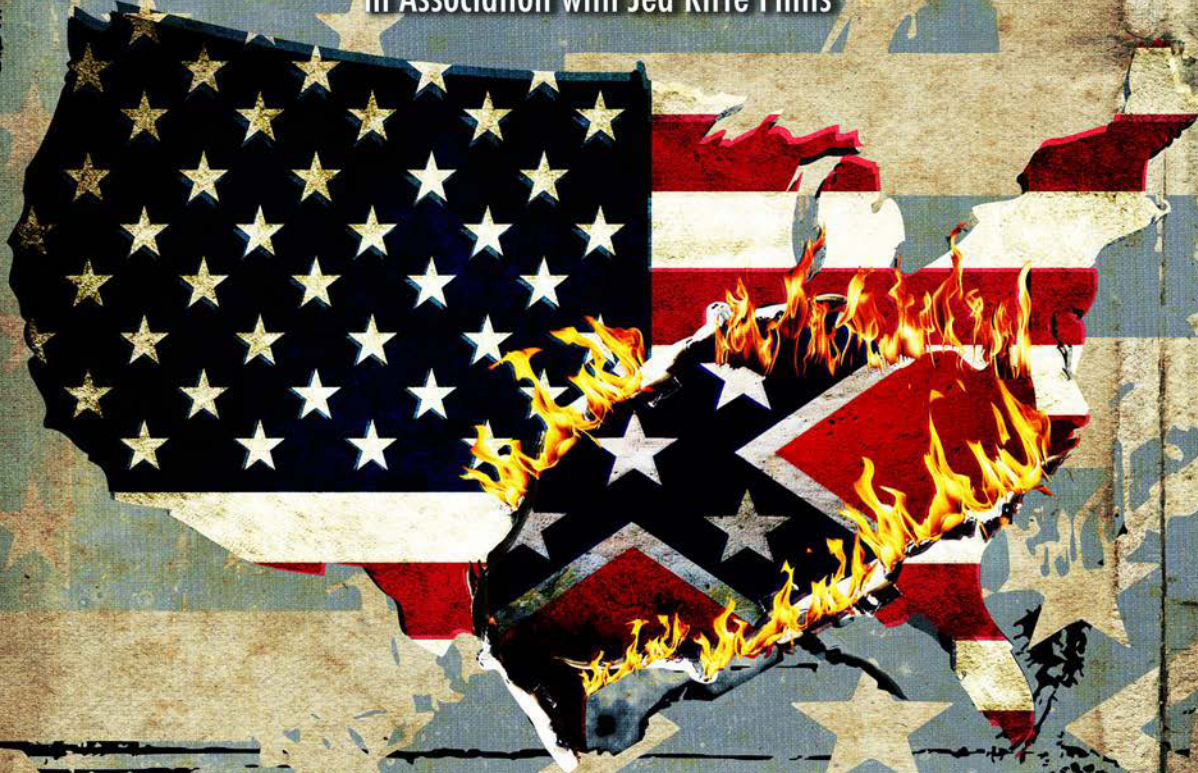


"When you are accustomed to privilege, equality feels like oppression."
-Author unknown

THE LONG SHADOW

A Frances Causey Film
in Association with Jed Riffe Films



Directed by Frances Causey

Co-Creator Maureen Gosling Produced by Sally Holst, Jed Riffe and Frances Causey Executive Producer Cal Turner
Co-Producer Donald Goldmacher Written by Frances Causey Edited by Maureen Gosling Post-Production Supervisor Jed Riffe
Original Score Jake Bloomfield-Misrach Sound Designer E. Larry Oatfield Cinematographer Rogelio Garcia
Impact Producer Maria Judice Graphic Design Roy Miles Jr.

“The Long Shadow”

Fly, Pelican, Fly Productions LLC presents



“The Long Shadow”

“When you are accustomed to privilege, equality feels like oppression.”—Author Unknown

A film by Frances Causey

USA- 84 Minutes- Color- HD- Stereo and 5.1 Surround Sound

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“The Long Shadow” is a moving personal and informative history of anti-Black racism in the US packed with revealing details and analysis and leading us towards understanding, healing, and commitment to work for racial justice. A must see for white people concerned about racial equity and social justice.

