

**"The arc of the moral universe is long,
but it bends toward justice."**

They bent it faster.

BENDING THE ARC

Co-Directed by Academy Award-Nominee Kief Davidson
& Primetime Emmy Award Winner Pedro Kos

Written by Academy Award-Nominee Cori Shepherd Stern

Produced by Kief Davidson and Cori Shepherd Stern

**WORLD PREMIERE: SUNDANCE FILM FESTIVAL 2017
DOCUMENTARY PREMIERES**

SCREENINGS SCHEDULE

**Press & Industry Screening
Sunday, January 22 at 12:30 PM - Holiday 1**

Public Screenings

**Premiere Screening:
Monday, January 23 at Noon - Library Center Theatre
Filmmakers Kief Davidson, Pedro Kos, Cori Shepherd Stern
& Film Subjects Dr. Paul Farmer, Dr. Jim Yong Kim, Ophelia Dahl,
Dr. Agnès Binagwaho In-Person**

**Wednesday, January 25 at 9 AM Yarrow Hotel Theatre
(Filmmakers In-Person)**

**Sunday, January 29 at 6:00 PM - Tower Theatre in Salt Lake City
(Filmmakers In-Person)**



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"I do not pretend to understand the moral universe, the arc is a long one... But from what I see I am sure it bends towards justice." - Theodore Parker



LOGLINE

A powerful documentary about the extraordinary team of doctors and activists - including Paul Farmer, Jim Yong Kim, and Ophelia Dahl - whose work thirty years ago to save lives in a rural Haitian village grew into a global battle in the halls of power for the right to health for all.

Epic, yet intimate, the film is a compelling argument for the power of collective and personal vision and will to turn the tide of history.



SYNOPSIS

Thirty years ago, as much of the world was being ravaged by horrific diseases like AIDS and tuberculosis, three remarkable young people, barely out of their teens – Jim Yong Kim, Paul Farmer, Ophelia Dahl – came together in a squatter settlement in Haiti.

Determined to provide the same world-class level of medical care they would expect for their own families to the Haitians that soon became their closest friends, they faced obstacles so enormous they weren't even considered surmountable by the rest of the world.

In partnership with the patients themselves and guided by medical anthropology, they developed a revolutionary and controversial model of health care, training their friends and neighbors – ordinary villagers – as health care workers. They built real hospitals in areas that had been ignored by everyone else – where patients were as likely to arrive by donkey as by ambulance – and stocked them with the same medical supplies that could be found in places like Harvard Medical School. (Indeed, in some cases, supplies were “found” at Harvard before making their way to Haiti.)

And most remarkably of all: they treated diseases that the experts had determined could not or should not be treated in the poor because of expense and difficulty.

The ground-breaking work they began there – creating a remarkable model of how to deliver the highest-quality care in the most unlikely places – would eventually grow to have massive global effects.

They expanded beyond Haiti to Peru, then onwards to Rwanda. They averted a deadly MDR-TB epidemic, treating dying patients against WHO official policy. They took on AIDS – becoming the first doctors in the world to treat AIDS patients in rural settings with full-courses of anti-retrovirals.

As a result of their fierce tenacity – never backing down from even the most intractable medical or political dilemma – world policies changed. Deeply entrenched ideas transformed. Millions of lives were pulled back from the brink of death.

Through remarkably candid interviews, stunning never-before-seen archival and on-the-ground footage shot in the midst of a deadly epidemic, the audience is immersed in the struggle of these brilliant, fiercely dedicated characters as they fight ancient diseases, scrape together funding with the lives of their friends on the line, face scorn and hostility from the global health establishment, and suffer early tragic mistakes from their own lack of experience.

Reaching far beyond the issue of healthcare, it's a grander narrative about how the evolution of humanity happens: how moral imagination, strategy, and sheer will together can change the trajectory of the world, bending the arc of the universe forever.

FILM SUBJECTS



Dr. Paul Farmer, physician and anthropologist, is chief strategist and co-founder of Partners In Health, Kolokotronis University Professor and chair of the Department of Global Health and Social Medicine at Harvard Medical School, and chief of the Division of Global Health Equity at Brigham and Women's Hospital in Boston. He also serves as U.N. Special Adviser to the Secretary-General on Community-based Medicine and Lessons from Haiti.



