A film by James Solomon

***Shortlisted for the 2016 Academy Award for Best Documentary Feature***

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USA | 89 min. | 2015
Twitter: @thewitnessfilm / www.facebook.com/thewitnessfilm / www.kittygenovesefilm.com
"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
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.


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.”


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.”


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 ethologist,” 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
Colorist
Alex Berman

Online Editor
David Gauff

Post-Producer for Prime Focus
Anthony Matt

Compositing/ VFX
Eugene Lenhert

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 Lanzaone
Leonard Lopate Show – WNYC Radio
Library of Congress
Dan Meenan
Kathy Mikolasy
June Murley
NBC Universal Archives
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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

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
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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

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The Filmmakers Wish to Thank

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<td>Shirley Lord</td>
<td>Max Rhodes</td>
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A Very Special Thanks to
Andrew Blauner
Ann and Richard Solomon
Lincoln, Menemsha and Vanita Solomon

The filmmakers are deeply grateful to The Genovese Family for their kindness, generosity, trust and friendship.

For Kitty
and
For John

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