



THE WITNESS



A film by James Solomon

Shortlisted for the 2016 Academy Award for Best Documentary Feature



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USA | 89 min. | 2015

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THE WITNESS

"Best Films of 2016"

—David Edelstein
NEW YORK

—Richard Brody
THE NEW YORKER

"Best Documentaries of 2016"

Indiewire

Hollywood
REPORTER

VOGUE

FILMMAKER
THE MAGAZINE OF INDEPENDENT FILM

THE
PLAYLIST

"What constitutes a big film? James Solomon's stunning documentary was produced on a tiny fraction of a Hollywood spectacular's budget...Yet it topples what we've come to accept as a pillar of contemporary wisdom, and brings news about human nature in the process. By any measure that is big indeed."

—Joe Morgenstern
THE WALL STREET JOURNAL

"This extraordinary documentary looks at one of the most infamous of all modern crime stories—the 1964 murder, in Queens, of Kitty Genovese, while her screams were reportedly ignored by dozens of neighbors—through the focus of another genre, the personal documentary."

—Richard Brody
THE NEW YORKER

"As gripping as true-crime procedurals Serial and Making a Murderer, but with more intimacy and heartache."

—Stephanie Merry
The Washington Post



Los Angeles Times
CRITICS' PICK



SHORT SYNOPSIS

The name Kitty Genovese became synonymous with bystander apathy after *The New York Times* reported that 38 witnesses watched her being murdered – and did nothing to help. *THE WITNESS*, which premiered to critical-acclaim at the 2015 New York Film Festival, follows her brother Bill's search for the truth. In the process, he unravels a myth that transformed his life, condemned a city, and defined an era. *THE WITNESS* debunks one of America's most chilling crime stories as a brother reclaims his sister's forgotten life from her infamous death.

LONG SYNOPSIS

The New York Times
37 Who Saw Murder Didn't Call the Police
MARTIN GANSBERG MARCH 27, 1964

For more than half an hour 38 respectable, law-abiding citizens in Queens watched a killer stalk and stab a woman in three separate attacks in Kew Gardens... Not one person telephoned - the police during the assault; one witness called after the woman was dead.

The name Kitty Genovese became synonymous with bystander apathy after *The New York Times* reported that 38 witnesses watched her being murdered – and did nothing to help. This version of events went largely unchallenged for half a century. The horrifying implications of the *Times* story reached across the city and the country, and would eventually impact lawmakers and lecture halls across the globe. At home, determined to prove he wasn't like the 38 witnesses who watched and did nothing, Kitty's younger brother Bill volunteered to serve in Vietnam where he would lose both his legs in combat.

THE WITNESS, which premiered to critical-acclaim at the 2015 New York Film Festival, follows a brother's search for the truth. In the process, he unravels a myth that transformed his life, condemned a city, and defined an era. *THE WITNESS* debunks one of America's most chilling crime stories as a brother reclaims his sister's forgotten life from her infamous death.

DIRECTOR'S STATEMENT

I grew up in New York during the 1970's when the name Kitty Genovese still hung over the city. The gruesome details of her murder, which took place the year before I was born, were familiar to me from a young age: 38 neighbors watched a young woman being repeatedly stabbed to death while none called the police.

As with many, the story shaped my view of the city, and I internalized its message: New York is a dangerous place and if you get in trouble, you're on your own.

I also grew up with the films of Sidney Lumet and absorbed his depictions of a city rife with corruption and criminality redeemed only by the stubborn nobility of ordinary men willing to confront powerful institutions in order to exact a small measure of justice.

I became a screenwriter and would eventually find myself with the opportunity to write a script about the Genovese murder for HBO. The story stayed with me, undeniable as it was for what it said about human nature. I saw the movie as a morality play and wanted to explore what happened in those apartments. I had no reason to doubt the popular narrative of the 38 witnesses who watched.

My research for that script led me to Bill Genovese and from there I began meeting the people most affected by what happened that night. Then, in 2004, *The New York Times* published an article on the 40th anniversary of the murder that raised questions about the accuracy of its original account, what the witnesses actually saw and heard, and whether there were indeed “38 witnesses.”

Bill, who had been close to his big sister, became determined to find out for himself what actually took place that night and I proposed the idea of documenting his investigation. We were united in the belief that there had been enough fictionalizing of the Genovese story and that a documentary would bring us closer to the truth.

