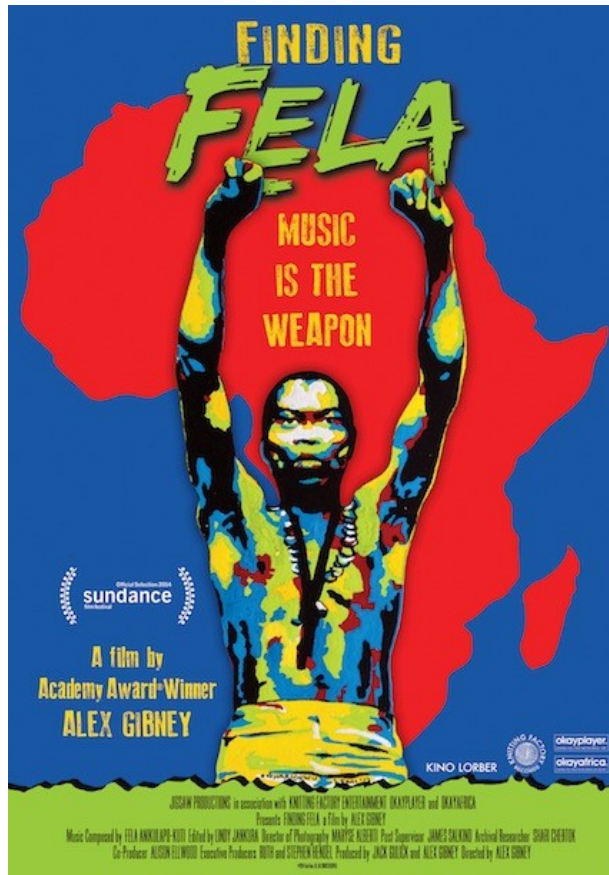


KINO LORBER

incorporated

presents



Directed by Alex Gibney

Official Selection Sundance Film Festival

Running Time: 119 minutes | Color/Black & White | Language: English

A Kino Lorber Release

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CREW:

Director	Alex Gibney
Producer	Jack Gulick
Producer	Alex Gibney
Executive Producer	Ruth Hendel
Executive Producer	Stephen Hendel
Co-Producer	Alison Ellwood
DOP	Maryse Alberti
Editor	Lindy Jankura
Composer	Fela Anikulapo-Kuti
Mixer	Tony Volante
Post Supervision	James Salkind
Researcher	Shari Chetok
Production Company	Jigsaw Productions, in association with Knitting Factory Entertainment, okayplayer, okayafrica

FEATURING INTERVIEWS WITH:

Femi Kuti	Yeni Kuti
Seun Kuti	Bill T. Jones
Jim Lewis	Rikki Stein
Lemi Ghariokwu	Queen Kewe Anikulapo-Kuti
Michael Veal	Sandra Izsadore
John Darnton	Dele Sosimi
J.K. Braimah	Francis Kertekian
Tony Allen	Carlos Moore
Okwechime Abdul	Ogugua Iwelu
Ahmir "Questlove" Thompson	Paul McCartney



Synopsis

Acclaimed documentarian Alex Gibney's latest incisive and illuminating feature film ***Finding Fela*** is a sweeping portrait of the artist as guerilla warrior. Set to the insistent groove of Nigerian superstar Fela Kuti's revolutionary Afrobeat sound, the remarkable story of one man's courageous stand against a corrupt and dictatorial government gives testament to the transformative power of music as a force for social and political change.

Fela's influence spanned the globe as his soaring music and unstoppable spirit transported audiences in the Americas, Europe and, most importantly, throughout Africa. His defiantly vocal opposition to the military regimes destroying his people made him the voice of the oppressed masses—and a target of brutal government retaliation.

Finding Fela features recently rediscovered archival footage of the legendary musician in performance, in interviews and in unguarded private moments, as well as new interviews with family, colleagues and friends for a glimpse of the audacious and dangerous life of a contradictory iconoclast who challenged and defined African political thought for more than three decades.

