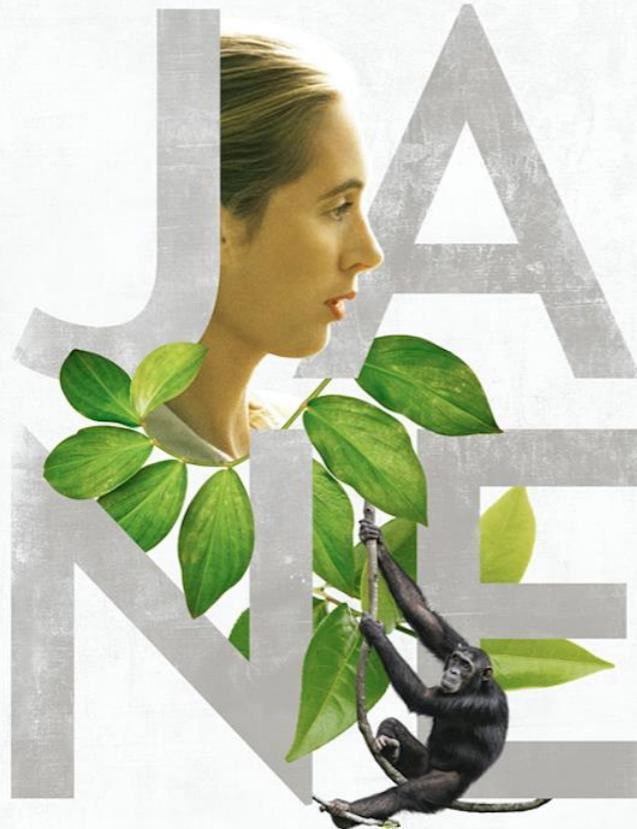




FROM THE DIRECTOR OF
KURT COBAIN: MONTAGE OF HECK AND THE KID STAYS IN THE PICTURE



A FILM BY **BRETT MORGEN**
 ORIGINAL SCORE BY PHILIP GLASS

IT TOOK A WOMAN TO UNLOCK THE SECRET OF EARLY MAN



NATIONAL GEOGRAPHIC DOCUMENTARY FILMS • NATIONAL GEOGRAPHIC STUDIOS PRODUCTION
 EXECUTIVE PRODUCERS PHILIP GLASS AND JEFF BRESNAHAN PRODUCED BY PUBLIC ROADS PRODUCTIONS AND BRETT MORGEN "JANE"
 WRITTEN BY PHILIP GLASS AND JEFF BRESNAHAN DIRECTED BY BRETT MORGEN COSTUME DESIGNER STEVEN WATSON MUSIC BY PHILIP GLASS AND JAMES NEWTON HOWARD EDITOR ELLIOTT KAPLAN
 EXECUTIVE PRODUCERS TIM PICTURE, JEFF HAZLER PRODUCED BY BRETT MORGEN, BRIAN BIRN, JAMES SMITH, TONY GERBER PRODUCED BY BRETT MORGEN



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Logline

“At the time I wanted to do things which men did and women didn’t.”

– Jane Goodall

Drawing from over 100 hours of never-before-seen footage that has been tucked away in the National Geographic archives for over 50 years, award-winning director Brett Morgen tells the story of **JANE**, a woman whose chimpanzee research challenged the male-dominated scientific consensus of her time and revolutionized our understanding of the natural world. Set to a rich orchestral score from legendary composer Philip Glass, the film offers an unprecedented, intimate portrait of Jane Goodall — a trailblazer who defied the odds to become one of the world’s most admired conservationists.

Short Synopsis

“Going to Africa, living with animals. That’s all I ever thought about.”

– Jane Goodall

Oscar®- and Emmy®-nominated director Brett Morgen uses a trove of never-before-seen 16 mm footage unearthed after 50 years from the National Geographic archives to shed fresh light on trailblazing conservationist Jane Goodall. Morgen, described by The Wall Street Journal as “the leading revolutionary of American documentary film,” tells Goodall’s story starting in 1960, when the 26-year-old British woman arrives in a remote area of northwestern Tanzania to study chimpanzees. Driven by her love of animals but lacking any formal training, Goodall triumphs in a male-dominated field, challenging conventional research methods with her unique approach to wildlife observation. Patiently gaining the animals’ trust, she soon makes headlines with the discovery that chimps are highly intelligent and social creatures that use tools to gather food. When the dashing Dutch filmmaker Hugo van Lawick is sent to document her work in 1964, filmmaker and subject soon fall in love, marry and have a child together. But Goodall is shaken when her beloved chimpanzees succumb to an outbreak of polio and engage in a brutal war. Drawing on van Lawick’s stunning wildlife footage and exclusive interviews with Goodall, as well as research footage from the Jane Goodall Institute and Goodall family videos, Morgen offers an unprecedented, intimate portrait of a woman who defied the odds to become one of the world’s most admired conservationists. **JANE** will be released in limited theaters beginning October 20.