Dr. Jim Yong Kim is president of the World Bank Group. A physician and anthropologist, Dr. Kim has dedicated himself to international development for more than two decades. Before joining the World Bank, Kim served as director of the World Health Organization's HIV/AIDS Department, president of Dartmouth College and held professorships at Harvard Medical School and the Harvard School of Public Health. He has received a MacArthur "Genius" Fellowship and has been recognized as one of America's "25 Best Leaders" by U.S. News & World Report.



Ophelia Dahl has been advocating for the health and rights of poor people for nearly 30 years. In 1983, she volunteered at the small Eye Care Haiti clinic in Haiti's impoverished Central Plateau. There she met Paul Farmer, and they have been working ever since to deliver high-quality health care to the destitute sick. Dahl is chairman of Dahl & Dahl LLP, which manages the literary estate of her late father, the writer Roald Dahl. She also serves as vice president on the board of Roald Dahl's Museum and Story Centre.



Dr. Agnes Binagwaho is a Rwandan pediatrician who served as the Minister of Health of Rwanda for 5 years. Dr. Binagwaho is currently a Senior Lecturer in the Department of Global Health and Social Medicine at Harvard Medical School, a Clinical Professor of Pediatrics at the Geisel School of Medicine at Dartmouth College, and a Professor of the Practice of Global Health Delivery at the University of Global Health Equity in Rwanda. She is active in advocacy and political mobilization on behalf of women and children, in Rwanda and worldwide.



Dr. Joia Mukherjee is the chief medical officer of Partners In Health. She's associate professor of medicine in the Division of Global Health Equity, Department of Medicine, Brigham and Women's Hospital, and associate professor of global health and social medicine at Harvard Medical School.

FILM SUBJECTS



St. Ker François is from Cange, Haiti. An eloquent spokesman for the right to health for all, he was one of the world's first patients in a rural area to be treated with the AIDS drug "cocktail" that had long been available for the wealthier world. He is a firm believer in tout mon se moun, all humans are human.



Adeline Merçon is a health rights activist from Cange, Haiti. She was Dr. Paul Farmer's first patient to be treated with a full course of ARVS. On the day that she was first seen by Dr. Farmer, she was so ill that her father was building her coffin. She is now a mother, an educator, and a passionate advocate for health justice.



Melquiades Huaya Oré was only a teenager when he developed the devastating illness of multi-drug resistant tuberculosis. His condition worsened as he was given the incorrect medicine for the disease, which was unavailable in Peru. After three years of life-and-death struggle, he was given the proper medicine and began recovering. He is now a thriving young man, intent on sharing his story and fighting for the rights of other patients.



FILMMAKERS



KIEF DAVIDSON (DIRECTOR/PRODUCER) is an Academy Award®-nominated director who makes films that inspire and entertain. His most recent film, *Bending the Arc*, executive produced by Matt Damon and Ben Affleck in collaboration with the Sundance Institute and Skoll Foundation, follows Dr. Paul Farmer and his organization Partners In Health.

The Ivory Game, which follows undercover operatives and rangers who are fighting the elephant ivory cartels. Executive Produced by Leonardo DiCaprio, the film premiered at Telluride and Toronto film festivals and was released as a Netflix Original in November 2016. A Lego Brickumentary, released theatrically in 2015 by Radius/TWC and narrated by Jason Bateman, delves into the extraordinary impact of the Lego brick, its massive global fan base, and the innovative uses for it that have sprung up around the world.

Kief also directed *Open Heart*, which was nominated for Best Documentary Short Subject of the 85th Academy Awards. The film took him and a small crew to the heart of Rwanda and Sudan. They followed eight children on a perilous journey to get high-risk surgery at Africa's only high-tech, free-of-charge heart surgery hospital. The film made its US broadcast debut on HBO and internationally on ARTE Germany/France.