Kitty’s death cast a shadow over New York City for a generation. It is credited with leading to the creation of the 9-1-1 Emergency System, Good Samaritan Laws and Neighborhood Watch Groups like the Guardian Angels. It spawned countless studies on bystander inaction (“Kitty Genovese syndrome”) and inspired songs, books, dramas, an opera and a graphic novel. It became a plot line for television shows and a talking point for politicians. And yet, when I started making this film it shocked me how little was known about Kitty Genovese, who she was, and how she lived her life, apart from her last 30 minutes.

For more than half an hour 38 respectable, law-abiding citizens in Queens watched a killer stalk and stab a woman in three separate attacks in Kew Gardens.

This account, published by *The New York Times* on March 27, 1964, all but guaranteed that the name Kitty Genovese would live on in infamy and that her family and friends would spend the next fifty years having their grief compounded by a terrible lie.

For me, *The Witness* is about many things. At its heart, it’s the story of a brother reclaiming his sister’s life from her infamous death. In the course of making the film, I lost my only sibling John to leukemia. Watching Bill wrestle with his profound sense of loss, I began to comprehend my own.

Just as crucially, the film is about false narratives—about the stories we not only tell others but also ourselves, be it in the middle of the night or across a half century. It’s about the personal consequences of flawed journalism, what it can do to family, a neighborhood, and a city. The revered institution that created the story and allowed it to live on in the public imagination for over a half-century owes a debt to Bill Genovese and his family’s capacity for forgiveness.

Finally, it’s about Bill Genovese, whose stubborn and ennobling search for the truth would, I believe, have made Sidney Lumet proud. His determination to see this through, and his unending devotion to Kitty, transformed what was a cautionary tale of man’s inhumanity to his fellow man into an affirmation of our shared humanity.

—James Solomon

LETTER TO THE EDITOR OF *THE NEW YORK TIMES*

On March 28, 2016, Winston Moseley, 81, died at the maximum security Clinton Correctional Facility in Dannemora, NY. He had been imprisoned since July 7, 1964.

The New York Times published the following “Letter to the Editor” from Bill Genovese:

From Kitty Genovese’s Brother: ‘The Final Chapter’

April 7, 2016

To the Editor:

Re “Winston Moseley, Unsparing Killer of Kitty Genovese, Dies in Prison at 81” (obituary, April 5):

With Winston Moseley’s death comes, maybe, the final chapter in the tragic story of the events of the early morning of Friday, March 13, 1964.

As my mother would have wished, my family’s “better angels” do now express our condolences to the Moseley family, most especially to the Rev. Steven Moseley, one of Winston’s sons, a man of faith, love and courage who struggled in his formative years with a stain and dilemma undeservedly forced onto his being.

May the Spirit, in whom I believe that Kitty, and now Winston, reside, help resolve the eternal question: What do we owe to all our fellow beings? This is a question that each human being must strive to answer, one moment at a time. Let us join with the hope of shared egalitarian equanimity.

WILLIAM J. GENOVESE
Washington, Conn.

KEY INTERVIEW SUBJECTS

Charles Skoller.....Former Queens Assistant District Attorney who helped prosecute Moseley in 1964.

Michael Farrar.....Kitty’s neighbor was 13 years old when his mother, Sophia, raced from her home to try to save Kitty.

Vincent Genovese.....Kitty’s younger brother (by two years).

Frank Genovese.....Kitty’s youngest brother (by 16 years).

Lynne & Tod Tillotson...The siblings, 18 and 15 years old at the time, were residents awoken by Kitty’s screams.

Hattie Grund.....A Kew Gardens resident awoken by Kitty’s screams, early in the morning of March 13, 1964.

Dale Genovese.....Bill’s wife.

