



Presents

A COMPASSIONATE SPY

A film by Steve James

101 mins, USA, 2023

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Distribution

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LOGLINE

A brilliant nuclear physicist, a passionate leftist, and the explosive secret they kept over a remarkable 52-year marriage.

SYNOPSIS

Recruited in 1944 as an 18-year-old Harvard undergraduate to be the youngest physicist on the Manhattan Project, Hall didn't share his colleagues' elation after the successful detonation of the world's first atomic bomb. Increasingly concerned during 1944—with Germany clearly losing the war—that a U.S. post-war monopoly on such a powerful weapon could lead to nuclear catastrophe, he decided beginning that October to start passing key information about the bomb's construction to the Soviet Union. After the war, at the University of Chicago, he met and married Joan, a fellow student with whom he shared a passion for classical music and socialist causes — and the explosive secret of his espionage. Living under a cloud of suspicion and years of FBI surveillance and intimidation, the pair raised a family while Ted refocused his scientific brilliance on groundbreaking biophysics research. *A Compassionate Spy*, two-time Oscar® nominee Steve James' nuanced documentary, reveals the twists and turns of this real-life spy story, its profound impact on nuclear history, and the couple's remarkable love and life together during more than 50 years of marriage.

ABOUT THE PRODUCTION

“In my mind this was not a question of helping the Soviet Union. It was a question of...preventing an overall holocaust which would affect the entire world.”
-Ted Hall

Over his 35-year filmmaking career, two-time Oscar® and Emmy® nominee Steve James has mostly trained his lens on contemporary subjects, often in his adopted hometown of Chicago. But for his newest film, *A Compassionate Spy*, he tells a little-known spy story — and an extraordinary love story — that begins in the New Mexico desert in the middle of the last century, and has powerful implications for the state of the world today.

The lives of Ted and Joan Hall came to James’ attention through journalist Dave Lindorff, who was interviewed in James’ Oscar-nominated 2016 film *Abacus: Small Enough to Jail*, and writes frequently on nuclear weapons issues. In 2019, while researching a story about Klaus Fuchs, a German scientist on the Manhattan Project who famously passed secrets to the Soviets, Lindorff learned about Ted Hall, a younger, far less well-known spy who also worked at the Los Alamos laboratory and who provided information that complemented and substantiated what Fuchs was handing over. “I was surprised that he was only 18 and an undergraduate at Harvard,” says Lindorff. “And he was never arrested, which also intrigued me. I could find very little information about him, but I wrote a piece based on what I knew and suggested that Fuchs and Hall should get a posthumous Nobel Peace Prize for saving the world from a U.S. with a monopoly on the bomb.”

Shortly after the piece was published in *CounterPunch*, Lindorff was surprised to receive an email from England. “It said, essentially, ‘Dear Dave, I’m reading your article with tears in my eyes. I’m Ted’s widow, and you’re the first journalist who got him,’” he recalls. Their correspondence continued and when Lindorff and his wife made a trip to Oxford for their daughter’s graduation, Joan invited them to visit her Cambridge home, where Lindorff learned more about her and Ted’s astonishing life.

After briefly considering writing a book about the Halls, Lindorff contacted *Abacus* producer Mark Mitten, to see if Mitten and James would be interested in collaborating on a documentary about the couple. Upon hearing Lindorff’s pitch, James was sufficiently curious to accompany the journalist to Cambridge, along with Mitten and a camera crew, to interview Joan and her daughters.

“After three days of filming, I thought, this is a fascinating, important and largely unknown story about a guy who, at an incredibly young age, made this huge decision to pass secrets to the Soviets,” says James. “And he didn’t do it for financial gain. In his mind, he was doing it because he was trying to save the world.”

Fortuitously, the filmmakers found Joan, then nearly 90 years old, to be an extremely compelling narrator. “She’s just an incredibly vibrant personality who’s a marvelous storyteller,” says Mitten. “She has a tremendous recall of major events and minor details and is just engaging and passionate.”

