

**Participant presents**

**an Octagon Films Partners production**

# **WHITE COAT REBELS**

**DIRECTED BY GREG BARKER**

**Running time: 83 minutes**



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## **LOGLINE**

White Coat Rebels follows idealistic medical students and iconoclastic doctors who battle the structural inequalities of America's health care system, in which their physicians' oath to "do no harm" is challenged by the insidious power of the global pharmaceutical industry.

## **SHORT SYNOPSIS**

On their first day of medical school, each student recites the ancient Hippocratic Oath to "do no harm"-- a ritual that reinforces the healing power of "the white coat." And yet few medical students are prepared to face the insidious power of the pharmaceutical industry, whose tentacles reach literally every aspect of their profession and influence medical decision-making in a way few realize. A handful of student activists and mid-career iconoclasts confront Big Pharma's power head-on and, in a David vs Goliath-type struggle, show that change is possible.

## **LONG SYNOPSIS**

On the first day of medical school, aspiring doctors recite the ancient Hippocratic Oath in a ritual that binds them to the medical profession and reinforces the healing power of "the white coat." And yet few medical schools give students the tools they will need to grapple with the pharmaceutical industry, the single most powerful force that will shape how they practice medicine in the real world.

A former pharmaceutical sales rep, Dr. Shahram Ahari, reveals how easy it is to manipulate doctors, most of whom are simply outplayed by the vast resources Big Pharma can marshal to influence which drugs they prescribe to patients. Dr. Ahari had an epiphany, quit his job, and tried to change the system, even testifying before the US Senate. Now he's an ER doctor, hoping that the next generation of activist doctors can force the change he couldn't make happen on his own.

Neda Ashtari is a third-year medical student at UCLA, a student activist motivated to change a system she believes contributed to her own mother's suffering in a battle with cancer. Ashtari leads a student campaign seeking to force the University of California to fundamentally change its relationship with Big Pharma and ensure that drugs developed with taxpayer money are available to everyone. She is part of a national student activist group, Universities Allied for Essential Medicines (UAEM), that considers access to medicines a fundamental human right. Ashtari, along with other like-minded medical students like Gloria Tavera, a fourth year at Case Western, juggle their rigorous class load with their activism, driven by a sense of idealism and purpose grounded in experience. But as they gather petitions, confront congressional leaders, and challenge University officials, the medical students are often dismissed as naive, and uninformed about how medicine is practiced in the real world.

Mid-career doctors recall how their own youthful idealism is hard to maintain in a stressed medical system dominated by profits and overwhelmed by the marketing power of the pharmaceutical industry.

Dr. Danielle Ofri of New York's Bellevue Hospital, who trained at the height of the HIV/AIDS epidemic, describes how difficult it is to "do no harm" when Big Pharma manipulates basic standards of medical practice. She speaks to how Big Pharma shifted the definition of "pain" in a manner that

led Dr. Ofri and many of her colleagues to overprescribe addictive pain medications and jump start the opioid crisis that we are still fighting today

Dr. Michael Fine, a former state public health director for Rhode Island who devoted his career to family medicine, talks with remorse about his own complicity in a system that values profits over the needs of patients. Dr. Fine believes that hospitals should be a meeting place where people in their community can come together to improve their lives, an ideal he tries to create in his hometown, which is constrained by our for-profit healthcare system. Gloria Tavera, the Case Western medical student, wonders what compromises she will have to make as she enters the profession. She asks, “How can I ‘Do No Harm’ when the treatment I prescribe could bankrupt my patient?”

Two leading researchers at Memorial Sloan Kettering Cancer Center in New York set out to document the pervasive influence of Big Pharma on the everyday practice of medicine. In a groundbreaking research paper, Sloan Kettering’s Chief of Internal Medicine, Dr. Deborah Korenstein, and Medical Sociologist Susan Chimonas, map out the industry’s shocking control over the entire health care system, in what they call the “Pharma Octopus.” Not a single medical journal will publish their research; it seems no one wants to incur the wrath of Big Pharma.