Simultaneously, the film goes behind the scenes to observe the evolution of "Fela!"—the Broadway musical based on his life and work that was nominated for 11 Tony Awards. As the two parallel tales intertwine and merge, they form a nuanced commentary on the crucial role of art in our global society.

Fela's passion for his music and epic crusade for his country's future galvanized a generation of Africans and still stand as a compelling example of the transcendent power of creativity. A unique cinematic experience, ***Finding Fela*** is a tribute to every artist who has ever dedicated his or her imagination and personal charisma to unify, educate and motivate the world.

Finding Fela is directed by Alex Gibney (*The Armstrong Lie*, *Enron: The Smartest Guys in the Room*, *Taxi To The Dark Side*). Producers are Gibney and Jack Gulick (*Hit the Lights: The Making of Metallica Through the Never*, *Lightning in a Bottle*). The film is edited by Lindy Jankura (*The Armstrong Lie*, *Casino Jack and the United States of Money*). Executive producers are Ruth Hendel ("Fela!") and Stephen Hendel ("Fela!").



ABOUT THE PRODUCTION

In 2009, 12 years after his death, Afrobeat legend Fela Kuti re-emerged as an international celebrity with the triumphant opening of “Fela!” a groundbreaking musical performance piece helmed by McArthur Fellowship-winning choreographer and director Bill T. Jones. *Finding Fela*, the new documentary directed by Alex Gibney and executive produced by Stephen Hendel and his wife Ruth Hendel, delves even deeper into the legacy of the unforgettable showman and incorrigible political pot-stirrer, emerging with a thoughtful and exhilarating portrait of an artist who sacrificed everything to speak for the voiceless masses.

Hendel, a New York businessman with a passion for music and an instinct for a story that needs to be told, was the initial impetus behind the Broadway production of “Fela!” Nominated for 11 Tony Awards and winner of three of the coveted statuettes, the play recreates the musician’s journey from child of privilege to social and artistic activist in the guise of Fela’s singular performances. “Fela!” awakened worldwide interest in the musician’s complicated legacy and re-introduced his innovative music and scathing social commentary to American audiences.

After serendipitously stumbling onto a Fela CD while browsing Amazon.com, Hendel found himself as intrigued by the man as he was by the music. “I’d never heard—or even heard of—Fela before,” he says. “His work changed how I thought about music and art and the role of the artist in society. Fela created this incredibly hot, sexy, genius music and combined it with very focused social commentary.

“I realized his story was one that audiences may not have heard,” he continues. “But it has so much resonance and power. Fela’s life encompasses the history of colonialism and third-world exploitation, as well as the influence of global culture. In the 1960s, he visited the United States and was exposed to American black thought and his work was transformed.”

The show opened on Broadway on November 23, 2009 and was eventually seen by over 1 million people during its run in New York and its successful world tour. Its runaway popularity eventually inspired Hendel to take the historic step of transporting it to Fela’s home turf in Lagos, Nigeria. There they presented a concert version at the New Afrika Shrine, a music venue owned by Fela’s family, and eight performances of the full Broadway show on the original set at the Eko Exhibition Centre.

Rikki Stein, Fela’s longtime manager and “self-appointed guardian of his legacy,” first met Hendel when “Fela!” was still in the planning stages. Although accustomed to being approached by people with plans to revive Fela’s music, Stein was aware that his story might not be one that audiences were familiar with. He says that his participation in the development of the musical was assured when he heard Hendel

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describe Fela Kuti as the “most important musician of 20th century.”

During his 40-year love affair with the African continent, Stein has had the privilege of managing the careers of illustrious artists including Les Ballets Africains and National Dance Company of the Republic of Guinea, as well as Fela, whom he co-managed with Francis Kertekian. He continues to administer Fela’s 46-album catalogue as CEO of Kalakuta Sunrise Ltd.

Stein agreed to become executive producer of the African excursion, a gigantic enterprise involving more than 40 tons of equipment and 80 people. “But my real role was and always will be to make sure they stay faithful and true to Fela’s legacy,” he says.