“I thought she was a great person to take us through the story,” adds James. “She is someone who was ahead of her time in terms of her savviness, political sophistication and worldview.” Through Lindorff, James also learned of the existence of a number of filmed interviews with Ted, made toward the end of his life, in the mid- to late-1990s, most of which had never been seen publicly. “So there was this great opportunity to have his voice well-represented in the film too.”

A Tricky Subject

With Lindorff and Mitten on board as producers, James brought *A Compassionate Spy* to Chicago-based Kartemquin Films, the acclaimed nonprofit documentary collaborative under whose auspices he has produced most of his documentaries. “The story really resonated with me,” says Kartemquin founding member and artistic director Gordon Quinn. “When I was in high school in the 1950s I was very anxious about the possibility of nuclear war. And although he quit very early on, my dad had been in the Communist Party. So some of what was driving Ted, including his concern that America might start a nuclear war, were things I was concerned about even as a kid.”

Although *A Compassionate Spy* is different in many ways from James’ previous work, Quinn believes the director’s humanistic and compassionate approach made him the ideal filmmaker to tell the Halls’ unique story. “This is a very tricky subject,” he says. “It’s a story about people who many would want to have a negative opinion of. But I think Steve pretty much adheres to a principle — which is also a Kartemquin principle — that although your films may be about a range of people with different characteristics, you need to find some way to really care about your principal characters. I think that you see that in all of Steve’s work.”

In early 2021, James pitched the project to Diane Weyermann, Chief Content Officer of Participant, which had financed his previous two projects, the documentary series “America to Me” and “City So Real.”

“The folks at Participant are everything you could want in partners and it’s been a terrific collaborative process,” says James. “They do way more than just provide funding, of course. There are a lot of really smart people there, and they have a lot of great ideas and give great feedback. So I love working with Participant, and I’ve absolutely adored working with Diane all these years. Her passing is a real loss to the world of documentary filmmaking.”

“I knew I’d never meet anyone like that again.”

Joan Hall on agreeing to marry Ted after he told her about his spying

The Perfect Counterbalance

At the heart of *A Compassionate Spy* is an earth-shattering secret, one that the couple kept — even from their children — for most of their lives. And while it severely complicated their existence, it also helped bind them together, says executive producer Tim Horsburgh. “The choice to tell Joan, right at the start of their relationship, that if we’re going to spend our lives together you’re going to have to share this secret with me, is an incredible moment.”

Although Ted's spying days were already behind him when he and Joan married in 1947, over the next five decades she would be instrumental in convincing him not to go public about or confess to his work on behalf of the Soviet Union. Mitten cites the fact that in the early 1950s, after Julius and Ethel Rosenberg had been caught, convicted of espionage and executed, Ted wavered and considered coming forward in hopes of saving the couple from execution. "Joan was adamant that it wouldn't have any benefit for them, and all it would do was put Ted in significant jeopardy," says the producer. "So she was always the counterbalance to make sure they did what needed to be done to maintain the secret."

More than just a willing accomplice, Joan was Ted's biggest champion, says Mitten. "She was incredibly proud of his achievement, although she couldn't tell anybody. She really was a perfect partner for him, not just romantically and culturally, but ideologically. They were very simpatico in their politics and their philosophy."

Bringing the Young Halls to Life

A Compassionate Spy is a notable departure for James in its use of dramatic recreations.

Although he has directed actors before — in the narrative feature film *Prefontaine* and cable movies *Passing Glory* and *Joe and Max* — he had never used them in a documentary. But with no film footage and few photographs of Joan and Ted in their youth, James says he felt it was the best way to bring to life some of the most dramatic events of the story, including Ted's courtship of Joan, his time at Los Alamos, and he and his friend Saville "Savy" Sax passing secrets to the Soviets and the FBI interrogations and surveillance.

"Fairly early on in the filming process, I had the thought that an approach to telling this story in an engrossing way would be to do recreations," he explains. "I think it really helps to show young Ted and Joan and Savy as these very politically engaged young people who are not like what we normally associate with people of that generation."