And yet the student activists at UCLA show that change is possible. After a long and exhausting fight, Neda Ashtari and her fellow activists with UAEM achieve a historic breakthrough, convincing the University of California to reverse its longstanding policies, and expand access to new drugs developed by its researchers, free of patent restrictions imposed by Big Pharma.

The medical professionals in White Coat Rebels inspire hope and demonstrate the strength of the human spirit to persevere despite powerful institutions like the pharmaceutical industry that are working against them. There is a long road that awaits those dedicated to solving the American healthcare system, but change is possible and every small victory matters.

## **PRODUCTION**

This is a film about doctors, the pervasive influence of Big Pharma on how they practice medicine, and the power of individuals to affect change in the face of seemingly insurmountable odds.

The challenge was to make a character-driven film that exposed the inequities and structural imbalances of the medical system, but also remained grounded in the personal journeys of doctors who could take audiences into a world they rarely experience directly — the point of view of the doctors who treat us all. “I didn’t want to make an investigative film per se,” says director Greg Barker. “I wanted to get in the mind of medical practitioners, and set the film inside the exam room itself, so we can all better understand how outside forces influence the choices our doctors make.”

## **The Approach**

Participant’s Chief Content Officer Diane Weyermann says, “the question of how we got here, how we arrived at this current landscape with our health care state, was something we were interested in for quite a while.” Finding these “white coat rebels” was the major work over the course of three years of production.

Producer Diane Becker, who has worked alongside Barker for over a decade, says, “Greg’s true strength is his ability to take the global and to make it human. When we found these medical students, saw how engaged and passionate they were, learned the personal stories that led them to challenge their universities, their hospital leadership, and to speak out to their local and federal representatives, we suddenly knew what our story was.”

As the subject matter was outside Barker’s normal expertise on foreign policy, he asked his wife, Dr. Harriet Fraser, who was a family doctor in the UK, to join work alongside his existing team. Dr. Fraser drew on her own experiences protecting medicine in the UK before relocating to America. “Having worked in the British National Health system, where you focus entirely on treatment and not cost, confronting the American medical industry up close was a bit of a shock,” Dr. Fraser recalls. She says that “even if a patient has a course of treatment that’s working, one day you get a call from the pharmacy, or insurance, to say that this course is no longer covered or the deductible is astronomical or the manufacturer has decided to inflate the price of the treatment beyond the patient’s means. It’s madness.” Dr. Fraser saw the need for a film that would shed light on how badly things had gone wrong, and how most everyone caught in the system had accepted it as “broken” and as just the way things are. “The brokenness is so ensconced in the system, no one even tries to hide it; it’s so ingrained—the messaging, the advertising on TV—everyone is just so used to it. We have to somehow galvanize people, galvanize their anger and frustration and inspire grassroots campaigns to affect real and lasting change for the good of all. We must articulate the idea that this is not normal or, at least, what is normal here is not also good.”

The team experienced the power of Big Pharma firsthand. “There were several hospitals, medical schools, even renewed academics, who just did not participate,” recalls Barker. “Doctors, administrators, academics were suddenly saying they couldn’t be a part of it, even if they had already published papers critical of Big Pharma. If you’re going to buck this system, you put everything at risk-- your future, your facility, funding for new medicines you might want to research,” adds Barker.

Weyermann says, “Greg came up with this approach where you see incredibly inspiring people involved in the medical profession, and the private health field, who have become activists through their experience alongside these medical students. None of them accept how things are. They’re pushing back and demanding change.” Producer Chris Buchanan says: “It was heartening, encouraging, during this process to meet these rebels who, even though it was a David and Goliath contest, how they’re fighting without anything near the kind of resources from their adversaries, but empowered by their faith that they could make an impact.” Diane Becker notes that their power comes not from inexhaustible financial and systemic resources, but through the power of just telling truth to power: “Even when it seems hopeless, especially when it does, just keep telling the truth. Keep telling the truth.”

