

# **YOUSOU N'DOUR: I BRING WHAT I LOVE**



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present**

## **YOUSOU N'DOUR: I BRING WHAT I LOVE** A Film by Chai Vasarhelyi

**\*\*Special Jury Prize-2008 Middle East International Film Festival\*\***  
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**\*\*Audience Award 2008 Bahamas International Film Festival \*\***  
**\*\*Spirit of Freedom Award 2008 Bahamas International Film Festival \*\***  
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**\*\*Official Selection-Telluride Film Festival 2008\*\***  
**\*\*Official Selection-SXSW 2009\*\***

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# ***YOUSSEU N'DOUR: I BRING WHAT I LOVE***

## **About the Film**

***“A singer with a voice so extraordinary the history of Africa seems locked inside it.”***  
– **Rolling Stone Magazine**

*Youssou N’dour: I Bring What I Love* is an uplifting, music-driven journey into the power of one man’s voice to inspire global change. The film unfolds an extraordinary moment in the life of Youssou N’dour -- the best selling and most influential African pop artist of all time. The Grammy Award-winning cultural ambassador has long been renowned for bringing people of diverse nations and backgrounds together through his collaborations with such musical superstars as Bono, Paul Simon and Peter Gabriel –and for rousing global audiences with his honey-like voice, electrifying rhythms and impossibly catchy melodies. But when he releases his most daringly personal and spiritual album yet, N’dour instead rocks his Muslim fans in Africa. Now, even as he garners accolades in the West, N’dour must brave controversy and rejection at home as he sets out to win his audience back with the sheer transcendent optimism of his music, which moves hips and feet but also hearts and minds.

As director Chai Vasarhelyi tracks Ndour’s emotional journey over two years – filming his ever-shifting life in Africa, Europe, and America – she reveals why he has become an inspiration for generations. He initially releases his album *Egypt* in the hopes of promoting a more tolerant face of Islam. Yet, when his fellow Senegalese reject the album, and denounce it as blasphemous, he takes this as a challenge to go deeper, to reach out to those who would attack him and to work even harder to use the storytelling impact and infectious beats of his songs to unite a divided world. The resulting portrait is not just of an incomparable musician turning his spiritual quest into art, but also that of a brave new world in which pop culture now has equal power to incite fury and invite new connections.

*Youssou N’dour: I Bring What I Love* is the first feature-length documentary film by Chai Vasarhelyi, who also acts as a producer on the film. A Groovy Griot Film In Association with 57<sup>th</sup> & Irving Productions, the film is executive produced by Edward Tyler Nahem, Jennifer Millstone, Patrick Morris, Jack Turner, Kathryn Tucker, and Miklos C.Vasarhelyi, and co-produced by Sarah Price, Gwyn Welles, Scott Duncan, and Hugo Berkeley. The film’s cinematographers are Nick Doob (*From Mao to Mozart*; an Academy Award winner ® for Best Documentary Feature), Jojo Pennebaker (*The War Room*), six-time Emmy ® winner Scott Duncan (Olympic Games, *Survivor*), and Hugo Berkeley. The film’s original score was composed by Emmy® winner Martin Davich (*Trinity*) and six time Academy Award ® nominee James Newton Howard (*Blood Diamond*).

# **YOUSSEU NDOUR: I BRING WHAT I LOVE**

## **About The Production**

***“If you feel passionately about your music, you must be determined to follow through with what you really believe in. I have to do what I feel is right.”***

*-- Youssou N’dour, NOW Magazine*

Throughout the history of West Africa, people have shared their most urgent and meaningful stories through special messengers known as *griots* –wandering singers and bards with a stunning ability to weave current events, politics, gossip, fables, traditions, confessions, satire and emotions into epic, off-the-cuff songs.

Youssou N’dour is a global *griot* of the 21<sup>st</sup> Century, spinning infectiously rhythmic tales about the world we live in right now. Taking his ancient tradition seriously, he has forged a career as a pop megastar unlike any other – for, to Ndour, music is not just a way to have fun and celebrate life, but a sacred vehicle for portraying, shaping and even changing society.

