



**River Road Entertainment
and
Participant Productions**

present

CHICAGO 10



**Written and directed
by
BRETT MORGEN**

**Running time: 100 minutes
Rated R for language and brief sexual images**

Poster artwork by Jeremy Blake

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A war in a foreign land was tearing people apart.

The President's approval rating was at an all-time low.

The country was divided.

America was lost without a moral compass.

The year was 1968.

There was revolution in the air.

CHICAGO 10

Written and directed by Brett Morgen (“The Kid Stays in the Picture”), CHICAGO 10 presents contemporary history with a forced perspective, mixing bold and original animation with extraordinary archival footage that explores the build-up to and unraveling of the Chicago Conspiracy Trial. Set to the music of revolution, then and now, CHICAGO 10 is a parable of hope, courage and ultimate victory, the story of young Americans speaking out and taking a stand in the face of an oppressive and armed government.

At the 1968 Democratic Convention, protestors, denied permits for demonstrations, repeatedly clashed with the Chicago Police Department, who waged a week-long terror campaign that resulted in riots witnessed live by a television audience of over 50 million. The events had a polarizing effect on the country.

Needing to find a scapegoat for the riots, the Government held eight of the most vocal activists accountable for the violence and brought them to trial a year later. The defendants represented a broad cross-section of the anti-war movement, from counter-culture icons Abbie Hoffman (voiced by Hank Azaria) and Jerry Rubin (Mark Ruffalo) to renowned pacifist David Dellinger (Dylan Baker). Seven of the defendants were represented by Leonard Weinglass and famed liberal attorney William Kunstler (Liev Schreiber), who went head-to-head with prosecution attorney Thomas Foran (Nick Nolte). The eighth defendant, Bobby Seale (Jeffrey Wright), co-chair of the Black Panther Party, insisted on defending himself and was bound, gagged and handcuffed to his chair by Judge Julius Hoffman (Roy Scheider). From the start, the trial was a circus with the eight defendants on a collision course with the governmental authority.

Eschewing talking-head interviews and omniscient narration, CHICAGO 10 allows the viewer to experience the drama and tragedy of Chicago in a unique and dynamic style. The film moves back and forth from the streets of Chicago to the courtroom at an exciting and accelerating pace that brings the past into the present. Ultimately, CHICAGO 10 is more than a historical drama; it is a new style of documentary with a visceral and emotional core.

Participant Productions and River Road Entertainment present CHICAGO 10, written and directed by Brett Morgen. The feature length documentary is produced by Brett Morgen and Graydon Carter. Executive producers are Bill Pohlad, Laura Bickford, Jeff Skoll, Diane Weyermann, Peter Schlessel and Ricky Strauss.

Background to the Chicago Convention of 1968

In 1966, just as the baby-boom generation was beginning to graduate from high schools across America, the Lyndon Johnson administration abolished automatic student deferments from military service and made the draft virtually unavoidable. As a direct result, the protest movement against U.S. involvement in Vietnam began to escalate as dramatically as the War itself.

The Vietcong launched their Tet Offensive in January 1968, striking at targets all over Vietnam, even the grounds of the U.S. Embassy in Saigon. At that time, there were 550,000 American troops in Vietnam; about a thousand soldiers were killed every month, and American casualties passed the 30,000 mark.

On February 8th, three black students were killed and 27 were wounded at South Carolina State University in Orangeburg, South Carolina, when state troopers fire on demonstrators demanding the integration of the local bowling alley. The incident became known as the "Orangeburg Massacre."

In mid-March, Charlie Company (11th Brigade) entered the village of My Lai and killed over 300 unarmed civilians.

That month, voters in the New Hampshire primary gave President Lyndon Johnson only a narrow victory over anti-war candidate Eugene McCarthy.

Responding to global criticism of U.S. policy—and recognizing a schism in the Democratic Party that might not guarantee him reelection—on March 31st, Johnson made an unexpected announcement: "I shall not seek, and I will not accept the nomination of my party for another term as your President."

Five days later, the Reverend Martin Luther King was assassinated in a Memphis motel, and riots broke out in over 100 cities. In Chicago's west side, nine blacks were killed and twenty blocks were burned down.

At the end of April, Columbia University students protesting the war as well as defense contractors' recruitment policies on campus seized the administration building and occupied the chancellor's office. When the police finally removed them a week later, 150 students were injured and 700 were arrested.

French students called a general strike in May 1968 and were joined by 10 million workers. They virtually shut down the country, forcing President Charles de Gaulle to overturn the National Assembly; the following year, he resigned.

Also in May, two Jesuit priests, Phil and Daniel Berrigan, went to the draft board in Catonsville, Maryland, took 378 draft files to the parking lot and set them on fire with homemade napalm.

On June 5th, Senator Robert F. Kennedy was assassinated on the eve of winning the California primary.

That year, the Rolling Stones were rocking the charts with "Jumpin' Jack Flash," and "Hair," billed as "The American Tribal Love-Rock Musical," opened on Broadway, introducing frontal nudity to large audiences. Feminists picketed the Miss America Pageant, black students demanded Black Studies programs, Eldridge Cleaver published "Soul on Ice," and James Brown belted out "Say It Loud—I'm Black and I'm Proud."

On August 8th in Miami Beach, Richard M. Nixon received the Republican Party nomination for President.

The following week, all eyes were on Chicago.

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CHICAGO 10: THE PEOPLE

THE PACIFIST

DAVID DELLINGER

National Mobilization Committee to End the War in Vietnam
MOBE

After attending Yale and Oxford Universities, **DAVID DELLINGER** was studying theology at Union Theological Seminary when he was drafted to fight in World War II; though entitled to deferment as a conscientious objector, he served three years in prison for refusing to register for military service. He protested the Korean War and the Bay of Pigs invasion and participated in hunger strikes and freedom marches for civil rights before becoming chairman of MOBE at the outset of the Vietnam War. A lifelong pacifist and activist, he died May 25, 2004 at the age of 89.

Voice: Dylan Baker (HAPPINESS, KINSEY, REQUIEM FOR A DREAM)

THE YIPPIES

ABBIE HOFFMAN

JERRY RUBIN

Youth International Party AKA "Yippies"

After graduating from Brandeis University and earning an M.A. at UC Berkeley, **ABBIE HOFFMAN** worked as a psychologist at a state mental hospital in his native Massachusetts. He became radicalized when he joined SNCC (the Student Nonviolent Coordinating Committee) and went south to join the struggle for civil rights. As the author of Steal This Book and Revolution for the Hell of It, he encapsulated the absurdity and audacity of the Yippies. Arrested dozens of times for drugs and/or dissent, he died April 12, 1989, an apparent suicide.

