



OUT IN THE NIGHT

A lifetime demanding self-defense. One night, they fought back.



a documentary feature film by blair dorosh-walther



Cathy Fisher

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Patreese Johnson, image for *Out in the Night* by Lyric Cabral



Renata Hill, image for *Out in the Night* by Lyric Cabral



Terrain Hill, image for *Out in the Night* by Lyric Cabral



Venice Brown, image by Lyric Cabral

Out in the Night is a new documentary by blair dorosh-walther that examines the 2006 case of The New Jersey 4.

Through the lives of four young women, ***Out in the Night*** reveals how their race, gender identity and sexuality became criminalized in the mainstream news media and criminal legal system.

Short Synopsis

Under the neon lights in a gay-friendly neighborhood of New York City, four young African-American lesbians are violently and sexually threatened by a man on the street. They defend themselves against him and are charged and convicted in the courts and in the media as a 'Gang of Killer Lesbians'.

Full Synopsis

Out in the Night is a documentary that tells the story of a group of young friends, African American lesbians who are out, one hot August night in 2006, in the gay friendly neighborhood of New York City. They are all in their late teens and early twenties and come from a low-income neighborhood in Newark, New Jersey. Two of the women are the focus – gender non-conforming Renata Hill, a single mother with a soft heart and keen sense of humor, and petite femme Patreese Johnson, a shy and tender poet. As they and their friends walk under the hot neon lights of tattoo parlors in the West Village, an older man sexually and violently confronts them. He says to Patreese “let me get some of that” as he points below her waist. When she says that they are gay, the man becomes violent and threatens to “fuck them straight”. He spits and throws a lit cigarette. Renata and Venice defend the group and a fight begins, captured by security cameras nearby. The man yanks out hair from Venice’s head and chokes Renata. Then, Patreese pulls a knife from her purse and swings at him. Strangers jump in to defend the women and the fight escalates. As the fight comes to an end, all get up and walk away. But 911 has been called and the man involved has been stabbed. Police swarm to the scene as their radios blast out warning of a gang attack. The women are rounded up and charged with gang assault, assault and attempted murder. Three of the women plead guilty. But Renata, Patreese, Venice and friend Terrain claim their innocence. They are called a “Gang of Killer Lesbians” by the media. In activist circles they become known as The New Jersey 4.

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Image by Jon Goff,
blair and Daniel Patterson, Director of Photography

About blair dorosh-walther

Director and Producer, blair dorosh-walther identifies as gender non-conforming and uses both male and female pronouns, is a social issue documentary director, experienced production designer, and artist with a passion for inspiring action for social justice through media. blair graduated with a BFA in Film from NYU and was awarded the Adam Balsano Award for social significance in documentary filmmaking. *Out in the Night* had its international premiere at the Los Angeles Film Festival June 2014 and has since been in over 90 film festivals. It has been awarded the Joyce Warshaw Fund from Astraea Lesbian Foundation for Justice, a Special Jury Prize for Courage in Storytelling and Best Documentary – Audience Award from ImageOut Rochester, the Jury Award and Audience Award at the Seattle Lesbian and Gay Film Festival, Favorite Documentary at ReelQ Pittsburgh International LGBT Film Festival, the Jury Award at the ARC Queer People of Color Film Festival, the Audience Award for Documentary Feature at the New Orleans Film Festival, the Audience Award and Jury Award for Best Documentary at ImageNation Montreal LGBT Festival and the Audience Award from the Baltimore International Black Film Festival. We have also partnered with the United Nations' Free and Equal Campaign to decriminalize homosexuality worldwide. *Out in the Night* is her first feature documentary.

Out in the Night kicked off the 2015-2016 season of POV on PBS June 22nd with a simultaneous broadcast on the Logo Network.

blair has supported her artistic career by working in direct care with adults living with developmental disabilities, mental illness, addiction issues, homelessness and HIV/AIDS for the past 12 years.

Director's Statement

Immediately following the arrest of seven young African American women on August 18th, 2006, I became interested in their case. I read the many salacious headlines like "Attack of the Killer Lesbians," "Gal Gang," "I'm a man, lesbian growled" and on and on. However, it was the first of many *New York Times* articles that really gave me pause. The headline read: "Man is stabbed after admiring a stranger." An *admirer*?? I really could not believe it. A man does not 'admire' teenage girls on the street at midnight. That is harassment. And I have never met a woman who hasn't been harassed on the street at some point in her life, never mind in New York City where it is commonplace.

