

Mongrel Media
Presents

WEST OF MEMPHIS



A film by Amy Berg
(146 min., USA, 2012)
Language: English

Official Selection
Sundance Film Festival 2012
Toronto Film Festival 2012

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WEST OF MEMPHIS

Synopsis

A new documentary written and directed by Academy Award nominated filmmaker, Amy Berg (DELIVER US FROM EVIL) and produced by first time filmmakers Damien Echols and Lorri Davis, in collaboration with the multiple Academy Award winning team of Peter Jackson and Fran Walsh, WEST OF MEMPHIS tells the untold story behind an extraordinary and desperate fight to bring the truth to light; a fight to stop the State of Arkansas from killing an innocent man. Starting with a searing examination of the police investigation into the 1993 murders of three, eight year old boys Christopher Byers, Steven Branch and Michael Moore in the small town of West Memphis, Arkansas, the film-goes on to uncover new evidence surrounding the arrest and conviction of the other three victims of this shocking crime – Damien Echols, Jason Baldwin and Jessie Misskelley. All three were teenagers when they became the target of the police investigation; all three went on to lose 18 years of their lives - imprisoned for crimes they did not commit.

How the documentary came to be, is in itself a key part of the story of Damien Echols' fight to save his own life. The film reveals how close he, his wife Lorri Davis, along with his legal team, friends and supporters, came to losing that battle. But as Echols, who spent eighteen years on death row, himself has stated "*... in the face of such horror, in the face of resounding grief and pain, you cannot give up ... you must never give up.*"

WEST OF MEMPHIS

Director's Statement

In 2007, I received a phone call from a friend, asking if she could give my phone number to Peter Jackson and Fran Walsh because they wanted to discuss a project with me. At the time, I didn't know much about the West Memphis Three. When I learned that the story of this case had become so important to Fran and Peter that they wanted to produce a documentary about the crime and subsequent legal battle, I wondered what could have moved this pair of successful filmmakers who lived eight thousand miles away from Arkansas to be so invested in seeing the West Memphis Three walk free from prison. But after our first conversation—hearing the unwavering commitment in their voices as they spoke about the case; about the 18 years of injustice, an investigation rife with corruption, and the destruction of multiple lives—I understood that this was a story that not only exposed a frightening failure of justice within our legal system, but exposed a judicial culture where innocence did not matter.

Soon after that conversation, I met Lorri Davis, the wife of Damien Echols. Lorri and Damien had been together for 15 years, married for twelve of them, yet had never shared a life together that did not involve prison bars, and shackles; a life of having to say goodbye every time they met. We spoke for hours; I heard about the promising developments and outrageous disappointments that they had lived through, day after day, and year after year. After I met Lorri and Damien in person, and experienced first-hand their strength of character, poise, and love for each other I knew I wanted to make this film.

Much of my career has been devoted to the plight of *all* victims of the judicial system. The families of murder victims and the wrongly incarcerated both suffer from the same corruption that is endemic to the very institutions they look to for guidance and protection. Rarely had I come across a failure of justice with such profound consequences - three young men falsely convicted of crimes for which they were still imprisoned; six families lives forever destroyed while the real killer of three eight year old boys remained free. A combination of poverty, corruption, political ambition and religious bigotry had collided in this case to create a horrific illustration of how wrong things can go for everyone when we, as a society, fail to do all in our power to discover the truth.

I spent over two years chasing down every lead, every person willing to talk to us, pulling at the tangled threads of the truth to see where it might lead. This film is the end result of that journey. The day after I left Memphis, a friend and prominent figure in the US justice system told me about a phrase that's been coined to describe how the legal community operates in corrupted judicial systems: "*Just Us*" ... The term encapsulates the idea that rather than an equitable court of justice, there are only the authorities who control that system. To me, the phrase eloquently

summarizes the long series of omissions and outright manipulations that characterized this case for so many years. But the phrase can also be flipped around. Damien, Jason and Jessie took the power from the state to successfully broadcast the facts of their innocence. They became the “us.” It has been a source of great pride and gratitude to me to be able to share in the process of three, young, innocent men, supported by thousands of well-wishers from all over the world, taking the judicial system back. *West of Memphis* shows how “Just Us” can transform into *All of Us*; all those who refuse to surrender to injustice, regardless of what higher authorities might like us to accept.

- Amy Berg, January 2012

WEST OF MEMPHIS

About The Production

Sometimes the trigger to action is inaction. In 2005, when Peter Jackson and Fran Walsh first became aware of the inadequacies and outright injustices of the legal proceedings that brought Damien Echols to death row in 1994, what shocked them was that the case had languished since his conviction. The combination of human error and politicized decision-making that built the case against Damien Echols, Jason Baldwin and Jessie Misskelley Jr. for the murders of three young boys in rural Arkansas is frighteningly prevalent. But one distinguishing point of the notorious “West Memphis 3” case was the volume of conflicting evidence that was publicly available, yet had made no impact on the fate of the three young men incarcerated for a terrible, still unsolved crime. “The more court documents we read,” Walsh recalls, “the more dreadful it all became, and the natural hope was that the three were about to get out soon. But, in fact, nothing was happening. That ‘nothing’ was the catalyst that moved us to contact Lorri Davis.”