Horsburgh believes the recreations also add significantly to the emotional content of the film. "The scene of the love triangle with Ted and Joan and Savy on the quad at the University of Chicago is very romantic," says the executive producer. "So is the moment where Ted is telling Joan his secret as they lie on the floor listening to records in his office. Those are the moments that we always felt would have a great dramatic resonance."

The recreations were filmed on locations all around Chicago, including on the actual University of Chicago campus, and even in Ted's old office there. While some of the sequences feature the characters speaking, many do not and are instead used to dramatize stories told in voiceover, often using Ted's and Joan's actual voices and evoking a sense of recalled memories. "I never wanted to completely lose the connection with whoever is telling us the story of what happened," explains James. "My feeling was that part of what lends the recreations credence is that we're not just making up a bunch of stuff, we're endeavoring to tell the story at least the way it's remembered."

Based on photos of Joan, Ted and Savy, James sought out actors who resembled their real-life counterparts. But there was never an attempt to fool viewers into thinking they were watching archival footage, he notes. "It's very clear these are actors playing the characters. I'm very happy with the performances they gave. They really did a nice job of channeling who Ted and Joan and Savy were as young people, to the best of my understanding. It's part of what I hope will make

the film appeal to young people who look at Ted and Joan and see some of themselves in them and are inspired by them.”

*“I didn’t feel any mood of jubilation at all.
I felt that this was not a good sign for the future.”*
Ted Hall on the success of the first atom bomb test

Through his initial conversations with Joan, Lindorff learned that before he died Ted had made a video in which he answers questions from Joan and describes in detail what he did during the war and why. “He was suffering from advanced terminal kidney cancer and Parkinson’s disease at that point so his lawyer in England suggested he do it for the historical record,” the producer explains. “The idea was that the lawyer would release it after Ted and Joan died.”

Although Joan in fact agreed to let the filmmakers use the video in the documentary while still alive, the original tape was unavailable because the lawyer — now in his 90s and in ill health — was unable to locate it. So the film uses a VHS copy that was in Joan’s possession.

Also seen in the film are excerpts from an interview conducted for the 1998 documentary series *Cold War*, co-produced by CNN and the BBC. In that tape, Ted can be seen sitting on a couch, dramatically lit, answering questions from a British interviewer off camera. Only a small fraction of the lengthy interview was used in the original broadcast.

A Compassionate Spy also makes use of a third interview conducted by an environmental activist. “I don’t think that one has ever been seen either,” says James. “So most of what’s in the film has never seen the light of day before.”

Although the press interviews are enlightening, Ted is much more candid about his activities in the private tape he made with Joan and the lawyer, says James. “He was more careful with CNN because there was no statute of limitations on espionage, so at the time it wasn’t clear whether the U.S. might come after him still. But in the other tapes we have he’s definitely not holding back.”

Access to these previously unseen interviews allowed the filmmakers to reveal a number of elements about the couple’s life that have never been made public. There has only been one book published about Ted Hall’s espionage, Bombshell, written by veteran foreign correspondents Joseph Albright (former husband of Secretary of State Madeleine Albright) and Marcia Kunstel, both of whom are interviewed in the film. Published in 1997, before Ted’s death, it predates the secret tape Ted and Joan made telling their whole story.

“It’s a good book,” says Lindorff, “but they didn’t have the tape and they didn’t have Ted’s FBI file, because he wasn’t dead yet. And they didn’t have Sax’s file, because although Sax died in the 1980s, the FBI chose to keep the file on the two of them together, so you couldn’t get his file until Ted died. Also, at the time that book came out, people didn’t know that after World War II the U.S. actually had functioning plans to bomb Russia into the Stone Age with hundreds of our new atomic bombs.”

Averting a Nuclear Holocaust

One of the reasons Ted gives for passing nuclear secrets to the Soviets was his fear that post-World War II America could devolve into German-style fascism. “The fact that Ted at the age of 18 or 19 was worrying about that is a pretty radical thought,” observes James. “But what we try

to show in the film is that even if the U.S. didn't fall into fascism, our government seemed fully prepared to leverage the bomb against the Soviet Union and others. He wasn't out in left field with his worries about the United States."

