

# Sing Your Song

Press Notes

Running time: 104 min

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**THE FILMMAKERS**

A Film by.....SUSANNE ROSTOCK  
Producers.....MICHAEL COHL  
.....GINA BELAFONTE  
.....JIM BROWN  
.....WILLIAM EIGEN  
.....JULIUS R. NASSO  
Edited by.....SUSANNE ROSTOCK  
.....JASON L. POLLARD  
Co-Producer.....SAGE SCULLY  
Music Composed by.....HAHN ROWE  
Special Consultant / Distribution Advisory Services.....KAROL MARTESKO-FENSTER

**THE CAST (in order of appearance)**

Harry Belafonte  
Sidney Poitier  
Huddie W. Ledbetter (Ledbelly)  
Paul Robeson  
Marge Champion  
Fran Scott Attaway  
Nat King Cole  
Julian Bond  
J Edgar Hoover  
Ed Sullivan  
Dinah Shore  
Steve Allen  
George Schalter  
Adrienne Belafonte Biesemeyer

Dorothy Dandridge  
Diahann Carroll  
Mike Merrick  
Joan Fontaine  
Ingar Stevens  
Marlon Brando  
Julie Belafonte  
Corretta Scott King  
Martin Luther King Jr.  
Merv Griffin  
John F. Kennedy  
Odetta  
Gloria Lynn  
Bob DeCormier  
J. Richard Kennedy  
Elenore Roosevelt  
Tom Mboya  
Les Crane  
Nelson Mandela  
Miriam Makeba  
Robert F. Kennedy  
Charlton Heston  
James Baldwin  
Taylor Branch  
Paul Newman  
David Belafonte  
Shari Belafonte  
Gina Belafonte  
Congressman John Lewis  
Willie Blue  
Fannie Lou Hammer  
Anthony Perkins  
Nipsey Russell  
Tony Bennett  
Shelly Winters  
Sammy Davis Jr.  
Nina Simone

Peter, Paul & Mary  
Joan Biaz  
Leon Bibb  
Clarence Jones  
Petula Clark  
Whoopi Goldberg  
Tom Smothers  
Dick Smothers  
Buffey Saint Marie  
Dennis Banks  
Russel Means  
William Kunstler  
Quincy Jones  
Ken Kragan  
Dr. Lloyd Grieg  
The Muppets  
Bishop Desmond Tutu  
Bo Taylor  
Nane Alejandrez  
Marion Wright Edelman  
Ruby Dee  
Juan Pacheco  
Kwabana Nixonng  
Carmen Perez  
Andrew Young  
Ade Bantu  
Abd Al Malik  
Pamela Belafonte  
Dave Dinkins

***"Get them to sing your song and  
they will want to know who you are." – Paul Robeson***

**SHORT SYNOPSIS**

Wonderfully archived, and told with a remarkable sense of intimacy, visual style, and musical panache, Susanne Rostock's inspiring biographical documentary, SING YOUR SONG, surveys the life and times of singer/actor/activist Harry Belafonte. From his rise to fame as a singer, inspired by Paul Robeson, and his experiences touring a segregated country, to his provocative crossover into Hollywood, Belafonte's groundbreaking career personifies the American civil rights movement and impacted many other social-justice movements. Rostock reveals Belafonte as a tenacious hands-on activist, who worked intimately with Dr. Martin Luther King Jr., mobilized celebrities for social justice, participated in the struggle against apartheid in South Africa, and took action to counter gang violence, prisons, and the incarceration of youth.

Because of his beliefs, Belafonte drew unwarranted invasions by the FBI into both his personal life and career, which led to years of struggle. But an indomitable sense of optimism motivates his path even today as he continues to ask, at 84, "What do we do now?" His example may very well inspire you to action.

