



THE TERRITORY



Directed by: Alex Pritz | 83 min. | Brazil/Denmark/United States | 2022 | Documentary

Produced by: Darren Aronofsky, Will N. Miller, Sigrid Dyekjær,
Lizzie Gillett and Gabriel Uchida



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PRESS CONTACTS

Fusion Entertainment

Adam Kersh: Adam@fusion-entertainment.com

Emma Myers: Emma@fusion-entertainment.com

Marija Silk: Marija@fusion-entertainment.com

National Geographic Documentary Films

Felicia Wong | fwong@clucollective.com | 310-962-8587

Marcus Cammack | marcus.cammack@natgeo.com | +1 202 912 3204 (International)

SHORT SYNOPSIS

THE TERRITORY provides an immersive on-the-ground look at the tireless fight of the Indigenous Uru-eu-wau-wau people against the encroaching deforestation brought by illegal settlers and an association of nonnative farmers in the Brazilian Amazon. With awe-inspiring cinematography showcasing the titular landscape and richly textured sound design, the film takes audiences deep into the Uru-eu-wau-wau community and provides unprecedented access to the settlers illegitimately burning and clearing land along with a network of farmers fighting to legitimize their illegal land grab.

Partially shot by the Uru-eu-wau-wau people, the film relies on vérité footage captured over three years as the community risks their lives to set up their own news media team in the hopes of exposing the truth.

LONG SYNOPSIS

The feature documentary debut of director Alex Pritz ("My Dear Kyrgyzstan"), **THE TERRITORY** follows the vital, inspiring fight of the Indigenous Uru-eu-wau-wau people of Brazil to defend their land from non-Indigenous farmers intent on colonizing their protected territory in the Amazon rainforest. Co-produced by the Uru-eu-wau-wau community, the film draws on intimate access to both the Indigenous perspective and the farmers who want their land to chronicle a conflict that has profound implications for the survival of a people and the planet.

Partially shot by the Uru-eu-wau-wau people and filmed over the course of several years, **THE TERRITORY** offers an authentic portrait of an Indigenous community's daily life and struggles. With its breathtaking cinematography showcasing the dramatic landscape and richly textured sound design, the film brings audiences deep into the precious ecosystem they are fighting to protect.

Since the Uru-eu-wau-wau were first contacted by the Brazilian government in 1981, their territory has become an island of green rainforest surrounded by denuded farms and ranches — the results of four decades of unchecked deforestation. The community has faced environmentally destructive and often violent incursions into their sovereign territory by nonnatives seeking to exploit the land. Illegal logging and land clearing incursions have become more frequent and more brazen over the years.

Inside Uru-eu-wau-wau territory, there are fewer than 200 people, including elders and children, to defend nearly 7,000 square miles of rainforest. On the edges of the protected lands, a network of indigent farmers organizes to stake their claims through official channels, while individual land-grabbers begin clear-cutting swaths of rainforest for themselves. With the community's survival at stake, Bitaté Uru-eu-wau-wau and Neidinha Bandeira — a young Indigenous leader and his female mentor — must find new ways to protect the rainforest from encroaching invaders. But rather than rely on others to tell their story, the Uru-eu-wau-wau take control of the narrative and create their own news media team to bring the world the truth.

DIRECTOR'S STATEMENT

The story of the Uru-eu-wau-wau — a group of just 183 Indigenous people defending an area of native rainforest spanning nearly 7,000 square kilometers in the Amazonian state of Rondônia — first came to my attention in 2018 when I met environmental activist, Neidinha Bandeira. Through Neidinha, the story grew to include Bitaté, the young leader of the Uru-eu-wau-wau, as well as Sergio and Martins, both settlers who wanted to claim land within the protected Indigenous territory. Over the past four years, we have encountered joy and pain in equal measures while building a film that seeks to understand the forces driving the destruction of this magnificent ecosystem and the violence against its protectors. This was a difficult film to make, but for all the reasons it has challenged me as a director, I know it will similarly challenge our audiences.

