

Jimmy Carter Man From Plains

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Synopsis:

Man From Plains is an intimate, surprising encounter with President Jimmy Carter. Following the path of Mr. Carter's recent controversial book tour for Palestine: Peace Not Apartheid, Academy Award©-winning director Jonathan Demme reveals a complex individual who, with the gusto and determination of a youngster, criss-crosses the country to get his message across, even as that message creates a media onslaught in which his credibility and judgment are called into question. *Man From Plains* explores both the private and public sides of Jimmy Carter, whose intense sense of justice compels him to pursue, with undiminished energy and hope, his lifelong and deeply spiritual vision of reconciliation and peace.

JONATHAN DEMME, DIRECTOR, Q&A:

1. What inspired you to make this documentary in the first place?

I was told in the spring of 2006 that Participant Productions was seeking a filmmaker to do a portrait documentary about Jimmy Carter. Because I have always held him in the highest possible esteem, I leapt at the opportunity to meet Carter.

2. Had you read Peace Not Apartheid before you embarked on this documentary?

I chose the book tour of PPNA as the backbone of the documentary before reading the book. I knew that with the kind of subject matter promised by the title, there would probably be a lot of fireworks on that journey. I was finally able to read the book shortly before filming started.

3. How much and what kind of research did you do in advance of this documentary?

Truthfully, I didn't really do any special research at all in preparation for this film. I wanted to meet Carter on his trip, learn what I could about him and his world during the course of our filming, and then put it together as a movie.

4. It felt like you got a prodigious amount of unparalleled access to Mr. Carter and the events surrounding him. Was that a gradual thing or did you have carte blanche from the start?

I made it clear to all concerned that there were two basic prerogatives for me if I was going to do this film. One: Unrestricted, wake-up-until-bedtime, fly-on-the-wall presence with President Carter (except bathroom breaks) over the course of our filming.

And two: That whatever happened in front of our cameras was agreed by all as fair game for inclusion in the movie, and that no one else other than myself would have approval of the film's final content.

5. How did you film this? It felt so intimate. Also, logistically, you had a lot of tight quarters (interior cars and planes) and/or moving shots, as in Carter walking up the steps of his hotel with his publicist. How many cameras did you use?

Declan Quinn was filming on the average of about 16 hours a day, nonstop. Whenever space permitted, we usually had another cameraman - sometimes two - covering the events from other perspectives and trying to say out of Declan's way. I was filming with an additional camera most of the time, very close to President Carter but out of Declan's best shot. Everybody was using small, high definition cameras.

6. Mr. Carter has been in the public eye for many years and yet I thought you presented a side of him that hasn't really been seen. Please elaborate.

I love how our unrestricted access to President Carter's un-self-censored behavior and attitudes helps reveal how authentic President Carter's deep faith-based motivation really is- and how terrifically complicated he is as a human being, with such an active sense of humor, an encyclopedic knowledge of a seeming endless array of subjects- and how super-sensitive yet bold, feisty and obstinate he can be at times- and that he reveals how a devoted, adoring husband like him fits so organically with the fellow who "loves the ladies."

7. You presented a point of view that seems to represent Mr. Carter's perception of himself. You seemed to really capture his point of view of the world and of himself. Was that your intention? Please discuss.

President Carter clearly understood from the get-go that - while probably being a pain in the butt in a myriad of ways during the filming - having a portrait film made of him at this moment in time nevertheless provided a big opportunity for him to get his messages out in a whole new way, to a whole new audience, in addition to the people who make his books bestsellers. I pointed out to President Carter that, even as he was making himself fair game by permitting our cameras to be ever-present with him during filming, that he was also - and arguably first and foremost - the de-facto "author" of the content of this film, free to say whatever he wanted to at any time - and able to restrict himself in any way he chose to, since I was not interested in having any kind of "interview" dimension for the film.

8. Did you discuss in advance each day with Mr. Carter what you wanted to capture?

We really attacked every day operating from the unrestricted, fly-on-the-wall boilerplate approach to filming whatever was on his plate that day - he stepped out of his room - there we are - we shot all day - we filmed him closing his hotel room door at the end of the night.

9. Also, was there ever any temptation to "clean him up," to make him less controversial?

I was never interested in presenting a “sanitized” view of Jimmy Carter. That kind of pre-conceived portrait is inevitably doomed to feel shallow and boring, regardless of how interesting the subject is. I told President Carter in our first meeting that if I did the documentary, he must understand that I would be taking a “warts and all” approach to the film. He seemed to find that phrase vaguely distasteful, but he understood what I meant and said that it didn’t phase him.

10. Why did you take a detour off the book tour to New Orleans?

Fortunately for the film, Habitat for Humanity had a high-profile community building project happening in New Orleans during our shooting schedule. It provided President Carter the opportunity to visit New Orleans and see for himself the terrible degree of devastation that persists there two years after the floods. For me, it would have been unthinkable to make a documentary that includes amongst its aspirations a desire to provide a broad spectrum look at the visual ecology of our country today, without including New Orleans, arguably the defining American city of our age.

11. The media is a huge part of this documentary, in terms of its coverage of and reaction to Mr. Carter, throughout his public life but specifically through the course of his book tour. In a way, the media became a part of the story, certainly a part of the story you were telling. What does this documentary say, if anything, about the pervasive role of the media in our life and did it change the tenor or course of Mr. Carter’s book tour?