- A.M. Rosenthal**.....The former Executive Editor of *The New York Times* (1977-88), Mr. Rosenthal was the paper's Metropolitan Editor in 1964 when he broke the story that dozens had witnessed Kitty Genovese's murder two weeks earlier. Later that year, Rosenthal wrote a book about the case entitled, "Thirty-Eight Witnesses."
- Joseph De May**.....A long-time resident of Kew Gardens, the amateur historian's blogging on the website, "A Picture History of Kew Gardens," challenged the accuracy of the original story in *The New York Times*.
- Jim Rasenberger**.....A journalist / author who, 40 years after the original story in *The New York Times* appeared, wrote a follow-up article for the paper questioning its 1964 account.
- Mike Wallace**The legendary correspondent hosted a 30-minute long nationally broadcast CBS Radio special on the case in 1964 entitled, "The Apathetic American."
- Joseph Lelyveld**.....The former Executive Editor of *The New York Times* (1994-2001, 2003), Mr. Lelyveld began working at the paper in 1963.
- Richard Wald**.....In 1964, Mr. Wald was Managing Editor of the *New York Herald Tribune*, a daily newspaper largely considered the main competitor of *The New York Times*.
- Gabe Pressman**.....The venerable local reporter has covered New York City for more than a half-century, mostly for WNBC-TV.
- Michael Daly**.....A correspondent and columnist, Mr. Daly reported on Winston Moseley's unsuccessful appeal for a new trial in 1995.
- Josh, Maegan, and Matthew Genovese**Bill and Dale Genovese's children.
- Ilse Hirsch Metchek**A Prospect Heights High School classmate of Kitty's in Brooklyn (Class of 1953).
- Victor Horan and Walter Brosnan**At the time of her death, Kitty was the bar manager at Ev's Eleventh Hour in Hollis, Queens, where Mr. Horan and Mr. Brosnan were a bartender and customer, respectively.
- Angelo Lanzone**.....A close friend of Kitty's in Queens, NY.
- Mary Ann Zielonko**.....Kitty's roommate and girlfriend, the pair moved to Kew Gardens the year before Kitty's death after meeting in Greenwich Village.
- Kensworth Cleare**.....His father was a "Good Samaritan" whose actions directly led to the arrest of Winston Moseley in Queens, NY, five days after Kitty's murder.

- Albert Seedman**.....The former Chief of Detectives for the New York Police Department. Mr. Seedman was a Deputy Inspector for NYPD in 1964 and helped oversee the case.
- Robert Sparrow**.....His father, Sidney Sparrow, was assigned to defend Winston Moseley in 1964. Robert was a junior lawyer in his father's Kew Gardens-based legal office and assisted on the case.
- Niel Welch**.....The former FBI Special Agent, Mr. Welch ran the Bureau's Western New York office when Moseley escaped in 1968. After an hour-long armed, face-to-face standoff, Welch negotiated Moseley's surrender.
- Steven Moseley**.....Winston Moseley's son was seven years old at the time of Kitty's murder.
- Sophia Farrar**Kitty's friend and next-door neighbor, Mrs. Farrar rushed outside, in her robe, just after 3 o'clock in the morning in an attempt to save Kitty's life.

BIOS

James Solomon – DIRECTOR / PRODUCER

Eleven years in the making, *THE WITNESS* is James Solomon's directorial debut. As a screenwriter, Solomon is drawn to stories that delve into the truth behind legends. Most recently, he wrote the feature film "The Conspirator", directed by Robert Redford. The legal thriller about the Lincoln assassination starred James McAvoy, Robin Wright, Kevin Kline, and Tom Wilkinson. Solomon's original screenplay received the Humanitas Prize.

Previously, Solomon was a lead writer and executive producer of ESPN's critically acclaimed eight-hour mini-series, "The Bronx is Burning", starring John Turturro and Oliver Platt, which, like *THE WITNESS*, is about a seminal moment in New York City history.

Solomon began as a writer on several television series including Sidney Lumet's "100 Centre Street" and the Emmy Award-winning "The Practice". He graduated from Harvard College and was a directing fellow at the American Film Institute before assisting directors on two Oscar-nominated films: Barry Levinson's "Avalon" and Arne Glimcher's "The Mambo Kings." Prior to working in film and television, he was a journalist based in Asia and Australia. Solomon grew up and lives in New York City.

William Genovese – SUBJECT / EXECUTIVE PRODUCER

Bill was 16 years old at the time of his sister Kitty's murder. Their parents, Vincent and Rachel Genovese, had five children (in order): Kitty, Vincent, Susan, Bill and Frank. Though 12 years younger, Bill and Kitty were very close. A self-described "amateur ethnologist," Bill was until his retirement the Chief Operating Officer to various mental health and educational organizations. He and his wife, Dale, have three children and four grandchildren.

