



LUX

PRESENTS

ERASE AND FORGET

A film by Andrea Luka Zimmerman



UK/ 2017 / 88 mins / Cert 18 / DCP, Blu-ray

**Opening 2 March 2018 at ICA London, HOME Manchester,
Tyneside Cinema, and at selected cinemas UK-wide**

This major new investigative documentary by Andrea Luka Zimmerman explores and exposes the decades of militarism, gun culture, toxic masculinity and social unrest that led to the age of Trump.

'like a Lynchian nightmare of right-wing America'
Total Film

'A cinematic portrait of the war hero turned whistleblower'
The Guardian



SHORT SYNOPSIS

The majority of lives are lived *in* history. Few lives *make* history. If that history is dark, occupying the shadowlands and margins of what is known or acceptable, the price of that making can be very high indeed...

Using never before seen archive footage of covert US operations, and interviews filmed over a ten year period, ERASE AND FORGET is a new documentary which explores 'the deep bonds between Hollywood's fictionalized conflicts and America's hidden wars'. It charts the extraordinary life and times of Bo Gritz, one of America's highest decorated veterans and the 'inspiration' for Rambo and Brando's Colonel Kurtz. ERASE AND FORGET is an inquiry into the nature of human conscience and the limits of deniability, and embodies contemporary American society in all its dizzying complexity and contradictions.

'At the time, Gritz's actions seemed laughable, but in the age of the ultimate trumped up reality showman (namely Donald Trump), they seem like an early version of the virus that ate our sanity.' *Owen Gleiberman, VARIETY*

LONG SYNOPSIS

Lt. Col. James Gordon 'Bo' Gritz – '*the American Soldier*' for the Commander-in-Chief of the Vietnam War – is one of the most decorated combatants in US history. He is a man of 'a thousand faces' and the media turned him into the inspiration behind *Rambo*, Colonel John 'Hannibal' Smith (*The A-Team*) and Brando's Colonel Kurtz (*Apocalypse Now*), Gritz was at the heart of American military and foreign policy – both overt and covert - from the Bay of Pigs to Afghanistan.

Bo was financed by Clint Eastwood and William Shatner, who supported his 'deniable' missions searching for American POWs in Vietnam. He has exposed US government drug running, turning against the Washington elite as a result. He has run for President, created a homeland community in the Idaho Wilderness and trained Americans in strategies of counter-insurgency against the incursions of their own government.

Bo has also killed at least 400 people, often in the most violent ways.

He embodies contemporary American society in all its dizzying complexity and contradiction.

Today, he lives in the Nevada desert where he once secretly trained Afghan Mujahedeen. He is loved and admired by his community. He sleeps with many weapons. He finds it hard to sleep...

Filmed over ten years, Andrea Luka Zimmerman's portrait is an artist's perspective of an individual and a country in crisis. ERASE AND FORGET explores the implications on a personal and collective level of identities founded on a profound, even endemic violence. It examines the propagation

of that violence through Hollywood and the mass media, the arms trade and ongoing governmental policy.

Deploying confessional and exploratory interviews, news and cultural footage, creative re-enactment and previously unseen archive material, the film proposes a multi-layered investigation of war as a social structure, a way of being for individuals and countries in what is becoming an era of 'permanent conflict'.

Moving far beyond political reportage or investigation, necessary as they are, lies a compelling enquiry into the nature of human conscience and the limits of deniability (whether to oneself or others). When redemption is no longer an option, the psyche needs to find other ways to live with itself. ERASE AND FORGET asks what those ways might be. It looks into the heart of darkness; it looks for slivers of light.

ERASE AND FORGET screened at Berlin and London Film Festivals in 2017, and was *nominated for **Glashütte Original Documentary Award***.

