

# KINO LORBER

# OBIT.

**A film by Vanessa Gould**

2016 / USA / 95 Minutes / Color  
In English

**Key Festival Playdates**

Tribeca Film Festival (World Premiere)  
Hot Docs Int'l Film Festival (Int'l Premiere)  
Provincetown Film Festival  
AFI DOCS  
New Zealand Int'l Film Festival  
Nitehawk / Tribeca Summer Series  
Traverse City Film Festival  
Big Sky Film Festival Event Screening  
Palm Springs Int'l FF  
Portland Film Festival  
DOC10

**Press materials**

[www.kinolorber.com/film/obit](http://www.kinolorber.com/film/obit)

**New York Publicity**

Susan Norget Film Promotion – 212.431.0090  
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## SYNOPSIS

Every morning, a small staff of obituary writers at *The New York Times* deposits the details of three or four extraordinary lives into the cultural memory – each life’s story spun amid the daily beat of war, politics, and football scores. It’s amazing what goes on in the obits.

There are only a handful of editorial obituary writers in the world, and none are better than at *The Times*, where obits have become some of the best writing in journalism. Documentary storytelling in print.

OBIT. is the first documentary to look into the world of editorial obituaries, via the legendary obit desk at The Times. Going beyond the byline and into the minds of those chronicling life after death on the freshly inked front lines of history, the film invites some of the most essential questions we ask ourselves about life, memory and the inevitable passage of time. What do we choose to remember? What never dies?

## DIRECTOR’S STATEMENT

**In 2010, Eric Joisel, one of the subjects featured in my last film, *Between The Folds*, passed away at age 53.**

He had become a friend, so I prepared for a personal loss. What I didn’t anticipate was the feeling that comes with the early death of an artist. Suddenly his big ideas evaporated. Pieces were frozen in time. Of course, no one else can ever finish them.

Eric was a solitary person. Few people knew him well. I feared that what little we knew of him would disappear with time. And so I wrote to most of the big English language newspapers around the world and informed them of his death, certain none of them had ever heard of him before. About a week later, the only paper that contacted me was *The New York Times*. They ran a beautiful and fitting obituary on him, along with photos of him and his work. It recognized the unique value of the things to which he was so devoted. It logged him into the historical record. A good account of his life and work is now available. Recognition had mostly eluded him, and I can’t even begin to think how he’d feel if he had seen it.

This the cultural and historical significance of obituaries. I began a new daily ritual of reading *The New York Times* obituaries, and discovered that nearly every one points to an incredible human story, along with larger contexts of place and time, history and culture. A few months later, I contacted *The New York Times* about doing a documentary, and after a series of conversations, that is how this project began.

– Vanessa Gould

(Read a similar version of this story, as told by *The New York Times*, 4/27/16)

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**DIRECTED BY**

Vanessa Gould

**EDITED BY**

Kristin Bye

**EXECUTIVE PRODUCER**

Pamela Tanner Boll

**EXECUTIVE PRODUCER**

Geralyn White Dreyfous

**CO-EXECUTIVE PRODUCERS**

Diana Barrett

Ann Blinkhorn

Barbara Dobkin

**CO-EXECUTIVE PRODUCERS**

Nion McEvoy

Anne Milliken

Katrina vanden Heuvel

**PRODUCED BY**

Caitlin Mae Burke

Vanessa Gould

**CONSULTING PRODUCER & ARCHIVIST**

Kenn Rabin

**CINEMATOGRAPHER**

Ben Wolf

**ORIGINAL SCORE**

Joel Goodman

**GRAPHICS & ANIMATION**

Andrew Roberts

Kristin Bye

**FEATURING**

WILLIAM MCDONALD, MARGALIT FOX, BRUCE WEBER, WILLIAM GRIMES,  
DOUGLAS MARTIN, PAUL VITELLO and JEFF ROTH.

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## ABOUT THE SUBJECTS

### **WILLIAM MCDONALD | OBITUARIES DESK EDITOR**

William McDonald is the Obituaries Editor of *The New York Times*. He joined the newspaper in 1988 and has held editing positions on the paper's Metropolitan, National, Culture and Obituaries desks. In 2000, he was part of a team that won the 2001 Pulitzer Prize for National News for the series *How Race is Lived in America*.