Voice: Hank Azaria (THE BIRDCAGE, TV's HUFF and THE SIMPSONS)

Son of a union activist, **JERRY RUBIN** grew up in Cincinnati and got a degree in sociology from the local university. After spending time in Israel, he headed to California for graduate study and became involved

with the Free Speech Movement in Berkeley (he even ran for mayor). In 1965, he founded the Vietnam Day Committee (VDC), one of the earliest protest groups, and was subpoenaed by the House un-American Activities Committee, solidifying his rank as a superstar of the anti-war movement. He explored New Age spirituality and Est before finding his way on Wall Street. He died in November 1994, hit by a car while jaywalking in Los Angeles.

Voice: Mark Ruffalo (COLLATERAL, JUST LIKE HEAVEN, ZODIAC)

S.D.S. (Students for a Democratic Society)

RENNIE DAVIS

TOM HAYDEN

Son of one of President Truman's top economic advisors, **RENNIE DAVIS** graduated from Oberlin College and went on to earn an M.A. at the University of Illinois. By 1968, he had risen through the ranks of the SDS to become National Director of Community Organizing and, based in Chicago, was responsible for planning activities during convention week. After the trial, he became a disciple of Guru Maharaj Ji and a lecturer on meditation and self-awareness. A successful venture capitalist, he is the founder of Ventures for Humanity.

Voice: James Urbaniak (HENRY FOOL, AMERICAN SPLENDOR, D.O.A.P.)

Born in Detroit, **TOM HAYDEN** went to the University of Michigan and was editor of the campus newspaper at the very moment the SDS came into being; the organization's primary ideologue, he wrote "The Port Huron Statement," mission statement of the modern-day protest movement. After Chicago, he devoted himself to Vietnam, traveling there many times, often with his then-wife, Jane Fonda, to assess the situation (and how to get America out of it); he anticipated domestic concerns by co-founding the Campaign for Economic Democracy (CED), lobbying for solar power and environmental protection. Since entering California politics, he has served in both the State Assembly and Senate and has written thirteen books.

Voice: Reg Rogers (Adrienne Shelly's I'LL TAKE YOU THERE)

THE BLACK PANTHER

BOBBY SEALE

Black Panther Party

Cofounder (with Huey Newton) of the Black Panther Party, **BOBBY SEALE** came to Chicago as a last minute substitute for Eldridge Cleaver and stayed in the city for only 48 hours to give a speech. He urged demonstrators to fight back if attacked by the police, and these words constituted "incite to riot"--thus, his participation in the Chicago Conspiracy Trial. As his own attorney was recuperating from surgery and Judge Hoffman refused to grant a continuance, he demanded the right to represent himself. While serving a sentence for 16 counts of contempt of court, he wrote Seize the Time, a definitive history of the Black Panthers. He continues to work for social change from his home in Oakland, CA.

Voice: Jeffrey Wright (SYRIANA, BASQUIAT, TV's ANGELS IN AMERICA)

"THE FORGOTTEN DEFENDANTS"

JOHN FROINES

LEE WEINER

In addition to conspiracy, their alleged crime was the making of incendiary devices: stink bombs.

A graduate of UC Berkeley, **JOHN FROINES** became involved with the SDS while studying for his Ph.D. at Yale, where he had been head of Students for Lyndon Johnson. Several years after the trial, he worked for the Carter administration as OSHA's Director of Toxic Substances and later joined the faculty of the School of Public Health at UCLA.

In 1968, when the convention came to town, **LEE WEINER** was a teaching assistant in sociology at Northwestern University and lived in an apartment on Chicago's South Side. After the trial, he continued to protest and work for causes ranging from the Anti-Defamation League of the B'nai B'rith to funding for AIDS research.

Voice: Chuck Montgomery (HENRY FOOL, FAY GRIM)

THE DEFENSE ATTORNEYS

WILLIAM KUNSTLER

A New York City native, **WILLIAM KUNSTLER** attended Yale University and Columbia Law School and enlisted in the Army at the outbreak of World War II, earning the rank of Major. His legal practice was devoted primarily to civil liberties law; his clients included Martin Luther King, Jack Ruby, Malcolm X, Lenny Bruce, Stokely Carmichael and H. Rap Brown as well as leaders of the American Indian movement and Islamic terrorists. He headed the ACLU and co-founded the Center for Constitutional Rights. He died in 1995 at the age of 76.
Voice: Liev Schreiber (THE OMEN, THE MANCHURIAN CANDIDATE, TV'S RKO 281)

LEONARD WEINGLASS

As younger partner of the charismatic Kunstler on the defense bench, **LEONARD WEINGLASS** was considered the workhorse of the team. Since the trial ended he has worked on a number of political cases: the Angela Davis case; the Pentagon Papers trial; represented Jane Fonda in a suit against Nixon; Kathy Boudin of the Weather Underground; Amy Carter, daughter of President Jimmy Carter, who was charged with 15 other students for seizing a building at the University of Massachusetts in protest over CIA recruitment; the Cuban Five, who were charged with infiltrating terrorist networks in Florida. A Yale Law School graduate and one-time Captain, Judge Advocate, in the U.S. Air Force, he continues to practice law and is based in New York.
Voice: Himself

THE PROSECUTOR

A Navy torpedo bomber pilot during World War II, **Thomas Aquinas Foran** was a trial lawyer for 50 years. While U.S. Attorney for the Northern District of Illinois, he prosecuted more than 150 alleged gangsters for ties to organized crime. Assisted in the Chicago conspiracy trial by attorney Richard Schultz (who became his law partner in private practice), Foran savored the chance to bring the eight defendants to justice; he called them "evil men," "liars and extreme haters," "professional extremists." He died in 2000.
Voice: Nick Nolte (HOTEL RWANDA, AFFLICTION, LORENZO'S OIL)

THE JUDGE

Julius Hoffman was admitted to the bar in 1915. He was appointed to the U.S. District Court for the Northern District of Illinois during the Eisenhower administration. He presided over a number of significant cases, including a tax evasion case against gangster Tony Accardo, but nothing remotely comparable to the Chicago Conspiracy Trial. In May 1972, the Seventh Circuit Court of Appeals threw out all of the contempt citations he had levied against the defendants and their attorneys; in November, all other charges were reversed, and Judge Hoffman was noted in the decision for his "deprecatory and often antagonistic attitude toward the defense." He died in 1983.

Voice: Roy Scheider (ALL THAT JAZZ, THE FRENCH CONNECTION, JAWS)

CHICAGO 10

Award-winning filmmaker Brett Morgen (ON THE ROPES, THE KID STAYS IN THE PICTURE) first spoke with Producer/Vanity Fair editor Graydon Carter about the Chicago Conspiracy Trial when they were working on THE KID STAYS IN THE PICTURE. "On the eve of the invasion of Afghanistan, it seemed to me there were a number of Americans who opposed the war, but no one was taking to the streets," says Morgen. "The time seemed right to look back at the Chicago 8 and the anti-war movement of the 60's to have an understanding of what it means to take a stand, and to try and encourage people to take a more active role in protest." "We set out to make a vibrant, original film," says Carter. "But this was three years ago, before it became obvious just how loudly the story of the war in Vietnam would resonate today."