To request a private screening link, for high-res stills and interview requests: info@eraseandforget.com

For cinema bookings and Q&A requests: distribution@lux.org.uk

DIRECTOR'S STATEMENT – ANDREA LUKA ZIMMERMAN

'You already know enough. So do I. It is not knowledge we lack. What is missing is the courage to understand what we know and to draw conclusions.' *Sven Lindqvist, from 'Exterminate All The Brutes'*

I chose to work with Bo over ten years because I needed to understand *how* he was part of history (as much as *what* history). I am fascinated by profound questions of responsibility - on the part of ourselves and others. There can be no moral high ground or hierarchy if we are genuinely seeking to understand extreme behaviour. We are part of a system that makes enormous profits out of structural and political violence. Bo is really a witness to the excesses of the military-industrial complex. I wanted to explore how a highly intelligent man came to believe, through cultural and social conditioning, that killing in such a way and on such a scale might be perceived as virtuous. My years with Bo recorded his reflections on life before, during and after his time as 'the real Rambo - *the American Warrior*' - when the reasons for transgressing these boundaries had shifted.



Bo Gritz as a young boy, saluting to his daddy (WWII)

Bo is a man of a thousand faces. His is a public life lived in the media age. It is a life made from fragments, from different positions, both politically and in terms of their mediation. His life is contradictory and assembled from all these shards. There is no single 'right' life or reading of his public activities.

My portrait of Bo is drawn from mainly original material, which I shot over ten years, but it also includes found footage from the world's first truly public archive - the global online media bank, scattered across numerous platforms.

My structural approach is instinctual, distinctive, and formally rigorous articulated in tightly selected montages - each emotional unfolding is countered with a denial of feeling, hence producing a conflict emotional experience, truer to the creative maladjustment

necessary when grappling with structural and political violence and their spectacular representations through Hollywood (dominant) cinema.

While working with a broadly chronological, autobiographical narrative, I also operate associatively, tracking parallels and seeking echoes and refrains of action and reflection across the decades of Bo's diverse military, political and social experiences.



Film still

The exploration of this complex and constantly changing relationship between event and image is one of my key intentions in and for the film. When contentious ideas and actions enter this social mediated space, all too often crude binaries (of action and reaction, right and wrong, etc...) are created. These are, as is evident across the world today, extremely dangerous. I see my film being in creative dialogue with Swedish writer Sven Lindqvist's *Exterminate all the Brutes*, a seminal work exploring the origins of totalitarian thinking.

The film is an inquiry into the nature of human conscience and the limits of deniability. Over the course of a decade of filming, it became clear that the focus must be Bo's own relationship with his public image, activities and response (underpinned by the known and covert activities of his military career).

**AN INTERVIEW WITH ANDREA LUKA ZIMMERMAN BY
GARETH EVANS (EXECUTIVE PRODUCER AND FILM CURATOR)**

Why have you made this film? This is a huge question of course, but I mean it in terms of you a German woman filming over a decade with an American soldier who has killed 400 people.

I was born in Germany and never had a chance to know my own family well: one grandmother having been expelled from her country of origin and the other abandoned by her mother who went to the US. Their children (my parents) became damaged people too. I never had a chance to know them well. The intergenerational trauma of silences around the legacies of war shaped their psyches. This may be why I have always been drawn to lives that are in various ways marginalised or lived apart from the 'normal', whether familial, cultural, or psychological. I am interested in the stories we tell ourselves and those told to us. Stories about who we are and where we come from. I also have a healthy disrespect for hierarchies and for inherited – not earned – authority.

I am equally intrigued by the contested relationship between public and private memory. Why do some people choose to perpetrate extreme violence and how does society use culture to create the conditions for such actions to be seen as heroic (or evil)? And most importantly, who gets to remember, and how I, as a filmmaker and cultural activist, can find a way through this dominance of memory towards a more challenging narrative, a refusal to take on established norms and articulations, whilst also using them to encourage dialogue.

How did the project begin?

I met Bo first in 2003 when my colleagues (Christine Cynn, Joshua Oppenheimer, Michael Uwemedimo and I, as part of our film collective Vision Machine) were researching US involvement in the 1965 genocide in Indonesia. We were exploring a way to use filmmaking as an experimental political tool, as well as a means for imagining or bringing to the fore, structural and state violence: the very things that can't easily be expressed... the murky arena of power. We researched in London, Indonesia and in the United States. We interviewed several people, including Bo, who worked in Intelligence during the early 1960s. I soon realised there was an incredible story to be told. Through Bo as the nexus for various realities that came together in his life experience: propaganda, private memory, myth, public memory, etc... we learn about ourselves as a society and as human beings.

