

THE FIGHT FOR SOUTHERN HERITAGE



MONUMENTAL CROSSROADS

GANDER YONDER PICTURES PRESENTS

"MONUMENTAL CROSSROADS" A TIM VAN DEN HOFF FILM

DIRECTOR OF PHOTOGRAPHY RUBEN HAMELINK EDITOR ERIK VERMUNT

MUSIC BY JAN DE BRUIJN EXECUTIVE PRODUCERS CARLY VIATOR AND ANITA FARHAT

DIRECTED BY TIM VAN DEN HOFF

WWW.MONUMENTALCROSSROADS.COM

SYNOPSIS - SHORT (69 WORDS)

Throughout the South of the United States, tempers flare up as confederate monuments are targeted for removal. During a 6000 mile road trip through the former Confederacy, this documentary explores the legacy of Southern Heritage. A myriad of supporters and opponents is met along the way: White, Black, North and South. Each with their own view on what's worth remembering and preserving. Is there a way past these crossroads?

FILM DETAILS

GENRE:	Documentary
COUNTRIES OF PRODUCTION:	Netherlands, USA
YEAR OF COMPLETION:	2018
RUN TIME:	87 min and 54 min
ACQUISITION FORMAT:	4K XDCAM
DELIVERY FORMAT:	DCP, Quicktime file (2K, UHD, HD)
COLOR:	Color
SOUND:	Stereo and 5.1 surround
LANGUAGE:	English

SALES:	Scorpion TV
	David Cornwall
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	+44 207 278 8829

PRODUCTION COMPANY	Gander Yonder Pictures B.V.
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WEBSITE	www.monumentalcrossroads.com
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TRAILER	https://bit.ly/2MosDVp
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Tivoli Circle after removal of Lee statue, New Orleans, LA.



Confederate supporter H.K. Edgerton, Asheville NC

SYNOPSIS - LONG (403 WORDS)

Throughout the South of the United States, tempers flare up as confederate monuments are targeted for removal. During a 6000 mile road trip through the former Confederacy, this documentary explores the legacy of Southern Heritage.

After a white supremacist murdered nine black church members in Charleston, South Carolina in 2015, confederate monuments and symbols like the battle flag have come under scrutiny. When in 2017 the mayor of New Orleans announced the removal of the city's largest confederate monuments, protesters decried the action as part of a planned 'white cultural genocide'.

Intrigued by these fierce protests, European director Tim van den Hoff set out for New Orleans to find out if there is something worth salvaging from Southern Heritage? Tracking the monumental shockwave through the South, he soon found himself in Charlottesville, wedged between the K.K.K. and a thousand counter protesters. Rife with tension, the shouting match offered little but bumper sticker slogans.

Tumbling further down the confederate rabbit hole, the film encounters numerous characters on both sides, like the mayor of a small white town who wants to put the New Orleans monuments in his park to remember the sacrifice of his ancestor and an African-American activist, running for mayor of Birmingham, who's adamant to remove a confederate monument from the city's park.

Society seems to be at a crossroads. A lack of mutual understanding and patience to change that, has pitted people against each other in opposing camps. Lack of historic sensibility is sometimes to blame, like the old farmer who maintains that slavery wasn't all that bad. But there are numerous efforts to educate the public, like the plantation museum that offers a perspective on the Old South through the eyes of the slaves. A lack of acknowledgement of a shared history of oppression stands in the way of healing and coming together.

Staunch confederate supporters see something else happening. One of the very few black confederate supporters as well as the executive director of the Sons of Confederate Veterans (with close to 100,000 members, the biggest heritage group) see their Southern identity threatened by Northern folks who force their agenda of political correctness on them. Like their ancestors, they feel the need to defend themselves against an oppressive government that's looking to limit their freedom.

Both sides with their own view on what history is worth remembering and preserving. Is there a way past these crossroads?



K.K.K. rally at Charlottesville, VA



Sons of Confederate Veterans executive director Mike Landree

DIRECTOR'S STATEMENT

When I read about the monument removal in New Orleans in a Dutch newspaper, I immediately wanted to go and make a film about it. It looked like the debate about our blackface tradition of 'Zwarte Piet'. But on steroids, like everything is bigger in America. I never wanted to get into the tradition/heritage vs. political correctness/inclusiveness debate in the Netherlands, but this seemed exotic enough to make something fresh.