Although there was no script at this point, Participant Productions (SYRIANA, GOOD NIGHT, AND GOOD LUCK, AN INCONVENIENT TRUTH)) and River Road Entertainment (BROKEBACK MOUNTAIN, A PRAIRIE HOME COMPANION, FUR) saw the importance of the project and came aboard to finance it.

"For many, what happened in Chicago in August of 1968 was a watershed event," says Jim Berk, Participant Productions CEO. "More than another in a series of antiwar protests, and more than just a riot, it was a focal point of the decade. It marked the beginning of the end of the war in Vietnam."

Morgen knew from the start he wasn't interested in taking a conventional approach. "I didn't want to make a film about a bunch of people talking about how great they were back then," he says. "So I said, 'Let's do this film in a way that resonates with kids today. Let's do it in a language they understand, and let's do without talking heads and a narrator and all those trappings.'" Morgen's goal wasn't just to tell people what was going on at the time, but to have them experience it firsthand. "This movie is not intended to be a historical document of 1968. I didn't want to make a film that read like a Cliff's Notes to an era. My biggest fear was overwhelming young audiences with a bunch of names and faces they had never heard of. I wanted to make it work whether it was happening in 1968 or 2006 or 2036. I knew that this would be somewhat controversial, but once I decided to free myself from the chains of history, I felt that I could make the movie I wanted to make."

To that effect, Morgen set his film against music by modern artists like Rage Against the Machine, The Beastie Boys and Eminem. "95% of the music is contemporary," says Morgen. "I wanted the music to be the soundtrack of my audience's lives, not their parents'."

The defendants in the trial were first referred to as the "Chicago 8," and then, after Bobby Seale was dismissed, "The Chicago 7." While trying to decide on the film's title, Morgen found an interview with Jerry Rubin saying that they should be called "The Chicago 10," since lawyers William Kunstler and Leonard Weinglass also received contempt sentences. As the two lawyers play a bigger role in the film than some of the accused, Morgen went with Rubin's view and called the film "Chicago 10."

The archival materials available on the events leading up to and during the 1968 Democratic Convention in Chicago were so vast that they were overwhelming. 180 hours of 16mm footage was shot, and there were 14,000 photos in the Walker Report. Morgen and his production team spent two years combing through international archives. "This is probably the only event on U.S. soil for which there was enough material shot in the course of one week that you can actually make a film without interviews and without a narrator," says Morgen.

Morgen decided not to seek input from the surviving defendants and other people from the era. "They've all written their own books about their experience, which I looked at," says Morgen. "Four of the key people of the trial are dead now, and for me to interview those surviving characters wouldn't have offered a balanced portrait of it anyways. It would have been missing some very strong voices: Jerry Rubin, Abbie Hoffman, Judge Hoffman and David Dellinger. So to have the four remaining defendants influence the direction of the film would have been a bit of a disservice to everyone else."

While there was a surplus of archival materials, cameras were not allowed into the Trial courtroom, creating a major creative obstacle. As interviews were incompatible with Morgen's approach, the only option seemed to be dramatic reenactments, but Morgen dismissed the idea, feeling that the physical differences between the real people and the actors would be jarring. "Then one day I read a quote from Jerry Rubin where he described the trial as a 'cartoon show,'" says Morgen. "It was so obvious. By animating the trial I would not only avoid the clichés, I would be able to make a statement about the circus-like nature of the courtroom."

The production team explored 2D animation, but Morgen wasn't satisfied. A meeting with the animation company Curious Pictures, showed him that motion capture technology—seen in films like THE POLAR EXPRESS—was possible within the film's budget. "As soon as I saw it, I realized we would have this tremendous ability to bring these performances to life," says Morgen. The filmmakers were also excited to discover that some of America's greatest actors, including Liev Schreiber, Mark Ruffalo, Dylan Baker, Hank Azaria, Jeffrey Wright, Nick Nolte and Roy Scheider, were willing to support the project by taking minimal payments to voice the characters. Also, one of the original attorneys, Leonard Weinglass, voiced himself.

CHICAGO 10 premiered as the prestigious Opening Night presentation at the 2007 Sundance Film Festival, where the distribution rights were picked up by Roadside Attractions (FAST FOOD NATION, THE ROAD TO GUANTANAMO, JESUS IS GOD, LONELY HEARTS).

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CHICAGO 10 tells a story that is relevant any time, but its number one aim is to use the gutsy, idealistic youth of 1968 to inspire the youth of 2007. CHICAGO 10 offers a unique opportunity to shine a light on the importance of political activism and to show a new generation the power of participating in democracy," says executive producer Ricky Strauss. "Brett is young enough to not have lived through the actual events but still has that radical spirit that both serves the story and makes it accessible for younger people who may not be aware of this part of history," says executive producer Bill Pohlad.

"I tried to make this story universally appealing," says Morgen. " By shedding the layers of historical context and focusing the narrative on the characters' battles with authority, I feel I was able to craft a story about courage and honor and the refusal to be silenced, themes that I hope will resonate with a broad audience."

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CHICAGO 10: Interviews

GENESIS

BRETT MORGEN (director-writer-producer)

On the eve of the invasion of Afghanistan it seemed to me there were a number of Americans who opposed the war, but no one was taking to the streets. The time was right to look back at the Chicago 8 and the anti-war movements of the 60's to have an understanding of what it means to take a stand, to try and encourage people to take a more active role in protest. My feeling at the time was that I didn't care whether people were going out to oppose the war or condone the war. I just thought there should be some more participation.

GRAYDON CARTER (producer)

We talked about the Chicago Conspiracy Trial when we were working on the Bob Evans film ("The Kid Stays in the Picture"). Brett either hates an idea or completely devours it. This was one of the latter.

We set out to make a vibrant, original film about the Chicago 10. But this was three years ago, before it became obvious just how loudly the story of the war in Vietnam would resonate today. There were far fewer Americans against the Iraq war when we began this film than there are today, but Participant and River Road were unflinching in their support. These companies are run by gutsy, intelligent, filmmakers with firm moral compasses. We could not have asked for better partners.

CHALLENGES

BRETT

I didn't want to make a film that read like Cliff Notes to an era. With eight defendants representing three political organizations and a political convention with three candidates, set against one of the most complicated political landscapes in recent history, my biggest fear was overwhelming young audiences with a bunch of names and faces that they had never heard of. I also didn't want to trivialize the era by giving passing mention to some weighty issues. I knew that this would be somewhat controversial, but once I decided to free myself from the chains of history, I felt that I could make the movie I wanted to make.

RESOURCES & RESEARCH

BRETT

180 hours of footage were shot during the convention on 16mm. There were 14,000 photos shot by the Walker Report. There is a huge amount of archival material.

If I'm going to tell a story without a narrator and without interviews, we had to find a subject that allowed us the opportunity to do that. This is probably the only event on U.S. soil for which there was enough material shot in the course of one week that you can actually make a film without interviews and without a narrator.

