

**“AN AFFECTING AND SUPERBLY PACED  
CELEBRATION OF AMERICAN YOUTH AT THEIR  
CREATIVE BEST”**

**ROBERT KOEHLER, VARIETY**

**“FRESH AND VITAL AND EXHILARATING”  
STEVE POND, THE WRAP**

**“GENUINELY STIRRING...IRRESISTIBLE”  
MICHAEL PHILLIPS, CHICAGO TRIBUNE**

# **LOUDER THAN A BOMB**



*A FILM BY GREG JACOBS & JON SISKEL*

**For information about the film and to view the trailer:  
[www.louderthanabombfilm.com](http://www.louderthanabombfilm.com)**

**Publicity Contact:**

Siskel/Jacobs Productions  
ltab@siskeljacobs.com  
773.271.9500



***Louder Than a Bomb*** is a film about passion, competition, teamwork, and trust. It's about the joy of being young, and the pain of growing up. It's about speaking out, making noise, and finding your voice.

It also just happens to be about poetry.

Every year, more than six hundred teenagers from over sixty Chicago area schools gather for the world's largest youth poetry slam, a competition known as "Louder Than a Bomb". Founded in 2001, Louder Than a Bomb is the only event of its kind in the country—a youth poetry slam built from the beginning around teams. Rather than emphasize individual poets and performances, the structure of Louder Than a Bomb demands that kids work collaboratively with their peers, presenting, critiquing, and rewriting their pieces. To succeed, teams have to create an environment of mutual trust and support. For many kids, being a part of such an environment—in an academic context—is life-changing.

***Louder Than a Bomb*** chronicles the stereotype-confounding stories of four teams as they prepare for and compete in the 2008 event. By turns hopeful and heartbreaking, the film captures the tempestuous lives of these unforgettable kids, exploring the ways writing shapes their world, and vice versa. This is not "high school poetry" as we often think of it. This is language as a joyful release, irrepressibly talented teenagers obsessed with making words dance. How and why they do it—and the community they create along the way—is the story at the heart of this inspiring film.

***Louder Than a Bomb*** premiered at the 2010 Cleveland International Film Festival, where it won both the Roxanne T. Mueller Audience Choice Award for best film and the Greg Gund Memorial Standing Up Film Competition. Since then, the film has won the Best of the Fest Audience Award and the Jury Award for Best Documentary at the Woods Hole Film Festival, Audience Awards at the Chicago International, St. Louis International, and Philadelphia Film Festivals, and the Best Feature Documentary prize at the Austin and Virginia Film Festivals. It also screened as part of the DocuWeeks Theatrical Documentary Showcase, which is designed to qualify films for consideration for the Academy Awards, and has been an official selection of more than fifteen festivals.



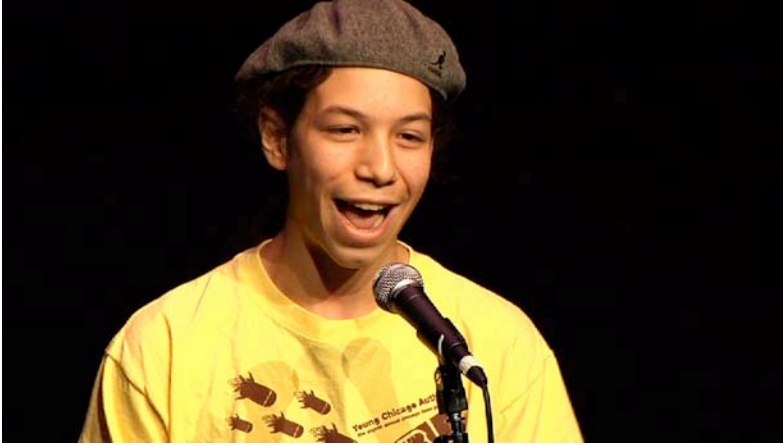
## **NATE**

For Nate, poetry is identity. The son of two recovering drug addicts on Chicago's far South Side, Nate was identified as gifted at an early age, and became an academic prodigy in a neighborhood where incarceration is more the norm. In ninth grade, he reached a crossroads, forced to choose between his two loves—basketball and poetry. He chose poetry, and has never looked back. Now a senior, Nate has to take an inexperienced Whitney Young Magnet High School (most famous alum: Michelle Obama) team under his wing, and carry it on his shoulders. An accomplished rapper as well as a poet, Nate also wrote and performed five of the songs on the film's soundtrack.



