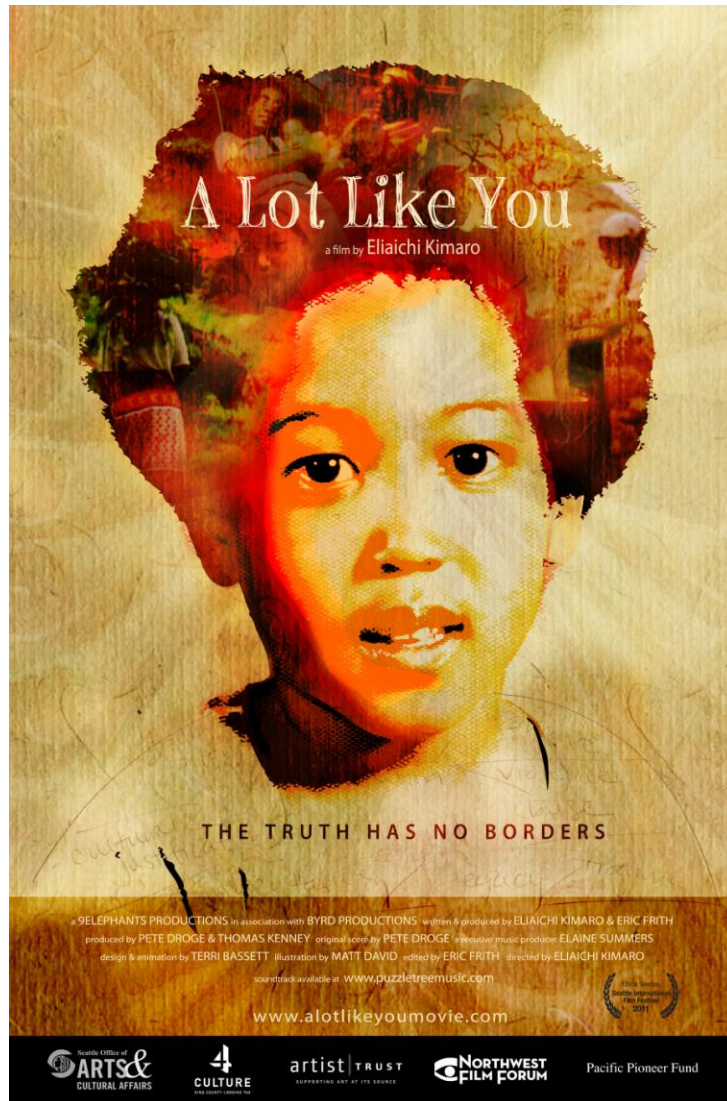


9elephants productions
and Filmmaker **ELIAICHI KIMARO** Present



Eliaichi KimaroDirector, Producer, Writer, Cinematographer
Thomas Kenney.....Producer, Production Manager
Eric Frith..... Producer, Editor, Co-Writer
Pete Droge.....Producer, Composer
Elaine Summers.....Executive Music Producer

HD, TRT 81 minutes

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www.alotlikeyoumovie.com

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A LOT LIKE YOU

FILM SYNOPSIS

What happens when a woman goes in search of her identity and discovers that the cycle of violence she's been working hard to break in the US is part of her history and culture on another continent?

A Lot Like You raises questions about the cultures we inherit and what we choose to pass down, and reveals how bearing witness can break silences that have lasted lifetimes.

Seattle-based filmmaker Eliaichi Kimaro is a mixed-race, first-generation American. Her Tanzanian father and Korean mother were career economists for the International Monetary Fund and the World Bank, respectively. So Eliaichi grew up in the suburbs of Washington DC, surrounded by her mother's side of the family.

But her Tanzanian connection was more remote. Her father was the only one in his family to leave his village and Chagga tribe on Mt. Kilimanjaro. So most of what Eliaichi knew about her Chagga culture came from her father's childhood stories.

When she was older, and in an interracial relationship of her own, Eliaichi wanted to better understand this world her father had left behind when he was 18. When Dr. Kimaro retired from the IMF in 2002 and moved back to Tanzania for good, Eliaichi decided to follow him and make a film about this culture she would one day pass down to her kids.

What she discovered on that trip – in Tanzania, in her family and in herself – is the subject of this personal documentary, *A Lot Like You*, which examines one woman's discovery as only she can tell it.

Initially, her father was her bridge to this culture, a connection that gave her access to her family's stories. But Eliaichi also brought an outsider's curiosity, which led her to ask questions that most people who grew up there would never think to ask. When her questions unearthed hidden truths, Eliaichi found a deep and personal connection to this culture, one that was distinctly her own.

The stoic women in her family decided to open up about their lives, telling Eliaichi stories of trauma and survival that they'd never even shared with each other. Eliaichi's own experiences, as an abuse survivor and a professional counselor for over 10 years, prepared her to bear witness to her Aunts' stories. This simple act of sitting together and asking questions released these women from a lifetime of pain, and inspired Eliaichi to dig deeper and reveal the hidden truths of her own story.

