



NORTH END FILMS  
PRESENTS

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IMG FILMS

A DOG EAT DOG FILMS PRODUCTION

# WHERE TO INVADe NEXT

Written, Produced, and Directed by  
Michael Moore

Produced by  
Tia Lessin  
Carl Deal

## OFFICIAL SELECTION

Toronto International Film Festival  
New York Film Festival  
Hamptons International Film Festival - Winner - Audience Award  
Chicago International Film Festival - Closing Night - Winner - Audience Award (Doc) and  
Founder's Award  
Philadelphia International Film Festival - Closing Night  
Fort Lauderdale International Film Festival - Opening Night  
Denver International Film Festival - Centerpiece  
AFI Film Festival - Centerpiece  
DOC NYC - Documentary Shortlist Series

2015 // English // 119 min



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# LOGLINE

Academy Award®-winning director Michael Moore returns with what may be his most provocative and hilarious film yet: Moore tells the Pentagon to "stand down" — he will do the invading for America from now on.

# SYNOPSIS

*Where to Invade Next* is an expansive, rib-tickling, and subversive comedy in which Moore, playing the role of "invader," visits a host of nations to learn how the U.S. could improve its own prospects. The creator of *Fahrenheit 9/11* and *Bowling for Columbine* is back with this hilarious and eye-opening call to arms. Turns out the solutions to America's most entrenched problems already exist in the world—they're just waiting to be co-opted.

# DIRECTOR Q&A

## What were the origins of this project?

It really started when I was 19 years old. I had just dropped out of college and I got a Eurail pass and a youth hostel card and spent a couple months traveling around Europe. I was in Sweden and I broke my toe, and somebody sent me to a clinic. Not much you can do with a broken toe, but they did what they could, and I went to pay the bill, and there was no bill. And I didn't understand it. Seriously, I had never heard of such a thing. And so they explained to me how their healthcare system worked, and all through Europe I just kept running into little things like that, thinking, "That's such a good idea! Why don't we do that?"

My original idea was to go and invade other countries and steal things—other than oil. And I would do it without firing a shot. I had three rules: (1) don't shoot anybody; (2) don't take any oil; and (3) bring something back home that we can use. It became clear to us once we were invading these countries that it would be much better if I made a movie about America without ever shooting a single frame of this movie in America. What would that movie look like? I liked the challenge of that.

## How did you select the countries to invade?

Part of it was just getting out of the United States and traveling. Traveling and paying attention. A few years ago, I was on the street corner in Washington, D.C. and this woman comes up to me and says, "We are number one in education," and she was the Education Minister of Finland and she handed me a book about Finland—one hundred things that Finland does right. And she told me about how Finland's schools got rid of homework, and I just thought, 'I'm getting punked right now.'

We had a production meeting before we left with my field producers and crew and I asked did they know this particular thing? Had they read this, had they heard about that? And even though

I have some very smart people—smarter than me—who work on the films (a couple of them went to Harvard, one went to Cornell, another to Dartmouth); even though we all read three papers a day; most of the stuff in this movie we didn't know. So, I thought if that were the case, it would be fresh for an audience. I like to go to movies and learn and experience things I don't already know.

**How are you able to preserve the elements of surprise and spontaneity in your films when they require such deliberate planning?**

I don't want to act. I want my reactions to be real. You can't ask the people you're interviewing to do or say something a second time. They are not actors, then they try to act, and the audience knows it, it sucks. We've seen too many documentaries like that. So it has to happen in the moment, and it has to happen with me in the moment, too. And that's why sometimes if I say something and it's funny, it's funny, and sometimes it's not so funny. But it's just what I said. So I'm not trying to go for, "Hey, writers, get me a funnier line."

I don't think, "Geez wouldn't it be cool if I took a can of Coke in and sat it down on the lunch table to see what the kids do." It was like, "I want a fucking Coke." And there's no vending machines in the school. So a production assistant had to run into town and get me a Coke. And it's just sitting there—so what happens then just happens.

The scene at the Berlin Wall, it was absolutely not planned to be in the film. It was only because Rod Birluson, who was the executive producer of the film, and who also had gotten a Eurail card and a youth hostel card—we've been friends since I was 17—he was there, we were in Berlin, and mostly just for nostalgia, we thought 'wouldn't it be cool to have just for our scrapbook, let's shoot some video of us at the wall, 26 years later, from that night we were accidentally there in Berlin. Why don't we go down there and take some pictures and we'll just walk along, and reminisce, and we'll give this to the grandkids someday.'