Long Synopsis

“My mission was to get close to the chimpanzees, to live among them, to be accepted.”

– Jane Goodall

Oscar®-and Emmy®-nominated director Brett Morgen, described as “the leading revolutionary of American documentary film” by The Wall Street Journal, uses a trove of 16 mm footage rediscovered in 2014 from the National Geographic archives to shed fresh light on world-changing conservationist Jane Goodall, founder of the Jane Goodall Institute and U.N. Messenger of Peace. An animal lover since childhood, the 26-year-old British woman arrives in Tanzania’s Gombe wilderness in 1960 to live among the chimpanzees and study their behavior. The rare woman in a male-dominated field, Goodall has no scientific training. What she does possess are binoculars, monumental patience and a keen eye for details, which she meticulously records in her notebook.

Unaware of traditional research protocol, Goodall personalizes her studies by forming an emotional bond with her subjects, allowing her to gain their trust. She makes an astonishing discovery when she observes one of the chimps, whom she calls David Greybeard, using a twig to unearth ants from underground colonies. She telegrams her observations to her mentor, famed paleontologist Louis Leakey, and subsequently makes headlines around the world as the woman who proves that the use of tools extends beyond the human species to other primates.

In 1962, Dutch nature filmmaker Hugo van Lawick is sent by National Geographic to document Goodall in action on 16 mm film. Cinematographer and subject fall in love, marry in 1964 and move to the Serengeti plains region so van Lawick can film lions while Goodall raises their baby, nicknamed Grub.

After setting up an ongoing research station and years of co-habiting with the chimps at Gombe, Goodall is crushed when an outbreak of polio, believed to be caused by human contact in another region of Africa, invades her beloved troop. Not long after, she is shocked to see another side of the primates, whose violent rampages culminate in a murderous war, further decimating the population. Goodall emerges from professional and personal travails, including her 1974 divorce from van Lawick, determined to protect the chimpanzees and their habitat. Drawing on van Lawick’s stunning wildlife footage and exclusive interviews with Goodall, as well as research footage from the Jane Goodall Institute and Goodall family videos, Morgen offers an unprecedented, intimate portrait of a trailblazing woman who survived dark times to become one of the world’s most admired conservationists.

National Geographic Documentary Films presents a National Geographic Studio Production in association with Public Road Productions. **JANE**, a film by Brett Morgen (“Kurt Cobain: Montage of Heck,” “The Kid Stays in the Picture,” the Oscar®-nominated “On the Ropes”). Music by Oscar® nominee Philip Glass (“Notes on a Scandal,” “The Hours,” “Kundun”). Edited by Emmy® winner Joe Beshenkovsky (“This American Life”). With animation from Stefan Nadelman and cinematography by Ellen Kuras and Hugo van Lawick. Executive produced by Tim Pastore and Jeff Hasler. Produced by Brett Morgen, Bryan Burk, James Smith and Tony Gerber. Written and directed by Brett Morgen.

National Geographic Documentary Film’s **JANE**, from award-winning director Brett Morgen, will be released in select theatres beginning October 20. The film is being distributed theatrically by Abramorama in the United States. The soundtrack to Philip Glass’ original score will be released by Sony Music.

ABOUT THE PRODUCTION

“Here I am, an ordinary person, doing what I always wanted to do. Out in the open, sleeping under the stars, watching all the animals. Is it possible? Can it really be me? The challenge has been met. The hills and forests are my home.”

– Jane Goodall

Acclaimed filmmaker Brett Morgen, whose documentaries have focused on the likes of maverick movie mogul Robert Evans, ’70s radicals the Yippies and the Rolling Stones, never expected to spend two and half years of his life telling the story of revered conservationist Jane Goodall. But in March 2015, shortly after the release of his acclaimed “Kurt Cobain: Montage of Heck,” about the life of the late Nirvana frontman, National Geographic Documentary Films approached him about adding Jane Goodall to his list of world-class changemakers.

“I dismissed the idea because most of my films are about subversive subjects on the fringes of society,” Morgen says. “Also, science was probably my worst subject in school, so I told them no.”

