

KINO LORBER



SOUL PATROL

Written and Directed by J.M. Harper



United States | 2026 | 100 minutes | English

WINNER

Directing Award, U.S. Documentary Competition – Sundance Film Festival 2026

PUBLICITY CONTACTS

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LOGLINE

The Vietnam War's first Black special ops team reunites to share their untold story, uncovering a hidden chapter of American military history, and exploring whether reckoning with the past can bring peace to those who lived it.

SYNOPSIS

Soul Patrol uncovers a hidden chapter of American military history by focusing on the Vietnam War's first Black special ops team, an elite unit operating deep behind enemy lines. With unprecedented access to this once-secretive group of African-American veterans, director J.M. Harper reconstructs their journey with an immediacy rarely seen in Vietnam War storytelling, using raw Super 8 footage, photographs, and audio recordings from their personal archives. Opening on the war's 50th anniversary, the surviving members reunite in a hotel that becomes a surreal liminal space, where memory, brotherhood, and unresolved trauma collide. As the men reflect on their experiences, the film interrogates the contradictions of fighting for freedom abroad while facing inequality at home. *Soul Patrol* is not just a war story, but a reckoning – an intimate portrait of survival, memory, and the enduring cost of war on those asked to fight it.

A CONVERSATION WITH WRITER-DIRECTOR J.M. HARPER

Filmmaker J.M. Harper returns to Sundance with his second film, *Soul Patrol*, which pulls back the curtain on a clandestine team of all-Black long range special operations soldiers during the Vietnam War. With a treasure trove of never-before-seen footage, Harper zeroes in on one veteran's journey before, during, and after the war. And what Harper finds is that for this group of Vietnam Vets, the war still rages on.

Cinetic spoke with Harper about the making of *Soul Patrol*. This conversation has been edited and condensed for clarity.

How did you first encounter Black American soldiers in the Vietnam War?

I've been obsessed with Vietnam since I was about 14-years-old. I walked into a Barnes and Noble and saw this book *NAM*, on the shelf. In this book are many photos, and what really struck me the most were the images of kids who look like me. They had these epithets of Black Power and anti-war sentiment. And that struck me, even as a young teen, that okay, these people look like me, and there's something really complicated going on.

How did you find out about this little known Black Special Forces Unit in Vietnam?

Six years ago, I read *Soul Patrol*, the book, which is Ed Emmanuel's—our documentary's main character—retelling of his year-long tour (1968-1969) in Vietnam. The story of the first Black Special Operations team struck me as unique. I reached out to Ed, and what I thought was just going to be a conversation turned into a six-year experience of getting to know him as a person, and then, as I earned his trust year after year, on weekly phone calls, he introduced me to his tight knit circle of Vietnam Veteran friends. It was as if they had just walked out of the jungle to talk to me. It was as though they were still 19-years-old, even though they were 77, and that's why I chose to tell that story.

The backdrop of your film is the political and social upheaval of the U.S. in the late 1960s.

When these young men went back home, they re-entered into a world that didn't accept them. Society told them not to tell anyone that they were in Vietnam. It would be a much less powerful film if it didn't set the individual experience of these Black teenagers against the total experience of what America was going through in 1968, which was absolute revolution.

It seems that we're in a very similar moment now. Can you put your film into the context of what we're experiencing at present?

In a time like this, it's profound enough just to speak the truth and to say they were there. To say so is a shockingly controversial thing to do. These guys were a canary in the coal mine in their time. They were the most pertinent example of the ideals of America matched against the reality of what the nation was. We're seeing that now, unfolding on the streets of Minneapolis. We need

these stark examples and the people who have lived them, people who have survived times like these. Otherwise, we would be in total despair. In the film there are scenes from the riotous Democratic National Convention in 1968, and it keeps me sane to know that we've been here before.

How did you pick your kind of main characters?

Ed wrote the book, *Soul Patrol*, so it was always going to be a story told from his perspective. The other characters emerged from his actual life. Thad ended up discovering the book while he was a policeman—he eventually became the Chief of Police in Newark. Somebody brought him the book and said, “I think you're the Thad in this book.” He refused to read it. He just couldn't. He had buried that. As you can see in the film, Thad had buried his experience very deep, much of it is still total blackout.