Born in Senegal into a family with a *griot* tradition, he has merged the depth of his homeland culture with the energy and edge of contemporary pop to become perhaps the most famous and influential African musician in history. Known as “the man with the golden voice,” he helped to spearhead the World Music movement that has brought African music into the mainstream and onto the pop charts. Through creatively fertile relationships with superstars such as Bono, Paul Simon, Peter Gabriel, Wyclef Jean and Neneh Cherry, he has fused Western and African styles into a fresh sound with the power to stir audiences across the breadth of the globe. Never content to stay on the sidelines, the Grammy Award winner has also been a devoted humanitarian activist, parlaying his fame into advocacy for health, human rights and civil stability in Africa; as well as promoting a more tolerant and progressive image of Islam. He has been and continues to be a UNICEF Goodwill Ambassador and, in 2007, was chosen as one of the 100 Most Influential People in the World by TIME Magazine.

Many people have been moved by N’dour’s music. But few outside of Senegal have had a chance to get to know the man and the challenges he has faced as a Muslim megastar in the post-9/11 world, trying to balance his faith, his art and his keen awareness of the precarious state of global relations.

“*Youssou N’dour: I Bring What I Love*” exposes this compelling side of N’dour, as the film captures his impassioned search for how to best use his voice for peace and unity while remaining true to himself.

Director Chai Vasarhelyi, a young and promising newcomer on the indie film scene who makes her feature film debut here, knew she wanted to make a film about N’dour from the first time she heard his heart-soaring music.

“His songs were magic,” she says, “and that gave me the idea of making a big, beautiful film about Africa. I was drawn most of all to the hope Youssou creates. Although he is one of the most popular voices coming out of Africa, many people around the world still don’t know his work. So I wanted to make a film that would illuminate Youssou’s life and his message for others to discover.”

After meeting N’dour she became even more determined, especially when he played for her the music he had recorded for his album *Egypt*, and talked to her about his hopes for the recording to share his rich, spiritual vision of a tolerant Islam with the entire world.

“At that time, I was feeling very helpless and frustrated by the political situation in the world,” recalls the director. “However, I found that Youssou and his actions defied the sentiment that we, as individuals, are unable to create change. Youssou inspired me immediately, because he is someone who lives by his convictions.”

But Vasarhelyi could not have anticipated how intense a test those convictions would soon face – an emotional trial she would capture on film. She knew from the start she didn’t want to craft your standard biographical portrait of N’dour –that she wanted, instead, to give audiences a more vibrant and direct experience of all the elements that have gone into creating his music: his faith, his family loyalty, his love of Africa and his unshakeable belief in humanity.

That opportunity presented itself organically when N’dour released *Egypt* -- into a firestorm of controversy. “I could have never predicted the controversy surrounding *Egypt*,” says Vasarhelyi, “but those events strongly shaped the film around the themes of conscience, faith, and doing the right thing. Regardless of your religious upbringing or musical tastes, you have the chance to see an artist take a risk, faces the consequences, effect change and finally be rewarded on the world stage.”

Vasarhelyi found herself in an unpredictable and volatile situation as N’dour was swept up into political and religious intrigue, trying to wrestle with being renounced in Africa, where he has long been a hero, even as he garnered soaring praise and a Grammy nomination in America. Staying with him through the predicament, she and her camera crew then witnessed the power of the music itself to shift people’s minds.

At the same time as touching on heady themes, Vasarhelyi kept the focus of the film equally on the sheer ecstasy and irresistible energy of N’dour’s life and music. “*Youssou N’Dour: I Bring What I Love* covers timely issues,” sums up Vasarhelyi, “but like Youssou’s music, it is also about enjoying yourself. Through its gorgeous footage and its fun, sexy beats, I hope the film introduces audiences to places and experiences that are entirely new, and might even change the way you look at the world.”

## *The Controversy of Egypt*

Youssou N'dour definitely wanted to bring what he loves to the recording of *Egypt*, which actually took place years before the album was released into controversy and turmoil in 2004. While he is best known for his upbeat, colorful, fusion pop songs, with *Egypt*, N'dour made conscious decision to take a major, risky departure. As a devout Sufi, he yearned to put out an album that would express his own personal vision of Islam – that of a profound, gentle, broadminded faith rife with beautiful, long-held traditions and devoted to human goodness. He also wanted to pay homage to his favorite Egyptian singer, Umm Kulthum, whose own powerful voice and popularity helped to unite the Arab world in the 1950s and 60s and inspired Youssou as a child listening to the radio. A true heroine of her time, Kulthum became known for the emotional bond she forged between audience and singer, which made her an influence on artists ranging from Bob Dylan to Salvador Dali, while garnering near-mythical status among Arab youth around the globe.