A Compassionate Spy features an interview with Daniel Axelrod, co-author of the book, To Win a Nuclear War: The Pentagon's Secret War Plans. Based on declassified documents obtained through the Freedom of Information Act, Axelrod and fellow physicist Michio Kaku detail American plans to attack the Soviet Union with atomic bombs starting as early as 1945. "The U.S. thought at the time that Russia would take eight to 10 years to get its own bomb — and it probably would have, if there hadn't been any spying," says Lindorff. "We were trying to build at least 300 bombs because that's what the Pentagon told Truman would be needed to destroy Russia as an industrial society. They also were ramping up production of B-29 bombers, which were the only ones that could carry the bomb to the U.S.S.R."

But when the Soviet Union exploded its first atom bomb in August 1949, there were only 220 bombs in the U.S. arsenal and not enough B-29s, says Lindorff. "So according to the documents Axelrod and Kaku got from the Pentagon, Truman basically called off the plan — or at least deferred it — because at that point there was no way to ensure the Russians wouldn't retaliate." Lindorff posits out that by helping accelerate the Soviet Union's nuclear weapons capability by what experts estimate was between two and five years, Hall prevented the U.S. from carrying out a "genocidal holocaust" on the Soviet Union, and perhaps using it in other places. "As Dan Axelrod points out, the U.S. came very, very close to using the atomic bomb during the Korean War, and twice in Vietnam. And the thing that stopped it each time was that some saner head in the war council would say, um, you know the Russians could retaliate. So when you look at the willingness to do it and then backing off because of the Russians having the bomb, you have to say Ted really did something heroic and important."

Hall had hoped that the Soviets' building an atomic bomb would result in a standoff between the U.S. and the U.S.S.R., says Lindorff. "And then everybody would do what they did with chemical weapons after World War I and say, we've got to get rid of these things. Instead, we got the Arms Race, with each side trying to leapfrog the other. But even though it wasn't what Ted wanted, it still has given us 77 years of no use of a nuclear bomb in war since Nagasaki. And in fact no direct conflict between the major powers — because each country knows that if they go to war, it's going to go nuclear really fast."

"The world has come extremely close to real, actual, total disaster. People...must be prepared to insist, to demand, to compel government policies which don't put the world at risk again."
Ted Hall

A Real-Life Spy Story

When he started making *A Compassionate Spy*, James says he thought of it as an account of a fascinating chapter in our nation's history. A fan of the fictional spy series "The Americans," he saw the Halls' story as a much more realistic look at Soviet espionage on U.S. soil. But as he continued working on the film, it became clear to James how relevant it is to what's going on in the world today.

“For one thing, the nuclear armament situation is ramping up again — principally between China and the United States, although it’s never gone away with Russia,” observes the filmmaker. “The other thing is climate change. I feel like Ted’s last words in the film apply in so many ways to where we find ourselves today, where people have no control over what their governments do. And the risks are great. My hope is that by the time you get to the end of the film and hear Ted’s words, you’re not just thinking about nuclear arms. You’re thinking about climate change, you’re thinking about where politics has gone in this country and even globally.”

Mitten believes the film will spark a lively debate about Ted’s actions: “Was he doing something that was morally right for the world or was he doing something unpatriotic that undermined America?”

It’s a question that has been raised about contemporary figures such as Chelsea Manning and Edward Snowden, says Horsburgh. “And it will continue to be for people who take acts of perilous courage when the majority of their nation, and particularly their government, would rather they didn’t. So I think it’s really interesting to hear about the case of someone who did that and had a long-term view of the consequences.”

“I think any time you can tell the story of someone who — whether you agree with his reasoning or not — took a very courageous step in doing what he did, and did it at such a young age, that’s important,” says James. “I also hope Ted and Joan’s story will be inspiring to young people who see the film, because I feel like their lives speak directly to the lives of young people today.”