Did you do any independent research? Or did you rely on Ed's retelling of the events?

We worked hand-in-hand with the Library of Congress where we got the official records and footage of LRP training, as well as propaganda films from the War Department encouraging Black American men to join the military in WWII. Most of the footage and photos in the film have never been seen before. Willie Brown, one of the guys from the *Soul Patrol*, asked us if we'd be interested in the never-before digitized Super 8 footage he shot in Vietnam. It's the kind of archive you hope for as a documentarian. He sent us this box of Super 8 reels. And we realized they were doing what teens do today, which is just recording their friends. They had this apparatus to do it with - the Super 8 format -which didn't exist in World War II or in the Korean War. Vietnam was the first time it existed.

There's a tremendous amount of research that went into the film, but ultimately, it's an emotional story. The heart and soul of our film is: how do you transform from a naive teenager into a battle hardened warrior? What does that give you, and what does that take from you?

The music in your film is incredibly important, situating us in the era and with these particular soldiers.

On our weekly phone calls, Ed talked about how important music was, especially the song, “Danger Heartbreak Dead Ahead,” by the Marvelettes. It gave voice to what he was feeling inside. In the case of James Brown, these guys were proud of who they were, but it was the music that expressed that pride. And it was also that exact music that caused contention when it was played at the company headquarters. And it was stopped because it was so contentious, it brought Black pride and Black Power to the fore.

The paradox of being Black and a soldier in Vietnam undergirds the film. When did that fact become apparent in your filmmaking process?

It was evident in any photo you see of black soldiers in Vietnam. There were those photos of Black soldiers, hundreds of them, walking through the jungle. That paradox was written right on their helmets, in the form of black power iconography and messages. They wanted peace, but were carrying these incredibly destructive weapons. That's a huge contradiction. The contradiction is everywhere if you look close enough.

I hadn't seen a film about Black Americans fighting in Vietnam before.

Staggeringly, these stories have not been told. Ken Burns, who we're so grateful for, made a 10-hour documentary about Vietnam. You can probably count on one hand how many minutes were dedicated to the Black story. There are many surveys of the war that have been released, from Netflix to Apple to PBS. But I was interested in the experience of one person. What was it for one 18-year-old to leave his home, go to Vietnam, fight, change, and then to come back home. That is a story that I hadn't seen told. What was the journey of one person versus this whole survey of thousands?

There are narrative vignettes in the film that felt like hallucinations to me. Can you talk about those?

I refer to these vignettes as "adaptations" of the book. And the lines the actors say in the grocery store are all Nietzsche quotations. One particular kind of fascination for me in Nietzsche's writing was his idea of "eternal return." What if a demon crept up to you and said "this life as you live it, and have lived it. You must live it once more, and also innumerable times." Would that haunt you? Would that destroy you? or would that make you want to live the best possible life? That central issue of "eternal return" gave me goosebumps, because it was so much in line with Ed's experience of reliving that one mission over and over again, of being stuck there in time.

So these vignettes are actually all about PTSD?

I really wanted to see the world as they saw it. Bringing these hallucinations in to show how these are actually sane people dealing with an insane experience that keeps revisiting them. And I was very interested in PTSD as that experience. I think it's more sympathetic to try to see it in this way, in their heads.

What impact does your film have on today's America?

Little did we know that in 2025, the names of Black veterans would be removed from our national cemeteries by the Secretary of Defense, and the Secretary of War. This is part of the whole backlash against Diversity, Equity and Inclusion, and a backlash against the language of how we talk about our history as Americans. We're watching the African American experience being erased and whitewashed from the graveyards..

The cinematography in these narrative sequences is incredible and such a departure from the way the rest of the film is shot.

We storyboarded the film meticulously because we had so little money and time to shoot those sequences. I worked with my incredible cinematographer, Logan Triplett, to try and make this look like a traditional war film, but with one critical difference: *Soul Patrol* is an anti-war film.