Sometimes the best stuff is the stuff I don't plan out. And the research that my field producers do, I have them tell me only the basics. I don't want to know the details. So for instance, when the Italian couple says to me that they get their honeymoon paid for, 15 days, and you see my reaction, that's real! I'm hearing that for the first time. Even though my producers may have known that, they didn't share it with me.

**Talk about your decision to pick the flowers, not the weeds.**

The mainstream media does a really good job telling us night after night how all the rest of the world is just so bad, they pay so much in taxes, and it's just awful. And look, a lot of it is awful—and you get to watch it and read about it on television, in the papers, online. But every few years, I'll ask for two hours of your time to present the other version, the other truths about what goes on. If you want to know why I didn't point out Italy's high unemployment rate, my answer to you is that I went there to pick the flowers and not the weeds. Other people can pick the weeds, but I wanted to show—especially my fellow Americans, but certainly people around the world—the contrast between the two. I wanted to say to Americans that we trust the level of your intelligence and experience, you already know the truth, you already know everything, you don't need to go and watch another documentary to tell you how fucked up this thing is, or that thing is. We need to get off our asses and do something, and get inspired by what we could be.

**Critics are calling this your most optimistic film to date. Is there some truth to that?**

Maybe I've just come up with a more subversive way to deal with the anger I feel about the condition of this country. I've never been a cynic. I've always believed that cynicism is just a different form of narcissism. And I do believe in the goodness of people and I do believe that most people have a conscience, and they know right from wrong, and they know what we should be doing, and they're just afraid, or they're ignorant, and once those things get fixed, we stop living in fear and we stop being stupid, things will get better.

I have been writing about private prisons, women not being equal parts of the power structure and other issues for a very long time. I should be much more pessimistic and cynical than I am. Nothing has changed, and yet to me everything has changed. After the 2004 election when all those states made it part of their constitution that if you love somebody of the same gender you couldn't marry them, that was just 10 or 11 years ago. Now, it's gone. Obviously it was a long struggle. But things change all the time. When you look at the things that have happened in our lifetime if you're my age: the Berlin Wall, Mandela; when you look at what's happened this year alone in the United States, I actually think it will get better, but think it's going to happen because young people are going to make it happen.

I turned 60 years old, my father passed away last year and that had a real impact on me in a way that I didn't think it would. After his death, I felt more alive and wanting to live. I don't think he would want me sitting around depressed for a year. And I just went the other way with it.

**The film makes an explicit argument for putting more women in power, in government and business. Did you start with that premise or did you arrive at that conclusion organically?**

It grew organically. We were going to show some things about how women had more power, and more women are elected in other democracies. But, as I said in the film, as we went to each country, we were shown, or talked to, or saw things because women actually have this kind of power. And it's not just Iceland, where 40% of the corporate boards have to be women. That's the same in Norway, I think actually Norway started it. In Germany now it's 30% of a corporate board has to be female. It just seemed, well, if you noticed that in these countries where women have real power—not the fake power that women have here—you know, where 20% of our Congress are women. The majority gender, 51–52% percent of the population has 20% of the Senate and 20% of the House. And the sad thing is, for historians, 100 years from now, is that we've left behind film and videotape showing ourselves being really happy that 20 women got elected to the US Senate. And they're the majority gender, and the minority gender has 80 seats. It's crazy.

# FILMMAKER BIOS

## **MICHAEL MOORE (writer, director and producer)**

Michael Moore was born in Flint, Michigan. He became an Eagle Scout, attended the seminary for the Catholic priesthood, and at age 18 became the youngest elected official in the country. At 22, he founded *The Flint Voice*, a nationally recognized alternative newspaper. In 1989, Moore made his first film, the box office record breaking *Roger & Me*, which gave birth to the modern-day documentary movement. Moore went on to break the documentary box office record two more times with his 2002 Academy Award®-winning film *Bowling for Columbine* and the Palme d'Or-winning *Fahrenheit 9/11*. Other notable films include the Oscar-nominated *Sicko* and *Capitalism: A Love Story*. Moore won the Emmy Award for his series "TV Nation" and is one of America's top-selling nonfiction authors, with such books as *Stupid White Men* and *Dude, Where's My Country?* Moore lives in Traverse City, Michigan, where he founded the Traverse City Film Festival and two art house movie palaces, the State Theatre and the Bijou by the Bay.