N'dour is part of the large Islamic Sufi order known as the Mouride Brotherhood, established by Cheikh Amadou Bamba , a 19<sup>th</sup> century Senegalese teacher of the Koran, who emphasized a life of peace, dignity and hard work as the keys to salvation. Amadou Bamba also cited Egypt as the cradle of all African civilization, establishing a close connection between that country and Senegal.

To record his deeply felt ode to the Islamic brotherhoods of West Africa, N'dour decided to make his own musical trek to Egypt, utilizing Cairo's famed Fathy Salam Orchestra, full of reeds, flutes and violins, rather than the typical Senegalese instrumentation for which he is known. The result was a hypnotic fusion of global melodies and cross-cutting rhythms, marked by some of his most subtle and emotional singing ever, as he spun stories of the real saints and sages who inspire him entirely in the Wolof language of Senegal.

He finished the album just before the devastating events of 9/11. In the wake of so much suffering, he then chose to delay its release, not wanting the album to be perceived as in any way supporting the acts of fundamentalist violence behind 9/11. N'dour told The Washington Post: “[The album] started when the world was doing a little better but I refused to release it when the world was going very, very badly.” In 2004, at the urging of his friends, N'dour felt that the album was ready to be heard and might even help the world to see Islam in a different way than that which had become so prevalent in the Western media.

N'dour understood that some of his fans in Senegal would be surprised by the religious subject matter of the new album, and he knew that releasing the album during the holy month of Ramadan would raise questions (questions he believes are worth asking). But, given his massive popularity in Senegal, even N'dour was unprepared for the reaction. For some religious conservatives, N'dour had gone too far in attempting to turn the passion of his faith into pop music.

Soon after the album's release, public debate erupted on the radio during which people began to raise questions and objections. The radio waves were also rife with outlandish rumors – for example, the wholly false myth arose that Youssou has brought naked dancing girls to the sacred Mouride city of Touba. Amid all the disinformation, a small group of descendents of Cheikh Amadou Bamba also threatened to sue Youssou for desecrating their teacher's legacy. What ensued in the wake of all this was a type of radio silence: overnight the album became a taboo topic, ads were pulled off the air by station directors; and vendors returned their tapes. For over a year, the local media acted as if the album had never existed and few ever heard the music that caused such an uproar.

Meanwhile, in the West, the album was garnering stellar reviews, culminating in a Grammy nomination. The dissonance was dizzying for N'dour. Yet, he took this setback as a chance to not only reflect but to reach out to his fans in his homeland even more. As he also told The Washington Post at that time: “My music is the noise of peace and I am Muslim. And I think that peace is tolerance, is recognizing diversity, and is very important.”

When N'dour won the Grammy Award, it was a moment of great national pride for Senegal, akin to a treasured athlete winning an Olympic medal. The Grammy win was such a coup for Senegal as a nation that it provided an opportunity for people to listen to the *Egypt* album with fresh ears and understand it, for the first time, as the deeply spiritual act of faith that N'dour had intended.

This shift in attitude was further helped by the support of other artists, especially the highly revered religious griot singer Mustapha M'baye, who recorded a duet with Youssou in praise of the Prophet Mohammed that helped change minds and legitimize the *Egypt* album for good. (Mbaye's emotional, soaring duet with Youssou is one of two original songs heard in the film.)

Sums up Vasarhelyi: “The controversies surrounding *Egypt* were due to grave miscommunication and rumors that prevented people from even listening to the album, which made it impossible to understand what Youssou was doing. I believe the album also hit a nerve that many societies are now dealing with – the question of how to negotiate the balance between religion and tolerance in a post 9/11 world.”

For all that he went through in the wake of *Egypt*'s release, N'dour ultimately won back his hometown audience the same way he captured their hearts in the first place – through the transcendent power of music.

### **Global Music, Global Shoot: The Production of *I Bring What I Love***

To capture Youssou N'dour's peripatetic life as a globally renowned musician, the production of *I Bring What I Love* hopped across hemispheres, shooting in West Africa, Europe, the United States, Egypt, Morocco and Singapore. Hoping to establish a close-knit rapport between N'dour and

the camera, Chir vasarhelyi basically picked up her roots and moved to Senegal. “We spent over a year there, essentially becoming part of Youssou’s family,” she explains. “To preserve the intimacy of the film, we often traveled as a team of two: just myself and a cinematographer.”

This allowed her to capture hidden, revealing details of N’dour’s family life, including his poignantly close relationship with his elderly *griot* grandmother, and the emotions he still has in his encounters with the devout father he admires but who initially discouraged him from becoming a singer. Vasarhelyi also was able to film at N’dour’s hugely popular, high-energy nightclub in Dakar, Thiossane, where he often performs weekly when he’s not touring.

