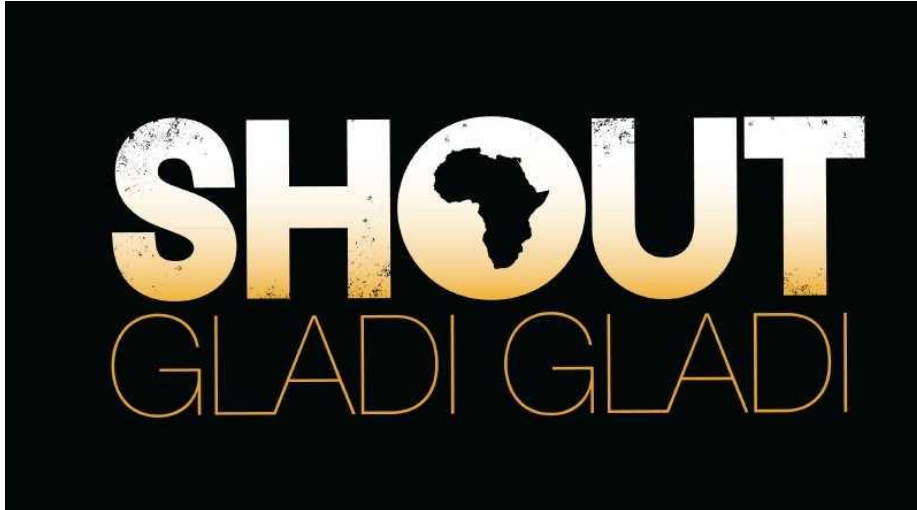


An **INTERNATIONAL FILM CIRCUIT** Release
of a
FREEDOM FROM FISTULA FOUNDATION and **VERTICAL ASCENT**
Presentation



An INTERNATIONAL FILM CIRCUIT release of a FREEDOM FROM FISTULA FOUNDATION and VERTICAL ASCENT presentation "SHOUT GLADI GLADI" narrated by MERYL STREEP cinematography by MARTY MULLIN music by ODD NOSDAM edited by SEAN MACGOWAN IAIN KENNEDY and ATSUKO ATAKE executive producers ANN GLOAG and ADAM FRIEDMAN produced by IAIN KENNEDY LOIS BOYLE ROMA TORRE PATTI COHOON-FRIEDMAN and JACKIE VORHAUER directed by ADAM FRIEDMAN and IAIN KENNEDY

<http://www.shoutgladigladi.org/>



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SHOUT GLADI GLADI

The Filmmakers

Written and Directed by ADAM FRIEDMAN
IAIN KENNEDY

Narrated by MERYL STREEP

Producers IAIN KENNEDY
LOIS BOYLE
PATTI COHOON-FRIEDMAN
JACKIE VORHAUER
ROMA TORRE

Executive Producers ANN GLOAG
ADAM FRIEDMAN

Director of Photography MARTY MULLIN

Editor SEAN MacGOWAN

Music Composed by ODD NOSDAM

Additional Music by BATHS
HOOD

Associate Producer SEAN MacGOWAN

Production Associate NATE WILLIAMS

2nd Unit Cinematographer JACKIE VORHAUER

Additional Cinematography ANT LEAKE (Scotland)
JIM GALBREATH (Kenya)
SEAN ADAIR (New York)
SEAN MacGOWAN (Los Angeles)
JONATHAN BUNDU (Sierra Leone)

Additional Camera IVAN CLARKE
MILES MULLIN

Production Sound ANDRE FELDMAN (Malawi)
SAM MESAMENE (Sierra Leone)
MIHALI MOORE (Scotland)
ANTHONY GILMARTIN (USA)

Additional Editing IAIN KENNEDY
ATSUKO ATAKE

Sound Editors SEAN MacGOWAN
ANTHONY GILMARTIN
JAY LEVINE

79 Minutes

In English and Krio and Chichewa with English Subtitles

Film Format: 16:9 Sound Format: 5.1 Stereo

2015 UK / US Production

SHOUT GLADI GLADI

Featuring

FLORENCE BANDA
ISAAC BALLA-BANGURA
DR. NINA BATCHELOR
CHRISTOPHER BAKER-BRIAN
LOIS BOYLE
JULIETTE BRIGHT
YAYAH CONTEH
SYDNEYLYN FANIYAN
BERNADETTE FOFANAH
ELFRIDA FOMBA
MELINDA GATES
DR. TAGIE GBAWURU-MANSARAY
ANN GLOAG
HAWA HAWATOURI
JUDE HOLDEN
DR. STEPHEN KALITI
ADAMA KAMARA
ISATU KAMARA
DR. SARIAN KAMARA
BORNOR KARGBO
STEPHEN KATUMO
YATA LAHAI
VANESIA LAITI
MARGARET MOYO
CHIEF OF MPHENDU
LUCY MWANGI
AMINTA NGBAI
CAROLYNNE NKOMO
PHILIPPA RICHARDS
DR. MARTIN SALIA
OMAR SCOTT
MANDETITI SESAY
DR. EDWIN STEPHEN
WOLE SOYINKA
AMI TALIBEH
DORTHE TATE
DR. ROLAND TAYLOR
“TOMOLERO”
DR. JEFFREY P. WILKINSON
CHARITY YAFET
MARY YAFET

THE MILTON MARGAI SCHOOL FOR THE BLIND CHOIR
THE NATIONAL DANCE COMPANY OF SIERRA LEONE
THE SALONE FLYING STARS SOCCER TEAM

SHOUT GLADI GLADI

Short Synopsis

Narrated by Academy Award® winning actress Meryl Streep, SHOUT GLADI GLADI celebrates the extraordinary people who rescue African women and girls from obstetric fistula, a medical condition that can turn them into reviled outcasts. Directed by Adam Friedman and Iain Kennedy, and filmed in Malawi and Sierra Leone, the film spotlights the quest of Ann Gloag, the indefatigable philanthropist and former nurse who drives the movement to save these vulnerable women, and presents the patients as they tell stirring tales of their struggles and triumphs. Everything culminates with the exuberant Gladi Gladi ceremony, a singing and dancing blowout that marks the day the women and girls return home cured.

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Obstetric fistula is not a disease—it is a condition caused by prolonged, obstructed childbirth. It is most prevalent in young girls like Carolynne Nikomo, who was afflicted at 12, but it has been pandemic for so long that Vanesia Laiti, a woman in her 70s, lived with it for 40 years before she recently received treatment. Some of these women’s stories have happy endings, like Carolynne, who is able to have another child, but many are not able to be fully cured, or at least not immediately. Still, all the patients encounter doctors, nurses and midwives who work around the clock to help them. For women who have been shunned by their husbands and families, this is truly life-changing.

Ann Gloag, the Scottish founder of the Freedom from Fistula Foundation, grew up in modest circumstances, but was taught by her parents to always give as much as she could. Now, after creating with her brother one of the largest transportation companies in the world, the former operating room nurse has both the means and the will to do more. As both a compassionate person and a canny businesswoman, her goal with her African charities is to make them self-sustaining and operated as fully as possible by Africans. SHOUT GLADI GLADI is set in two of Gloag's clinics: the Fistula Care Centre at the Bwaila Maternity Hospital in Lilongwe, Malawi; and the Aberdeen Women's Centre (AWC) in Freetown, Sierra Leone.

As the patients left their villages as pariahs, it is not enough for the caregivers to heal them and return them to where they will continue to be ostracized. Many also receive a BBOX, a compact solar-powered electricity generator capable of charging as many as five cell phones at a time. As most remote areas are completely lacking electricity, this is a godsend as people previously had to travel long distances for an electrical charge. The formerly untouchable women are transformed into highly appreciated and respected members of their communities. They can earn a living or pursue other productive work, pay back their loans, and even run a light at night, enabling their children to study.