Melissa Jacobson – CO-PRODUCER

Melissa Jacobson is the head of development for Five More Minutes Productions. In addition, she oversaw research for the film “The Conspirator,” and the ESPN limited series, “The Bronx is Burning.”

Gabriel Rhodes – EDITOR

Gabriel Rhodes is both an editor and a filmmaker. His theatrical documentary credits include “The Tillman Story,” “Without Shepherds,” “1971,” and, most recently, “Newtown.” His work has premiered at Sundance and Cannes and has been broadcast on Sundance Channel, A&E, Animal Planet, CNN, PBS, and on the NPR radio show “This American Life.” In 2011, two of his edited films (“The Tillman Story” and “Quest for Honor”) were shortlisted for Academy Awards.

Russell Greene – EDITOR

Russell Greene is a film editor and director based in Brooklyn, NY. His feature film credits include “Famous Nathan,” “Harry Dean Stanton: Partly Fiction,” “Ordinary Miracles: The Photo League’s New York,” “Hungry is the Tiger,” and “2B.” His assistant editor credits include the Academy Award-nominated “Nerakhoon: The Betrayal” and the Sundance award-winning “Patti Smith: Dream of Life.”

Trish Govoni – DIRECTOR OF PHOTOGRAPHY

A graduate of NYU’s Tisch School of the Arts and the American Film Institute, Trish Govoni has previously collaborated with acclaimed directors Joe Berlinger (“Iconoclasts”) and iconic experimental filmmaker Godfrey Reggio (“Visitors”). Govoni’s documentary credits also include “The Wrecking Crew,” “Operation Fine Girl,” and “Pretty Old.”

Nathan Halpern – COMPOSER

Nathan Halpern is a Brooklyn-based composer, recently named one of Indiewire’s “Composers to Watch” in 2015. His film scores include “Rich Hill,” winner of the 2014 Sundance Film Festival Grand Jury Prize for Best Documentary. He is also known for his original score for the Emmy Award-winning “Marina Abramovic: The Artist is Present,” and “Kehinde Wiley: An Economy of Grace,” which won the 2014 SXSW Grand Jury Prize.

Moth Collective – ANIMATOR

Moth Collective is a multi-award winning animation studio formed by Daniel Chester, Dave Prosser and Marie-Margaux Tsakiri-Scanatovits. They formed in 2010 after meeting at the Royal College of Art to share a collective passion for all things drawn. Moth’s work made their feature debut in “Maidentrip,” which won the Audience Visions Award at the 2013 SXSW Film Festival. Moth are acclaimed for their sensitive and thought provoking hand-drawn work with an emphasis on design and story.

CREDITS

Directed and Produced by

James Solomon

Executive Produced by

William Genovese

Co-Produced by

Melissa Jacobson

Edited by

Gabriel Rhodes

Edited by

Russell Greene

Cinematography by

Trish Govoni

Original Music by

Nathan Halpern

Animations by

Moth Collective

Post-Production Supervisor

Steven Bennett

Archival Producer

Chris Cliadakis

Associate Producer

Maria Valva

Production Associate

Karen Wheeler

Featuring in Order of Appearance

William Genovese
Aaron Adler
Charles Skoller
Bill Hirsch
Michael Farrar
Vincent Genovese
Frank Genovese
Aram Boyajian
Lynne Tillotson
Tod Tillotson
Hattie Grund
Dale Genovese
A.M. Rosenthal
Joseph De May
Jim Rasenberger
Mike Wallace
Joseph Lelyveld
Richard Wald

Gabe Pressman
Michael Daly
Janet Genovese
Josh Genovese
Maegan Genovese
Jordan Genovese
Jaime Genovese
Justin Genovese
Matthew Genovese
Ilse Hirsch Metchek
Walter Brosnan
Victor Horan
Angelo Lanzone
Mary Ann Zielonko
Kensworth Cleare
Albert Seedman
Robert Sparrow
Neil Welch

Mark Collins
Janet Koupash
Steven Moseley
Linda Ellen Bonekoskey
Sandra Brooks
Christine King
Sophia Farrar
Melissa Genovese
Avery Genovese
Brooke Genovese
Kayla Connolly
Christopher Wakeman
Ronan Genovese-Flaherty
Harold Takooshian
Kevin Cook
Catherine Pelonaro
Curtis Sliwa

