

DOPE IS DEATH



Written and Directed by Mia Donovan

Produced by Bob Moore

Executive Producers Mila Aung-Thwin, Daniel Cross

Cinematography Glauco Bermudez, Mia Donovan

Editor Mia Donovan

Original Music Ramachandra Borcar

Sound Design and Re-Recording Mixer Cory Rizos

Featuring

Juan Cortez

Maliki Shakur Latine

Pedro Pietri (archive)

Cleo Silvers

Felipe Luciano

Sid Davidoff

Dr. Curtis Powell, MD (archive)

Lumumba Shakur (archive)

Juan González (archive)

Walter Bosque

Carlos Alvarez

Dr. Mutulu Shakur

Aiysha Ahmed

Sekou Odinga

Jalaluddin Mansur Nuriddin

Dr. Peter Bourne, MD

Dr. Samuel Kelton Roberts, Jr.

Urayoana Trinidad

Dr. Winston Kokayi Patterson

Dr. John Lichtenstein, MD

Dr. Mario Wexu

Rita Cordova-Padron

Susan Rosenberg

Jacqueline Haught

Makini Shakur

Dr. Barbara Zeller, MD

THE FILM

DOPE IS DEATH is the story of how Dr. Mutulu Shakur, stepfather of Tupac Shakur, along with fellow Black Panthers and the Young Lords, combined community health with radical politics to create the first acupuncture detoxification program in America in 1973 - a visionary project eventually deemed too dangerous to exist in America.

THE DIRECTOR

Mia Donovan is a filmmaker based in Montreal. She has written and directed three feature documentaries, *INSIDE LARA ROXX* (2011), *DEPROGRAMMED* (2015) and *DOPE IS DEATH* (2020). She was the recipient of the prestigious Don Haig Award for outstanding achievement as an emerging filmmaker in 2012. Her films have been presented worldwide at film festivals, on TV broadcasts, theatrically and on digital platforms such as Netflix. In 2016 she wrote and directed her first virtual reality experience called *Deprogrammed VR* (2016) which won the coveted IDFA DocLab Award for Digital Storytelling that year. She is currently developing her first narrative feature called *THE TOUCH OF HER FLESH* (development).

THE PRODUCER

Bob Moore is Co-President and Creative Producer at EyeSteelFilm in Montreal where he has produced over 30 feature documentaries since 2008. Together with his talented partners and collaborators, he has been the recipient of over 100 international awards, including Emmys, Cinema Eyes, Golden Horses, Owls, Phoenixes, and a variety of other celebratory animal-themed prizes. Bob also oversees EyeSteelFilm's dedicated theatrical distribution company, and works with artists exploring meaningful interactive storytelling (which, again, has led to prizes, though in this case less animal-related and more pixel and digital-themed). He's been the subject of a Producer's Spotlight at the Cannes Marché du Film, an advisor at the Sundance Creative Producing Lab, is currently an international advisor to DMZ Docs in South Korea, and generally enjoys working with and mentoring emerging filmmakers.

THE PRODUCTION COMPANY

EyeSteelFilm is a film and interactive media company dedicated to using cinematic expression as a catalyst for social and political change. It was created to develop cinema that empowers people who are ignored by mainstream media, a mandate that has taken the company to explore projects, people and ideas around the world. EyeSteelFilm was founded through making films with the homeless community. Daniel Cross' gritty street trilogy (*The Street: a film with the homeless*, 1996; *SPIT: Squeegee Punks in Traffic*, 2002; www.HomelessNation.org, 2003) chronicled a generation of Canadians lost to social funding cuts, political apathy, alcoholism and drug use. These films provided a template for using engaged cinéma-vérité and interactivity for empowerment and change. For almost 20 years, Montreal's award-winning EyeSteelFilm has made an international impact with social issue documentaries such as *Softie* (2020), *Influence* (2020), *Anote's Ark* (2018), *Let There be Light* (2017), *I am the Blues* (2015), *Deprogrammed* (2015), *Chameleon* (2014), *Forest of the Dancing Spirits* (2013), *Inside Lara Roxx* (2011), *Fortunate Son* (2011), *Rip! A Remix Manifesto* (2009), as well as a series of films chronicling modern life in China: *Bone* (2005), *Chairman George* (2006), *Up the Yangtze* (2007), *Last Train Home* (2009), *Vanishing Spring Light* (2011) and *China Heavyweight*, (2012). In the process, it has been the recipient of over 100 international awards. EyeSteelFilm has been frequently named as a "Realscreen Top 100" company and also comprises of a full-service theatrical and multi-platform distribution company for feature documentary and Art-house fiction films, and the Creative Reality Lab, which explores meaningful interactive storytelling.