In addition to Meryl Streep's deeply felt and forceful narration, other voices in SHOUT GLADI GLADI include: **Melinda Gates**, cofounder of the Bill & Melinda Gates Foundation, sponsor of numerous initiatives across the African continent, including health care, agricultural development, financial services for the poor, and the struggle against diseases like malaria and HIV/AIDS; Nigerian playwright, novelist, poet, essayist, teacher, and political activist **Wole Soyinka**, the first African to receive the Nobel Prize for literature; **Hawa Hawatouri**, founder of the Haikal Institute in Sierra Leone, a welcoming home where recovering AWC patients receive education and training to prepare them for their reintegration into society; and **Dr. Jeffrey P. Wilkinson**, the Senior Surgical Consultant of the Freedom From Fistula Foundation, who has been involved with maternal care projects in numerous countries across the globe.

SHOUT GLADI GLADI is literally a story of rebirth. It recounts the tales of women who have lost the opportunity to live their lives without shame, and yet do not seek our sympathy. Instead, they exude the newly discovered radiance of hope. Whether or not they are brought out from

their suffering, they have found companionship with other women like themselves, and have discovered people who try to bestow on them a new life. At the climax of the high-spirited Gladi Gladi ceremony, the gates to the clinics swing open wide, and the celebrants spill out into the streets in a joyous dance.

SHOUT GLADI GLADI is ultimately as uplifting and optimistic as these very special women are; it's an invitation to join hands and shout Gladi Gladi along with them.

#

SHOUT GLADI GLADI

Ann Gloag



Born in Perth, Scotland, the daughter of a bus driver and the oldest of three children, Ann Gloag worked for two decades as a burns unit nurse. With her brother, Sir Brian Souter, she established the Stagecoach Group in 1980, running two buses from Scotland to London. They expanded the company through the 1980s and 1990s, and it is now one of the largest transportation companies in the world, with bus and rail businesses across five continents, and three million passengers a day. In North America, Stagecoach operates Coach USA, Gray Line New York Sightseeing, and megabus.com. She remains a non-executive director of the company.

Through her Balcraig and Gloag Foundations, she has supported a wide variety of philanthropy, including nursing colleges; trafficked women and children; cancer, heart disease and dementia charities; a leprosy mission in India; and Gilda's Club in New York—but she is involved most heavily in Africa. In Kenya, she funds and runs an orphanage and a school, the Jonathan Gloag Academy, in Nairobi and set up a girls' female genital mutilation rescue centre with the cooperation of the local Maasai chiefs. She also runs a school for 200 children in the world's largest slum, Kibera.

In 2008, Gloag established the Freedom From Fistula Foundation, which operates fistula clinics in Kenya, Malawi and Sierra Leone. A fourth facility is set to open in Toamatave, Madagascar in the spring of 2016. A U.S. branch of the charity was established in 2011. The charity's international Ambassadors include the former President of Malawi, Dr Joyce Banda, and the President of Liberia, Ellen Johnson-Sirleaf.

In April 2010, Gloag opened a maternity unit in Sierra Leone as part of the Aberdeen Women's Centre in Freetown which already treats fistula patients and operates a children's clinic. The Centre provides a holistic approach to the care of women and children and has the support of the local government. More than 100 babies are safely delivered at the unit each month.

She also serves on the international and UK boards of Mercy Ships, a Texas-based charity that provides free medical and humanitarian aid to the people of West Africa via hospitals based on ships. In 1999, she bought the charity a former Danish rail ferry and spearheaded its conversion into the world's largest charity hospital ship—The Africa Mercy.

Gloag has previously helped establish a hospital in Malawi and currently sits on the Malawi Advisory Committee in Scotland. She also supports micro-finance projects in the country through her work with Opportunity International.

In appreciation of her service, Queen Elizabeth appointed Gloag as an Officer of the Most Excellent Order of the British Empire (OBE) in 2004.

In 2009, she was admitted into the Order of the Star of Africa with the grade of Commander, in recognition of her support for the people and the country of Liberia.

Gloag is a past winner of the Businesswoman of the Year Award, European Women in Achievement Award, and has won a Great Scot Award for her work with Mercy Ships. She is an 'Entrepreneur in Residence' of E-spark, a business innovation organization. She was formerly a trustee of the Princess Royal Trust for Carers and Grameen Scotland Foundation and board member of Marie Curie Cancer Care.

Gloag was honored with the inaugural Susan B. Anthony Humanitarian Award from the National Council of Women of the United States at the United Nations in 2010 and the Eleanor Roosevelt Val-Kil Medal in 2011. In March 2013, Ann was named Global Woman of the Year by the St. Andrews Society of the State of New York.

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SHOUT GLADI GLADI

About the Interviewees

LOIS BOYLE



Lois Boyle is Director of Operations and Communications for the The Gloag Foundation, Freedom From Fistula Foundation, and Kenya Children's Home. She is also producer of SHOUT GLADI GLADI.

Boyle oversees the media and communications for all of Ann Gloag's charities, personal investments and family operations. Working alongside her co-director of operations, she also travels regularly to Africa and oversees the operational running of eight projects in Africa, including the three fistula projects in Sierra

Leone, Malawi and Kenya.

A graduate of Scotland's University of St Andrews in International Relations and Economics, Boyle previously lived in New York and Japan and spent sixteen years in Public Relations and Crisis Management.

MELINDA GATES



Melinda Gates is co-chair of the Bill & Melinda Gates Foundation. Along with Bill, she shapes and approves the foundation's strategies, reviews results, and sets the overall direction of the organization. Together, they meet with grantees and partners to further the foundation's goal of improving equity in the United States and around the world.

Through her work at the foundation over the last fifteen years, Melinda has seen firsthand that empowering women and girls can bring transformational improvements in the health and prosperity of families, communities and societies. In 2012, Melinda spearheaded the London Summit on Family Planning, which adopted the goal of delivering contraceptives to an additional 120 million women in developing countries by 2020. Her work has led her to increasingly focus on gender equity as a path to meaningful change.

The second of four children, she grew up in Dallas, Texas. She received a bachelor's degree in computer science and economics from Duke University in 1986 and a master's in business administration from the Fuqua School of Business in 1987. After joining Microsoft Corp. that year, she distinguished herself as a leader in the development of multimedia products and was later appointed Microsoft's General Manager of Information Products. In 1996, Melinda left Microsoft to focus on her philanthropic work and family.

She lives with her husband and three children in Seattle, Washington.

DR. TAGIE GBAWURU-MANSARAY



Dr. Gbawuru-Mansaray is a doctor and vesico-vaginal fistula (VVF) surgeon who previously served at the FFFF's Fistula Care Centre at Bwaila Maternity Hospital in Lilongwe, Malawi and the Aberdeen Women's Centre (AWC) in Freetown, Sierra Leone. While working at the AWC, she also assumed a leadership position, making and implementing administrative and clinical decisions with the help of her team. She is currently working in the same capacity at the Freedom From Fistula Foundation's fistula project at St. Mary's Mission Hospital in Nairobi, Kenya.

Dr. Gbawuru-Mansara graduated from medical school in Freetown, Sierra Leone, and holds a Bachelors degree in Medicine and Surgery from the University of Sierra Leone. During her internship, her focus was internal medicine, general surgery, obstetrics, gynecology, and pediatrics.

HAWA HAWATOURI



Hawa Hawatouri is the founder of the Haikal Institute in Sierra Leone, a home where recovering AWC patients receive education and training to prepare them for their reintegration into society.

Hawatouri founded Haikal in 2001 as a school with classes for primary, junior and senior secondary school. Later on she expanded into vocational school at Haikal. It was not until 2005 that Hawatouri and Haikal moved into offering services for adolescent health, HIV/AIDS, and sexual and reproductive health. In 2009, she began her involvement with fistula patients and in 2015, prenatal

care and family planning.

JUDE HOLDEN



Jude Holden is the Clinical Director for Africa for the Freedom From Fistula Foundation. She is a qualified midwife who has spent 25 years working in the UK National Health Service. Her most recent work is focused primarily on the training and supervision of midwives.