Dr. Jane Goodall was equally skeptical. “I wasn’t interested,” says Goodall. “There have already been so many documentaries — I did not see how this film could possibly bring anything new to the screen.”

But the National Geographic executives persisted. “They said they’d recently unearthed this large trove of 16 mm archival film documenting Jane’s early research in Gombe, and that got me intrigued,” Morgen recalls.

Tim Pastore, National Geographic’s president of original programming and production, who is an executive producer on the film, was well aware of Morgen’s rare talent for building fresh narratives out of existing material. “When this footage was pulled from our archives, we couldn’t think of anyone better suited to transform this classic National Geographic material of Dr. Goodall into a modern-day masterpiece,” he says. “Brett has an uncanny ability to completely immerse viewers in his subject matter with his signature style.”

Morgen responded to the challenge. “My forte as a documentary maker has to do with seeking out archives and constructing films by re-appropriating found footage,” he says. “I thought, ‘This could be interesting.’”

For **JANE** producer Bryan Burk (“Star Wars: The Force Awakens”), the project offered an opportunity to team up with Morgen on a story of uncommon depth. “There have been multiple great documentaries about Jane Goodall’s research and her life, but this rediscovered material showed a side of Jane I’d never seen before,” Burk says. “By showing her early travels to Africa and her initial interactions with the chimpanzees, along with insights into her private life, the footage revealed a future legend at the beginning of her journey.”

Sifting Through the Archive

“Gradually I was able to penetrate further and further into a magic world that no human had explored before. The world of the wild chimpanzees.”

– Jane Goodall

Morgen’s appetite was further whetted when he saw the National Geographic Society’s 1965 TV documentary **Miss Goodall and the Wild Chimpanzees**. “It blew my mind,” Morgen says. “The footage showed one of the most profound intersections of wilderness and civilization that has ever happened. The rules have changed dramatically since Jane did her early work because now people aren’t allowed to touch the chimps, so this footage documents something that only happened once in the entire history of evolution — and it was shot so well.”

Although Morgen found much to like about the film, it was in many ways a relic from another era of documentary making. “It felt very anachronistic because it had narration by Orson Welles — and he narrated every single moment,” says the filmmaker, who saw an opportunity to tell Goodall’s story in a more contemporary and compelling way. “I told the National Geographic

guys, if you have 100 hours of this kind of footage, let me repurpose it and create an immersive experience for the viewer.”

A Forest of Footage

“I became totally absorbed into this forest existence ... It was an unparalleled period. When aloneness was a way of life.”

– Jane Goodall

Reteaming with his “Montage of Heck” production team, including Emmy®-winning editor Joe Beshenkovsky, co-producer James Smith and animator Stefan Nadelman, Morgen set to work organizing the vast archive of raw material with archival producer Jessica Berman-Bogdan. “Usually I have assistant editors collate everything chronologically and then I screen everything top to bottom before I write a script and begin editing,” Morgen says. “For **JANE**, I anticipated it would take about three weeks to get through the material.”

What he didn’t anticipate was that the film reels were not stored in chronological — or apparently any — order. “Reel one comes up and it’s 28 minutes of pure randomness,” Morgen says. “The first shot might be of Jane walking up a hill, shot two might be of a butterfly, shot three would be water, shot four another shot of water, shot five it’s Jane walking up a hill. And there were no screening notes or guide for any of this footage.”

Adding to the challenge, the thousands of unrelated film fragments had no audio. “There was no sound. It’s about 70 minutes into **JANE** before we hear the first synced sound moment, when Jane says, ‘Hello, Flo.’ That’s the only synced footage of Jane anywhere in the movie, outside of her talking on a TV show.”

Faced with roughly six days’ worth of jumbled, silent wildlife footage, Morgen decided to rethink his approach. First, he hired an army of interns and assistants to sort through the film. “We divided it into eight categories,” he says. “We put all the footage of Jane in one category, chimps mating in another category, chimps eating in another and so on.” The crew also faced the daunting task of identifying the 160 chimpanzees that roamed Gombe when van Lawick and Goodall were filming. “Only eight of them were relevant to our story, so just getting to the point where we could identify every chimpanzee was challenging. Here we were, more than 55 years removed in an editing bay in Culver City, California, trying to figure out who’s who. We really had our work cut out for us before we could even begin to assemble the film.”

Finding the Story

“People said my fame was due to my legs. It was so stupid — it didn’t bother me. It was really very useful because by this time I was needing to raise money myself, so I made use of it.”