A blog started as a community space for people to discuss what was happening in these headlines and news articles. There was a community meeting in the West Village at the LGBT Center in New York City that I attended. The conversation wasn't about what happened that night, as it was so early and nobody knew the details, but people were focused on how you can protect yourself and your friends when you are threatened, who feels comfortable

"This film could help influence the ongoing LGBT civil rights struggle. Everyone should see it." - RogerEbert.com

"By giving us a glimpse into the human lives at stake in this high-profile case and confronting the complicated gray areas that fill in its background, this film begins to provide the nuance and understanding that the American justice system and media lack." - [Bitch Magazine](http://BitchMagazine)

"A Few Potential Oscar Contenders from the L.A. Film Fest" - [LA Magazine](http://LAMagazine)

"Moving film that smartly makes this personal question universal" - [The Examiner](http://TheExaminer)

"*Out in the Night* goes on to show ... black bodies are at risk everywhere, especially, as the film makes clear, 'Out In The Night'." – PopMatters

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calling the police, and how to combat media bias. I wanted to understand why this man was considered, in the mainstream news media, as a potential suitor and not a threat. Why weren't these women seen as survivors of violent, homophobic harassment? And why were a group of friends with no criminal records, who were not a gang, being charged as a gang? I believe this story would have unfolded differently had the women and gender non-conforming youth involved been white. Race and class, as well as gender and sexuality, were and remain critical issues in this case.

Originally did not want to tell this story. I did not think a white director should. Too often white filmmakers tell people of color's stories, specifically African Americans and often stories about poor or incarcerated African Americans. This is prevalent in the documentary world as well and I did not want to add to it. As a social issue documentary filmmaker, I want to bring underrepresented stories to light, stories that I feel could help to create sustainable change, added to needed dialogue, create awareness and action. I think sometimes the very nature of who is telling the story can undermine the importance of a subject. As storytellers we need to be acutely aware of *whose* stories we are telling and *why* we chose to tell these stories. There are so few stories in our mainstream media about queer youth of color; I didn't want this story to be filtered through a white voice. So for the next two years I worked as a part-time, but consistent activist around their case.

Two years later, however, as their appeals were approaching, I could not stop thinking about this story. I realized I was still just as passionate and outraged by it. And the media attention had severely died down. I did not want this story to be swept under the radar. I wrote to each of the women in prison and asked if I could come visit them and discuss the possibility of a documentary. I spoke with their family members to see if they were also interested. Immediately, the women were interested, but I wasn't totally sure they knew what a documentary feature would entail. In retrospect, neither did I. So, I continued to visit them. I wanted to make sure we were able to get to know each other. If they weren't going to feel comfortable with me, then I wasn't going to make the film. We began a long process of interviewing each other. I also began speaking with their family members and appellate lawyers to get a better handle on the case.

As the women and I developed a relationship and I was beginning to understand the intricacies of the case and the appeals, I was also mapping out how to tell this story. Within a few months of deciding to make this film, Renata and Terrain, two of the four women, came home from prison. It is then that we really began to get to know each other. On the day of the first interview with them, Terrain and I were running out to get lunch, leaving my director of photography, Daniel Patterson and Renata at Terrain's house. Renata became nervous immediately. She said she didn't want to be left there with a "strange dude." In that moment I realized how she is impacted by tremendous trauma from sexual violence and violent actions against her by men – in her childhood and into the night of the fight. It made me better understand her reaction on the night of the fight. I asked her to sit behind the camera and interview Daniel to get to know him before we began our interviews. They became close after that day. And later, she joked about what she might wear to her next interview to shock me: a dildo on the outside of her clothes.

Since the first interviews, I have written dozens and dozens and dozens of grants. And I do not know how many times I was turned down from a potential funder citing that these women weren't believable because they laughed too much or didn't cry on camera. When I would get these responses, I always thought back to this first day of interviews. If they only understood the fears that were hidden behind their humor and confidence. This reinforces stereotypes we all too often see of African Americans on screen; sympathetic not empathic, helpless not strong, one-dimensional instead of complex, diverse and full human beings. It informed my choices on how to express their personalities, from the screen to the hearts of audiences.