Holden has worked for FFFF since 2010, when she moved to Sierra Leone to become Country Director of the Aberdeen Women's Centre (AWC) in Freetown. Her duties as Country Director included: overseeing the development of the maternity unit; establishing a training program for the midwives; running the fistula unit and children's outpatient clinic (treating a thousand children every month); and developing a family planning program. Holden also managed the non-clinical requirements of the centre, coordinated

international staff and volunteers, and was FFFF's liaison and representative with the Sierra Leone government, and all external partners.

In 2013, Holden became FFFF Clinical Director for Africa, overseeing and developing the clinical projects in their fistula and maternity programs in Sierra Leone, Malawi and Kenya. Her responsibilities include: moving between countries where she reviews standards and training; ensuring the development of all the fistula and maternity projects; and dealing with Government representatives and partners in each country. Prior to working for FFFF, Jude spent seven months in The Gambia with a UK charity involved with obstetric emergency training within a rural government hospital.

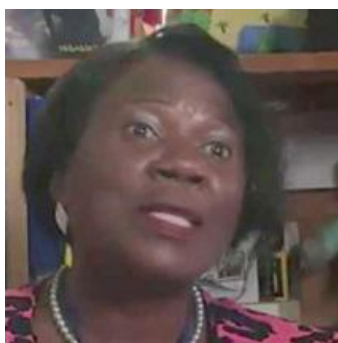
DR. STEPHEN KALITI



Dr. Stephen Kaliti was the director of the Freedom From Fistula's Bwaila Maternity Hospital in Lilongwe, Malawi, from 2011-2015. During his first three years at Bwaila he was the consultant Obstetrician Gynecologist. He is currently pursuing a Health Systems and Policy career for vulnerable groups at the Johns Hopkins School of Public Health as a World Bank Scholar. Dr. Kaliti is a passionate OB-GYN practitioner who combines frontline with more policy-based initiatives to effect positive change through improved health systems.

After receiving his Bachelor of Medicine and Surgery from the University of Nairobi in 2001, Dr. Kaliti became Assistant Director of Medical Services in the Kenyan government's Ministry of Health in 2010. He received his Master of Medicine in Obstetrics and Gynecology from the University of Nairobi the following year.

MARGARET MOYO



Margaret Moyo is Freedom From Fistula Foundation's Country Director for Malawi.

Moyo is a former nurse/midwife who has run Freedom From Fistula's Malawi program since it started in 2010 as a ward at the Bwaila Maternity Hospital, before it moved to its current stand-alone unit on the same grounds in 2012. The Fistula Care Centre treats up to 300 fistula patients each year and runs an education economic and empowerment program to help patients reintegrate back into society and build their own small businesses after their treatment.

Prior to joining Freedom From Fistula Foundation, Margaret worked with the Catholic Health Commission, Lilongwe Archdiocese, as a Home Based Care Coordinator for more than seven years, where she dealt with issues of HIV/AIDS and the training of community volunteers.

LUCY MWANGI



Lucy Mwangi is the Country Director for the Freedom From Fistula Foundation in Kenya, responsible for running its fistula health program.

Mwangi has over 24 years experience in Education Management and Community Service. Between 2008 and 2014, she worked as the Education Director of Ann Gloag's Balcraig Foundation, responsible for running three schools: Soila Maasai Girls Centre (Narok), Jonathan Gloag Academy (Nairobi) and the Mashimoni Squatters Primary School (Kibera, Nairobi). As the Founding Headmistress of

the Jonathan Gloag School, she increased the school's enrollment from 130 pupils to 1060 students by 2014.

WOLE SOYINKA



Nigerian playwright, novelist, poet, essayist, teacher, and political activist Wole Soyinka is the first black African to receive the Nobel Prize for literature.

Soyinka attended Government College and University College in Ibadan in Nigeria. Soyinka then moved to England, where he graduated in 1958 with a degree in English from the University of Leeds. Upon his return to Nigeria, he founded an acting company and wrote his first important play, "A Dance of the Forests," in 1960, followed by numerous others, including "Kongi's Harvest,"

which was made into a 1973 film starring Soyinka and directed by Ossie Davis. While the prolific Soyinka (he has published over 200 works) considers himself to be primarily a playwright, he has also written novels, poetry, criticism, two autobiographies, and memoirs.

Soyinka has devoted a large part of his life to protesting repressive governments in Nigeria and in other African countries, both as a writer and through direct political action. He has founded, headed, or participated in many political groups, and has paid the price for his convictions, notably with a two year sentence in solitary confinement in 1967-69.

After winning the Nobel Prize in 1986, Soyinka became a professor and lecturer at many of the world's most prestigious universities, including Oxford, Harvard and Yale. Since 2007, he has been Professor in Residence at Loyola Marymount University in Los Angeles.

Dr. JEFFREY P. WILKINSON



Dr. Wilkinson is the Senior Surgical Consultant for the Freedom From Fistula Foundation. He has been performing surgeries for obstetric fistula in low resource settings for the last ten years and has trained numerous others in the care of women with the condition. His approach is to address the needs of his patients in the most comprehensive way possible, including issues of sexual function and fertility after surgery.

Dr. Wilkinson studied at the University of Maryland, Baltimore County, followed by Johns Hopkins Medical School, where he graduated in 1993. After medical school, he completed a residency in Obstetrics and Gynecology and a fellowship in Urogynecology at the University of North Carolina. Since his graduation, he has worked with maternal health projects in India, Cuba, Haiti, the Middle East, Niger, Kenya, Tanzania, Rwanda, Sierra Leone and Malawi.

Dr. Wilkinson has initiated or helped maintain post-graduate (residency) training programs in Obstetrics and Gynecology in Tanzania and Malawi. He is also a Professor of Obstetrics and Gynecology at the Baylor College of Medicine in Houston, Texas.

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SHOUT GLADI GLADI **About the Patients**

FLORENCE BANDA



When Florence Banda got pregnant at twenty, the father of her child denied their relationship and abandoned her. She stayed with her mother throughout her pregnancy in their village in Malawi.

When her labor pains began, her mother took her to a traditional birth attendant in their village. After Florence went through labor for two days without any progress, her mother finally took her to Mchinji hospital on the third day, where her baby was delivered stillborn. At this point, Florence began to leak. She stayed in hospital for one month after delivery but nothing was done about her fistula. When she was discharged, she finally realized it was urine she was leaking. She used pads so she wouldn't be embarrassed in front of her family and friends, but generally she stopped attending social gatherings, and sat at home alone.

In 2008, she got married to a man who promised her mother that he would take care of her no matter what her condition was. They stayed together for four years but the mother-in-law made her life difficult. Due to the mother's influence, Florence and her husband separated in 2013 and he found a new wife. This was very painful for her.

Through a friend of her mother's, Florence found out about the Fistula Care Centre at Bwaila Hospital. Florence was examined there and given a date for an operation, but unfortunately she missed her appointment because of financial problems. She finally had her operation in early 2014, and it seemed to be a success, but her fistula symptoms returned shortly after. She had her second fistula operation in April 2014 which was a success.

Florence, who is now 27, can now attend social gatherings and move freely. She says she appreciates everything because her life is back to normal.

ISATU KAMARA



Isatu Kamara grew up in Ribbi, Sierra Leone. Pressured by her father, she got married young and became pregnant three months later. After eight months, her husband sent her back to her family. When Isatu went into labor at a local hospital, she wasn't able to give birth, so they sent her home. This was the beginning of a string of very bad luck for Isatu. Despite her family's attempts to help her deliver her baby with traditional medicine, they weren't successful, and she grew sicker and sicker—she couldn't walk and her baby

stopped moving inside her. With her health at an emergency level, she needed to get to the maternity hospital in Freetown immediately, but her father couldn't afford the ambulance. Finally, her sister and the baby's father took her to Freetown, where she received an operation. Unfortunately, when Isatu regained consciousness, she discovered her baby was dead and she couldn't control her urination or her bowels. She lay in bed in misery for days, while her family ran out of money and she drew close to death. It was only at this point that the hospital contacted the Aberdeen Women's Centre.