I grew up totally taken by the Hollywood version of war, and movies that glorified war. When the war in Iraq happened I almost enlisted, but my parents encouraged me to go to college first and then decide. When I came to *Soul Patrol*, I realized that my job is not to have been there, but to witness those who did go and to help them say the things that they could not otherwise say.

Telling the stories that the veterans couldn't, meant filming those sequences in a way that drew us into the experience of what it was like to be there without actually having been there. We could never recreate what it meant to be in the ambush that stuck with Mackey for the rest of his life, but we could try to slow that moment down. Ed, too, talked about how that one firefight felt like an hour, even though it lasted a number of minutes. So I knew that I needed to slow time down visually. We shot that moment at 800 frames per second, and really had that experience of time stretching and breaking apart.

I've made a lot of verite and I am finding that there are a lot of filmmaking possibilities that are just starting to be explored, where we are blending fiction and nonfiction. Which, in some ways, is to say, they're all the same.

What was your editing process?

Hard? And a total joy! I started my career as an editor – editing other people's features because I figured that if I could edit a feature, then I could direct one. On *Soul Patrol*, I worked with an editor named Byron Leon, who was my assistant editor on *jeen-yuhs: A Kanye Trilogy*. After about 7 months, I brought in two additional editors—Gabriela Tessitore—she always knows how to reimagine structure. And then another editor, Niles Howard, who has an incredible aesthetic and style. So between the three of them and myself, we were able to find a really unique language for the film.

What is your greatest hope for this film?

I just want people to applaud Ed. Yeah, that's all I really want. I want this film to be his welcome home.

THE CREW

J.M. HARPER (Writer/Director/Producer)

J.M. Harper is a Brooklyn-based director and father of two. His debut documentary *AS WE SPEAK* premiered in U.S. Documentary Competition at Sundance 2024. A multi-hyphenate documentarian, he's edited four features including the Emmy-nominated series *JEEN-YUHS: A KANYE TRILOGY*. His contributions to the industry were acknowledged when he was named to DOC NYC's "40 Under 40" list in 2024. In 2025, he was awarded the prestigious Concordia Fellowship and Film Independent Amplifier Fellowship for his sophomore documentary, *SOUL PATROL* (Sundance 2026).

SAM BISBEE (Producer)

Sam Bisbee is an Emmy and Peabody Award-winning, Independent Spirit and BAFTA-nominated producer and founding partner of Park Pictures Features, the feature film division of acclaimed commercial production company Park Pictures. The films Sam has produced have won an Oscar, BAFTA, Independent Spirit Award, Emmy and Peabody. In 2009, Sam produced *THE NEW TENANTS* which won the Academy Award in 2010 for best Live Action Short. For over a decade Bisbee and Park Pictures have brought 17 films to premiere at the Sundance Film Festival including 2012's Sloan Award-winner *ROBOT AND FRANK* (Sony), 2013's Golden Globe nominated *INFINITELY POLAR BEAR* (Sony Pictures Classics), 2016's Independent Spirit Award-winner (Molly Shannon) and four-time nominee *OTHER PEOPLE* (Netflix), 2018's Sundance Audience Award-winner *THE SENTENCE* (HBO) which went on to win the 2019 Primetime Emmy for Exceptional Merit in Documentary Filmmaking, 2020's Criterion Collection film *FAREWELL AMOR* (IFC) and DGA award-winner *THE TRUFFLE HUNTERS* (Sony Pictures Classics), 2023's BAFTA and BIFA-winner *Earth Mama* (A24), 2024's Sundance Festival Favorite Award-winner, Peabody winner and Bafta and Emmy nominated *DAUGHTERS* (Netflix) and Emmy Nominee *AS WE SPEAK* (Paramount/MTV), and 2025's winner of the Sundance Documentary Directing award *THE PERFECT NEIGHBOR* which has been acquired by Netflix for release in 2025. Other notable films include 2021's Peabody and Emmy nominated documentary *STORM LAKE* (Independent Lens), SXSW Audience Award-winning and Emmy nominated documentary *NOT GOING QUIETLY* (P.O.V), SXSW Jury Prize-winner and BAFTA-shortlisted *GRAND THEFT HAMLET* (MUBI). Sam is a member of the Academy of Motion Picture Arts and Sciences, BAFTA and the Television Academy.