He has edited three collections of Times obituaries. The most recent, "The New York Times Book of the Dead," features historic personalities reaching back to the paper's founding in 1851. It was published in fall 2016 by Black Dog & Leventhal, an imprint of Hachette. He lives in Manhattan.

### **MARGALIT FOX | OBITUARIES SENIOR WRITER**

Margalit Fox was named one of the six best writers in the 165-year history of *The New York Times* by the Poynter Institute in August 2016.

She joined *The New York Times* obituaries department as a staff writer in 2004; she was previously a staff editor at The Times Book Review. Originally trained as a cellist, she holds bachelor's and master's degrees in linguistics from Stony Brook University and a master's degree from the Columbia University Graduate School of Journalism.

Ms. Fox has written the Page One send-offs of some of the best-known cultural figures of our era, including the pioneering feminist Betty Friedan, the writer Maya Angelou, the poets Seamus Heaney and Adrienne Rich, the children's author Maurice Sendak and the advice columnists Dear Abby and Ann Landers. She has also written the obituaries of many of the unsung heroes who have managed, quietly, to touch history, among them the inventors of the Frisbee, the crash test dummy, the plastic lawn flamingo and the bar code. Her work is prominently featured in "The Sense of Style" (2014), the best-selling guide to writing well by Steven Pinker.

Ms. Fox received the Front Page Award from the Newswomen's Club of New York in 2011 for feature writing, and in 2015 for beat reporting. She has been a member of the usage panel of the American Heritage Dictionary since 2013.

She is the author of "Talking Hands: What Sign Language Reveals About the Mind" (Simon & Schuster, 2007) and "The Riddle of the Labyrinth: The Quest to Crack an Ancient Code" (Ecco Press/HarperCollins), published in 2013. That book, a narrative nonfiction account of the decipherment of the Bronze Age Aegean script known as Linear B, was selected by The Times Book Review as one of the hundred best books of the year and received the 2014 William Saroyan Prize for International Writing. Ms. Fox lives in Manhattan with her husband, the writer and critic George Robinson.

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## **BRUCE WEBER | FORMER OBITUARIES WRITER**

In 30 years at The New York Times, Bruce Weber was an editor for the Sunday magazine, a metro reporter, a national arts correspondent, a recreation reporter and a theater columnist and critic – all of which were mere prelude to his final assignment as an obituary writer.

Formerly a fiction editor at Esquire and the editor of "Look Who's Talking: An Anthology of Voices in the Modern American Short Story," he is the co-author, with the dancer Savion Glover, of "Savion! My Life in Tap" and the author of two books of non-fiction -- "As They See 'Em: A Fan's Travels in the Land of Umpires," a New York Times bestseller; and a memoir, "Life Is a Wheel: Love, Death, Etc., and a Bike Ride Across America." He is at work on a biography of one of his obituary subjects, the novelist E.L. Doctorow.

## **WILLIAM GRIMES | OBITUARIES WRITER**

William Grimes has been a reporter at the NYT for more than 25 years. After starting out as a story editor for the Sunday magazine, he worked in the culture department and was the paper's restaurant critic for five years before joining the obituaries department. He is the author of "Straight Up or On the Rocks" and "Appetite City: A Culinary History of New York."

## **JACK KADDEN | FORMER DEPUTY OBITUARIES EDITOR**

Jack Kadden was an editor at *The New York Times* for more than 30 years. Before joining the obits desk, he was a deputy national editor, deputy education editor and chief of the Metro copy desk. He also wrote a column about commuting for the Connecticut section of The Times.

## **PETER KEEPNEWS | ASSISTANT OBITUARIES EDITOR**

Before joining *The New York Times* as a part-time copy editor at The Book Review in 1986, Peter Keepnews had been an editor at Billboard, Record World and Jazz magazines, a reporter and jazz critic at The New York Post, and a publicist at CBS Records. He has written about popular music and popular culture for Rolling Stone, Down Beat, The Village Voice and other publications. He has been an editor on various desks of The Times and writes obituaries and book reviews for the paper. In his spare time he is a stand-up comic in New York comedy clubs.

## **DOUGLAS MARTIN | FORMER OBITUARIES WRITER**

Douglas Martin is a former obituaries writer for The New York Times, where he also covered energy and wrote the "About New York" column. Prior to joining the Times, he worked as a reporter for the Wall Street Journal and the Chicago Tribune.