As the film ends, Eliaichi reconciles this culture she's inherited with how she defines herself today—as a woman, as an activist and, perhaps most of all, as a mother. And in so doing, she translates her father's culture on Mt. Kilimanjaro into her own personal legacy.

A Lot Like You explores issues of:

- interracial relationships
- mixed race/multicultural identities
- sexual abuse
- intergenerational trauma
- gender violence
- female genital cutting
- first generation American experiences
- migrant experiences

A LOT LIKE YOU

INTERESTING FACTS

- 3 months Courtship between Eli's Tanzanian father and her Korean mother
- 41 years Kimaros' marriage to date
- 7 years From conception to final edit of *A Lot Like You*
- 80 Hours of footage shot for *A Lot Like You* using Panasonic DVX100 Camera
- 50 Different working titles for this film
- 37,000 Mwika population, consisting of 10 villages on Mt. Kilimanjaro
- 2000 First Census where Americans could check multiple race boxes ¹
- 7,000,000 Americans identifying mixed heritage in 2000 census ¹
- 1 in 6 Multiracial babies born in major metropolitan U.S. cities ²
- 1 in 6 American women who are victims of attempted or completed rape ³
- 17.7 million Women who have been victims of attempted or completed rape ³
- 24.4% Likelihood of mixed race women to be raped ³
- 15% Sexual assault and rape victims under the age of 12 ⁴
- 14.6% Global statistic of women between 15-49 who have undergone some form of female genital mutilation/cutting (FGM) ⁵
- 2,000,000 Girls every year at risk of FGM ⁶
- 6,000 Girls per day at risk of FGM ⁶
- 7,292 Women in Washington State alone who have been circumcised or are at risk of genital cutting ⁷
- \$280 Approximate converted rate for the fine for conviction of FGM

¹ City of Seattle, 2010 Census (http://factfinder2.census.gov/faces/tableservices/jsf/pages/productview.xhtml?pid=DEC_10_PL_P1&prodType=table)

² Courtesy of MAVIN Foundation: <http://www.mavinfoundation.org/>

³ **National Institute of Justice & Centers for Disease Control & Prevention.** Prevalence, Incidence and Consequences of Violence Against Women Survey. 1998.

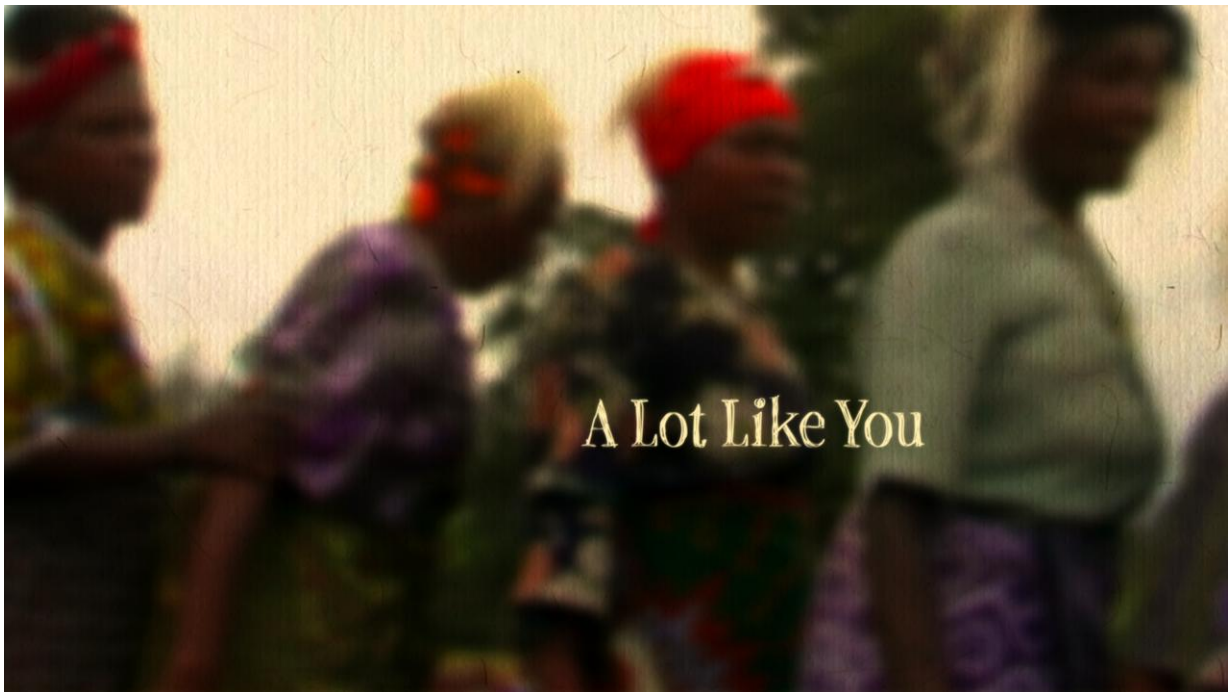
⁴ **U.S. Department of Justice.** 2004 National Crime Victimization Survey. 2004.

