so, fingerprints, and handprints, and thumbprints exist all throughout the city. Because enslaved people built the city. And so on churches, on businesses, in alleyways, you see these, on theaters, you see these throughout the city in very subtle ways. And if you don’t know what you are looking for, you may not see them... They are a way of the enslaved who created this city, and created the economy, that created this country, to remind us, ‘Hey, I was here, too.’”

Dr. Tiffany Crutcher is an activist and the twin sister of Terence Crutcher, an unarmed 40-year-old man who was shot and killed by police in Tulsa, Oklahoma, when his car stalled on a city street. She is the Founder and President of the Terrence Crutcher Foundation and the Black Wall Street Memorial.

“In the media he was a thug, he was a criminal, he was a drug addict. He was a ‘bad dude’. No one ever humanized my brother. And I had to let America know who that ‘bad dude’ was. That was my twin. He was a father, he was son, was a brother, a uncle, a cousin. He was a friend. He had a family who loved him. And my brother did not deserve to die, unarmed, with his hands in the air...he took his last breath alone. He laid in the street like an animal.”

Kathie Fox is a family friend of Jeffery Robinson’s. Kathie’s family was instrumental in helping Jeffery’s family buy the home that he moved into in the 8th grade. After unsuccessful efforts to buy a home in East Memphis near the Catholic school they wanted their children to attend, Jeffery’s parents enlisted the help of Mildred Fox, Kathie’s mother-in-law. Mildred found a white couple to act as interim buyers, enabling the Robinson family to purchase their home.

“Well, my mother-in-law was a realtor. Now, she was a 64 year old, Jewish woman who had been born and raised in Memphis. And so, she agreed to be your parents’ realtors. And she would take them and show them houses. And when they came and saw this house, it was a brand new house. The real

estate agent came to the door ... and slammed the door in their face. So, by that time they had seen so many houses, they just said, 'We've got to find another way.'”

Darren Martin, former Obama White House staffer, survived a hostile interaction with the police after a white neighbor called 911 to report him as an armed burglar as he moved into his new apartment on New York City’s Upper East Side.

“I don’t know what those cops’ intentions were when they came here. They were looking for someone with a weapon. I could have been killed.”

Al Miller is the owner and operator of Sites and Insights Tours in Charleston, South Carolina. In the film, Mr. Miller takes Jeffery Robinson to the “Hanging Tree” on Ashley Avenue in downtown Charleston, the site of a tree where white Charlestonian used to hang enslaved African Americans.

“Everybody needs to know what happened here so we will all be able to learn from it because it’s a part of our history. American history.”

Richard “Dick” Orians is Jeffery Robinson’s former basketball coach at St. Louis Catholic School in Memphis, Tennessee. He is the older brother of Robert Orians.

“We went to Sacred Heart in Walls [Mississippi], to a basketball game, and we were all getting out of the car and we were walking into the gym and a man grabbed me by the arm and said, ‘What are you doing?’ And I said, ‘Pardon me?’ And he said, ‘We don’t allow Blacks ... in the gym.’”

Robert “Opie” Orians is a childhood friend of Jeffery Robinson’s. They met while attending St. Louis Catholic School in Memphis, Tennessee. He is the younger brother of Richard Orians.

“We took the bus to the Crosstown Theater and ... we had to sit in the balcony because Jeffery wasn't allowed to sit in the main area. I didn't think much of it because I wanted to sit in the balcony to start with. But it was the first

time that I realized that there were differences on how we were treated by others.”

Carolyn Payne is a Memphis resident whose brother, Larry Payne, was killed with a shotgun blast to the chest by a Memphis police officer during the 1968 sanitation strike. The officer never faced charges, and Ms. Payne’s family has never received an apology from the City of Memphis.

“The officer, Leslie Dean Jones, he was running with a shotgun, and Larry saw him running with the shotgun, so he ran in what they call a boiler room. He ordered Larry to come out, and Larry, he came out with his hands in the air and said, ‘Don't shoot.’ He put the shotgun in his stomach and pull the trigger at close range. At close range.”

Larry Robinson is Jeffery Robinson’s younger brother and joined him during filming in Memphis.