DIANE WEYERMANN (executive producer)

There's a rich archive of material capturing the '68 demonstrations, but cameras were not allowed in Judge Hoffman's courtroom in '69, so the major challenge in creating this film was how to show the trial. The obvious way to deal with this would be to use dramatic reenactments, but Brett's idea to animate the courtroom sequences was something entirely fresh and innovative. It was impossible to know what to expect--other than that the film that would be different from any others on this subject and one that would be pushing the boundaries of the documentary form.

BRETT

We spent two years looking all over the globe for anything we could get our hands on. It became a total obsession. I would like to think that we uncovered just about everything that is still around. We even found some secretly recorded audio from inside the courtroom in a vault in Paris. Later, I spent six months up at the networks screening through hundreds of hours of material to pick selects. It was extremely important for me to pre-screen every frame of film before I began work on the film. The narrative was dictated to a certain extent by what was available.

THE PERIOD/1968

GRAYDON

1968 is one of those years where everything seemed to be happening all the time. Like 1914 or 1865. When people think about 1968, they think about the assassinations of Bobby Kennedy and Martin Luther King, the Tet Offensive, the student riots in Paris and at Columbia and the Democratic Convention in Chicago. The riots there and the

subsequent conspiracy trial of the Chicago 7—now referred to in more politically correct circles as the Chicago 10—were a turning point in the war and certainly left a lasting impression on me.

JIM BERK (Participant Productions, CEO)

For many, what happened in Chicago in August of 1968 was a watershed event. More than another in a series of antiwar protests, and more than just a riot, it was a focal point of the decade. It marked the beginning of the end of the war in Vietnam.

BRETT

I didn't want to make a valentine to the 60's. I didn't want to make a movie about a bunch of people talking about how great they were back then and how meek people are today. So I said, let's do this film in a way that resonates with kids today. Let's do it in a language they understand, and let's do without talking heads and a narrator and those trappings and see if we can find a way to make a film using primary sources.

RICKY STRAUSS (executive producer)

CHICAGO 10 offers a unique opportunity to shine a light on the importance of political activism and to show a new generation the power of participating in democracy.

VERISIMILITUDE

BRETT

This movie is not intended to be a historical document of 1968. It's a movie about eight guys in their early 20's and 30's who decided to take a stand and were willing to get clubbed on the head or go to jail for 10 years to change the direction of this country. It's that level of commitment and that level of activism that I really admire, that I think is absent in our culture today.

This story has been told countless times in history books, documentaries, re-enactments, theatrical productions, etc. I felt that my job was to do something uniquely cinematic, to allow the audience to experience the events rather than hear them described.

LAURA BICKFORD (executive producer)

Before I became involved in the film, I didn't know about the Chicago conspiracy trial. While the defendants and their attorneys were deadly serious about their goals to end the draft and end the war, and, while their bravery in standing up to the establishment and the war machine and the courts was enormous, they also used hilarious and sometime silly techniques to provoke.

The film also shows the importance of the American right of freedom of speech and the right to a fair trial, which we all hold very dear. I think people today can look back on what the Chicago 10 did and enjoy the ride; they will be shocked by the events of the trial, all the while being inspired and entertained.

BRETT

There's very little effort to contextualize 1968. I want it to work as a metaphor for people protesting an oppressive government. I wanted to make it work whether it was happening in 1968 or 2006 or 2036. It will fly without the nuances and the social context that was specific to '68.

CONCEPTION & ANIMATION

STUART LEVY (film editor)

This film began as a blank slate. There was no film to be shot, no footage of the trial, no plans for voice-over or narration.... There were just a few hundred hours of archival footage, another hundred hours of audio, a 23,000 page court transcript, and Brett's vision of a film that would bring about change, a change in the mindset and attitude of young people in this country.

BRETT

When I started this project, I knew that I wanted to interweave the events in the courtroom with the events a year earlier. For the longest time I couldn't figure out how to deal with the trial, as there was no footage of the proceedings. I knew that I wanted the audience to "experience" the courtroom rather than hear about it, so that ruled out talking head "eyewitness" interviews.

Since I was going to be intercutting between archival material and the courtroom material, I knew that the characters needed to look nearly

identical, which, in essence, ruled out dramatic reenactments with actors in costume.

Then one day I read a quote from Jerry Rubin where he described the trial as “a cartoon show.” It was so obvious. By animating the trial I would not only avoid all of the clichés I mentioned above, but I was able to make a statement about the circus-like nature of that courtroom.

We did a great deal of testing in 2D animation, and it felt too limiting with our budget to have the fluidity of motion and an element of realism that we needed to convey the drama of what was happening in that room. So we met with Curious Pictures, which is up the street from our office in New York, and they showed me this motion capture technology, which I had only heard of from POLAR EXPRESS and KING KONG. I didn't think it was anywhere near our realm of budget. As soon as I saw it, I realized we would have this tremendous ability to bring these performances to life.

Most importantly, my goal with this film as a filmmaker was not to tell people what was going on in '68 but allow them to experience it. This is a movie about experience. It's what I call experiential cinema—your experience with non-fiction.

STUART

I think CHICAGO 10 is the ultimate narrative film because it tells a complete yet non-linear story out of such disparate elements. The goal was to create a narrative film, to let the story tell itself, so that people could get from the film whatever they brought to it. Though we used some documentary elements, conventional documentary storytelling was not something Brett was interested in.

PRIMARY SOURCES

BRETT

Early on, I spoke to a number of people who were present in Chicago, and I collaborated with Paul Krassner on a few of the scenes like the “Birth of the Yippies.” But I decided early on that I was going to construct this film from primary sources so, in essence, the only people I really could consult with were my editors who had access to the same material as me.

I avoided getting too much input from the defendants and the people around because everyone has their story. They've all written their own books about their experience, which I looked at. Four of the key people of the trial are dead now, and for me to interview those surviving characters wouldn't have offered a balanced portrait of it anyways. It would have been missing some very strong voices: Jerry Rubin, Abbie Hoffman, Judge Hoffman and David Dellinger. So to have the four remaining defendants influence the direction of the film would have been a bit of a disservice to everyone else.

THE VOICES

BRETT

Originally, my idea was to use voice-over talent from the world of animation—people who can do perfect mimicry—because we are cross cutting throughout the film with the real people and the animated people. So, I started auditioning some really great talent out of that world, and, while I found they can mimic someone's voice, it was cold and it missed the sort of nuances a really great actor can bring to the table.

After about 8 months of frustration, I had an epiphany and said what am I doing? Let's just get the best actors we can get. We were challenged because we had no money. We can only offer these minimum payments. But I always say if you don't have dreams you have nightmares, so it doesn't hurt to ask. We got very lucky, and almost everyone we asked came in and did it.

For me it was a bit like going to acting fantasy camp because I got to sit there and jump in the booth with all of our performers. I would get into the room with them I would have to act out all of the other characters they are acting with because everyone is recorded individually. It's a pretty extraordinary experience. We have what I would consider to be the best actors of my generation from both stage and screen: Liev Schreiber, Mark Ruffalo, Dylan Baker and Hank Azaria, Jeffrey Wright from "Angels in America." Add on top of that, Nick Nolte and Roy Scheider playing the prosecution and the judge. It's a dream team of talent and everyone brought something a little special to the roles. I think people will be amazed.