Through someone so different from me, I could enter a space that was unfamiliar, that allowed me to question my own attitudes and in this way the film became a negotiation between beliefs, between ideology and judgement. The film explores themes that are bigger than Bo or I, and since I believe we are implicated in the history we inhabit, we must never stop digging to see what we find. Otherwise, we are just walking along the edges of psychic and embodied knowledge and our times clearly show us that it is simply not enough to pursue such a strategy. We need to cross into ambiguous, often

very difficult and complex territories to understand the reasons for our condition.

How easy was the film to make, and why did it take so long?

I needed to work through what I wanted to say as Bo revealed more and more. I also could not commit to a more commercial structure, which of course would have ensured more funding, earlier on and throughout. The film was made on a micro budget over more than ten years.

Tell us a little more about the production scale?

I work best alone or with a very small team. I like the exchange that happens in such conditions. I went to the US many times, often by myself. I also like the roughness of imperfection, I like the vulnerability of only one camera, of the trembling, searching eye and hand.

What particular challenges did you face?

The main challenges of a micro budget lie in post-production. I lost about a quarter of the footage due to a lack of sufficient back ups. I made the film over such a long time that we had a number of major format changes and faced technical/software obsolescence on several occasions.

In terms of Bo and his willingness (or not) to continue filming, in some cases I literally followed him and he was almost unaware of my presence. At other times he was very playful and entirely obliging regarding the more unusual approaches we deployed. He had only one blind spot regarding an episode shown late in the film. He also challenged me as a filmmaker, encouraging me to push him further into territory that would not be easily explored, as well as making me question why I wanted certain things on film.

We were never hindered from filming, by Bo or anybody else in the community or the wider society. I was not trying to find images to prove a previously held, politically aligned vision of Bo's and American reality. I think this is why we didn't encounter problems around filming sensitive material. The participants could tell that I was not motivated in a rhetorical, political way. Rather, I wanted to reach the truth of their experience, which I often felt sympathy towards, and through that form of meeting, to find the larger social and historical 'truth' of the times being investigated.

Aren't you worried you are glamorising a mass murderer, one who seeks to be redeemed by the confessional aspect of the filmmaking?

Bo has killed around 400 people and is, through his training and development of methodologies of conflict, responsible for many more deaths. And my film seeks no redemption. Bo himself does not seek redemption. It is far more complex than that. He has these lives on his conscience and there is no-one but the dead who could alleviate that conscience. He knows that and is still willing to explore the meaning of his role in history, the meaning of all the medals he has been awarded, his recognition for heroism, the

sense of betrayal he carries since his fall from grace, his activism against corruption and his openness regarding PTSD.

In recent years films such as *S21: Khmer Rouge Killing Machine*, *The Act of Killing*, and *The Fog of War* and others have interrogated such material. What is distinctive about Bo is that he embodies aspects of all of the protagonists of the above films in one person. He is both authorised to kill (*S21*, *The Fog of War*) and operates outside of conventional structures (*The Act of Killing*). Like the latter, he has not been tried for any crimes relating to his conflict involvement, and most importantly, he has been a senior ranking officer who has actually killed directly, many times, in what may be called a 'personal' capacity. He claims to know each and every killing. They were done in close combat.



He was completely sanctioned by the state to do what he did, and that implicates us all (as voters, tax payers, bureaucrats, teachers, public servants, citizens, neighbours, family...). Unlike Robert MacNamara (*The Fog of War*), Bo actually killed, as well as providing and developing training methods for US Special Forces at what was then The School of the Americas, as well as working at the Pentagon. He was on the ground, in the action *and* worked in government. These multiple involvements and their implications continue to be relevant.

Why did Bo agree to make the film?

As you see in the film, Bo has appeared on screen many times, as actor and as presenter, so he was not averse to being filmed. It was more a question of getting beneath, or rather, working through the staged persona towards larger and deeper truths. I think I met him at a point in his life when he knew he needed to go on a journey to understand his own choices. The film offered a framework/ thread, into the space Bo the man who has no fear, found extremely frightening. Memory and its spillage into the present

through PTSD is so insistent, and I was able to capture its flashes when they occurred, to perhaps show (back to him) some of the utter insanity he has lived.

Much of the US commentary to date around the film has focused on Bo Gritz's associations with the Far Right and this seems to be unbalancing reception of the film's wider exploration of all sorts of forms of violence, both personal and social.