By the time the production was set to go to Africa, Hendel decided to record Fela’s historic homecoming in a documentary film. “Thirty years after Fela first came to America, we redefined his legacy with the show,” says Hendel. “Then we took it back to Lagos and it redefined his legacy in Lagos. I thought that would make a compelling subject for a movie.”

Hendel asked Alex Gibney, the Academy Award®-winning director of acclaimed documentaries including *Enron: The Smartest Guys in the Room* and *Casino Jack and the United States of Money*, to oversee the film. Gibney, who had seen and admired the Broadway production, signed on immediately.

“I thought the idea of an American theatrical troupe performing a seminal African artist’s work in his homeland would make a very interesting film,” remembers Gibney. “And it would have been, but Fela himself intervened. The more we got into it, the more wonderful archival footage we found and the more it seemed like the film was destined to become something more. As we continued searching for who this man was and why he is still important to us, it became *Finding Fela*.” An international team of researchers uncovered lost and little known troves of material and the filmmakers were able to construct the fullest picture of Fela ever assembled.

“We really launched a global search,” says Gibney. “Our producer Jack Gulick unearthed amazing footage. He even located outtakes from an earlier film about Fela, *Music is the Weapon*, by Jean-Jacques Flori and Stephane Tchaladieff, which were hugely helpful in creating an authentic profile of Fela, the man and the artist.”

Even Stein, who witnessed some of the events depicted first hand, was, in his words, “gobsmacked” by the visual record the filmmakers assembled. “There was so much footage I had never seen,” he says. “I was actually at his funeral in Lagos, but I had never seen any film of that day.”

In addition to more than 200 hours of interviews with family, friends and colleagues of the late superstar, Gibney also incorporates the uninhibited dancing, joyous singing and flamboyant costumes featured in glittering, sinuous performances of “Fela!” in Lagos.

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In what would turn out to be a critical decision for the documentary, Hendel had the foresight to arrange for Bill T. Jones and his company to be videotaped as they first shaped the story they would tell on stage in “Fela!” “The footage documents their discovery of what made Fela tick,” says Gibney. “I realized that our discoveries about him in many ways paralleled the development of the Broadway show. We used the video from the preproduction of the play to anchor the story of our own search. *Finding Fela* became both an attempt to understand the man and to grapple with the issues involved in making great art that effects social change.”

Gibney fashioned *Finding Fela* from some 1,500 hours of raw footage that includes interviews with Bill T. Jones, Fela’s longtime drummer Tony Allen, artist Lemi Ghariokwu (who illustrated 26 Fela album covers), Sir Paul McCartney, Fela’s ex-girlfriend and political tutor Sandra Izsadore, Stein, Fela’s biographer Michael Veal, musician Questlove and Fela’s children, Yeni, Seun and Femi Kuti.

“The film has more than a dozen narrators,” says Hendel. “They’re all brilliant people who come from wildly different backgrounds and what each of them has to say is so on point. I don’t think there are many films with such diverse points of view.”

Eager and excited to reconnect with Fela again, the people interviewed for the film provide an honest picture of his complex character. “I felt his kids especially provided an enlightening perspective,” says Gibney. “He was an outsider who became so much to so many people, but his own family often came last. The people who knew him best were so honest about his greatness—and his failings.”

The Kuti family participated in the project wholeheartedly, says Hendel. “When the musical was performed in Lagos, Yeni Kuti said that Fela had come home to the Shrine,” he recalls. “We created a work of art based on our explorations of his life, and his family embraced the show as almost a reincarnation of Fela himself. That, for me, was living proof of what we were exploring in the film. Music and art can bind and influence humans over years and miles, whether it’s Fela being influenced by James Brown and Miles Davis and Malcolm X or Bill T. Jones and all the other people who collaborated on the theater piece finding inspiration in Fela Kuti some 40 years later.”