Narration Written by

William Genovese
Russell Greene
Gabriel Rhodes
James Solomon

Camera Operators

Jonathan Nelson
Chris Besecker
Mike Debbie

Sound Recordists

Mike Silvestri
Mike Gassert

First Assistant Editor

Alex Bayer

Second Assistant Editors

Hannah Buck
Erin Taylor Kennedy
Michael Peterson

Post-Production Assistants

Claire Ave'Lallemant
Glen Loreio
Chris Radcliff

2D Animation

Ignatz Johnson Higham
Daniela Negrin Ochoa
Marie-Margaux Tsakiri-Scanatovits

Compositing

Harj Bains
Joe Bichard
Leo Brindle
Daniel Chester
Aaron Lampert
Claudio Salas
Ian Sargent

Title Design / After Effects Artist

Scott Strange

Voice-Over Casting

ACM Talent
Billy Hopkins Casting

Voice-Over Artists

Nelson Avidon
Alison Fraser
Nadette Stasa

Picture Post-Production Facility

Prime Focus

Colorist

Alex Berman

Online Editor

David Gauff

Post-Producer for Prime Focus

Anthony Matt

Compositing/ VFX

Eugene Lenhart

Archival Image Enhancement

Lowry Digital (a Prime Focus Company)

Additional Online Editing

Larry Schmitt

Audio Post-Production Facility

Creative Audio Post

Sound Design and Re-recording mixer

Jacques Boulanger

Post-Producer for Creative Audio Post

Holly Grace

Additional Mixing and Dialogue Editing

Prime Focus NYC

Kevin Wilson

Paul Levin

Consulting Editor

Penelope Falk

Music Consultant

Abigail Kende

Beth Amy Rosenblatt

Archival Material Courtesy of

Aram Boyajian, 1978-1979

Cecile Starr Papers, Rare Book
& Manuscript Library, Columbia
University in the City of New York

CBS News

Classic Images Stock Footage

Critical Past

Corbis

Kensworth Cleare

Kenny Cyr

Joseph De May

Michael Farrar

The Genovese Family

Lucille Giordano

Robert Giordano

GLBT Historical Society, SF

Syd and Beverly Greenberg

Bill Hirsch

Ilse Hirsch Metchek

Angelo Lanzzone

Leonard Lopate Show – WNYC
Radio

Library of Congress

Dan Meenan

Kathy Mikolasy

June Murley

NBC Universal Archives

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Department. All rights reserved.
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New York City Police Department

Gabe Pressman

Daniel M. Rosenthal

Bob Sparrow

Lynne Tillotson

Wazee Digital

Neil Welch

Peggy Wilburn

William J. Clinton Presidential
Library & Museum

Interview of Chief Albert A.
Seedman Footage courtesy of
Fredric King, Fountainhead
Transmedia, Inc.

Original Score by Nathan Halpern
Courtesy of Copticon Music (ASCAP)

Additional Music
Chris Ruggiero

“Intent”, “Nina and Oscar”, “Guarding The Invitations”, “Tourbillon”, “Salute”,
“Only Child”, “Overlook”, “Ailanthus”, “Transportation” & “Idlewild”

Written by Julia Kent
Published by
Kobalt Music Services America, Inc.

“Exurgency”
Written and performed by Zoe Keating
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Zoekeating.com

“Unsayable” & “Such Owls As You”
Written and performed by Brambles
© Copyright 2012
Courtesy of Serein Records

“Lullaby for Sue”
Written by Padma Newsome
Performed by Clogs
on the album Lullaby For Sue (2003)
Courtesy of Brassland

“Nocturne”
Composed by Edvard Grieg
Performed by Sandra Matthews
Courtesy of Sandra Matthews

“Pachuco Boogie”
Written by Enzo Villaparedes
Performed by Cosme
Courtesy of LMS Records

“The Bear and the Squirrel”
Written by Jeremy B. Turner
Published by Jankycello (ASCAP)
Worldwide rights administered by Soundrights
Music (ASCAP), a division of “A”Side Music, LLC
d/b/a Modern Works Music Publishing

“God Is In The Roses”
Performed by Rosanne Cash
Courtesy of Capitol Records, LLC
under license from Universal Music Enterprises