– Jane Goodall

In January 2016, after he’d screened the footage but before he’d assembled a rough cut, Morgen wrote the script for **JANE**. “The narrative I was interested in first and foremost was this story of female empowerment, particularly in the era that Jane was working in,” Morgen says.

Despite his admiration for Goodall as a trailblazing woman, scientist and conservationist, Morgen envisioned the film as a tale of environmental original sin. “I saw this as a parable of the garden of good and evil, of Adam and Eve,” Morgen says. “The movie opens with a montage of insects and animals and nature all living harmoniously in Gombe, like Eden, in a way. The last thing we see is the snake, the serpent. And underneath that image you hear the sound of a boat, the first sign of man coming into the area. We cut to a shot of the boat, and it’s a very loud, abrasive sound.”

The point he’s trying to make is pretty straightforward, says Morgen. “There’s this great symmetry in nature prior to Jane’s arrival. As I got deeper into my research, I began to have very mixed feelings, not about Jane or her intent, which is beyond inspiring, but about the fact that those chimpanzees lived in that area for eons, yet over the course of 60 years their world was going to be turned upside down.”

Interwoven with the story of Goodall’s spectacular observations of her chimpanzee neighbors is an unorthodox love story that became apparent to Morgen as he watched van Lawick’s footage. “The amazing thing is that you’re really watching Hugo fall in love with Jane on camera,” he says. “That’s a rarity. You see it in classic couplings between a director and an actress, like von Sternberg and Marlene Dietrich or Orson Welles and Rita Hayworth. In the case of Hugo and Jane, that relationship breaks the fourth wall. Going through the footage, we identified every time Jane looked directly at the camera, reacting to Hugo, so we could build that into a montage. That was integral to the story.”

Van Lawick and Goodall’s relationship would grow more complicated in the years to come, however, as their intense devotion to their professional lives pulled them in different directions. “The film is very much a love story, except the love is not between man and woman,” Morgen says. “The love is between a woman and her work and a man and his work. Most people have this romantic idea that the most important relationship in life is with your partner,

your lover, your spouse, but for a lot of driven people, their primary relationship is with their work. I started to see that Jane and Hugo's ultimate breakup was not a tragedy because they both pursued their passions."

Early on in the film, says Morgen, Goodall discovers her true love, observing animals in the wild. "Then she's pulled away from that by marriage and being a mother. And then she comes back, full circle. That's the hero's journey. Our happy ending isn't that Jane gets back together with a man, it's that she goes back to work — on her own terms."

Interviewing Jane

"Suddenly, I found I was actually living in my dream. I already felt that I belonged to this new forest world. That this was where I was meant to be."

– Jane Goodall

For the film's voice-over narration, Morgen used mostly excerpts of Goodall reading from the audio version of her 1999 book "Reason for Hope: A Spiritual Journey." To gain more insights into her personal life, however, Morgen asked the now 83-year-old if he could spend two days asking her questions on video.

At first Goodall was resistant to the idea of sitting for an extensive interview, Morgen recalls. "She's told her story so many times," he says. "For more than 30 years, she's been doing presentations 300 days a year about those early days in Gombe. The idea that I was going to go over there and ask about Gombe again was like, 'Are you kidding? I've done that!' But I was not interested in her research. I was interested in her. She was the one I was observing, not the chimpanzees. And what Jane doesn't do every day is talk about Hugo and her marital rifts or bliss. That's very different from talking about science and I think it engaged her."

Goodall eventually agreed to the interview, which took place in a room at her home in the city of Dar es Salaam, Tanzania. "With a production designer we scouted Jane's space, picked an empty room, brought in some furniture and stuff from her office and brought down some things from Gombe as well," Morgen explains. "We basically designed a layout. I remember showing her son Grub what we were doing right before we started shooting, and he commented that the room we were going to interview Jane in was the room his father lived in — basically the room he died in. That added a whole other level of intensity to the interviews."

According to Goodall, she was surprised to find she enjoyed the interviews, which were more like conversations about her early life. "We looked at some of the rough cuts in between

the interview sessions and this took me back into the mood of those far-off days, into the life of a younger, more carefree Jane, a Jane on fire with the thrill of discovery and a passion for the chimpanzees and the forest.”

Music and Montage: Cutting to Glass

*“I thought, as I have so often since, what an amazing privilege it was to be utterly accepted thus
by a wild, free animal.”*

– Jane Goodall

Even before the editing process began, Morgen started thinking about music that would set the film’s tone from the very first frame. “It had to have very strong voice, some kind of through-line to hold everything together,” he says. “I wanted **JANE** to be like a cinematic opera where we start off with a prologue that establishes the musical themes of Gombe, and that idea led me to Philip Glass.”