Although it contains a “monumental amount of music,” *Finding Fela* is not a standard archival biopic, says Hendel. Rather, it’s a documentary about the role and responsibility of the musician. “I’ve never heard an expert in ethnomusicology explain a musician’s career in a way that makes you appreciate the music the way Michael Veal does. I have seen the musical about 200 times and each time, something new occurs to me. The movie has that same quality—the more I watch it, the more there is to see. There’s great emotional and spiritual content in it.”

Essential to that power is the film’s exploration of the simultaneous evolution of Fela’s artistry and

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activism. His political awareness had been birthed early in a family that filled leadership roles in post-colonial Nigeria. Then, during a trip to the United States in the late 1960s, his worldview was radicalized by Sandra Izsadore, an American singer who was involved in the radical politics of the era.

“She turned him on to the writings of Malcolm X and the politics of the Black Panther Party,” says Gibney. “She told him, you can’t just sing about your soup anymore—which he actually did early on. She convinced him to sing in order to inspire change and that resonated very deeply with Fela.”

It was after that encounter that Fela’s signature sound, Afrobeat, began to crystallize. “Afrobeat is an amazing phenomenon still,” says Stein. “It feeds into hip-hop, jazz and virtually any contemporary musical form. It’s danceable. It just always works. The lyrics speak very effectively for the voiceless, for those who drew the short straw in life. Unfortunately, Fela would pay a steep price for that. I don’t know anyone with half his guts.”

At around the same time, the musician was exposed to American artists, including James Brown, who were incorporating elements of political foment in their work. “There was a great sense that an artistic and cultural synergy was taking place all over the world,” says Gibney. “Fela became the voice of the oppressed. He was the one always pushing back at people who abuse their power. His music takes on an urgency and anger that I think is vital. Perhaps more importantly, there is a kind of groove to Fela’s music that to me reflects a collective consciousness, and the more you listen to it the more powerful it becomes. It’s like the rhythm of the earth, of life itself.”

“The beat of his music is in our bodies,” agrees Hendel. “It’s in our DNA. I think the core of the music is the human heartbeat. When early humans in Africa had food to eat or triumphed over another tribe or gave birth or lost a loved one, they celebrated by beating on drums and singing. That to me is essentially the rhythm of Fela’s music. He brought it into the late 20th century with polyrhythms, James Brown funk and the jazz of Charlie Mingus, John Coltrane and Miles Davis.”

Making the film introduced Gibney to Fela’s later, more radical, compositions for the first time. “A lot has been said about the length of those songs, but that is where the power lies,” says Gibney. “The drumbeat has such momentum, like a train cresting a hill and coming back down the other side. It picks up authority as it moves.”

Gibney cites the 1989 anti-apartheid anthem “Beasts of No Nation,” which is performed in the film. The controversial record was originally sold in an inflammatory album cover depicting former South African president P.W. Botha, Margaret Thatcher, and Ronald Reagan as bloody vampires. “I wasn’t familiar with it then, but it became a favorite of mine,” the director says. “It is intensely political, but also beautiful, like a Zen meditation.”

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While celebrating Fela's creativity and courage, the filmmakers do not shy away from the more controversial aspects of his life: his prolific use of marijuana and rampant sexual appetite figure prominently in his story. In the Broadway show, Jones made a controversial decision not to include the fact that Fela died of complications of AIDS, but the filmmakers address it head on.

"Bill made the right decision in not bringing his death from AIDS into the musical," says Gibney. "But we couldn't ignore it if we wanted to present the fullest picture of him and his life. Even though his two brothers were doctors and fierce AIDS educators, Fela utterly denied he was ill. It was not his greatest moment. He put others at risk and undoubtedly infected a number of his wives. Ultimately, however, his life was much more than the disease."

With more than 70 albums to his credit, the significance of Fela Kuti and his work in global culture is unassailable. In 2006 Fela was honored by *Time* magazine as one of the greatest heroes of the previous 60 years for his "revolutionary soundtrack." His son Femi Kuti continues to record in his father's Afrobeat tradition, earning four Grammy® nominations in the process. Fela's youngest son, Seun Kuti, also has an international music

career, releasing acclaimed albums and touring the world with Fela's band, Egypt 80. Fela's work has influenced important contemporary European and American artists from David Byrne, Brian Eno and Ginger Baker to Branford Marsalis, the Antibalas and a generation of socially conscious hip-hoppers.