But finding people who would speak truths on the record proved to be a greater challenge than expected. Barker says, “it’s very rare you encounter institutional power that instills this much fear. There were places—hospitals, schools—that just would not go on the record. Doctors, administrators, academics were suddenly saying they couldn’t be a part of it, even if they had already published papers critical of Big Pharma. If you’re going to buck this system, you put everything at risk—your future, your facility, funding for new medicines you might want to research.” Barker has been guided in his career by the vision that no matter how dire a situation, there is something in the human condition that inspires some to harden their resolve. “Coming out of Rwanda and the AIDS pandemic, there’s something enduring in the human spirit that can carry us through these difficult

times, these horrors. I'm drawn to stories that have a way through the hard times, because I think the telling of them can be empowering to people. It's a human creation, this medical disaster. If we don't like it, we can, just as we have changed the direction of our politics, change it."

Barker's longtime collaborator and production partner Diane Becker says, "I wasn't expecting how hard it would be to chase a story like this. Access is paramount and we hit so many roadblocks along the way. But Greg's strength, one of many, is his ability to always think outside the box, to keep pushing forward. Greg's tenacity and experience in literal war zones served us well in telling this story." Barker's tenacity, combined with Dr. Fraser's experience and comfort talking to health care professionals, allowed the team to overcome these roadblocks and gain the access needed to tell this story. Producer Chris Buchanan saw the difficulties in getting anyone within the industry to speak on the record as symptomatic of how pervasive big pharmaceutical companies had become in controlling every aspect of the medical marketplace: "so many players weren't there for the patient's health and well-being but just for the profits for themselves, for their institutions, for the major pharmaceutical corporations. It's pervasive, everybody is drinking from a three-trillion-dollar trough and it's crystal clear to everyone that we're not getting very much for all that money. People are getting rich from you and me suffering and dying."

White Coat Rebels showcases heroes working within the system, guided by something as simple as the oath to "do no harm" that they take on their first day of medical school. They don't fit the mold of a profession Dr. Michael Fine defines as "inherently risk-averse ... that rewards people who follow orders." On the contrary, the film is about how the rage against a dehumanizing system is transformed through these individuals into revolutionary purpose and hope.

Participant's Diane Weyermann says, "Greg came up with this approach where you see incredibly inspiring people involved in the medical profession, and the private health field, who have become activists through their experience alongside these medical students. None of them accept how things are. They're pushing back and demanding change." Chris Buchanan says: "It was heartening, encouraging, during this process to meet these rebels who, even though it was a David and Goliath contest, how they're fighting without anything near the kind of resources from their adversaries, but empowered by their faith that they could make an impact."

## **The Pandemic**

Well into the project, something completely unexpected happened to further illustrate the disarray of a health care system designed to prioritize profits over patients. White Coat Rebels shifts to explore how race and privilege play a central role in medicine and health. "Essential" workers are identified as those who have jobs that don't allow them to stay home, the predominantly poor and minority populations that form the infrastructure of this country. Dr. Michael Fine says, "we assumed the U.S. Government was going to take care of it, that it would be in control, but it was clear the cavalry wasn't coming, and we had to take care of it on our own." The government, rather than institute preventative measures and direct relief to vulnerable populations and frontline workers, immediately paid billions of dollars to Big Pharma to develop vaccines that they refused to guarantee would be affordable to the general public.

Producer Diane Becker says, "the health of our nation, physically and mentally and politically, it's all intertwined. Everything became more challenging with the pandemic. It already felt urgent and important, and the pandemic only made it more so. Now, people lose their jobs, and their insurance is

tied to those jobs, and the health care professionals we were following are now the frontline workers of this national disaster.” The obvious lack of social safety nets in the American health care system had the unexpected effect of foregrounding doctors, nurses and other health care professionals as spokespeople for the evolving disaster. Barker says, “what’s amazing about these medical professionals is their resilience, their ability to deal with suffering and hopelessness and keep carrying on. Everybody in the profession does this; they’re drawn to this as a calling and it’s inspiring. They’ve been reluctant to translate that optimism into influencing public policy, but now doctors have found their voice.”

## **The Road Forward**

“You have to act as if it were possible to radically transform the world. And you have to do it all the time.”