The media, the people that work in all facets of it, and how the media shapes a message or an argument was a dimension that held a lot of allure for me all along, even at the inception. Everybody knows that our media, insofar as it fulfills the role of a vital instrument of a vibrant functioning democracy, is pretty much a disastrous, ongoing train wreck - with sporadic bursts and isolated enclaves of authentic investigative journalism. *Man from Plains* hopefully sheds some light on this notion without attempting to make any of its own conclusions about it. Also, it was always a big source of excitement for me that our film would wind up featuring a “supporting cast” drawn from the likes of Tavis Smiley, Larry King, Terry Gross, Charlie Rose, and Jay Leno. I’m delighted by the chance to see and hear how household names like these behave on and off mike.

12. What were the greatest challenges and/or surprises in making this documentary?

President Carter’s daily schedules are grueling, usually starting before 6:30am and continuing until late at night. It was really arduous work just staying apace of this human dynamo- much less having a camera glued to your eye the whole time!

The biggest surprise for me was how thrilling it is to ride around in a convoy of secret service SUVs at top speed with sirens blaring.

13. What do you hope this documentary achieves and/or what do you hope audiences think/feel after they’ve seen it?

Every time I see this film, President Carter makes me believe that - as frightening and appalling as so many things are in the world today - that there is nevertheless a very real possibility for peace and better lives for future generations if we strive to somehow get along and aspire to defining the upside of being human. I hope that this portrait of Carter can inspire these feelings in other people who see the movie. Way beyond being able simply to inspire people through his spoken messages, Jimmy Carter must surely be the most visible, positive role model this country has to offer today - and being exposed to the way this man walks the walk, way beyond just talking the talk, is for me really something to see.

14. Why is Participant a good home for your film?

I'm pretty sure there's never been a company with a mandate like Participant Productions. The whole idea of fashioning dynamic entertainment with a goal towards affecting positive social change is such an audacious idea. It is so completely out of step with the way everybody else has always done things in the field of "entertainment." That they are attacking their mission thus far with so much success is in its on way - in and of itself - a great source of inspiration and something that provides credibility and hope for America today. It's an agenda that America can really be proud of, so long as they keep making good pictures.

RON BOZMAN, EXECUTIVE PRODUCER, Q&A:

1. How did you get involved with this documentary?

Jonathan Demme and I have been collaborators over many projects. When Participant Productions asked him to direct, Jonathan invited me to join him.

2. What attracted you to this project?

In his Presidency and Post-Presidency period, President Carter has devoted his energies to some very worthy causes, particularly his pursuit of peace in the Mideast and his wide range of efforts through the Carter Center, including the medical work in Africa and the monitoring of elections throughout the world. I wanted to be a part of exploring and documenting both the man and his accomplishments.

3. Describe your working relationship with Jonathan. What is he like as a filmmaker and what does he bring to this project?

Jonathan is an incredibly gifted and enthusiastic filmmaker. My assignment, along with the other producers, is to facilitate his vision and to see that he has all the support needed to realize it. It's challenging, but extremely rewarding. There are very few ordinary experiences in the process, with most falling well within the extraordinary range.

4. How do you organize a documentary like this - was there a rough shooting schedule

and how did you decide what to film?

Most of these shooting days on this film were devoted to President Carter's promotional activities for the new book. We decided to film almost all of the book tour except for a few minor markets. The biggest challenge was to keep up with President Carter, whose energy and endurance left us all in the dust. The days of the book tour were packed from before sunrise to well into the evening.

5. What kind of look were you hoping to achieve?

Jonathan wanted a very intimate portrait of the man, not just the figure. President Carter gave us unprecedented access to his time. Jonathan and DP Declan Quinn rode in the cars and sat near him on the airplanes throughout the tour through seven cities. In those casual moments between formally scheduled events came wonderful insights into the depth of his life.

6. What was the editing process like?

Arduous. Editor Kate Amend had to sift through over 380 hours of raw footage to find the special moments that have come together as the final version of the film.

7. What are your impressions of Mr. Carter?

I came out of the experience with the deepest respect for President Carter. He and Mrs. Carter have devoted all of the post-Presidency years to "doing good". The range of work of the Carter Center is just extraordinary and has had major impacts on literally millions of people throughout the world. They have confronted diseases in Africa and have undertaken and have succeeded at the challenge of eradicating them from the face of the earth.

It is this devotion to the good and the decent that is fundamental to his character that has shaped my impression of President and Mrs. Carter. While tackling global issues, he still finds time to teach Bible classes at his Plains, Georgia church and will happily pose for photographs with any who ask. His religion is deeply ingrained in his character and is neither flaunted nor imposed, but rather quietly lived.

8. This book tour became very controversial and you were there just as events unfolded – did you know as you were shooting it that it would be so prominent in the movie?

The controversy unfolded slowly, then spread like a brush fire. I didn't expect the intensity of criticism to be so great, but it did enhance the drama of the story.

9. What were the logistical challenges? What was it like to get permission from the media to cover them covering Mr. Carter?

The biggest logistical challenge was keeping up with President Carter, while

moving 11 people and 26 bags/cases throughout the country. He moves with great ease (facilitated by Secret Service protection) and with far less baggage. Our crew would usually fly ahead on an earlier flight, in order to be ready for a days shooting. One crew would often leapfrog, so that we could always get an arrival at a TV or radio station, while one camera was always with him.

Permissions were a huge task, but were generously given by most press groups.

10 .Do you have any favorite moments/shooting days?

The Plains, Georgia shooting days were particularly sweet. We were invited to join the Carters at a Quail Feast sponsored by the Bird in Hand hunt club of Plains. It was an all-American Norman Rockwell experience with the Carters surrounded by friends going back to their childhoods. The quail (cooked five ways), grits, and biscuits were good enough to make a wildcat hug a hound.

