



Gravitas Docufilms Presents

THESE AMAZING SHADOWS

A story about The National Film Registry
and the power of the movies

A documentary by Paul Mariano and Kurt Norton

88 minutes • 2011 • USA • HD • Stereo

Production Notes

United States and Canadian Distribution Inquires:

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SHORT SYNOPSIS

What do the films *Casablanca*, *Blazing Saddles* and *West Side Story* have in common? Besides being popular, they have also been deemed “culturally, historically or aesthetically significant” by the Library of Congress and listed on The National Film Registry. *These Amazing Shadows* tells the history and importance of the Registry, a roll call of American cinema treasures that reflects the diversity of both film, and indeed the American experience itself. The current list of 550 films includes selections from every genre – documentaries, home movies, Hollywood classics, avant-garde, newsreels and silent films. *These Amazing Shadows* reveals how American movies tell us so much about ourselves...”not just what we did, but what we thought, what we felt, what we aspired to, and the lies we told ourselves”.

LONG SYNOPSIS

What do the films *Casablanca*, *Blazing Saddles* and *West Side Story* have in common? Besides being popular, they have also been deemed “culturally, historically or aesthetically significant” by the Library of Congress and listed in The National Film Registry, a roll call of American cinema treasures that reflects the diversity of film, and indeed, the American experience itself. The current list of 550 films includes selections from every genre – documentaries, home movies, Hollywood classics, avant-garde, newsreels and silent films. American movies tell us so much about ourselves...not just what we did, but what we thought, what we felt, what we imagined, what we aspired to...and the lies we told ourselves.

These Amazing Shadows is an 88-minute documentary rich with imagery, interweaving clips from America’s most-beloved films (and many rarer treasures) with moving personal tales of how specific films have reflected our culture and changed lives. The film includes interviews with the Librarian of Congress (Dr. James Billington), famous directors (including Christopher Nolan, John Lasseter, Rob Reiner, John Singleton, Amy Heckerling, and John Waters), producers (Gale Anne Hurd and James Schamus), archivists, admired actors (Tim Roth, Debbie Reynolds, Peter Coyote), and members of the National Film Preservation Board. Shot on HD and imparting a warm film look, the documentary explores the cultural impact and historical significance of American films. *These Amazing Shadows* shows us how American cinema is truly our “family album.”

These Amazing Shadows documents the passage of the National Film Preservation Act of 1988 and how this law set in motion a system to identify notable films. The Librarian of Congress, with input from the public and advice from the National Film Preservation Board, selects twenty-five films each year to add to the Registry. *These Amazing Shadows* goes behind the scenes to show the discussions, the debates and the drama that surround this selection process. As stated by Dr. James Billington, the Librarian of Congress: “American film really transformed the way in which a young nation learned to express itself, express its exuberance, expose its problems, and reflect its hopes. It wasn’t

simply a form of entertainment; it was living history...audio-visual history of the Twentieth century.”

The impact that films have had on the “national memory” and on American attitudes is explored in *These Amazing Shadows*. The tumultuous and still unsettled history of race relations is reflected and examined in such disparate films as D.W. Griffith’s *The Birth of a Nation*, John Ford’s *The Searchers*, and John Singleton’s *Boyz n the Hood*. The important role of women in filmmaking is revealed from the pioneering work of Lois Weber and Dorothy Arzner to the recent work of Amy Heckerling and Julie Dash. In addition, Rick Prelinger takes a humorous look at the influence and impact of such cold war propaganda films as *Duck and Cover* and *The House in the Middle*.

These Amazing Shadows shows how films create deep emotional connections with audiences. As the film critic, author and National Film Preservation Board member Jay Carr states: “Stories are profoundly important to human beings.” Inter-cut with key film scenes, interviewees share the nearly universal experience of being swept away by a film. Liz Stanley, archivist at the Packard Campus for Audio-Visual Conservation, Library of Congress, recounts, “I got involved in film archiving because I saw *Gone with the Wind* when I was twelve...and, to think that I might have a part in some other 12-year-old girl seeing a movie that changes their life is really exciting to me, just making sure that those images are around for generations after I’m gone is very, very exciting.”

The documentary explores why film endures as one of the most important mediums of art and entertainment and describes what is being done to preserve America’s film heritage.