The avant-garde composer and three-time Oscar® nominee is renowned for his concert works, operas such as “Einstein on the Beach,” and scores for dozens of films, including “Koyaanisqatsi,” “The Hours” and “Notes on a Scandal.” When Morgen showed him a rough cut of the material, Glass was immediately hooked. “I was really impressed with the quality of filmmaking in terms of the actual cinematography, which was stunning,” Glass says. “It was at such a high level technically; it seemed like it had been filmed yesterday.

“In terms of the content, I knew Jane Goodall from her books but I’d never actually seen her, so this project was like being in a time machine,” the composer continues. “I worked with Godfrey Reggio on a movie called ‘Anima Mundi,’ which is all about creatures and animals. But Godfrey worked mostly with footage that he was able to find, whereas the footage for **JANE** was shot for the occasion. It has this singularity and a freshness you wouldn’t normally expect to see, so I was very keen to do the music.”

Glass’ precise, minimalist style perfectly suited Morgen’s vision for the film. “Philip’s music is very metric, which works really well for the montage approach,” Morgen says. “There’s this almost Disneyesque element, the way the chimpanzees and all the insects, lions and other animals in the Serengeti move in sync with the music. That’s intentional on my part because there’s a magical component to Jane’s and Hugo’s romantic view of nature. I wanted to get across this great harmony and symmetry taking place. So we met with Philip early on and once he agreed to score the film, I cut the scenes to a temp track of some of his previous music.”

In December 2016, with the film already mostly edited, Glass sent the director a demo version of his score, which moves between intimate chamber ensembles and a full orchestra. “For the larger pictures of the savannah with the animals, I wanted to convey a feeling of grandness and nature,” Glass explains. “You’re looking at something that most of us will never see except in a film like this, so I thought that needed an orchestral accompaniment. In other places, especially when Jane is alone with her subjects and forming this relationship with the chimpanzees, I used a smaller ensemble.”

Glass has written music for numerous documentary features over the years, including Errol Morris’ acclaimed “The Thin Blue Line” and “A Brief History of Time.” “With a narrative film you can look at the script and know what’s happening, whereas with documentaries it’s more organic and more fluid,” he observes. “I had an overall picture of the piece from the beginning and that continued to be refined throughout the process. You have to be quick on your feet with this kind of thing because it’s changing while you’re working. That’s the challenge but it’s also the delight of it because new things are always appearing.”

The final version was recorded over the course of three intensive days on a Prague soundstage. Once it was completed, Morgen re-edited the film again to precisely match the music, completing the arduous process in July 2017. “I completely recut every shot of the picture, because it was essential that the film have this musical quality,” Morgen says.

A Master Photographer in the Wild

“It was pretty obvious to me right from the start that I was a subject of interest as well as the chimps.”

– Jane Goodall

Hugo van Lawick, through his camerawork, emerges as a central character in **JANE**. “What Hugo accomplished is simply astonishing,” Morgen says. “I’ve been making films my entire life, starting with 16 mm films, and I can’t begin to describe the challenges Hugo would have faced shooting 16 mm color film in Africa in 1962.”

Morgen points to the remarkable results van Lawick achieved working entirely with natural lighting. “The film stocks back then had very limited latitude,” Morgen says. “Chimpanzees are very dark subjects and they generally live in the shadows, whereas Jane is a very bright subject, so just getting the correct exposure is a miracle. Jane told me he would take sand from the beach and bring it to areas where the chimps would be hanging out to get a tiny bit of illumination, which is ingenious.”

Van Lawick needed to maintain an unobtrusive presence to avoid scaring off the chimps, which meant he operated as a one-man filmmaking operation without a crew. “Hugo couldn’t have anyone help carry his equipment,” says Morgen. “Imagine the heat, the humidity, the worst conditions possible. He had to carry heavy equipment up into the hills, hoping the chimps would go eat there the next day. And if they happened to go to the other hill, it was over.”

Despite the physical adversity, van Lawick produced a remarkably consistent set of pristine images. “It was nearly impossible to find a single frame that was overexposed, underexposed or out of focus,” Morgen says. “I wanted those kinds of irregularities because I figured they would provide more point of view, but Hugo was a total perfectionist amid all these difficulties. For me, it was a tremendous privilege to use modern tools and color-correct his stuff, restore it and bring the footage back to life.”