Isatu arrived at the Aberdeen Women's Centre on New Years Eve of 2013. The 18-year-old was severely malnourished, dehydrated and suffered from infected wounds. She had a double fistula following a tortuous five day labor and the death of her baby. She was unable to walk because the nerves in her legs were badly damaged. "I've never seen a young girl in such a state," says Ann Gloag. "She was just skin and bones and she had these huge bedsores. She was just touch-and-go for two or three weeks."

Before going in for surgery Isatu needed to be nursed back to health. The staff tailored a feeding program, physiotherapy and expert wound care specifically for Isatu, and she slowly began to heal and build strength. Using a cane, she was able to start walking again.

After nine months of care, Isatu was finally healthy enough to be operated on. Her fistula was so severe that she received three surgeries during a two week "fistula camp" where an expert surgeon was flown in to perform over fifty complicated surgeries. While Isatu's surgery was a success, her fistula is still not completely cured and she now manages her condition with a 'plug' provided by the AWC – a common way of dealing with remaining incontinence. During her healing process Isatu enjoyed the daily arts and crafts activities that are offered there. This past November the hospital celebrated its largest Gladi Gladi celebration ever—and Isatu was the center of attention. "She was just a complete miracle," says Gloag. "I really did not think, at one point, that she'd come through."

YATA LAHAI



Yata Lahai was born in a happy family in the southern area of Sierra Leone. Her father was a farm manager employed by the government. Just before the civil war began, Yata was raped by a schoolmate. She didn't tell anyone because she was afraid the boy could harm her if she did. She soon developed signs of early puberty, and she was pregnant. Her society perceived her as being immoral—and the sentence for this was exclusion. Despite this, her father defended her and kept her at home. Yata's mother, however, wanted her thrown out of the family out of the village. To make matters worse, Yata's father was killed in the war during her pregnancy, leaving her to a merciless society that did not care what happened to her.

When Yata went into labor, her mother called in a traditional birth attendant. Her labor continued for four days and without a delivery. Finally, the attendant referred Yata to a dispensary where a nurse's aide was the only practitioner. The nurse's aide was able to deliver the baby, but it died shortly after. Yata was so sick that she couldn't get out of bed. She had fever and her both legs were paralyzed. In the same week she realized she was leaking urine.

Meanwhile the war was drawing nearer and there was no means to for Yata to travel to seek treatment for a complication like fistula. Her mother died in the hands of the rebels.

Years later, a nurse from Yata's village brought her to Freetown for treatment, Yata was operated on and her situation improved, but she still wasn't well. Her other attempts to get help were unsuccessful, and she started to despair. Luckily, Hawa Hawatouri's organization, Haikal, offered her a place to live and learn some business skills. When the Aberdeen Women's Center teamed in 2013 with Haikal as partners in fistula care, they met Yata and she was brought in for a successful surgery. After 23 years, she was finally dry. While at the AWC, Yata was reunited with an old friend, Bernadette Fofanah, who had become a nurse during their separation.

Unfortunately at that point the doctors discovered that Yata had a tumor. Happily, Dr. Martin Salia removed her tumor, and after nearly a quarter century, Yata was finally cured. She returned home and has been doing well. Tragically, Dr. Salia was stricken with Ebola, and died.

VANESIA LAITI



Vanesia comes from the small village of Mphendu in Malawi. She is over 70 years old, but does not remember the exact year she was born. She has had five pregnancies, but only three have survived—one baby was stillborn and the other died when they were two. Vanesia says she got married in her early twenties and she delivered her first three babies at home. It was the third one that caused her fistula. She labored all night before being taken to the hospital. In the early hours of that morning, she was given a cesarian section and delivered a stillborn baby. A few days later she discovered that she was leaking urine. She was told to go home and come back to the hospital later but when she went back she received no help and was told to go away again. Exasperated, she never returned to the hospital because she thought she would only be turned away again and there was nothing that could be done for her.

Vanesia lived with Fistula over forty years. Unable to support herself, she turned to begging. In 2010 a former patient went to her and informed her about the Fistula Care Centre at Bwaila. She reluctantly went there not knowing that would change her life completely. Her operation was a success and she is now cured and has returned to her village.

CAROLYNNE NKOMO



22 year old Carolynne Nkomo is from Nakuru, Kenya, which is a three hour bus ride from Nairobi. She first developed a fistula in 2003 when she was 12 years old. She was in labor in her village for four days because there was no money for her to go to hospital. At the end of the four days, she gave birth to a dead baby girl. She immediately realized she was leaking and was ostracized by her family and friends—they believed she was cursed. Only her grandmother agreed to have her live with her but it was a miserable existence. She felt completely alone in the world.

In 2007, when she was 16, Carolynne decided to come to Nairobi to try and find work. When in Nairobi, she heard on the radio that free surgeries were available to help women and girls who were leaking and went to the hospital. She was operated on in November 2008 and it was a success. She returned to Nakuru where she and her husband had a healthy son, who is now three years old.

When Carolynne got pregnant again, instead of going to the hospital for a C-Section, as she was told to do, she decided to give birth at home. This time, her baby girl survived, but she developed another fistula. She was operated on again last year at the fistula clinic at Kenyatta National Hospital in Nairobi and is dry again.

Carolynne now works in a factory and her husband who works on a flower farm in Nakuru.

TOMOLERO

When she was about four, Tomolero was given away by her parents to an aunt and uncle who lived in Freetown. In April 2014, at age 9, she was brought to the Aberdeen Women's Centre in Freetown, both paralyzed and incontinent, a common symptoms of young, small fistula patients or victims of violent rape. There was evidence of physical abuse and she had been kicked repeatedly. She said she had been raped by her uncle and badly beaten by her aunt. Scans from a government hospital suggested that her pelvis was broken and damage had been done to her spine. The AWC medical team examined her and established there was no fistula and that her incontinence was most likely linked to her injuries.

It became clear that Tomolero desperately needed an MRI to establish the extent of her injuries and the damage that had been done to her – but there is no MRI scanner in Sierra Leone. Once she received her MRI, it revealed that she had an aggressive form of child cancer and was weeks away from death. Initially the prognosis was bleak but, once all the tests had been done, the prognosis became very positive and so it was agreed that she would start treatment. Tomolero then spent almost a year as an in-patient in a children's hospital. For eight months she had

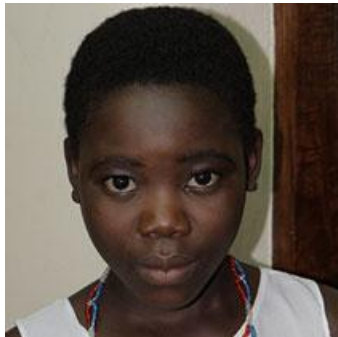
chemotherapy – she lost her hair and at times was gravely ill. When the chemo was finished, she continued to be very ill with an infection.

Happily, by February she was well enough to be transferred to the rehabilitation ward to have intensive physiotherapy and by May 2015, she was well enough to go back to Africa. During her year in the hospital, Tomolero learned to speak English fluently and celebrated her 10th birthday.

Today, she is in remission from her cancer, back at school and can now walk with the help of a walking frame and leg supports. She receives intensive physiotherapy every day and, although she will always need medical care and likely her wheelchair, she remains hopeful that she will one day be able to walk with crutches. Tomolero has a remarkable faith which has sustained her throughout her life and the horrors that have happened to her. She is seen by all who meet her as an exceptional child who will go on to do great things in her life.

In order to protect her privacy, her real name is not used in the film. The name “Tomolero” was suggested by Nobel laureate Wole Soyinka. Roughly translated, it means: “to the child belongs the right to gentleness and the caring hand.”