DANIELLE MASSIE (Producer)

Danielle Massie is a News & Documentary Emmy-nominated, New York-based producer and the Head of Development and Production for the Film & Television Division of Park Pictures. She began her career in production, freelancing for *Funny or Die* and *Saturday Night Live* before joining Park Pictures. Danielle served as Co-Producer on the BAFTA-winning film *Earth Mama* (A24, Film4), for which she was also a recipient of the SFFILM Rainin Grant. She has served on the producing team of four Sundance premiering films, including the News & Documentary Emmy nominee *As We Speak*. In 2025 and the Sundance award-winning, Academy and BAFTA shortlisted film *The Perfect Neighbor*, acquired by Netflix. That same year,

she made her debut as a lead producer with the Tribeca premiering narrative feature *Bird in Hand*. She serves as producer on the 2026 Sundance premiering documentary *Soul Patrol*.

NASIR JONES (Producer)

Nas (Nasir Jones) first reached an international audience when his track “Halftime” was tapped by producer MC Serch as the opening cut on 1992’s Zebrahead movie soundtrack. Signed to Columbia Records, the first full-length album by poet and rhyme-master Nas arrived in 1994, *Illmatic*. The RIAA platinum hip-hop landmark featured “It Ain’t Hard To Tell,” “The World Is Yours,” and “One.” 1996 brought the breakthrough double-platinum *It Was Written* (#1 R&B for 7 weeks, #1 pop for 4 weeks), with his first major crossover singles “Street Dreams” and “If I Ruled the World (Imagine That).” Success continued with the double-platinum *I Am* in 1999 (again #1 pop and #1 R&B), with the chart singles “Nas Is Like,” “Hate Me Now” (featuring Puff Daddy), and “You Won’t See Me Tonight” (featuring Aaliyah).

Subsequent albums by Nas included: the RIAA platinum *Nastradamus* (1999, #2 R&B, #7 pop, with “Nastradamus” and “You Owe Me,” featuring Ginuwine); the platinum *Stillmatic* (2001, #1 R&B, #5 pop, with “Got Ur Self A...,” “One Mic,” and “Rule”); the platinum *God’s Son* (2002, #1 R&B, with huge R&B/pop crossover hits “Made You Look” and “I Can”); and the platinum double-CD *Street’s Disciple* (2004, #2 R&B, #5 pop, with “Bridging the Gap” and “Just a Moment”). And his 2012 album, *Life Is Good* earned him 4 Grammy nominations including Rap Album of the Year and is certified RIAA gold. Over the years, Nas has also been the featured guest on a number of crossover hits by other artists, among them: Allure (“Head Over Heels,” 1997); Missy Elliott (the #1 “Hot Boyz,” 1999); fellow Queensbridge rapper Mobb Deep (“It’s Mine,” 1999); Jagged Edge (“I Got It 2,” 2002); J-Lo (“I’m Gonna Be Alright,” 2002); Kanye West (“Classic (Better Than I’ve Ever Been),” 2006); DJ Khaled (“Nas Album Done,” 2016); Swizz Beats (“Echo,” 2018); Jhene Aiko (“10K Hours,” 2020) and others.

In August 2020, Nas released *King’s Disease*. *King’s Disease* marked Nas’ first new album in 2 years. The album was entirely produced by Hit-Boy, and Gabriel “G Code” Zardes serves as the album’s co-executive producer. The album won “Best Rap Album” at the 2021 GRAMMYS, marking Nas’ first ever GRAMMY win.

In August of 2021, Nas released *King’s Disease II*, a sequel to the GRAMMY Award winning album. *King’s Disease II* was executive produced by Nas and Hit-Boy and features collaborations with Eminem, EPMD, A Boogie Wit Da Hoodie, YG, Ms. Lauryn Hill, Hit-Boy & more. The album earned a nomination for “Best Rap Album” at the upcoming 64th GRAMMY Awards. Most recently, Nas released a surprise album titled *Magic* featuring A\$AP Rocky and DJ Premier. In addition to his successful career in music, Nas has pursued a career in motion pictures that began with his co-starring role (alongside DMX) in 1998’s cult classic crime drama *Belly*, a film by director Hype Williams (with whom Nas has done several music videos). Most recently, he was the executive producer of the 2016 Netflix series *The Get Down*.