Jackson and Walsh began an intense correspondence with Davis, who brought them up to date on the case—and made sure that Echols himself was an integral part of the process from the beginning. At the end of 2005, Jackson and Walsh met Davis along with attorney Dennis Riordan in New York City. Each additional layer of information on the trial that resulted in life sentences for Baldwin and Miskelley, and a death sentence for Echols, further persuaded Jackson and Walsh that justice had not been served. Since the deeply troubling findings that were already readily available had not influenced the position of the State of Arkansas on the guilt of the three young men, Jackson and Walsh decided to launch an investigation of their own. It was clear to them that hard science had been sorely neglected in the case. And this omission became their starting point. By pursuing DNA evidence and an objective reexamination of the forensic evidence that had been gathered in the original trials, they hoped to clarify what had actually happened to the three, eight-year-old boys whose bodies had been discovered in a grisly condition at the bottom of a creek.

For Davis, the decision by Jackson and Walsh to fund a fresh investigation that would begin at the start of 2006 offered a glimmer of hope. For the first time since she herself became involved with Echols’ legal case in 1998, there was a real strategy in place to begin constructing the foundation for a challenge to the convictions. Moreover, with almost all of Echols’ avenues of appeal exhausted, the DNA appeal had become one of his last bids to escape execution. Every day, there was work to be done and there were fresh developments to be parsed. It was an immensely complex process, as Jackson and Walsh were to discover, since it was always, necessarily, an investigation, not of one, but of three cases: that of Baldwin and Miskelley, as well as of Echols.

For Echols himself, the idea of embracing the new private investigation as grounds for hope was more fraught. Worn out from having to live the case every single day for years, he had learned not to think about the evolving status of the case. “I’d had my hopes picked up and let down so many times,” Echols recalls. “If you let that keep happening, it kills something in you.” But he was grateful for the copious supply of books and magazines that Walsh and Jackson sent him—precisely because they distracted him from his own plight. Reading gave him a window onto the outside world.

Throughout 2006 and well into 2007, all efforts were concentrated on carrying out the methodical, exacting forensic science analyses that had been dispensed with in the mash up of sensationalism and political expediency that defined the initial trial. Private investigators hired by Walsh and Jackson gathered multiple DNA samples from key sites and individuals, then presented these findings to SERI, one of the most highly regarded independent DNA experts in the field. They submitted the physical evidence—most notably the numerous disturbing photographs of the boys’ mutilated bodies—to Dr. Werner Spitz, Dr. Michael Baden, Dr. Janice Ophoven, Dr. Terry Haddix, Dr. Richard Souviron, Dr. Vincent Di Maio, Dr. Robert Wood, top pathologists and odontologists, to determine whether their interpretations matched those of Frank Peretti, the local medical examiner who’d testified in court on behalf of the prosecution about their significance.

In May of 2007, revelations began to roll in that completely transformed the profile of the case. Expert pathologists all arrived independently at identical, unequivocal conclusions: the wounds and mutilations that disfigured the bodies of the boys to such viscerally horrifying effect—injuries that had been instrumental in convincing the jury to give Echols a death sentence—were not caused by a knife. Nor had they occurred in the midst of a satanic ritual preceding the murders. The gory injuries were caused by animal predation—post-mortem bites to the bodies as they lay underwater. Peretti’s qualifications—he was an assistant medical examiner who was not even board certified at the time of the trial—now seemed woefully insufficient. He was literally out of his depth.

But it wasn’t only the radical reappraisal of the victim’s injuries that occurred that year. In early 2007 the DNA findings began to arrive. None of the DNA of either Echols, Baldwin or Miskelley was found on any of the physical evidence connected to the murders. Just as dramatically, DNA found on a hair underneath a ligature that had been used to bind one of the boys matched that of Terry Hobbs, the stepfather of one of the murdered children. Inexplicably given his own legal history, Hobbs had never been interviewed by the police, nor had his home been searched.

The watershed year of 2007 convinced Walsh, Jackson and Davis that a new trial would be granted to the West Memphis 3. In September of 2008, the new evidence, which went beyond

the pathologists' reports and the DNA findings to include juror misconduct and other irregularities, was presented to Judge David Burnett, who'd presided over the original trial. Burnett dismissed the new evidence out of hand, saying that it was not compelling enough to warrant a new trial.

Echols moved one step closer to execution. This blanket dismissal of a substantial dossier of evidence casting grave doubts over the first trial was one of the low points for Echols throughout the entire ordeal. Walsh, Jackson and Davis, meanwhile, were appalled at the notion that the wealth of new information appeared utterly irrelevant in the eyes of the court. This was the moment when the idea of creating a film on the case was conceived.