MARY YAFET



11-year-old Mary Yafet comes from the Kasungu district in Central Malawi. She doesn't have fistula—she has a congenital abnormality. She received an early temporary fix for her problem, but was told to return to the hospital when she was two to have it checked. Once she reached that age, her mother, Charity, took her to a hospital in Johannesburg, South Africa, but before they could operate they discovered she had a hole in her heart, which required immediate care. Out of money after the operation, Mary and Charity returned home to Malawi. At this point, Mary began to leak uncontrollably. Her friends avoided and laughed at her. To make matters worse, Charity became sick herself and was unable to speak clearly.

When Charity happened to hear about the Fistula Care Centre at Bwaila, she was very excited to hear that women and girls with symptoms like Mary's were being welcomed for free medical care. She phoned and was told to come right away. The doctors took tests and said that Mary would need an operation.

Mary was taken into the operating room but unfortunately the surgeon felt that Mary's body needed to develop further in order to be operated on and so she returns regularly to Bwaila for examination. At this point, there is little the staff can do beyond keeping an eye on her until she grows older.

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SHOUT GLADI GLADI

BBOXX



BBOXX is an innovative UK company that designs, manufactures and distributes plug and play solar systems that provide off-the-grid electricity in remote rural areas across Africa and the developing world. Since 2010, more than 50,000 BBOXX products have been sold in over 35 countries, improving the lives of over 250,000 people with clean and renewable solar energy. Already, the BBOXX has created almost 50,000 hours for working and studying, has saved a million dollars in energy-related expenses, and has offset almost 20 tons of carbon dioxide. By 2020, BBOXX hopes to have provided more than 20 million people with electricity.

The amount of cell phones in Africa is staggering. To put it in perspective, there are 327 million cell phones in the US and there are 167 million in Nigeria—much more than in countries like Japan, German, Mexico, France and the UK. Kenya has 52 million people and 28 million phones, which means that 70% of the population has a phone. Most of the phones in use in remote areas are primitive by western standards—90s-style technology flip phones. As there are no electrical sources in these far off places, people travel long distances—even days—to charge their batteries. Also, the people who live in these remote places must spend a sizeable percentage of their income on batteries, kerosene, candles, and other items no longer needed when they have access to a BBOXX unit.

Ann Gloag found out about BBOXX through the Scottish Malawi Foundation (SMF), a government agency that was sponsoring a program in the south of Malawi that made charging kiosks from some of BBOXX's larger products. The FFFF decided to use the basic model for its

patients and the SMF shared costs on the first batch. Armed with these devices, the women return to their villages where they earn money for charging phones (up to five at a time), and use BBOXX units for lighting their home at night, as well as things like playing a radio or running a fan. While the women make very little from this each day, approximately 250 MK (50 cents in US dollars), the understanding is that they will eventually pay back half the cost of their BBOXX device in time. Freedom From Fistula Foundation has just received its second set of BBOXX units, once again sharing the costs with the SMF.

The BBOXX system is an important part of Freedom From Fistula Foundation's larger initiative to empower women economically through classes in literacy, arithmetic, and arts and crafts. If they choose to, the patients also have the opportunity to study micro-finance and receive small loans from Malawi's Opportunity Bank.

The three co-founders of BBBOXX met as Electrical and Electronics Engineering students at Imperial College in London. They travelled widely and recognized the challenges posed to community and business development by unreliable electrical supply. In response they formed the student charity, e.quinox to expose the potential for off-the-grid solutions in the developing world. BBOXX is the resulting for-profit venture. The company now manufactures, distributes, finances, and services the devices. They also remotely manage them through a cloud-based system using data that is sent from each one through the mobile phone networks in each country. They then use data analysis to configure and adapt each system to extend the use of the battery, track problems before they occur, and get geographical coordinates to allow customers to be serviced more effectively.

BBOXX makes a range of different products, from the 15 watt model the obstetric fistula patients receive—light enough to hand carry and designed to run 2-4 lights, a radio and phone charging—to the largest (1500 watts of solar panels), enough to power a typical African suburban home, including a refrigerator, computers, TVs and many lights. BBOXX has electrified approximately 500 homes and businesses using this model.

More information can be found on the BBOXX website. <http://www.bboxx.co.uk/>

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SHOUT GLADI GLADI

About the Production

Emmy-winning filmmaker Adam Friedman has traveled all over the world making movies and TV shows—from Mardi Gras to Broadway, from NASCAR to the Kentucky Derby, from the final launch of the NASA Space Shuttle Atlantis to embarking with the US Navy on a hunt for pirates in the Gulf of Aden—but he has never made a film quite like SHOUT GLADI GLADI before. “Doing a movie about humanitarian work presents some special challenges, because so many have been done before,” he says. “I never wanted to do one unless I could bring something new to it as a director.”

In 2013, Friedman was introduced to Scottish philanthropist Ann Gloag, through his sister, TV news anchor Roma Torre. “I was bowled over,” he says. “Here was this very petite person who is an incredible powerhouse—a true force of nature. She had built a billion-dollar company out of literally nothing, and now she is in her 70s going around into the most horrible places in the world, completely indifferent to any dangers. And she wasn’t just distributing money—she was diving in and doing the dirty work herself. I had to know more.”

There was one problem: Gloag did not want to be in a movie. Through her decades of success as a businesswoman and philanthropist, Gloag had given almost no interviews, and wasn’t interested in the prospect of being followed around with cameras for weeks. Friedman gave her an ultimatum: he wouldn’t make a film if she wasn’t in it. After some thought, and very reluctantly, Gloag gave in. “I didn’t do it for myself,” she says. “There are women and girls who are outcasts of society and don’t have a voice: I feel a responsibility to speak for them.”

Gloag started helping others when she was a young girl growing up in the small town of Perth, Scotland. While her family barely had enough to take care of themselves, her mother instilled Ann and her two brothers with the imperative of giving. “We’d knit little woollen squares to make blankets for people who were poor,” she says. “After the war there was a shortage of wool, so when we were finished with our sweaters we’d take the old wool and wash it to make more blankets.”

Young Ann always knew she wanted to be a nurse. “All my dolls were sick,” she says. By the time she was 22, she became the youngest Scottish nurse to ever be put in charge of an operating room, where she worked in the burn unit. “It was hard, but I loved being involved,” she says.

Gloag’s engagement with African charities started almost by chance. She first came to Nairobi, Kenya in 1989 to review a bus company that she and her brother had recently acquired for their transport company, Stagecoach. Soon after her arrival, Gloag discovered there was a lot of diesel disappearing from their warehouses, and she decided to do some sleuthing. While exploring a ten acre site at 4:00 am, she suddenly bumped into one of the workers. “I got a terrible fright when he came around the corner,” she says. “And then I saw that he had a newborn baby in his arms. I asked him where he got it and he said, ‘Oh, they leave them on the bus all the time.’” Gloag wrapped the baby in her scarf and took it to the local orphanage, where she encountered sixty children who hadn’t been fed in two days. The next day, Gloag made certain that the children had plenty to eat. Today, Gloag runs that orphanage—and it is well known for taking abandoned babies.

The night she encountered that newborn baby set Gloag on a path to over two decades of philanthropy in Africa, from the orphanage to clinics, hospitals, and schools. She became acquainted with the ravages of obstetric fistula while working on a floating hospital operated by one of her favorite charities, Mercy Ships. She called her long-time associate Lois Boyle and said: “I’ve just met the most vulnerable people in the world. And we need to help them.”

The lives of the two million women and girls who suffer from obstetric fistula are doubly harsh. Not only must they suffer through the pain of constant incontinence, skin infections, kidney disorders, or even death if they remain untreated—they can also be shunned by the people in their villages, even by their own families. What’s particularly upsetting about their plight is that it doesn’t have to happen—all these women need is adequate maternal care at birth. And because obstetric fistula is a tragedy that only exists in poor countries, few in the west have ever even heard of it. Gloag started the Freedom From Fistula Foundation in 2008 to eradicate this scourge and to raise awareness. Since then it has grown to include: the Aberdeen Women’s Centre in Freetown, Sierra Leone, which is composed of a fistula clinic, a maternity unit, and a children’s clinic; The Fistula Care Centre in Lilongwe, Malawi; and two fistula clinics in Nairobi, Kenya.