⁵ March 2008. P. Stanley Yoder and Shane Khan. **US Agency for International Development** (USAID). Numbers of Women Circumcised in Africa: The Production of a Total. <http://www.measuredhs.com/pubs/pdf/WP39/WP39.pdf>

⁶ Courtesy of Equality Now: http://www.equalitynow.org/english/campaigns/fgm/fgm-campaign_en.html

⁷ Courtesy of Brigham and Women's Hospital: <http://www.brighamandwomens.org/africanwomenscenter>

A LOT LIKE YOU MOVIE STILLS



title frame of movie



from open: daughter Lucia walking out of the Chagga hut, into the light

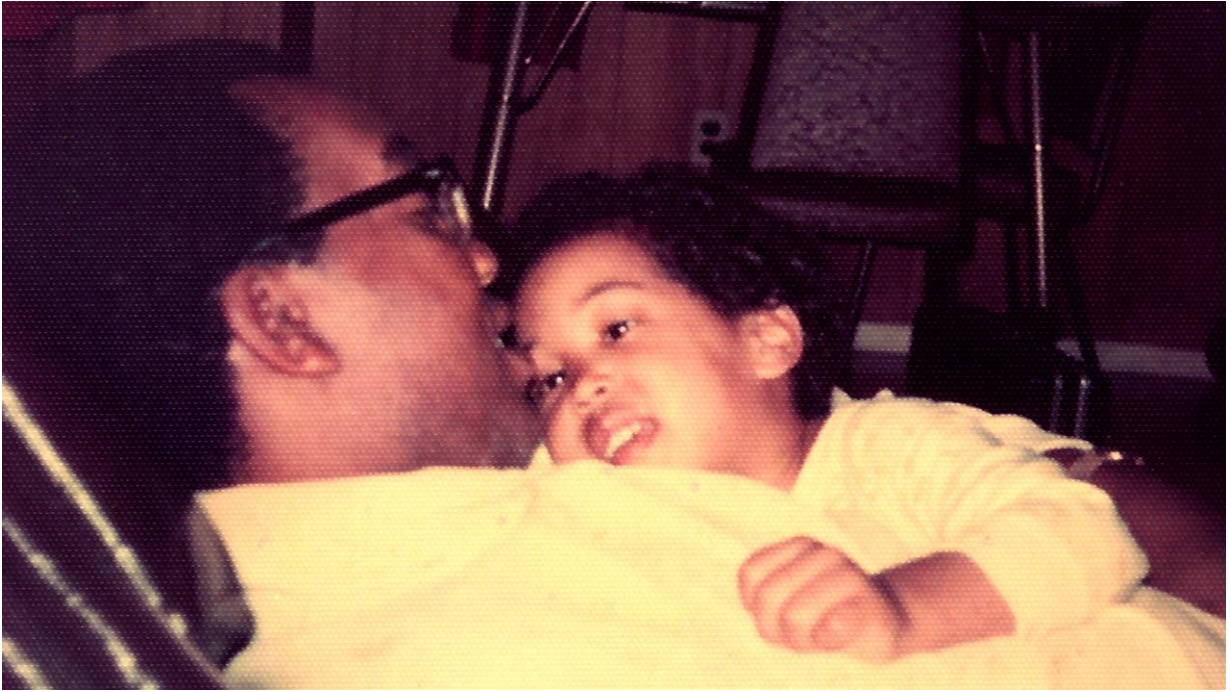


Mt. Kilimanjaro: Home to the Chaggas and the Kimaro family



Sadikiel and Young Kimaro have been living in Tanzania for 10 years, and have found a way to put their IMF/World Bank experience to good use for the community.

They are spearheading community development projects, including micro-loans to women, building the first village library, bringing running water & sanitation to every school in the village. And the list goes on...



listening to stories of Dad's Chagga childhood



the filmmaker's journey



Chagga women singing traditional work songs in the hut



a story that spans three generations, and examines the cultures we inherit,
and the cultures we choose to pass down.

DIRECTOR'S STATEMENT

The Truth Has No Borders

The undeniable gift of *A Lot Like You* is its power to ignite dialogue and inspire deep introspection. This film invites us all to reflect on the complexity of loving people through pain, secrets and differences.

Over the past 8 years, the creative team for *A Lot Like You* discovered a surprising paradox: the more personal, honest and vulnerable we got in our storytelling, the more universal our story became. The themes and issues that surface throughout our film (trauma, mixed race identities, female genital cutting, migrant experiences) are just the particulars of my own personal journey. But *A Lot Like You* is about discovering who we all are and how we decide what to pass on to the next generation.

Quite unexpectedly, this film showed us how truth that is never spoken can never lead to change. I still don't know what compelled my Aunts to let down their guard and open up to me that day. But their decision to speak their truth inspired me (albeit years later) to do the same in my storytelling.

Six years into the making of *A Lot Like You*, Eric Frith (editor) and I were still trying to figure out its narrative framework. At this point, both Dad and I were narrating the film, which was problematic because our two interweaving storylines were not distinct enough from each other.