The best day of shooting happened on the day we were scheduled to fly to California with Terrain's mother, Kimma, who was speaking with Angela Davis about her daughter's incarceration. We got a call that Terrain was going to be released. So, instead of going to the airport, Kimma, my cinematographer, and I immediately began driving from Newark to Albion Correctional Facility. Albion is eight hours away, just south of the Canadian border. We spent the night in a nearby motel and at sunrise we began waiting in the Correctional Facility lot. We waited for five hours, as they had misplaced her release paper work. After hours (and actually years) of waiting, Terrain was released and her charges dismissed. It is a weird feeling, a prison release. You cry and hug and laugh, but then you quickly get the hell out of there because you want to be as far away from the prison as possible. We

drove the eight hours back to New Jersey, arriving home around midnight. At 4:00 a.m. we were all on our way to the airport to fly to California for the talk with Angela Davis. A few hours after landing, Kimma, Terrain and Angela were speaking to a room full of supporters. It was about the coolest thing I could ever imagine.

I think one of the reasons this story feels so important to me is all the gray areas that it covers, including the interseccionality of their identities and oppressing forces. These young friends, being black, conjured up stereotypes of what a 'gang' looks like. The gang assault charge must be re-examined as it is ill-defined and disproportionately used against youth of color, as we see in this story. This is also where gender identity stereotypes become so powerfully oppressive. Most of the images used to discuss this case were of Terrain. Terrain could potentially pass as male. So, when using her photo with the headline "Gang" – it maintained this stereotype. Even now, of the seven women she is the only one without a felony on her record, and after her charges were dismissed, her picture continued to be used. These images and mis-quotes in headlines like "I'm a man, lesbian growled" were used to deny that they were women. Women using physical force to fight back has never been socially acceptable.

Even though it didn't really make it into the film as strongly as I had once hoped, each of the women have a great sense of gender identity. Way too often in the mainstream, LGBT rights are spoken about through 'marriage equality.' Gender identity blends with 'sexuality' as if they are one in the same. But their gender identities played a role in this story, particularly in the way they were represented in the media. Terrain and Renata identify as AG or Aggressive, meaning a masculine identified woman (as a general oversimplification). Venice and Patreese identify as Femme. In an interview, which did not make it into the film, Venice says "An AG is someone who is comfortable in their skin." So as we move beyond marriage equality as the central LGBT issue, their experiences reveal so many more that need to be addressed: Feeling safe on the street. In any town, in any city. The right to defend yourself without fear of imprisonment. Trust in calling the police when you are threatened (if it is not the police doing threatening). And representations of spectrums of gender that aren't neatly "male" or "female."

I deeply believe that arguing for self-defense does not work for the very people it should be used to protect. In order to find that someone rightfully acted in self-defense, we need to understand the context. Our histories and experiences need to be acknowledged. PTSD from sexual trauma impacts how a person responds to a sexually violent threat. Renata was never given the full care and support she needed as a child survivor of sexual abuse and torture. Why was Renata's rapist, who sexually assaulted her from the age of 9 to 16 years old, given less time in prison than she received for defending herself. The man who threatened her that night said he would 'fuck her straight.' This should have been acknowledged in the courtroom as a threat of rape. Likewise, Patreese's history with police brutality wasn't allowed in the courtroom. So the prosecution couldn't understand why Patreese wouldn't have thought to call 911 that night. Discussions around the criminal legal system need to go deeper in the mainstream consciousness. This case is not cut and dry, as the women defended themselves with force. It is messy and complicated. We need to be prepared to talk about the gray areas.

Some of the greatest challenges for me while shooting were filming vérité; it felt voyeuristic. I didn't like the feeling of raising money for a shoot when that shoot would be an interview with a mother living in a homeless shelter. I didn't like waiting quietly for someone to be released from prison. I wanted to put the camera down and scream. Mostly, my challenge has been to find that almost-impossible balance of filmmaker / advocate / activist. Being a documentary storyteller sometimes means calming your sense of moral outrage and fury at injustice so that you press 'record'.

My approach to filmmaking is both political and practical. I very much identify as an Anarchist. Oddly, the act of making an independent film feels like the truest way for me to live that out in my career. When it works correctly, filmmaking is about a small, passionate and dedicated group of people governing equally. We work equally in our specific roles for a common and shared vision. I love that part of filmmaking. I'm sure many people wouldn't necessarily agree with me, but for me it is the lens through which I see and feel the process.

As a developing artist, I originally found my creative voice in the abstraction of painting and sculpture. But I did not continue in fine arts because of that very abstraction. I want access to meaning and justice to be more transparent. In my 'other' life, in social services and activism, I've paid attention to those things. So, filmmaking - visual storytelling - merges these two parts of me in a way that feels whole.