All the maternal care at the clinics is provided for free. Unlike most charities, Gloag pays all the administrative costs of the Freedom From Fistula Foundation herself.

Adam Friedman and his crew filmed for eight weeks in Malawi and Sierra Leone during the spring and summer of 2014. As there were so many people they wanted to interview, they generally worked in two units, one led by Friedman and the other by co-director Iain Kennedy. There were numerous challenges that the production team had to overcome, notably language. “As a documentary filmmaker,” says Friedman, “you want to engender sympathy and understanding, and it’s very difficult when you have to go through a translator.” Says Kennedy: “One of my tasks was to go into the wards and just try to let them get used to me, because we knew that after being ostracized they would be sensitive about telling their story. To bridge that gap we had to show the women that we were trustworthy, and understand what they had gone through.” The difficulty gaining trust was amplified by the fact that the women were not only unfamiliar with cameras—they hadn’t even seen movies. Says Kennedy: “One of the icebreakers for us was to take a picture or even shoot a little bit and then show it to them. Then they would see what was going on and would respond to that. In fact, sometimes they would start posing, and we’d have to get across that we wanted them to behave normally.”

While the Fistula Centre in Malawi was a relatively calm place for the filmmakers to work, Sierra Leone was the complete opposite—vibrant, loud and considerably more poor. “Sierra Leone is much worse,” says Boyle, “but if you’re a woman or girl suffering from fistula, it doesn’t matter what country you’re in—your life’s miserable no matter where you are.” While the filmmakers had largely stayed in the wards in Malawi, there was much more to do in Freetown, from the maternity and fistula wards at the Aberdeen Women’s Centre to the children’s clinic and following the caregivers doing outreach into the devastatingly poor slum in Kroo Bay.

One challenge that all caregivers in Africa must confront is the dependency culture commonly fostered by charities. This is very dramatically illustrated in the scene where the children and adults in the neighborhood demand t-shirts that are intended only for the Sierra Leone dance troupe. The situation quickly becomes precarious, simmering on the edge of violence. “Once people have things given to them, they feel entitled,” says Friedman. “And when they don’t get them—they get mad at you for not giving them.”

Says Gloag: “I think this culture of dependency has been very damaging overall, because we just hand out money, with very little accountability. Huge numbers of charities pay large salaries to the locals, and then when there’s no more money they pull out and leave very discontented people. There’s no point in going in there to do damage by raising expectations you can’t maintain.”

To this purpose, the Freedom From Fistula Foundation approach seeks to make all their efforts self-sustaining. More than 90% of the staff at the clinics are locals, and are supported by international staff and volunteers where necessary. Says Boyle: “Our goal is to put ourselves out of business, because we’ll either have treated or cured all the fistula patients in the countries in which we’re working or we’ll have created sustainable projects that the national governments and staff will continue with.” In fact the Aberdeen Women’s Centre has been completely run day to day by staff in Sierra Leone for almost a year, and was one of the few non-governmental medical facilities to stay open during the Ebola epidemic.

Gloag’s commitment to sustainability exemplifies her unique approach to philanthropy: a combination of a nurse’s compassion with a tycoon’s extraordinary business acumen. Running hospitals, schools and orphanages is not that different from running businesses: Gloag assembles and motivates a strong staff, insists on budgets, cultivates relationships at the highest levels of local governments, and keeps an eye out for the corruption so common in Africa. While going through the books at the AWC, Gloag realized that the fuel bills for the electric generators were way too high. After some exploration, Gloag discovered that someone had connected a cable underneath the generator and dug it underground all the way to a nearby shantytown—the AWC was lighting half a slum! “They might get away with it for a week or a month, but we’ll get them,” says Gloag. “Unfortunately with other charities it’s not so common to have someone like me going out in the middle of the night checking on stuff.”

Doing things herself is a hallmark of Gloag’s approach. She is never happier than when she’s put on scrubs and takes her place in the operating room. “I think that’s just my personality,” she says. “That’s where I get most job satisfaction, and I always feel I get the best results when I work closely with people. I’m saying, ‘Look, I’m willing to work with you. I’m not willing to do

it all, but I'm happy to show you how to do it.' And you can impact people in a way you'd never be able to if you approached them from a distance."

The women and girls are not only provided with medical care at the clinics—there are programs in place to empower them by providing them with training and empower them economically and socially. They are given courses in basic literacy and taught skills to enable them to provide for themselves when they go home, like sewing, knitting, tie-dying, and arts and crafts. "We always try to look for small businesses for them, and try to tie them into microfinance," says Gloag. "For example, we show them how to go to a bank and get the money for a sewing machine." The microfinance project that has had the most impressive results for the Foundation is the BBOX, a small electric generator powered by a solar panel. "The BBOX allows these women and girls to go back into the villages, where they've been scorned," says Friedman. "And they become very powerful people within these villages because they make it possible for their neighbors to charge their cell phones."

The clinics are also places that the fistula patients can call home. Says Friedman: "They find people who have been through what they've been through, and a feeling of safety, and encouragement and love." Says Gloag: "If you go late at night to the wards, sometimes you'll see them sitting in the veranda together. Sometimes one of them is sick and the others take care of her. I think they probably make friends for life."

Choosing the seven women and girls who would ultimately appear in the film presented a great challenge for the filmmakers. Says Friedman: "They all had moving stories and it was very hard to pick the best, but there were two important things we wanted to do: first, show a range in ages, from the very young ones like Mary and Tomolero to Vanesia, who is in her 70s; and also present a mix of positive outcomes and ones that didn't turn out so well." Says Kennedy: "Isatu is a success story that shows how good things can work out, and Mary is more 'this is what you can go through.' It wouldn't be accurate to present it as all gloom and doom, because this film is really a story of hope."

The most dramatic story was "Tomolero," the 9 year old girl who arrived at the Aberdeen Women's Centre paralyzed after being violently raped and beaten by her uncle and aunt. Scans from the hospital showed that her pelvis was broken and damage had been done to

her spine. After shooting was completed, Ann Gloag asked Friedman to take her out of the movie, to protect her privacy. Says Friedman: “I told Ann that we have to find out a way to use her because she is so important—the worst off of anybody in the film.” A compromise was struck that her face would not be seen and a pseudonym would be used. Despite the severity of her injuries and her contracting lymphoma, Tomolero’s story had a relatively happy ending. She is now in remission and on the way to recovery.

The filmmakers were excited to include the voices of Melinda Gates, Nobel Prize winning author Wole Soyinka, Dr. Jeffrey P. Wilkinson, and the Haikal Institute’s Hawa Hawatouri in the film. “Melinda Gates was very important for us to have in the film,” says Kennedy. “First, because the Gates Foundation has such a major role in Africa, but also because one of the major ideas that drives her work is a point we needed to make—that if you can stabilize the women in these very unstable countries, you can decrease the mortality rate for everyone. You can increase the opportunity to change things everywhere.” Friedman was stunned to find out that a world famous writer and activist like Nobel laureate Wole Soyinka would turn out to be living nearby, teaching at Loyola Marymount University in Los Angeles. “As soon as I heard him speak I felt immediately that he was so wise, humane and outspoken on issues related to contemporary Africa that I knew he’d be perfect.” Says Kennedy: “We weren’t sure he’d want to be involved because he’s more involved in Nigerian politics, but he left at the chance. It was something he’d witnessed in Nigeria and felt very strongly about, and he was so knowledgeable and poetic about the crippling emotional and economic situations of these women and girls.” Wilkinson and Hawa Hawatouri provide the perspective of dealing with the problem directly: “Dr. Jeff” informs us in what is directly involved in curing a patient of obstetric fistula, and Hawatouri speaks with authority from her years of mentoring the women and girls along the pathway from cure to social reintegration.