Then in September 2009, I sat down with my parents for one final interview. I had to ask them if they had known about my Aunts' experiences. This conversation was transformative for me, both as a filmmaker and as their daughter. The distinction between Dad's journey and my own finally became clear. And I realized I had to assume the role of storyteller, intentionally and unapologetically, to tell the only story I was ever really qualified to tell: my own.

For months, my brain churned over this idea of trans-generational trauma—about how surviving and perpetuating this trauma impacts a family/culture, both as a unit and as individuals. As a rape survivor and a crisis counselor, this path of unpacking and healing from trauma had been my path for over 30 years.

While working on this film, the creative team experienced, first-hand, the ripple effect of speaking one's truth. This film launched each of us on our own independent journeys, compelling us to examine the hidden, painful truths in our own lives.

And this ripple effect continues to spread as we move this film out into the world. After every screening, audience members feel compelled to engage in dialogue, considering the themes of identity, history, contradiction, and migration that we raise in this film. Our discussions often explore the impact of ongoing cycles of trauma across generations. And people from all walks of life write me weeks after a screening, still ruminating over these questions of cultural inheritance and legacy, and how these apply to their own lives.

It's truly amazing to see how many lives are being transformed by this small ripple that was set in motion 8 years ago when my Aunts opened up and shared their truth with me in a hut on a mountain halfway around the world...

A LOT LIKE YOU

CREATIVE TEAM BIOGRAPHIES

ELIAICHI KIMARO (Director, Producer, Writer, Cinematographer)



Independent Director and Producer Eliaichi Kimaro is a mixed-race, first-generation American with a Korean mother and a Tanzanian father.

As principal of *9elephants productions*, Eliaichi has created a company that uses video as a means to address social justice issues, bringing stories of struggle, resistance and survival to a broader audience. She brings a lifetime of personal and professional experience dealing with race, gender, domestic and sexual violence to her directorial debut, the autobiographical film, *A Lot Like You*.

The "Truth Has No Borders" tagline is a personal mantra reflected throughout her career. Eliaichi spent more than a decade as a professional crisis counselor for survivors of rape and domestic violence, and as a community organizer for numerous social justice issues.

Eliaichi is uniquely qualified to document and bear witness to stories of trauma and abuse - happening locally and around the world. This film has already helped transform anger into change within her immediate family. Sharing this story with her audience will, without question, mobilize others to advocate for change. Her story debuts in 2011, and it is changing lives with every viewing.

ERIC FRITH (Producer, Editor, Writer)



Eric Frith is an editor, producer, and director creating projects that have screened at top film festivals (Sundance, SIFF, TIFF, SXSW, etc.), and received numerous awards and been acquired for distribution, both nationally and internationally (Miramax, Dream Entertainment, Off the Fence, Independent Lens, American Masters PBS.)

Eric edited *The Heart of the Game*, which premiered at the Toronto International Film Festival, was distributed by Miramax and heralded by critics as "...an Oscar level piece of work" by Richard Roeper, Ebert and Roeper.

Other recent editing work includes *March Point*, which aired on the Emmy award-winning series Independent Lens, *Hidden World's: Underground Rome*, a documentary with distribution in over 20 countries, *Rudy Maxa's World* which received a regional Emmy, and *Cachao: Uno Mas*, starring Andy Garcia and Israel "Cachao" Lopez, which aired on PBS's American Masters series.

PETE DROGE (Producer, Composer)



Since 1993, Pete Drobe has enjoyed a successful, multi-faceted career as a recording artist, songwriter, producer, and composer.

Beginning with his breakout hit "If You Don't Love Me..." which was featured in the feature hit *Dumb and Dumber*, Pete Drobe has gone on to compose and license original music for television and film, including national ad campaigns for Toyota and T-Mobile and the ABC network comedy *Grey's Anatomy*.

Academy Award winner Cameron Crowe personally asked Pete Drobe to pen an original song for his film *Almost Famous* and Drobe co-wrote and performed the main title theme for the Miramax film *Beautiful Girls* with ex-Eurythmic Dave Stewart. Most recently, Drobe's song, "Two of the Lucky Ones," was featured in *Zombieland* (2009).

Pete has also led a successful career as a recording artist including collaborations with long-time friend Stone Gossard of Pearl Jam, teaming up with Matthew Sweet and Shawn Mullins to form their band The Thorns, and touring with the likes of musicians Tom Petty and Neil Young.

A LOT LIKE YOU

PRESS COVERAGE

RADIO:

NPR, KUOW PRESENTS (Jeremy Richards, KUOW)

<http://www.kuow.org/program.php?id=19033>

TV:

Vashonia (Susan McCabe, Voice of Vashon)

http://www.alotlikeyoumovie.com/index.php?option=com_content&view=article&id=16&Itemid=15

PRINT:

The Stranger (Lindy West): see attached

Global Woman Magazine (Angela Peabody): see attached

WEB:

Neo Black Cinema

<http://www.neoblackcinema.com/features/a-lot-like-me/>

RiceCulture NW (Yayoi Winfrey)

<http://riceculturenw.com/2011/03/11/alot-like-you-film-review/>

RealTalkies (Chithra Jeyaram)

<http://realtalkies.wordpress.com/2010/11/16/being-made-a-lot-like-you/>

Can You Relate (Jake Fawcett)

<http://canyourelate.org/2011/01/25/a-lot-like-you/>

There and Back Again...