My concerns have always been along these larger lines. Through Bo's experience, I have sought to explore / grapple with these larger issues of structural violence (economic, political, military and often social). I have recorded his admissions to horrendous acts of violence in his foreign military activities. As citizens we support these structures (whether we like it or not). There can be no moral high ground. He is both caricature and legend as well as a contradictory human being, full of diverse impulses.

As the child of post-War German parents, I have lived alongside the notorious silence around Nazi association on a nationwide level all my life. I do not in any way want to diminish the seriousness of any concerns that do remain in this regard, and although he himself has distanced himself from any such ideology, he has not publicly condemned others who claim him as their hero. I believe that any proper and lasting understanding only derives from struggling to overcome the instinctual barriers we have to such dialogue. However, I do find it incredibly telling that Bo's declarations as an individual have elicited, to date, very strong responses from certain quarters, while detailed descriptions of covert US atrocities in Latin America and elsewhere, have barely merited mention. We seem perennially unable to deal with large-scale structural violence, remaining obsessed with individual acts at the expense of larger horrors.

Any expression of extremism does not simply arrive fully formed from nowhere. This is why I have chosen to concentrate on the pervasive, ongoing and deeply disturbing structural violence, which is at the heart of Bo's life (which he has promoted as a soldier and almost literally embodied). It is the bringing of this violence into the light that is one of my main ambitions for this film.

What is your position towards Bo and his political beliefs?

By either ridiculing Bo, or turning him into a hero, we avoid the deeper and more frightening aspects of the reality that produced him (and that he helped produce). The film ends with him becoming almost literally a hollow man, fixed in a deserted land, one who finds it harder to live than to die. If we take a conventionally moral stance and refuse to examine the full implications of this, then we are all in a sense, hollow, as we are not engaging with as fully realised human beings with another of our kind.

How much do you think you might be serving his purposes in this respect?

Of course the film offers Bo a (complex) platform, but it is not a simple one, nor uncontested. To make a film about the outer limits of human conscience, moral and ethical questions are always at the forefront. But that does not mean one should make a moralistic film. Rather, I needed to show the history that has produced Bo, or allowed him to become who he is. In this way, the film serves nobody's purpose other than to open a dialogue and begin a journey, along the paths we might be aware of but rarely take.

By denying the humanity in a human being simply because they have transgressed, outstayed their ideological time, we avoid asking the profoundest of questions of responsibility, on the part of ourselves and others.

Do you believe Bo when he questions himself?

Truth is not necessarily 'the truth'... It is less about what Bo says than *how* he says it, or *how* he holds himself. The tone is crucial. We believe him when we see him attempting, and perhaps even failing to reach a truthful response, as it makes him more human. In this way he has been very open with me during the process.



What does Bo think of the film?

I am not sure Bo could really 'see' the film. At moments, he got very agitated. His rage at how he felt he was betrayed by the US government is still raw. I interviewed him about the film and some of this was then put into the very final cut. It was very telling in regard to the whole journey he has been on.

Why don't you feature more in the film yourself?

On many occasions, I filmed alone and it would have been physically impossible to include myself! Regardless, I think the self reflexivity of this film is subtler. The film demanded a different kind of attention, so we are not simply relying on me as the guide through a difficult reality - but instead I hope audiences engage with the film on a deeper level. Like my previous films, I am not really in them, but I am present through the way I film, conduct interviews and so on.

Who do you imagine is the audience for this film?

The film displays a number of critical positions in relation to its material, but I hope it will be very broad: people interested in culture, history, politics and the difficult philosophical paradoxes of our time; fans of the Rambo series and of real life soldiering; and importantly, those who may at the outset appear to be a completely different audience – people who attend gun shows, live in small communities, young people, disenfranchised Americans (who might, in some way, see themselves and their lives portrayed on screen in a small but non-judgmental way). I hope the film will speak to them all, and that we might have a useful debate around the issues raised. We can no longer ignore them.

Director's Statement on the Relationship with Cinema: Hollywood's Ghosts

'As a figure inextricable from military, government, and Hollywood institutions, Gritz invites Zimmerman's nuanced exploration of the relationship between national myth-making, masculinity, and structural violence.'