"We felt there had to be a way to make the greater public aware of what was happening in this case," Walsh recounts. "There were no other documentaries in production. There wasn't much public interest. It was a dead time. We were determined to get the information out, and we came up with the idea of presenting the evidence in a film, to let the public would know what was being done in their name. Getting the true story into the public arena seemed our best hope for pressuring the authorities to reassessing the case. We mooted the idea with Damien and Lorri." Echols and Davis were immediately, wholeheartedly on board. By this point, Echols was eager to speak with anyone he could. He felt he had nothing to hide, and the court would listen to nothing his supporters uncovered that further bolstered his claim to be innocent. Walsh and Jackson reached out to filmmaker Amy Berg, whose film *DELIVER US FROM EVIL* convinced them that Berg had the courage and tenacity to go into Arkansas and tackle the story. They had seen defense attorneys and others get tattered in the process of trying to salvage the facts in this case. They knew that the director for this project would need to be someone who was not only capable of making a great film, but also someone who could grasp the intricacies of how the film would play a key role in the defense.

Berg was unfamiliar with the story of the West Memphis 3 when the project was first proposed to her, but over the course of a couple of months of back and forth with Walsh and Jackson, she began to immerse herself in all the evidence and coverage the case had received. She hesitated at first about taking on the film because she recognized what a massive project it would end up being. But then she met Davis and found herself enormously moved by her account of events in the story. She then spoke with Echols on the phone and found him to be an extraordinary presence. One of the first things he told her was that he wouldn't give up a single day he'd spent on death row since that experience had, in fact, made him who he was. Berg travelled to Arkansas to visit Echols in prison. They spoke for three and a half hours about everything from life and literature to spirituality. Echols told her that he would meditate for up to seven hours a day to retain his sanity in that torturous prison environment. The idea of the discipline it required to sustain that kind of focus in a 90 square foot room with no natural light astonished her.

It had been ten years since Echols had been the subject of documentarian attention. There'd been no communication with other filmmakers during that decade.

“My approach is different from that of a lot of other documentary filmmakers,” Berg notes. “I feel I can create a much stronger film when I have a greater understanding and trust with my subjects. I have to be emotionally moved myself in order to create work that will move others. I was committed from the start to presenting all the many aspects of this complex story—including the perspectives of all the relevant authorities, even when I believed their interpretation of events was refuted by the evidence. It was clear to me that this story had become a tragedy for everyone involved.”

But working on the film also became a lifeline of hope for Davis and Echols. “As producers on the film,” Echols says, “*West of Memphis* became the very first time we were given the chance to tell our own story. In the case of every other production—whether it was for television or a movie—the story was ultimately fulfilling someone else’s agenda and was shaped the way they wanted to shape it. But Amy, Fran and Peter gave us the chance to let this film become the truth we lived. That makes its’ vision unique.”

From the start of the project, the fact that the film was enmeshed with the defense also created singular constraints. There was information that had to be protected since once it was released it could be subpoenaed by the state. New rounds of interviews with witnesses began to produce an astonishing series of recantations of testimony. Yet there were confidentiality agreements that had to be observed and which forestalled the possibility for a premature disclosure of the full story. “The case always came first,” Walsh remarks. “We had a responsibility to the defense, we were privy to sensitive and confidential information and we had to respect that, but getting the truth about the case into a public forum was always our long term goal.”

At last, however, the momentum toward a reversal of the 1994 verdict began to build. In August of 2010, the Arkansas Supreme Court granted Dennis Riordan’s petition for a new evidentiary hearing. The oral arguments were heard in September of 2010. Prior to that, at the end of August, Eddie Vedder held a press conference and benefit concert in Arkansas on behalf of the West Memphis 3; and national and international media returned to the state in full force to cover the story. On November 4th, 2010, the Arkansas Supreme Court unanimously overturned all points in Judge David Burnett’s DNA ruling.

“For the first time,” Echols says, “I began to feel hope again. It wasn’t just one thing. I knew the physical evidence wouldn’t be sufficient to free me. It was a combination of everything. I’d always known that one day I would win my freedom. It may be a naïve belief, but I didn’t think the victory of the good guy was just something you saw on television—I was convinced that good eventually prevails in real life as well.”

In point of fact, the new Supreme Court-ordered hearing would be repeatedly postponed. In order to save face—and protect itself from the possibility of a costly suit for wrongful imprisonment—in August of 2011 the State of Arkansas agreed that the Memphis 3 would accept the highly unusual Alford plea whereby the defendants could simultaneously assert their innocence while pleading guilty in their own best interest. On August 19, Echols, Baldwin and Misskelley accepted the pleas proposed by Judge David Lazer and were released from prison. The gross miscarriage of justice that put three teenagers behind bars for eighteen years has brought no repercussions for the State of Arkansas and the killer of the three eight-year-old boys remains at large.