NEDA ARMIAN, PRODUCER, Q&A:

1. How did you get involved with this documentary?

In the Spring of 2006 I received a telephone call from Jonathan telling me that Participant Productions was interested in making a film about President Carter and were looking for a filmmaker -- and would I be interested in joining him if he directed the film. He had me at "Carter". 5 weeks later we were at the Carter Center meeting with the president.

2. What attracted you to this project?

I am a huge admirer of President Carter – both during his presidency and his endless and significant post presidency work and initiatives through the Carter Center. My awe for him was always from afar and to be given the once in a lifetime opportunity to meet him let alone work with him and be a part of what I knew would be a momentous film -- in the hands of a masterful visionary director such as Jonathan, I knew better to not pinch myself and wake up.

President Carter and Jonathan are both first and foremost, humanitarians, personified by 10, at their core – and I knew that this pairing was going to create an extraordinary project.

3. Describe your working relationship with Jonathan. What is he like as a filmmaker and what does he bring to this project?

Jonathan and I have worked with one another since 1992 on PHILADELPHIA, so we have traveled many miles together literally and figuratively and have a wonderful working relationship. He has boundless energy and enthusiasm and terrific ideas. He

knows when to think outside the box and when a simpler, though not less interesting, approach is needed. He can roll with the punches like no one I know – if we were restricted from shooting in a certain location, he would instantly think of an alternative approach – which in the end wound up being more interesting visually and storytelling wise. He is laser sharp, very focused and attentive to everyone – he is a master at understanding and capturing the human condition. The unbridled access we had, which were non-negotiable terms set forth in the beginning, was not only a testament to President Carter’s trust in Jonathan, but a template that anything goes – and we needed to support Jonathan’s never ending appetite for total immersion.

4. How do you organize a documentary like this – was there a rough shooting schedule and how did you decide what to film?

Logistically this film was unlike any other film I had ever worked on.

The Simon & Schuster book tour was at the spine of our schedule. We filmed 90% of his tour – isolating the cities we felt would be the most interesting. In addition to that we carved out time to be with him at his home in Plains, Georgia, at the Carter Center in Atlanta and on a Habitat for Humanity visit to New Orleans. The President’s schedule is jam packed, so much of the time we spent with him was dictated by his days off – which were not many. It should be noted, that he was very generous with his time and accommodating.

5. What kind of look were you hoping to achieve?

The recipe for a beautiful, compelling and appropriate look for your film requires doing one thing. Call Declan Quinn. If you are fortunate enough to capture his interest and imagination, then your work is done for the most part.

Jonathan and Declan have a long and rich history and a collaborative working relationship – as a producer I just stood back, fixed by posture and waited to facilitate whatever they needed.

The result I believe is one of the most intimate and riveting approaches to a documentary film in a long, long time.

6. What was the editing process like?

We had approximately 400 hours of footage! Kate Amend, our brilliant editor, culled through all the footage and assembled a first pass that was magnificent. Obviously long but excellent. She and Jonathan then dove in and fashioned an action-packed, moving portrait of this fascinating person. Jonathan is very involved in the editing process and knows what he wants while remaining open to alternative ideas and approaches – so the journey towards the finished film was very disciplined and focused

while remaining experimental and fun!

Also – Jonathan is one of the most collaborative filmmakers working today. We would often invite our staff – including the hard working interns – to our screenings. It was important to us to have our gang be involved and literally be able to see what they were working so hard on.

We are very excited about our DVD for the film as we have incredible never before seen footage of this great American. Exciting stuff. Jonathan often joked, that our film is the teaser for our ambitious DVD. And he is right!

7. What are your impressions of Mr. Carter?

President Carter is one of the most extraordinary human beings I have ever had the privilege of meeting.

It is difficult to put into words the scope of his mission and the focus and determination he carries with him. He is the most productive and effective person I have ever met. His energy is astonishing, his integrity and faith are humbling, his sense of humor is disarming and his commitment to peace is inspirational.

8. This book tour became very controversial and you were there just as events unfolded – did you know as you were shooting it that it would be so prominent in the movie?

We knew there would be controversy when we heard the book title back in June when we first meet him. And we felt that was good for our film. The controversy developed as we went further along into the press tour. And at a certain point, we realized, though we were not surprised, that we were right there in the middle of it. It was exciting to watch it unfold. And we even at one point changed our schedule – while on the road – to remain with President Carter to capture the heat. We had to be open to the idea that as the events unfolded so might our shooting schedule.

The Brandeis situation was not something we could anticipate. Following President Carter on his heartfelt and personal journey to speak directly with the students at Brandeis University was incredible.

9. What were the logistical challenges? What was it like getting permission from all those press people!?

When I think of what we had to do to clear rights and permissions and insurance coverage, it can be dizzying. Every single person President Carter encountered on his book tour – whether in person, by phone or via satellite – we had to get permission to film them. With the exception of a few, everyone was amenable.

Flying around the country with a crew and equipment and dealing with the secret

service was daunting to say the very least. Given the security issues at airports and airplanes it is a miracle that we encountered not one hiccup in both transport and filming related issues. Ultimately, we and so many people had so much respect for Mr. Carter that everyone worked together so that everything went as smoothly as possible.

10. Do you have any favorite moments/shooting days?

All our days in Plains Georgia – population 637. And sharing dessert an apple napoleon with President Carter at dinner one night in Chicago. I let him choose, of course!