Kief has had international success from the award-winning feature-length documentaries, *Kassim the Dream* and *The Devil's Miner*. *Kassim the Dream*, about a former child soldier turned boxing champion of the world, premiered at the Tribeca film festival and won over a dozen international film festivals, including AFI, IDFA and Silver Docs. A co-production with ARTE Germany/France, the film was theatrically released by IFC Films. His first feature, *The Devil's Miner*, made its world premiere at the Rotterdam Film Festival and won over 15 awards at international film festivals including Tribeca, Hot Docs, Chicago and Woodstock. The film was nominated for Best Documentary Director by the Directors Guild of America and won the Fipresci prize at Toronto.

Filmography

Director

Bending the Arc (2017)
The Ivory Game (2016)
A Lego Brickumentary (2014)
Open Heart (2013)
Kassim the Dream (2008)
The Devil's Miner (2005)

Producer

Bending the Arc (2017)
The Ivory Game (2016)
Open Heart (2013)
Kassim the Dream (2008)
The Devil's Miner (2005)

For more: <http://www.imdb.com/name/nm0203400>

FILMMAKERS



PEDRO KOS (DIRECTOR/EDITOR) is an award winning director and editor living in Los Angeles. *BENDING THE ARC*, the epic story of the global health movement told through the intimate narrative of a small group of pioneers, including Dr. Paul Farmer and Dr. Jim Yong Kim, marks Pedro's documentary feature directorial debut.

Pedro recently edited Jehane Noujaim's Academy Award and Spirit Award nominee, *THE SQUARE* which also won the DGA and IDA Award for best Feature Documentary film, the Documentary People's Choice Award at the 2013 Toronto Film Festival, and earned Pedro an Emmy Award for Best Editing for a Non-Fiction program.

His other work includes editing the Academy Award nominated documentary feature *WASTE LAND*, directed by Lucy Walker, for which he also won the Cinema Brazil Grand Prize for best documentary editing. The film went on to win Audience Awards at both the 2010 Sundance Film Festival and Berlin Film Festival, and the IDA Award for best feature documentary film. Pedro also edited Ms. Walker's documentary feature film, *THE CRASH REEL*, which won the Audience Award at the 2013 South by Southwest Film Festival. Prior to that he edited Jon Shenk's, *THE ISLAND PRESIDENT* (2011 Toronto Film Festival Documentary People's Choice Award winner). Additional past work from Pedro includes *ELEMENTAL*, directed by Emmanuel Vaughan-Lee and Gayatri Roshan and Freida Mock's *SING CHINA!*, on both of which he also served as 2nd Unit Director. In 2008, Pedro was the 2nd unit director on Jessica Sanders' *MARCH OF THE LIVING*.

Pedro was born in Rio de Janeiro, Brazil and raised both there and in New York City and Miami, Florida. He received his B.A. in Theater Directing from Yale University.

Filmography

Editor

Bending the Arc (2017)
Dare to Be Wild (2015)
The Square (2014)
The Crash Reel (2013)
The Island President (2011)
Waste Land (2010)

Director

Bending the Arc (2017)
Soleá (2014)

For more: <http://www.imdb.com/name/nm1310430/>

FILMMAKERS



CORI SHEPHERD STERN (PRODUCER/WRITER) is an Academy Award nominated producer focused on both documentary and fiction film projects. Her most recent film, *BENDING THE ARC*, explores the epic arc of the global health rights movement through the intimate story of the extraordinary team who led the fight.

Her credits include box office and critical success *WARM BODIES*, released by Summit, which originated from an unpublished short story by writer Isaac Marion discovered by Cori. She also produced *OPEN HEART*, nominated for Best Documentary Short Subject of the 85th Academy Awards. The film followed eight children on a perilous journey to get high-risk surgery at Africa's only high-tech, free-of-charge heart surgery hospital. The film made its US broadcast debut on HBO and internationally on ARTE Germany/France.

Current projects include a narrative feature film based on a Pulitzer Prize winning investigative journalism series, in partnership with ROCKLIN|FAUST (SPOTLIGHT). Additional projects include *THE ARIZONA PROJECT* with Miramax and Adaptive Entertainment, a narrative feature about the historic collaborative investigation by 35 journalists following the murder of journalist Don Bolles. Cori has also executive produced two virtual reality films: *COLLISIONS*, which premiered at Davos and Sundance, and *FRANCIS*, which premiered at the World Bank and WHO in support of world body policy change for global mental health.