As a filmmaker, I am deeply committed to understanding more about our relationship with the natural world and empowering others to use film as a way to explore these questions themselves. When Neidinha introduced me to the Uru-eu-wau-wau, I knew the conventional filmmaker-subject relationship wouldn't be appropriate for this film. First, I have no lived experience with an Indigenous identity. Second, long-form documentary filmmaking was a foreign concept for most of the community: many of the elders had never seen a feature film before. At the same time, the younger generation had a genuine interest in media and technology. I was moved by the Uru-eu-wau-wau and their fierce resistance but realized I had to rethink my understanding of informed consent if we were to work together in telling this story.

When I returned to Brazil, I brought an extra video camera with me and held an informal workshop for the Uru-eu-wau-wau to demonstrate my process. By moving beyond a verbal explanation of filmmaking and showing what participation in a documentary actually feels like, I was able to open up a more honest conversation about what I was asking of the community. When the pandemic hit, the Uru-eu-wau-wau's participation in the film grew further. For safety, we agreed no non-Indigenous member of our team would enter Indigenous land until everyone was vaccinated. Instead, we partnered directly with the Uru-eu-wau-wau as co-producers of the film. Through this collaboration, we gained firsthand access to the Uru-eu-wau-wau perspective and found some of the film's most memorable moments in the footage captured through their eyes.

In one of the early conversations I had with Bitaté and Neidinha, they encouraged me to engage with the surrounding farmers and illegal settlers encroaching on their protected lands. As an American, I saw something eerily familiar in the attitudes Sergio and Martins held towards the land. Both felt entitled to its ownership and viewed themselves as pioneering heroes in their country's progress. The settlers presented a clear reflection of the mythology of the American West: The ideas of Manifest Destiny, biblical prophecy and the virtue of private property lay at the core of their belief system.

Creatively, I knew I wanted to tell a very focused story, drawing audiences into the lives of individuals directly involved in this conflict. At the same time, we had to ground our viewers in the larger historical and ecological context of the region. To do this, I worked to build a visual language that lived primarily at eye level alongside our characters, occasionally pulling out to wide satellite imagery revealing the scale of forest loss, or pushing in tight on a single insect, allowing us to revel in the magnificent beauty found within any given inch of the rainforest. Ultimately this film is about much more than the Uru-eu-wau-wau or the Brazilian Amazon; it is a story about resistance, conquest and the power of narrative. It is the story of our species, our planet and our collective possibility of a livable future.

ABOUT THE PRODUCTION

BACKGROUND AND INSPIRATION

In the summer of 2018, director/cinematographer Alex Pritz was following the progress of proposed environmental policies in Brazil, which posed a grave threat to a unique ecosystem that happens to be a crucial piece in the fight against global climate change.

“For me, climate change is one of the most important issues for us to collectively address right now,” Pritz says. “Time is absolutely running out to deal with this and the solutions being proposed often ignore the people on the front lines. So I began reaching out to people that I thought were doing really inspiring work in the region.”

An early contact was Gabriel Uchida, an independent journalist and photographer who has lived and worked in the Amazon region since 2016, focusing on the lives of Indigenous peoples. A native of São Paulo, Brazil, Uchida speaks fluent English and is accustomed to working as a fixer to arrange interviews and logistics for national and international journalists. Serving the same function for the filmmaker when he visited in late 2018, he was impressed by how Pritz approached his work. “Alex came here to understand, to learn and to listen to people,” says Uchida. “He was open-minded, very enthusiastic about talking to people and very respectful.”

MEETING KEY COLLABORATORS – NEIDINHA BANDEIRA

Uchida introduced Pritz to environmental and human rights activist Neidinha Bandeira, leader and co-founder of the nonprofit Kandidé Ethno-Environmental Defense Association. Neidinha spent her first 12 years in the rainforest of northwestern Brazil, where her father worked as a rubber tapper. Her mother taught her to read using books and magazines that arrived with biannual supply shipments. She was fascinated by American Wild West stories — “bang-bang” books as they were known — but also troubled by what she read. She had grown up seeing the Indigenous Uru-eu-wau-wau people peacefully going about their lives and keeping to themselves. That didn’t happen in the “bang-bang” books. “I always felt sad when I read those stories. History showed the Indigenous people were already there, so how was it possible that they were expelled from their land, and killed and persecuted by the U.S. Army? That always disturbed me a lot,” she recalls.