KATE AMEND, EDITOR, Q&A:

1. What did you and Jonathan discuss, in terms of the look and tone of the documentary?

Jonathan Demme first described the film to me as a cross between *A Hard Day's Night* and *24*. He was documenting the life of a man in his 80's with boundless energy, who is up at 5:00 a.m. to swim and then embarks on a schedule that would be daunting to a 30-year-old. After traveling with President Carter and experiencing the frantic schedule of the book tour, Jonathan wanted the film to reflect that energy and intensity. We also felt that the book tour scenes should stand in stark contrast to the serenity and the quiet dignity of his life in Plains. That was our starting point, but naturally we developed a style to reflect the ups and downs, the dramatic highs and lows, of the President's journey.

2. What is your work experience with Jonathan Demme? What are your impressions?

Jonathan was a producer on *Beah: A Black Woman Speaks*, a film I edited for LisaGay Hamilton. We were cutting in Los Angeles and Jonathan was in New York, so he was our long-distance cheerleader. We would send cuts to him and receive his invaluable input. This film is the first time we've worked together in the same room!

3. How much material did you have by the end of the project and how did you decide to use the cuts that you did?

We had about 400 hours of original and 60 hours of archival footage. The film was shot verite' style with three and sometimes four or five cameras. President Carter granted the crew tremendous access, so it wasn't difficult to cut together dozens of compelling scenes. Because a good part of the tour was media interviews, there was a great deal of repetition in terms of content. So I looked for the variations on the theme, the behind-the-scenes character moments, the dramatic confrontations, and the humorous situations. We had many scenes in Plains and Atlanta as well, and one challenge was to intercut those moments with the book tour. My first *rough* rough cut was about eight hours long.

4. Did you and Jonathan edit as you went?

I began viewing dailies and cutting while the crew was still in the field, during November, December and January. After principal photography was completed, I worked for about two more months on the assembly before we dug in and began to shape, refine and focus the film.

5. You had access to Mr. Carter's own archival material – could you describe what that was and how you decided to use it?

I watched hours and hours of archival footage even before I received our dailies and that was a valuable resource for giving me the back story. I found many compelling moments, but I knew we were not making the definitive biography. The Camp David 16mm color footage (mostly MOS) jumped out at me because I knew the Middle East peace process would be a major aspect of our film. When Jonathan had the great idea to interview Mrs. Carter about those historic thirteen days, we had the making of a great mini-movie. In fact, my first cut of the Camp David story was 17 minutes long. The Carter Center also provided us with footage of the Carters' current international work, which we used at the end of the film to highlight the important work these two tireless people continue to do – in the Middle East, Africa, Latin American and Asia.

6. The Brandeis University footage is a combination of amateur footage and news coverage. Please explain how you put that together for the film.

Brandeis University denied our crew access to this climactic event, which was shocking and disappointing. Our crew was allowed to film the feed from the broadcast trailer, which has limited cinematic appeal. Eventually, we obtained footage from some students and the New England Cable Network, which was shot in a very static way. Fortunately, there were plenty of reaction shots so we could get a feeling for the audience – which was primarily students. Later we experimented at length with enlarging the images, reframing them and creating moves. But, in the end, we decided to trust that Carter and the student's eloquence and the power of the event would carry the scene.

7. During one of the book signings, there was a substantial protest outside and you held a long beat on a very vociferous young man yelling insults about the Palestinians. What was the thought process behind that?

I was frankly appalled that the young man outside the bookstore was so cheerfully yelling such hateful and hurtful words at the Palestinian Americans across the street. His lack of shame about exposing his bigotry in such a public way seemed to personify the problem of mindless racism in a graphic way.

8. How did you cut together the many scenes of Mr. Carter in the car?

Much of the film takes place in the car and those scenes are interesting because Carter is so interesting. In watching all the dailies, I got a sense of his encyclopedic knowledge, his insatiable curiosity and his fascinating personal story. There's a candid

and intimate quality to those moments that work better than a formal interview. And he tells us his story against an ever-changing traveling shot of America as our backdrop. We scored many of those scenes with music to complement the mood, the story and the location.

9. Were there any restrictions from the news media, in terms what you could include in the film? How did you and Jonathan decide to portray the media, in general?

As a news junkie, it was fascinating for me to get a backstage view of all these programs and we knew that there was definite entertainment value in this privileged look. (Jonathan predicts that one of the highlights for many people will be to see what Terry Gross actually looks like!) Beyond that, we tried to make each program look and feel different. Jonathan chose different approaches to shooting each venue. When there were restrictions, Jonathan figured out imaginative ways to work around them. The Larry King show was shot off the monitor in an Israeli Yemenite Restaurant in New York, for example. In terms of the editing, we wanted the freedom to cut back and forth from images on a monitor to tapes from the actual show to people watching the program from backstage, etc. I think inherent in our style was a self-conscious choice to say we know the new is being packaged and presented to us, and often we're not getting the whole story. A sidelight that I found fascinating was that nearly all the media personalities wanted Carter to sign their book and have their picture taken with him – even before or after the most rigorous of cross-examinations. Seems they're all a bit starstruck!

10. Did you have any opinions about Mr. Carter prior to this documentary and did cutting it alter them in any way? How do you divorce your opinions from the work you are cutting?

I approached the film as an admirer of President Carter. He is the first president I voted for that won and I believe he was a good president. (I have always been fascinated by the presidency in general, even by those that I don't support. For instance, I read all the Watergate books.) So, this is a film that I undertook eagerly. After working on the film I have even more respect for President Carter. As a statesman and a human being, I think he's exemplary and inspirational. If only we could again have a president with his intelligence, integrity, intellectual curiosity, compassion and courage. That being said, as an editor, I need to care about my subject but always remain open to all perspectives to present the subject in as honest a way as possible. I approached this the way I would approach any film – to present reality in a dynamic, compelling and truthful way.