Hannah Paveck, *Another Gaze*

Fiction creates reality. Hollywood and political structures in the United States are tightly knit. On a material level, there are exchanges of personnel and funds. Hollywood regularly employs (often retired) covert operators and military staff as advisers and the story rights of military operations often become the properties of major studios. Whereas the purchase of such rights is, by definition, often after the fact, on occasion funding precedes the event. For instance, a covert prisoner-of-war recovery mission led by Bo Gritz was in part financed by Clint Eastwood in return for a possible option on the story. It is variously claimed, that Bo is the soldier who the *Rambo* series is modelled on.

The flow of funds from Hollywood to the military is not exclusive. The Pentagon contributes by providing army assistance (military advisers, helicopters, use of bases, etc...) to productions that it deems supportive of US policy. Such films inform climates of public opinion within which policy operates. They open imaginative spaces and arenas of ethical consideration in which certain kinds of military operations are validated. Furthermore, Hollywood cinema serves as a curious, discursive space for policy makers

(and thus for speechwriters as well as scriptwriters). Ronald Reagan, on numerous occasions, publicly drew on the *Rambo* series to articulate his foreign policy vision and promote his political aspirations:

'After seeing *Rambo* last night, I know what to do next time this happens.'
Ronald Reagan, 1985

Where Reagan at times dipped into the movies to illustrate an argument, Bo is produced as if he were a movie star, by both the media and by his own public performances. On January 31st, 1983, CBS News described Bo's foray into Laos as "the stuff from which movies are made...a case of life imitating art". The inadvertently implied elision of difference between 'life' and 'art' in this strictly nonsensical news-speak is telling. Does the above mean that 'this mission is a model for movies that this mission is modelled on'?

Touring the country for his own presidential campaign, Bo is hailed on national television as the 'real-life Rambo' *as well as* the 'model for the real-life Rambo'.

The description of Bo as a mythical figure has been drawn in terms of another such character: Colonel Kurtz. A journalist on Nevada Regional news, declared that Bo is '[...] the mythical Colonel Kurtz in *Apocalypse Now...*'. It was not just the news media however, that tried to fuse Bo with the 'mythical' Colonel Kurtz. In 1975, Francis Ford Coppola's production company approached Bo during the making of *Apocalypse Now* to ask for permission to superimpose Marlon Brando's face over Bo's. As Bo explains, 'he wanted to use the photograph in General William C. Westmoreland's book showing me with Nurse Toi kneeling in front of a lot of really mean-looking Cambodian mercenaries as the headliner for his new movie. Colonel Kurtz was commanding a Cambodian army and I was Major Gritz, and I did command a Cambodian army. Matter of fact I was the first to do so'.

What does it mean that Bo so eagerly figures himself as the man who inspired these representations? After all, he is not unaware of the fact that Coppola's Kurtz and indeed, the entire plot of *Apocalypse Now*, is taken from Joseph Conrad's *Heart of Darkness* and set in the context of the Indochinese war. Rather, Bo's suggestion that 'Kurtz' is a play on 'Gritz' not only indicates a desire to project himself as famous and infamous, it also points to a willingness to perform his own history, including that of his covert operations, in accordance with the conventions of Hollywood cinema.

Bo's willingness to perform according to a 'script' (both inspired by Hollywood and subsequently itself adapted and produced by Hollywood in a feedback loop between the silver screen and covert policy) gives the POW 'production' an actual star – a star who becomes a simulacrum of the Hollywood characters and vice versa. Bo's authenticity is produced not only by his own insistence that he is the basis for his Hollywood avatars, but equally by his parallel insistence that he has no interest in these figures or, as he dismissively puts it, 'Hollyweird' and its 'play acting'. This denial, by masking his desire to identify himself as the 'original', therefore makes his identification more plausible, precisely by producing him as 'the real thing'.

The chicken comes back to roost

Rambo III was released in 1988. The film ends with a dedication printed over its final scene: 'This film is dedicated to the gallant people of Afghanistan'. At the time of its release, the Reagan administration's covert funding for operations in Afghanistan was at its highest. The film premiered as President Gorbachev announced the withdrawal of Soviet forces from Afghanistan, a policy decision that was welcomed by none more than the marketing team working on *Rambo III*. The film rode the wave of euphoria for US political and military 'success'. This was, then, a historical context which enabled the film's hero to be figured – both by the film's marketing team and, indeed, by audiences, who read the film in the social and discursive context of the times – as individually responsible for the defeat of the Soviets in Afghanistan.