ALISON BECKETT (associate producer)

I was also surprised and delighted that Len Weinglass, one of the original defense attorneys at the trial, sounded almost exactly as he

did 40 years ago and was going to be voicing his own animated character. We really enjoyed working with him and finally being able to ask him some questions about the trial. His was one of the last recording sessions we did, and probably half the session was spent reminiscing about the trial, as by that point I think Brett felt almost like he had been there himself.

MUSIC

BRETT

95% of the music is contemporary—rap, reggae, genres that didn't even exist in '68 but they are organic to the story because the other elements in the film feel a bit more contemporized. I used to describe the film the way "Blade Runner" was set in the future but used a lot of film noir elements. This is set today but has a lot of 60's elements intertwined. So, it's a sort of post-modern type of landscape we have created.

I wanted the music to feel contemporary—the soundtrack of my audience's lives, not their parents'. Most of the music that you hear came from home. Fortunately, I worked with an amazing woman named Debra White on both THE KID STAYS IN THE PICTURE and CHICAGO 10 and she has allowed me to score my films with a dream roster of talent. Graydon Carter has also played a major role in securing music for both films we have worked on together.

GETTING THE MOVIE MADE

JEFF IVERS (Participant Productions, EVP)

Peter Schlessel, a member of Participant's Board of Advisors, introduced the project to Jeff Skoll (Participant founder and CEO) in 2004 after having met Brett Morgen. He has championed the project at Participant ever since.

As to our collaboration with Bill Pohlad, River Road is a company that has a lot in common with Participant in terms of its taste and business approach to financing films. Participant has found them to be an excellent partner and, in addition to co-financing CHICAGO 10 is developing other projects with them.

BILL POHLAD (executive producer)

It was a subject that River Road was interested in, not just for its historical perspective, but for what it says about the importance of activism in our society today. Then, when Brett discussed his approach and his creative vision for the film it completely put us over the top.... We were excited by the concept of combining stock footage and animation to tell the story. It seemed like a radical approach and it's what most interested us about the project.

Brett brings both a passion for the material and a unique style and approach. Equally important, he is young enough to have not lived through the actual events but still has that radical spirit that both serves the story and makes it accessible for younger people who may not be aware of this part of history.

BRETT

Both Participant and River Road have been 100% supportive of a film that at the point of financing had no script. They kind of had to take blind faith. They have been just unbelievable in every way in supporting us and being patient enough to let us go through this process.

THE TITLE

BRETT

At the beginning of the trial, the defendants were known as "The Chicago Eight." After Bobby Seale was dismissed, they became "The Chicago Seven." I couldn't figure out whether I should call the film C7 or C8, when I stumbled upon an interview with Jerry Rubin where he said, "Anyone who calls us the Chicago Seven is a racist. You need to call us The Chicago Eight—but, really, you should call us The Chicago 10 since our lawyers were each given contempt sentences."

In my film, Kunstler and Weinglass play a far more significant role than some of the defendants, so I decided to rebrand the trial.

THEMES & APPEAL

BRETT

I tried to make this story universally appealing. By shedding the layers of historical context and focusing the narrative on the characters' battles with authority, I feel I was able to craft a story about courage and honor and the refusal to be silenced, themes that I hope will resonate with a broad audience.

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CHICAGO 10: THE FILMMAKERS

BRETT MORGEN

(Director-Writer-Producer)

Brett Morgen is an Academy-Award nominated producer and director. His credits include the Robert Evans biopic *THE KID STAYS IN THE PICTURE* and the critically acclaimed boxing documentary *ON THE ROPES*. *THE KID STAYS IN THE PICTURE* premiered at the 2002 Sundance Film Festival and was an official selection at the 2002 Cannes Film Festival. The film was released nationwide in the summer of 2002 by Focus Features and was named one of the ten best films of 2002 by over 50 film critics in the US. It was also named Best Documentary of 2002 by the International Press Academy (The Golden Satellite Award), the Boston Film Critics, Seattle Film Critics, and the National Society of Film Critics (runner-up).

ON THE ROPES premiered at the 1999 Sundance Film Festival, where it received the Special Jury Award. Later that year, the film was nominated for an Academy Award for Best Feature Documentary, a Directors Guild Award, an Independent Spirit Award, and the 2000 International Documentary Associations Achievement Award (Best Feature Length Documentary). The film won the DGA Award and the IDA Award, making Morgen one of the youngest recipients to win both these awards.

In 2003, Morgen began directing commercials for Anonymous Content. His first campaign, "Nimrods" for ESPN became a cult sensation and is the inspiration for his latest television project, *NIMROD NATION*, an eight-part documentary series that Morgen will introduce at the 2007 Sundance Film Festival. The series provides a portrait of the remote town of Watersmeet on Michigan's Upper Peninsula, where life in the long winter months revolves around two things: hunting and its high school basketball team, the Nimrods. The series was conceived by Morgen and executive produced by Morgen and Kevin Proudfoot of Weiden and Kennedy. The series will debut on the Sundance Channel in fall 2007.

In addition to the ESPN campaign, Morgen has directed award winning campaigns for such brands as Budweiser, Southwest Airlines, Kellogg's and Nike.

Morgen received an MFA in film from NYU in 1998 and a BA from Hampshire College in 1993. He currently lives with his wife and two children in Rockaway, New York.

Morgen's most recent film, CHICAGO 10 has been selected to open the 2007 Sundance Film Festival. In addition to directing, producing, and writing the film, Morgen performed over a dozen characters in the motion capture, most notably, Judge Hoffman.

GRAYDON CARTER

(Producer)

Graydon Carter has been editor of *Vanity Fair* since July 1992. He has won six National Magazine Awards, including two for general excellence for magazines with circulation of more than one million, the highest honor in magazine publishing.

Mr. Carter has been named *Advertising Age's* editor of the year and is the first editor ever to be twice named *Adweek* magazine's editor of the year. In 1999, the University of Missouri's School of Journalism ranked *Vanity Fair* the top monthly magazine in America.

Prior to joining *Vanity Fair*, Mr. Carter was the editor of *The New York Observer*, which he completely revamped, making it the paper it is today. He came to *The New York Observer* from *Spy*, which he co-founded in 1986. During Mr. Carter's five-year tenure as co-editor, *Spy's* circulation increased sixfold and the magazine was nominated for two National Magazine Awards. He worked as a staff writer for *Time*, where he covered business, law, and entertainment for five years before joining *Life* as a staff writer in 1983.

Mr. Carter was an executive producer of *9/11*, the highly acclaimed film by Jules and Gedeon Naudet about the World Trade Center attacks, which aired on CBS. Mr. Carter received an Emmy Award for *9/11* as well as a Peabody Award. He also produced the acclaimed documentary THE KID STAYS IN THE PICTURE, about the legendary Hollywood producer Robert Evans, which premiered at the 2002 Sundance Film Festival, screened at the 2002 Cannes Film Festival, and opened in theaters in July 2002.