— Angela Davis

Despite the little victories, despite their elevated platform now, the film cautions that there’s a long road ahead for medical professionals dedicated to making medications and treatment affordable and available for everyone, regardless of economic or social status. Dr. Sameer Awsare, VP of Pharma Oversight for Kaiser Permanente, was interviewed for *White Coat Rebels* and clarified the struggle ahead: “no governmental agency can legally have a discussion with Pharma to say hey, ‘These are millions of people, how about you give us a break?’ It’s not even legal to have that conversation.” It seems like an easy fix; it’s only common sense that the government that has paid for the research and development of a drug be allowed to negotiate the best price for it for millions of people who could benefit from its effects. Afton Cissell, Senior Counsel to Congressman Lloyd Doggett (D-Tex) specializing in health care, judiciary issues, technology, national security and intelligence, talks about the struggle to win this apparently obvious, seemingly self-evident right: “we need the grassroots organizing power to counter the Pharma money power. We are outnumbered, it’s close to 3-to-1 lobbyists to lawmakers, so it’s going to take a while to move the needle.”

*White Coat Rebels* documents a few of the heroic individuals taking up the fight for all our rights by forcing the government to see health care as a basic human right. Greg Barker adds: “to see these young medical students trying to change everything from within, change is possible. These people have changed the way the California University system handles the profits generated by medical intellectual property developed using taxpayer money. They did that. It’s a small part of a complicated system, but it’s significant because if you can change that, you can change other things, too.”

## **DIRECTOR'S STATEMENT**

This is a very personal film for me. I made it together with my wife, Harriet Fraser, who I met in London twenty years ago when she was a family doctor with the National Health Service in London, and its tone and subject matter reflect the choices we've made for our family.

I knew from the outset that I wanted to set this film within the world of medicine itself, and discover the pervasive influence of Big Pharma the way that I had discovered it myself - by getting to know doctors, and coming to understand the powerful economic forces that shape how they treat the rest of us, their patients.

Along the way I found myself getting more and more enraged at the system. I also became more inspired and motivated. As I hope the film illustrates, change is possible — and the “white coat rebels,” fed up with the system that determines how they do their work, are finding their voice.

Greg Barker

*Director, Producer*

## CHARACTERS

**NEDA ASHTARI:** Third year medical student juggling school and leading a campaign to create more access and affordability of the lifesaving drug, Xtandi.

“The white coat is supposed to symbolize healing and the power of medicine”

**GLORIA TAVERA:** Medical student in Cleveland, Ohio who helped establish Universities Allied for Essential Medicines (UAEM) and continues to work tirelessly to improve access to medicines and medical research.

“You are trained as a physician to do no harm...put your patient first, but there is no way that you can do no harm in a system that prioritizes profits over people.”

**DR. MICHAEL FINE:** Veteran family physician who started the Central Falls Health Station in Rhode Island, which provides a community-based approach to healthcare involving well rounded services.

“What we’ve got is a market not a health care system. This is about profit. It’s not about taking care of people”

**DR. DANIELLE OFRI:** Passionate physician at Bellevue Hospital in New York City who began her training at the height of the HIV/AIDS epidemic.

“It’s not a partisan thing whether you’re republican or democratic... we owe it to our patients to make sure that we are advocating for policies that improve their health”

**DR. OTIS BRAWLEY:** Oncologist, former chief medical officer of the American Cancer Society and author of the book, How We Do Harm: A Doctor Breaks Ranks About Being Sick “In America. “Everybody is sloughing at the trough. Everybody is trying to make a profit, and nobody is thinking about what is good for the patient.”

**DR. SHAHRAM AHARI:** Former pharmaceutical sales rep for Eli Lilly who switched careers to emergency medicine and policy advocacy after realizing the immorality of the pharmaceutical industry.

**JOE DUMIT:** Medical anthropologist specializing in pharmaceutical industry research.

**ADRIANE FUGH-BERMAN:** Director and founder of a research and education project, called PharmedOut that explores the impact pharma marketing practices has on prescribing practices.

**DR. SAMEER AWSARE:** Fourth-generation doctor that currently works as the Associate Executive Director of the Kaiser Permanente Medical group where he oversees pharmacy, adult and family medicine, and opioid initiatives.

**DR. PETER BACH:** Physician, epidemiologist, researcher, and expert in healthcare policy who works to improve the understanding of pharmaceutical development in the US and create new drug pricing models to benefit patients.