Some of the most striking and footage in *I Bring What I Love* is that of the annual mass pilgrimage to The Grand Mosque of Touba, in Senegal’s most sacred city. It is here that Cheikh Ahmadou Bamba, the great Sufi spiritual master, is said to have founded the city while sitting under a large tree and experiencing a cosmic vision. Now, he is buried in one of the largest mosques in all of Africa, where once a year, some 3 million people journey on the “grand magal” for the most important ceremony in Senegalese Islamic Society, full of prayer and offerings. Much like the Hajj pilgrimage, the grand magal is a rite of deep religious importance. However, the grand magal also commemorates Cheikh Amadou Bamba’s choice to exile himself in peaceful resistance rather than give up his Muslim faith during French colonial rule, making it one of the few mass ceremonies in the world that celebrates an act of pacifist defiance.

To blend in with the crowd in the midst of this extremely intense religious moment, Vasarhelyi and her crew all wore traditional clothing, adhered to strict religious rules and used local crew who were able to help them respect local customs while discreetly obtaining the rarely seen images.

Equally exciting was shooting the film’s stirring concert footage, including N’dour’s thrilling performance in Fez, Morocco surrounded by 22 brilliant musicians from both Egypt and Senegal which, though shot with a bare bones crew, was able to attain the highest production value.

“We received a lot of support from Youssou’s crew and we had a true angel supporter in the French company Aaton,” says Vasarhelyi. “Most people know them for their film cameras, but they also have great digital audio recorders. The Aaton Cantar-X is an 8-track digital recorder with killer pre-amps and built like a tank. We also used the Aaton Prod and A-Minima film cameras, and mixed the 16mm film footage with HD (shot on the Sony F900) and DVCPro 50 (shot on the excellent and reliable Panasonic SDX900). We edited on Final Cut Pro.”

Enhancing the appeal of N’dour’s musical genius is the film’s original score, composed by Emmy® winner Martin Davich (*Trinity*) and six-time Academy Award® nominee James Newton Howard (*Blood Diamond*) – both of whom have collaborated with N’dour previously -- along with contributions from N’dour’s longtime musical collaborator, the French composer and musician Jean Philippe Rykiel, who brought African instrumentals and percussion to the recording sessions.

The final touch to the score was adding N'dour's unmistakable voice, an event that was fittingly filled with emotion. "En route to Tahiti, Youssou stopped in L.A. for 18 hours, just enough time to lay down a vocal track," recalls Vasarhelyi. "He had yet to watch a final cut of the film, and when he did, he was deeply moved. In response to some scenes, Youssou cried as he sang. The result of those recordings can be heard throughout the film – and it is most present in the final song, 'I Bring What I Love.' As a filmmaker you always want to know what your subject really thinks of the film – especially the details. For me, Youssou's original lyrics and emotional vocals told me everything I needed to know."

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## ABOUT YOUSSEU N'DOUR

***"People need to see that, far from being an obstacle, the world's diversity of languages, religions and traditions is a great treasure, affording us precious opportunities to recognize ourselves in others."***  
-- Youssou Ndour

An international pop star, cultural ambassador, pioneer of Afropop and World Music and humanitarian activist, Youssou Ndour has used his unforgettable voice, storytelling power and genre-defying music to inspire change around the globe.

Youssou was born in Dakar, the capital of Senegal, on the Western-most tip of Africa. His father was a pious auto mechanic in the rough-and-tumble neighborhood of Medina; and his mother came from a long line of ancient *griot* storytellers. It was clear from an early age that he, too, had the gift to bring history and morality to life through song.

But Youssou was also a child of a new time, influenced like many young Senegalese not only by his own Sufi roots and the explosively syncopated urban Senegalese dance rhythms known as *mbalax*, but by the whole range of American jazz, soul and rock, from Motown to Hendrix. He would soon create his own brand of incendiary, universally appealing music that would mixmaster elements from that entire cultural spectrum – singing in five different languages to reach an audience without geographic or ethnic boundaries.

As a boy, his distinctive voice earned him a reputation as a mysterious prodigy as he performed in religious ceremonies; and as a teenager, he was recruited by one of Senegal's most popular local bands. By the time he was in his early 20s, Youssou had formed what would become a groundbreaking institution in pop music: the band Super Etoile de Dakar (Super Star of Dakar). With their irresistibly funky blend of traditional and new sounds, the band's influence would quickly extend beyond Africa, launching Youssou as an original international pop star in his own right.