**LONG SYNOPSIS**

Over the past half century, hardly a day has gone by when some clever stranger on the street has not called out, "Day-o!" upon recognizing Harry Belafonte wherever Belafonte may find himself in the world. He never fails to return a gracious smile. At the heart of these day-o's that seem to greet him coming and going is a recognition and acknowledgement not only of him, but identification with a shared time and place, a community of shared experience.

In his new biographical film documentary, SING YOUR SONG, Belafonte recounts that he was performing at the Village Vanguard in New York City when the great Paul Robeson visited him backstage and offered this counsel: "Get them to sing your song and they will want to know who

you are. And if they want to know who you are, you've gained the first step in bringing truth and insight that might help people get through this rather difficult world." Get them to sing your song and you get them to feel what you feel. Your passion becomes their passion. Such is the power of art.

At the heart of any biographical texts lies the question, who is he or she? And while getting to know who Harry Belafonte is, the leitmotif of *SING YOUR SONG*, the more profound questions the film probes are who are we, especially as artists, and what meaning do we find in our work and commitments?

Harry says he never saw himself as a singer, not in comparison to the great vocalists of his day. He's an actor, the proof of which, he jokes, is the fact that he convinced so many people he was a singer. In the theater he found "a place of social truth and profound influence," and it was there that he first made the commitment to use art as an instrument of resistance and rebellion, as a counter to racist propaganda and inspiration to others. But it was as a singer – the first ever to sell a million records – that he realized the platform and power that art afforded him. As he observes in the film, along with building a career and raising a family, and in the midst of the accolades and successes that came his way, there were always the larger concerns for freedom, justice, equality and human dignity. Before discovering Paul Robeson – a renaissance man of immense talents, who sacrificed everything in the fight for freedom and justice – there was the indelible imprint of his mother's instruction, that he should never awaken in a day when there wasn't something in his agenda that would help set the course for the undermining of injustice. And it is that larger concern at the center of Belafonte's life and work that attracted Paul Robeson as a mentor. It is the gravity of that compassion, passion, and caring that drew Dr. Martin Luther, Jr., into Belafonte's orbit and Belafonte into King's. As Coretta Scott King said, "Harry saw our struggles and made them his own."

Like Robeson, Belafonte has paid the price for his activism. Rather than compromise with bigotry and prejudice, he has walked away from the money and exposure that compromise would have afforded him, as when sponsors of the groundbreaking and hugely popular 1959 television specials, *TONIGHT WITH BELAFONTE*, balked at his attempts to integrate them. Similar battles with Hollywood film producers over content and race led him to turn down other lucrative offers. Celebrated and recognized with Grammy, Tony and Emmy awards, he was subsequently blacklisted

by Hollywood, harassed by the House Committee on un-American Activities, spied on by the FBI and threatened by the Klan, state troopers and Las Vegas mafia bosses.

As with other Belafonte projects, SING YOUR SONG offers a critique and alternative vision for America. It is also an implicit critique of the uses of contemporary film and television, as it sets in high relief, important issues not being addressed in African American filmmaking today and not explored since EYES ON THE PRIZE aired on public television in 1987 and 1990. In addition to those questions about identity – about who we are – mentioned earlier, there is the question, how deep are we willing to dig into our history and experience? And what price are we willing to pay?

SING YOUR SONG is, in a sense, Belafonte's essential song. Like the folk songs he feels most at home in, the film's subject is the human condition, the struggle against injustice and our yearning to be free. Like the simple Jamaican folk whom Belafonte first heard cry out, "Day-o!" we're all looking for daylight to come. We all want to go home and to lay our burdens down. But the night of human suffering is long, and at times it seems there are too few with the vision and courage needed to take up the struggle for freedom, justice and equality on behalf of those whose own cries are too weakened with hunger and want or have been drowned out in the ongoing din of commerce.