## **ABOUT THE FILMMAKERS**

### **GREG BARKER | Director & Producer**

Writer, Director and Producer Greg Barker is drawn to strong personal narratives that explore the emotional nuance and complexities of the world we live in. His first narrative feature, Netflix's *SERGIO*, stars Wagner Moura, Ana de Armas and Bradley Whitford and is set in the chaotic aftermath of the US invasion of Iraq. It was hailed by *The Hollywood Reporter* as "one of those rare films (*The Year of Living Dangerously* and *The Quiet American* come to mind) in which a genuine concern for geopolitics coexists perfectly well with romance and old-fashioned moviegoing pleasures."

Barker's previous credits include *The Final Year*, a feature documentary that captures the emotions and human dynamics inside President Barack Obama's national security team during its tumultuous last year in the White House; HBO's *Manhunt*, a story of the CIA and its hunt for Osama Bin Laden (Primetime Emmy); the documentary version of *Sergio* (Shortlisted: Academy Award®, Sundance Film Festival winner); and the widely acclaimed *Ghosts of Rwanda* for PBS. Barker is described by *The New York Times* as "a filmmaker of artistic and political consequence." Barker earned a master's degree in International Relations from the London School of Economics, worked as a journalist in conflict zones across the middle east, filmed in over 65 countries. Barker lives in Los Angeles where he raises three children with his wife, Dr. Harriet Fraser.

### **JEFF SKOLL | Executive Producer**

Inspired by the belief that a well told story can change the world, Jeff founded Participant in 2004. Today it is the world's leading entertainment company focused on advocacy and social impact, having produced more than 100 full-length feature films. On the narrative side, their films include *Spotlight*, *Contagion*, *A Fantastic Woman*, *Lincoln*, *The Help*, *Roma* and *Good Night and Good Luck*. Participant's documentary films include *The Look of Silence*, *Food Inc.*, *He Named Me Malala*, *Waiting for Superman* and *An Inconvenient Truth*. These films have collectively garnered 82 Academy Award® nominations and 21 wins, including Best Picture for *Spotlight* and *Green Book*, Best Foreign Language Film for *Roma* and *A Fantastic Woman* and Best Documentary Feature for *American Factory*, *The Cove*, *CITIZENFOUR* and *An Inconvenient Truth*.

In addition to Participant, Jeff's innovative portfolio of philanthropic and commercial enterprises includes the Skoll Foundation and Capricorn Investment Group – all coordinated under the Jeff Skoll Group umbrella.

### **DIANE WEYERMANN | Executive Producer**

Diane Weyermann is Chief Content Officer at Participant and is responsible for the company's documentary feature film and TV slate. In addition to the upcoming documentaries *Final Account* and *My Name Is Pauli Murray*, Participant's recent documentary projects include *City So Real*, *Collective*, *Sing Me a Song*, *John Lewis: Good Trouble*, *Watson*, *Aquarela*, *Foster*, *America to Me*, *The Price of Free*, *Human Flow*, *An Inconvenient Sequel: Truth To Power*, *The Music of Strangers: Yo-Yo Ma and the Silk Road Ensemble* and *Zero Days*. Previous releases include Oscar®-winning films, *American Factory*, *CITIZENFOUR* and *An Inconvenient Truth*; Oscar®-nominated

Collective, RBG and The Look of Silence; Oscar®-nominated and Emmy®-winning Food, Inc.; and Emmy®-nominated The Great Invisible.

Prior to joining Participant in 2005, Weyermann was director of the Sundance Institute's Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund and launched two annual documentary film labs, focusing on the creative process.

Before her time at Sundance, Weyermann was the director of the Open Society Institute New York's Arts and Culture Program where she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund).

### **DIANE BECKER | Producer**

Diane is an Emmy nominated, Peabody Award winning producer and a graduate of the American Film Institute. Credits include Greg Barker's films Sergio (2009 Oscar® shortlist), Manhunt (2013 Emmy), and The Final Year. She has also produced a slate of prestigious music films: We Are X, If I Leave Here Tomorrow, Sid & Judy, and Tina, which had its world premiere at the 2021 Berlinale. Recent credits: Belushi (Showtime), the docu-series' Trial By Media (Netflix), and Equal (HBO Max).