Nas is also the co-founder of Mass Appeal Records.

PETER BITTENBENDER (Producer)

New York native Peter Bittenbender, with a small 8 year stint in Santa Fe, produced a critically acclaimed documentary while completing his last year at New York University (note, Peter was studying Hospitality & Tourism management at NYU not film). This first entry into the entertainment space would ultimately prove to be the launching pad for Decon—a creative studio that offered content, music and advertising services in 2001. Since Decon's formation, Peter's vision has been applied to the needs of a myriad of influential clients such as Red Bull, Nissan, Sprite, Under Armour, EA Sports & Netflix amongst more. He worked on the launch of a #1 selling video game, dozens of music videos and a variety of broadcast commercials. In addition to this, he has executed many high-profile music licensing deals—including the theme music for the Emmy Award Winning television program, Mad Men.

Peter subsequently went onto revitalizing New York-based entertainment company Mass Appeal alongside the late Sacha Jenkins and Nasir “Nas” Jones. Mass Appeal's mission is to tell diverse stories from the perspective of those who shape and shift culture. Under Peter's leadership the Mass Appeal umbrella has expanded globally and is renowned for its work across content, music and creative services. Notable projects from Mass Appeal include, Bitchin': The Sound and Fury of Rick James, You're Watching Video Music Box, Wu-Tang's Of Mics and Men, Rapture for Netflix, Google's Hip Hop Doodle project, marketing for multiple seasons for HBO's Game Of Thrones, City Girls first documentary and many others. Mass Appeal Records, the label division was co-founded by Peter along with Hip Hop icon Nasir “Nas” Jones in 2014. Peter has spearheaded numerous projects that have earned accolades including Nas's Grammy Award winning album King's Disease and Grammy nominated King's Disease II, Run The Jewels' Run The Jewels 2 – named best album of 2014 by Pitchfork, Complex & Stereogum, & DJ Shadow's “Nobody Speak” video – nominated at the 2017 MTV VMAs to mention a few. In 2019, Mass Appeal India was launched - a label focused on bringing the burgeoning Indian Hip Hop scene to the world. Last year, Mass Appeal Records inked a strategic partnership deal with Sony Music's The Orchard.

Utilizing his hospitality background, Peter took his first steps into the restaurant business alongside Nas when they joined Gracious Hospitality as partners. GHM owns and operates the Michelin starred Korean Steakhouse Cote, which currently has 4 locations, and the Korean Fried Chicken restaurant Coqodaq.

Peter recently led the charge on Hip Hop 50, a massive program to help ensure Hip Hop received the highest tribute possible when the genre reached its iconic 50th Anniversary milestone in 2023. As part of Hip Hop 50's content partnership with Showtime, Peter executive produced the critically acclaimed documentary You're Watching Video Music Box. Additionally, Peter launched the Spotify-exclusive podcast ‘The Bridge’ - hosted by Nas and Minya “Miss Info” Oh.

When not working, Peter can be found running wild with his wife and 2 young daughters across the globe.

ED EMANUEL

Ed Emanuel is the author of *Soul Patrol* and a handpicked member of LRRP Team 2/6, Company F, 51st Infantry. Raised in Compton, California, he joined the U.S. Army Airborne and served a combat tour in Vietnam from 1968 to 1969. After returning to civilian life, Emanuel built a career in the film industry, working as a producer, assistant director, and editor.

THE PRODUCTION COMPANIES

PARK PICTURES

Founded by Sam Bisbee, Jackie Kelman Bisbee and Lance Acord in 2011, Park Pictures has produced Academy, BAFTA, Emmy, Independent Spirit, and DGA-award winning narratives, documentaries, and short films. Park has brought 17 films to premiere at the Sundance Film Festival over the years, screening also at NYFF, Cannes, Telluride, Toronto, Tribeca, and SXSW Film Festivals.