"...issues of self-defense and resistance as black women, and more specifically as LGBT people of color who continually face this type of harassment, become the main focus. Who has the right to resist?" - [IndieWire](#) / [Shadow & Act](#)

Participants Interviewed

Renata Hill	Dell Barron	Alexis Agathocleous
Patreese Johnson	Mollie Hill	Reva McEachern
Terrain Dandridge	Ricky Hill	Glo Ross
Venice Brown	Marilyn Tanco	Des Marshal
Kimma Walker	Steven McAdams	Angela Davis
Tanisha Johnson	Susan Tipograph	Christopher O'Hare
T.J.	Lori Cohen	Laura Italiano
Anthony Riley	Karen Thompson	

Renata Hill

Renata is currently a full-time student on the path to earn an Associates degree in Human Services at the Borough of Manhattan Community College and will then work towards a master's degree in Social Work. She has toured the country speaking out for this case and also for all women who are incarcerated for defending themselves. She spoke to a room of over 1600 people at the 4th annual INCITE! Color Of Violence Conference. Renata won the 2015 Beyond Measure Award co-presented with DapperQ for her dedication to activism and social justice. Most recently, she was honored at the Sadie Nash Leadership Project as well as the National Convening of Black Lives. She is a sought after by universities and colleges nationwide to continue speaking as an advocate. Renata is ferociously protective of people around her and she has an incredible sense of humor that has probably been her greatest source of strength throughout her life.

Patreese Johnson

Patreese is a femme-identified poet. She is the youngest of four brothers and one sister. She grew up as the youngest on the block in her tight-knit community in Newark, New Jersey. She is fiercely empathetic with a big heart. While incarcerated she received her GED and ran a support group for women who were survivors of domestic violence. Since her release, she has enrolled at Essex County Community College, studying for Associates degree in Liberal Arts. She has been touring nationally with the film and spoke at the annual Creating Change Conference and was honored at the Sadie Nash Leadership Project. Patreese dreams of opening a spa one day "so that women will have a place to take a break from the every-day struggles of life." She is currently working two part-time jobs, one as a personal assistant to children's author, Jacqueline Woodson.

Venice Brown

Venice earned her GED from Cape Fear Community College. She received her Cosmetology License from the College of Wilmington, North Carolina where she lives and works part-time at a hair salon and at Cape Fear College. She had a baby boy, Jasiah, who just turned four and co-parents with her girlfriend whom she has known since they were twelve years old. As Venice's mom says, "Venice would give you the shirt off her back, but do not disrespect her friends."

Terrain Dandridge

Terrain is gender non-conforming and uses both male and female pronouns. Terrain is working full-time as a security guard in New Jersey and just enroll in Essex County Community College to study Science and Respiratory Care, with hopes of becoming a Respiratory Specialist. She has had a long-time dream of opening a boys and girls club in Newark, where she believes youth are not receiving the resources that are desperately needed. Terrain tours with the film and spoke at the annual One Billion Been Rising event in Pittsburgh and honored at the Sadie Nash Leadership Project.

"Out in the Night is Infuriating and Depressing in Equal Measure" - [Village Voice](#)

2006

AUGUST 18TH

1:40AM

A fight occurs on the street between seven women, the man who instigated it, and several male bystanders.

2:30AM

The seven women are arrested.

AUGUST 21ST

The seven women go before the grand jury and are charged with attempted murder and varying degrees of assault and gang assault. They are immediately taken to Rikers Island.

SEPTEMBER

Patreese is bailed out.

DECEMBER 19TH

Terrain is bailed out.

2007

FEBRUARY

Three of the woman plead guilty to a violent felony and are released after six months in prison.

APRIL 10TH-17TH

The remaining four women: Renata, Patreese, Venice and Terrain have their day in court. They are all found guilty. Patreese's grandmother dies the morning of their conviction. She is not allowed to attend the funeral.

JUNE 14TH

They are sentenced. Terrain - 3.5 years in prison, 4 years post release supervision; Venice - 5 years in prison, 4 years post release supervision; Renata - 8 years in prison, 5 years post release supervision; Patreese - 11 years in prison, 5 years post release supervision.

JUNE 25TH

Terrain's grandmother dies. She is not allowed to attend the funeral.

AUGUST 14TH

Venice's aunt dies. She can't attend the funeral.

2008

JUNE

Terrain and Renata have their appeals.

END OF JUNE

Terrain's conviction is dismissed and she is released from Albion Correctional Facility.

JULY

Renata is granted a retrial and bail is set at \$75,000. She is moved from Bedford Hills Correctional Facility to Riker's Island.