BIOGRAPHIES

STEVE JAMES (Director, Producer, Editor) is an award-winning filmmaker whose career has spanned more than three decades. His most recent docuseries, “City So Real,” premiered at the Sundance Film Festival and went on to be named one of the best television shows of 2020 by *The New York Times*, *The New Yorker*, *Time*, *Slate*, *The LA Times*, and the *Hollywood Reporter*, among many others. The show was nominated for two Emmys, an Independent Spirit Award, and three Cinema Eye Honors, among others. His previous docuseries, 2018’s “America to Me,” won the Cinema Eye Honors Award for Outstanding Achievement in Nonfiction Series for Broadcast, and was named one of the best television shows of 2018 by *The New York Times*, *The New Yorker*, *Time*, *Slate*, *The Chicago Tribune*, *Variety* and the *Hollywood Reporter*, among many others.

James’ other films include *Abacus: Small Enough to Jail*, which was nominated for an Oscar and won a News & Documentary Emmy Award; *Life Itself*, for which he won a News & Documentary Emmy for Outstanding Editing; and *The Interrupters*, which won a News & Documentary Emmy, the Independent Spirit Award for Best Documentary and two Cinema Eye Honors Awards for Outstanding Achievement in Directing and Nonfiction Filmmaking. James’ 1994 documentary feature *Hoop Dreams* won a Peabody Award, DGA Award, Independent Spirit Award and an International Documentary Award and was nominated for an Oscar.

MARK MITTEN (Producer) is an Academy Award®-nominated and Emmy Award-winning producer who has created a variety of media and entertainment projects. He originated and produced the internationally acclaimed documentary *Abacus: Small Enough to Jail*, directed by Steve James (*Hoop Dreams*), which premiered at the 2016 Toronto International Film Festival. The film was nominated for the 2018 Academy Award for Best Feature Documentary and was also named Best Political Documentary at the Critics’ Choice Awards. Mitten is producing a narrative feature version of *Abacus* with Participant Media and director Justin Lin (*Fast & Furious*).

The producer’s latest film is *The Lost Leonardo*, about the painting that set a new record for most expensive painting ever sold at public auction. The documentary premiered at this year’s Tribeca Film Festival to critical acclaim and has a 97 percent critics’ rating on Rotten Tomatoes. Mitten also directed the documentary short *Miracle on 19th Street*, the story of a beloved New York store Santa who, after nearly 30 years, is retiring.

Previously, Mitten was an executive producer on *Finding Yingying*, which won the 2020 Chinese Academy Award (Golden Rooster) for Best Foreign Language Documentary. He was the executive producer and co-producer on Steve James’ documentary about Roger Ebert, *Life Itself*, which premiered at the 2014 Sundance Film Festival and was named the best documentary of the year by both the National Board of Review and the Producers Guild of America (PGA). Rotten Tomatoes rates it as the fourth-best-reviewed documentary of all time.

DAVE LINDORFF (Producer) has been a professional journalist and investigative reporter since 1972. Though he has worked for the *Middletown Press*, *Minneapolis Tribune* and *Los Angeles Daily News*, since 1979 Lindorff has been an independent journalist, writing articles that have appeared in *The New York Times*, *Mother Jones*, *Sydney Morning Herald*, *Forbes*, *American Conservative*, *The Nation* magazine, *London Observer*, *Los Angeles Times* and other major publications. He spent five years as a Hong Kong-based correspondent for *Businessweek* magazine (1992 to 1997) and was the producer and reporter of the Peabody Award-winning investigative news program “28 Tonight,” for KCET-TV Los Angeles. Most recently, Lindorff was the winner of the Park Center for Independent Media’s 2019 Izzy Award for Outstanding Independent Journalism. He is the author of four books including Marketplace Medicine: The Rise of the For-Profit Hospital Chains (Bantam, 1992), Killing Time: An Investigation into the Death Penalty Case of Mumia Abu-Jamal (Common Courage, 2003) and The Case for Impeachment (St. Martin’s Press, 2006) and is currently writing a book on Ted Hall for Prometheus Books.