Paul Kivel, Co-founder, Showing Up for Racial Justice

Logline:

Two daughters of the South look beyond their white privilege to discover a history that’s been hidden, exposing the long, ugly and powerful reach of slavery. The filmmakers travel this nation to reveal the connections between Southern history and politics to the racial strife and economic imbalances in America today.

“The Long Shadow” Press Kit

SYNOPSIS

When two daughters of the South, Director Frances Causey and Producer Sally Holst, set out to find causes for the continuing racial divisions in the United States, they discovered that the politics of slavery didn't end after the Civil War. In an astonishingly candid look at the history of anti-black racism in the United States, "The Long Shadow" traces the blunt imposition of white privilege and its ultimate manifestation-slavery. Causey and Holst conclude that, without a doubt, artifacts of slavery remain at work in American society today.

The film is narrated by Causey who reveals that with the help of one of her own ancestors the fight to preserve slavery may have actually been "the," driving force behind the Revolutionary War. Even after slavery was finally abolished, the South, with its vast political power, made sure its racist Jim Crow laws policies and politics were implemented with devastating effect. These laws amplified and extended white privilege all across the nation by rigging the game against African-Americans, the effects of which can still be measured.

Interlaced with personal stories of Causey and Holst's privileged childhoods in the South, they present a revised history that explains much-needed context when considering the major issues impacting black/white relations today.

"The Long Shadow" is not your normal white washed history of America and the legacy of slavery, but an upfront challenge to white privilege in the United States by those who have directly benefited from it, two Southern born and bred white women.

From New Orleans to Virginia, Mississippi and Canada, Causey and Holst travel the roads of oppression, suppression, and even hope to reveal the connections of slavery and strong-arm Southern politics to the current racial strife in America. "The Long Shadow" is a disturbing story about the lingering human cost of ignorance, intolerance and inaction in the US, casting a long shadow over our national identity and imperfect democracy.

SHORT SYNOPSIS

From New Orleans to Virginia, Mississippi and Canada, a Southern filmmaker travels the roads of oppression, suppression, and even hope to reveal the connections of slavery and strong-arm Southern politics to the current racial strife in America. "The Long Shadow" is a disturbing story about the lingering human cost of ignorance, intolerance and inaction in the U.S., casting a long shadow over our national identity and imperfect democracy.

DIRECTOR'S STATEMENT

Growing up in the South, I knew something was deeply wrong in our world. In the South, the gulf between black and white was vast and deep and not penetrable. Honestly, as a privileged white Southern child, for the most part, I never saw African-Americans outside of the work they did for our family. But even then, I could see the wounds and scars of inequality and indifference- the heartbreaking poverty, lack of education, housing and employment opportunity for African-Americans in the South. I was just a child and saw it, why couldn't others? Why wasn't more being done about it?

But in the South there was only silence for this injustice as it was certainly not ok to talk about race relations-in my family or anywhere else in the South.

I lived my life of white privilege, enjoying all of the trappings of that, educated in a whites only segregated academy, a college education that was paid for, and running in a circle of other white privilege people whose connections later would benefit me greatly. My legacy of white privilege meant I could attend the University of North Carolina at Chapel Hill. My grandfather, father and uncle had all attended which meant I got preferential treatment.

At UNC, I saw for the first time a protest against separation of the races, apartheid in South Africa. The dots connected for me in an instant! The wider world of college catalyzed the sting of Southern injustice. The protest at UNC lit a flame. My white privilege helped land me a job at CNN after college, at that time just a startup. There I could flex my desire to right old wrongs and do some real good. After 14 years, I left CNN so I could make documentaries about extraordinary African-Americans whose stories had been lost to history because of systemic racism. My first effort was a film for *The History Channel* about the heroic efforts of the first African-American stock car racer, Wendell Scott, who, during the 1960's defied death threats, to compete in the whites only NASCAR.