END OF JULY	Renata's mother dies. She is not allowed to attend the funeral.
AUGUST	Renata's bail is lowered to \$5,000 and she is bailed out of Riker's Island
OCTOBER	Venice and Patreese have their appeals
LATE OCTOBER	Venice is granted a retrial. Bail is set at \$5,000 and she is bailed out from Bay View Correctional Facility. Patreese's eleven year sentence is lowered to eight years.
NOVEMBER	Venice accepts a plea deal (and pleads guilty to original charges), receiving two years time served and five years post release supervision.
2009	
MARCH	Renata is granted the right to see her son T.J. for the first time since she was released from prison. She begins working on regaining custody.
APRIL	Renata accepts a plea deal (and pleads guilty to original charges), receiving two years time served plus one and a half years and must return to prison to Albion Correctional Facility (after being out of prison for six months).
MAY	Renata surrenders herself and returns to Bedford Hills Correctional Facility.
2010	
APRIL	Renata is released from Bedford Hills Correctional Facility.
JULY	Renata regains custody of T.J.
2012	
OCTOBER 29	Patreese's brother is killed. She is not allowed to attend his funeral.
2013	
AUGUST 13	Patreese is released from Taconic Correctional Facility.



Giovanna Chesler, image by Lyric Cabral

Producer Giovanna Chesler works in documentary and narrative films that address the body, sexuality, and gender. Her feature documentary *Period: The End Of Menstruation* (Cinema Guild) facilitated an international discussion on pharmaceuticals and health when it was covered on the front page of *The New York Times* in 2007. Her award winning short documentaries and fiction films have screened at over 100 juried film festivals worldwide. She has won awards from the Chicago International Film Festival and the University Film and Video Association. Giovanna is the Director of the Film and Video Studies Program and Associate Professor of Communication at George Mason University. She teaches courses in documentary, visual communication, and transmedia for social change. She is in development on a feature dark comedy about a coffee addict navigating memory loss and a tragic past entitled *Java* and directs films for gender justice organizations.



Mridu Chandra, image by Nicholas Bruckman

Producer Mridu Chandra is a producer and writer based in New York who produces award-winning documentaries and narrative films that have premiered at Sundance, SXSW, aired on PBS, screened for members of US Congress, and showcased at Museums and film festivals worldwide. Documentary credits include producing *The Canal Street Madam*, *Brother Outsider: The Life of Bayard Rustin* and *Electoral Dysfunction*. She taught graduate level documentary courses at The New School and at New York University. As a writer, her first screenplay *The Tennis Partner* was selected for the 2011 Tribeca Film Institute's All Access development program. She has been invited to develop her craft at residencies at the Blue Mountain Center in New York and at The Banff Centre in Canada. Most recently, she produced and directed *Indian Summer*, a short documentary about a Hindu summer camp in upstate NY and the Sundance commissioned live-music-film *Himalaya Song*.



Yoruba Richen, image by Luke Ratray

Producer Yoruba Richen is a documentary filmmaker who has directed and produced films in the United States, Africa, South America and Southeast Asia. Yoruba's award-winning film *The New Black* appeared on Independent Lens in 2014 and premiered at the Los Angeles Film Festival last summer. Her award-winning *Promised Land* premiered at the Full Frame Documentary Festival and has screened at numerous festivals around the world. It received a Diverse Voices Co-Producer fund award from the Corporation for Public Broadcasting and won the Fledgling Fund Award for Social Issue Documentary. Yoruba has produced for the investigative unit of ABC News and Democracy Now. In 2012, Yoruba won the Tribeca All Access Creative Promise Award and became a Guggenheim fellow. She is a graduate of Brown University and teaches documentary at CUNY's Graduate School of Journalism.



Daniel Patterson, Director of Photography

Director of Photography, Daniel Patterson has been the director of photography on over two hundred projects, including work for Spike Lee, Oprah Winfrey, Spike DDB and The American Cancer Society. Daniel recently wrapped production as the Director of Photography on Spike Lee's new film *Da Sweet Blood of Jesus*. Other projects include the fiction feature *Gunhill Road* that premiered at Sundance in 2011, and Shaka King's *Newleyweeds*, which premiered in 2013. His documentary work includes *Evolution of a Criminal* by Darius Clark Monroe, which premiered at SXSW and won the Grand Jury Prize at Full Frame in 2015 and received the Spike Lee Production Fellowship Award. Other documentaries shot by Daniel include *Generation Crack* and *25 to Life* (Sundance and Ford Foundation Fellow). Daniel is a graduate of NYU's MFA program and he and Blair met and began working together at NYU.