Lindorff graduated from Wesleyan University in 1971 with a major in Chinese language and a history minor. He then attended the Columbia University Graduate School of Journalism, graduating in 1975 with an M.S. in journalism. From 1978 to 1979 he was a Columbia Knight-Bagehot Fellow in business and economic journalism. Lindorff was also a two-time Fulbright Scholar in China and Taiwan (1991–92 and 2004).

DIANE WEYERMANN (Executive Producer) was the Chief Content Officer at Participant until her passing in October 2021. She had long been the engine behind Participant’s documentary film and television slate, and her work has defined the company since it was founded in 2004 by Jeff Skoll. She championed and shaped Participant’s history and breathed life into Skoll’s vision that a good story well told can change the world.

Collectively, Weyermann’s projects earned 10 Academy Award nominations and four wins, eight Emmy nominations and three wins, three BAFTA nominations and one win, five Spirit Award nominations and three wins. The films are known for highlighting issues spanning climate change to government surveillance, the plight of refugees and the dignity of work. But the care she took to bring the most urgent social issues to life extended beyond what was shown on the big screen.

Prior to joining Participant in 2005, Weyermann was the director of the Sundance Institute’s Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund and launched two annual documentary film labs focused on the creative process, the Edit and Story Lab and the Documentary Composers Lab, which she co-created with Peter Golub.

Before her time at Sundance, Weyermann served as the director of the Open Society Institute New York’s Arts and Culture Program, where she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund).

Weyermann was a member of the Documentary Branch Executive Committee of the Academy of Motion Picture Arts and Sciences from 2012 to 2018. She served on the Foreign Language Film Award and International Feature Film Award executive committees from 2016 to 2020 and co-

chaired the committees from 2018 to 2020. She was also a member of both the Academy of Television Arts & Sciences and the European Film Academy.

JEFF SKOLL (Executive Producer) was inspired by the belief that a well-told story can change the world when he founded Participant in 2004. Today it is the world's leading entertainment company focused on advocacy and social impact, having produced more than 100 full-length feature films with that aim. On the narrative side the company's releases include award-winning films such as *Spotlight*, *Good Night, and Good Luck*, *Contagion*, *A Fantastic Woman*, *Lincoln*, *The Help*, *Green Book* and *Roma*. Participant's documentaries include *The Look of Silence*, *Food, Inc.*, *He Named Me Malala*, *Waiting for Superman* and *An Inconvenient Truth*. These films have collectively garnered 82 Academy Award nominations and 21 wins, including Best Picture for *Spotlight* and *Green Book*, Best Foreign Language Film for *Roma* and *A Fantastic Woman*, and Best Documentary Feature for *American Factory*, *The Cove*, *Citizenfour* and *An Inconvenient Truth*.

In addition to Participant, Skoll's innovative portfolio of philanthropic and commercial enterprises includes the Skoll Foundation and Capricorn Investment Group, all coordinated under the Jeff Skoll Group umbrella.

TIM HORSBURGH (Executive Producer) is an independent producer and distribution consultant. Current clients include National Geographic Documentary Films, covering the production and distribution of films such as *Fire of Love*, *The Territory*, *We Feed People*, *Torn*, *The First Wave*, *The Rescue*, *Becoming Coousteau*, and *Fauci*. Between 2009-2021 he held various roles at Kartemquin Films, a period in which the organization received three Academy Award nominations, won five Emmy Awards, and was the recipient of an Institutional Peabody Award. As Kartemquin's Director of Film Strategy, he managed an annual slate of 20+ original documentaries, covering acquisitions, development, financing, creative guidance, production management, business affairs, marketing and distribution on titles including *Minding the Gap*, *Edith+Eddie*, and *Abacus: Small Enough to Jail*. Tim's experience covers the theatrical, broadcast, and digital releases of over 60 completed films, series, and shorts; founding and managing artist development programs; leading advocacy movements on behalf of the independent documentary field; and teaching and consulting on audience engagement and impact campaign strategies.