Neidinha spent over four decades working directly with Indigenous communities to defend their rights and protect their lands. In 1984, she moved back to Uru-eu-wau-wau territory as a ranger for FUNAI, the government agency responsible for protecting the traditions, cultures and rights of Indigenous people. A rush to exploit the rainforest for logging, mining, farming and cattle ranching was underway. While the Uru-eu-wau-wau had been granted sovereignty over 7,000 square miles of their ancestral territory, illegal incursions and attempted land theft were common. Neidinha and the Uru-eu-wau-wau worked together to conduct surveillance and catch invaders, forging an enduring relationship. After exposing corruption inside FUNAI in 1990, Neidinha and her fellow whistleblowers founded the nonprofit Kandidé Ethno-Environmental Defense Association to continue their work with Indigenous populations.

The activists’ dedication and the urgency of the moment pointed towards a documentary about the Uru-eu-wau-wau and their fight to preserve their land. In the years since the Uru-eu-wau-wau were first contacted in 1981, deforestation has transformed what had been one of Brazil’s major rainforests. “Neidinha had a really strong focus on the Uru-eu-wau-wau as the biggest territory in the state of

Rondônia, a territory with huge ecological importance for the entire region,” Pritz notes. “She’s known this community for over 40 years, many of them since they were born. Their land is triple the size of Delaware and they’ve got 183 people trying to defend it. It’s so hard.”

THE BIGGER PICTURE: ON TELLING THE STORY WITH THE URU-EU-WAU-WAU

Increasingly, non-Indigenous people were feeling emboldened to invade Uru-eu-wau-wau territory and seize land for their own. Neidinha took Pritz into Uru-eu-wau-wau territory to show him the devastation. “We were in the midst of a battle to remove illegal squatters from Indigenous lands,” she recalls. “We were desperate to get the world’s attention. When we were returning from the territory, the forest was burning all around us. Alex jumped out of the car and walked into the middle of the fire to film it. That made a big impression on me — his courage in facing the fire in order to film it. I saw in Alex someone who wanted to defend the Indigenous people and defend the rainforest.”

Pritz proposed making the film as a collaborative effort that would involve the Uru-eu-wau-wau behind the camera as well as in front of it. “As an American, I didn’t feel I had the right to tell the Uru-eu-wau-wau’s story alone,” Pritz explains. “From the outset, we wanted this to be a participatory effort, but it was only when COVID hit that we realized how important that collaboration would become.”

With the arrival of the COVID-19 pandemic in Brazil, territorial incursions brought the added threat of a lethal virus. The Uru-eu-wau-wau closed the entrance to the territory to everyone — journalists included. With Pritz unable to travel, the Uru-eu-wau-wau took responsibility for filming daily life in the territory. Pritz arranged contactless delivery of several camera kits to Uru-eu-wau-wau villages, ensuring there was enough equipment on hand to respond to illegal land clearers as well as film surveillance missions and daily life.

Having developed the ability to produce, film and edit their own material, Bitaté and the Uru-eu-wau-wau were ready to jump-start their own media team, Media Jupaú, and draw the world’s attention when they needed it. Their account of a lone invader apprehended (and offered hand sanitizer) in the forest or the discovery of yet another illegal settlement could draw media attention to their plight and make a difference. By the time Pritz was able to resume filming with the farmers in 2021, the Association of Rio Bonito decided to disband.

ON THE GROUND

Between late 2018 and the middle of 2021, Pritz made seven production trips to Brazil, each lasting between one and three months with several shorter production trips in between. The summer burning seasons, when invaders used dry conditions to accelerate the deforestation process, were typically the most intense production periods. Producer Will Miller first joined the team on the ground as the production prepared for the first burn season in the middle of 2019. Throughout the two and half years of shooting, the producers collaborated with the community and Neidinha in shaping the film’s narrative approach. “Alex and Will gave us the opportunity to tell our story in the way that we wanted,” Neidinha affirms. “They were participating in our lives. We thought about each and every detail together, every decision. We wanted the film to show who we are, how we live our daily lives. And how we are in this battle to survive.”