Executive Producer, Abigail E. Disney is a filmmaker, philanthropist and activist. She has pursued a wide array of activities in support of peace and non-violence particularly by advocating for the advancement of women's roles in the public sphere. Her longtime passion for women's issues and peace building led her to producing films. She has executive produced films that address various social issues, including *Family Affair*, *Playground*, *Sun Come Up* (Academy Award® Nominee 2011, Best Documentary Short), *Return, Invisible War* (Academy Award® Nominee 2012, Best Documentary Feature), *Open Heart* (Academy Award® Nominee 2012, Best Documentary Short). Her first film, a feature-length documentary called *Pray the Devil Back to Hell* tells the inspirational story of the women of Liberia and their efforts to bring peace to their broken nation after decades of destructive civil war. After winning best documentary at the Tribeca Film Festival *Pray the Devil Back to Hell* went on to wide acclaim. Viewed across the US at community screenings, in theaters and on public television, it went on to screen in 60 countries around the world, and is broadly credited with helping its lead figure, Leymah Gbowee be named a Nobel Peace Prize winner in 2012. Abigail went on to produce the five-part special series for PBS, *Women, War and Peace*, which aired in 2011. This series was a first-of-its-kind look at the role of women in war in the modern age, not just at victims of conflict but as active agents for peace in their communities.

Animation, APPARAT Film is an animation production company based in Stockholm, Sweden that produces film, animation and design for any platform. Documentary film work by the creative group includes the 2012 Academy Award® Winning documentary feature, *Searching for Sugarman*.

Editor, Kristen Huntley is an Emmy® award-winning editor of documentaries. Her most recent project, *Addiction Incorporated*, is now in theaters nationwide. Recent projects include an episode of the five-part PBS series *Women, War and Peace* focusing on Columbia, titled *The War We Are Living*. Her editing is featured in the Sundance Grand Jury Prize nominated *New School Order* and the Emmy winning documentaries *Ladies First*, *TV Nation* (series) and *Stories of the Pulitzer Prize Photographs*. Huntley's work on *Judy Garland: By Myself* (American Masters) won the Emmy® for Outstanding Picture Editing for Nonfiction. As an editor, she has worked with directors and producers such as Stephen Colbert, Michael Moore, Gini Reticker, Martin Scorsese, Amy Sedaris and Louis Theroux. Her work as an artist includes sculpture and film installations. She is a graduate of The School of Visual Arts and Hunter College MFA program.

Composer, Mario Grigorov's most recognizable film work comes from his long-standing collaboration with director Lee Daniels, scoring *Shadowboxer*, *Tennessee*, the Academy Award-winning *Precious* and *The Paperboy*. *The Hollywood Reporter's* Cannes review of *The Paperboy* noted that "the soundtrack, mixed with Mario Grigorov's original score and potpourri of period tunes, is a small feast." Mario's documentary credits include the festival favorite *Third Wave: A Volunteer Story* presented by Sean Penn, the Anna Halpern biographical film *Breath Made Visible* by filmmaker Ruedi Gerber, and the war documentary *Taxi to the Darkside* by Alex Gibney, which won a 2008 Academy Award®. An accomplished concert pianist and improviser, Mario studied performance and composition at the Vienna Conservatorium and electronic music at the New South Wales Conservatorium in Sydney, Australia. Born in Sofia, Bulgaria to a concert trumpeter father and concert pianist mother, Mario was exposed to multiple cultures and musical styles due to his family's relocation to Iran and then East Germany.

FESTIVALS

"This impassioned social issue documentary serves as a strong indictment of tabloid journalism and a prejudicial legal system." - [Hollywood Reporter](#)

Upcoming Festival Screenings.

Durham, North Carolina, Sistah Sinema May 16th
Richmond, Virginia, Sistah Sinema June 21st
Cleveland, Ohio, Sistah Sinema TBA

University Screenings.