In addition to film, her experience includes hands-on work as a social change strategist and social entrepreneur. She appeared in the Sundance Grand Jury Prize and Audience Award winning documentary *SONITA*, working to help the young woman/rapper escape child marriage in Afghanistan and pursue her art. Cori's social justice projects have been featured on BBC, NPR, The Today Show, and The Oprah Winfrey Show. She has been a Media Advisor as part of the Skoll Foundation and Sundance Documentary Film Program's Stories of Change project—as well as a speaker at international conferences including the Skoll World Forum and the Aspen Institute Ideas Festival. She was the architect of the highly effective impact campaign for *OPEN HEART*—which resulted in a historic financial commitment and specific action plan to eradicate rheumatic heart disease in Rwanda through a public-private partnership of Skoll Foundation and the Government of Rwanda.

Filmography

Screenwriter

Bending the Arc (2017)

Producer

Bending the Arc (2017)

Open Heart (2013)

Executive Producer

Collisions (2016)

Francis (2016)

Warm Bodies (2013)

For more: <http://www.imdb.com/name/nm3765886/>

CREDITS

Main Cast & Crew

Featuring

Dr. Paul Farmer
Ophelia Dahl
Dr. Jim Yong Kim
Dr. Agnes Binagwaho
Dr. Joia Mukherjee

Directed by

Kief Davidson
Pedro Kos

Produced by

Kief Davidson
Cori Shepherd Stern

Written by

Cori Shepherd Stern

Edited by

Pedro Kos
Yuki Aizawa

Cinematographers

David Murdock
Guy Mossman
Joshua Dreyfus
Nick Higgins
Kief Davidson

Music

H. Scott Salinas and Matthew Atticus Berger

Co-Producers

Judy Korin
David Murdock

Executive Producers

Dan Cogan
Geraldyn White Dreyfous
Ben Affleck
Matt Damon
Eric & Barbara Dobkin
Rick Rosenthal & Nancy Stephens
Damon & Heidi Lindelof
Lekha Singh
Patty Quillin
Nina & David Fialkow

Diana Barrett for the Fledgling Fund
Joan Platt
Jim & Susan Swartz
Emerson Collective
The Pershing Square Foundation
Sally Osberg
Sandy Herz
Bernard Friedman
Sean Mewshaw & Desi VanTil

PRODUCTION NOTES

Origin:

In the early 2000's, on the lam from my Hollywood producing career, I was a medical logistics volunteer in Nigeria in the midst of the AIDS crisis. ("Logistics" involved collecting AIDS drugs from my friends in LA who had changed their drug regimens and ferrying them in my suitcase to heroic African doctors to use for their desperate patients.) Looking for solutions to the staggering lack of human resource to battle the epidemic, I read a Lancet article written by a doctor treating patients in Haiti using donated drugs - and community health workers. What he wrote made sense to me in the face of the emergency, when little else I read did. He was Dr. Paul Farmer.

In 2005, after *Mountains Beyond Mountains* (Tracy Kidder's legendary book about Paul) came out, I tried to get the rights to make a scripted film. Paul and Ophelia were reluctant to allow anyone to translate their lives into a film of any kind. I tried for three years - until they finally agreed to CONSIDER a film proposal for a documentary film. I took the project to Kief Davidson, whose exquisitely artistic directorial style I deeply admired. Kief was intrigued by the human story, the emotional drive of the characters. We teamed up to chase the rights for another two years before Ophelia, Paul, and the team at PIH agreed to grant us the rights in January 2010.

- Cori Shepherd Stern, Producer/Writer



PRODUCTION NOTES

Early Development:

Literally days after we closed the rights, the Haiti earthquake struck - killing 300,000 - devastating the nation that our film subjects called home. We urgently ramped up production, brought our first stalwart Executive Producers on, and flew to Haiti to begin shooting.

Our small crew, all volunteers at that point, were in shock at the sheer magnitude of what we saw. And we were meeting our subjects - some for the first time - in the most difficult moment of their lives. We captured incredibly dramatic footage but didn't quite know what the story would become.

We knew that we wanted to make a film about the "chronic disaster" our heroes had been up against for years - health systems in poor countries - not just the acute disaster of the quake. But then, after the quake came cholera, floods, hurricanes. We saw that there is always an acute disaster for the extreme poor, totally upending their lives. There were so many stories to follow but nothing quite clicked as "the" story, the one that would drive the momentum of our film.