Friedman’s dream was for Meryl Streep to narrate the film, and, after she saw an early cut, she quickly agreed. “I was so taken with the story of how one woman’s determination could help ease the unspeakable pain and mortification of fistula and related disorders for underserved communities,” says Streep. “Ann’s understanding of the medical challenges, and her compassion and respect for the women of this story made me want to contribute in some way that would help

inspire others to similarly help. The healthcare givers whom her organization enlists to do this work are some of the most heroic people I've encountered, and I am proud to help bring their inspired stories to light." Friedman was awed by Streep's professionalism in the studio. "I booked six hours," he says. "It was a 16 page script and she was out of there in less than an hour!" Friedman was so moved by what Streep did that he went back and re-edited the film to match it. "The way the final cut looks is completely predicated on the wonderful participation of Meryl Streep," says Friedman.

The title of the film comes from the Gladi Gladi ceremony that marks when the fistula patients "graduate" from the clinics, and are ready to return home. It's a time of joyous singing and dancing that celebrates how far they have come and their optimism about the future. Says Gloag: "When you see these women and girls come in, their heads are down, they're walking tucked into the wall, and they've got no self-esteem. They can hardly speak, or look you in the eye. And when you see them dance in the Gladi Gladi ceremony, they're just extroverted, normal girls. I'm quite touched with the idea that in the Gladi Gladi ceremony they actually burst through the door into the town, and run out dancing and singing. It is like birth."

The words "Gladi Gladi" don't have a direct translation—"Glad Glad" only expresses part of their meaning. "Gladi Gladi" also communicates a sense of uplift, and proclaims their faith and heartfelt gratitude. One thing that is striking about the women is that they show little bitterness about the horrors they've suffered—in fact they are more likely to be cheerful than not. "The truth is that they are thankful for what they do have and they don't focus on what they don't have," says Friedman. "They are focused on getting help; they're not focused on the fact that they've had fistula for 40 years. And they have had the faith that over all the years they've suffered, that help would come one day."

"I know that people have compassion fatigue," says Gloag. "There's so many problems, so many television stories, so many disasters every year, that it's quite hard to think that our cause is hugely different. But I think what makes this different is—it is *all unnecessary*. It's not difficult to fix. And if these women and girls had decent or even semi-decent health care they never would have had this happen to them in the first place. I find it hard to imagine

that there aren't women in the Western world who wouldn't want to help somebody avoid this horrible disorder."

Gloag continues: "My message to women is: *it could be you*. You are just blessed that you live in a country where you were able to get the right kind of medical assistance. Some of these girls are only 13 or 14 years old, but if we weren't there to do the surgery, their lives would be over. They're kids! And we can give them their lives back. "

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SHOUT GLADI GLADI

About the Filmmakers

ADAM FRIEDMAN (Writer/Director)

Vertical Ascent Founder and President Adam Friedman has over 22 years of entertainment industry experience. An award-winning filmmaker and television producer, Friedman began his career directing a documentary entitled *WOLVES IN WINTER*, which went on to receive two Emmy nominations. Friedman's next project, *COLOR ME BLUE*, about the NYPD and its many heroes, won him his first Emmy.

Friedman moved on to shooting music videos, and his video for the Rolling Stones' "Emotional Rescue" was part of the Whitney Museum Biennial celebration, and his video for Whodini's "Big Mouth" is part of the permanent collection of the Museum of Modern Art. Friedman has also directed feature films, and his debut, *MEDIUM STRAIGHT*, was shown in Critics Week at the Cannes Film Festival. *MEDIUM STRAIGHT* also won Best Picture at the Seattle Film Festival and Best Director at the Ft. Lauderdale Film Festival. His other features include the horror film *TO SLEEP WITH A VAMPIRE*, starring Scott Valentine, and the documentary *PLAYING PATTI*, about the child acting career of his wife, Patti Cohoon-Friedman.

He has also produced and directed a multitude of biographies for A&E, that have included figures as diverse as Kevin Costner, Dolly Parton, and LL Cool J. Friedman's "John Travolta: The Inside Story" (2004), tripled A&E's viewership and went on to receive Emmy nominations for Best Non-Fiction series and Best Director. Through his company Vertical Ascent, Friedman has produced hundreds of hours of non-fiction programming for Discovery, The History Channel, HBO, and Spike TV.

In 2010, Friedman directed "U.S. Navy: Pirate Hunters," where he and his crew went on the longest embark since WWII, aboard the USS Gettysburg for eight weeks to hunt pirates off the coast of Somalia. More recently, Friedman produced and directed the 3D documentary series "iN Deep," which looked at such diverse subjects as the Kentucky Derby ("Derby Diaries"), the final launch of the space shuttle program ("NASA: Last Launch") and the tactics, training and weapons of the Special Ops forces, including members of SEAL Team 6, leaders of the assault on Bin Laden ("Special Ops").

IAIN KENNEDY (Writer/Director)

Emmy nominee Iain Kennedy is a screenwriter, director, editor, and producer. A native of London, he attended the USC school of Cinema/Television MFA production program, where he made a number of short films, including "Angel's Trumpet," which screened at the Tribeca Film

Festival. His feature documentary, PALACE OF SILENTS (2011), was released by Flicker Alley and shown on TCM. In 2013, Kennedy directed and co-produced the TV documentary UNAUTHORIZED BIOGRAPHY BEYONCE: BABY AND BEYOND. His short film, “Asteroid,” which he both wrote and directed, is currently streaming on Vimeo.

Kennedy received an Emmy nomination in 2004 for his work as editor, writer, and supervising producer of A&E’s “John Travolta: The Inside Story.” His film editing credits include Xan Cassavettes’s Z CHANNEL: A MAGNIFICENT OBSESSION (2004, Official selection at Cannes, Toronto, LA Film Festivals, and others); BOUNCE: BEHIND THE VELVET ROPE (2000, Best Film, LA Independent Film Festival); TUPAC SHAKUR: THUG ANGEL (2002); and THE WALK (Sundance Film Festival, 2001). Kennedy has also worked as editor and writer on the video documentaries THE ART OF 16 BARS: GET YA’ BARS UP; THE MC: WHY WE DO IT; and BLACK AND BLUE: LEGENDS OF THE HIP-HOP COP.

He wrote the short film “Ant,” which screened at Tribeca and Clermont-Ferrand, and co-wrote and was cinematographer on Brad Kluck’s short film “Diamond Lane,” which screened at the Newport Beach Film Festival. His most recent work as screenwriter can be seen in director Peter Spirer’s feature film JUST ANOTHER DAY. He was producer of INVENTIONS and was associate producer on the videogame “Monty Python: The Quest for the Holy Grail.”

For Vertical Ascent, Kennedy has produced and written for “iN Deep,” a series of 3D documentaries for Comcast/Time Warner. For these films he had the opportunity to film the final launch of the space shuttle Atlantis, the world of thoroughbred horse racing, U.S. Special Ops and the glamour of Broadway, among many other subjects.

MERYL STREEP (Narrator)

For almost forty years, Meryl Streep has portrayed an astonishing array of characters in a career that has cut its own unique path from the theater through film and television.

Streep was educated in the New Jersey public school system through high school, graduated cum laude from Vassar College, and received her MFA with honors from Yale University in 1975. She began her professional life on the New York stage, where she quickly established her signature versatility and verve as an actor. Within three years of graduation, she made her Broadway debut, won an Emmy (for “Holocaust”) and received her first Oscar nomination (for THE DEERHUNTER). She has won three Academy Awards and in 2015, in a record that is unsurpassed, she earned a 19th Academy Award® nomination for her role as The Witch in INTO THE WOODS. Her performance also earned her Golden Globe® and Screen Actors Guild Award nominations. She is currently appearing in the Diablo Cody-scripted RICKI AND THE FLASH, directed by Jonathan Demme. She is currently in production on Stephen Frears’ FLORENCE FOSTER JENKINS.