He soon became the toast of Paris, where he was at the forefront of a new wave of African musicians heating up the European music scene and dance floors. But he always stayed true to his roots in Dakar, where the urban excitement and ethnic artistry of the teeming, youthful city continues to inspire him.

By the mid 1980s, Youssou was garnering international attention. He played percussion on Paul Simon's seminal, African-influence album *Graceland* and toured with Peter Gabriel in America. Youssou cemented his superstardom in America with his hit duet with Gabriel on the classic song "In Your Eyes." A huge supporter of Ndour, Gabriel would call him "one of the best alive."

In 1988, Youssou made more fans as a headliner on the Amnesty International "Human Rights Now!" Tour, joining with such artists as Sting and Bruce Springsteen. In 1993, Youssou branched out, composing an African Opera that opened at the Opera Bastille in France. In 1994, he struck another massive worldwide hit a duet with Neneh Cherry, the multi-Platinum single, "Seven

seconds.

He has since become the highest-selling African pop musician of all time, has released more than 30 albums, and he won a 2005 Grammy Award for his album *Egypt*, which lies at the center of “*Youssou N’dour: I Bring What I Love.*”

His many acclaimed albums include *Set*, which is one of the most popular World Music albums of all time, *Eyes Open*, *Wommat: The Guide*, *Joko: The Link*, *Nothing’s In Vain* and most recently, *Rokku Mi Rokka*, which was chosen by Rolling Stone as one of the top albums of 2007. In 2009, he released the single “Wake Up (It’s Africa Calling)” which has become a focal point of the IntraHealth Open campaign to put open-source health technology resources in the hands of Africans. The song was remixed by such artists as Duncan Sheik, Peter Buck of R.E.M and Nas in support of addressing African public health needs.

Throughout his career, Youssou has consistently used the strength of his voice to promote human dignity and human rights. Since his 1991 appointment as a UNICEF Ambassador, Ndour has emerged as a staunch warrior in the fight against malaria and HIV/AIDS in Africa. As a Goodwill Ambassador to the Roll Back Malaria Partnership, he also founded the Youssou Ndour Foundation - Youth Network for Development, which aims to create an equitable and viable world for Africans, particularly for vulnerable children and youth. In 2008, he was asked to serve on the board of Malaria No More, a unique entrepreneurial organization dedicated to ending malaria deaths around the world. His malaria advocacy has helped to shine a spotlight on a disease that kills 3,000 children a day in Africa and Senegal this year became one of the nations targeted by the President’s Malaria Initiative, an historic 5-year, \$1.2 billion program which aims to reduce malaria deaths in 15 African countries by 50 percent.

In 2007, Ndour was named one of the 100 Most Influential People in the World by TIME Magazine, which cited the “grooves, the emotion and the melodies, but most of all, that voice, a passionate instrument.”

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## ABOUT THE FILMMAKERS

### Elizabeth Chai Vasarhelyi,

Director/Producer

Chai Vasarhelyi is a director and producer with Hungarian, Chinese, and Brazilian roots. She grew up between New York City and Rio de Janeiro and graduated from Princeton University in 2000 with a B.A. in comparative literature. She made her film debut with *A Normal Life*, which she co-directed and co-wrote with Hugo Berkeley – and this hour-long documentary about young Kosovars who came of age during the recent war won the 2003 Tribeca Film Festival’s Best Documentary award. Chai has received grants from several foundations including the Ford Foundation, the Rockefeller Brothers Fund, and the William and Mary Greve Foundation. Chai has worked with Emmy Award-winning teams documenting the 2007 Paris-Dakar Rally, girls’ soccer in post-Taliban Afghanistan, and a New Orleans high school basketball team that emerged from the devastation of Hurricane Katrina to win the 2005 All-State Championship. She has received an Achievement Award from the Creative Visions Foundation. *I Bring What I Love* marks Chai’s first feature-length documentary film.

### Sarah Price

Co-Producer

Sarah Price is an award-winning filmmaker whose films include the feature documentaries *Summertime* (Argot Pictures/Sundance Channel 2008), *The Yes Men* (United Artists/MGM 2004), *Caesar’s Park* (Sundance Channel 2003) and *American Movie* (Sundance Grand Jury Prize for Best Documentary, Sony Pictures Classics 1999).

### Gwyn Welles

Co-Producer

Gwyn Welles is a documentary producer who recently served as associate producer on *Medal of Honor* (PBS, November 2008) and *Whatever it Takes* (Independent Lens, PBS, Fall 2009).