## **DOLORES MORRISON | OBITUARIES PHOTO EDITOR**

Dolores Morrison has been a photo editor for 30 years, starting at U.S. News & World Report magazine before moving to the New York Daily News in 1993, where she was involved in transitioning the photo department to digital and the paper to color. After 14 years at the Daily News, Ms. Morrison joined *The New York Times* in 2007.

She began her career with the NYT covering various desks before spending five years on the metro desk, working with photographers, editors and reporters to illustrate breaking news and

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feature stories covering the tri-state area. For the past four years, she has been on the obits desk working on daily and advance obituaries.

## **JON PARELES | CHIEF POP MUSIC CRITIC**

Jon Pareles has been writing about pop music for *The New York Times* since 1988 and is currently the chief pop music critic. Prior to taking on that role, in the 1970s he was an associate editor of *Crawdaddy Magazine* and in the 1980s a contributing editor to *Rolling Stone Magazine*.

## **JEFF ROTH | ARCHIVE CLERK**

Jeff Roth manages more than 100 years of Times archive materials known as the morgue. He has been retrieving and refiling news clippings and photographs there since 1993. A fair number of his twenty past employers have ended up as obituaries on the pages of *The New York Times*.

## **DANIEL SLOTNIK | OBITUARIES WRITER**

Daniel E. Slotnik has been on *The New York Times* Obituaries and Metropolitan desks since 2005. He was the lead writer for "Not Forgotten," a 2016 summer web series that revisited archival obituaries, moonlights as a general assignment reporter and is one of the curators of the @NYTObits twitter feed.

## **PAUL VITELLO | FORMER OBITUARIES WRITER**

Paul Vitello is a former obituaries writer at *The New York Times*, where he was also a Metropolitan and Religion reporter. Before joining the Times in 2005, he was a columnist at *Newsday*, where he shared the Pulitzer Prize for their coverage of the 1996 crash of TWA flight 800.

## **EARL WILSON | SENIOR NEWS ASSISTANT**

Earl Wilson has been a *New York Times* News assistant on the photo desk for 20 years.

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## ABOUT THE FILMMAKERS

### **VANESSA GOULD | DIRECTOR AND PRODUCER**

Vanessa Gould is a filmmaker, editor and camera operator working in Brooklyn. Gould recently completed *OBIT.*, a feature-length documentary about *The New York Times* obituaries and their writer-reporters. *OBIT.* world-premiered at Tribeca Film Festival and will be released by Kino Lorber in 2017. In 2012–2013, she produced and shot for Showtime's Emmy®-winning *Years of Living Dangerously*, a documentary series about climate change executive produced by James Cameron, Jerry Weintraub, and Arnold Schwarzenegger.

Gould's previous film *Between the Folds* premiered on PBS's Independent Lens in December 2009 and was re-broadcast the following season. In 2010, it received a Peabody Award. *Between the Folds* has been translated into more than ten languages and broadcast in dozens of countries on NHK, CBC, ABC, EBS, NRK, SF, SVT, Al Jazeera, Al Hurra, and other networks. It screened at more than forty-five international film festivals and was recognized with numerous audience and jury awards.

She was a featured presenter at the EG 2010 conference in Monterey, California, and serves on the jury for the News & Documentary Emmy® Awards, as well as on several festival juries. She studied piano at the New England Conservatory, and art history, architecture and physics at Columbia University. She paints occasionally, and collects folk and traditional music from around the world.

### **PAMELA TANNER BOLL | EXECUTIVE PRODUCER**

Pamela Tanner Boll is an artist, filmmaker, writer and activist. She is the co-executive producer of the Academy Award-winning documentary, *BORN INTO BROTHELS*. Pamela has executive produced the following film projects: *LIVING IN EMERGENCY: TRUE STORIES OF DOCTORS WITHOUT BORDERS*; *IN A DREAM*; *CONNECTED: A DECLARATION OF INTERDEPENDENCE*; *OUR SUMMER IN TEHRAN*; *STRANGE POWERS: STEPHIN MERRITT AND THE MAGNETIC FIELDS*; *CLOSE TO THE FIRE*; *SHE'S BEAUTIFUL WHEN SHE'S ANGRY*; and *ETEAM*.