An Intimate Portrait

“Together, the chimpanzees and the birds and the insects, the teeming life of the vibrant forest, formed one whole. All part of the great mystery. And I was part of it too. All the time, I was getting closer to animals and nature and as a result, closer to myself and more in tune with the spiritual power I felt all around.”

– Jane Goodall

In the course of making **JANE**, Morgen watched all the previous coverage of his subject he could find. The earlier films and TV shows inspired him to make a documentary focused on the personal story of a singular woman. “I watched everything but nobody really did justice to Jane’s story because nobody else had the access,” Morgen says. “That was the big difference. We had access to everything. Not just the Gombe stuff, but to all of Hugo’s footage, because to me, there’s no question that Hugo van Lawick was the greatest nature photographer of his time. And of course we had Jane herself. There was nothing off limits and that gave us a tremendous advantage.”

Goodall herself found the film incredibly moving. “This documentary brings to light people’s characters, especially mine and Hugo’s, in such an intimate way,” she says. “I found I was reliving those days when I was totally immersed in the lives of the chimpanzees, and missing those individuals I knew so well, like my beloved David Greybeard, and Goliath and Mr. Worzel, Flo and her family, Olly and Melissa.”

The story the film tells ends in 1991, when Goodall forms the Roots & Shoots youth outreach and action program, but before she is established as one of the world’s foremost

wildlife advocates through her books, lectures and environmental protection efforts with the Jane Goodall Institute. “This film really focuses on a distinct period during Jane Goodall’s time in Gombe in which she became the legend who she is today,” says National Geographic’s Pastore. “This long-forgotten footage, combined with her writings, provides an incredibly intimate and never-before-seen look at a seminal moment not only in Jane’s life and career, but in science and the study of evolution.”

“It was incredibly nostalgic,” says Goodall. “I think it portrays, very accurately, that younger Jane, more naive and carefree, than the Jane of today, with none of the burden of constant travel and talking about the desperate need to take action to save the planet before it is too late.”

Producer Burk believes the film will resonate with audiences on multiple levels. “Jane’s story proves that the impossible might just be possible,” Burk says. “With virtually no support from the male-dominated scientific community, this 26-year-old woman, with no college education, went alone into the Tanzanian jungle and made discoveries that changed the way we view animals, ourselves and the world. Jane is living proof that passion and conviction can make a person immortal.”

Why end the film before Goodall achieves international acclaim? “It’s kind of like when I did the Rolling Stones film ‘Crossfire Hurricane,’” Morgen explains. “Mick Jagger wanted me to cover everything and I told him, ‘Mick, after 1981 it’s just these big concerts. The story’s kind of over. You became respectable.’ Well, since the late ’80s, Jane Goodall’s been making the world a better place, which is amazing. But that’s not the story I’m interested in telling. For me, this documentary is like for when kids say, ‘Daddy, who is Jane Goodall?’ This is the film to see.”

BIOGRAPHIES

DR. JANE GOODALL (Founder, the Jane Goodall Institute; U.N. Messenger of Peace) was born on April 3, 1934, in London, England. At the young age of 26, she followed her passion for animals and Africa to Gombe, Tanzania, where she began her landmark study of chimpanzees in the wild — immersing herself in their habitat as a neighbor rather than a distant observer. Her discovery in 1960 that chimpanzees make and use tools rocked the scientific world and redefined the relationship between humans and animals.

In 1977, she established the Jane Goodall Institute to advance her work around the world and for generations to come. JGI continues the field research at Gombe and builds on Dr. Goodall's innovative approach to conservation, which recognizes the central role that people play in the well-being of animals and the environment. In 1991, she founded Roots & Shoots, a global program that guides young people in nearly 100 countries in becoming conservation activists and leaders in their daily lives.

Today, Dr. Goodall travels the world, speaking about the threats facing chimpanzees, environmental crises and her reasons for hope. In her books and speeches, she emphasizes the interconnectedness of all living things and the collective power of individual action. Dr. Goodall is a U.N. Messenger of Peace and Dame Commander of the British Empire.

For more information, please visit www.janegoodall.org

BRETT MORGEN (Director, Writer, Producer) has created some of the most groundbreaking and acclaimed documentaries of the past 15 years. Dubbed “the mad scientist” of documentary film, Morgen approaches each film as an opportunity to push the boundaries of his genre. His films are designed to feel like experiences rather than history lessons — as he puts it, “books are great for learning about the history of a subject, but for me, cinema is a place to experience the essence of a subject.”