Becker and producer Melanie Miller are the co-founders of Fishbowl Films. Laura Nix's Inventing Tomorrow is a 2018 Sundance alum, was broadcast on POV, and won a 2019 Peabody Award. Whirlybird premiered at the 2020 Sundance Film Festival where Becker and Miller were awarded the Sundance Institute/Amazon Producer's Award for Non-Fiction. Becker was a 2017 Sundance Documentary Creative Producing Fellow and is a proud member of the Producers Guild of America (PGA), the Documentary Producers Alliance (DPA), the Television Academy, and the Academy of Motion Picture Arts and Sciences (AMPAS).

### **DR. HARRIET FRASER | Producer**

Dr. Harriet Fraser worked as a family practitioner in Britain's National Health Service. She treated students at Oxford University and practiced at a groundbreaking clinic in Central London, originally opened by HRH The Prince of Wales, which offered its diverse population of patients the first integrative health care in the UK. This innovative clinic combined traditional Western medicine with complementary therapies, part of a strategic effort to reduce dependence on medicines and counter the influence of the pharmaceutical industry.

After moving to Los Angeles in 2008 Dr. Fraser continued her interest in health and wellness through public advocacy work that focused on offering healthy food to school children. She founded Parents Advocating Healthy Food, which successfully advocated for a \$1m purchase of kitchen equipment to provide fresh meals to all children in her local public school district.

Dr. Fraser is also a professional soprano; she sings with the Los Angeles Master Chorale and has appeared on over thirty movie soundtracks. She is married to Greg Barker and together they raise three children in Los Angeles.

## **CHRISTOPHER BUCHANAN | Producer**

Christopher Buchanan has worked in long-form documentary films for more than three decades. He specializes in field production, investigative reporting and research. His work has taken him to all 50 states and every continent except Antarctica. His two most recent credits are as co-producer for the HBO/Magnolia Films release of Greg Barker's *The Final Year*, which followed President Obama's foreign policy team to 21 countries over a 12-month period; and field producing the Peabody Award-winning film *Inventing Tomorrow* by Oscar®-nominated director Laura Nix. Other recent credits include co-producing the four-part PBS series "Constitution USA" with Peter Sagal, directed by Stephen Ives; and two Barker-directed HBO films *Sergio* (where he served as field producer) and *Koran By Heart* (co-producer). He produced and contributed to the Peabody Award-winning film *The Wounded Platoon*, directed by Dan Edge, for the PBS series "Frontline," where his work has been seen since its inaugural season in 1982.

Buchanan has worked on several PBS documentary programs and series, as well as for BBC Television, ABC News, CBS News, Swedish and Australian networks, among others. Independently, he produced and directed *Pictures to an Exhibition: Morris Louis Goes To Milan and They Might Be Giants*, about a stellar but little-known Division 3 NCAA basketball team. Earlier in his career, he produced radio pieces for all of NPR's major news programs and worked on two feature films: The Coen brother's *Raising Arizona* and Spike Lee's *Get On The Bus*. He began his career as a political reporter for *Congressional Quarterly*.

## **TODD DOWNING | Editor**

Todd Downing grew up in the midwestern college towns of Champaign-Urbana, Illinois, the son of a physicist father and musician mother. After a year of study at the hippie-oriented Hampshire College in Amherst, he received degrees from the New School, where he learned filmmaking and editing from the Kuchar Brothers and Alan Berliner. He went on to make short, comical, art films that played hundreds of festivals, including the Berlinale, and at esteemed cinemas like the National Film Theatre in London and the Pompidou Centre in Paris. After moving to London in 2003, Downing became a full-time editor specializing in long-form documentary for the BBC and Channel 4. He worked on projects tackling subjects ranging from the Syrian civil war, homelessness, and PTSD. In 2015, he moved back to the United States and

began editing scripted comedy and drama, including *Difficult People*, *Younger*, *Smile*, *Russian Doll*, and *Mrs. America* starring Cate Blanchett. He has been nominated for three BAFTAs, an ACE Eddie, and won two Royal Television Society awards. *White Coat Rebels* is Downing's third film with Greg Barker.