There was so much more that needed to be revealed. Yes, plenty of African-Americans have succeeded and continue to succeed but when looking at the three pillars of the American Dream- housing, employment and education, African-Americans have and continue to be systematically denied opportunity from one generation to the next. No other nation institutionalized slavery as the US did. My research revealed that one of my own ancestors, a lawyer and the first revolutionary governor of Virginia, codified slavery into the new American law.

But it was the abject unfairness of the Ferguson, Missouri municipal court system that was rigged so blatantly against African-Americans that illuminated for me in flashing neon lights how artifacts of slavery were still in our midst. Richard Rothstein's brilliant white paper, "The Making of Ferguson" further galvanized the making of the film.

The past makes the present inevitable. Continuing racism, whether overt, covert or implied still pervades our society. Implied racism is particularly troubling and is defined as an individual's utilization of unconscious biases when making judgments about people from different racial and ethnic groups. This is rampant in our society and must be addressed.

White Americans of European descent have little understanding of the privilege they enjoy, even less understanding that it has come with a heavy price for African-Americans. Why was this so? First I had to understand the scope of the problem and after my research, I knew I had to make a film and educate white people about their privilege by making "The Long Shadow".

My highest hope for "The Long Shadow" is that it widely and *correctly* educates white Americans about the relentless systemic racism against African-Americans. This white person understands the history. I also hope the film helps to start a national conversation. First, we must dismiss outright the ludicrous idea of reverse racism. How have we whites- who are and have been the establishment majority- come to believe that somehow whites have been systemically victimized by African-Americans? This is chicanery of the most hurtful form considering the pain and endless harm that racism has wrought in the African-American community whose ancestors this country enslaved for 250 years!

Not until we address the injustices of both the past and the present by refurbishing the African-American community we will have truly lived up to our national ideals of freedom and democracy for all.

PRODUCTION CREDITS

Director
Frances Causey

Co-Creator
Maureen Gosling

Producers
Sally Holst
Jed Riffe
Frances Causey

Executive Producer
Cal Turner IV

Editor
Maureen Gosling

Writer
Frances Causey

Co-Producer
Donald Goldmacher

Cinematographer
Rogelio Garcia

Post-Production Supervisor
Jed Riffe

Graphic Design
Roy Miles, jr.

Composer
Jake Bloomfield-Misrach

Supervising Sound Editor
And Rerecording Mixer
E. Larry Oatfield

Web Design
Marcelo Schenberg

ON-SCREEN EXPERTS/CHARACTERS

John Powell, PhD
Director, Haas Institute for a Fair and Inclusive Society

Ian Haney-Lopez
Author, "Dog Whistle Politics"

ON-SCREEN EXPERTS/CHARACTERS (continued)

Paul Kivel
Author, "Uprooting Racism"

Jody Allen, PhD
Historian, William and Mary College

Gerald Horne, PhD
Author, The Counter Revolution of 1776

Judy Sims
Descendant of Black Canadian Pioneers

Tom Duckenfield
Nomini Hall Slave Legacy Project

LaTonya Lawson-Jones
Nomini Hall Slave Legacy Project

Nadine Sims
Descendant of Black Canadian Pioneers

Lavira Willis
Daughter of Thomas Willis

Erica Willis Tanks
Daughter of Thomas Willis

Bill Blair
Willis Family Attorney

Anne Conkling
Historian, Bruton Parish Church

Mike Church
Sirius Radio Host

John Adams
Canadian Historian

Karen Alexander
Descendant of Black Canadian Pioneers

Lorne Hammond
Canadian Historian

Leon Litwack, PhD
Pulitzer Prize for History

Richard Rothstein
Author, "The Color of Law"

OUTREACH AND AUDIENCE ENGAGEMENT PARTNERS

SURJ-Showing up for Racial Injustice <http://www.showingupforracialjustice.org/>

SPLC-Southern Poverty Law Center <https://www.splcenter.org/>