Throughout production, Indigenous sovereignty and environmental protections were further eroded by government policies. Neidinha and the Uru-eu-wau-wau soon realized they were effectively on their

own when it came to defending themselves against incursions that were becoming more frequent and more brazen. The threat of violence was omnipresent. Subjected to constant death threats, Neidinha kept changing her hair color and length to avoid being recognized.

SHAPING THE STORY: BITATÉ AS A PROTAGONIST

Pritz knew from the start of filming that Neidinha would be one of the film's central protagonists. In the early weeks of filming inside the territory, he began to focus on one of her mentees: Bitaté, an 18-year-old who radiated both youthful energy and seriousness of purpose. "I began to understand that Bitaté was a very special person," Pritz remarked. "You could tell he learned very quickly. He made people laugh and was really light-hearted. At the same time, he had this ambition. He was going to a white high school outside the Uru-eu-wau-wau territory. He seemed to bridge these two different worlds pretty effortlessly."

Bitaté was not yet 19 when the Uru-eu-wau-wau elders nominated him to become the new president of Jupaú Association, the leadership body that engages with the government and other outside entities. "I think the elders felt that Bitaté was well-equipped to respond to the mounting threats against their community," Pritz comments. "Along with the invasions, there were new types of attacks coming in the form of laws and budget cuts and things like that. Bitaté understood that world pretty well. He'd learned how to fly drones and used them for surveillance. It was clear that technology and media were going to become a big part of how he would respond to all of these threats."

The Uru-eu-wau-wau's dedication to safeguarding their territory is rooted in their ancient connection to the land. As Bitaté describes it, "We have a special love and care for our territory because it's where our ancestors are from; it's where all the wisdom is. Our culture, our traditions, our traditional foods and medicinal plants are all inside the forest. It's a wealth we want to preserve for future generations. That's why we've fought, and are still fighting, for this territory."

GETTING TO KNOW THE ASSOCIATION OF RIO BONITO

THE TERRITORY draws us into the daily lives and mounting pressures on Neidinha and the Uru-eu-wau-wau, and opens a window into the lives of the nonnatives who want that land, including a group of farmers who have organized publicly as the Association of the Rio Bonito and a settler named Martin who is operating clandestinely on his own.

It was Neidinha and the Uru-eu-wau-wau who believed the film should also follow the invaders who were bent on colonizing the territory. "We talked about what the most accurate and honest version of this story would be," Pritz recalls. "And they said, 'You should go try to talk to them. They'll talk to you. They have no fear about what they're doing. If people want to understand the source of this violence and this destruction, it's not with us. They're the ones doing it.'"

However, in the view of Rondônia's indigent farmers, the Uru-eu-wau-waus have too much land. Like Neidinha, the farmers were familiar with the mythology of the American West, but had processed it differently. They see themselves not as invaders but as pioneers in the mythic tradition of the American West, working to move their country forward. "Everyone has cowboy hats and there's all this Texas paraphernalia," Pritz observes. "They have this admiration for the American West because of the idea of what it represents. The colonial project, Manifest Destiny, those are the ideas that these communities live and breathe."

As he filmed with members of the Association of the Rio Bonito, Pritz was particularly drawn to Sergio, a thoughtful 49-year-old farmhand. He had spent his life toiling on farms belonging to other people, for little pay, in punishing, shadeless heat. Introducing himself after he became leader of the group, Sergio stressed the need for the Association to follow the guidelines in staking its claim to ensure that everything proceeded smoothly. He spoke eloquently about building a town of families. “For Sergio, it wasn’t just about him and his; it was about escaping the poverty and suffering of the frontier,” Pritz observes. “That, to me, just struck at the core of the settler/colonial project. It is born from this utopic vision, but it will continue to create the circumstances that led to the need for that utopia in the first place. And Sergio understands that, too. It felt like — here’s this very interesting person who can unlock a different view on this situation.”

Navigating the production process was a delicate exercise that required a combination of transparency and discretion. “We were filming both sides of this intimate backwoods conflict, so everybody knew everybody, more or less,” Pritz notes. “When we embarked on this approach, we knew we had to be completely honest with everyone we were filming with about what we were doing. But we weren’t going to give any details that would jeopardize other people’s safety. And we weren’t going to share information about any of the parties involved with the others. It was a tightrope.”