Gwyn graduated from Yale University in 2001 with a B.A. in American Studies.

### Nick Doob

Cinematographer

Nick Doob is a cinematographer, editor and director of numerous award-winning documentaries. Four of his films received Oscar nominations, including *From Mao to Mozart*, which won in 1981 for Best Documentary Feature. Nick's cinematography credits include *Ziggy Stardust and the Spiders from Mars*, *The War Room*, *Startup.com*, and *Only the Strong Survive*. Co-directing

credits include the Emmy Award winning *Elaine Stritch at Liberty*, *Down from the Mountain*, and *Al Franken: God Spoke*.

### **Jojo Pennebaker**

Cinematographer

Jojo Pennebaker is a prolific cinematographer. His credits include: *The Ukrainian Mennonites*; the Academy Award nominated *The War Room* (1994); *Searching for Jimi Hendrix* (1997); *Moon Over Broadway* (1998); *STARTUP.com* (2002); *Down from the Mountain* (2002); *Only the Strong Survive* (2003); *We Have Arrived* (2005); and *After Innocence* (2005). He is currently working on “Show and Tell”, a series of conversations with several of the most influential people in documentary filmmaking today.

### **Scott Duncan**

Cinematographer/Co-Producer

Scott Duncan is a preeminent cinematographer. He has been nominated for 16 Emmy Awards for cinematography and has won six. He has shot the Olympic games opening sequences for Sydney 2000, Salt Lake City 2002, Athens 2004, Torino 2006 and most recently Beijing 2008. Scott also created the visual style for the Mark Burnett international franchises *Survivor*, *The Apprentice*, *The Contender*, and *Rock Star*.

### **Hugo Berkeley**

Cinematographer/Co-Producer

Hugo Berkeley is an award-winning filmmaker and media producer. In addition to directing, filming and editing numerous documentary and television projects, he works extensively with new media technologies.

### **Jonathan Oppenheim**

Editor

Jonathan Oppenheim has edited numerous award-winning documentaries, including *Children Underground* (Sundance Special Jury Prize, nominated for the Oscar for Best Documentary Feature), *Paris is Burning* (Sundance Grand Jury Prize, winner of NY & LA film Critics Award) and *Streetwise* (Academy Award winner Best Documentary, Sundance Grand Jury Prize). He also edited *Sister Helen* (nominated for Grand Jury Prize at Sundance).

**Fernando Villena**

Editor

Fernando Villena had his documentary editing debut with *David LaChapelle's Rize* in 2005. His narrative credits include *Battle in Seattle* and *Bella* (Toronto Film Festival, People's Choice Award). He is currently working on *Crank 2: High Voltage* for Lionsgate.

**Craig McKay**

Editing Consultant/Mentor

Craig McKay has numerous editing credits include *Reds* and *The Silence of the Lambs*, both of which garnered him Academy Award® nominations. Other editing highlights include, *Philadelphia*, *The Manchurian Candidate*, *Married to the Mob*, *Melvyn and Howard* and the upcoming *All Good Things*.

**Martin Davich**

Original Score

Martin Davich composed the score for the popular television series *E.R.* during which he first collaborated with Youssou. Davich has also composed scores for such hits as *Third Watch*, and *Beverly Hills 90210*. He also composed the main title theme for the show *Trinity*, which won him an Emmy Award.

**James Newton Howard**

Original Score

James Newton Howard first collaborated with Youssou Ndour on the score for *Blood Diamond*. He has composed the score for over 100 films, including *The Sixth Sense*, *Collateral*, *Batman Begins*, *King Kong*, *Michael Clayton*, and *Dark Knight*. He has been nominated for six Oscars®.

## CREDITS

Director and Producer: Elizabeth Chai Vasarhelyi

Co-Producer: Sarah Price

Co-Producer: Gwyn Welles

Cinematographer: Nick Doob

Cinematographer: Jojo Pennebaker

Cinematographer/Co-Producer: Scott Duncan

Cinematographer/Co-Producer: Hugo Berkeley

Editor: Jonathan Oppenheim

Editor: Fernando Villena

Editing Consultant and Mentor: Craig McKay, ACE

Original Score Composer: Martin Davich

Original Score Composer: James Newton Howard

Executive Producers: Edward Tyler Nahem, Jennifer Millstone, Patrick Morris, Jack Turner,

Kathryn Tucker, Miklos C. Vasarhelyi

A Groovy Griot Film

In Association with 57th & Irving Productions

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