"I'll tell you something," Belafonte says against an opening montage of suffering, protests, gang violence and war. "There are a lot of people out here who are really pissed off." The montage, which integrates scenes from his own life, flashes before our eyes with a powerful urgency as the drums call the people to organize. "Somewhere in this moment," he adds, "all that I have known, all that I have felt, all that I have experienced, demand of me to say, what do you do now?" Though he asks the question of himself, we are again invited to identify with Belafonte's passion and point of view, to feel what he feels and ask of ourselves, what do we do now?

Celebrity and circumstances seem to have conspired to have cameras trained on Harry Belafonte most of his life, documenting every aspect of it from the time he began performing as a young man. Distilled from more than seventy hours of interviews, eye-witness accounts, movie clips, excerpts from FBI files, news and archival film footage and stills, the one hundred minute portrait makes its point quite powerfully, but also hints at details, depth and more to the story that might yet be excavated from those remaining hours of unedited material.

As was said in CITIZEN KANE, no one word can describe a man's life. Nor can you sum up a man's (or woman's) life in an hour and a half or two or three hours. At best, you can convey something of his or her character. SING YOUR SONG does that and more. It also questions identities. One suspects that Belafonte finds his true identity, not in the actor, singer, celebrity or activist, but outside of himself in something much larger – in our shared humanity or the process of perfecting it. As Yeats wrote, "There are no strangers here." We meet ourselves coming and going. It is in recognizing ourselves in others that we can begin to set the agenda for undermining injustice. And that, ultimately, is what SING YOUR SONG is about.

### **THE GENESIS OF SING YOUR SONG**

On July 1, 2004 I received the sad news that my friend Marlon Brando had passed away. Although many mourned this loss, my relationship with him made his passing more compelling than just the loss of a friend. American culture had lost one of its great icons, but the global and civil rights movements had lost the passionate spirit of a deeply committed force in the struggle for justice. What was most tragic for me was that, although the world knew much about this remarkable artist, it really knew little about his deep social and political commitment to those who have been called "the wretched of the earth". This aspect of Marlon's life was the deeper bond that connected us. With his passing, his rich story was left untold.

I then began to look at the lives of many others that I knew whose stories were untold. About the differences they had made in the struggle for human rights. There were hundreds of men and women, both the supremely anointed and the simple ordinary people, who played a critical role in the events of the 20<sup>th</sup> century. Like many others, I had lost friends who shaped history – Martin Luther King Jr, Bobby Kennedy, Fanny Lou Hamer, Paul Robeson, Stan Levinson, Eleanor Roosevelt, Ella Baker – the list goes on and on. There were so many with whom I shared experiences that influenced the fabric of our times. The absence of their stories nagged at me. I felt they needed to be revealed.

Cecilia, the daughter of another silent warrior, my friend Gregory Peck, had just completed a documentary on her father's remarkable life. Coincidental to this, was the tugging by my daughter, Gina, to document my own journey. For many years I had resisted prodding by several who felt that I should both write and film my story. The idea as an end in itself seemed too self-serving. But I



was awakened to the possibilities of making such a commitment by revealing the stories that could be told of and by all those with whom I shared an unending quest for justice.

Although my love for documentaries has always been my premier interest in the cinema art, I did not know too much about the ways of such an undertaking. With Gina's assistance, we plowed the field for information and, with good fortune, came upon Michael Cohl who not only expressed deep interest but also stepped to the table giving full support for the project. The task then was to go back through the pages of my history, taking a deeper look into the lives of all my friends and fellow rebels. For four years we pursued them, wherever in the world that took us, to get commentary that would validate the peaks and valleys of a very eclectic journey.

The result is the film SING YOUR SONG...the book follows. – Harry Belafonte

### **ABOUT THE FILMMAKERS**

#### **Harry Belafonte (Artist/Activist)**

Harry Belafonte was born in Harlem in New York City in 1927. Overwhelmed and intimidated by its ghetto streets and thinking the islands to be a safer place, his immigrant mother sent him back to the island of her birth, Jamaica. The island and all its variety became his cultural reservoir.