For over a century, American movies have forged emotional connections with millions of viewers, providing a portal to our past, defining our present, and imagining our future. American films helped shape a global cultural language, connecting audiences across borders and different belief systems. And, just as our ancient ancestors shared stories to connect and thrive, we too share stories...retelling in our movies the mysterious experience of being alive. *These Amazing Shadows* shows us how movies are part of our history, part of our culture...and part of ourselves.

THE INTERVIEWS

(In alphabetical order)

Jeff Adachi, Filmmaker

Dr. James Hadley Billington, The Librarian of Congress

Robin Blaetz, Professor of Film Studies, Mount Holyoke College

Brooks Boliek, Journalist

Charles Burnett, Director (*Killer of Sheep*)

Jay Carr, Author and Critic

Martin Cohen, Vice President of Post Production, Paramount Pictures

Peter Coyote, Actor (*E.T. The Extra-Terrestrial*)

Arlene Damron, Daughter of Filmmaker Dave Tatsuno

Julie Dash, Director (*Daughters of the Dust*)

Allen Daviau, ASC (*E.T. The Extra-Terrestrial*)

Caleb Deschanel, ASC (*The Black Stallion*)
Zooey Deschanel, Actress (*500 Days of Summer*)
Jennifer Hagar, Animator, Disney Animation Studios
Robert Harris, Film Restorer, The Film Preserve
Amy Heckerling, Director (*Fast Times at Ridgemont High*)
Dr. Jan-Christopher Horak, Director, UCLA Film and Television Archive
Jennifer Horne, Professor, Media Studies, Catholic University of America
Gale Anne Hurd, Producer (*The Terminator*)
Steve James, Director (*Hoop Dreams*)
Barry Jenkins, Filmmaker
Barbara Kopple, Director (*Harlan County, USA*)
Antonia Lant, Professor, New York University
Mick LaSalle, Author and Critic
John Lasseter, CEO Pixar Studios
Stephen C. Leggett, Coordinator, The National Film Registry, Library of Congress
Patrick Loughney, Chief, Packard Campus for Audio-Visual Conservation, Library of Congress
John Magary, Filmmaker
Leonard Maltin, Author and Critic
Roger Mayer, Retired Studio Executive
Betsy A. McLane, Ph.D., Author
Farran Nehme, Writer
Christopher Nolan, Director (*Inception*)
Heather Linville, Archivist, Academy Film Archive
Nina Paley, Animator
Stephen J. Peck, Director, US VETS Community Development
Jennifer Phang, Filmmaker
Rick Prelinger, Archivist, Prelinger Archive
John Ptak, Producer, Arsenal
Rob Reiner, Director (*This is Spinal Tap*)
Del Reisman, Former President, Writer's Guild of America - West
Debbie Reynolds, Actress (*Singin' in the Rain*)
Robert Rosen, Retired Dean, UCLA School of Theater, Film and Television
Tim Roth, Actor, (*Lie to Me*)
James Schamus, CEO Focus Features
Paul Schrader, Writer (*Taxi Driver*)
Eric J. Schwartz, Attorney
John Singleton, Director (*Boyz N the Hood*)
Anthony Slide, Author and Historian
Michael Smith, Director of Indian Film Institute
Shelley Stamp, Professor, University of California, Santa Cruz
Liz Stanley, Archivist, Packard Campus for Audio-Visual Conservation, Library of Congress
George Takei, Actor (*Star Trek*)
Wayne Wang, Director (*Chan is Missing*)
John Waters, Director (*Hair Spray*)
George R. Willeman, Nitrate Vault Manager, Packard Campus for Audio-Visual Center
Jan Yarbrough, Colorist, Warner MPI
Kevin Yost, Editor, Lucasfilm LTD.

THE FILMMAKERS

PAUL MARIANO • Co-Director/Writer/Producer

Paul was born and raised in Boston, Massachusetts. He graduated from the oldest high school in the country, Boston Latin School. After completing his studies at Hastings College of the Law, he practiced as a criminal defense attorney for 27 years. Upon retirement from the Contra Costa County Public Defender Office, he co-founded Gravitas Docufilms. His directorial debut, *Also Ran*, won the award for Best Political Documentary at the 2006 Atlanta Docufest. His film, *Faces of Genocide* began the International Citizens' Tribunal on Sudan, held in New York City on November 13, 2006. The film also showed at the Sarajevo Biennial Meeting of the International Association of Genocide Scholars in June 2007.