DECLAN QUINN, CINEMATOGRAPHER, Q&A:

1. What kind of look were you going for? What were your initial conversations with Jonathan about that?

We were going for an intimate portrait – the camera close and subjective; no tripods. Jonathan showed me a Korean film called *The River*, which was very moody. The camera moved fluidly with the characters – you really felt a three-dimensional world. We

chose to have other camera working on the periphery to catch the hubbub around the President.

2. What kind of challenges did the constant car traveling pose for you? It must have been less than accommodating for the camera crew.

Yes, we shot a lot in the President's SUV and it was tricky. Moving at speed in a motorcade with lots of jerky starts and stops while the President is saying very important things was challenging and sometimes funny. The first couple of days, I got thrown back and forth in the seat by the Secret Service style of driving. I soon found a way to wedge in.

3. What kind of cameras/format did you use?

We shot the documentary in High Definition. We liked the smoothness and color we could get from HD as well as the ability to roll for 63 continuous minutes. Of particular help was a small Canon HVX-G1 with a built-in image stabilizer, which particularly good in that SUV and on the airplanes. When we had room, we shot with the larger ENG-style Panasonic HDX 900. We also used the Canon HV 10 Camcorder for a home video look at times.

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JONATHAN DEMME FILMOGRAPHY (AS A DIRECTOR):

Man from Plains (2007, Documentary)

New Home Movies from the Lower 9th Ward (2007, Documentary, 107 min.)

Neil Young: Heart of Gold (2005, Performance Documentary, 108 min.)

The Manchurian Candidate (2004, Feature, 129 min.)

The Agronomist (2002, Documentary, 90 min.)

- Winner, Gotham Awards, Best Documentary

The Truth About Charlie (2002, Feature, 104 min.)

Beloved (1998, Feature, 172 min.)

Storefront Hitchcock (1998, Performance Documentary, 77 min.)

Subway Stories: Subway Car to Hell (1997, Anthology, 80 min.)

Neil Young & Crazy Horse: The Complex Sessions (1995, Documentary, 30 min.)

Philadelphia (1993, Feature, 125 min.)

- Winner, Academy Award, Best Actor (Tom Hanks)

Cousin Bobby (1992, Documentary, 70 min.)

The Silence of the Lambs (1991, Feature, 118 min.)

- Winner, Academy Award, Best Picture
- Winner, Academy Award, Best Director (Jonathan Demme)
- Winner, Academy Award, Best Actor (Anthony Hopkins)
- Winner, Academy Award, Best Actress (Jodie Foster)
- Winner, Academy Award, Best Adapted Screenplay (Ted Tally)
- Winner, Directors Guild of America, Best Director (Jonathan Demme)
- Winner, National Board of Review, Best Director (Jonathan Demme)
- Winner, National Board of Review, Best Picture
- Winner, New York Film Critics Circle, Best Director (Jonathan Demme)
- Winner, New York Film Critics Circle, Best Picture
- Winner, Berlin Film Festival, Best Director (Jonathan Demme)

Haiti, Dreams of Democracy (1988, Documentary, 52 min.)

Married to the Mob (1988, Feature, 103 min.)

Swimming to Cambodia (1987, Performance Documentary, 85 min.)

Something Wild (1986, Feature, 113 min.)

Accumulation with Talking Plus Water Motor (1986, Performance Documentary, 18 min.)

Swing Shift (1984, Feature, 100 min.)

Stop Making Sense (1984, Performance Documentary, 88 min.)

- Winner, National Society of Film Critics Awards, Best Documentary

Who Am I This Time (1982, Feature, 60 min.)

Melvin and Howard (1980, Feature, 95 min.)

- Winner, New York Film Critics Circle Awards, Best Director (Jonathan Demme)
- Winner, National Society of Film Critics, Best Picture
- Winner, Academy Award, Best Supporting Actress (Mary Steenburgen)
- Winner, Academy Award, Best Original Screenplay (Bo Goldman)

Last Embrace (1979, Feature, 102 min.)

Citizens Band (1977, Feature, 98 min.)

Fighting Mad (1976, Feature, 88 min.)

Crazy Mama (1975, Feature, 83 min.)

Caged Heat (1974, Feature, 83 min.)

JONATHAN DEMME - DIRECTOR

Jonathan Demme, (Director) has directed over 25 films including *The Manchurian Candidate*, *The Truth About Charlie*, *Beloved*, *The Silence of the Lambs*, for which he won an Academy Award, *Philadelphia*, *Married to the Mob*, *Something Wild*, *Swimming to Cambodia* and *Melvin and Howard*, for which he was named Best Director by the New York Film Critics. Additional producing credits include *Devil in a Blue Dress*, *Household Saints*, *That Thing You Do!*, *Ulee's Gold* and *Adaptation*. Currently, he is in pre-production on his next feature, *Dancing with Shiva*, to star Anne Hathaway.

Demme's films have been nominated for 20 Academy Awards. *The Silence of the Lambs* received five Academy Awards in 1991 – for Best Picture, Best Director, Best Actor, Best Actress, and Best Screenplay Adaptation. His films have won screenplay Oscars twice, *Melvin and Howard* (Best Original Screenplay, 1980) and *The Silence of the Lambs* (Best Screenplay Adaptation, 1991), and two of the Best Actor awards of the 1990s went to Anthony Hopkins (*The Silence of the Lambs*, 1991) and Tom Hanks (*Philadelphia*, 1993), with Jodie Foster receiving the Best Actress award (*The Silence of the Lambs*, 1991) as well.