Park Pictures first ventured into narrative film with the 2010 Academy Award-winning short, *The New Tenants*. Park's feature films include *Robot and Frank* (2010), *Infinitely Polar Bear* (2014), *God's Pocket* (2014), *Cop Car* (2015), Independent Spirit Award-winner *Other People* (2016), *The Hero* (2017), *An Evening With Beverly Luff Linn* (2018), *Hearts Beat Loud* (2018), Sundance Audience Award and Emmy Award-winner *The Sentence* (2018), *Farewell Amor* (2020), DGA Award-winner *The Truffle Hunters* (2020), *The Last Shift* (2020), *Us Kids* (2020), Sundance Festival Favorite Award-winner and Academy Award shortlisted film *Daughters* (2023), *As We Speak* (2023) the A24 and Focus-released BAFTA-winner *Earth Mama* (2023), and the Netflix-released Sundance Directing Award-winner, and Academy Award shortlisted documentary, *The Perfect Neighbor* (2025).

Sam Bisbee partners with Co-Head of Film and Television, Cody Ryder, and Head of Development and Production, Danielle Massie. Park Pictures Features is a division of Park Pictures, an award-winning commercial production company with offices in New York, Los Angeles, and London, owned by Jackie Kelman Bisbee and Lance Acord.

GESTALT PICTURE COMPANY

Gestalt Picture Company is a creative home for prestige, character-driven storytelling, founded by editor/director J.M. Harper (*jeen-yuhs: A Kanye Trilogy*, *Daughters*, *As We Speak*, *Soul Patrol*), with storytelling led by the edit and grounded in character. Gestalt develops and produces ambitious nonfiction and hybrid work, guided by the belief that editorial is the engine of authorship.

WAVELENGTH

Wavelength is *the* globally recognized "independent" studio, driven to tell great f**king stories that cut straight to the heart of human *being*. Their independence is their superpower. Wavelength's mission has won awards and industry recognition, including Emmys, Tonys, Grammy nominations, and Oscar shortlists.

Based in NYC, LA and London, it is led by Variety's "2020 Producer to Watch," Jenifer Westphal, Founder and CEO, and Joe Plummer, Co-CEO and President, who lead Wavelength in financing, developing, producing, and distributing scripted films, documentaries, theater, series and branded work that distinguishes itself with character-centered storytelling.

Wavelength's credits include Academy Award®-shortlisted 32 SOUNDS, Netflix's RATHER, Venice Award Winning Documentary THANK YOU VERY MUCH, ON SWIFT HORSES starring Daisy Edgar-Jones and Jacob Elordi, Emmy-winners ART & KRIMES BY KRIMES, FEELS GOOD MAN, and ATHLETE A, award winners WERNER HERZOG: RADICAL DREAMER, THE CAVE OF ADULLAM, BITTERBRUSH, and WON'T YOU BE MY NEIGHBOR?, Broadway musicals including the Tony Award winner for Best Musical, *The Outsiders*, as well as Tony-nominees *The Who's Tommy* and *Here Lies Love*, and *Burlesque*.

Wavelength's branded content division is dedicated to bringing the quality and craft of a film studio to brand storytelling. The team has worked with some of the world's most iconic brands, including HOKA, Marriott, lululemon, MINI, Uber Eats, Under Armour, Nike, Adidas, Pepsi, MyFitnessPal, and more. Wavelength was recently honored with 13 Telly Awards, including two gold awards for "Humans of HOKA: Shifting the Post Shift Culture with Chef Philip Speer," and three gold awards for De Beers' "Talent Unearthed" campaigns.

Beyond its impressive roster of projects and brands, Wavelength is committed to fostering an equitable and empowered industry. It regularly contributes to mentorship, workshops, and grants such as the annual *WAVE Grant*, which supports first-time filmmakers. The program champions stories often labeled too risky and launches careers that prove everyone wrong.

At a time when the industry says independents can't scale and must choose between art and business, Wavelength says, "Watch us."