## **TIA LESSIN (producer)**

Academy Award®-nominated filmmaker Tia Lessin is the director and producer, with Carl Deal, of *Trouble the Water*, winner of the 2008 Sundance Film Festival's Grand Jury Prize, the Gotham Independent Film Award and the Full Frame Film Festival's Grand Jury Prize, and of *Citizen Koch*, shortlisted for the 2015 Oscars. She was a co-producer of Michael Moore's *Fahrenheit 9/11*, winner of the Palme d'Or, Academy Award®-winning *Bowling for Columbine*, and *Capitalism: A Love Story*. Lessin line produced Martin Scorsese's Emmy and Grammy-winning film *No Direction Home: Bob Dylan* and was consulting producer of *Living in the Material World: George Harrison*. Her work as producer of the series *The Awful Truth* earned her two Emmy nominations and a lifetime ban from Disneyland. Lessin is the recipient of the L'Oréal Paris / Women in Film's Women of Worth Vision Award and a member of the Academy of Motion Picture Arts and Sciences.

## **CARL DEAL (producer)**

Carl Deal is an Academy Award®-nominated filmmaker and journalist. Along with his collaborator, Tia Lessin, he directed and produced the acclaimed Sundance Grand Jury prize-winning documentary *Trouble the Water* (2008), which was named one of the top ten documentaries of the year by *The New Yorker*, *Salon.com*, *Entertainment Weekly*, *Los Angeles Times* and *New York* magazine. He also directed and produced the award-winning *Citizen Koch* (2013). Among his many television and theatrical credits, Deal was co-producer of Michael Moore's *Capitalism: A Love Story* (2009) and archival producer of Cannes Film Festival's Palme d'Or winning *Fahrenheit 9/11* (2004). He is a Sundance Institute Fellow and received the 2005 FOCAL International / Associated Press Library Award for best use of footage in a feature film. Before making films, Deal worked as an international news producer and writer covering topics ranging from hostage situations, international elections and natural disasters. Deal has an MS in journalism from Columbia University, and is a member of the Academy of Motion Picture Arts and Sciences.

**MARK SHAPIRO (executive producer)**

Mark Shapiro is Chief Content Officer of IMG. In this role, Shapiro oversees the company's content, fashion, digital strategy and operations, and global events businesses.

Prior to joining IMG in 2014, Shapiro was CEO of dick clark productions (dcp), where he managed day-to-day operations while developing and producing entertainment programming for traditional and digital media. Previously, Shapiro served as Director, President and CEO of Six Flags Entertainment Corporation, where he energized and re-invented the Six Flags brand as the world's largest regional theme park company. Shapiro began his career at ESPN, where he oversaw both production and programming and led the creation of sports and entertainment properties that helped build ESPN into one of the world's strongest multi-media brands.

Shapiro currently serves on the board of directors of four public companies: Live Nation Entertainment, Frontier Communications, Papa John's International, and Equity Residential. A graduate of the University of Iowa, Shapiro is a Chicago native and currently resides in New York, New York.

**WILL STAEGER (executive producer)**

Will Staeger is SVP Programming & Content Strategy of the IMG Original Content Group, which he co-manages with Mike Antinoro. In this role, Staeger oversees deal-making, global programming strategy, and functions as an in-house executive producer and showrunner for the Content Group across its array of initiatives.

Prior to joining IMG in 2014, Staeger was EVP Television Production at World Wrestling Entertainment, where he managed the company's TV studio and served as executive producer of all programming, including original documentary and reality series, for the launch of the groundbreaking WWE Network. While there he also launched and executive produced E!'s hit series "Total Divas." Previously, Staeger was SVP Programming & Strategic Development at dick clark productions, overseeing all programming and digital there. Prior to his dcp tenure, Staeger co-led ESPN's Original Entertainment unit as Executive Producer, functioning both as business affairs / programming leader and in-house executive producer of acclaimed drama series "Playmakers," "Tilt," nearly a dozen highly rated original TV movies, "Pardon the Interruption," "The World Series of Poker," and "30 For 30."