"Fela was a great artist and an engaged political figure who made art that transcended politics," says Gibney. "His music had a corrosive effect on those who abused power. Long after the tyrants have left this earth, Fela's music will live on. His lasting legacy is in showing the world that in the right hands music can be an incredibly effective weapon against oppression. When you express yourself as boldly and dynamically as Fela did, it's a way of fighting back that can't be extinguished. You can't put down a musical revolution."

The resurgence in interest in Fela's work is gratifying to Stein, who witnessed his friend's triumphs and tribulations first hand. "I think Fela died disappointed that the sacrifices he made hadn't changed things as much as he had hoped," says Stein. "There are many places in the world where there is still no electricity, no water, education or healthcare. His legacy is to expose those issues. The film points us in the right direction to accomplish something significant."

In the opinion of Stephen Hendel, whose spontaneous online purchase began this journey, Fela Kuti lived one of the most profound lives of any person in his lifetime. "Name another artist who sacrificed everything and used every fiber of his gift to speak truth to power and in the process created brilliant music. That's what Fela did. The price he paid for his commitment was devastating. He lost his band, his mother and his spiritual way. He was persecuted by the government, duped by charlatans and

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died of AIDS, but they couldn't stop him from fighting. It's an amazing story.”

Hendel is quick to point that *Finding Fela* is not simply the story of a phenomenally gifted musician who dedicated his life to righting social injustice. “It’s about how an artist’s work can transcend the narrow milieu in which it’s created,” he explains. “Brilliant work speaks universal truths than can cross generations and continents and cultures. Military dictatorships and oppressive regimes can’t ever completely suppress it. It will eventually come out. And now, in the 21st century, it’s a weapon that is able to virally replicate itself and go places no government or individual can control.”

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FELA KUTI

Biography

Nigerian musician, songwriter, human-rights activist and political provocateur Fela Kuti is one of Africa's most influential and controversial cultural icons.

Born in 1938 just as Africa was throwing off the shackles of European colonialism, Fela was the son of an influential minister and educator, and a prominent feminist activist. Earmarked to become a physician like his two brothers, he was sent to London to study medicine. Instead he enrolled at Trinity College of Music. Studying classical technique by day, he and his band Koola Lobitos spent nights playing a jazz-inflected version of highlife, traditional Ghanaian music blended with western instruments and conventions.

By the time he returned to Nigeria in 1963, Fela's pioneering musical explorations were already shaping a new genre that became known as Afrobeat. In 1969 he brought his uniquely African combination of funk, jazz, salsa, Calypso and traditional Nigerian Yorùbá music to the United States, where the radical politics of the Black Panther Party strengthened his conviction that the future of Africa lay in its rich heritage, not in the ways of its Western occupiers.

Fela found his musical identity in compositions that reflect his commitment to African identity, as well as his growing frustration with the tyrannical governments of the continent. Singing in a combination of Pidgin English and Yorùbá, Fela packed the house nightly at his legendary Lagos nightclub Afrika Shrine, singing songs that ranged from 15 minutes to an hour long and addressed the political and social problems of the country. He enraged Nigerian officials with his overt contempt for their corruption and brutality.

Fela rejected conventional mores with his embrace of polygamy and the establishment of the Kalakuta Republic, a communal compound in Lagos that symbolically "seceded" from greater Nigeria. An inspiration to Africans marginalized by decades of oppression, Fela's aggressive opposition to government would cost him dearly. He was arrested a reported 200 times, beaten mercilessly and saw his home burned to the ground in an attack involving hundreds of government troops in retaliation for a song critical of the military.

Fela Kuti died of AIDS-related complications on August 2, 1997, at the age of 58. His funeral procession engulfed the streets of Lagos, as an estimated 1 million people followed him to his final resting place. More than a decade after his death, Fela's legacy has been revitalized by a new wave of fans who have embraced Fela's passion for freedom as well as the unique musical style that has made him a global icon.