KURT NORTON • Co-Director/Writer/Producer

Kurt Norton has produced, written and directed numerous shorts. He brings to the 2011 Sundance Film Festival, *These Amazing Shadows*, his second documentary feature in collaboration with co-director, Paul Mariano. He is currently working on a romantic comedy feature entitled, *The Mammoth Falls*. He is also a licensed private investigator specializing in death penalty cases. His mother, Audree Norton, was the first Deaf actor on American network television with her featured appearance on the CBS show, *Mannix*, in 1968.

CHRISTINE O'MALLEY • Producer

Christine was born in Manhattan and raised outside of Chicago. In 2004 Christine served as Associate Producer on the Academy Award nominated documentary film *Enron: The Smartest Guys In The Room*. *Wordplay* was the first feature length film she produced through her production company O'Malley Creadon Productions. It was a breakout hit at the 2006 Sundance Film Festival and went on to become the second-highest grossing documentary of 2006. Christine's second documentary, *I.O.U.S.A.*, premiered at Sundance in 2008. It had a successful theatrical run and was broadcast on PBS.

DOUG BLUSH • Co-Editor

Doug has edited numerous award-winning films, including the recent SXSW festival hit, *Some Assembly Required*, and the theatrically released documentaries, *Wordplay*, *I.O.U.S.A.*, *Outrage* and *Freakonomics*. He has worked on a range of documentaries as an editor, cameraman and director, and runs MadPix, a production and postproduction company in Los Angeles.

ALEX CALLEROS • Co-Editor

Alex received his B.A. in Film & Digital Media Production from the University of California, Santa Cruz. After graduation he moved to Los Angeles where he has established himself as an editor for music videos, television and feature films. His credits include the documentaries *Square Roots: The Story of SpongeBob SquarePants* and *Dumbstruck*. He recently wrote, produced and directed the short film, *Day 1000*.

PETER GOLUB • Music Designer/Composer

Peter co-composed, with James Newton Howard, the music for *The Great Debaters*, directed by Denzel Washington and starring Mr. Washington and Forest Whitaker. He scored *Frozen River*, directed by Courtney Hunt; winner of the Jury Award for Best Film at the 2008 Sundance Film Festival. He has composed music for the documentaries *Wordplay* and *I.O.U.S.A.*, which were both shown at the Sundance Film Festival.

BRIAN OAKES • Director of Motion Graphics

Brian founded Brian Oakes Design in New York. Brian designed the titling and motion graphics for the critically acclaimed documentary, *Wordplay*. He followed up with designing the graphics for the PBS program, *The Botany of Desire*, Comedy Central's *Important Things with Demetri Martin* and Patrick Creadon's theatrically released documentary, *I.O.U.S.A.*

FRAZER BRADSHAW • Director of Photography

Frazer has shot hundreds of film projects including features, commercials, documentaries and music videos. His work has screened at Cannes, Sundance, Toronto and New York film festivals. His recent directorial debut, *Everything Strange and New*, was hailed by critics and won the FIPRESCI Prize at the 2009 Seattle International Film Festival and the CineVision Award at the Munich Film Festival. He shot a portion of and appears (along with his daughter Hattie) in Focus Feature's current release, *Babies*.

ABOUT GRAVITAS DOCUFILMS

Gravitas, LLC was formed in 2004 to produce films that address social justice issues. Gravitas partners Paul Mariano and Kurt Norton started producing short form documentaries ("mitigation videos") about the lives of defendants in death penalty cases. These mitigation videos have been successful in persuading district attorneys to stop their pursuit of the death penalty in many cases. They moved on to make documentaries on such subjects as genocide, the California gubernatorial recall election, and now the National Film Registry and the power of the movies. Projects in pre-production include a documentary entitled, *Not Your Mother's Washboard*, an entertaining and fascinating look into the history and world of musical washboards and a narrative feature film, *The Mammoth Falls*, a romantic comedy about two rival families in San Francisco.

DIRECTOR'S STATEMENT

From Paul Mariano: "About three years ago, I read a newspaper story about the National Film Registry and the Librarian of Congress' selection of twenty-five films for that list. I had been unaware of the Registry and its importance to American film. What was most startling was the statement by the Librarian that 50% of all films made in America prior to 1950 no longer existed in any form, and that 80% of all films from the silent era (prior to 1920) were gone forever. Such a loss seemed unimaginable and truly tragic, and started me on this journey."