Senator Henry “Hank” Sanders, civil rights activist and Democratic member of the Alabama Senate, representing the 23rd District from 1983 until his retirement in 2019. His daughter, Sen. Malika Sanders-Fortier, won election to her father’s longtime Senate seat. As Senator, Sanders sponsored legislation and led the fight to rename the Edmund Pettus Bridge (named for a KKK grand dragon) where 600 civil rights marchers were attacked on "Bloody Sunday," March 7, 1965. He is the husband of Faya Ora Rose Touré.

“When this bridge was completed I think in 1940 or so, they wanted a symbol, they wanted to name the bridge after somebody who would send a signal of "Stay in your place." Because symbols are more powerful than words, and so this is a very powerful symbol. Every time someone crosses Edmund Pettus Bridge, it gets in them.”

Tami Sawyer is a Memphis County Commissioner and political activist who was instrumental in the successful movement to remove two Memphis confederate monuments.

“We had to fight so hard. That I had friends who went to jail for this, that a woman was killed for this. And that our statue came down and almost another 1000 stand across the country. And that people are working harder to protect them and tell us that we are wrong or attention seekers than they are to reconcile and get to a point of truth and understanding about who these people were.”

Faya Ora Rose Touré is a civil rights activist and lawyer who was Alabama’s first black woman judge. In Selma, Alabama, she founded the National Voting Rights Museum, the McRae Learning Center, the Ancient Africa, Slavery and Civil War Museum, the Bridge Crossing Jubilee, the 21st Century Youth Leadership Movement, and the Black Belt Arts and Cultural Center. She is the wife of Senator Hank Sanders.

Braxton Spivey is the Chairman of the pro-Confederate Flag group “Flags Across the South,” and a former member of the South Carolina Secessionist Party. Every Sunday, Spivey stands with his group flying Confederate Flags at the Confederate Defenders Monument at the Charleston Battery in Charleston, South Carolina.

“Slavery had nothing to do with the war. That was not the cause of the Southern States seceding, that was not the cause of the first shot being fired on that fort over there. It was about money. And it was not about slavery. It was about moral tariffs, it was about more money. Lincoln wanted to impose 45% taxes on the Southern States.”

Stacey Toussaint is a Brooklyn native of Haitian descent and Columbia University School of Law graduate. She is the founder of Inside Out Tours, an award-winning

New York City tour operator. Part of Ms. Toussaint's walking tour of New York City Slavery and the Underground Railroad is featured in the film.

“New York was pro slavery. New York received from cotton alone two hundred million dollars in that times currency. So you can imagine the interests that would want to protect that.”

Reverend Dr. Robert Turner is the pastor of Historic Vernon Chapel A.M.E. Church, in Tulsa, Oklahoma, the only structure that survived the 1921 Race Massacre on Greenwood. Every Wednesday, you can find Rev. Dr. Turner with his Bible and bullhorn outside of Tulsa City Hall fighting for justice for the victims of the Massacre.

“Oaklawn Cemetery...was the place where we have very credible evidence, eyewitness testimony that's been passed down, that bodies were dumped...The bodies were dumped all the way where the underpass is, and they intentionally put the interstate on top of their bodies knowing that nobody would ever think to look under the road.”

Kristi Williams is a community activist/advocate/organizer in Tulsa, Oklahoma and a Historic Greenwood/Black Wall Street Historian. She serves as Chairperson of the Greater Tulsa African American Affairs Commission and is a member and organizer of the 1921 Tulsa Mass Graves Investigation Committee.

FILMMAKERS

**Directed by
Emily Kunstler & Sarah Kunstler**

**Produced by
Jeffery Robinson, Emily Kunstler & Sarah Kunstler, Gbenga
Akinagbe, Andrea Crabtree, Vanessa Hope, Susan Korda, Katharine
Nephew, Jayashri Wyatt**

**Written by
Jeffery Robinson**

**Edited by
Emily Kunstler**

**Director of Photography
Jesse Wakeman**

**Music by
Kathryn Bostic**

**Executive Producers
Ben & Jerry's Homemade, Inc., Fred Crosetto, Ellison Foundation, The
Greenstein Family Foundation, Ted Hope, Nader & Yeganeh Naini,
Bryan & Christine White, David J. & Lina A. Cornfield**