A strong advocate of human rights, Demme has produced and directed a number of documentaries about the Haitian plight. Most recently, he completed *The Agronomist*, a documentary on the Haitian radio journalist Jean Dominique, who was assassinated on the steps of his radio station. Previously, he directed *Haiti: Dreams of Democracy*, *Haiti: Killing the Dream*, *Tonbe Leve*, and *Courage and Pain*. In addition, he directed the documentary *Cousin Bobby*, and produced the Academy Award-nominated biography *Mandela* as well as *Into the Rope!*, about Double Dutch; *The Utmost*, a portrait of producer Kenny Utt; and *One Foot on a Banana Peel, the Other Foot in the Grave*, about living with AIDS. He also produced the Peabody Award-winning documentary *Beah: A Black Woman Speaks*, about the life of Beah Richards, a project which was also Lisa Gay Hamilton's directorial debut. *The Tavis Smiley Show* recently featured *Right to Return: New Home Movies from the Lower 9th Ward*, a series of portraits directed and produced by Demme of New Orleans residents rebuilding their lives post-Katrina. This extensive footage took another form as a feature length documentary, *New Home Movies from the Lower 9th Ward*, which premiered at the Silverdocs festival in June of 2007.

Demme's creative talents have also lured him into the music domain. He released the acclaimed concert film *Heart of Gold*, in 2006, re-teaming with Neil Young, with whom he worked on *The Complex Sessions*. He also directed the Robyn Hitchcock concert film *Storefront Hitchcock* as well as the award-winning Talking Heads concert film *Stop Making Sense*. In addition, Demme has directed music videos for Bruce Springsteen, Les Frères Parent, The Neville Brothers, New Order, KRS-One, and the Feelies, among others. He also produced *Konbit*, an album of Haitian music.

RON BOZMAN - EXECUTIVE PRODUCER

Ron Bozman began his longtime collaboration with Jonathan Demme as Associate Producer of *Something Wild* and Co-Producer of *Married to the Mob*, then went on to serve as Executive Producer of *Beloved* and the Academy Award-winning *Philadelphia*. He shared with his fellow Producers the 1991 Best Picture Oscar for *The Silence of the Lambs*.

With Ed Pressman, Bozman produced *Waiting for the Light*, starring Shirley MacLaine and director Ted Demme's *The Ref* for Bruckheimer-Simpson and Disney. Subsequent Executive Producer credits include *Autumn in New York*, *For Love of the Game*, *Changing Lanes*, *The Human Stain*, *The Stepford Wives*, *Failure to Launch*, and *Perfect Stranger*.

With *Man from Plains*, Bozman happily returns to the documentary roots of his film career.

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* 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*, Jonathan Demme's award-winning *Jimmy Carter; Man From Plains*, and last year's phenomenal critical and commercial success, *An Inconvenient Truth*.

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*.

NEDA ARMIAN - PRODUCER

Neda Armian is a New York-based film producer with a varied roster of projects. Currently, she is in pre-production on the feature *Dancing with Shiva*, with Anne Hathaway, to be directed by Jonathan Demme.

Most recently, she produced through her production company Armian Pictures, *The Situation*, starring Connie Nielsen and Damian Lewis. Directed by Philip Haas, the film dramatized one of the countless human stories in present-day Iraq. She also produced *Time Piece*, a cross-cultural documentary project pairing Turkish and American filmmakers, including the legendary Albert Maysles, which premiered at the 2006 Full Frame Festival. Armian also produced the Emmy Award-nominated and 2005 Peabody Award-winning documentary *Beah: A Black Woman Speaks*, for HBO.

While working at Demme's company Clinica Estetico, Armian shepherded a wide slate of projects through production while overseeing myriad development and distribution endeavors. She produced *The Truth About Charlie*, and was the production associate on *Beloved*, starring Oprah Winfrey. Her full production credits total twelve feature films, including *Adaptation*, *Philadelphia*, *That Thing You Do!*, *Devil in a Blue Dress* and numerous other documentaries and music videos.

In addition to multiple original projects, Armian is also developing an adaptation of Elizabeth McCracken's critically acclaimed *The Giant's House*.

DECLAN QUINN - DIRECTOR OF PHOTOGRAPHY

Declan Quinn was born in Chicago, to parents newly emigrated from Ireland. Mr. Quinn traveled several times to Ireland as a child and completed all of his secondary school education there.

At 17, Mr. Quinn returned to the United States. Influenced by Robert Frank and Henri Cartier-Bresson, he studied photography and was soon working for local newspapers, where his interest in documentary or street photography became an interest in documentary film.

Mr. Quinn attended Columbia College Film School, Chicago for 2 (1977-1979) years where he studied Film History, Criticism and Screenwriting.

Upon graduation from Columbia College, Mr. Quinn worked as a news cameraman for NBC news.

In 1988, Mr. Quinn returned to Ireland and was employed by Windmill Lane Studios where he worked as an assistant cameraman. He was soon given his first opportunity as a Lighting Cameraman shooting music videos and documentaries for bands including U2 between '82 and '84 with directors Meirt Avis and Barry Devlin.

In 1986, Mr. Quinn photographed his first feature film, *Clash of the Ash* in Ireland with director Fergus Tighe.

The first American feature Mr. Quinn photographed was *The Kill-Off*, an adaptation of a Jim Thompson novel, directed by Maggie Greenwald. This small budget, "color-noir" introduced him to the independent film scene in New York.