Pamela directed and produced *WHO DOES SHE THINK SHE IS?*, a feature length documentary film that follows five women who are mothers and artists. Pamela also directed *A SMALL GOOD THING*, a film that asks the question how can we live in a better way. Pamela grew up in Parkersburg, WV.

She received a BA in English from Middlebury College and a Masters in Interdisciplinary Studies from Lesley University. Pamela lives in Winchester, Massachusetts, where she raised three sons, and Boulder, Colorado.

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## **GERALYN WHITE DREYFOUS | EXECUTIVE PRODUCER**

Geralyn Dreyfous is the co-founder of Impact Partners and has a wide background in the arts, long experience in consulting in the philanthropic sector, and is active on many boards and initiatives. She worked at the Philanthropic Initiative in Boston, which guides families of wealth in strategic giving opportunities and also taught Documentary and Narrative Writing with Dr. Robert Coles at Harvard University.

Geralyn is also the Founder/ Board Chair of the Utah Film Center and a charter member of the Utah Coalition for Film and Media. Geralyn's executive producing and producing credits include the Academy Award winning *BORN INTO BROTHELS*; Emmy nominated *THE DAY MY GOD DIED*; and multiple film festival winners such as *KICK LIKE A GIRL*, *IN A DREAM*, *DHAMMA BROTHERS*, *PROJECT KASHMIR*, *MISS REPRESENTATION*, *CONNECTED*, *THE INVISIBLE WAR* and *THE HUNTING GROUND*.

## **CAITLIN MAE BURKE | PRODUCER**

Caitlin Mae Burke is an Emmy-winning producer of documentary and dramatic films and non-fiction television.

Caitlin produced *NUTS!* (dir. Penny Lane, Sundance 2016) which received a Special Jury Prize at Sundance, and has been nominated for a Critics' Choice Award and Cinema Eye Honors. She produced *OBIT.* (dir. Vanessa Gould, Tribeca 2016), which sold out its world premiere at Tribeca and went on to screen at more than 30 festivals internationally by invitation, and will be distributed in 2017 by Kino Lorber.

She produced *WE COULD BE KING* (dir. Judd Ehrlich, Tribeca 2014) which received a 2015 Sports Emmy for Outstanding Sports Documentary, and a 2014 Grand Clio Award for Integrated Marketing. Caitlin also produced *SEX AND BROADCASTING* (dir. Tim K Smith, DOC NYC 2014) which had a three-night sold out premiere and is currently in theaters, distributed by Factory 25. She co-produced *APPROACHING THE ELEPHANT* (dir. Amanda Rose Wilder, True/False 2014) which won the Emerging Cinematic Vision Award at CIFF 2014, and was nominated for Best Documentary at the Gotham Awards, Best Debut Feature at the 2015 Cinema Eye Honors, and the 2015 Truer Than Fiction Independent Spirit Award.

Caitlin has produced and directed television and web series for YouTube, ESPN, TLC, OWN, Discovery ID, Sundance Channel, CNBC, Destination America and Discovery Health. She lives in Brooklyn.

## **KRISTIN BYE | EDITOR**

Kristin Bye is a film editor and graphic designer based in Brooklyn, NY and Portland, OR. She works in long- and short-form documentary, commercial and fiction films.

In addition to *Obit.*, feature credits include *Ivory Tower* (assistant editor / dir: Andrew Rossi / Sundance 2014); *Inside Job* (production assistant / dir: Charles Ferguson / 2011 Academy Award



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for Best Documentary Feature); Ride, Rise, Roar (assistant editor / dir: Hillman Curtis / SXSW 2010); and Stray Dog (additional editor / dir: Debra Granik, Winter's Bone).

Kristin has also edited numerous short films for clients including Bobbi Brown Cosmetics, Brooklyn Academy of Music (BAM), hillmancurtis, Knoll, Prescriptives, Purpose, R/GA, Steinway & Sons, the United Nations and the World Health Organization.

Prior to working in film, Kristin was co-founder and partner of a graphic design studio in Portland, Oregon for 10 years. Born and raised in the Pacific Northwest, she has a BA in International Studies from the University of Washington (Seattle) and studied language, art and design in France for three years. Kristin loves to explore the world by foot, by bike and through film.

## **KENN RABIN | CONSULTING PRODUCER AND ARCHIVIST**

Kenn Rabin is a filmmaker, writer, archivist and teacher interested in issues of intellectual property and audiovisual preservation. He is coauthor of the Focal Press book, *Archival Storytelling: A Filmmaker's Guide to Finding, Using, and Licensing Third Party Visuals and Music*, about to go into its second edition.