IMPACT PARTNERS

Impact Partners is a Brooklyn-based film fund dedicated to supporting independent documentary storytelling that entertains audiences, engages with pressing social issues, and propels the art of cinema forward. In 2007, Impact Partners pioneered a unique model of funding that brings together a community of investors with filmmakers to tell powerful stories about critical issues facing our world. Over the span of 18 years, Impact Partners has been involved in the financing of over 150 films including: Academy Award® winners and nominees like ICARUS, SUGARCANE, OF FATHERS AND SONS, HOW TO SURVIVE A PLAGUE, and HELL AND BACK AGAIN; Peabody Award winners AFTERSHOCK, IMMIGRATION NATION, AUDRIE & DAISY and THE NEWBURGH STING; Sundance Grand Jury Prize winner and IDA Best Documentary Feature winner DINA, and Independent Spirit Award winner WON'T YOU BE MY NEIGHBOR? Recent releases include APOCALYPSE IN THE TROPICS, FOLKTALES, MARLEE MATLIN: NOT ALONE ANYMORE, MISTRESS DISPELLER and SONGS FROM THE HOLE.

MASS APPEAL

Mass Appeal is an entertainment company dedicated to telling stories from the perspective of those who shape and shift culture. Since 1996, we have documented the emerging movements that influence popular ideas. Today, Mass Appeal is the elevated voice of Hip Hop and its ever-expanding sphere of influence. Integrated offerings in content, music, and creative services stoke Mass Appeal's ability to maximize the impact of our output. Our diverse school of thought separates us from friends and foes alike.

CONCORDIA FELLOWSHIP

Concordia Studio is a talent-first, premium production company, founded by Oscar® award-winning filmmaker Davis Guggenheim, in partnership with Laurene Powell Jobs and Emerson Collective. Through the Concordia Fellowship, the studio's signature artist development program, Concordia aims to support talented and vital filmmakers. The Concordia Fellowship executive produced the feature documentary films *Hanging by a Wire* (2026 Sundance), *Soul Patrol* (2026 Sundance), *Uvalde Mom* (2025 SXSW), *Mistress Dispeller* (2024 Venice), *Burden of Proof* (2023 HBO), *Aftershock* (2022 Sundance), *Mija* (2022 Sundance), *All These Sons* (2021 Tribeca), and the Academy Award nominated *Time* (2020 Sundance).

CREDITS

Director	J.M. Harper
Director of Photography	Logan Triplett
Producers	Sam Bisbee, Danielle Massie, J.M. Harper, Nasir Jones, Peter Bittenbender
Executive Producers	Ed Emanuel, Joe Plummer, Jenifer Westphal, Stacey Reiss, Lance Acord, Jackie Kelman Bisbee, Cody Ryder, Wendy Neu, Jenny Raskin, Kelsey Koenig, Lauren & John Driscoll, Geralyn White Dreyfous, Davis Guggenheim, Rahdi Taylor, Andrew Gertler, Max Allman, Ted Haddock, Nina & David Fialkow
Co-Executive Producers	Dickey Abedon, Dan Sbrega, Jess Kwan, Chris Boeckmann
Interviewees	Ed Emanuel, Thad Givens, Lawton Mackey Jr., Norman Reid, Emerson Branch Jr., John Willis, Willie T. Brown, Jesse W. Lewis Jr., Willie Merkersen, Darcel Wynne, Gladiolas Givens, Sylvia Pinckney, Barbara Branch, Bertha Willis, Teresa Brown, Anita Sue Wallace
Contributing Producers	Dwight & Kirsten Poler, Dag & Julie Skattum
Military Advisor	Jack Murphy
Stunt Coordinator	Jay Pearson
Co-Producer	Scott Lane
Associate Producers	Thad Givens, Dan Majkut
Production Coordinators	Omar Abreu, Blake Ratliffe
Additional Cinematography	Ayinde Anderson, Eric Schleicher, Charlie Balch
Camera Operators	Tevin Teixeira, Chris Wairegi
Steadicam Operators	Ryan Hannah SOC
First Assistant Cameras	Jacob Shapiro, Giacomo Novelli, Tobi Owolabi, Amanda Ferrare, Theo Sturz
Second Assistant Camera	Tashi Ceulemans
Data Manager	Taylor Rice
Production Sound Mixers	Nathan Alef, Matt Ericson, Keanan Nelson, Meng Zang, Whitney Ince, Ben Forman
Production Designer	J. Shaughnessy
Property Master	Salvador Vasquez
Costume Designer	Dalia Dalili
Costume Assistants	Stefanie Del Papa, Sema Altunbas
Property Assistant	Robert Hall
Set Dresser	Cara Rhodes
Hair and Makeup	Sarah Pearson