From Kurt Norton: "When Paul showed me a newspaper article about The National Film Registry I became instantly fascinated because I had never heard of The Registry. I wondered how could I be such a big film fan and have never heard of such an important and, frankly, fun list of America's most important films. I was drawn to creating a documentary about The National Film Registry because film holds a special place in our culture due to its power to glimpse into our shared dreams, pose important moral questions and reveal what we aspire to be – as a country and as individuals."

ABOUT THE NATIONAL FILM REGISTRY

Under the terms of the National Film Preservation Act, each year the Librarian of Congress names 25 films to the Registry that are "culturally, historically or aesthetically" significant to be preserved. These films are not selected as the "best" American films of all time, but rather as works of enduring importance to American culture.

Established by Congress in 1989, the National Film Registry spotlights the importance of protecting America's matchless film heritage and cinematic creativity. As Dr. Billington stated: "By preserving the nation's films, we safeguard a significant element of our cultural patrimony and history." Founded in 1800, the Library of Congress is the nation's oldest federal cultural institution.

The Librarian finalizes annual selections to the Registry after his review of hundreds of titles nominated by the public and extensive discussions with members of the National Film Preservation Board, as well as the Library's motion-picture staff. The Librarian urges the public to make nominations for each year's selections at the Film Board's website (www.loc.gov/film/).

For each title named to the registry, the Library of Congress Packard Campus for Audio Visual Conservation works to ensure that the film is preserved for future generations, either through the Library's massive motion-picture preservation program or through collaborative ventures with other archives, motion-picture studios and independent filmmakers. The Packard Campus is a state-of-the-art facility that acquires, preserves and provides access to the world's largest and most comprehensive collection of films, television programs, radio broadcasts and sound recordings.

The Registry includes films ranging from Hollywood classics to orphan films. A film is not required to be feature-length, nor is it required to have been theatrically released. The Registry contains newsreels, silent films, experimental films, short subjects, films out of copyright protection, film serials, home movies, documentaries, independent films, television movies, and music videos. There are currently 550 films on the Registry.

The oldest film listed on the registry is *Newark Athlete* (1891), and the most recent is *Fargo* (1996). The year with the most films selected for preservation is 1939 with 17 films. The time between a film's debut and its selection varies greatly. The longest span is 119 years, when the 1891 *Newark Athlete* was selected in 2010. The shortest span is the minimum 10 years...a distinction shared by *Do the Right Thing*, *Raging Bull*, *Goodfellas*, *Toy Story*, and *Fargo*.

PROJECT ADVISORY BOARD

Robert Rosen is an educator, critic, preservationist and former dean of the UCLA School of Theater, Film and Television, and former director of the school's Film and Television Archive. He has been instrumental in building the world's largest film and television archive outside of the Library of Congress. Dean Rosen also serves as chairman of the archivist advisory committee for The Film Foundation, which Martin Scorsese founded in 1990 to support film preservation and restoration work. Dean Rosen has spoken in more than twenty nations on subjects related to film criticism, media history, and curatorship. He is one of the founding members of the National Film Preservation Board of the Library of Congress.

Robin Blaetz is an associate professor of film studies and gender studies, and Chair of Film Studies at Mount Holyoke College. She teaches a range of film courses, including Introduction to Film, History of World Cinema, and Experimental Film. Ms. Blaetz's scholarly work centers on women and film, focusing on the work of women, avant-garde filmmakers and the representation of women in historical film. She has published widely both in the United States and internationally, including an anthology entitled *Women's Experimental Cinema: Critical Frameworks* (Duke University Press, 2007).

John Ptak started his career in the entertainment industry in 1968 when, after graduating from UCLA, he joined the staff of The American Film Institute in its first year. He was part of the team that established AFI's Center for Advanced Studies in Los Angeles. In 1971, he became an agent with International Famous Agency (now IFM), moving to the William Morris Agency in 1976 and to Creative Artists Agency in 1991. In 2006, he co-founded Arsenal, a film company providing strategic advisory services to diverse motion picture production companies. John is a member of the National Film Preservation Board.

Betsy McLane, PhD. has been a member of the faculties of Loyola Marymount University, Los Angeles, Emerson College Los Angeles Program, The University of Vermont Art Center College of Design and the University of Southern California. Dr. McLane has taught courses in introduction to film, film history, television history, documentary history, film genres, media literacy, social responsibility of the media, and other related media topics. Dr. McLane held the position of Executive Director of the International Documentary Association (www.documentary.org) for eight years and recently co-authored “A New History of Documentary Film” with Jack Ellis.