At the outbreak of World War II, his mother retrieved him from the island and brought him back to Harlem. He tried to adapt to his new environment, a process that came with great difficulty. Unable to finish high school, he enlisted in the United States Navy and served for almost two years as a munitions loader. After his tour of duty ended, he was honorably discharged and returned to New York City where he worked both in the garment center and as a janitor's assistant.

For doing repairs in an apartment (of Clarice Taylor and Maxwell Glanville), Belafonte was given, as his gratuity, a ticket to a production of HOME IS THE HUNTER at a community theatre in Harlem - the American Negro Theatre (A.N.T.). The world that the theatre opened up to him put Belafonte, for the first time, face to face with what would be his destiny – a life in the performing arts. He joined the Dramatic Workshop of the New School of Social Research under the tutelage of the renowned German director, Erwin Piscator. With classmates like Marlon Brando, Walter Matthau,

Bea Arthur, Rod Steiger and Tony Curtis – just to name a few – Belafonte became thoroughly immersed in the world of theatre. Paralleling this pursuit was his interest and love of jazz. He developed a relationship with the young architects of the art form, the geniuses of modern jazz, and on the occasion of his first professional appearance, he had Charlie Parker, Max Roach, Tommy Potter and Al Haig as his “back-up band”. Since that launching, Belafonte has sustained an inordinately successful career:

- His RCA album “Calypso” made him the first artist in industry history to sell over 1 million LP’s.
- His first Broadway appearance in JOHN MURRAY ANDERSON’S ALMANAC earned him the coveted Tony Award.
- As the first black producer in television, he won an Emmy for his CBS production of AN EVENING WITH BELAFONTE directed by Norman Jewison.
- At the dawning of his cinematic film career, CARMEN JONES took top critical honors and attracted Oscar nominations.

His many firsts in the over turning of numerous racial barriers in the world of culture in America is legend. Belafonte met a young Dr. Martin Luther King, Jr. on his historic visit to New York in the early 50s. From that day until the leader’s assassination, Belafonte and King developed a deep and abiding friendship that for Belafonte still stands as one of the most precious of his experiences. Dr. King said of his friend, “Belafonte’s global popularity and his commitment to our cause is a key ingredient to the global struggle for freedom and a powerful tactical weapon in the Civil Rights movement here in America. We are blessed by his courage and moral integrity.”

Disturbed by cruel events unfolding in Africa due to war, drought, and famine, Belafonte set in motion the wheels that led to “We Are the World” on January 28, 1985. He contacted manager, Ken Kragen, and they, along with others, guided and directed the project known as USA for Africa.

Belafonte was prominent in the contribution to the ending of the oppressive apartheid government of South Africa and for the release of his friend, Nelson Mandela after twenty-seven and a half years of incarceration.

Belafonte was appointed by President John F. Kennedy to be the cultural advisor for the Peace Corps. He served for five years.

In 1987, Belafonte accepted the appointment as UNICEF Goodwill Ambassador, thus making him the second American to hold this title – the first being Danny Kaye. Belafonte has continued to devote himself globally to civil and human rights issues, focusing in particular on the United States and Africa.

Harry Belafonte has been honored many times by such diverse groups as the American Jewish Congress, the NAACP, the City of Hope, Fight for Sight, The Urban League, The National Conference of Black Mayors, the Anti-Defamation League of B'nai B'rith, the ACLU, the State Department, the Boy Scouts of America, Hadassah International and the Peace Corps. He has received awards such as The Albert Einstein Award from Yeshiva University, the Martin Luther King, Jr. Peace Prize, the Acorn Award from the Bronx Community College for his work with children, and, in 1989, he received the prestigious Kennedy Center Honors for excellence in the performing arts. He was the first recipient of the Nelson Mandela Courage Award and was honored at the White House with the 1994 National Medal of Arts from President Clinton for his contributions to our nation's cultural life. He has received honorary degrees from City University of New York, Spellman College in Atlanta, Tufts University, Brandeis University, Long Island University, Bard College and most recently Doctor of Humane Letters from Columbia University and many others.