GORDON QUINN (Executive Producer) is the artistic director and founder of Kartemquin Films. He was the executive producer of the Oscar-nominated documentaries *Edith and Eddie*, *Abacus: Small Enough to Jail* and *Minding the Gap*. Quinn's other documentary credits include *Home for Life*, *Taylor Chain*, *The Last Pullman Car*, *Golub*, *Hoop Dreams*, *Vietnam*, *Long Time Coming*, *Stevie* and *The New Americans*. Recently, he directed *For the Left Hand*, *Prisoner of Her Past*, *A Good Man* and *'63 Boycott*, the latter of which was shortlisted for an Oscar nomination. Quinn also executive produced documentaries *The Interrupters*, *The Trials of Muhammad Ali*, *The Homestretch*, *Life Itself* and *America to Me*.

Quinn helped create the "Documentary Filmmakers' Statement of Best Practices in Fair Use" and often speaks on public media, fair use and documentary ethics.

PARTICIPANT (Production Company), founded by Chairman Jeff Skoll and now under the leadership of CEO David Linde, Participant combines the power of a good story well told with real-world impact and awareness around today's most vital issues. Through its worldwide network of traditional and digital distribution, aligned with partnerships with key non-profit and NGO organizations, Participant speaks directly to the rise of today's "conscious consumer," representing the well over 2 billion consumers compelled to make meaningful content a priority focus.

As an industry content leader, Participant annually produces up to six narrative feature films, six documentary films, three episodic television series, and more than 20 hours of digital short-form programming. Participant's more than 100 films have collectively earned 85 Academy Award nominations and 21 wins, including Best Picture for *Spotlight* and *Green Book*; Best Documentary Feature for *An Inconvenient Truth*, *CITIZENFOUR*, *The Cove* and *American Factory*; and Best Foreign Language Film for *Roma* and *A Fantastic Woman*. Participant also has earned 44 Emmy Award nominations and 11 wins, including two wins for the groundbreaking "When They See Us." Follow Participant on Twitter ([@Participant](#)) and on [Facebook](#) and [Instagram](#).

KARTEMQUIN (Production Company) Kartemquin is a collaborative center empowering filmmakers who create documentaries that have consequences in the world and foster a more engaged and just society. In 2016, Kartemquin celebrated 50 years of sparking democracy through documentary.

The organization's films have received four Academy Award® nominations and won several major prizes, including six Emmys, two Peabody Awards, multiple Independent Spirit, IDA, PGA and DGA awards, and duPont-Columbia and Robert F. Kennedy journalism awards. Kartemquin is recognized as a leading advocate for independent public media, and has helped hundreds of artists via its filmmaker development programs that help further grow the field, such as KTQ Labs, Diverse Voices in Docs, and the acclaimed KTQ Internship.

Kartemquin is a 501(c)3 not-for-profit organization based in Chicago. www.kartemquin.com.

CREDITS

Written and Directed by
Steve James

Produced by
Mark Mitten, p.g.a.
Dave Lindorff
Steve James

Executive Producers
Jeff Skoll
Diane Weyermann

Executive Producers
Tim Horsburgh
Gordon Quinn

Editor
Steve James

Director of Photography
Tom Bergmann

Music Supervisor
Dawn Sutter Madell

Assistant Music Supervisor
Pedro Urgiles

Archivist
Sierra Pettengill

In Memoriam
Diane Weyermann (1955 - 2021)
Dear friend, colleague, and documentary champion

FEATURING

Ted Hall
Joan Hall
Ruth London
Sara Hall
Sarah Sax
Boria Sax
Joseph Albright
Marcia Kunstel
Daniel Axelrod

RE-CREATIONS

Assistant Editor	Pedro Urgiles
Line Producer	Sarada Duvvuri
Production Manager	Erwin Burns
Production Coordinator	Brendan Brown
1st Assistant Director	Joshua Schilling
Location Manager	Gretchen Brown Valerie Bulinski
Re-Creations Advisor	Maureen A. Ryan