Eliaichi Kimaro's Hard Truths

by [Lindy West](#)



A LOT LIKE YOU Not smiling. Yet.

“Let us speak the truth,” says the man, smiling at his middle-aged siblings as they sit discussing childhood on a sheltered porch in Tanzanian. “We are not the disciples of Jesus Christ. We are really wicked and mischievous folks.” But the siblings don’t smile. The truth is hard—harder for them than for their smiling brother, who was the only one sent off to the United States for school, who spends more on lunch than they make in a month, whose American-raised, half-Korean daughter is presently filming their lined, quiet faces in a search for answers of her own. Families are messy and painful, and all that hard, complicated truth is what Eliaichi Kimaro’s autobiographical documentary ***A Lot Like You*** strives to unpack (for clarity’s sake: The smiling man is Kimaro’s father, the unsmiling siblings her uncles and aunts). And it succeeds, in a series of sad, cathartic surprises.

The film (which will premiere at the San Diego Black Film Festival this month) opens with sticks and hands, sticks and hands—anonymous human hands bending and weaving pliable sticks into a round, brown, beehive-shaped structure, which we will later learn is a traditional hut of the Chagga people from the slopes of Mount

FROM *THE STRANGER*, VOL.20., No.20, JANUARY 20-26, 2011

Kilimanjaro. In this opening sequence, the hut is just that—an anthropological artifact from an impenetrably distant place, something to be respected but not known, a mute piece of the poetic idea of Africa. It's quaint. By the film's end, the hut is everything.

"I am a first-generation American," Kimaro explains in voice-over. "Mom and Dad are from opposite ends of the globe. An interracial, bicultural couple." Her mother is from Korea, her dad is from Tanzania, and they met in school in the United States (their love story and subsequent careers at the IMF and the World Bank constitute a fascinating chunk of the film). Growing up, Kimaro spent every summer in Tanzania with her Chagga relatives, but, she says, "that connection was hazy." She was welcome, but she was foreign, and that wasn't easy: "Every summer in Tanzania was a reminder that this kinship I bragged about to my American friends existed only in my imagination." That disconnect is where *A Lot Like You* begins.

In person, Kimaro radiates warmth and honesty—her presence crowds all potential awkwardness out of the room. You want to hug her. *A Lot Like You* has been an eight-year process, she explains to me over coffee in Seward Park. With no filmmaking experience but a nagging feeling that she needed to tell her story, she enrolled in a beginner's class at 911 Media Arts Center. Then, in 2004, she quit her job as a domestic-violence counselor, packed up her equipment, and moved to Tanzania for nine months, not knowing what she would find.

From Kimaro's narration in the film:

We tried for months to capture what we thought of as Chagga culture. Storytelling, ancestral worship, traditional healing practices—and in return, everyone around us performed their own version of Chagga culture. One they thought that I, as a tourist, would want to see. And while I see myself reflected in the faces around me, I realized that to them I am just an American. With nothing but my name connecting me to this world.

This early footage sets the mission for the way *A Lot Like You* eventually unfolds—it's truth, but it's manufactured truth, tailored to the person Kimaro's relatives think she is. A feedback loop of assumptions and distance and the awkward limitations of cultural relativism. There had to be more to it than that.

FROM ***THE STRANGER***, VOL.20., No.20, JANUARY 20-26, 2011

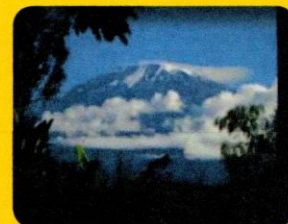
Kimaro returned from Tanzania with 80 hours of footage and no idea how to edit it. Based on the strength of a four-minute trailer she put together, editor Eric Frith (*The Heart of the Game*) came on board. Vashon Island songwriter Pete Droge, whom Kimaro calls “the king of bittersweet melancholy,” agreed to do the music (he’s releasing a soundtrack at www.puzzletreemusic.com). After a long, slow process, they screened an early cut at Northwest Film Forum and received some disheartening but formative feedback from a local filmmaker: “He said, ‘It’s perfectly lovely, it’s Seattle-nice, but it has no heart.’ And that was the real beginning of the final arc of the movie.”

Kimaro went for it. She rewrote the movie completely. She delved into issues of abuse in her own life and, amazingly, drew devastatingly similar admissions out of her silent, stoic aunts (“I was shocked at how bizarrely my life seemed to prepare me for that moment with my aunts”). She confronted her parents about all of it (Kimaro’s parents, by the way, are two of the most charming humans ever committed to film). All of it went into the movie, and the result is difficult, loving, and riveting. “We went through so many different versions,” she says. “And a piece of all of them is still there. That’s why the film feels so layered.”