So I went there, only to find out how deep the American racial divide really is. I had to drop the idea of making a comparison to our Dutch pendant and explore this topic on its own merits. In what became a 6,000 mile road trip through the former Confederate States, my eyes were slowly opened to its history and how it continues to shape public opinion and race relations in the present day. Staying mostly away from alt-right and fringe movements, I chose to talk to more or less mainstream people on both sides of the argument, hoping to understand how average Southerners look at the issue of confederate monuments and symbols. What remains if you strip away all the questionable elements of this heritage? Is there something left to celebrate?

TIM VAN DEN HOFF'S FILMOGRAPHY

TRAINING: Master of Arts, Philosophy, Erasmus University Rotterdam ('11)
 Bachelor of Arts, Philosophy, Erasmus University Rotterdam ('08)

FILMS & TELEVISION:

2017	COMMITTED TO FREEDOM (Commissioned Short Film, NL) Role: Writer/Director Won 2x Golden Dolphin Cannes Corporate Media & TV Awards 2017
2016	GRENZELOZE ROTTERDAMMERS (TV Series, NL) Role: Writer/Director Screened on TV channels in The Netherlands
2014	ON THE VERGE (Short Film, NL) Role: Writer/Director Selected: AFFR – Rotterdam Selected: Arquiteturas Film Festival - Lissabon Selected: Arquitectura Film Festival - Santiago Selected: Urban Design and Architecture Film Festival - Brisbane

BIOGRAPHIES

TIM VAN DEN HOFF (Director / Producer)

Tim van den Hoff (1981) is a Dutch director/writer, based in Rotterdam, The Netherlands. He holds a BA and MA in Philosophy and worked for Dutch public broadcaster VPRO, before starting his own production company. In 2017, he received two Golden Dolphins at the Cannes Corporate Media and TV Awards for his short film 'Committed to Freedom', about life inside a forensic psychiatric institution.

RUBEN HAMELINK (Director of Photography)

Ruben Hamelink (1992) is a self-taught photographer and filmmaker from Rotterdam, The Netherlands. His personal work has an international focus and often engages in social and cultural commentary. In 2017 Ruben won the Celeste Prize Visible White 'In Conflict' Single Photo prize for 'The Free Runners of Gaza'. As cameraman / Director of Photography Ruben has worked on a number of documentary projects including Stateless Democracy (2017, collaboration with New World Summit and Studio Jonas Staal, 60min) about the radical democratic movement in Rojava, West Kurdistan and TV documentary series Grenzeloze Rotterdammers (2016, Tim van den Hoff, Dore van Duivenbode, 8x25min).

ERIK VERMUNT (Editor)

Erik (1992) has studied Media and Culture at the University of Amsterdam and worked as editor and assistant-editor on Dutch TV series Schuldig, VPRO Tegenlicht and as a member of the IDFA film team.

JAN DE BRUIJN (Composer)

Singer/guitarist/songwriter Jan de Bruijn (Rijsbergen, 1958) plays for over thirty-five years from the head and from the heart straight from the heart that is. In the eighties He started up The Crew, a strong rhythm & blues band with a leading role in the international club scene. Jan de Bruijn has evolved over the years into a performing artist like no other. Different talents and qualities as: a good guitar player, an excellent singer and an inevitable personality on stage. So far Jan shared stages and studios with Johnny Copeland, Calvin Owens, Jerry McCain, Jo Lemaire, Peter Dictus, Bløf, Eddie C. Campbell, The Uptown Horns, Kaz Lux, Oscar Benton, Kees Meerman, Kees Schipper, Raymond v / h Groenewoud, Stef Bos and many others.



Volunteer Jarene Flemming at a neglected African-American cemetery , Richmond VA



Tour guide Ashley at 1811 slave revolt memorial at Whitney Plantation, Egard, LA

FULL PRODUCTION CREDITS

DIRECTED & PRODUCED BY

Tim van den Hoff

DIRECTOR OF PHOTOGRAPHY

Ruben Hamelink

EDITOR

Erik Vermunt

EXECUTIVE PRODUCERS

Carly Viator

Anita Farhat

ORIGINAL MUSIC

Jan de Bruijn

ADDITIONAL PRODUCTION MUSIC COURTESY OF

www.epidemicsoud.com

LEE MONUMENT AERIAL FOOTAGE COURTESY OF

Clyde J. Bordelon

TIVOLI CIRCLE PROTESTS FOOTAGE COURTESY OF

Gregory Tilton JR

STOCK MEDIA PROVIDED BY

VideoPowWow / Pond5

iStock.com/istockmaradona

GRADING

Laurent Fluttert

Ruben Hamelink

AUDIO MIXING

Bob Kommer Studio's

Jeroen Nadorp

ADDITIONAL MUSICAL PERFORMANCES

Maureen Alberg

Joost Verbraak

Pieter van Bogaert

STUDIO ENGINEER

Chris Smulders

MUSIC RECORDED AT

Next Page Studio's, Baarle-Nassau, Netherlands

GRAPHIC DESIGN

Electric Magnolia

LEGAL SERVICES

Shatzkin & Mayer, P.C.