Belafonte has four children – Adrienne, Shari, David, and Gina. He boasts of seven grandchildren and one great grandchild.

Mr. Belafonte resides in New York City with his wife Pamela.

### **Susanne Rostock (A Film By / Editor)**

Long esteemed as “an aural and visual poet”, Susanne Rostock’s filmmaking is a stunning 37 years of some of the most compelling documentaries of each decade. While a graduate student in film at New York University, as a reward she was given a print of BATTLE OF ALGIERS by Pontecorvo to study over the weekend. It was in pouring over this poignant telling of rebellion that Susanne’s passion to create films that put a human face to struggle was born.

Upon receiving her MFA, Susanne was awarded a grant from the Eli Lilly Endowment to make a film about an experimental halfway house for women convicts to spend the last six months of their sentence on the outside. *RELEASE*, a critical success, became widely used in the campaign to restructure the criminal justice system for women. A second grant from the Eli Lilly Endowment allowed Susanne to explore an innovative model of multicultural education for American public schools. *IT'S ALL US*, with a strong grass-roots campaign, became a much acclaimed centerpiece for discussion about elementary school education.

Susanne's 20 year multi award winning collaboration as editor with director Michael Apter has produced such soulful and provocative films as: *THE LONG WAY HOME*, two years in the life of Boris Grebenshikov, the first Russian musician to receive an American record contract; *INCIDENT AT OGLALA*, "a brilliant and thought provoking chronicle" of the events surrounding the questionable conviction of Leonard Peltier brought on by the murder of two FBI agents on the Pine Ridge reservation; *ME& ISAAC NEWTON*, "an elegant and fascinating exploration" of the creative side of scientific endeavor; *MOVING THE MOUNTAIN*, "a lucid, intelligent, unendurably sad" tale of the Tian'anmen Massacre told through the eyes of the students who were present. This film is a testament to the resonance of Susanne's filmmaking. Eighteen years after the making of *MOVING THE MOUNTAIN*, it was shown around the world on December 10,2010 in honor of Liu Xiaobo, the day he was kept from receiving the Nobel Peace Prize.

Over the years Susanne's films have garnered Emmy's, IDA awards, Cable Ace awards, a Gold Hugo and acknowledgement from multiple national and international festivals. Susanne has achieved recognition for her editing on a myriad of films that continue to endure and resonate.

*PASSIN' IT ON*, about former Black Panther Doruba Bin Wahad, "bristles with poetry and the exhilarating recollection of a true American political prisoner". *CALLING THE GHOSTS*, "extraordinarily powerful, eloquently expressed" first person account of two women caught in the war in Bosnia where rape was as much a weapon as bombs and bullets. *THE UPRISING OF '34* is, "an intimate depiction of an amazingly forgotten chapter in Southern labor history". *PATERNAL INSTINCT*, two gay men are driven by their desire to be parents - "an intensely emotional film that will sweep you up ... you will never look at parenthood in the same way".

Susanne's visually compelling storytelling that speaks about determination and dreams, about the individual struggle for human rights is what has consistently distinguished her work. Her most recent film, SING YOUR SONG, "told with a remarkable sense of intimacy, visual style and musical panache" is an edgy, compassionate story of human struggle as seen through the prism of Harry Belafonte's own reality. This film is further proof of Susanne's life long dedication to the belief in the power of art to change the world.

### **Michael Cohl (Producer)**

A contemporary entertainment industry visionary, Michael Cohl is a prolific producer and promoter for a broad range of entertainment properties, from film to family shows, theatrical to sporting events and other attractions, both domestically and internationally. He has worked with over 150 of the world's most recognized artists spanning the past 40 years.