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FELA KUTI

Timeline

- 1938: Olufela Olusegun Oludotun Ransome-Kuti is born in Abeokuta, Nigeria.
Great Britain recognizes Italian annexation of Abyssinia (Ethiopia).
Benito Mussolini publishes Manifesto of Race, targeting Africans and Jews.
- 1957: *Ghana becomes first independent black state in Africa.*
Martin Luther King Jr. founds The Southern Christian Leadership Conference to work for full equality for African Americans.
- 1958: Fela leaves Nigeria for England to study at Trinity College of Music and forms the highlife band Koola Lobitos.
Nigerian writer Chinua Achebe publishes Things Fall Apart, a novel written in "African English" and integrating African oral traditions.
- 1959: *Jazz trumpeter Miles Davis records his masterpiece "Kind of Blue" with John Coltrane on sax.*
- 1960: Fela marries his first wife, Remilekun (Remi) Taylor.
Nigeria achieves independence from Great Britain.
- 1962: *South African political activist Nelson Mandela is arrested for conspiracy to overthrow the state and sentenced to life in prison.*
- 1963: Fela returns to Nigeria and continues to perform with Koola Lobitos.
Martin Luther King is arrested and jailed during anti-segregation protests in Birmingham, Ala., and writes his "Letter from a Birmingham Jail," advocating nonviolent civil disobedience.
- 1965: *Malcolm X, champion of African American separatism and black pride, is assassinated.*
- 1966: *The American Black Panther Party is founded by Huey P. Newton and Bobby Seale.*
- 1967: Fela christens his unique style of music "Afrobeat" and releases the album *Fela's London Scene*.
- 1968: *Martin Luther King is assassinated.*
- 1969: Fela tours the United States for the first time and is introduced to the radical politics of the Black Panther Party.
Fela releases *The '69 Los Angeles Session*.
- 1970: Fela renames his band Afrika '70, founds the Kalakuta Republic and opens the Afrika Shrine, an internationally renowned nightclub in Lagos.
Fela changes middle name to Anikulapo ("He who carries death in his Pouch").
- 1972: Fela becomes increasingly involved in the Yorùbá religion, the traditional faith of Nigeria, Togo and Benin.

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- 1977: Fela releases the hit record *Zombie*, an attack on the Nigerian military. The Nigerian government raids the Kalakuta Republic in retaliation, burning it to the ground, destroying the Shrine and killing Fela's mother.
- 1978: Fela marries 27 women in a joint ceremony.
- 1979: Fela forms a new political party called Movement of the People and announces his presidential candidacy.
Fela forms a new band called Egypt '80 and releases anti-corporate song I.T.T. (*International Thief-Thief*), infuriating the political establishment.
- 1980: *Zimbabwe gains independence from Great Britain, the last European colony to do so.*
- 1984: Fela is jailed for currency smuggling by Nigerian strongman Muhammadu Buhari and designated a "prisoner of conscience" by Amnesty International.
- 1986: Fela is released from prison after 18 months and travels to the United States to perform at the Amnesty International's A Conspiracy of Hope Concert alongside U2, Lou Reed, Carlos Santana, Joan Baez and The Police.
Wole Soyinka, Nigerian writer and cousin of Fela Kuti, becomes first African to win the Nobel Prize for Literature for work drawing inspiration from Yorùbá myths.
- 1989: Fela releases the anti-apartheid album *Beasts of No Nation*.
- 1990: *Mandela is unconditionally released from prison in South Africa.*
- 1991: *Apartheid is officially abolished in South Africa elections.*
- 1994: *In South Africa's first multiracial elections, Nelson Mandela is elected president, instituting black majority rule.*
- 1997: Fela dies of complications of AIDS.
- 2009: The musical "Fela!" opens on Broadway, reintroducing the world to Fela Kuti's story and music, earning 11 Tony Award nominations and winning for choreography, costume design and sound design.