Eric Schwartz is a partner with the law firm of Mitchell, Silverberg and Knupp, specializing in domestic and international copyright law and policy counseling. Among his many professional accomplishments, he served as a principal participant in the drafting of the National Film Preservation Acts of 1992 and 1996. Eric was Vice President and Special Counsel to the International Intellectual property Alliance (IIPA) (1997-2006). He is a founding director and Board Member of the National Film Preservation Foundation (1996-present), and is also the pro bono counsel to the Library of Congress’ National Film Preservation Board (1988-present).

CREDITS

Directed by

PAUL MARIANO
KURT NORTON

Produced by

CHRISTINE O'MALLEY
PAUL MARIANO
KURT NORTON

Written by

KURT NORTON
PAUL MARIANO
DOUG BLUSH

Edited by

DOUG BLUSH
ALEX CALLEROS

Director of Photography

FRAZER BRADSHAW

Music by

PETER GOLUB

Director of Motion Graphics

BRIAN OAKES

Executive Producers	SUZANNE CHAPOT AUDREE NORTON KENNETH NORTON
Associate Producer	DOUGLAS BLUSH
Line Producer	BARBARA GRANDVOINET
Additional Editing By	MICHAEL JORGENSEN
Additional Photography By	JAMES LAXTON RUSS JAQUITH CHRIS MCGINNISS ALAN HEREFORD
Post Production Consultant	MATT RADECKI
HD Services Provided By	DIFFERENT BY DESIGN AND HD CINEMA
Senior Colorist	CHRIS MARTIN
Color Grading Services	SPY POST A FOTOKEM COMPAN
Music Orchestrated By	PETER GOLUB PHILIP KLEIN
Score Performed By	CITY OF PRAGUE PHILHARMONIC ORCHESTRA
Music Recorded At	SMECKY RECORDING STUDIOS, PRAGUE, CZECH REPUBLIC
Music Conducted By	RICHARD HEIN
Music Editor	SCOTT JOHNSON
Sound Editor	LARRY ELLIS
Music Contracted By	TED HINCKLEY
Music Recorded By	MICHAEL PEKAREK
Music Preparation By	NICHOLAS GREER
Czech Translator	STANIASLAVE VOMACKO

Media Transfers	LES HOWARD, ACTION VIDEO
Motion Graphics By	NATELLA KATAEV
Publicity By	MARIAN KOLTAI-LEVINE PMK*BNC
Legal Services Provided By	MICHAEL DONALDSON DONALDSON & CALLIF
Insurance Provided By	CHUBB INSURANCE COMPANIES
Production Assistants	TRAVIS REXROAT DANIEL J. CLARK
Interns	JENNIFER MOSCOCO LINDSAY HOROWITZ JESSICA SCHWARTZ

Interviews

(In alphabetical order)

Jeff Adachi	John Lasseter
Dr. James Hadley Billington	Stephen C. Leggett
Robin Blaetz	Heather Linville
Brooks Boliek	Patrick Loughney
Charles Burnett	John Magary
Jay Carr	Leonard Maltin
Martin Cohen	Roger Mayer
Peter Coyote	Betsy A. McLane, Ph.D.
Arlene Damron	Farran Nehme
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Zoey Deschanel	Jennifer Phang
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Robert Harris	John Ptak
Amy Heckerling	Rob Reiner
Dr. Jan-Christopher Horak	Del Reisman
Jennifer Horne	Debbie Reynolds
Gale Anne Hurd	Robert Rosen
Steve James	Tim Roth
Barry Jenkins	James Schamus
Barbara Kopple	Paul Schrader
Antonia Lant	Eric J. Schwartz
Mick LaSalle	John Singleton

Anthony Slide
Michael Smith
Shelley Stamp
Liz Stanley
George Takei

Wayne Wang
John Waters
George R. Willeman
Jan Yarbrough
Kevin Yost

Featured Films

(By Order of Appearance)

Last Picture Show
The Godfather Part II
Gone With the Wind
Harold and Maude
Singin' in the Rain
Sunset Boulevard
Citizen Kane
Wizard of Oz
2001: A Space Odyssey
The Sound of Music
The Gold Diggers of 1933
Woodstock
This is Spinal Tap
Pinocchio
Easy Rider
Rocky
The Gold Rush
The Maltese Falcon
King Kong
Yankee Doodle Dandy
Jailhouse Rock
It's a Wonderful Life
Mr. Smith Goes to Washington
The Blacksmith Scene
Westinghouse Works
The City
From Stump to Ship
A Bronx Morning
The Birth of a Nation
Marian Anderson: The Lincoln Memorial Concert
Lady Windermere's Fan
Days of Heaven
Manhattan
Bullitt
The Terminator
Some Like It Hot
A Face in the Crowd
Killer of Sheep
Citizen Kane
Network
Butch Cassidy and the Sundance Kid
The Godfather Part II
West Side Story
To Kill a Mockingbird
Oliver!