October 21 2015 University North Carolina – Wilmington
September 25 2015 Duke University
May 22 2015 University Washington – Seattle
April 28 2015 University of California – San Diego The Nicholas Papadopoulos Endowed Lecture in Gay & Lesbian Studies
April 16 2015 Washington State University
April 16 2015 College of Mount Saint Vincent Bronx, NY @ 7pm
April 9 2015 San Francisco State University, CA
April 2015 Hobart William Smith Colleges
April 2 2015 University of Virginia
March 24 2015 James Madison University, VA
March 18 2015 Northeastern University, Boston, MA
March 6 2015 University of Miami, Ohio
February 19 2015 Georgetown University, Washington DC
February 18 2015 University of Illinois, Chicago
February 12 2015 Denison University, Ohio
February 4 2015 SUNY Oneonta
January 22 2015 University of California, Irvine
December 2 2014 Stanford University
October 30 2014 New York University
October 29 2014 George Mason University
October 28 2014 Johns Hopkins University
September 24 2014 University of Wisconsin, Eau Claire

Previous Festival Screenings.

Los Angeles Film Festival – World Premiere June 12 & June 15 – co-presenter United Nations' Free & Equal Campaign
Human Rights Watch Film Festival June 18 & June 20 **SOLD OUT!**
Frameline, San Francisco Int'l LGBT Film June 26 **SOLD OUT!** & June 28
OutFest, Los Angeles LGBT Film Festival July 18 **SOLD OUT!**
Houston Q-Fest July 25
GAZE International LGBT Film Festival, Dublin Ireland August 4
Envision, IFP / United Nations Brooklyn, NY August 6 **SOLD OUT!**
Vancouver Queer Film Festival, Canada August 18
North Carolina Gay + Lesbian Film Festival August 16 & August 19 **SOLD OUT!**
New York City, NY Maysles Cinema September 4 **SOLD OUT!**
Memphis, TN Outflix Memphis September 8th
Austin, TX Gay & Lesbian Film Festival September 13
Long Beach, CA Qfilm Festival September 13
Bologna, Italy Some Prefer Cake September 18
Bed Stuy, NY Word*Rock * & Sword September 19
Chicago, IL Reeling LGBT International Film Festival Sept 20
Eau-Claire, WI – Eau Queer Film Festival, Sept 24
Oakland, CA – Oakland Underground Film Fest, Sept 28
Winnepeg, Canada Reel Pride (University of Manitoba) Oct 2
Atlanta, GA Out on Film Sunday Oct 5
Portland, OR Queer Film Festival Oct 5
Tampa, FL Tampa International Gay and Lesbian Film Festival Oct 8
Copenhagen, Denmark MIX Copenhagen Oct 9
Seattle, WA Seattle Gay and Lesbian Film Festival October 11 **JURY AWARD AND AUDIENCE AWARD – BEST DOC**
Rochester, NY Image Out October 11 **JURY AWARD-** Special Documentary Jury Prize for Courage in Storytelling