Beginning in 1989 with the Rolling Stones *Steel Wheels* tour and continuing with each of their subsequent tours, as well as tours with artists such as Barbra Streisand, U2, Pink Floyd, and The Who, Cohl revolutionized the concert business by engineering the "all rights" or 360° deals. For the first time, he fully aligned the artist and promoter whereby all sources of revenue landed in the same pot and shared, resulting in more lucrative earnings for both parties.

Concurrent to concert touring, Cohl has earned numerous film credits, including the Rolling Stones Imax movie, SHINE A LIGHT, filmed by Academy Award winning director Martin Scorsese and LIVE AT THE MAX, the first ever music Imax movie. Cohl paid tribute to his personal heroes, bringing their stories to the screen with critically acclaimed documentaries on The Weavers (ISN'T THIS A TIME), Pete Seeger, (PETE SEEGER: POWER OF SONG), which captured an Emmy Award, and Phil Ochs (THERE BUT FOR FORTUNE) scheduled for release in January 2011, John Lennon (LENNON NYC), and most recently the compelling story of Harry Belafonte (SING YOUR SONG). He has also created and produced numerous direct to video and DVD's with the Rolling Stones including FOUR FLICKS, which earned multiple artistic and sales awards and went platinum 19 times. He also produced Barbra Streisand's STREISAND THE CONCERTS, which quickly earned gold and platinum in the US and earned the highest sales gross for any music DVD in 2009.

Cohl has also been involved with several theatrical events including the Toronto productions of

ROCK OF AGES, THE LION KING and THE PRODUCERS, as well as Broadway's SPAMALOT, earning him a Tony Award. Most recently, Cohl was named the lead producer for this year's most anticipated show, SPIDER-MAN: TURN OFF THE DARK. Additionally, Cohl has brought the award winning children's television program YO GABBA GABBA! from the small screen to the big stage with YO GABBA GABBA! LIVE! the 2010 Billboard Touring Award winner for Creative Content.

Since 1989, Michael received the Number One Promoter of the Year award several times by an array of trade publications and has been inducted into the Canadian Music Hall of Fame, the Canadian Music Rock and Roll Hall of Fame, and received the Billboard Legend of Live Award at the annual Backstage Pass industry conference. He has also received a star on Canada's Walk of Fame and a JUNO Award for Special Achievement.

Before starting S2BN Entertainment, Michael was Chairman of Live Nation.

### **Gina Belafonte (Producer)**

Born and raised in New York City, Gina Belafonte has spent most of her life surrounded by entertainment and activism. Today, her professional work encompasses these two arenas. As the youngest child of Julie and Harry Belafonte, whose life's work is reflective of some of the best-known entertainment and most progressive social activism, Gina's passions should come as no surprise.

Most recently, Gina played a leading role in producing the documentary SING YOUR SONG- a film focused on the personal history and extraordinary events of Harry Belafonte's life and legacy. SING YOUR SONG has been invited to compete in the 2011 Sundance Film Festival and has the honor of being chosen as the opening night documentary selection. For Gina, this means that not only is it a moment of great professional accomplishment but it also serves as a way to share with her daughter, nieces, and nephews, the understanding of their grandfather's contribution to our country's history.

Gina began her entertainment career in the theatre at the age of 14 as an actress. After graduating from the high school of Performing Arts, Gina landed her first film, working in several different aspects of production on Alan Parker's FAME. She continued to work with great regularity in film

and theatre and, after graduating from SUNY Purchase, toured with The National Shakespeare Company in the title role of Romeo and Juliet. Gina took a stint with The Mirror Repertory Company in NYC under the Artistic Direction of John Strasberg. While at The Mirror, she got to work with such greats as Geraldine Page, F. Murray Abraham, Anne Jackson, Elisabeth Franz and more.