Mr. Carter is the author of What We've Lost, a comprehensive critical examination of the Bush administration. He edited the best-selling Vanity Fair's Hollywood, an eye-catching, elegant coffee-table book

that was five years in the making, as well as Oscar Night, a lavish photographic history of the exclusive Oscar parties held over the past 75 years.

Born in Toronto, Canada, Mr. Carter resides in Manhattan with his wife, Anna. He has four children.

STUART LEVY

(Film Editor)

After ditching his job as an electrical engineer, Stuart Levy began his career in film in sound and music. He served as an apprentice sound editor on SILENCE OF THE LAMBS and GOODFELLAS and went on to work as a supervising sound (and sometimes music) editor on films such as WHO'S THE MAN, KAMA SUTRA, BEAUTIFUL GIRLS, NEW JERSEY DRIVE and LIVING OUT LOUD.

Levy made the switch to film editing with JESUS' SON. Since then, he has been an editor on films such as ANY GIVEN SUNDAY, DRIVEN, CONFIDENCE, TAXI, RED EYE and THE NATIVITY STORY.

ALISON BECKETT

(Associate Producer)

Prior to working on CHICAGO 10, Alison Beckett served as assistant to Lasse Hallström on his period romantic comedy, CASANOVA, which was shot on location in Italy and edited in New York. She also worked on Martin Scorsese's acclaimed Bob Dylan documentary, NO DIRECTION HOME.

Before working in film, Beckett was a photo assistant at the Toscana Photographic Workshops in Italy as well as an editorial assistant at PixelPress during the production of Sebastião Salgado's book, The End of Polio.

Beckett is a graduate of NYU's Gallatin School of Individualized Study with a concentration in documentary film and photography.

JEFF SKOLL

(Executive Producer)

Jeff Skoll founded Participant Productions in January 2004 and serves as its Chairman.

Skoll's vision for Participant is to create an independent global media company focused on long-term benefit to society. His philosophy is reflected in the first slate of Participant films: GOOD NIGHT, AND GOOD LUCK, NORTH COUNTRY, SYRIANA, AMERICAN GUN, AN INCONVENIENT TRUTH, THE WORLD ACCORDING TO SESAME STREET and FAST FOOD NATION. At the 2006 Academy Awards, films produced and/or financed by Participant earned a combined total of 11 Oscars.

Epitomizing Skoll's vision for Participant, AN INCONVENIENT TRUTH became a critical and commercial success, the third highest grossing documentary of all time.

Skoll has been a leader in technology and philanthropy for many years. In 1996, he joined eBay as its first President and first full-time employee and developed the company's business plan. After helping to bring CEO Meg Whitman to the company in 1998, Skoll became the VP of Strategic Planning and Analysis. In the months before eBay went public in 1998, Skoll led the company's effort to give back to the community, creating the eBay Foundation through an allocation of pre-IPO shares, an innovation that inspired a wave of similar commitments nationwide.

But Skoll didn't stop there. In 1999, he launched the Skoll Foundation, for which he serves as founder and chairman. He created the foundation in alignment with his core belief that it is in everyone's interest to shift the overwhelming imbalance between the "haves" and "have-nots."

Skoll was named one of *Time* Magazine's 100 People of the Year (2006) and has been widely honored for his philanthropy. In addition, in 2003, Jeff was awarded an honorary Doctor of Laws degree from the University of Toronto, his alma mater.

DIANE WEYERMANN

(Executive Producer)

As Executive Vice President, Documentary Films, Diane Weyermann is responsible for Participant's documentary slate, which includes Sundance 2007's opening night film, Brett Morgen's CHICAGO 10 and last year's phenomenal critical and commercial success, AN INCONVENIENT TRUTH.

On behalf of Participant, she is currently overseeing production of two important new documentary projects: Errol Morris's exposé of the Abu Ghraib prison scandal, S.O.P., and Jonathan Demme's portrait of former President Jimmy Carter, HE COMES IN PEACE.

Prior to joining Participant in October 2005, Weyermann was the Director of the Sundance Institute's Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund, a program supporting documentary films dealing with contemporary human rights, social justice, civil liberties, and freedom of expression from around the world. She launched two annual documentary film labs, focusing on the creative process--one dealing with editing and storytelling, and the other with film. Diane was also part of the Sundance Film Festival programming team, where she was instrumental in creating a platform for international documentary work and responsible for programming the documentary content of the Filmmaker Lodge activities.

Weyermann's work in the documentary and international fields extends many years prior to Sundance. She was the Director of the Open Society Institute New York's Arts and Culture Program for seven years. In addition to her work with contemporary art centers and culture programs in the Soros Foundation network, which spans over thirty countries, she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund) in 1996. Since the inception of the Fund, she has been involved with the production of over three hundred documentary films, including such projects as the 2005 Oscar-winning BORN INTO BROTHELS, and such award-winning films as PROMISES, LOST BOYS OF SUDAN, CHILDREN UNDERGROUND and LONG NIGHT'S JOURNEY INTO DAY.

PETER SCHLESSEL

(Executive Producer)

Peter Schlessel has had a varied and entrepreneurial career in the entertainment industry. After working at a prominent New York law firm, he joined Columbia Pictures' Home Video division in 1985. Within seven years of starting with Columbia, Schlessel was running the studio's acquisitions department and had co-founded Screen Gems, Sony Pictures Entertainment's genre division. During this period he supervised over 1,000 third party acquisitions and co-productions while also being responsible for overseeing the negotiations of the business affairs and contract administration departments as well as the programming, marketing and distribution of all acquired product through all media. Under Schlessel's supervision, revenue grew tenfold.

In 2000, Schlessel was promoted to President of Production of Columbia Pictures. Among his responsibilities were script development, talent negotiations, casting and budgetary oversight. During the three years that he was President of Production, Columbia's box office rank rose from #8 in 2000 to #1 in 2002, setting a new industry record.

In the beginning of 2003, Schlessel was promoted to President of Columbia Pictures. He was intimately involved with Columbia's hits SPIDERMAN (Sam Raimi), SWAT (Clark Johnson) and THE GRUDGE (Takashi Shimizu) as well as the critically acclaimed ADAPTATION (Spike Jonze), BIG FISH (Tim Burton) and SOMETHING'S GOTTA GIVE (Nancy Meyers). Internationally, he was responsible for Columbia's acquisition of T3: RISE OF THE MACHINES (Jonathan Mostow).

Schlessel left Sony Pictures Entertainment (SPE) in 2004 to open his own consulting and production company but returned to SPE as President of Worldwide Acquisitions. He currently oversees, among other things, low budget productions, international theatrical and direct-to-video pick ups, and theatrical releases of independent movies.

Schlessel is on the Board of Directors of FIND: Film Independent (formerly IFP West) and the Board of Advisors of the Young Storytellers Program (reading and literacy based charity). As a member of the board of Participant Productions, he was instrumental in bringing CHICAGO 10 to the company and following it through production.