After that, Mr. Quinn had the honor of working with Louis Malle on what would tragically be his last film *Vanya on 42 Street*. Mr. Quinn again worked with Maggie Greenwald on *The Ballad of Little Joe*, then with Mike Figgis on *Leaving Las Vegas* and Mira Nair on *Kama Sutra*.

Mr. Quinn returned to Ireland to complete a special family project called *This is My Father*, which he co-produced with two of his brothers, Aidan Quinn and Paul Quinn. Paul wrote and directed this tragic love story set in rural Ireland in 1939.

Since 1993, Mr. Quinn has lived in the Hudson Valley of New York with his wife and 4 daughters. He continues to work with the directors and producers of independent films in both Ireland and the United States while also taking opportunities to photograph Studio pictures. His more recent films include Mira Nair's *Vanity Fair*, Neil Jordan's *Breakfast on Pluto* and Jim Sheridan's *Get Rich or Die Tryin'*.

KATE AMEND - EDITOR

Kate Amend was honored by the IDA in 2006 for her career as a documentary editor. She is the editor of the 2001 Academy Award-winning documentary feature, *Into the Arms of Strangers: Stories of the Kindertransport* and the 2001 Oscar-nominated documentary short *On Tiptoe: Gentle Steps to Freedom*. Amend also received the 2001 American Cinema Editors' Eddie award for *Into the Arms of Strangers* and edited the 1998 Oscar winner *The Long Way Home*. She edited the film *Beah: a Black Woman Speaks*, about the late actress Beah Richards, directed by Lisa-Gay Hamilton and produced by Jonathan Demme, which received the Grand Jury award at the AFI Film Festival, 2003, and aired on HBO in February 2004. Other credits include *Peace by Peace: Women on the Frontline* (PBS, 2004); *Pandemic: Facing Aids* (Bill and Melinda Gates Foundation and HBO, 2003); *Bataan Rescue* (PBS' American Experience, 2003); *The Girl Next Door* (Slamdance '99); *Free a Man to Fight* (History Channel, March 1999); *Tobacco Blues* (P.O.V, 1998); and *Some Nudity Required* (Sundance Film Festival 1998.) Other credits include *Asylum*, *Skinheads USA*, and *The Making of The Age of Innocence* for HBO, and the feature documentaries *Legends* about the longest running show in Vegas; *Metamorphosis: Man into Woman*, a Sundance award-winner; and *Spread the Word*, a film about the a cappella group *The Persuasions* which premiered at the Smithsonian Institute and on PBS. Her work has appeared in film festivals throughout the world as well as on PBS, NBC, HBO, Lifetime, History, and Sundance Channels. In addition to her film work, Amend worked as an administrator and historian for Judy Chicago's monumental art exhibit *The Dinner Party*. She has produced several videos about Chicago's art including *From Darkness into Light and Atmospheres*. Amend is on the faculty of the Cinema Department at the University of Southern California and holds degrees from the University of California, Berkeley and San Francisco State University. She collaborated with Michèle Ohayon on the award winning *Cowboy Del Amor*.

SUZANA PERIC - MUSIC EDITOR

Suzana Peric has been a New York-based music editor for over 20 years. She has worked on many major motion pictures, including *Charlie Wilson's War*, *The Illusionist*, *Oliver Twist*, *Infamous*, *The Pianist*, *The Lord of the Rings*, *The Human Stain*, *Philadelphia*, *The Silence of the Lambs*, *Primary Colors*, *The Age of Innocence*, *Kundun*, *Postcards From the Edge*, and *Married to the Mob*. In 2002, she won the Golden Reel Award for her work

on *The Lord of the Rings*.

DAN BERN - ORIGINAL SONG

Dan Bern has been touring extensively since 1996, when he released his first records on the Sony/Work label. Since then he has released 7 LPs and 6 EPs, including *Dan Bern* (1996), *New American Language* (2001) and *Breathe* (2006), in addition to performing thousands of live shows in the U.S., Canada and Europe. Along with writing and performing *Man from Plains*, Bern wrote many of the songs in the upcoming Judd Apatow/Jake Kasdan film, *Walk Hard: The Dewey Cox Story*, starring John C. Reilly, due to be released later this year. Dan Bern lives in New Mexico.

ALEJANDRO ESCOVEDO – ORIGINAL SCORE

Throughout Alejandro Escovedo's 14-year solo career, he has consistently earned a virtual music press thesaurus of acclamation and enjoys an ever-expanding audience as devoted as any in rock and roll, thanks to the stunning breadth of his musical vision, depth of his emotional expression, and the sheer quality and musicality of his work. In addition to the high critical esteem earned by all of his albums, his songs have inspired an acclaimed theatrical work, *By the Hand of the Father*, and a 32-track tribute album, *Por Vida*, on which his musical friends and even some of his heroes recorded Escovedo's compositions to help raise funds for him during a potentially fatal bout with Hepatitis-C.

Born into a large and musically-inclined Mexican-American family, Escovedo founded his first band in the mid-70's, the pioneering punk band The Nuns. In the early 1980s he moved to New York City, where he joined forces with fellow Bay Area punk scene veterans Chip and Tony Kinman in Rank & File, a band that forged the early 1980s country-punk sound that later became known as alternative country. After Rank & File relocated to Austin, Texas, Escovedo left the band and formed True Believers with his brother Javier. The critically acclaimed group disbanded in the late 1980s.