Morgen studied mythology and American history at Hampshire College in the early 1990s. A few years later he enrolled at NYU's Graduate Film program. His thesis film, “On the Ropes” (1999), premiered at the 1999 Sundance Film Festival, where it received the Special Jury Award. The film was one of the most critically acclaimed documentaries of the year and

went on to win several awards, including the DGA Award for Outstanding Directorial Achievement in Documentary and the IDA award for Best Documentary of the year. In doing so, Morgen became the youngest recipient to have won both the DGA and IDA awards. In 2000, the film was nominated for an Academy Award for Best Documentary.

Morgen's follow-up film, "The Kid Stays in the Picture," based on producer Robert Evan's memoir of the same name, premiered at the 2002 Sundance Film Festival and was an official selection at the 2002 Cannes Film Festival. Released around the world by Focus Features, the film, which Morgen wrote, directed and produced, was heralded for both its storytelling and its unique visual approach. It was the first feature film to employ Adobe After Effects postproduction software, changing the way filmmakers would approach still photography for years to come. The New York Times called "The Kid Stays in the Picture" "one of the funniest films of the year" and it was named one of the best films of the year by over 50 publications, including Entertainment Weekly. It was also named Best Documentary of 2002 by the Boston, Washington, D.C., and Seattle Film Critics and won the International Satellite Award for Best Documentary of 2002.

In 2007, Morgen wrote, produced and directed one of the first feature-length animated documentary films, "Chicago 10." Selected as the opening night film of the 2007 Sundance Film Festival, "Chicago 10" was financed by Participant Productions and River Road Entertainment and released theatrically by Roadside Attractions. The film, which received numerous accolades and was nominated for Emmy®, WGA and ACE awards, has been optioned by DreamWorks and adapted into a feature screenplay by Aaron Sorkin.

That same year, Morgen created and executive produced the award-winning series "Nimrod Nation," an eight-part television documentary that had its first public screening at the 2007 Sundance Film Festival. "Nimrod Nation" was named one of the best TV series of the year by several publications, including the Los Angeles Times. In 2008, it was awarded the prestigious Peabody Award for its honest and unflinching portrait of small town America.

In 2010, Morgen released "June 17, 1994" as part of ESPN's acclaimed series "30 for 30." Morgen's film, which examined the infamous O.J. Simpson Bronco chase, was named by Rolling Stone as the best "30 for 30" episode of all time in 2015. The film received the Peabody Award and several Emmy® nominations, including Best Documentary.

In 2012, Morgen wrote and directed the critically acclaimed Rolling Stones documentary "Crossfire Hurricane." The film, which was released theatrically across the globe, was the recipient of four Primetime Emmy® nominations, including Best Documentary.

In 2015, Morgen wrote, directed, produced and co-edited “Kurt Cobain: Montage of Heck.” The film was an official selection at both the Sundance and Berlin Film Festivals and was released theatrically by Universal Pictures International. Rolling Stone called it “the most intimate Rock doc ever,” and Entertainment Weekly went further, calling it “probably the greatest biographical film ever made about an artist.” Upon its U.S. theatrical release, the film had one of the three highest per-screen averages of all time for a nonfiction film. It would go on to receive seven Primetime Emmy® nominations, including four for Morgen. Morgen also received both ACE and WGA nominations and won the IDA award for Best Edited Documentary of 2015.

Morgen also directed and executive produced the pilot for Marvel’s “Runaways,” set to premiere on Hulu on November 21st. In addition to his film and television work, Morgen has been directing commercials at Anonymous Content since 2000. He has directed over 200 spots for some of the world’s biggest brands.

BRYAN BURK (Producer) has left an indelible mark on the film and television industry for more than two decades. After graduating from USC’s School of Cinematic Arts, Burk began his career working with producers Brad Weston at Columbia Pictures, Ned Tanen at Sony Pictures, John Davis at 20th Century Fox, and Bill Gerber at Warner Brothers, where he helped develop TNT’s Emmy™ nominated James Dean.

In 2001, Burk partnered with J.J. Abrams at Bad Robot Productions, producing Emmy™ and Golden Globe™ Award-winning shows like Alias and Lost for ABC Studios. Their success continued at Warner Bros. Television with series like FOX’s Fringe, CBS’ Person of Interest, Hulu’s 11.22.63, based on the novel by Stephen King, and Westworld, which had the most successful first season in HBO’s history.