The hut sits in her parents’ yard at their home in Dar es Salaam. Almost none of the Chagga live in traditional huts anymore, but Kimaro’s father wanted one—an artifact of a distant childhood in a world that he left behind and then returned to, changed. The hut is him and it is not him, a historical tether in a modern space. It’s comforting and complicated. One gets the feeling that *A Lot Like You* is Eliaichi Kimaro’s Chagga hut.

And more than that, of course. Says Kimaro: “It’s my story, it’s the story of my family, but it’s more than that. My hope is that everyone will be able to take a piece of this film and relate to it. That it can be a springboard for community engagement, a tool for something bigger, rather than just a thing in itself—to get people thinking and talking about female genital mutilation, gender violence, mixed-race issues, multicultural families, the search for identity. That’s my hope.” ★

A Lot Like You: *The Eli Kimaro Story*



By Angela M. Peabody

In 1970, a baby girl is born in New York to a unique inter-racial couple, most especially the era in which her parents had been married. The father is from Tanzania in East Africa and the mother, from Korea in Asia. Mr. & Mrs. Kimaro called their little girl, Eliaichi.

Eli, short for Eliaichi is only 3-months old when the family moves to Tanzania and Mr. Kimaro gets a job at the University of Dar Es Salaam, the capital of Tanzania. But long before Eli begins her puberty years, her father lands a position at the International Monetary Fund and her mother at the World Bank in Washington, D.C. Both of Eli's parents are economists. The couple packs their bags and move their little girl back to the United States, where they set up a home in the Bethesda-Rockville, Maryland area, a Washington, D.C. suburban community.

Eli grows up in the western culture, though her parents teach her about their individual cultural backgrounds. She attends secondary school in the Washington, D.C. area, as she develops into a curious young lady. Eli goes off to college and begins to shape her own life and what she wants for herself. She becomes fascinated with photography and filmmaking.

Eliaichi decides to search her roots, as she traces her father's footsteps back to Mt. Kilimanjaro, where she discovers the beauty and brutality of the life he left behind. As she searches for her identity, she discovers that the very thing that she battles against as a community activist in the U.S., including sexual

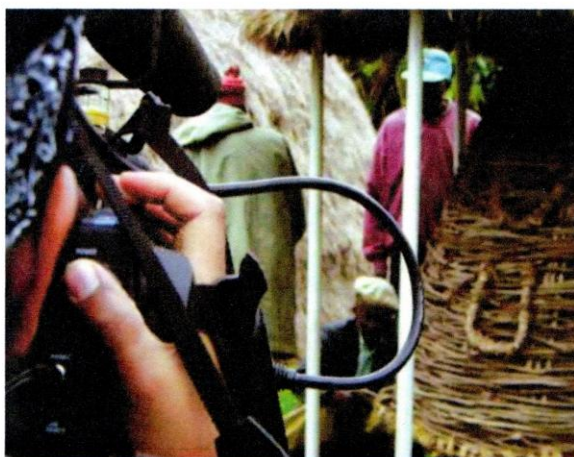
and domestic violence is part of her own history and culture on another continent.

"I had known about female genital mutilation and that it happened. I was an activist and in 2007, there was a large influx of East Africans to Seattle during the time I lived there. Women wanted Seattle hospitals to perform circumcision on their daughters. Feminists began to bring about awareness to it." Eli tells me in a private conversation about her film.

Though Eli has had some exposure to the knowledge of female genital cutting, she is in for a big surprise when she discovers that it is an old practice in her own paternal family. She meets her paternal aunts in Kilimanjaro, where she asks them to be included in her film. Her aunts begin to tell their childhood stories about how they had been cut as little girls and unwillingly married off to men twice their ages.

The 80-minute film is riveting and astounding. "The truce in this film resonates with me. It speaks about who I am as a human being". Eli continues in our conversation. Her aunts are in their 80's now and they have never shared their stories with anyone prior to the film. Eli is captivated by their stories and so am I as I listen to Eli and later watch the unedited DVD she has sent me for review.

"Their beliefs are to the core of their beings. Their belief is that you're going through the right of passage to adulthood. They had wanted to be grown ups and make their parents proud; they had wanted to be marriageable, according to their tradition", tells Eli about her aunts.





Eli is passionate about the film and it shows in the footages, as she narrates the story in her own voice; you hear the voices of her maternal family and those of her paternal family, as you read the subtitles in English. Eli expects all public libraries, community centers and wherever people are hungry to see this story to have it available. She has entered it in film festivals. For a first time filmmaker, Eli does an excellent job with the narration and the production.

What inspired her to make the film? Eli says, "I was driving to work in the summer time, listening to Angelique Kidjo's song. The song took me back to Tanzania; as I looked out the window, I had a vision about telling my children about my childhood experience.