WEST OF MEMPHIS

Timeline

May 1993	Three eight-year-old boys—Stevie Branch, Michael Moore, and Christopher Byers—are found dead in a creek in Robin Hood Hills, West Memphis, Arkansas.
February 1994	Jessie Misskelley is convicted of one count of first-degree murder and two counts of second-degree murder
March 1994	Damien Echols and Jason Baldwin are found guilty on three counts of murder. Echols is sentenced to death and Baldwin to life in prison.
August 1996	Lorri Davis meets Damien Echols for the first time in person.
December 1999	Lorri and Damien get married
2005	Peter Jackson and Fran Walsh begin speaking with Lorri Davis, offering to help in any way they can.
December 2005	Peter and Fran meet with Lorri in New York City. Lorri catches Peter and Fran up to speed on the case's latest developments.
2006	A strategy is put in place to construct the foundation for a new challenge to the convictions. Peter and Fran officially begin working with the defense team, funding defense investigation anonymously.
May 2007	New key evidence and shocking revelations are uncovered that go beyond the pathologists' reports and the DNA findings to include juror misconduct and other irregularities.
November 2007	The defense holds a press conference to publicize the new DNA and forensic findings.
September 2008	The new evidence is presented to Judge David Burnett, who had presided over the original WM3 trial. Judge Burnett dismisses the new evidence saying it is not compelling.
2008	The WM3 case is stagnant. Public and media interest seems to have disintegrated.
2008	Lorri and Fran contact filmmaker Amy Berg with the thought of creating an

	investigative documentary to present new findings.
2008	Amy travels to Arkansas to speak with Damien and Lorri. She works tirelessly for two years immersing herself in the case, interviewing sources, and documenting the defense's investigative efforts. No media or film crews are on the ground.
August 2010	Eddie Vedder and other high profile celebrities host a benefit concert for the WM3. At this point, national and international media return to cover the case. This same month, the Arkansas Supreme Court grants Dennis Reardon's petition for a new evidentiary hearing.
September 2010	Oral arguments are heard.
November 2010	The Arkansas Supreme Court unanimously overturns all points in Judge David Burnett's initial ruling.
August 2011	The State of Arkansas agrees to accept the Alford Plea whereby the defendants could simultaneously assert their innocent while pleading guilty in their own best interest. Damien, Jason, Jessie accept the pleas and are released from prison.

WEST OF MEMPHIS
About The Filmmakers

AMY BERG (DIRECTOR/SCREENWRITER)

Amy Berg is an Oscar-nominated filmmaker known for her 2006 award-winning debut documentary feature *DELIVER US FROM EVIL*. The film tells the true story of Catholic priest Oliver O'Grady, who admitted to having molested and raped approximately 25 children in Northern California between the late 1970s and early 1990s. *DELIVER US FROM EVIL*, distributed theatrically by Lionsgate, was nominated for an Academy Award for Best Documentary Feature and was the recipient of several awards including the WGA Best Documentary, the New York Film Critics Circle Best Documentary. The film also received Best Documentary at the 2006 Los Angeles Film Festival where it had its world premiere.

Continuing her work to shed light on child sex abuse, Berg also created a 2-part PSA campaign for the RAINN network in 2009 that was used to extend the statute of limitations on sexual abuse in many states. The campaign featured Christina Ricci, Kevin Bacon, Dylan McDermott and Gabriel Union and aired nationwide.

Berg's follow-up project to *DELIVER US FROM EVIL*, was *POLRAIZED*, one of the spotlight films for Al Gore's Live Earth Campaign. *POLARIZED* premiered at the 2008 Sundance Film Festival. The film explores consumer habits and their contribution to the decline of the planet, illustrated through the lens of a small Inuit village in Northern Alaska, Shishmaref, that is on the verge of collapse due to warmer temperatures and melting permafrost.

Berg also produced *BHUTTO*, a documentary feature that played at Sundance 2010. The film is a serious look at Pakistan and the issues faced as a result of the coup d'état that took Zulfikar Ali Bhutto away from his people and how this affected the country. *BHUTTO* was released theatrically in 2010.

Prior to *DELIVER US FROM EVIL*, Amy produced documentary segments for CNN Investigations and the CBS News program "30 Minutes of Special Assignment." Her work at CBS News earned her Emmy Awards in 2003 and 2004. Berg's reports delved into a variety of topics, including: sexual assault, women in prison, clergy abuse, battered women, unsafe public playgrounds, poverty, illegal drug dispersion, illicit medical doctors and toxic pollutants. She has also produced stories on important issues relating to parenting, social welfare and innovative science and medical breakthroughs.

Prior to working at CBS, Berg researched and developed stories for Silver Creek Entertainment, a producer of segments for ABC News. Many aired on “Good Morning America,” “20/20,” and “Extra.” In addition, she has written numerous articles for the National Organization For Women, the Jewish Journal and a number of monthly and weekly periodicals in America and France.

In 2005, Amy launched Disarming Films to produce long-form documentaries for theatrical release. Amy Berg is currently in development on her first narrative feature and is also working on a political documentary scheduled to go into production in early 2012.