**Story Consultant
Susan Korda**

**Consulting Producers
Titus Jackson, Jesse Wakeman**

**Archival Producer
Erikka Yancy**

**Graphics Producer & Designer
Reginald William Butler**

**Supervising Sound Editor/Re-Recording Mixer
Coll Anderson M.P.S.E.**

**Colorist
Chad Smith - Massive Clouds**

FILMMAKER BIOS

Jeffery Robinson (Producer/Writer) is a deputy legal director and the director of the ACLU Trone Center for Justice and Equality, which houses the ACLU's work on criminal justice, racial justice, and reform issues. Since graduating from Harvard Law School in 1981, Jeff has four decades of experience working on these issues and has tried over 200 criminal cases to verdict. As a public defender in Seattle, he represented indigent clients in state and federal court and has represented a broad range of clients in private practice. Robinson was one of the original members of the John Adams Project where he worked on the behalf of one of five men held at Guantanamo Bay charged with carrying out the 9/11 attacks. In recent years, he has traveled the country speaking hard truths in a groundbreaking talk on racism in America. *WHO WE ARE – A Chronicle of Racism in America* is based on this talk.

Emily Kunstler (Producer/Director/Editor) and **Sarah Kunstler** (Producer/Director) are the founders of Off Center Media, a documentary production company dedicated to racial justice and social change. Their film, *William Kunstler: Disturbing the Universe* (Sundance '09, POV/PBS), was shortlisted for the Best Documentary Academy Award. The film is an examination of their father's life and choices, tracing his career as a civil rights lawyer and fighter for racial justice, as well his representation of society's most despised. Other Off Center Media films have contributed to campaigns to stay executions, convince decision makers to reopen cases, and exonerate the wrongfully convicted. For more on their work, please visit www.off-center.com.

Jesse Wakeman (Director of Photography) is a New York based filmmaker whose work has played at SXSW, New Directors/New Films, Rooftop Film Festival, and Locarno International Film Festival. He is the co-creator, writer and star of the 2016 feature, *Donald Cried*, currently on Amazon Prime. He recently shot and edited the upcoming narrative feature *Mott Haven*, and co-wrote the award

winning feature *Bruce!!!* His commercial clients include *Adidas, Nike, Dasani, PACE Gallery, Halstead Realty, Powerhouse Arts, Levitate, Off Center Media and Invisionapp*. He has shown films at The Fridman Gallery, MOCADA, The Invisible Dog, Anthology Film Archives, The Neiman Gallery, and The Fischer Landau Center for Art. Jesse holds a BA in film from the University of California at Santa Cruz, and an MFA from Columbia University, 2014.

Kathryn Bostic (Composer) is an award-winning and Emmy nominated composer known for her original music on Broadway and in award-winning films, TV and performed by critically acclaimed orchestras. She is a recipient of numerous fellowships and awards including the prestigious Sundance Institute Time Warner Fellowship, Sundance Fellowship for Feature Film Scoring, Sundance/Skywalker Documentary Film Scoring, Society of Composers and Lyricists award “Outstanding Music for Independent Feature Film,” BMI Conducting Fellowship, and Best Music in Film by the African American Film Critics Association. In 2016 she became the first female African-American score composer in the Academy of Motion Picture Arts & Sciences. In 2019 she composed the score and executive produced Sundance Grand Jury Winner “Clemency” featuring her song “Slow Train.” Bostic created the Emmy nominated score and end title song for the award-winning film “Toni Morrison: The Pieces I Am.” Her end title song “High Above the Water” was shortlisted for the Oscar 2020 awards. Bostic has recorded and performed with many renowned artists including Nas, Ryuichi Sakamoto, and David Byrne.

Andrea Crabtree (Producer, Director of Operations, The Who We Are Project) has been a criminal defense paralegal for over 30 years with the past 18 of them working with Jeffery Robinson – from his private practice to his role at the ACLU and his quest to educate others about our true history. She has dedicated her time assisting people within the criminal justice system, crisis intervention, and abolishing the death penalty.

Now, Andrea works countless hours fundraising, visioning, identifying and making connections with interviewees, collaborating with all of the members of the documentary team, and both supporting and partnering with Jeffery. She is committed to the success of The Who We Are Project.