Eli has a 4-year old daughter, Lucy. She understands why she has to tell the stories of her aunts and other relatives. She wants her daughter to have access to that information. She wants to honor her aunts' stories. "I will not let their stories get swept under the rug. Stories are the core of activism. Get stories out from the voices of the people", she says.

A Lot Like You is a film that is highly recommended for every woman and man alike to see. The story gives you a different insight on the unexpected manner in which our lives are webbed together.

For more information on this film or to obtain a copy of the DVD, visit www.alotlikeyoumovie.com or write to info@alotlikeyoumovie.com.

A LOT LIKE YOU TESTIMONIALS

Eli Kimaro has made a luminous and thoughtful film. It is a fascinating and moving exploration of how the stories we tell (and perhaps most importantly, the stories we don't tell) shape our sense of our histories and identities, and how we choose to pass our stories on to our children and why.

Ms. Kimaro allows us to travel with her as she seeks to create an "authentic" record of her father's people for her daughter. We see how her journey leads to uncovering a piece of the family story that had never been spoken in her family before, and how this revelation results in her profound and courageous decision to reveal the truth of her own life in new ways.

Hearing these previously untold stories leads Kimaro and her audience to rethink the meaning and complexity of all that has come before; and to understand how her (and our) truth connects her (and us) to the women of her family in a way that transcends generations, cultures and distances. In doing so, this film provocatively reminds us of both the power of story telling and of speaking that which has been unspoken.

- Margaret Hobart, Ph.D.
Washington State Coalition Against Domestic Violence

A Lot Like You highlights generational abuse, the impact of unspoken trauma on the ongoing cycles of trauma - how it shapes generations - and what it means to be in relationship with family and culture who have engaged in, or been complicit in, that trauma. Eliaichi does a beautiful job of not wrapping things up neatly and showing the complexity of loving people through pain, secrets and differences.

Of course additionally, it's a beautiful piece about identity, history, contradiction, and migration...

-Vassilisa Johri, MSW

I want to congratulate you on finding your voice. It really is great! It was not about your parents but about you and your journey of understanding your process of identity construction. Your film will impact lots of people.

Your voice was strong. You were honest, compassionate, and able to integrate multiple perspectives of understanding of you and your roots.

I am really glad you are able to use your experience of abuse to assist other women. Yet, I ache for you and the ingrained sexism of our society and other societies like Tanzania and Korea.

Your film will be a marvelous contribution to many people with their own understanding of who they are.

- Dr. Heesoon Jun
Author, *Social Justice, Multicultural Counseling, and Practice*
Professor, Evergreen State College

My first reaction is that it's very compelling material, a really emblematic postcolonial, post-globalization, and postmodern story that is timely in each of these ways.

I particularly liked the way in which *A Lot Like You* personalizes the emergent tension between cultural relativist or postcolonial sensibilities on the one hand and the notion of universal human rights on the other. This is one of the defining questions of our time: how do we embrace/embody the values of the various declarations on human rights without re-engaging in modernist or colonial projects? It's a fraught problem for a time of global cultural diffusion and awareness.

-Aron Hsiao, PhD Candidate
Managing Editor, International Journal of Politics, Culture, and Society

...Our reviewers have looked at the proposal for *A Lot Like You* (formerly *Worlds Apart*), a documentary that weaves a first person family narrative within a much larger, historical, economic and socio-political context. This story focuses on an interracial family, mixing Asian, East African and American perspectives. It is an extremely timely topic given the current interest in the family life of President Obama that brings a new focus on US/Africa relations.

We find it an extremely compelling concept for a documentary that would have a broad general audience, internationally. This is the type of program that will appeal to all markets; broadcast, educational and consumer. It is also the type of program we look for as we anticipate it will have a long shelf life.

We recently met with the filmmakers and we were impressed with their holistic approach, in that they see this film as the cornerstone for a long-term engagement and catalyst for building community relationships across cultures.

This project promises to add an informative perspective on unique subject matter. We understand that the filmmakers are seeking support and funding, and we encourage them to offer *A Lot Like You* to us for distribution as soon as it is completed. We feel it is perfectly suited to our market.

--Cynthia Close
Executive Director, Documentary Educational Resources

This documentary is so powerful and so meaningful. Not only does it get to the core of fundamental issues that we see in this world, it is so sincere and real/raw. Amazing...It has the conversation between generations, across cultures, and ultimately, portrays the individual truths (and not just yours, but your aunts' as well).

It has a conversation about identity, relationships, racism, sexism, violence and more. I simply cannot imagine a better way for this film to have turned out...

- Ankita Patel, Esq.