BILLY MCMILLAN (CO-SCREENWRITER/EDITOR)

Billy McMillan is a Film Editor who works on narrative and documentary films. Billy edited Academy Award Nominee for Best Documentary, IRAQ IN FRAGMENTS which premiered at the 2006 Sundance Film Festival and won three awards including Best Editing. His subsequent projects were: THE IMMACULATE CONCEPTION OF LITTLE DIZZLE, a narrative feature that premiered at Sundance 2009, PROJECT KASHMIR, a feature length documentary for PBS, and the award-winning natural history documentaries KINGDOM OF THE ELEPHANTS, MEKONG: SOUL OF A RIVER, and BEARS OF THE LAST FRONTIER. Billy was also an Editor on Amy Berg's political documentary BHUTTO (2009).

FRAN WALSH (PRODUCER)

Fran Walsh shared writing, producing and songwriting credits on Peter Jackson's THE LORD OF THE RINGS: THE RETURN OF THE KING, for which she won three Academy Awards®, two BAFTA Awards, and two Golden Globe Awards, all including Best Picture. She also won a Grammy Award for the song “Into The West”, and earned a Producers Guild Award. She had previously been recognized with a number of award nominations, including three Oscar® nods, for her work as a screenwriter and producer on the first two films in the trilogy: THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING and THE LORD OF THE RINGS: THE TWO TOWERS.

Walsh received her first Academy Award® nomination, for Best Original Screenplay, for her work on HEAVENLY CREATURES, which she co-wrote with Jackson. She more recently collaborated with Jackson as both a producer and screenwriter on the 2005 remake of KING KONG and THE LOVELY BONES, based on the best-selling novel. Her earlier credits as a co-writer with Jackson include THE FRIGHTENERS, DEAD ALIVE and MEET THE FEEBLES.

Walsh began her writing career soon after leaving Victoria University, where she majored in English Literature. She also has a background in music.

PETER JACKSON (PRODUCER)

Peter Jackson's achievement co-writing, co-producing and directing THE LORD OF THE RINGS trilogy (with fellow Academy Award® winners and frequent collaborators Fran Walsh and Philippa Boyens) earned a total of 30 Academy Award® nominations and 17 Academy Awards®. Jackson and Walsh received their first Oscar® nomination for Best Original Screenplay for their acclaimed film HEAVENLY CREATURES.

Jackson, through his New Zealand-based Wingnut Films banner, also was responsible for the globally successful 2005 remake of KING KONG which earned over \$500 million worldwide and 3 Academy Awards®. Jackson more recently directed the Academy Award®-nominated THE LOVELY BONES, an adaptation of the acclaimed best-selling novel by Alice Sebold, which to date has earned nearly \$100 million worldwide; and produced DISTRICT 9, which received an Academy Award® nomination for Best Picture. He is also producing, with Steven Spielberg, a trilogy of films based on TINTIN, the world-renowned comic book series by Herge.

In 2010 he received a Knighthood for his services to film.

DAMIEN ECHOLS (PRODUCER)

Damien Echols was born in West Memphis, AR in 1974. In 1993 at the age of 18, he was arrested for a crime he didn't commit and sent to Arkansas' death row. While in prison, he pursued a spiritual study which included becoming ordained in the Rinzai tradition of Buddhism and an advanced knowledge of energy work known as Qui Gong. He was involved in various forms of expression; writing books, essays and journals, song lyrics; contributing works to gallery shows and in 2008 became a pivotal part of the West of Memphis film production team. Damien was freed from prison in August 2011, after more than 18 years of fighting to prove his innocence. He has since been working on the post-production of West of Memphis, while also completing a memoir, due to be published in fall 2012.

LORRI DAVIS (PRODUCER)

Lorri Davis was an accomplished Landscape Architect living in New York City in 1996 when she first learned of the West Memphis 3. Becoming impassioned about the story, and more importantly, Damien Echols's plight, she came to know him over a course of two years while still living in New York. In 1998 she moved to Little Rock and began work on his case. They married in 1999. Lorri's 16-year battle to save Damien's life was supported by many people from around

the world, but it wasn't until she met Fran Walsh and Peter Jackson in 2005 that an actual plan of action was put into place. Results from Fran & Peter's involvement began to surface in 2007; kicking off years of arduous, frustrating efforts to bring the newly found evidence to light. Lorri began working with Peter, Fran and Amy Berg on *West of Memphis* in 2008.