Kief held strong to his quest for the emotional core of the film, unwilling to settle for powerful visuals alone without compelling human arcs. Our search for the story continued.

- Cori Shepherd Stern, Producer/Writer



PRODUCTION NOTES

Pivot:

We began our shoot in 2010 thinking that we were shooting a verite film, following doctors and patients. With an unerring eye for great characters, Kief began following a little Rwandan girl in need of heart surgery – a PIH patient – when it became apparent that her story merited a separate film altogether. At the same time, I heard Paul Farmer and Agnes Binagwaho give a talk about the remarkable history of PIH from Haiti to Rwanda. We made the decision to expand our ambitions (and budget) from one film to two: the eventual Oscar-nominated doc short OPEN HEART, and what is now BENDING THE ARC, an archival and interview-based historical epic. It was a leap of faith on the part of our funders as well – and to their immense credit, every single one supported our decision and gave their blessing.

The new narrative for the film was sparked by a single Power Point slide. Dr. Joia Mukherjee laid out the entire history of the global health movement to me on a long red-eye from Rwanda to Amsterdam – and then showed me a slide she had created for her classes at Harvard that contained the progression – and key turning points – in our characters' history. It was academic but I saw it in my head as a sweeping historical film at once. It blew me away. The story was so beautiful, epic but intimate. I dove into research to figure out which interview subject would be able to tell each piece of the story. Ultimately I translated her slide and my legal pads full of interview notes into a series of long detailed treatments (75 pages at one point). As I honed in on the story – at Kief's wise insistence – the treatments got more focused and the bones of the film emerged.

-Cori Shepherd Stern, Producer/Writer



PRODUCTION NOTES

Completing the Team:

Knowing that we were going to be dealing with a film that would rely massively on an incredibly complex edit, Kief made the decision to find a brilliant editor who could also co-direct. In late 2013, Pedro Kos joined our team for his feature directing debut as Co-Director with Kief. He was one of documentary's most highly-sought after editors but Kief felt strongly that he would be a great directing partner and the film would be stronger with Pedro's involvement.

We embarked on shooting key interviews and further honing story points. One of Pedro's first days of filming in Rwanda proved to be incredibly memorable when his interview with the Health Minister of Rwanda was interrupted by a call informing her of the first possible case of Ebola in the country. Pedro seized the moment and traveled with her, documenting her efforts to prevent Ebola from threatening the country. Verite re-emerged as a strong thread in our film. Ultimately, due to our long production period we essentially captured some of our own "archival footage" via our verite from the 2010 earthquake in Haiti through to the Ebola crisis of 2014/2015.

-Cori Shepherd Stern, Producer/Writer



PRODUCTION NOTES

Production Challenges and Highlights:

We shot in disaster zones, operating rooms, and Boston in the midst of a historic blizzard. We slept in tents, on picnic tables, and in traumatizing "bedbug bunkbeds."

But few challenges came close to the dreaded albatross known as the "f-ing backdrop." We made the decision early on to shoot all of our interview subjects against the same backdrop, no matter who they were - representing equity of all characters. We wanted a patient from a village to have the same beautifully lit, carefully composed, glowy blue background as the President of the World Bank or a world-renown economist. No chickens and a hut for one, and a fancy Harvard office setting for the other. This posed a challenge, considering we had to travel with either a nine-foot long box for a paper seamless (not allowed on flights to Haiti, as we learned) or terribly wrinkled fabric and a tempermental steamer.

And as with many productions, clean sound was a constant challenge for interviews. We improvised often, at one point insulating a hospital room in Haiti against the sounds of roosters with mattresses propped against every spare surface.

We had an incredible crew of Rwandans, Haitians, Peruvians, Brazilians, Americans, and one hilarious Scotsman. (Nick Higgins.) Much fun was had, even in the midst of struggle.

-Cori Shepherd Stern, Producer/Writer



PRODUCTION NOTES

Archival:

When we began our archival search in 2013, we had exactly 13 photos and 30 seconds of footage and were told that it was likely the sum total of what we could expect to find. We had no idea how we were going to make a movie, rather than a very long podcast. Paul Farmer insisted there was a magical trove of material somewhere out there, if we would just look hard enough.