In addition to his 27 years of experience in film and television, Staeger is the author of two international thriller novels, *Painkiller* and *Public Enemy*, published in hardcover by William Morrow and mass market paperback by HarperCollins. A graduate of USC's Graduate School of Cinema-Television, Staeger currently resides in Southport, Connecticut.

**PABLO PROENZA (editor)**

Pablo Proenza is an award-winning writer, director and editor. He collaborated with Michael Moore previously on *Capitalism: A Love Story* and directed the critically acclaimed films *Dark Mirror* and *ViDi*. Proenza has also edited numerous movie trailers. Born in the U.S. to Cuban-American parents, Proenza grew up in Costa Rica and Italy.

**T. WOODY RICHMAN (editor)**

T. Woody Richman was the editor, co-writer and co-producer of the Academy Award®-nominated film *How to Survive a Plague* (2012). He co-produced and edited the Academy Award®-nominated and Sundance Grand Jury Prize-winning documentary *Trouble the Water* (2008). A long time collaborator of Michael Moore, Richman edited *Capitalism: A Love Story*, Palme d'Or-winning *Fahrenheit 9/11*, and was associate editor of Academy Award®-winning *Bowling for Columbine*. He has cut several other independent narrative features, including Sooni Taraporevala's (screenwriter of *The Namesake*, *Salaam Bombay*, and *Mississippi Masala*) first feature, *Little Zizou*, and *Destination Unknown*, winner of the 1997 Hamptons Film Festival. Richman co-produced and edited Congolese director Selé M'Poko's award-winning debut comedy feature, *John of God the Movie*.

**TYLER H. WALK (editor)**

Tyler H. Walk is a Cinema Eye award-winning and Emmy-nominated editor whose most recent projects include Michael Moore's *Where to Invade Next*, David France's Academy Award®-nominated documentary *How to Survive a Plague*, and Eric Weinrib's *Roseanne for President!* A graduate from Penn State University and The Edit Center, Walk is also an amateur pinballer and pretend rock star by night.

**RICHARD ROWLEY (cinematographer)**

Richard Rowley is an Academy Award®-nominated director and Sundance Film Festival winning cinematographer with 19 years experience producing, directing, and shooting for screen and television. His most recent documentary feature, *Dirty Wars*, pioneered a fusion of non-fiction reportage and dramatic narrative storytelling that won him dozens of festival awards and an Academy nomination. His four other theatrically released documentary features have been honored at scores of festivals around the world, from Berlin to Sundance. Rowley has directed, produced and filmed dozens of television documentaries for Channel 4, BBC, Canal+, ZDF, ARD, CBC, PBS, CNN International, Al Jazeera and others. Recently, he was lead cinematographer for the Showtime climate change series "Years of Living Dangerously." He has been awarded Sundance, Rockefeller and Jerome Fellowships, and his work has been displayed at MoMa and the Berlin Biennial.

**JAYME ROY (cinematographer)**

Jayne Roy shot three of Michael Moore's most recent films: *Sicko*, *Capitalism: A Love Story* and *Where to Invade Next*. He also shot the recent film *Roseanne for President!*

**TIERNEY BONNINI (field producer)**

Originally from Italy, Tierney Bonnini has lived and worked around the world, from India to Bolivia to the United States. Her career has spanned from both long-format documentary television to short-form live news. Over the past eight years, she's been telling dramatic stories: whether investigating loopholes in U.S. gun laws, reporting on the plight of Syrian refugees in Jordan, or documenting Jewish burial traditions in Israel or Shaolin Monks in China, the programs and reports span every imaginable subject matter and have aired on ABC News, MSNBC, PBS, OWN, National Geographic, Discovery Channel, and HuffPost Live.

**ADRIANE GEIBEL (field producer)**

Adriane Geibel has been directing, producing, and editing documentary, short narrative, and industrial films for over 13 years. Her most recent feature credits include Senior Field Producer on Michael Moore's *Capitalism: A Love Story*, and Line Producer on *Theater of War*, a feature documentary starring Meryl Streep and Tony Kushner. She has produced programs for Sundance Channel, IFC, and Court TV.