In 1992, Escovedo embarked on a solo career with his debut album *Gravity*. Subsequent solo albums have included *Thirteen Years* (1993), *With These Hands* (1996), *More Miles than Money: Live 1994-1996* (1998), *Bourbonitis Blues* (1999), and *A Man Under the Influence* (2001). In the late 1990s, *No Depression* magazine hailed him as its "Artist of the Decade". About that time, Escovedo began developing a dramatic work, based on his songs about his father, with the Los Angeles theater company About Productions. The resulting theatre production, *By the Hand of the Father*, premiered to critical acclaim in 2000 with Escovedo performing his songs as part of the production. His most recent album, *The Boxing Mirror*, was produced by John Cale and traces Escovedo's journey from the brink of death at the hands of Hepatitis-C to renewed wellness and artistic creativity.

With his renewed health has also come a greater clarity of thought and purpose, but not a

lot of free time. Since the much-lauded release of *The Boxing Mirror* in 2006, Escovedo has been touring non-stop to sold-out crowds in the U.S. and abroad.

DJAMEL BENYELLES - ORIGINAL SCORE

Recording artist, composer and producer, Djamel Ben Yelles was born in France and returned at a very early age to his parent's native country, Algeria. Raised in Tlemcen, he lived many years in Oran, the cradle of Raï Music. Educated in classical violin, he moved to France and began a career as a much sought after violinist, multiplying collaborations with top Raï musicians like Khaled, Cheb Mami, and Cheb Kader. He co-produced the first CD in the history of Raï with Cheb Mami

In 1996 He made a solo album, the hauntingly beautiful *1002 Nights* (Quango) fusing hypnotic rhythms with a romantic electric violin sound. Composed and interpreted by the artist, *1002 Nights* is a New Age Music classic. In 1997, He brought out *Djam and Fam*, with his long time collaborator Florent Prabel. Multi-ethnic Raï, hip-hop and funk, the album mixes electric violin with a cast of exceptional international vocalists from Algeria, Sweden, Morocco, and England. A visionary album, forecasting the explosion of multi-cultural music projects which came at the turn of the millennium.

After the success of *Djam and Fam*, Djamel continued to explore new directions with, among others, Jean Paul Gaultier, Real World- Peter Gabriel, Dave Stewart, Milla Jovovich, Yannick Noah, Jack Iglesin, Florent Pagny, and Enrico Macias Calogero. Perhaps one of his best known and long lasting collaborations was with Jane Birkin, which resulted in a worldwide tour and the recording of *Arabesque* (Capitol, 2002). Two of the most emotional concerts were held in Israel and Palestine. This innovative Arabic reworking of the celebrated French singer and songwriter Serge Gainsbourg was highly praised by American critics during the North American tour. "Djamel's violin mastery and arrangements helped a very French repertory to greet the wider world."

Following, the tour with *Arabesque* Djamel was reunited with Florent Prabel, (author, composer, producer for Squeege, Jimmy Cliff, remix Texas, Urban Species, Lionel Richie...) forming U and US Music, producing three titles for Jonathan Demme's film: *Dark Road* (featuring Zarouki Raiman from Oran and Shiz from Philadelphia,) *Urban Battle* and *Garden of Shadows*.

GILLIAN WELCH & DAVID RAWLINGS - ADDITIONAL SCORING

Gillian Welch is an uncompromising musical renegade with four critically acclaimed albums and a Grammy Award under her belt. Writing and performing with her longtime partner, David Rawlings, they present their haunting songs like rock and roll chamber music, with two acoustic guitars and two voices welded together. Their tunes have been covered by such American legends as Willie Nelson, Emmylou Harris, and

Solomon Burke. Their music defies easy categorization -- it embraces, and is in turn embraced by, the pre-eminent ambassadors of folk, bluegrass, R & B, punk, and rock and roll.

With its unconventional guitar work, dissonant tones, and forceful simplicity, Welch's music has a similar spirit to work by other primitive post-moderns. Though her first two albums, 1996's debut *Revival* and 1998's *Hell Among the Yearlings* (both produced by T Bone Burnett) captured a reminiscent, earthy Americana, it was her third album, 2001's Rawlings-produced *Time (The Revelator)* that marked her divergence towards a skeletal kind of rock and roll. “

On the other hand, Welch's most recent album, 2003's *Soul Journey*, has a pared-down sound. The album features elegant flat-picking, languid tempos, and flawless harmonies (“Wrecking Ball,” “Wayside/Back in Time”), as well as autobiographical, minimally adorned numbers (“No One Knows My Name,” “One Little Song”).

Welch has professed her love for bluegrass legends Bill Monroe, The Carter Family, and Ralph Stanley, the latter with whom she appeared on the Grammy-winning multi-platinum soundtrack to the Coen Brothers 2000 film *O Brother Where Art Thou?* She and Rawlings also served, along with Emmylou Harris, as Elvis Costello's band for his 2006 debut on the *Grand Ole Opry* in Nashville. But the duo's broader appeal is evidenced by their recent appearances with Norah Jones (as special guests on her latest concert DVD), at premiere rock festivals Coachella and Bonnaroo, and on singer-songwriter Conor Oberst's 2007 Bright Eyes album, *Cassadaga*.

Welch has appeared on records by Ryan Adams, Mark Knopfler, Robyn Hitchcock, Sam Phillips, Emmylou Harris, Jay Farrar, Old Crow Medicine Show, and Ani DiFranco, among others, and her songs have been covered by a truly eclectic group of artists that includes the aforementioned Solomon Burke, Emmylou Harris, and Willie Nelson as well as Joan Baez, Nick Cave, David Byrne, David Johansen, Jimmy Buffett, Alison Krauss, and New York alt-rock trio Secret Machines.