ON CINEMATOGRAPHY, SOUND DESIGN, AND SCORE

The urgency of the film’s subject matter is complemented by keen attention to filmmaking craft.

Cinematography, sound design and music work together harmoniously to bring the audience into the worlds of the rainforest and the farmlands around it, making it clear where you are oriented. As Pritz summarized the overarching approach, “When we land in these scenes, we should understand pretty quickly which side of the frontier we’re on and who we’re about to hear from.”

Cinematography

In honing the film’s visual approach, Pritz took classic Western genre aesthetics as a starting point. “Thinking of this film as a Western documentary made sense because of the obvious visual parallels but also the ideological ones,” he observes. “This presented an opportunity to take a genre that everybody knows quite well and comes with all these problematic presumptions and try to subvert it in interesting ways. In the traditional Western, Indigenous groups are often shown as nameless, faceless silhouettes on the horizon. And you get these richly textured windows into the lives of the settlers. We wanted to flip that on its head.”

THE TERRITORY conveys a vivid sense of the rainforest in all its singularity, beauty and vitality that presents its own unique challenge, Pritz explains. “The forest is a really rich environment visually, but it’s tricky because it can present as this wall of green. It’s often hard to get a sense of scale when you’re on the ground. We wanted to try to bring the audience *big* and then really, really small scale as well. In the opening credits, we used satellite time-lapse imagery to show the historical patterns of deforestation — to make it about more than this one really crucial piece of the rainforest. And then we used some beautiful macrophotography of insects and paid attention to the little details of the forest that give it this complex web of interaction.”

Sound Design

Pritz worked with the sound design team led by Peter Albrechtsen, Rune Klausen and composer Katya Milhailova to aurally represent the environment and the characters in both descriptive and subjective ways. The Uru-eu-wau-wau and the farmers/settlers are battling for the same tract of rainforest, but they engage with the land in very different ways. The tenor of the sound design that accompanies the Uru-eu-wau-wau and the farmers/settlers reflects their distinct perspectives. “Moving with the Uru-eu-wau-wau through the forest is this really graceful, beautiful experience; they’re lithe and light on their feet. I felt that I was entering a world where there was respect for nature and a grace and an ease with which they were able to move through it,” says Pritz. “And when I was in the forest with invading settlers and farmers, the relationship to the land was really violent. It was all about conquering and dominating. There was this clang of chainsaws and metallic axes and things were being hacked away from all sides. So I knew that we wanted to try to bring that experience I was having in the rainforest with these two different groups to the sound design and score as well. And really try to make it as immersive an experience as we could for the audience.”

Score

Milhailova’s score also plays a role in evoking the world of the Uru-eu-wau-wau. Milhailova began her work with a trip to Brazil, where she recorded the songs of the Uru-eu-wau-wau and the myriad sounds of the environment. She was able to spend time with the people involved in the story and experience how they lived. “Katya and I both felt that maintaining a strict fidelity to the linguistic, cultural and musical traditions of the Uru-eu-wau-wau was very important,” says Pritz. “It’s a very ambitious score, with electronic music, traditional Indigenous music, classical violins and cellos. All different types of music but Katya’s done an amazing job of keeping all that bound together by the central theme that stays with the characters.”

THE FIGHT CONTINUES

For the Uru-eu-wau-wau and Neidinha, the fight to defend the forest continues. But with the means and skill to communicate in their own voice and on their own terms, the Uru-eu-wau-wau have a powerful tool in perpetuity. Bitaté has a rising profile as an Indigenous representative and is working on a podcast. Pritz is looking forward to working with his producing partners well into the future. “The work that we’re doing with the Uru-eu-wau-wau in terms of their media team internally is going to keep continuing long after **THE TERRITORY** is done,” he affirms. “That was an important goal for us — that the film itself was not the end, and this would be the beginning of a much larger change for the community. All the things that are happening for Bitaté are happening independent of us. It’s got a life of its own and that’s exciting.”