KEN KAMINS (EXECUTIVE PRODUCER)

Ken Kamins is a 1983 graduate of Northwestern University's School of Speech. In 1984 he began an 8 year career with RCA/Columbia Home Video, ultimately serving as Executive Vice President of Worldwide Acquisitions. In 1992, Kamins joined the InterTalent Agency where a 20 year collaboration with Peter Jackson began. He then became Executive Vice President of ICM Talent Agency where he secured financing for Jackson's *THE LORD OF THE RINGS* trilogy, Martin Scorsese's *GANGS OF NEW YORK*, and Robert Altman's *GOSFORD PARK*. This eventually led to the 2004 creation of Key Creatives, Kamins' own literary management firm, whose clients include Academy Award winners Peter Jackson, Fran Walsh, Philippa Boyens, and Christopher McQuarrie. He was the Executive Producer of *VALKYRIE*, *DISTRICT 9*, *THE LOVELY BONES*, *THE ADVENTURES OF TINTIN: THE SECRET OF THE UNICORN*, and will serve in the same capacity on the upcoming adaptations of J.R.R. Tolkien's *THE HOBBIT*, directed by Jackson, and Lee Child's *ONE SHOT*, directed by McQuarrie.

MARYSE ALBERTI (DIRECTOR OF PHOTOGRAPHY)

Maryse Alberti is a multi award-winning cinematographer and photographic artist from France. She has lensed a number of political films, including *WEST OF MEMPHIS*. Alberti also shot the 2010 feature *STONE*, starring Robert De Niro and Edward Norton, as well as an upcoming documentary about Wikileaks founder Julian Assange with her long-time collaborator Alex Gibney.

Alberti's wide ranging body of work includes Oscar®-nominated Darren Aronofsky-directed film *THE WRESTLER*, for which she received the 2008 Best Cinematography Independent Spirit Award. Alberti also received praise for her cinematography for director Todd Haynes on *POISON* and *VELVET GOLDMINE* and the drama *HAPPINESS* for director Todd Solondz. For *VELVET GOLDMINE*, Alberti earned her first Indie Spirit Best Cinematography Award.

Previous documentary work with Gibney includes such films as *CASINO JACK AND THE UNITED STATES OF MONEY*, which premiered at 2010's Sundance Film Festival; *GONZO:THE LIFE AND WORK OF DR. HUNTER S. THOMPSON* and *TAXI TO THE DARK SIDE*, which won the 2008 Best Documentary Oscar.

The director and cinematographer's early collaboration, *ENRON: THE SMARTEST GUYS IN THE ROOM*, received a Best Documentary Academy Award nomination in 2006. Later that year she received the Kodak Vision Award and an Emmy nomination for Outstanding Cinematography on HBO's *ALL ABOARD! ROSIE'S FAMILY CRUISE*. In 2004, she earned an Independent Spirit Awards nomination for Best Cinematography for her work on the feature *WE DON'T LIVE HERE ANYMORE* directed by John Curran. Her other awards include Best Cinematography honors for documentaries *CRUMB* (Sundance Film Festival, 1995) and *H-2 Worker* (Sundance Film Festival, 1990).

Alberti came to New York in the mid 70s and for the next few years hitchhiked through the United States. She began taking photographs when she arrived back in New York City. Before long she was working for the New York Rocker magazine, photographing artists such as Lou Reed, Iggy Pop and Frank Zappa. In the mid 80s Alberti began working on movie sets, first as a stills photographer, then as a cinematographer on both features and documentaries.

As well as her film work, Alberti continues to make artwork in the form of photographs and video. She has exhibited in galleries in New York and Los Angeles. In the last couple of years Alberti has worked with artists such as Laurie Anderson and Pierre Huyghe. She now lives in New York City with her husband and son.

RONAN KILEEN – DIRECTOR OF PHOTOGRAPHY

Ronan Killeen was born in Ireland and moved to New York at the age of 20 after studying Art & Design in Limerick city. In 2000 he entered the film world as a Camera Assistant after completing a film certificate at NYU.

Having worked on independent feature films and commercials until 2006, he worked on his first documentary, *CRAFT IN AMERICA*, directed by Nigel Noble with Don Lenzer as cinematographer. He knew from that experience that documentary film would be his focus going forward.

In the years since Ronan has worked with many DP's renowned for their work in documentary film. These include Buddy Squires, Bob Richman, Steve Kazmierski, Jerry Risius, Bill Winters, Tony Rossi, Joe Arcidiacono and of course, Maryse Alberti. While working on Leon Gast's *SMASH HIS CAMERA* with principle photography by Don Lenzer, Ronan got a chance to shoot several verite scenes, receiving a credit for Additional Photography.

More recently he has been shooting on such projects as Sally Rowe's *A MATTER OF TASTE: SERVING UP PAUL LIEBRANDT* and upcoming films by Nigel Noble on subjects as diverse as High School Rocketry in West Texas and Mural Arts in Philadelphia.

NICK CAVE & WARREN ELLIS (COMPOSERS)

Nick Cave and Warren Ellis have been playing together for more than fifteen years, with *The Bad Seeds*, *Grinderman* and *The Dirty Three*. More recently, they have been collaborating on soundtracks for films such as *THE PROPOSITION* (2005), *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD* (2007), *THE ROAD* (2009), *DIAS DE GRACIA* (2011) and *THE WETTEST COUNTY*, as well as Gisliorn Gardarsson's theatrical productions of *WOYZECK* (2005), *METAMORPHOSIS* (2006) and *FAUST* (2009).