2001: A Space Odyssey
Fargo
Citizen Kane
Thriller
Rebel Without a Cause
Frankenstein
American Graffiti
The Wild Bunch
The Grapes of Wrath
Princess Nicotine
There it Is
It's a Gift
The Patriot
Gone With the Wind
It's a Wonderful Life
Wizard of Oz
Invasion of the Body Snatchers
2001: A Space Odyssey
Blade Runner
Star Wars: Episode IV – A New Hope
Toy Story
What's Opera, Doc?
Snow White and the Seven Dwarfs
Pinocchio
Fantasia
Duck Amuck
Beauty and the Beast
Gertie The Dinosaur
Popeye Sailor Meets Sinbad the Sailor
Gerald McBoing Boing
Cologne: The Diary of Ray and Esther
Topaz
Zapruder film
Baby Face
The Godfather
The Rocky Horror Picture Show
This is Spinal Tap
The Theodore Case Sound Test: Gus Visser and His Singing Duck
Blazing Saddles
Adam's Rib

Fast Times at Ridgmont High
Matrimony's Speed Limit
Where Are My Children
Dance, Girl, Dance
Daughters of the Dust
Back to the Future
Let's All Go to the Lobby
Flash Gordon
Red River
The Mark of Zorro
The Adventures of Robin Hood
Shane
Hoop Dreams
Harlan County, USA
Salesman
Nanook of the North
Sherman's March
H₂O
Water and Power
Koyaanisqatsi
Duck and Cover
The House in the Middle
The Birth of a Nation
The Searchers
The Exiles
Boyz n the Hood
All Quiet on the Western Front
The Best Years of Our Lives
Apocalypse Now
The Deer Hunter
E.T. The Extra-Terrestrial
Gone With the Wind
Wuthering Heights
Singin' in the Rain
Steamboat Willie
Yankee Doodle Dandy
Notorious
Schindler's List
El Norte
Raiders of the Lost Ark
The Black Stallion
Cologne
It's a Wonderful Life
Singin' in the Rain
Gold Diggers of 1933

North by Northwest
Bonnie and Clyde
Some Like it Hot
Tootsie
In the Heat of the Night
There It Is
Animal House
The T.A.M.I. Show
Duck Soup
Patton
Lawrence of Arabia

How Green was my Valley
Star Wars: Episode IV – A
New Hope
All About Eve
Marty
High Noon
E. T. The Extra-Terrestrial
Do the Right Thing
Vertigo
Annie Hall
Casablanca

The Graduate
Days of Heaven
Dr. Strangelove or: How I
Learned to Stop Worrying
and Love the Bomb
The Hindenburg Disaster
Newsreel Footage
Hoop Dreams
The Outlaw Josey Wales
The Deer Hunter
The Gold Rush

MISCELLANEOUS INFORMATION

Production Company: Gravitas Docufilms

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Company Website: www.gravitasdocufilms.com

IMDB: <http://www.imdb.com/title/tt1273222/>

Twitter: <http://twitter.com/AmazingShadows>

Facebook: <http://www.facebook.com/pages/These-Amazing-Shadows/160479640663853>

youtube Channel: <http://www.youtube.com/user/TheseAmazingShadows>

Miscellaneous Facts: Production Began July 2008

Fiscal Sponsor: Independent Filmmaker Project, New York, NY

Camera: JVC ProHD HDV GY-HD200

***These Amazing Shadows* shoot locations:**

Tribeca Film Center, New York, NY

Library of Congress, Washington, DC

Packard Campus for Audio-Visual Conservation, Culpeper, VA

Lucasfilm, Prelinger Archive, San Francisco, CA

Pacific Film Archive, Berkeley, CA

UCLA Film and Video Archive, Academy Film Archive, Warner Bros. Studios,

Fox Studios, Writers Guild Theater, Geffen Theater, Los Angeles, CA