There is another, utterly un-distributed film that stands as testimony to the Reagan government's dedication to the 'gallant people of Afghanistan'. Untitled and shot on Super 8 Sound film in the autumn of 1986, it is the record of a secret training program for Afghan Mujahedeen on US soil. Bo claims that the training program was initiated by the National Security Council (NSC) under the direction of State Department official William Bode and that the funding was allegedly channelled through Stanford Technology, a CIA front-company.

Spectres

Bo was part of a world where deniability lies at the forefront of action on the uncertain line between knowing and unknowing (post-truth before the event ...). The *spectral* nature of covert operations resides in their being officially, 'neither confirmed, nor denied'. Thus the spectral is produced by official discourse, but admissible to it only as that which cannot be admitted. However, rather than being a product of official denial, it is a product of 'deniability'. This involves not the denial of a particular event, but the denying of official authorisation of an event. Dislocating action and intention, cause and effect, creates a shadow realm from which strategic operations march forward like zombies. An operation appears to have been carried out in the absence of an originating order. The action is spectral in as much as it seems to escape the laws of causality that govern the rest of the world – it is an effect without identifiable cause.

A methodology of making

This led me to develop a filmmaking approach through which I have tried to understand the person within this context of visibility and invisibility – between deniable reality and fiction. There is a curious symmetry between the careers of Reagan and Bo. On the one hand there is the actor turned politician, who became President and imagined he'd been a soldier; and on the other there is the soldier who would have been President, who flirted with the movies and now defines himself as 'real' in contra-distinction to them.

The relationship between Bo and the President he served has surely been subject to Bo's mythologizing autobiographical imagination. Nonetheless, the

speculative discursive space that has opened around the relationship (in biographies and autobiographies, in news reports and internet conspiracy sites) has effected a conflation of political drama and movies, of covert operator (whose modus operandi is disguise, dissemblance, subterfuge) and movie actor. And so, focusing on such a figure as Bo, has allowed me to trace a series of discursive and imaginary movements that issue not so much into an exchange between domains, as a conflation of domains. Bo seems to induce a certain ontological confusion, a collapse of fiction and history, biography and popular myth, which is not restricted to his own imagination. It is a confusion that the media are happy to propagate (this is so for his detractors as well as his champions, for the major news channels and fringe internet conspiracy blogs alike). And how timely for our times this is...

THE TEAM

Andrea Luka Zimmerman

Director, Producer, Co-writer, Co-cinematographer

Andrea's films have been nominated and shortlisted for the Grierson Award, the Aesthetica Art Prize, the Golden Orange and the Jarman Award, among other prizes. Zimmerman received the Artangel Open Award for their collaborative feature drama *Cycle* (2014) with Adrian Jackson (Cardboard Citizens). Their work explores the impact of globalisation, power structures, militarism and denied histories, with works such as *Estate, a Reverie* (2015), tracking the passing of the Haggerston Estate in East London and the utopian promise of social housing it once offered; and *Taskafa, Stories of the Street* (2013) on resistance and co-existence told through the lives of the street dogs of Istanbul and voiced by John Berger. Exhibitions and projects include *Civil Rites*, Tyneside Cinema Gallery, Newcastle, UK, (2017/18) *Common Ground*, Spike Island, Bristol (2017), *Real Estates* (co-curated with David Roberts), PEER with LUX, London (2015).

Zimmerman is co-founder of the artists' collective Fugitive Images, and a founding member of Vision Machine (collaborators on Academy Award® nominated feature documentary *The Look of Silence*). They co-curated *Real Estates* at PEER, London (2015) with David Roberts (in association with LUX) as a social, discursive and imaginative space around issues of housing and social injustice; their first UK solo exhibition *Common Ground* was at Spike Island, Bristol (2017).