**NICKY LAZAR (field producer)**

Nicky Lazar is a media production and human rights campaign consultant. She has worked as field producer on a variety of Michael Moore films including *Fahrenheit 9/11* and *Sicko*, as well as various other documentaries that have aired on PBS, HBO, and National Geographic, among other channels. She also works in the human rights non-profit world and has worked for Human Rights First, Human Rights Watch, and The National Center for Civil and Human Rights as strategist, speechwriter, researcher and writer. She graduated from the University of Cape Town in 1994 and New York University School of Broadcast Journalism in 1997.

**SOLLY GRANATSTEIN (consulting producer)**

An eight-time Emmy winner, Solly Granatstein is a veteran show-runner, TV producer and filmmaker. Granatstein served as co-executive producer of Showtime's "Years of Living Dangerously"—a celebrity-driven series on climate change that won the 2013 – 2014 primetime Emmy for Outstanding Non-Fiction Series. Previously, Granatstein worked for nearly two decades as a producer at ABC News, NBC News and CBS News, including a dozen years at "60 Minutes." Granatstein has won the Peabody, the DuPont, the Polk, and two Edward R. Murrow Awards and is a graduate of Columbia University's School of Journalism.



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“THIS TIME IS THE LAST TIME”  
WRITTEN BY IRVING BERLIN  
PERFORMED BY ROBERT SHANLEY & CHORUS

“MEDLEY: THE RIVER KWAI MARCH / COLONEL BOGEY MARCH”  
WRITTEN BY KENNETH ALFORD  
PERFORMED BY MITCH MILLER & HIS ORCHESTRA  
COURTESY OF COLUMBIA RECORDS  
BY ARRANGEMENT WITH SONY MUSIC LICENSING

“MIND HEIST”  
WRITTEN AND PERFORMED BY ZACK HEMSEY

“VOLARE (NEL BLU DI PINTO DI BLU)”  
WRITTEN BY FRANCESCO MIGLIACCI, DOMENICO MODUGNO AND MITCHELL PARISH  
PERFORMED BY DEAN MARTIN  
COURTESY OF CAPITOL RECORDS, LLC UNDER LICENSE FROM  
UNIVERSAL MUSIC ENTERPRISES

“SLOVENIAN NATIONAL ANTHEM »ZDRAVLJICA«  
LYRICS BY DR. FRANCE PREŠEREN  
MUSIC BY DR. STANKO PREMRL  
ARRANGED BY JANI GOLOB  
PERFORMED BY SLOVENIAN PHILHARMONIC ORCHESTRA, SLOVENIAN CHAMBER  
CHOIR, MIXED CHOIR CONSORTIUM MUSICUM

“ANDSTAÐA”  
WRITTEN AND PERFORMED BY RAAS  
COURTESY OF SMEKKLEYSA RECORDS

“TAKE BACK THE POWER”  
WRITTEN BY TIM ARMSTRONG, AIMEE ALLEN, KEVIN BIVONA, JESSE BIVONA, JUSTIN  
BIVONA  
PERFORMED BY THE INTERRUPTERS  
COURTESY OF HELLCAT RECORDS

“OVERTURE”  
WRITTEN BY BJÖRK GUDMUNDSDOTTIR  
PERFORMED BY BJÖRK  
COURTESY OF ONE LITTLE INDIAN RECORDS &  
WARNER BROS. RECORDS

“ANYTHING YOU CAN DO I CAN DO BETTER”  
WRITTEN BY IRVING BERLIN  
PERFORMED BY ETHEL MERMAN, RAY MIDDLETON  
COURTESY OF SONY MASTERWORKS  
BY ARRANGEMENT WITH SONY MUSIC LICENSING

ADDITIONAL MUSIC COURTESY OF

APM  
EXTREME MUSIC  
KILLER TRACKS  
JEZ COLIN  
JOSHUA FIELSTRA

THE HIT HOUSE  
GEORGE KALLIS &  
JEFF MACDONALD  
CRIMINAL RECORDS  
DANI MACCHI

FOOTAGE OF BREE TAKING DOWN CONFEDERATE FLAG

HAMMER. CHISEL. DOWN.

WHERE TO INVADE NEXT

THE END

DOG EAT DOG ANIMATION