The Cave & Ellis collaboration began in earnest with the soundtrack for *THE PROPOSITION*. In 2006, they began work on the soundtrack for Andrew Dominik's adaptation of Ron Hansen's *THE ASSASSINATION OF JESSE JAMES BY THE COWARD ROBERT FORD*. By the time Dominik's film was released, Hillcoat was preparing his adaptation of *THE ROAD*. Cave and Ellis composed and recorded the score at the end of 2008 and the film was released in 2009.

Early 2011 saw Cave and Ellis team up again to work on the score for the Mexican film *DIAS DE GRACIA* (Days of Grace) written and directed by Everardo Gout and produced by Leopoldo Gout. The film was premiered in the fall of 2011.

Latterly in 2011 Cave & Ellis once again joined forces with Hillcoat to score the director's latest picture *LAWLESS*. The movie is currently scheduled for a mid-2012 release.

Cave & Ellis have also lent music to two documentaries: Geoffrey Smith's 2007 film *THE ENGLISH SURGEON* & Matthew Watson's *THE GIRLS OF PHNOM PENH* released in 2009.

WEST OF MEMPHIS
The Cast
(in order of appearance)

	Pam Hicks	Mother of Steve Branch, one of the three 8 year old boys murdered in May of 1993. Ex-wife of Terry Hobbs.
	Jerry Driver	Former juvenile probation officer. Brought Damien Echols in as a suspect for the murder of three 8 year old boys.
	Mark Byers	Adoptive father of Christopher Byers. One-time suspect for the murder of three 8 year old boys
	Steve Jones	Former juvenile corrections officer in Crittenden County. Discovered the three missing 8 year old boys.
	Bryn Ridge	Police officer in the West Memphis police department. Interviewed Jessie Misskelley about the murder of three 8 year old boys.
	Jessie Misskelley, Jr.	One of the West Memphis 3 convicted of murdering three 8 year old boys in May of 1993.

	Gary Gitchell	Former Police Chief of the West Memphis Police Department. Interviewed Jessie Misskelley about the murder of three 8 year old boys.
	John Fogelman	Former Deputy Prosecutor. Sought the death penalty for Damien Echols, Jason Baldwin and Jessie Misskelley.
	Vicki Hutcheson	Prosecution witness in Damien Echols and Jason Baldwin's trial. Testified that Damien Echols' was involved in cult activity. Years later she recanted her statements.
	Sharon French	Juror #9 in Damien Echols and Jason Baldwin's trial.
	David Burnett	Trial judge for the West Memphis 3 case. Oversaw the trials of Damien Echols, Jason Baldwin and Jessie Misskelley.
	Michael Carson	Former juvenile inmate, prosecution witness in Jason Baldwin's trial.

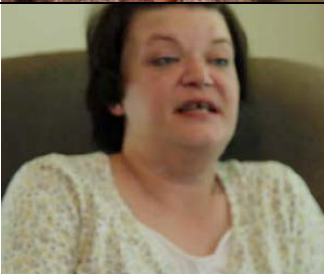
	Damien Echols	One of the West Memphis 3 convicted of murdering three 8 year old boys in May of 1993. Producer on <i>West of Memphis</i> .
	Amanda Hobbs	21 years old. Steve Branch's sister and Terry Hobbs' daughter.
	Terry Hobbs	Steve Branch's step-father. His DNA was found at the scene of the murders of the three 8 year old boys.
	Lorri Davis	Damien Echols Wife, WM3 supporter and producer on <i>West of Memphis</i> .
	Eddie Vedder	WM3 Supporter. Lead singer of Pearl Jam.
	Henry Rollins	WM3 Supporter. Musician, actor, journalist and radio DJ.

	Dennis Riordan	Damien Echols' attorney. Fought to appeal his conviction.
	Peter Jackson	WM3 Supporter, Academy Award winning director. Producer on <i>West of Memphis</i> .
	Martin Hill	Case researcher.
	John Douglas	Retired FBI profiler brought in to analyze the West Memphis 3 case.
	Mara Leveritt	Author of "Devils Knot", WM3 supporter.

	Dan Stidham	Defense attorney for Jessie Misskelley.
	Jesse Misskelley, Sr.	Father of Jessie Misskelley, one of the West Memphis 3.
	Laura Nirider	Assistant Professor of Law at Northwestern University. Expert in coerced confessions.
	Steve Drizin	Clinical professor of law at Northwestern University School of Law. leading authority on police interrogations, coerced confessions and the juvenile death penalty.
	Joyce Cureton	Ran the juvenile detention center where Jason Baldwin was held.
	Gail Grinnell	Mother of Jason Baldwin, one of the West Memphis 3.

	Frank Peretti	Medical examiner for the West Memphis 3 case. Testified for the prosecution at Damien Echols and Jason Baldwin's trial.
	Dr. Vincent DiMaio	Forensic pathologist, brought in to analyze the West Memphis 3 case.
	Michael Baden	Former chief medical examiner, NYC.
	Don Horgan	Damien Echols' attorney.
	Rachel Geiser	Private investigator on the West Memphis 3 case.