Gaffers	Kyle Perritt, Adam Thomas
Dimmer Board Operator	Noah Hensley
Electric	Chrys Blackstone
Key Grips	Jake Hossfeld, Richard Xicaly
Swing	Noah Hensley
Special Effects	Bob Shelley, Doug Van Arsdale
Armourer	Chris Wdowin
Storyboard Artists	Eric Yamamoto, David Navas
Key Production Accountant	Bochen Zhang
Location Scouts	Stephen Yetman, David Artushin
Production Assistant / Transport Coordinator	Austin Peeler
Production Assistants	Tyler Gatling, Cailah Hicklin, Marcel Patterson, Noah Hammett, Brandon Geer
Production Office PAs	Alex Rodas, Paavo Saari
Legal Services provided by	RAMO, Miichelle Chang, Anthony Glukhov, Ana Arounian
Camera Equipment provided by	Hand Held Films
Grip & Lighting Equipment provided by	Sunset Lighting and Grip
Travel Services provided by	Absolute Taxi
Casting Support Services provided by	Breakdown Services
Production Vehicles	Penske & C.C. Rentals
Film on location at	The Starlight Motor Inn, North Charleston, South Carolina
Additional Editors	Dustin Waldman, J.M. Harper
Assistant Editors	Dan Amés, Ryan Mulhem, Nina Vallado, Stella Guggenheim
Assistant Editor / Online Editor	Connor K. Smith
Digital Intermediate by	Rare Medium
DI Colorist	Ayumi Ashley
DI Producer	Evan Bauer
Sound Post	59
Post Production Services & Sound Facility	Skyline Finishing
Supervising Sound Editor & Re-Recording Mixer	Tom Ryan
Sound Effects Editor	Jerrell Suelto
Dialogue Editor	Mike Frank
Finishing Producer	Wendi Litteral

Deliverables Technician	Daniel Padberg Bartoo
Technical Supervisor	Sandy Patch
Finishing Executives	Will Cox & Jessica Hinds
Senior Post Production Engineer	Anthony Lefebvre
Music Supervisor	Adrien D. Johnson
Additional Score	William Ryan Fritch
VFX by	Cntrl Studio
VFX Executive Producer	Michaela McKee
VFX Supervisor	Jeff Lichtfuss
VFX Producer	Daniel Bittner
Compositors	Jeff Lichtfuss, Austin Glass
Titles and Graphics	Gareth Smith, Alphonse Swinehart
Additional Graphics	Graham Clark, Christian Mroczka
Main Title Typeface	Vocal Type
End Titles made with	Endcrawl
Archival Producer	Helen Magowan
Additional Archival Producer	Cory Bishop
Archival Research	Absolutely Archives]
Clearance Counsel	Donaldson Callif Perez, LLP, Chris Perez, Esq., Herlinda Castagnoli, Esq.
Sales	CAA and Submarine Entertainment

CAST

Emanuel	Myles Simms-Aur
Brock	Deion Smith
Mackey	Elijah Richardson
Reid	Okea Eme-Akwari
Mattox	Michael Oloyede
Mia	Danielle Lyn
Vietnamese Woman	Imee Cuison
NVA Soldier	Mark Nguyen
Background Actor	Michael Lye

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The StoryBoard Collective
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Jamie Wolf & Nathalie Seaver, for Foothill Productions

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FAIR USE ARCHIVAL

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CBS donated to LBJ Library/'President Johnson's News
Conference, 7/28/65'
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 Archive at Texas Tech University
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Songs

Special-Thanks

Notre Dame Keough School of Global Affairs/'The Historic
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 Meet The Press' April 19, 1971 Interview With John Kerry,
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Richard Kotuk/'GI Junkies: The Forgotten Veterans'
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 Charles T. Tarvin Collection, Vietnam Center and Sam
 Johnson Archive at Texas Tech University
 Archival footage from the collections of Vietnam War
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