The Filmmakers Are Grateful to Those Who Were Also Interviewed

Richard Beauvais
Jimmy Breslin
Joe Cardinale
Mike Chernetsky
Bill Corrado
Tony Corrado
Kenny and Mary Cyr
John Darley
Ronnie Eldridge
TJ English
Rosemary Festo
Irwin Friedman
Marcia Gallo
Alan Gansberg
Kitty Gatto
Lucille Giordano

Robert Giordano
Brooke Gladstone
Beverly and Syd Greenberg
Harriet Haims
Peter Hellman
Diane Hoffman
Chris Hussey
Dorothy Kahaner
Edith Kauffman
Barry Lewis
Betty Lorenzo
Vinnie Lorenzo
John Melia
Tara Mendez
Kathy Mikolasy
Owen Moritz

June Murley
Phil and Cynthia Muth
Hera Navassardian
Butch Peterson
Winnie Ringers
Constance Rosenblum
Curtis Sliwa
John Tartaglia
Ed Timmons
Martin Tolchin
Bonnie Underwood
Christopher Wakeman
Paul Wolfowitz
Rayna Zeidenberg

The Filmmakers Wish to Thank

Susan Acheson
Aaron Adler
Ascend Day Spa
Afia Atakora
Austin Ale House
Victoria Bader
Sabina Barach
Leslie Berger
Isaac Berkowitz
Joe Berlinger
Robert Benton
Carlie Bergman
Michael Bonfiglio
Audrey Bouton
Cathy Boyes
Ben Braun
Dan Braun
Josh Braun
Howard Braunstein
Sandra Buechler
Rosanne Cash
Alexandra Cass
John Castellano
Jordan Cerf
Tatiana Chegal
Angelo Corrao
Collegiate School
Nick Davis
Mark Diker
Joseph De May
Mark Dobosz
Laurie Duchovny
Gary Edelstein
Joseph Farrar
Linda Foglia

Fordham University
Cheryl Furjanic
Marcia Gallo
Jacob Ganz
Arthur Gelb
Gigantic Post
Masha Ginder
Arne Glimcher
Josh Green
Heather Greene
Carter and Harper Lee Greene
Lauren Greenfield
Karina Hemsani
Michael Hoffman
Billy Hopkins
Andrew Hurwitz
Ashley Ingram
The Irish Pub, Atlantic City
Justin Israels
Howard and Sheryl Jacobson
Danny Kahn
Joe Kahn
Aliza Kaplan
Judy Kelsey
Austin Kennedy
Deen Khan
Marina King
Dick Knight
Lauren Kritzer
Rona Kugler
Adella Ladjevardi
Caroline Libresco
Robert Lipsyte
Carol Littleton
Shirley Lord

Lotas Productions
Michael Lucas
Bill Lynch
Joseph Maggio
Devin Mann
Manor Care of Sarasota
Ethan Mantel
Charles Martella
Mayor's Office of Film,
Theatre and Broadcasting
Sean McGraw
Dan Meenan
Tara Mendez
Claude Meyers
Jennifer Miller
Mark Monroe
Robb Moss
Brittany Myers
Andrea Nevins
Daniel Rosenthal
Odradeks Coffee House
Rachel Olson
Jonathan Oppenheim
Erin Owens
Pace Editions Ink
Pace Prints
Kari Patey
Michael Patzig
Paula Dupre Pesman
Nicholas Pileggi
Selwyn Raab
Kris Rajan
Jen Reed
Joseph Regnerus
Max Rhodes

Emmett Rhodes
Margery Riker
Winnie Ringers
Monica Rivera
Nancy Benowitz Rosenberg
Daniel Rosenthal
Ron Rubin
Matthew Saal
Sydney Schanberg
Terissa Schor
Sgt. John Schroeder
John Burnham Schwartz

Toko Serita
Hemel Shah
Mort Sheinman
Kyle Simon
Robert Simone
May Sisk
Society Library of New York
Rebecca and Sara Solomon
Abigail Solomon
Soundtrack New York
Nadette Stasa
David Sympatico

Harold Takooshian
J.R. Teeter
Rachelle Thurow
Will Todd
Sarah Tofte
Donald Traver
Alfred Uhry
Peggy Wilburn
Nancy Willen
Naomi Wolfensohn
Adam Wolfensohn
Rayna Zeidenberg

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Andrew Blauner
Ann and Richard Solomon
Lincoln, Menemsha and Vanita Solomon

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for their kindness, generosity, trust and friendship.

For Kitty
and
For John



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