Streep has pursued her interest in the environment through her work with Mothers and Others, a consumer advocacy group that she co-founded in 1989. M&O worked for ten years to promote sustainable agriculture, establish new pesticide regulations, and ensure the availability of organic and sustainably grown local foods.

She also lends her efforts to Women for Women International, Equality Now, Women in the World Foundation, and Partners in Health.

PATTI COHOON-FRIEDMAN (Producer).

Patricia Cohoon-Friedman was born and raised in Placentia, CA, where her grandmother saw show business potential in her and paid for her first publicity pictures. After landing a role as Susan Olsen's stand-in on "The Brady Bunch," Patti was soon featured on many of the most famous 70s television shows, including "The Partridge Family," "Here Come the Brides," "Apple's Way," "Gunsmoke," and "Emergency!"

As a member of the musical group The Mike Curb Congregation, Cohoon-Friedman was a regular on the Glenn Campbell show, toured with Liberace, and sang on the Sammy Davis, Jr. hit "The Candy Man." The Mike Curb Congregation also had a number of successful recordings on their own, notably "Burning Bridges," the theme to the Clint Eastwood film KELLY'S HEROES, "Sweet Gingerbread Man," and "It's a Small Small World."

After enjoying so much success at such a young age, Patti decided to try her hand in a different facet of the entertainment industry: film production. With her husband and producing partner, Adam Friedman, Patti has produced Emmy-award winning shows for networks such as A&E, Biography, and the History Channel.

In 1998, Patti collaborated with her husband on the humorous documentary PLAYING PATTI, where she reflects on having attained her greatest creative and financial success before she reached the age of 19.

JACKIE VORHAUER (Producer)

In her thirteen years in the television industry, producer/writer/director Jackie Vorhauer has traveled to China, Ethiopia, Ecuador, the UK to film TV specials and documentaries, chronicling subjects from historical depictions to medical emergencies. She won a Golden Cine and Silver Telly for "China's First Emperor," and a Los Angeles Emmy for "Imagine: A Celebration of Children's Hospital." Her other credits include: "Missing Persons Unit," "Secret Lives of Women," and "America's Book of Secrets."

After working in Sierra Leone with the female patients at the Aberdeen Women’s Center, Vorhauer realized she wanted to make a more long-term commitment to those who walked through the doors of nonprofits such as AWC. Upon returning to the states, she dove into the nonprofit world. After volunteering with PATH (People Assisting the Homeless), she became a full-time employee in their Communications office, where she combines her love of storytelling with hands-on work promoting the organization’s mission.

She continues her personal documentary work on the side and is anticipating another chance to work with Adam Friedman and his team in the future.

Vorhauer grew up in South Jersey, and received her Bachelors degree in Visual Media, with a minor in Sociology, from American University in Washington, DC. She worked in Washington, D.C. as a producer for six years before moving to Los Angeles in 2008.

ROMA TORRE (Producer)

Roma Torre is one of New York City most celebrated TV journalists. She has worked as an anchor, a reporter, a writer, a producer, a host, and a critic. Torre has won more than 25 Broadcasting Awards including an Emmy, and most recently a 2015 Press Club Award for her coverage of the Eric Garner case. She is an Ambassador for Freedom From Fistula Foundation.

Originally an actress, Torre performed in numerous soaps and off-Broadway productions, before she began her television career at Channel 2 News, moving up to writing and producing. In 1986, when Cablevision announced the formation of the country's first 24-hour local news station, News12 Long Island, she was among the first reporters hired. She stayed at News12 for five years, reporting, anchoring and hosting a weekly news program, and serving as the film and theater critic.

In 1992, Torre joined NY1, where she served as anchor on “News All Morning,” “Inside City Hall,” “News All Evening,” and currently serves as anchor of “News All Day.” She is also NY1’s Chief Theatre Critic, and regularly contributes to the weekly theatre show, “NY1 On Stage.” She also continues to cover news stories and special events.

Born in New York City, Roma Torre was raised in Pittsburgh and later graduated with a degree in English and history from Tufts University. While in Boston she started a theater company with fellow student Ed Lopez, who she later married. They now have two children: Alejandro and Alegra.

A cancer survivor, Torre has become a tireless advocate for cancer prevention. She serves on the board of the National Association of Women Artists.

MARTY MULLIN (Director of Photography)

Marty Mullin first collaborated with director Adam Friedman twenty years ago, when he was director of photography on the TV documentary, “John Travolta: The Inside Story.” They most recently teamed for 12 episodes of the 3D documentary series “iN Deep.”

Mullin’s TV credits include: “Biography” (“Mario Andretti”), “The Crash of Flight 191,” “Boneyard: The Secret Life of Machines,” “Tim Tebow: On a Mission,” and “Dark Secrets.” He has also served as Director of Photography on the feature films PORTRAIT OF A PIONEER, BARBARA M. KORSCH, M.D, and Iain Kennedy’s PALACE OF SILENTS, among others. Mullin also co-wrote and produced a short film, ROOM 115: GROUP 1.

After receiving his degree in English Literature, started working in the film industry as a production assistant, gradually working his way up to Director of Photography.

SEAN MacGOWAN (Editor)

Sean Ian MacGowan is an award-winning editor with fifteen years of experience. The first project he ever worked on, WNET’s “The Face: Jesus in Art,” won an Emmy Award for best single-camera cinematography. In addition to being an editor MacGowan is also a motion graphics artist, colorist, camera operator, sound mixer, and stereoscopic 3D pioneer.

He has worked often for Adam Friedman on shows for A&E, Biography, History, Versus, SPEED, Comcast, iN DEMAND, Vutopia, Screen Media Films, and Rive Gauche. MacGowan recently completed a thirteen-part high definition Australian Outback Adventure series where he served as story producer, writer, lead editor, and camera operator.

MacGowan attended school at UCLA Extension, Moviola Hollywood, and Glendale College.

ODD NOSDAM (Composer)

David P. Madson, better known by his stage name Odd Nosdam, is an American underground hip hop producer, DJ, composer, and visual artist. He first became known for his production work as a member of the band cLOUDDEAD in 2001. Since then, as a producer and co-founder of the independent record label Anticon, Nosdam has gone on to record and release some of the most revered work in the abstract hip-hop world. Through his dozens of solo productions, collaborations and remixes, he has pioneered a “super-saturated, no-fi weirdness” that intersects British IDM, West Coast hip-hop, and ethereal drone.

Director Friedman was turned on to Nosdam’s music by his daughter. “I kept seeing the opening of the movie through his sounds,” says Friedman. “His music is intense, complex, and hopeful, and that is what I think we are facing in Africa.”

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SHOUT GLADI GLADI

Obstetric Fistula Fact Sheet

Each year, 50,000 to 100,000 women worldwide are affected by obstetric fistula, a hole in the birth canal. The development of obstetric fistula is directly linked to obstructed labor, which accounts for up to 6% of all maternal deaths worldwide.

It's estimated that more than two million women and girls live with untreated obstetric fistula in Asia and sub-Saharan Africa.

Women who experience this preventable condition suffer constant urinary incontinence, which often leads to social isolation, skin infections, kidney disorders, and even death if left untreated.

Obstetric fistula can largely be avoided by delaying the age of first pregnancy and by timely access to quality obstetric care.

Most fistula occur among women living in poverty in cultures where a woman's status and self-esteem may depend almost entirely on her marriage and ability to bear children.

Patients with uncomplicated fistulae can undergo a simple surgery to repair the hole in their bladder or rectum. Approximately 80-95% of vaginal fistula can be closed surgically.

Preventing and managing obstetric fistula contributes to the United Nations' Fifth Millennium Development Goal, which is to cut maternal deaths by three-quarters by 2015.

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