## **PIERRE CHARLES | Composer**

Pierre Charles is a Los Angeles-based film composer and jazz pianist. Charles began studying piano at the age of seven. With a foundation in classical styles, Charles began intense training in jazz piano, receiving mentorship from notable jazz greats including Ellis Marsalis, Dr. Ron Carter, and Victor Goines. In 2009 and 2012, Charles received the Outstanding Soloist Award at the nationally acclaimed Essentially Ellington Competition and Festival in New York City. After completing a degree in Jazz Studies from Michigan State University in 2016, Charles moved to Los Angeles and attended the University of Southern California to earn a master's degree in Jazz Studies, while also

studying film scoring. In 2017, Charles released his debut album, which showcases his compositional and jazz language. In 2019, Charles received the SABAM Award for The Most Original Composition by a Young International Composer at the World Soundtrack Awards in Ghent, Belgium. In addition to his own projects, including “Velvet” (ShortsTV) and “Musicology” (Quibi), Charles currently works with Kris Bowers, composer for Green Book (2018). For Bowers, he has contributed music to several television shows and films, including ABC’s “For the People,” Showtime’s “Black Monday,” Netflix’s “Dear White People,” “Raising Dion,” “When They See Us” and “Bridgerton,” and Hulu’s “Mrs. America” and “Bad Hair.”

## **TOM BERGMANN | Cinematographer**

Tom Bergmann has been a freelance cinematographer for the past 20 years, with more than 40 shorts and features to his credit. His work covers a range of documentaries, narrative and experimental films. Three of his recent projects have been nominated for Academy Awards®: Life, Animated by director Roger Ross Williams, Abacus –Too Small to Jail by director Steve James, and Traffic Stop. He photographed André Hoermann Ringside over the course of nine years on Chicago’s South Side. The film premiered at the Berlin Film Festival and won the Silver Hugo Award at the Chicago International Film Festival. Bergmann’s collaboration with director Eugene Jarecki on The King premiered at Cannes. Bergmann studied cinematography at the University of Film in Potsdam, Germany before studying Art History in New York City.

## **About Participant**

Founded by Chairman Jeff Skoll and under the leadership of CEO David Linde, Participant ([www.participant.com](http://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, six documentary films, three episodic television series, and more than 20 hours of digital short form programming. Participant’s more than 100 films have collectively earned 82 Academy Award® nominations and 21 wins, including Best Picture for Spotlight and Green Book; Best Documentary Feature for An Inconvenient Truth, The Cove, CITIZENFOUR and American Factory; and Best Foreign Language Film for Roma and A Fantastic Woman. Follow Participant on Twitter ([@Participant](https://twitter.com/Participant)) and on [Facebook](https://www.facebook.com/Participant) and [Instagram](https://www.instagram.com/Participant).

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Dr. HARRIET FRASER

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Head of Design  
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DIFFERENT BY DESIGN

Digital Intermediate Colorist  
LUKE CAHILL

Online Conform Manager  
ERIK CHOQUETTE

Archival Conversions  
JOE BOGDANOVIC

Digital Intermediate Producers  
MATT RADECKI & GREG LANESEY

Score Session Recorded at  
HOLLYWOOD SCORING STAGE

Orchestration and Music Preparation  
MAX BERLIN  
DALTON DANIEL

Score Mixing  
STEPHEN KAYE

Dub Stage Provided by  
SMART POST SOUND  
Supervising Sound Editor & Re-Recording Mixer  
LAWRENCE EVERSON

Dialogue Editor  
JUSTIN WALKER

Sound Editor  
JESSE HERRERA

Mix Stage Techs  
Gabriel Potvin  
ANDREW RICE

Distribution Advisor  
SUBMARINE ENTERTAINMENT

Legal Services Provided by  
LICHTER, GROSSMAN, NICHOLS, ADLER, FELDMAN & CLARK, INC.  
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Production Accountant  
SUE MCGRAW

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Archive Materials Courtesy of  
Associated Press  
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Kino Library  
Robert Houser

Special Thanks  
John Battsek  
Julie Goldman  
Kerstin Emhoff

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