Ameenah Ayub Allen

Producer

Ameenah is a British producer developing several features including the contemporary drama *Cycle* for Artangel (supported by the BFI). She was short-listed for an Academy Award®, nominated for a British Independent Film Award and has won a National Film Award for her short fiction films and has produced/executive produced documentaries and art installation films. She was heavily involved in realizing Clio Barnard's *The Selfish Giant* (Film4/BFI - BAFTA nominated Outstanding British Film, winner Label Europa

- Cannes) and Sarah Gavron's award-winning *Brick Lane* based on the best selling novel by Monica Ali (Film4/Sony Pictures Classics). Associate producer/production manager credits include: *Electricity* starring Agyness Deyn (BFI/Wellcome Trust/Soda Pictures); Clio Barnard's critically acclaimed debut *The Arbor* (Artangel/More4/UKFC) and Turner Prize winner Gillian Wearing's *Self Made*. In 2014 she set up Bright Wire Films with Meg Clark and their diverse slate has received support from Creative Europe, Film London and Screen Australia. Most recently, Ameenah wrapped on the live action short *Kotchebi*, the first British Korean film, by award-winning playwright In-Sook Chappell and supervised additional photography on Clio Barnard's *Dark River* (as Line Producer). Ameenah is a full voting member of BAFTA.

Taina Galis

Editor, Co-writer, Co-cinematographer

Galis is a multi-award winning filmmaker based in London. Most recently, she wrapped as cinematographer on *American Curious*, a fiction feature set in Mexico City (dir. Gabylu Lara, Traziende Films), set for theatrical release in 2017. Nominated in 2015 for the first Jules Wright Prize for Best Female Creative Technician, she has worked with artists and directors including Andrea Luka Zimmerman, Fyzal Boulifa, Emily Wardill, Kanchi Wichmann, Claire Oakley, Laure Provost, Pinny Grylls and Pete Sant. She won Best Cinematographer at the Underwire Film Festival 2013 with *A Cuillin Rising* (dir. Catriona MacInnes) and was mentored by Peter Suschitzky for *Guiding Lights* (2010-2011). Two of the short films she shot and edited with Fyzal Boulifa: *The Curse* and *Rate Me* both won Best Film at Directors' Fortnight, Cannes (2012 & 2015), along with other major festival recognition. She produced the only British film of 2015 to receive an accolade at Cannes or TIFF. The LSFF recently screened a retrospective of her work with Fyzal Boulifa entitled '*Whores & Heroines*'.

Gareth Evans (Executive Producer)

Gareth Evans is a London-based writer, curator, presenter and producer. He is Whitechapel Gallery's Film Curator and co-curator of Swedenborg Film Festival, Estuary 2016, Whitstable Biennale and Utopia 2016 at Somerset House.

He produced the essay film *Patience (After Sebald)* by Grant Gee as part of his nationwide arts project *The Re-Enchantment* (2008 - 2011) and has recently executive-produced the feature-length works *Unseen* (Dryden Goodwin for Royal Museums Greenwich); *By Our Selves* (Andrew Kotting and Iain Sinclair for Soda Pictures); *In Time: an Archive Life* (Lasse Johansson) and is in development with Fly Film and the BFI for *The Lighthouse* (directed by Grant Gee and written with Sasha Hails). He commissioned *Things* by Ben Rivers, which won the 2015 Tiger Award at Rotterdam International Film Festival.

He worked on the film pages of *Time Out* from 2000-20005, edited the international moving image magazine *Vertigo* from 2002 – 2009 and now edits *Artesian* and co-edits for *Go Together Press* and *House Sparrow Press*. He has written numerous catalogue essays and articles on artists' moving image. Recent and forthcoming monograph pieces include *Melanie Manchot*, *Siobhan Davies*, *Bill Morrison*, *Joshua Oppenheimer* and *Mark Boulos*.