Burk and Abrams’ camaraderie expanded into feature films with the 2008 release of Matt Reeves’ Cloverfield, launching a prosperous producing collaboration with Paramount Pictures. This relationship continued with 2009’s Star Trek and 2013’s Star Trek Into Darkness, produced alongside Damon Lindelof, Alex Kurtzman, and Roberto Orci. Burk and Abrams also produced Brad Bird’s Mission: Impossible – Ghost Protocol and Christopher McQuarrie’s Mission: Impossible – Rogue Nation, both with fellow producer Tom Cruise, as well as Super 8 with producer Steven Spielberg. In 2015, Burk produced Disney/Lucasfilm’s Star Wars: The Force Awakens with Abrams and Kathleen Kennedy, which went on to become the highest-grossing U.S. domestic release of all time.

Beyond film and television, Burk and Abrams developed multiple interactive projects with leading videogame companies, including ChAIR Entertainment and Valve. And in 2012, Bad Robot was awarded Apple's "iPhone App of the Year" for its in-house creation, Action Movie FX.

Burk is on the Board of Directors for Varèse Sarabande, the world's most prolific producer and distributor of film, television, and stage soundtracks. He is also an ardent supporter of Marian Wright Edelman's Children's Defense Fund.

PHILIP GLASS (Composer) was born in 1937 and grew up in Baltimore. He studied at the University of Chicago and the Juilliard School. Finding himself dissatisfied with much of what then passed for modern music, he moved to Europe, where he studied with the legendary pedagogue Nadia Boulanger (who also taught Aaron Copland, Virgil Thomson and Quincy Jones) and worked closely with the sitar virtuoso and composer Ravi Shankar. He returned to New York in 1967 and formed the Philip Glass Ensemble.

The new musical style that Glass was evolving was eventually dubbed "minimalism." Glass himself never liked the term and preferred to speak of himself as a composer of "music with repetitive structures."

In the past 25 years, Glass has composed more than 25 operas, large and small; 11 symphonies; piano concertos and concertos for violin, piano, timpani and saxophone quartets and orchestras; original scores to Oscar®-nominated films "Kundun," "The Hours" and "Notes on A Scandal"; string quartets; and a growing body of work for solo piano and organ. He has collaborated with Paul Simon, Linda Ronstadt, Yo-Yo Ma and Doris Lessing, among many others. He presents lectures, workshops and solo keyboard performances around the world, and continues to appear regularly with the Philip Glass Ensemble.

Credit Block

National Geographic Documentary Films presents

A National Geographic Studios Production

In Association With Public Road Productions

A Film by Brett Morgen

"JANE"

Music by Philip Glass

Edited by Joe Beshenkovsky

Animation by Stefan Nadelman

Archival Photography by Hugo van Lawick
Director of Photography Ellen Kuras, ASC
Executive Producers Tim Pastore, Jeff Hasler
Produced by Brett Morgen, Bryan Burk, James Smith, Tony Gerber
Written and Directed by Brett Morgen

Full Credits

Written and Directed by Brett Morgen
Based on the writing and research of Jane Goodall
Produced by Brett Morgen, Bryan Burk, James Smith
Tim Pastore, Jeff Hasler
Music by Philip Glass
Archival Photography by Hugo van Lawick
Director of Photography Ellen Kuras, ASC
Editor Joe Beshenkovsky, ACE
Additional Editing by Brett Morgen and Will Zndaric
Animation Stefan Nadelman
Sound Design Supervising Sound Editor Warren Shaw; Associate Supervising Sound Editor
Joshua Paul Johnson
Colorist Tim Stipan
National Geographic Presents
A National Geographic Studios Production Of
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Sound Editors Peter Staubli, Odin Benitez, Will Digby
Assistant Sound Editor Pernell Salinas
Foley Artist Tara Blume
Foley Mixer Ryan Maguire
Digital Intermediate Provided by Company 3
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Finishing Producer Joe Guzman
Technologist Mike Chiado
Color Assistant John Tripp, Giovanni DiGiorgio

Head of Production Larry McQuaide
Music Score Performed by The City of Prague Philharmonic Orchestra
Conducted by Miriam Nemcova
Concertmaster Lucie Svehlova
Music Director, Producer, Piano Michael Riesman
Additional Orchestration Alex Weston
Score Preparation Cory Davis, Franky Rousseau, Alex Weston
Score Mixer Derik Lee
Music Editor Suzana Peric
Recorded at Smecky Music Studios, Prague
Recording Engineer Jan Holzner
Assistant Engineers Michael Hradisky & Vitek Kral
Translator & Music Assistant Stanja Vomackova
Orchestra Contractor & Session Supervisor James Fitzpatrick for Tadlow Music
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