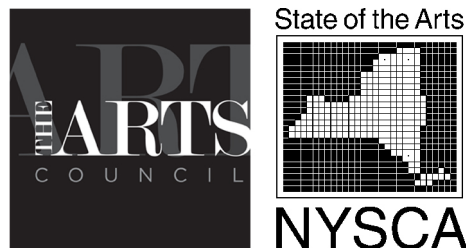
www.OutInTheNight.com

Fort Lauderdale, FL LGBT Film Festival October 11
 Dayton, OH LGBT Film Festival October 11
 Huntington, NY Long Island LGBT Film Festival Oct 12
 Albuquerque, NM South West Gay and Lesbian Film Festival Oct 12
 Pittsburgh, PA Reel Q Oct 17 **AUDIENCE AWARD – BEST DOCUMENTARY FEATURE**
 New Orleans Film Festival Oct 17 & 22 **AUDIENCE AWARD – BEST DOC FEATURE**
 Oakland, CA ARC Queer People of Color Film Festival Oct 22 **JURY AWARD – Showcase Feature**
 Milwaukee, WI LGBT Film Festival Oct 25
 Columbus, OH Columbus International Film Festival / Columbus Urban Pride (preview) Oct 26
 Charlottesville, VA Virginia Film Festival Nov 8
 Colorado Springs, CO Rocky Mountain Women's Film Festival Nov 8
 London, England Fringe! Queer Film Festival Nov 9
 Pittsburgh, PA My People Film Series Nov 11
 Brussels, Belgium Pink Screens Film Festival Nov 15
 Hartford, CT Eros Film Festival Nov 15
 Brooklyn, NY Interference Archive Inside/Out Nov 15
 Melbourne, Australia Seen & Heard Film Festival Nov 15
 Pleasantville, NY Jacob Burns Film Center Nov 24
 Montreal, Canada image+nation Nov 29 **AUDIENCE AWARD – BEST DOC FEATURE** and **JURY AWARD, Special Mention Documentary Feature**
 Oakland, CA Grand Lake Theater – Spectrum Queer Media Dec 1
 Stanford, CA Stanford University Bishop Auditorium Dec 2
 San Francisco, CA African American Arts + Cultural Center Dec 3
 Baltimore, MD Baltimore International Black Film Festival Dec 4 **AUDIENCE AWARD – BEST FILM**
 Toronto, Canada Inside Out December 13
 Portland, OR Reel Feminism Film Series with PFLAG Black Chapter December 18
 Budapest, Hungary Budapest Pride January 18
 San Diego, CA Human Rights Watch Film Festival January 24
 Goteborg, Sweden Goteborg International Film Festival Jan 24, 25, 27, 28
 Washington, DC Reel Affirmations January 30 **SOLD OUT!**
 Montreal, Canada Cinema Politica February 2
 Toronto, Ontario Cinema Politica February 3
 Kingston, Ontario ReelOut Queer Film Festival February 5 @ 7pm **SOLD OUT!**
 Denver, CO Creating Change Conference, National LGBTQ Task Force Feb 6
 Los Angeles, CA Pan African Film Festival Feb 6
 New York City, NY Athena Film Festival February 7
 Los Angeles, CA Pan African Film Festival Feb 11
 Los Angeles, CA Pan African Film Festival Feb 14
 Stockholm, Sweden Cinematek Sweden February 14
 Montreal, Festival Massimadi Film Festival February 20
 Pittsburgh, PA One Billion Been Rising February 21-22
 Sydney, Australia Mardi Gras Film Festival February 28
 University of Wisconsin, Out on Screen, March 11th
 Brattleboro, VT Women's Freedom Center Film Festival March 13
 Denver, CO Women and Film Voices Film Festival March 21
 Cleveland, OH Cleveland International Film Festival, March 22, March 23rd, March 24th
 Harrisonburg, VA Reel Change Film Festival March 24
 Tuscon, AZ Lesbian Looks Film Series March 24 **SOLD OUT!**
 Glasgow, UK GLITCH 2015 – Digital Desperados March 24
 Chicago, IL Incite! Women of Color Against Violence March 26th -28th
 Melbourne, Australia Melbourne Queer Film Festival March 28th
 Paramatta, Australia Mardi Gras Film Festival March 29
 Boston LGBT Film Festival April 4th
 New Jersey Coalition for Battered Women, NJ April 8th
 Minneapolis/St. Paul International Film Festival April 11th @ 2:15pm and April 12th
 Philadelphia, PA Leeway Foundation and Bread & Roses Community Fund, April 21
 North Carolina, River Run Film Festival, April 22nd and April 24th
 Charlotte, North Carolina Gay Charlotte, April 25th
 San Diego, California Malcolm X Library, April 27th

SUPPORTERS

Out in the Night is a co-production of The Fire This Time The Film, LLC and Independent Television Service (ITVS) with funding provided by the Corporation for Public Broadcasting (CPB). It is made in association with Fork Films, G6 Pictures and Promised Land Films.

Out in the Night has received support from the Sundance Institute Documentary Film Program Reach Fund, the Jerome Foundation, Astraea Lesbian Foundation for Justice, the New York State Council on the Arts, Frameline, Women in Film Finishing Fund, Yip Harburg, Film Independent, Women Make Movies, IFP, Pride of the Ocean, Adco Inc., Southern Fingerlakes ARTS Council and many others.



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Executive Producer for ITVS

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Yoruba Richen

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Additional Music

Tina Pepper

Animation

APPARAT

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Walter Orsini

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David Magdael

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Aszia Pechak

MUSIC

THERE AND BACK AGAIN

Written and Performed by Toshi Reagon

Published by TRO - Black Elephant Music, Inc.

Courtesy of Black Elephant Music, Inc.

I DON'T WALK ALONE

Written and Performed by Toshi Reagon

Published by TRO - Black Elephant Music, Inc.

Courtesy of Black Elephant Music, Inc.

YONDER COME DAY

Written and Performed by Toshi Reagon

Published by TRO - Black Elephant Music, Inc.

Courtesy of Black Elephant Music, Inc.

BEDFORD HILLS BEDTIME STORY PT. 2

Written and Performed by Toshi Reagon

Featuring poetry by Patreese Johnson

Published by TRO - Black Elephant Music, Inc.

Courtesy of Black Elephant Music, Inc.

SET YOUR BODY FREE

Written and Produced by Bob Golden

Performed by Ashley Betton

Published by Savvy Kat Music, Inc.

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With deepest gratitude to the NJ7 / NJ4

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