We embarked on an all-consuming quest to find archival material to cover 30 years of our subjects' lives. It took three years of digging through basements, knocking on doors, even announcing in church services at St. Mary of the Angels in Boston asking for footage, to arrive at what became a collection of over 90,000 photos and hundreds of hours of incredible never-before-seen footage. Paul was right.

We now count medical history librarians among our closest colleagues, and are no longer afraid of the giant creepy medical artifacts they force us to share a research room with.

-Cori Shepherd Stern, Producer/Writer



PRODUCTION NOTES

Team of Storytellers:

In the course of our search, we were incredibly lucky to meet a series of filmmakers who had at various times followed our subjects over the last few decades. Several had hoped to do their own film on these remarkable people. They had made very difficult journeys over the years, lugging old heavy equipment, on terrible roads – or in some cases no roads at all. Their footage was beautiful, capturing our subjects long before they became world-famous – in some cases at very young ages. They were deeply generous in sharing their work with us. We feel that this film is really made by a chain of dedicated storytellers – each capturing a different moment in time that was crucial to our story. Those filmmakers include very notably David Murdock and David Belle. Their stories are below.

–Cori Shepherd Stern, Producer/Writer



DAVID BELLE, who filmed with KATHARINE KEAN & RUDI

STERN: We first met Paul in 1993 in Port au Prince. I think Noam Chomsky may have introduced us. It was a brutal and violent time in Haiti following the coup d'état that overthrew President Aristide. The Haitian military was systematically killing anyone who helped to bring him to power. Dead bodies lined the streets each morning. Paul came to the Hotel Oloffson where we interviewed him for a film we were making about the coup. A few weeks later we were on our way up to Cange to see and film Paul's own work. There was something like half a dozen military check points along the way. And the road was 4x4 only. We called it kidney turnpike. It took hours.

We decided to travel really light to avoid the suspicious eyes of the junta. We took Hi-8 cameras. I think we were up there for a few days following Paul around the hospital. And then of course we followed him on epic journeys by foot across mountain after mountain as he visited patients in their homes. The hospital was tiny in those days but it still had an immense presence offering dignified care to hundreds of patients a day. Paul was of course tireless and managed to make everyone laugh even in the midst of the toughest cases. We turned the footage into what must have been one of the first ever Partners In Health fundraising videos. Paul and Jim came to our NYC loft to edit with us. Jim narrated it!

Something like 20 years later, young Haitian filmmakers that we trained at our Ciné Institute were back at it, filming another sort of fundraising video in Mirebalais with Paul at the new hospital. Paul has been an inspiration and mentor to me and my own work in Haiti for the past 23 years. I couldn't be happier to see all this footage coming back to life, and helping to share the story of this remarkable man and organization with the world.

PRODUCTION NOTES



DAVID MURDOCK: I first began filming in Haiti in late 2002. This was after Tracy Kidder's article about Paul and PIH had appeared in *The New Yorker* but before his book came out so I and other people were just beginning to hear about this extraordinary organization but there was very little film or video documentation of their work. Part of the reason for that lack of documentation was that Paul resisted the idea of film crews coming to Cange because he didn't want the process to disrupt his work and the daily operation of the hospital. My friend Ellen Meltzer worked for PIH at the time and she recommended me to Ophelia as a one-man band who could hang around and film Paul without slowing him or anyone else down.

And so I was able to travel to the Central Plateau and spend about ten days there shadowing Paul and others as they went about their daily mission of providing first-world health care in a third-world country. For me the most memorable aspect of the shoot was being able to follow Paul Farmer as he and the Haitian team worked their normal days. The extraordinary health care workers and patients I met through that experience revealed a Haiti I could never have imagined through news reports coming out of country.

Paul, like the others, took his turn in his cramped office seeing one patient after another. The deep and often humorous rapport with Paul was a life-changing thing to witness. Once Paul realized that he could trust me and that I actually wasn't going to get in his way or slow him down, he began to very naturally, "narrate Haiti" as he called it. Whether he was examining a patient, driving down a dangerous cliff-side road, or checking out a future hospital site, he would keep up a continuous stream of observations, jokes, and analysis that would let me know the context and the significance of the people and events I was witnessing and capturing. And when I was shadowing any of the other health care workers, there was a similar concern with making sure I understood the depth of the the commitment on everyone's part to bring decent health care to the people of the Central Plateau. Being among them at that time was a revelation and an inspiration.