WILLIAM POHLAD

(Executive Producer)

William Pohlad has been producing films for more than fifteen years.

He served as executive producer on Ang Lee's groundbreaking and award-winning BROKEBACK MOUNTAIN as well as on Robert Altman's A PRAIRIE HOME COMPANION. He also produced FUR, AN IMAGINARY PORTRAIT OF DIANE ARBUS starring Nicole Kidman and Robert Downey, Jr. and executive produced the Madonna documentary I'M GOING TO TELL YOU A SECRET. He is currently producing the Sean Penn-directed INTO THE WILD.

Pohlad began his career in the entertainment industry in 1987, when he formed River Road Entertainment with aspirations to make independent feature films out of his base in Minneapolis. He wrote, directed and co-produced his first feature film, OLD EXPLORERS, starring veteran actors Jose Ferrer and James Whitmore in 1990. He followed that film with numerous commercial, corporate and documentary film and video projects.

Pohlad's early documentary film credits included profiles of the rock star Prince, the late Hall of Fame baseball player Kirby Puckett and Irish theater director Joe Dowling. Through River Road, he has also created music videos and in-store programming for Musicland/Sam Goody, partnered with Musicland to produce music programming for cable and syndicated television, and created and produced an award-winning network of in-flight programming for Northwest Airlines.

In 2001, Pohlad led River Road Entertainment back into the feature film business and today divides his time between the company's Minneapolis and Los Angeles offices

LAURA BICKFORD

(Executive Producer)

Laura Bickford is the Academy Award nominated producer of TRAFFIC, directed by Steven Soderbergh and starring Michael Douglas, Benicio del Toro and Catherine Zeta-Jones in the esteemed screenplay by Stephen Gaghan. TRAFFIC was honored by the New York Film Critics; the Los Angeles Film Critics; the Golden Globe Awards; the SAG

Awards; the Writers' Guild Awards; and the British Academy Awards. In addition, TRAFFIC earned four out of five Oscars for which it was nominated and was named AFI Movie of the Year.

Last year, in addition to CHICAGO 10, Bickford produced FUR: AN IMAGINARY PORTRAIT OF DIANE ARBUS.

Reuniting with compadres from TRAFFIC, Bickford is currently in production on a film in two parts about the life of Che Guevara, directed by Steven Soderbergh and starring Benicio Del Toro.

Bickford made her producing debut in 1995 with CITIZEN X for HBO Pictures and received a Cable Ace Award for Best Picture as well as multiple Emmy and Golden Globe Award nominations. For his performance, Donald Sutherland won both the Emmy and Golden Globe Awards.

Bickford earned a Bachelor of Arts degree from Sarah Lawrence College. She then began work as a production manager on political commercials in New York City. Shortly thereafter, she moved to London, where she lived for five years; while there, Bickford produced music videos (over 50 in the United States and Europe) and developed feature films for Luc Roeg and Jeremy Thomas' Vivid Productions.

After returning to the U.S., Bickford settled in Los Angeles and partnered with writer/director Matthew Chapman at his Hollywood Pictures-based company Asylum Films. Following her tenure at Asylum and the production of CITIZEN X, she produced PLAYING GOD with Beacon Pictures; directed by Andy Wilson and starring David Duchovny, Timothy Hutton and Angelina Jolie, the film was released by Touchstone Pictures in 1997. Also in 1997, Bickford produced BONGWATER, starring Luke Wilson, Jack Black and Brittany Murphy.

RICKY STRAUSS

(Executive Producer)

Ricky Strauss joined Participant Productions as President in March, 2005. He oversaw the company's first slate of releases--GOOD NIGHT, AND GOOD LUCK, MURDERBALL, NORTH COUNTRY, SYRIANA---to box-office success and a total of 11 Academy Award nominations.

In the past year, he has guided the release of the critically acclaimed documentary AN INCONVENIENT TRUTH a global box office

phenomenon that has changed the way people think about the world they live in, a goal essential to every project Participant undertakes.

Strauss is a seventeen-year veteran of the motion picture industry with a rich background in both feature film production and marketing.

For 11 years, from 1988 to 1997, he was an advertising executive at Columbia Pictures, creating campaigns for successful films such as SLEEPLESS IN SEATTLE, JUMANJI and MY BEST FRIEND'S WEDDING.

His greater potential was recognized by the top brass at Sony, who encouraged him to move from marketing to feature production. Strauss became a Senior Vice President of Production at Sony, where he developed and supervised various film projects at the studio including Doug Liman's GO.

Most recently, he ran his own film and television production company, Ricochet Entertainment, where he executive produced THE SWEETEST THING, starring Cameron Diaz, among other projects. In addition to his work as an independent producer at Ricochet, he has also served as a marketing consultant for Revolution Studios and Sony Pictures Entertainment.

Strauss not only brings invaluable entertainment industry experience to Participant Productions but also shares a firm commitment to social issues and service to his community. Strauss has served on the Board of Directors for Project Angel Food, a non-profit organization in Los Angeles that delivers hot meals to home-bound men, women and children who are threatened with HIV/AIDS and other serious illnesses. He is also on the Board of Directors for The Trevor Project, which operates the only 24 hour national suicide hotline for troubled gay youth. He is a filmmaker mentor for Project:Involve, a fellowship program sponsored by Film Independent, a non-profit organization dedicated to helping independent filmmakers.

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CHICAGO 10

Filmmakers

Written & Directed by	BRETT MORGEN
Producers	BRETT MORGEN GRAYDON CARTER
Film Editor	STUART LEVY, A.C.E.
Executive Producers	WILLIAM POHLAD LAURA BICKFORD JEFF SKOLL DIANE WEYERMANN PETER SCHLESSEL RICKY STRAUSS
Associate Producers	ALISON BECKETT CHRISTOPHER J. KEENE
Additional Editing	KRISTINA BODEN
Music	JEFF DANA
Sound Designer	PAUL URMSON
Animation	CURIOUS PICTURES
Additional Animation	YOWZA ANIMATION ASTERISK
Special Materials	PAUL KRASSNER BOB FASS
Digital Intermediate & Finishing	EDGEWORX
Audiovisual Research & Clearances	JESSICA BERMAN-BOGDAN
Music Clearances	DEBRA WHITE
Editorial Consultant	JAY RABINOWITZ, A.C.E.
First Assistant Editor	ABBI JUTKOWITZ, ESQ.
Line Producer	PAUL LEONARDO
Post Production Supervisor	STUART MACPHEE
Casting	BILLY HOPKINS SUZANNE CROWLEY KERRY BARDEN PAUL SCHNEE
Producer for Curious Pictures	LEWIS KOFISKY