Gbenga Akinnagbe (Producer, Director of the Town Hall stage performance)

Gbenga Akinnagbe can next be seen in the FX series *THE OLD MAN*, playing the series regular role of 'Julian' opposite Jeff Bridges. He recently finished his year-long Broadway debut in Aaron Sorkin's hit adaptation of *TO KILL A MOCKINGBIRD* opposite Jeff Daniels. He received rave reviews for his performance as 'Tom Robinson' and was honored with a Theatre World Award. He also recently starred as 'Larry Brown' on the David Simon/HBO series *THE DEUCE* opposite Maggie Gyllenhaal and James Franco. Gbenga's career defining turn as 'Chris Partlow' in *THE WIRE* led to memorable roles on hit shows including *24: LIVE ANOTHER DAY*, *BARBERSHOP*, *THE FOLLOWING*, *NURSE JACKIE*, and *THE GOOD WIFE*. His extensive film credits include *THE SUN IS ALSO A STAR*, *STARBRIGHT*, *ALL THE DEVIL'S MEN*, and *DC NOIR* (which he also co-directed), *DETROIT*, *EGG*, *CROWN HEIGHTS*, *DETOUR*, *INDEPENDENCE DAY 2*, *FORT BLISS*, *MALL*, *BIG WORDS*, *OVERNIGHT*, *LOTTERY TICKET*, *EDGE OF DARKNESS*, *THE TAKING OF PELHAM 123*, and *THE SAVAGES*. Additional theater credits include *Fulfillment and Lower Ninth* at The Flea, *The Thin Place* at The Intiman, and *A View from 151st Street* at The Public. Gbenga was born in Washington, D.C. to Nigerian parents and grew up in Silver Spring, Maryland. He is the founder and managing director of Liberated People, a social justice lifestyle brand.

Vanessa Hope (Producer) began her film career in China, where she has produced multiple award-winning films in China including Wang Quanan's "The Story of Ermei" (Berlin Film Festival, 2004) and Chantal Akerman's "Tombee De Nuit Sur Shanghai" (Berlin Film Festival, 2007). Her feature documentary directorial debut, "All Eyes and Ears," premiered at the Tribeca Film Festival in 2015, and was released in December 2016. Her U.S. producing credits include Zeina Durra's

“The Imperialists Are Still Alive!” (Sundance Film Festival, 2010); Joel Schumacher’s “Twelve” (Sundance, 2010); and the Academy Award shortlisted feature documentary, “William Kunstler: Disturbing the Universe” by Sarah and Emily Kunstler (Sundance, 2009).

Susan Korda (Producer, Story Consultant) began her career as an editor on Al Reinert’s Oscar™ nominated and Sundance-crowned documentary “For All Mankind.” She edited and was credited as Creative Collaborator on Sandi Du Bowski’s “Trembling Before G-d,” and was a producer on Emily and Sarah Kunstler’s documentary “William Kunstler: Disturbing the Universe.” As a story consultant, Korda worked most notably with Alan Berliner on his films “The Sweetest Sound” and “First Cousin Once Removed.” Korda’s own work includes the award-winning documentaries “Vienna is Different” and “One of Us” and the short narrative “Salomea’s Nose.” Korda taught at NYU’s Tisch School of the Arts from 1996-2006, and was a Visiting Artist at Cooper Union in 2004. Korda has been teaching at Columbia University’s School of the Arts since 2010.

Ted Hope (Executive Producer) in June 2020 resigned as Co-Head of Movies at Amazon Studios, where he oversaw the prestige movies produced, developed and acquired by the company (*Manchester by the Sea*, *The Salesman*, *The Big Sick*, *Cold War*, amongst others) for over five years. Hope’s 35-year career in the film business is defined by an innovative and inclusive approach, always operating from a deep love of cinema, its history, and recognition of its potential. Prior to joining Amazon, Hope produced over 70 films, as well as co-founding and co-running the production companies Good Machine, this is that, and Double Hope Films. His films have received numerous Academy Award nominations and a record three of them have won the Sundance Grand Jury Prize. His filmmaking memoir *Hope For Film* was published in 2014; the new expanded second edition came out in August of 2020. Ted currently enjoys a first look deal with Amazon Studios for his feature films.