The most memorable single incident came while traveling in a Land Rover fully loaded with Haitian doctors and patients. It was late at night and we were returning to Cange from a hospital in Lascahobas, near the border with the Dominican Republic. The only lights were our headlights. Over the radio, Christmas carols played in accented English. As we turned a corner on the unpaved road we suddenly came upon half a dozen men armed with rifles, dressed in army fatigues, blocking our way. This was a bad sign because President Aristide had disbanded the Haitian army some time before. These were disgruntled ex-Army soldiers, based in the DR (supported by money from the US), who were coming across the border at that time to terrorize and attack people they suspected of being pro-Aristide. They pulled us from the vehicle, lined us up on the road, waved guns in our faces, searched us, and shouted at us. Through it all everyone remained calm as the lead doctor kept explaining to the soldiers that we were just a medical team and they should let us continue on our way. If they had known anything about PIH's commitment to the poorest of the poor, we would have been in serious trouble. After a search of the vehicle (which thankfully did not turn up my camera under the seat!) they warned us to spread the news: the army was coming back to overthrow Aristide and punish all who supported him. It was a small window into the lives lived in troubled lands all around the world: as if AIDS and TB and a devastated economy and exploitation weren't enough to deal with, there's armed people on the road ready to drag you out of your car and threaten you in the middle of the night. But of course it's all connected. We rode back to Cange the rest of the way in silence.

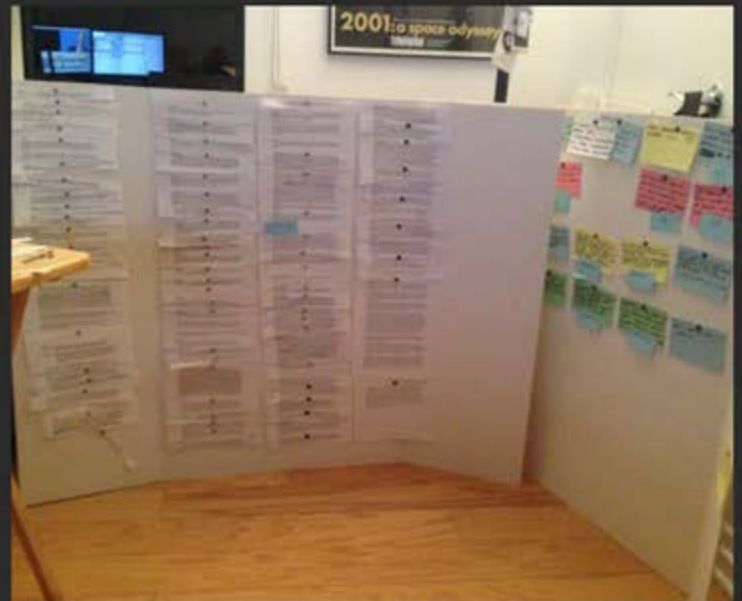
PRODUCTION NOTES

Post:

The edit process was one of the most arduous any of us has ever gone through. Wrangling literally thousands of assets, Pedro and his team worked all day and late into the night, six (or seven) days a week for almost two years. They came to know our characters better than their own families. The work was fueled by a steady buffet of Trader Joe's and gifts of fancy chocolates from Executive Producers - and Pedro's frenzied attacks on entire packages of mochi.

The edit took over Pedro's life - literally - with up to four editors, three producers, and two dogs camped out in his home for the first year of the process. His team sacrificed, as well. Editor Yuki Aizawa took an afternoon off to get married and then came back to the edit bay. Assistant Editor Imran Virani left his job in Austin and moved out to LA to work on the film. (Into Pedro's spare room. Yes. Really. Buy Pedro a drink when you see him. Or a mochi.)

-Cori Shepherd Stern, Producer/Writer



SUPPORT

**This project was supported by a grant from Stories of Change,
a project of Sundance Institute supported by the Skoll Foundation.**



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