CHICAGO 10

Voice Cast

Abbie Hoffman & Allen Ginsberg	HANK AZARIA
David Dellinger & David Stahl	DYLAN BAKER
Thomas Foran	NICK NOLTE
Jerry Rubin	MARK RUFFALO
Judge Julius Hoffman	ROY SCHEIDER
William Kunstler	LIEV SCHREIBER
Bobby Seale	JEFFREY WRIGHT
Tom Hayden & Unidentified Yippie	REG ROGERS
Rennie Davis & Richard Schultz	JAMES URBANIAK
Leonard Weinglass	HIMSELF
Lee Weiner	CHUCK MONTGOMERY
Paul Krassner	EBON MOSS-BACHRACH
Mary Ellen Dahl & Waitress	DEBRA EISENSTADT
Robert Pierson, Arthur Aznavoorian & Police Officer	LLOYD FLOYD
Norman Mailer & Marshal 1	DAVE BOAT
Barbara Callender	CATHERINE CURTIN
Reporter 2	BAILIFF
Marshall 2, Reporter 4 & Reporter 6	ROGER L. JACKSON
Robert Murray	TED MARCOUX
Meany, Oklepek 1, Reporter 1	CHRIS MURNEY
Oklepek 2	PHILLIP PIRO
Reporter 3 & Reporter 5	JAY POTTER
Weaver	JOHN RUBANO
Anita Hoffman	AMY RYAN

"Wake Up"

Written by Zack de la Rocha, Tom Morello, Tim Commerford and Brad Wilk
Published by Retribution Music (BMI)
Performed by Rage Against the Machine
Courtesy of Epic Records
By arrangement with SONY BMG MUSIC ENTERTAINMENT

"Righteous Dub"

Written by Floyd I. Gaugh IV, (Barrington Ainsworth Levy), (Smith) and Eric John Wilson
Music by Tafari, Inc. (BMI) o/b/o Lipstic Music (BMI), Floyd I Gaugh IV Published by Songs of
Universal, Inc. on behalf of Floyd I, IIII Publishing and Eric Wilson Publishing
Performed by Long Beach Dub All Stars & Barrington Levy
Courtesy of Geffen Records under license from Universal Music Enterprises

"Waterfall Dub"

Written and Performed by Gregory Isaacs
Published by Hazel Music (PRS) and Tafari Music, Inc. (ASCAP)
Arranged and Produced by Alvin Ranglin for GG Records Ltd.

"Battle Hymn of the Republic"

Clip from "Medium Cool"
Courtesy of Paramount Pictures

"We Shall Overcome"

Pete Seeger, Zilphia Horton, Frank Hamilton and Guy Carawan
TRO-Ludlow Music Inc. (BMI)
Courtesy of BBC Motion Gallery
Clip from "Medium Cool"
Courtesy of Paramount Pictures

"Star Spangled Banner"

Clip courtesy of ABC News
VideoSource

"God Bless America"

Written by Irving Berlin
Irving Berlin Music

"Kick Out The Jams"

Written by Michael Davis, Robert Derminer, Wayne Kambes, Frederick Smith & Dennis Tomich
Published by Warner-Tamerlane Publishing Corp. (BMI) and MC5.
Performed by Rage Against the Machine
Courtesy of Epic Records by arrangement with SONY BMG MUSIC ENTERTAINMENT

"War Pigs"

Words & Music by John Osbourne, Tony Iommi, William Ward and Terence Butler
Published by TRO-Essex Music International, Inc. (ASCAP)
Performed by Black Sabbath
Master licensed by Black Sabbath

"Sabotage"

Written by Michael Diamond, Adam Horovitz and Adam Yauch
Published by Universal-PolyGram International Publishing Inc. on behalf of itself
and Brooklyn Dust Music (ASCAP)
Performed by Beastie Boys
Courtesy of Capitol Records under license from EMI Film & Television Music

"Moonlight Becomes You"

Written by Johnny Burke and James Van Huesen

Published by Famous Music LLC (ASCAP)

Performed by Harry James

Courtesy of Columbia Records by arrangement with SONY BMG MUSIC ENTERTAINMENT

"Down On The Street"

Written by Iggy Pop, Ron Asheton, Scott Asheton and David Alexander

Published by Bug Music, Inc (BMI) and Warner-Tamerlane Publishing Corp. (BMI)

on behalf of itself and Stooge Staffel Music (BMI)

Performed by Rage Against the Machine

Courtesy of Epic Records by arrangement with SONY BMG MUSIC ENTERTAINMENT

"T.B. Sheets"

Written by Van Morrison

Published by Universal Music Publishing International Limited Administered by

Universal-PolyGram International Publishing

Performed by Van Morrison

Courtesy of Columbia Records

By arrangement with SONY BMG MUSIC ENTERTAINMENT, Inc. (ASCAP)

"This Land Is Your Land"

Woody Guthrie

TRO-Ludlow Music Inc. (BMI)

Clip Courtesy of BBC Motion Gallery

"Monster"

Written by John Kay and Jerry Edmonton

Published by Songs of Universal Inc. on behalf of itself and

Black Leather Music, Inc. and Jerry Edmonton (BMI)

Performed by Steppenwolf

Courtesy of Geffen Records under license from Universal Music Enterprises

"Maggot Brain"

Written by George Clinton and Eddie Hazel

Published by Bridgeport Music Inc. (BMI)

Performed by Funkadelic

Courtesy of Westbound Records Incorporated and Southfield Music Inc. (ASCAP)

"The Fightin' Side Of Me"

Written by Merle Haggard

Published by Sony/ATV Tree Publishing (BMI).

administered by Sony/ATV Music Publishing, Nashville, TN.

Performed by Merle Haggard And The Strangers

Courtesy of Capitol Records Nashville under license from EMI Film & Television Music

"Mosh"

Written by Mark Batson, Michael Elizondo Jr., Marshall Mathers, Che Pope and Andre Young

Published by Eight Mile Style Music, L.L.C. (BMI), WB Music Corp. on behalf of itself and

Ain't Nothing But Funkin' Music (ASCAP), Warner-Tamerlane Publishing Corp. on behalf of

itself, Andre Young Publishing Designee and Jenelle Rene Music (BMI), Music of Windswept

(ASCAP) on behalf of itself, Blotter Music and Elvis Mambo Music, Songs of Universal Inc.

(BMI)

on behalf of itself and Bat Future Music.

Performed by Eminem

Courtesy of Aftermath Entertainment/Shady Records/Interscope Records

under license from Universal Music Enterprises

"Old MacDonald Had a Farm"

Clip Courtesy of Sarah Elbert
Binghamton University/Cornell University Library

"Nothing From Nothing"

Written by Bruce Fisher and Billy Preston
Published by Irving Music, Inc. (BMI) and Almo Music Corp. (ASCAP)
Performed by Billy Preston
Courtesy of A&M Records under license from Universal Music Enterprises

"Know Your Rights"

Written by Topper Headon, Mick Jones, Paul Simonon and Joe Strummer
Published by Universal-PolyGram Int. Publ., Inc. (ASCAP) on behalf of Nineden Ltd. (ASCAP)
Performed by The Clash
Courtesy of Sony BMG Music Entertainment (UK) Ltd. / Epic Records
By arrangement with SONY BMG MUSIC ENTERTAINMENT