Mr. Rabin has received two Emmy nominations and a FOCAL International Award for his extensive television and feature work. He began his career working with Bill Moyers at public television station WNET in New York, and to date, his over one hundred credits as writer, producer, researcher, or consultant include PBS's 14-hour series *EYES ON THE PRIZE*; Barry Levinson's *YESTERDAY'S TOMORROWS* (which he co-wrote and associate produced); PBS's *Frontline*, ABC's *20/20*; and the 13-hour landmark public television series, *VIETNAM: A TELEVISION HISTORY*. His work on the PBS series *American Experience*, *American Masters*, *Independent Lens* and *POV* include many award-winning films, such as *THE WEATHER UNDERGROUND*, *DAUGHTER FROM DANANG*, Firelight Media's *JONESTOWN: LIFE AND DEATH OF PEOPLE'S TEMPLE*; and, currently, *AN INCONVENIENT TRUTH – 2017 SEQUEL*.

Rabin co-produced and co-wrote *THE STORM THAT SWEPT MEXICO*, a special broadcast for PBS, and consulted on the Academy Award nominee, *HOW TO SURVIVE A PLAGUE*. *INEQUALITY FOR ALL*, a documentary about economist Robert Reich, was released theatrically by Radius/TWC. His most recent documentary credit is for *COMPARED TO WHAT: THE IMPROBABLE JOURNEY OF BARNEY FRANK*, and his most recent feature credit is the Ava DuVernay film, *SELMA*, for Paramount.

Other feature credits include Sean Penn's directorial debut, *THE INDIAN RUNNER*; George Clooney's *GOOD NIGHT, AND GOOD LUCK*; Steven Soderbergh's *THE GOOD GERMAN*; an Amy Heckerling comedy, *I COULD NEVER BE YOUR WOMAN*; Grant Heslov and George Clooney's *THE MEN WHO STARE AT GOATS* and Gus Van Sant's *MILK*.

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He is currently working on three feature documentaries: BEATLES LIVE!, produced by One Voice One World Productions in association with the Beatles' Apple Corps, to be directed by Ron Howard; OBIT., by award-winning director and producer Vanessa Gould (BETWEEN THE FOLDS); and WE'LL MEET AGAIN, a film about cryonics.

## **JOSH WICK | CO-PRODUCER**

Josh Wick's feature film work includes: AMBITION'S DEBT (dir. Devin E. Haqq, 2017), OUT OF MY HAND (dir. Taskeshi Fukunaga, Array, 2016) and WENDELL AND THE LEMON (dir. Lawrence Krauser, 2017) as executive producer; FRANCIS OF BROOKLYN (Eye Film Releasing, 2012), as writer, director and executive producer; THE ASSASSIN (dir. Devin E. Haqq, 2007), as co-writer and executive producer. Mr. Wick is also an actor and his latest roles include lead performances in WHITE CREEK (2014) and ORPHANED (2013) (Nameinuse Productions). Mr. Wick is a founding member of the Spectacle Theater film collective in Brooklyn, NY.

## **BEN WOLF | DIRECTOR OF PHOTOGRAPHY**

Ben Wolf is a DP, director, and owner of Brooklyn-based film production company Topiary Productions, Inc. A graduate of Yale (BA Philosophy) and Columbia (MFA Film), he works in a wide variety of genres, including documentary, commercial, and fiction filmmaking.

Recent projects include serving as DP/co-producer of the documentaries OBIT. (dir. Vanessa Gould), THE HAPPY FILM (Stefan Sagmeister), WAYS TO GO (dir. Todd Drezner) and WAVE GOODBYE TO DINOSAURS (dir. RoseMarie Fitzsimons), shooting commercials for Citi, Wells Fargo and New York City, and directing promos for Knoll Furniture and The Museum of Modern Art.

## **JOEL GOODMAN | COMPOSER**

Joel Goodman creates music for narrative feature films, documentaries, television, album releases and other forms of collaborative media. As an Emmy Award-winning composer Joel has scored over 125 films and television programs that have received 5 Oscar nominations, 20 Emmy awards and over 30 Emmy nominations.