Karen Shatzkin

Dikhoff van Dongen

Gaico Bos

"THE RIVER"

Written and performed by Jan de Bruijn

"ALL MY TRIALS"

Written and performed by Joan Baez

Courtesy of Concord Music Group, Inc.

"BATTLE HYMN OF THE REPUBLIC"

Written by Julia Ward Howe

Performed by U.S. Army Band

"AULD LAUNG SYNE"

Written by Robert Burns

Performed by Frank C. Stanley

"MAKE MY WAY"

Written and performed by Jan de Bruijn

MONUMENTS DEPICTED IN THE FILM

STATUE OF ROBERT E. LEE, 1884, NEW ORLEANS (LA)
by Alexander Doyle

MURALS AND PAINTINGS STUDIO BE, CIRCA 2016, NEW ORLEANS (LA)
by Brandan 'bMike' Odums

STATUE OF MATTHEW MAURY, RICHMOND (VA)
by Frederick William Sievers, 1929

STATUE OF J.E.B. STUART, RICHMOND (VA)
by Fred Moynihan, 1907

STATUE OF STONEWALL JACKSON, 1919, RICHMOND (VA)
by Frederick William Sievers

STATUE OF JEFFERSON DAVIS, 1907, RICHMOND (VA)
by Edward Valentine

STATUE OF ROBERT E. LEE, 1890, RICHMOND (VA)
by Antonin Mercié

STATUE OF ARTHUR ASHE, 1996, RICHMOND (VA)
by Paul DiPasquale

SOLDIERS MONUMENT, 1871, OAKWOOD CEMETERY, RICHMOND (VA)
by Mr Burt

MAGGIE L. WALKER STATUE, 2017, RICHMOND (VA)
by Toby Mendez

STONEWALL JACKSON STATUE, 1921, CHARLOTTESVILLE (VA)
by Charles Keck

SLAVERY MEMORIALS, CIRCA 2014, EGARD (LA)
by Whitney Plantation

ARRAY OF MURALS ON BUILDING FACADES, CIRCA 2010, HANCEVILLE (AL)
by Jack Tupper

THE FOOT SOLDIER, 1995, BIRMINGHAM (AL)
by Ronald S. McDowell

POLICE DOG ATTACK, 1993, BIRMINGHAM (AL)
by James Drake

STATUE OF MARTIN LUTHER KING, 1986, BIRMINGHAM (AL)
by Giancarlo Roppa

MONUMENT 'JAILED CHILDREN: CHILDREN'S MARCH', 1993, BIRMINGHAM (AL)
by James Drake

MONUMENT 'FOUR SPIRITS', 2013, BIRMINGHAM (AL)
by Elizabeth MacQueen

STATUE OF CHARLES LINN, 2013, BIRMINGHAM (AL)
by Branko Medenica

CONFEDERATE SOLDIERS & SAILORS MONUMENT, 1905, BIRMINGHAM (AL)
by Charles Wheelock

STATUE OF ZEBULON BAIRD VANCE, 1896, ASHEVILLE (NC)
by Richard Sharp Smith

FORT SANDERS MONUMENT, 1914, KNOXVILLE (TN)
by John P. Kern

"IT'S NICE TO HAVE YOU IN BIRMINGHAM" MURAL, 2014, BIRMINGHAM (AL)
by Magic City Mural Collective

STONE MOUNTAIN MEMORIAL CARVING, 1970, STONE MOUNTAIN (GA)
by Walker Kirkland Hancock

THE FILMMAKERS WISH TO THANK THE FOLLOWING FOR THEIR ASSISTANCE

Mia Alouf

Studio BE

Jean-Marc Butty

Kelley Courville

Stephen Hammond

Suzie Herman

Ena Konjolka

Terri Schertler

Greg Tilton

Siebe Thissen

Blayze Viator
Kent Viator
Fred de Vries
Daniel Waghorne
Whitney Plantation

All interviewees and location holders

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