	Erin Moriarty	Television news reporter and correspondent.
	Barry Scheck	Co-founder of The Innocence Project.
	Natalie Maines-Pasdar	WM3 supporter. Lead singer of The Dixie Chicks.
	David Jacoby	Friend of Terry Hobbs. His DNA was found at the scene of the murders of the three 8 year old boys.
	Jaime Ballard	Friend of Steve Branch.

	Mildred French	Former neighbor of Terry Hobbs. Accused Hobbs of breaking into her house and assaulting her.
	Judy Sadler	Steve Branch's aunt.
	Marie Hicks	Steve Branch's grandmother.
	Cindy Hobbs	Terry Hobbs' sister.
	Sheila Hicks-Muse	Steve Branch's aun.
	Stephen Braga	Damien Echols' attorney.

	Cari Peck	Arkansas Take Action.
	Patrick Benca	Damien Echols' attorney.
	Scott Ellington	District Prosecuting Attorney who agreed to free Damien Echols, Jason Baldwin and Jessie Misskelley under the Alford Plea.
	Holly Ballard	Steve Branch's neighbor.
	Jason Baldwin	Member of the West Memphis 3 convicted of murdering three 8 year old boys in May of 1993.

A WINGNUT FILMS PRODUCTION
In Association With
DISARMING FILMS

WEST OF MEMPHIS

Directed by
AMY BERG

Written by
AMY BERG & BILLY MCMILLIN

Produced by
AMY BERG
FRAN WALSH
PETER JACKSON

Producers
DAMIEN ECHOLS
LORRI DAVIS

Executive Producer
KEN KAMINS

Co-Producer
MATTHEW DRAVITZKI

Director of Photography
MARYSE ALBERTI
RONAN KILLEEN

Edited by
BILLY MCMILLIN

Original Music by
NICK CAVE
WARREN ELLIS

Music Supervisor
JONATHAN MCHUGH

Associate Producers
KATELYN HOWES
ALEJANDRA RIGUERO

AN AMY BERG FILM

Production Designer
LINDA SENA

Costume Designer
DIAZ JACOBS

Music Supervisor
TIFFANY ANDERS

Music By
ERIC D. JOHNSON &
ANDY CABIC

Line Producers
DAN KAPLOW
TINA ELMO

This film was made possible with the support of

Jason Baldwin
Jessie Misskelley Jr.

Pam Hicks
Steve Jones
Jerry Driver
Sharon French
David Burnett
Michael Carson
Martin Hill
Jessie Misskelley, Sr.
Laura Nirider
Eddie Vedder
Stephanie Dollar
John Douglas
Vincent Di Maio
Carlos Seals
Michael Baden
Rachel Geiser
Barry Scheck
Patti Smith
Judy Sadler
Cindy Hobbs
Robert Heath Meeks
Sheila Muse
Steve Braga

Patrick Benca
Holly Ballard
Mark Byers
John Fogelman
Vicki Hutcheson
Mara Leveritt
Dan Stidham
Steve Drizin
Jennifer Bearden
Dennis Carter
Dennis Riordan
Henry Rollins
Joyce Cureton
Gail Grinnell
Joseph Garner
Jamie Ballard
Don Horgan
Erin Moriarty
Johnny Depp
Mildred French
Marie Hicks
Amanda Hobbs
David Jacoby

Karen Bruewer
Capi Peck

Scott Ellington

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Foley Artist

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Foley Recorded at

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Re-Recorded at

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Park Road Post Head of Sound
JOHN NEILL

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NICK CAVE & WARREN ELLIS

Score Recorded by
JAKE JACKSON AT THE TOY ROOMS, BRIGHTON, UK
AND STONGROOM, LONDON, UK

Assisted by
ADAM MILLER

Score Mixed by
JAKE JACKSON AT SOHO SOUND KITCHEN, UK
Assisted by

AMY RAKOWSKI
Additional Mixing by
ADAM MILLER AT STRONGROOM, LONDON

Music Produced by
NICK CAVE, WARREN ELLIS & JAKE JACKSON

Music by arrangement with
MUTE SONG LIMITED

“The Times They Are a-Changin’”
Written by Bob Dylan
Performed by Eddie Vedder
Published by Special Rider Music (SESAC)
Courtesy of Fearless Films

“Satellite”
Written and Performed by Eddie Vedder
Published by eV Songs Unlimited (ASCAP)
Courtesy of Universal Music Enterprises

“Anything Made of Paper”
Written by Bill Carter and Ruth Ellsworth-Carter
Performed by Bill Carter
Published by Blame Music Publishing (BMI), administered by Bug Music
Courtesy of Bill Carter and Ruth Ellsworth

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Special Thanks To

Spencer King
Philippa Boyens & Seth Miller
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Stradella Road and Gordon Paddison
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