Neidinha is proud of the collaboration that began in 2018. “Whoever watches the film will see our daily life as it is,” she says. “And I believe that by showing sides of the story, the film could help both sides look at the situation differently. So the invaders can understand us but also so we can understand what makes them invade the land and threaten people with death. And maybe we can reflect on a solution to this situation that is extremely dangerous for the Indigenous, for the forest and for the land-grabbers.”

ABOUT THE FILMMAKING TEAM

Director, Alex Pritz

Alex Pritz is a documentary film director and cinematographer focused on human's relationship with the natural world. Pritz's directorial debut, **THE TERRITORY**, premiered in the World Cinema competition at Sundance 2022, winning both an Audience Award and Special Jury Award for Documentary Craft, making it the only film at that year's festival to win awards from audience and jury alike. Pritz also worked as a cinematographer on the feature documentary "The First Wave" with director Matt Heineman, and as a cinematographer and field producer on Jon Kasbe's feature documentary "When Lambs Become Lions" (Tribeca 2018). Prior to that, Pritz co-directed, shot and edited the documentary short "My Dear Kyrgyzstan" (Big Sky 2019). He is a co-founder of Documist and has received grants from the Sundance Institute, IDA Enterprise Fund, Catapult Fund and Doc Society.

Pritz holds a Bachelor of Science from McGill University, where he studied Environmental Science and Philosophy. In 2012, he received an inaugural Dalai Lama Fellowship for his work developing film curricula alongside low-income communities in the Philippines and taught participatory film workshops for lawyers and human rights advocates around the world.

Producer, Will N. Miller

Will Miller is a documentary filmmaker and co-founder of [Documist](#), a production company based in New York City and Toronto. His work focuses on environmental conflict, migration and human rights. He has worked in over 30 countries and speaks English and Spanish fluently, as well as Portuguese and French conversationally.

THE TERRITORY is the first feature film Miller has produced. Before that, he worked primarily on short films and digital features, garnering several awards as well as Emmy® and Canadian Screen Awards nominations. His work has been published by The New York Times, The Guardian, The Economist, CNN, NBC and BBC. From 2017 through 2019, he worked at Human Rights Watch, where he produced over 100 videos reaching millions of viewers online and broadcast by dozens of news outlets around the world.

Miller is dedicated to teaching and sharing the craft of documentary. He has worked on a range of participatory multimedia projects in the U.S., Canada, Kenya, Haiti, the Philippines and Brazil, from photography projects with kids to evidentiary video techniques for human rights defenders to masterclasses for aspiring cinematographers. He taught part-time at the East African Film Academy as well as the Aga Khan Graduate School of Media and Communications and has given dozens of workshops around the world.

Miller studied environmental sciences at McGill University. His research focused on historical settlement patterns in the Napo River Valley in the Peruvian Amazon as well as land loss and displacement of the Emberá Indigenous community by the Alto Bayano hydroelectric dam in Panama.

Producer, Sigrid Jonsson Dyekjaer, P.G.A.

Sigrid Dyekjaer has produced more than 30 documentary films, including the Oscar®-nominated documentary "The Cave" (2020) by Feras Fayyad, for which she won an Emmy for Exceptional Merit –

Documentary Filmmaking and a Peabody Award. She's won numerous awards including Outstanding Achievement in Production at Cinema Eye (2020). Other notable titles include "The Kingmaker" (2020), "Scandinavian Star" (2020) and "Aquarela" (2018) by Victor Kossakovsky.

Producer, Darren Aronofsky

Academy Award®-nominated filmmaker Darren Aronofsky was born and raised in Brooklyn. Aronofsky heads Protozoa Pictures based in Chinatown, New York. His credits include "Pi," "Requiem for a Dream," "The Fountain," "The Wrestler," "Black Swan," "Noah," "mother!" and his upcoming A24 film "The Whale." As a producer under his Protozoa label, Aronofsky was responsible for "Jackie," which garnered three Academy Awards; the documentary feature "Some Kind Of Heaven," which premiered at the 2020 Sundance Film Festival; and the docu-memoir "Serendipity," which made its world premiere at the 2019 Berlin Film Festival. Most recently, he executive produced the six-part National Geographic docu-series "Welcome to Earth," starring Will Smith.