A LOT LIKE YOU

CREDITS

	a 9elephants production in association with Byrd Productions
DIRECTED BY	Eliaichi Kimaro
EXECUTIVE PRODUCERS	Connie Burk & Jake Fawcett
PRODUCERS	Eliaichi Kimaro Thomas Kenney Eric Frith Pete Droge
ASSOCIATE PRODUCERS	Brooke Burbank Peter Carty & Stephanie Kaplan Ben & Karen Crocker Kelly Donovan & Rob Hill Laura & Josh Lipsky Eric C. Nelsen Eliaichi Kimaro & Eric Frith
WRITTEN BY	Eric Frith
EDITED BY	Pete Droge
ORIGINAL MUSIC BY	Elaine Summers
EXECUTIVE MUSIC PRODUCER	Terri Bassett
DESIGN & ANIMATION	Matthew David
ILLUSTRATOR	Sadikiel Kimaro
PRINCIPAL PARTICIPANTS	Young Kimaro Eliaichi Kimaro Ndesario Kimaro Nderingo Kimaro Awonyisa Elialisa Ngowe Ndererosa Goodluck Shao Mkunde Kimaro Mama Esther N. Merinyo Bibi Mariki Eliaichi Kimaro Thomas Kenney Sadikiel Kimaro Florence Kimaro Mwalimu Jonathan Urio Fred Machange Adelita Nyiti Rosemarie Kwimbere Mwalimu Jonathan Urio Hassani Kilewa Eliambuya Mamroso Sia Marima Ainamony Mashao Johan Petro Shao Adelaida W. Shao Jonas Towo Mr Tete & the Wazee Hutbuilders
CINEMATOGRAPHY & SOUND	
PRODUCTION MANAGER & LIGHTING	
INTERPRETATION	
TRANSLATION	
PRODUCTION ASSISTANT	
DRIVER	
PERFORMERS	
DANCERS	Johan Petro Shao Adelaida W. Shao Mashao Elezeri Nginaeli Elichilia Tafuta Kombe Amini Machange Yaredi Machange Awaichi Makitengo Ngisanzanasia Makombe Rumisha Makombe Jennice Makundi Adalaida Mangowi Kaweresia Mariki Nginengo Marima Aisia Mashao Chihio Mashao Mlika Mashao Elinasayako Mashirima Masilayo Mkoro Makichui Mlaki Maria Morio Shicha Mroso

	Festo Msela
	Luis Shao
	Makombe Shao
	Masamki Towo
ADDITIONAL EDITORS	Amanda Larson
	Andrew McAllister
	James Culbertson
	Fiona Otway
ASSISTANT EDITORS	Noah Dolan
ARCHIVAL RESEARCH	Melissa Curtin
VOICE OVER COACH	Jeff Hoyt
AUDIO POST-PRODUCTION FACILITY	Bad Animals
SOUND DESIGNER & RE-RECORDING MIXER	Dave Howe, C.A.S.
TITLE DESIGNER	Terri Bassett
HD COLOR CORRECTION & DIGITAL INTERMEDIATE	Alpha Cine Labs, Seattle
COLORIST	Marc Brown
ARCHIVAL VIDEO FOOTAGE	Marshall Segall
ADDITIONAL VIDEO FOOTAGE	Flying Spot
	Young Kimaro
	Thomas Kenney, Jr.
	Thomas Kenney, Sr.
	Josh Lipsky
ARCHIVAL STILLS	Eve Astrid Andersson
	Dan Bielefeld
	Daniel Brennwald
	Raymond Moore
	David Shankbone
	Roger Shephard
	Bill & Leroy Smothers
STILLS	Laura VanDernoot Lipsky
	Elisha Rain
	Young Kimaro
	Zorn B. Taylor
	Thomas Kenney, Jr.
	Eliaichi Kimaro
ATTORNEY	Kevin Traywick
PUBLICIST	Betsy Model
DISTRIBUTION CONSULTANT	Larry Estes
WEBSITE DESIGN	Terri Bassett
WESBITE DEVELOPER	Basil Shadid, being MEdia
SCORE RECORDED AND MIXED BY	Pete Droge
SCORE RECORDED AND MIXED AT	Puzzle Tree Studio
ADDITIONAL ENGINEERING	Vincent LaBelle
ALL INSTRUMENTS	Pete Droge
ADDITIONAL ACCORDION	Nova Karina Devonie

"Summertime"
 Written by George Gershwin, Du Bose Heyward, Dorothy Heyward
 and Ira Gershwin
 Courtesy of Warner Chappell Music
 Performed by Angelique Kidjo
 By arrangement with Universal Music Enterprises

"Enough" – Instrumental
 Written by Pete Droge
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"All Lit Up" (Acoustic) – Instrumental
 Written by Pete Droge
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"Into The Sunset"
 Written by Pete Droge & Elaine Summers
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"Butterfly" – Instrumental
 Written by Pete Droge and Elaine Summers
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"The Chief Story"
 Composed by Will Dowd
 Recorded & Mixed by Will Dowd at ManCave Audio
 Chagga music recorded on location in Tanzania
 by Eliaichi Kimaro & Thomas Kenney
 Performed by Will Dowd
 Produced by Will Dowd & Eliaichi Kimaro

"Calendar Tim" – Instrumental
 Written by Pete Droge
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"Trails"
 Written by Pete Droge
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"Never Learned" – Instrumental
 Written by Pete Droge
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

"A Lot Like You" (Score Remix)
 Written by Pete Droge
 Performed by Pete Droge
 Courtesy of Puzzle Tree Records

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