ABOUT THE FILMMAKERS

ALEX GIBNEY (Director) is an Academy Award winner known for his gripping, deeply insightful documentaries. One of the most accomplished nonfiction filmmakers working today, Gibney directed *Taxi to the Dark Side* (2008), which received an Oscar® for Best Documentary Feature. For his work on the film Gibney also earned a DGA Award nomination for Best Director and a WGA Award nomination for Best Screenplay. More recently, Gibney's *Mea Maxima Culpa: Silence in the House of God* was shortlisted for a 2013 Academy Award and won three 2013 Primetime Emmy® Awards.

The director's latest film, *The Armstrong Lie*, made its North American debut at the 2013 Toronto Film Festival and will be released by Sony Pictures Classics. He is also currently producing for HBO a four-hour documentary about Frank Sinatra.

In 2006 Gibney was Oscar nominated for *Enron: The Smartest Guys in the Room*, which also won the Independent Spirit Award and the WGA Award. The following year he served as an executive producer on the Academy Award-nominated documentary *No End in Sight*.

Other film credits include *Gonzo: The Life and Work of Dr. Hunter S. Thompson*, *We Steal Secrets: The Story of WikiLeaks*, *Client 9: The Rise and Fall of Eliot Spitzer*, *Park Avenue: Money, Power and the American Dream* and *Catching Hell* (Sports Emmy Award nominee, Outstanding Sports Documentary).

JACK GULICK (Producer) shared in an Emmy for producing the comedy album "Stark Raving Black." He also produced "Basic Black: The Lewis Black Story" and the HBO documentary "Bastards of the Party," which chronicled the history of street gangs in Los Angeles.

Gulick has produced a number of musical documentaries. For PBS, he produced broadcast performances by Andraé Crouch, Steve Miller Band and Boz Scaggs. He shared in a Grammy Award nomination for "Blood Brothers: Bruce Springsteen and the E Street Band" and his other credits include "Smashing Pumpkins: If All Goes Wrong," "Hit the Lights: The Making of Metallica Through the Never" and "Dancemaker," about choreographer Paul Taylor.

Gulick's filmed concert productions include "Lightning in a Bottle," for Sony Pictures Classics; "All Access: Front Row. Backstage. Live!" for IMAX; "Dave Matthews Band: The Central Park Concert," for AOL; and shows by Smashing Pumpkins, Audioslave, Matchbox Twenty, Lewis Black and others.

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RUTH HENDEL and STEPHEN HENDEL (Executive Producers) are both experienced stage producers. Their shared Broadway credits include “Fela!” and “American Idiot.”

Ruth Hendel’s Broadway credits include “Death of Salesman” (Tony Award), “Clybourne Park” (Tony Award), “Driving Miss Daisy,” “In the Heights,” “Red” (Tony Award), “A View from the Bridge,” “Hamlet,” “Mary Stuart,” “All My Sons,” “33 Variations,” “Passing Strange,” “Legally Blonde,” “Kiki and Herb: Alive on Broadway,” “High Fidelity,” “The Lieutenant of Inishmore,” “Dirty Rotten Scoundrels,” “Caroline, or Change,” “A Raisin in the Sun,” “Golda’s Balcony,” “Frozen,” “night, Mother,” “Steel Magnolias,” “Barefoot in the Park” and “Metamorphoses.”

Off Broadway, Hendel produced “Altar Boyz,” “Red Light Winter,” “Our Lady of 121st Street,” “The Exonerated” and “Tick, Tick...Boom!” Regional credits include “As Much As You Can” (Los Angeles) and currently “Immediate Family” (Chicago).

Ruth Hendel is a member of the boards of the LAByrinth Theater Company, The Play Company and the Yale School of Drama. She is vice-chair and Stephen Hendel is treasurer of the Eugene O’Neill Theater Center in Waterford, Connecticut. Stephen also serves on the boards of The New Group, The Culture Project, the Bill T. Jones/Arnie Zane Dance Company, Afropop.org, the Museum for African Art and the Yale School of Music (Board of Visitors).