Producer, Gabriel Uchida

Gabriel Uchida is a Brazilian journalist and visual artist with over a decade of experience working on global stories. His work has been published in over 30 countries, and Uchida has had solo exhibitions of his photography in Sao Paulo, Addis Ababa and Berlin. In 2016, he decided to move to the Amazon and focus his work on environmental and Indigenous issues.

Producer, Lizzie Gillett

Lizzie Gillett develops and produces feature documentaries at the award-winning Passion Pictures, best known for the Academy Award-winning "Searching for Sugar Man." Gillett recently produced "Lady Boss: The Jackie Collins Story" (2021), which premiered at Tribeca and had a 40-cinema launch event in the U.K. before broadcasting on CNN, the BBC and Netflix.

Gillett is the sole producer of the climate change documentary "The Age of Stupid" (2009), which was No. 1 at the U.K. box office and screened on TV, DVD and in cinemas around the world.

Cinematographer, Tangãï Uru-eu-wau-wau

Tangãï is a teacher, cinematographer and member of the Jupaú Surveillance Team — an Indigenous group of land defenders. He lives in the Uru-eu-wau-wau territory, one of the most attacked reserves in the Brazilian Amazon.

Editor, Carlos Rojas Felice

Carlos Rojas is a documentary editor based in New York City. He has edited "They Took Them Alive" (Full Frame 2017) and "Tre, Maison, Dasan" (San Francisco Intl FF 2018), for which he received the Karen Schmeer Award for Excellence in Documentary Editing at IFFBoston. He has also edited "The Great Hack" (Sundance 2019), "White Noise" (AFI 2020) and the Netflix documentary series "We Are: The Brooklyn Saints" (2021). Rojas was a contributing editor at the Sundance Documentary Edit and Story Lab in 2013 and 2016 and an advisor at the Sundance Art of Editing Lab in 2020.

Composer, Katya Mihailova

Katya Mihailova is a composer for film and media based in New York City. She is a British Academy Television Craft Awards (BAFTA) 2018 Original Score Nominee and a 2016 Film Composer Fellow at the Sundance Institute. Mihailova's notable original scores include "Born Free" (2018), a British Russian documentary for UK's Channel 4; "Russian Woodpecker" (2016), a documentary by Chad Gracia on the

revolution in Ukraine; “The Restoration”(2020), a Peruvian narrative feature by Alonso Llosa; the Libyan British documentary “Freedom Fields”(2019); the Sundance-premiered documentary “Coded Bias,” about modern inequality in technology; and “Tik Tok, Boom!” (2022). Mihailova is originally from Bishkek, Kyrgyzstan, and holds a master’s degree from the Manhattan School of Music in piano performance and composition.

Executive Producer, Txai Suruí

Txai Suruí is a 24-year-old Indigenous activist from the Amazon. She was born on the frontlines of the rainforest and raised by a family of warriors. Now, Suruí is one of the most prominent voices from the forest in the fight against climate change. She got the world’s attention after a powerful speech for world leaders during COP26’s opening ceremony in Glasgow, U.K.

CREDITS

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SOUND DESIGN BY
RUNE KLAUSEN
PETER ALBRECHTSEN, MPSE

MUSIC BY
KATYA MIHAILOVA

CINEMATOGRAPHY BY
ALEX PRITZ
TANGÃI URU-EU-WAU-WAU

EDITING BY
CARLOS ROJAS FELICE

PRODUCED BY
DARREN ARONOFSKY
SIGRID DYKJÆR

PRODUCED BY
WILL N. MILLER
GABRIEL UCHIDA

LIZZIE GILLETT

DIRECTED & PRODUCED BY
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EXECUTIVE PRODUCER
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Andrew Ruhemann
Romain Bessi

Philippe Levasseur

For Doc Society Climate Story Fund:

Megha Agrawal Sood

Shanida Scotland

Jessica Edwards

Associate Producer

Sarah Sparkman

Jeffrey Penman

Consulting Producer

Mark Grieco

Field Producers

Paula Moura

Joe Carter

Leslye Davis

Fabio Nascimento

Edimar Tozzo

Production Assistant

Vanessa Fernandes

Archive Researchers

Gabriel Bogossian

Paula Moura

Tamires Lietti

Co-Editor

Alex Pritz

Additional Editing

Will N. Miller

Consulting Editor

Pedro Kos

Assistant Editing
Loredana Vicario
Cecilia Delgado
Azadeh Nikzadeh
Alex Modlin

DIT/ Field Media Manager
Simone de Carvalho

Development Editing
Pisie Hochheim
Nikki Boliaux
Lauren Nolan

Co-Cinematographer
Will N. Miller

Additional Cinematography
Jordan Pinheiro
Leslye Davis
Tejubi Uru-eu-wau-wau
Kuaimbú Uru-eu-wau-wau
Fabio Nascimento

Filmmaking Trainer
Fabio Nascimento

Driver
Edimar Tozzo
Onildo Nascimento da Costa
Henrique Lima

Impact Producer
Marianna Olinger

Impact Producer - Europe
Think-Film by Danielle Turkov Wilson

Color and Finishing

RCO

Supervising Colorist
Seth Ricart

Conform and Color Assistant
Natasha Wong

Color and Finishing Producer
Sheina Dao

Animation Director
William Reynish

Animation Studio
Hide The Zebra

Creative Director, Animation and GFX
Uffe Rønne Wagner

Compositor & VFX supervisor
Anina Bintig Tang

Art Director
Hodja Diallo Berlev

Re-recording Mixer
Rune Klausen
Peter Albrechtsen, CAS

Sound Effects Editor
Mikkel Nielsen

Foley Artist
Heikki Kossi, MPSE

Foley Mixer

Lauri Marjamaa

Foley Editor
Pietu Korhonen

Dialogue Editors
Guilherme Tortolo Magrin
Sebastian Vaskio

Sound Facilities
Supersonic CPH
Foley Studio
H5 Film Sound

Mixing Facilities
Mainstream ApS

MUSICIANS

Francois Wiss, Guitar, Komuz, Banjo
Rupert Boyd, Guitar
Chris Petti, Electric Guitar
Naiika Alfred, Voice
Sebastian Arroyo, Voice
Ivan Pedersen, Voice
Tualaman Tatuyo, Voice
Teresita Tatuyo, Voice
Quenna Stewart, Whistle
Graham Stewart, Whistle
Vadim Ivanov, Clarinet
Alexandr Anisimov, Violin
Audrey Heyes, Violin
Ervin Dede, Viola
Alex Hu, Viola
Marta Bagratuni, Cello
Luke Krafka, Cello
Pawel Knapik, Double Bass
Vasyl Fomytskyi, Double Bass
Lars Mitch Brehm FischerMann, Drums
Domingos Francis Filho Prado Vaz
Domingos Savio Veloso Vaz
Teresinha Prado
Edmildo Manoel Va Pimentel
Santiago Prado Godinho

Recording Manager

Galina Zhdanova

Stage Manager, Teatro Amazonas

José Rogerio dos Reis Oliveira

Program Supervisor, Teatro Amazonas

Naiana Sousa Cavalcante

Field recording guide

Gene Osagie

Milton Fernandes

Sound Mix

Chris Petti

Mike Macallister

Sound Engineer, Sound Mix

Joe Higgins

Arrangement

Aleksandr Anisimov

Sound Production Support

Proyecto Inversor Amazónico y Teatro Amazonas

Production Executive, Passion Pictures

Clare Lucas

Translators

Barbara de Barros

Bruno Santarelli

Paulo Filho

Brunna Ferreira

Viviam de Oliveira

Thayna Ferreira

Elisa Dias

Joice Sant'Anna

Carlos Costa Cox

Patricia Pereira

Victor Conrado

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ADDITIONAL MATERIAL

The Intercept

BBC

MUSIC

Original Music Composed, Arranged and Produced by

KATYA MIHAILOVA

LICENSED MUSIC

Saga da Amazônia

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Nete Bandeira

Kim Suruí

Pi Suruí

Txepo Suruí

Almir Suruí

Israel Vale

Ramirez Andrade

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Adelaide Park

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Hope Hess
Christina Stark
Claire Nicklin
Marilyn Warburton

Abby Higgins
Amanda Coen
Gil Seltzer
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