CONTACT

Ameenah Ayub Allen

Producer

E: info@eraseandforget.com

CREDITS

Supported by THE WAPPING PROJECT

Supported using public funding by ARTS COUNCIL ENGLAND

An ANDREA LUKA ZIMMERMAN / BRIGHT WIRE FILMS production

ERASE AND FORGET

Directed by
ANDREA LUKA ZIMMERMAN

Produced by
ANDREA LUKA ZIMMERMAN
AMEENAH AYUB ALLEN

Executive Producer
GARETH EVANS

Edited by
TAINA GALIS

Written by
TAINA GALIS
ANDREA LUKA ZIMMERMAN

Cinematography
ANDREA LUKA ZIMMERMAN
TAINA GALIS
ADAM PHILP

Associate Producers
LAERKE VINDAHL
MICHAEL UWEMEDIMO

Original Music
ADAM PAROUSSOS

Sound Design
SERIN KUCUK

Featuring in Order of Appearance

JAMES 'BO' GRITZ
GAGIK DANIELYAN
TED KOTCHEFF
TIM LA FRANCE
JUDY KIRSCH
TUDOR GATES

RICHARD NOE
JACK MERCER
SCOTTIE
JOHN O'DONNELL
JOE MCNEAL

Additional Editing
ANDREA LUKA ZIMMERMAN
ARIADNA FATJÓ-VILAS

Additional Camera
MICHAEL UWEMEDIMO

Director's Assistant
THERESE HENNINGSEN

Legal Consultant
MARTIN ZEILINGER

Post Production Picture Facility

FILM SHED

Managing Director PAT WINTERSGILL
Colourist/ Online Editor FILIPE FERNANDES
Motion Graphics BERTA VALVERDE

Post Production Sound Facility

ART4NOIS

Sound Re-recording Mixer BEN CARR
Sound Effects Editors ADRIAN FURDUI, NICK BALDOCK
Foley Editor JAMES MATTHEWS

HYPERACTIVE BROADCAST

Technical Support Engineer GARETH STEVEN
Rental Manager LIAM WIFE

for BRIGHT WIRE FILMS

Executive Producer MEG CLARK
Production Assistant ELLIE GOCHER

THANKS

TIMOTHY ALLEN
AVA-PEARL ALLEN
JOHN ATKINSON
PETER BALDOCK

MARIA ZEB BENJAMIN
JO BLAIR
DOLA BONFIELS
FYZAL BOULIFA
BRAD BUTLER
STEPHEN CONNOLLY
CHRIS DARKE
DAISY DELANEY
GRAHAM ELLARD
BASAK ERTUR
ALEXANDRU GALIS
LELIA GALIS
CHARLOTTE GINSBORG
CECILE GRAVESEN
JAKOB KIRSTEIN HØEGEL
ADAM HYMAN
ADRIAN JACKSON
DAVID JAPP
ED JAPP
CHRISTINE KALAFIAN
ROLAND KENNEDY
KATE KOTCHEFF
MICHAEL LANDAU
MALCOLM LE GRICE
IRENE LUSZTIG
FIONA MACMILLAN
WALTER MAIR
DANILO MANDIC
GILLIAN MCIVER
KAREN MIRZA
DAVID MORRELL
TERRY MULLIGAN
ALISA POMEROY
ADAM ROSENTHAL
DEBORAH ROWLAND
MICHAEL SMYTHE
ROD STONEMAN
ALICE WHITTEMORE
MICHAEL ZEFFERTT

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ARLINGTON WEST MEMORIAL, SANTA MONICA
VETERANS FOR PEACE

SPECIAL THANKS

CENTRAL ST MARTINS RESEARCH FUND
CHRISTOFFER BOE
WING-SIE CHAN
BEN COOK
R.D
MAGGIE ELLIS

PAUL HALLAM
LASSE JOHANSSON
ANDREW KÖTTING
MADS LUND
CHARLES MCDONALD
MARTA MICHALOWSKA
LEO PEARLMAN
TINE GREW PFEIFFER
BEN TURNER
JEZZ VERNON
MICHAEL WINTER
THOMAS ZANON-LARCHER

THE COMMUNITY OF SANDY VALLEY

WITH PROFOUND GRATITUDE

JOSHUA OPPENHEIMER
CHRISTINE CYNN
ALISA LEBOW

Animals have not been maltreated or injured during the making of this film.

This film grew from early collaboration with Vision Machine (2003-2006; Christine Cynn, Joshua Oppenheimer, Michael Uwemedimo and Andrea Luka Zimmerman). It is based on PhD research by Andrea Luka Zimmerman, supported by:

THE ARTS AND HUMANITIES RESEARCH COUNCIL (UK).

Supported by **THE WAPPING PROJECT COMMISSIONS**
with funding from **WOMEN'S PLAYHOUSE TRUST**

Development with the support of **FLAMIN** and **Arts Council England**

Developed with the support of **NEW DANISH SCREEN**

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