After getting a call from her agent suggesting they wanted to build up Gina's television experience, she moved to Hollywood. Appearing in many guest-starring roles, Gina missed her passion of stage productions and began to produce theater in LA. Gina then landed a series, starring Michael Chiklis, called THE COMMISH. After two years on the show, she got married and began a family. Committing herself to the role of mother and wife, Gina took a leave of absence from entertainment and began to immerse herself in social activism. She met a prolific young man and gang interventionist, Bo Taylor, and started to work with him, going into the rough streets of LA, to get a deeper understanding of the gang culture. Gina helped found a Non-Profit called The Gathering For Justice, a multi-cultural, multi-generational organization that deals with the issues of youth incarceration and the criminalization of poverty.

Gina received an offer to work for Paula Weinstein and Barry Levinson at Baltimore Spring Creek where she got a tremendous amount of insight into the world of film and television development and production. With this newly found appreciation for entertainment production, Gina started to move tenaciously into this arena. After seeing a documentary a friend had made on her father, Gina decided to broach the subject with her own dad. SING YOUR SONG was born.

After dedicating 10 years of her life to gang intervention and the issues of youth incarceration and then, for the last 6 of those years, following her father around the world, Gina is proud to bring together her art and activism with SING YOUR SONG.

Today, Gina resides in Los Angeles with her husband and daughter. She works internationally with many different artists and organizations developing the concepts and promoting the belief in Interdependence. She continues to produce, act and direct for theatre, television and film.

## **Julius R. Nasso (Producer)**

Julius R Nasso entered the world of filmmaking in 1980 when he accepted a personal assistant position to director Sergio Leone during the production of "Once Upon a Time in America."

Julius's next venture was as Head of International Promotions for 1986's action film "Above the Law". This led to a 17 year producing partnership with Warner Brothers Studios, where Julius was responsible for producing a series of action blockbusters including, "Hard to Kill", "Marked for Death", "Out for Justice", "Under Siege I and II", "On Deadly Ground", "Glimmerman", "Fire Down Below", and "Patriot".

After a 17-year tenure at Warner Brothers Studios as a Producer, Julius relocated back to New York and became the co-founder of Manhattan Pictures. It was here that Julius produced and distributed "Enigma" starring Kate Winslet, "Secret Lives of Dentists", and Jean-Luc Godard's "In Praise of Love". Paralleling Manhattan Pictures Julius created Julius R. Nasso Productions, which produced award-winning films including "Prince of Central Park", starring Kathleen Turner, Danny Aiello, Kathy Moriarty, Jerry Orbach and Harvey Keitel; and "One Eyed King", starring William Baldwin, Dash Myhok, Armand Assante, Jason Gedrick, Connie Britton, and Chazz Palminteri.

Julius' most exciting achievement was producing "Narc", starring Jason Patrick, Ray Liotta, and Busta Rhymes, which in 2002 was nominated for the Grand Jury Prize at Sundance. Following Narc, Julius produced "In Enemy Hands", starring William Macy, Til Schweiger, Lauren Holly, and Scott Caan; and "The Poet", starring Roy Schneider and Daryl Hannah, and Nina Dobrev.

Since 2006 Julius has been working as Harry Belafonte's producer on a number of projects, including "Sing Your Song" and "Another Night In The Free World," both compelling documentaries aimed at spreading the word of non-violence in today's society.

Julius, a 20-year Directors Guild of America member, is also a highly respected philanthropist, having been honored by countless civic leaders and institutions for his tireless charitable works. Currently Julius is the co-founder of Belafonte Arts and Media located in Manhattan has many projects in development and is the current C.E.O. of UMMSC International, one of the largest pharmaceutical distribution companies in the United States.



## **Jason L Pollard (Editor)**

Jason Pollard's introduction to film began at an early age through his parents. His mother, Glenda's love for film exposed Jason to a variety of genres such as American and French classics, blaxploitation and independent cinema. Jason would often accompany his father, acclaimed film producer/editor Sam Pollard, to the editing room and watch as his father magically turned strips of celluloid into complex and wonderful stories.