CAST

Ted Hall	J. Michael Wright
Joan Hall	Lucy Zukaitis
Savy Sax	Nicolas Eastlund
FBI Agent McQueen	Mickey O'Sullivan
FBI Agent 2	Matt Young
FBI Agent 3	Tom Goodwin
Ed Hall	Zach Twardowski
Young Ruthie	Olivia Piper
Sax baby	Enzo Inalsingh
Susan Sax	Kate Marie Smith
Second Camera	Jackson James
Additional Cinematography	Geoffrey Sentamu
1st Assistant Camera	Lucinda Harstrick Andrea Baker
DIT	Kevin Oliver-Krohn
Sound Engineer	Zak Piper
Gaffer	Andy Cook
Key Grips	Gene Fojtik Regan Hudeck
Grips	Sean O'Leary Collin Rogers Alex Holzman
Production Designer	Laura Gordon

Art Directors	Stacy Buckner Marco Miller
Set Decorator	Ronnie Kwasman
Set Dressers	Chelsea Houlf Chelsea Ross
Set Painters	Marco Miller Tom Melvin
Art Assistants	Briggen Brikai PT Clement Alex Quintanilla Lonnie Edwards Dae Narciso Nate Balano
Costume Designers	Kate Grube Halley Sharp
Wardrobe Assist	Robin Lee Kareena Gardner Jarrod Page Emma McCall Kirrah Perkins
Hair and Makeup	Kim Patterson
Hair and Makeup Assists	Coleen Sullivan Vivian Guzman Norman Sands
Casting Director Casting Associate Casting Assistant	Sarah Cayce, CSA Eve Rosenthal Gabriela Medina
Key PA	NK Gutierrez
Set Production Assistants	Raven Byerly David Creighton John Flores Natalie Holly Sergio Neyland

Catering

Crafty Chicago

LOCATION PRODUCTION

Second Camera

Jed Lindorff

Location Sound Recordists

Stephen Hodge
Adriano Bravo
Stephen Hopkins
Ludovic Lasserre

Production Assistant

Finbarr Pine

POST PRODUCTION

Post-Production Supervisor

Alanna Schmelter

Assistant Editor

Pedro Urgiles

Motion Graphics and Animation
Graphic Designer

Dizzy Giant
Dan Sharkey

Archival Assistant

Liz Yong Lowe

Audio Post-Production

Another Country

Supervising Sound Designer/
Re-recording Mixer

Drew Weir

SFX Editor

Cathryn Stark
Brett Rossiter
Gabby Henderson
Logan Vines

Producer

Louise Rider

Associate Producer

Josh Hunnicutt

Managing Director

Tim Konn

Color Post-Production

Nolo Digital Film

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Written by Fred Kirby
Performed by The Buchanan Brothers
Courtesy of RCA Records
By arrangement with Sony Music Entertainment

"Symphony No. 9- I. Andante comodo"
Written by Gustav Mahler
Performed by Polish National Radio Symphony Orchestra,
Michael Halasz, conductor
Courtesy of Naxos of America, Inc.

"Advice To Joe"
Written by Roy Acuff, Earl Nunn
Performed by Roy Acuff
Courtesy of Columbia Records
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"Symphony No. 7- II. Andante- Sehr feierlich Und Sehr Langsam"
Written by Anton Bruckner
Performed by Royal Scottish National Orchestra, Georg Tintner,
conductor

Courtesy of Naxos of America, Inc.

"Symphony No. 9 in D Major- IV. Adagio. Sehr langsam und noch
zurückhaltend"
Written by Gustav Mahler
Performed by NDR Sinfonieorchester, Kurt Sanderling, conductor
Courtesy of Naxos of America, Inc.

"Symphony 9_I. Adagio - Allegro molto"
Written by Antonin Dvořák
Performed by Slovak Philharmonic Orchestra, Stephen
Gunzenhauser, Conductor
Courtesy of Naxos of America, Inc.

"Spiegel Im Spiegel (Version for Violin and Piano)"
Written by Arvo Pärt
Performed by Malin Broman, Simon Crawford-Phillips
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