He has scored over 40 films for HBO and composed the Main Theme for the long-running and critically acclaimed PBS series, American Experience. His scores can regularly be heard in movie theaters and on television around the world.

Joel has collaborated with an impressive array of distinguished directors and producers including Neil LaBute, Albert Maysles, Kevin Spacey, Andrew Jarecki, Barbara Kopple, Wong Karwei, Rachel Grady, Marshall Curry, Sebastian Junger, Michael Epstein, Oren Jacoby, Irene Taylor Brodsky, and Fisher Stevens. Joel recently completed scores to: DIRTY WEEKEND (dir. Neil LaBute); WALT DISNEY for American Experience; and AN HONEST LIAR. A native New Yorker, Joel lives in Los Angeles, where he enjoys time with his daughters, riding his bicycle and of course, many hours writing music.

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## **DAVID HOCS | SOUND MIXER**

David Hocs brings over 20 years of experience in the film industry, specializing in on-location sound for documentaries, commercials and scripted dramas.

He has worked on Academy-acclaimed and Emmy Award winning projects including films such as *INSIDE JOB* (dir. Charles Ferguson), *CLIENT 9* (dir. Alex Gibney), *WAITING FOR SUPERMAN* (dir. Davis Guggenheim), *THE ROAD BACK: LANCE ARMSTRONG* (dir. Alex Gibney), *THE CARRIER* (dir. Maggie Betts), *GONZO: THE LIFE AND WORK OF HUNTER S. THOMPSON* (dir. Alex Gibney), *NO END IN SIGHT* (dir. Charles Ferguson), *CRAZY LOVE* (dir. Dan Flores, Fisher Stevens), *SHUT UP AND SING* (dir. Barbara Kopple).

## **ANDREW ROBERTS | GRAPHICS AND ANIMATION**

Andrew Roberts is an illustrator and animator based in Brooklyn, NY and Portland, OR. Working in a variety of styles, Andrew uses humor and whimsy to create striking images, infographics and animations. He loves storytelling in all of its forms and enjoys collaborating with clients to create the most compelling visual solutions possible. Andrew received his MFA in Illustration from the School of Visual Arts in New York City. Prior to working as an illustrator, he was co-founder and partner of studio 209, a graphic design studio in Portland, Oregon.

## **HENRY CARROLL | ASSISTANT EDITOR**

Henry Carroll is a Brooklyn-based freelance editor who has worked on both documentary and narrative feature films and web-based video content. He is currently editing for Lionsgate's movie streaming service Tribeca Shortlist and is a recent graduate of Vassar College.

## **LAURA VIGILANTE | MEDIA AND OUTREACH STRATEGIST**

Laura Vigilante is a New York producer and creative strategist. She began her career as an outreach and impact producer at Six Foot Chipmunk, where she worked on social issue documentaries, including *THE SQUARE*, *AMERICAN PROMISE*, *GOD LOVES UGANDA*, *INEQUALITY FOR ALL*, and *ESCAPE FIRE*. She evolved into the role of Creative Executive at Candescent Films where she provided financial and creative support to documentaries, such as *CARTEL LAND*, *(T)ERROR*, and *THE WOLFPACK*.

Vigilante recently worked on the global launch of the new HP Inc., and is currently a producer on *LAST CALL*, an upcoming feature documentary by Emmy Award-winning director Lana Wilson. She is currently an outreach and impact producer for *NUTS!*, *THANK YOU FOR PLAYING*, *OBIT.*, *CANARY IN A COAL MINE*, and *PRIVATE VIOLENCE*.

Vigilante serves on the Screening Committee for Hamptons International Film Festival and is a member of New York Women in Film (NYWIFT). She graduated with honors from Columbia University and received an award for her outstanding commitment to diversity, social justice, and multiculturalism.

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## **COLLEEN HAMMOND | MEDIA AND OUTREACH STRATEGIST**

Colleen Hammond has extensive experience in arts fundraising, community engagement and high-end event production with a special interest in women's issues, film and travel.

Colleen worked at Tribeca Film Institute from 2010 - 2015, most recently serving as their Director of Development, Individual Giving. She has also worked with Project Entrepreneur - a program of the Rent the Runway Foundation, Social Diva Media, Cinevegas Film Festival, Chicago International Film Festival and more. Colleen is currently producing a feature length comedy and recently launched her company Undertheres, selling educational underwear.