As a result of their influence, Jason studied film at New York University. In 2007 he co-edited the critically acclaimed PETE SEEGER: THE POWER OF SONG, which was nominated for the Motion Picture Producer of the Year Award and received the Christopher Award in 2009, as well as premiered at Tribeca Film Festival. Jason has collaborated with his father, Sam, for the History Channel's documentary BLACK PREACHERS (2005). He edited a short narrative GOD'S HAND (2004), which was an official Tribeca Film Festival selection in the urban short narrative category.

Jason has received a Bachelors degree in Fine Arts in Film & Television and a Masters in Cinema Studies, both from NYU's Tisch School of the Arts. He is completing his first project as a producer on the short film, THEIR EYES WERE WATCHING GUMMY BEARS.

Jason currently resides in New Jersey with his wife, Nicole.

## **Hahn Rowe (Composer)**

Drawing from his background in a wide field of genres including rock, classical, film, theater, improvised, and electronic music – composer, producer, multi-instrumentalist Hahn Rowe has developed a uniquely personal sonic language which fuses disparate musical elements into atmospheric, sensual, and polymorphic soundscapes.

Equally at home performing on violin, guitar, turntables, and digital/electronic studio instruments, Hahn Rowe has retained his unique sensibilities while crossing musical borders. He has worked with Hugo Largo, David Byrne, Antony and the Johnsons, Hassan Hakmoun, Glenn Branca, Moby, Swans, Foetus, and R.E.M., among many others.

He is a 3 time Bessie Award recipient and his long-standing collaboration with Brussels/Berlin based choreographer Meg Stuart (DAMAGED GOODS) has resulted in the creation of 8 evening length dance/theater works. He has also created scores for choreographers Benoit Lachambre, Louise Lecavalier, and John Jasperse among others.

Hahn Rowe is active as a composer for film and television, creating scores for films such as CLEAN SHAVEN by Lodge Kerrigan, SPRING FORWARD by Tom Gilroy, and MARRIED IN AMERICA by Michael Apted.

### **Karol Martesko-Fenster (Special Consultant / Distribution Advisory Services)**

Karol Martesko-Fenster is an Austrian-born American entrepreneur. His career in the motion picture, Internet, publishing, and music television business spans over two decades and includes leadership in the American independent film industry. He has produced numerous feature films, 25 music television and satellite programs and he co-founded indieWIRE.com, *FILMMAKER Magazine*, *RES Magazine* and the media content enterprises cinelan.com and ConditionONE.com.

Previously, Karol was Senior Vice President & GM / Film & Animation at Babel Networks US, Head of Film at Palm Pictures, President/Publisher of *Silicon Alley Reporter* and he has provided strategic consulting services to numerous film and media ventures including Arts Alliance, SBI Management, FILMHAUS Vienna and Tribeca Enterprises. Karol was the Co-Executive Producer on Dean Budnick & Peter Shapiro's WETLANDS PRESERVED: THE STORY OF AN ACTIVIST NIGHTCLUB, Executive Producer of Rob Nilsson's FRANK DEAD SOULS, and the Producer of Gordon Eriksen & Heather Johnston's SCENES FROM THE NEW WORLD, MYTH OR REALITY: THE VON TRAPP FAMILY, and VIENNA 1900 and he collaborated closely with Richard Linklater on his Sundance Film Festival opening night and Berlinale Silver Bear award-winning BEFORE SUNRISE.

Most recently, Karol was the executive producer on James Allen Smith's FLOORED (*Endstation Parkett*), JJ King and Peter Mann's DARK FIBRE, Danfung Dennis' HELL AND BACK AGAIN (*Sundance 2011 World Documentary Competition Grand Jury and Cinematography Award*) and Phil Cox's THE BENGALI DETECTIVE (*Sundance 2011 World Documentary Competition & Berlinale 2011 – Panorama*).