## **NOVA**

For Nova, poetry is therapy. Half-Indian, half-African-American, her cool exterior and thousand-watt smile conceal a tumultuous upbringing. Estranged from her father, she has little time for teenage things—she's an honors student at Oak Park/River Forest High School (most famous alum: Ernest Hemingway), works bagging groceries on weekends, and helps her mom take care of her 12-year-old brother, Cody, who suffers from a combination of Fragile X Syndrome, autism, diabetes, and seizure disorder. A three-year "starter" for slam powerhouse Oak Park/River Forest High School, Nova views the team as a respite from the burdens of everyday life, and poetry as a vehicle for expressing the anger and vulnerability she's otherwise forced to suppress.



## ADAM

For Adam, poetry is community. His passion for writing—and evident talent—make him one of the most popular performers at LTAB, and with his ponytail and beret, he definitely looks the part of a poet. Yet he’s anything but a tortured artist. Instead, he’s a disarmingly sweet kid, with a stable, loving family to match. A senior at Northside College Prep, one of the best public high schools in the country, Adam is the star of an already strong squad, the most gifted writer on a team of gifted poets. But while he and his teammates come from a world very different from that of many of their counterparts, their combination of skill, self-awareness, and enthusiasm puts them at the center of the LTAB community.

## THE STEINMENAUTS

For the team from Steinmetz Academic Centre—Lamar, Kevin, Jésus, Big C, and She’Kira—poetry is family. A poor-performing, working class school on Chicago’s far West Side (most famous alum: Hugh Hefner), Steinmetz typically has little to boast about. Yet against all odds, their slam team, in its first year, won the 2007 competition. Entering this year, they’re determined to repeat, and—more importantly—to prove that their victory was no fluke. But will the unfamiliar pressure of high expectations, and the personal conflicts that come with success, derail their dreams?





Posted: Sun., Aug. 1, 2010, 4:31pm PT

## Louder Than a Bomb

(Documentary) A Siskel/Jacobs Prods. presentation. Produced by Greg Jacobs, Jon Siskel. Directed by Greg Jacobs, Jon Siskel.

With: Nova Venerable, Adam Gottlieb, Nate Marshall, Lamar "The Truth" Jordan, Kevin "KVO" Harris, Jesus "L3" Lark, She'Kira McKnight, Charles "Big C" Smith, James Sloan, Kevin Coval, Peter Kahn, Cody Venerable.

By ROBERT KOEHLER

Greg Jacobs and Jon Siskel's "Louder Than a Bomb" is an affecting and superbly paced celebration of American youth at their creative best. Inexplicably missing from the country's major fests, this saga of Chicago high schoolers competing in the city's popular annual Louder Than a Bomb teen poetry festival is the rare good-hearted film that wears its political correctness on its sleeve yet exudes honesty throughout. Los Angeles and New York DocuWeeks slots may give theatrical hopes a boost.

The filmmakers aim for a rounded look at poet-performers from four Chicago-area schools, but their sympathies are clearly with the underdog poetry crew at Southside's Steinmetz High School, since that's frankly where the drama is. Surprise winners in 2007, the "Steinmenauts" are as bonded as a family, but coach James Sloan has to apply all of his patience to keep the sometimes unruly teens on track. His faceoff with the three stars of the group -- Lamar Jordan, Kevin Harris and Charles Smith -- swings the team from near-catastrophe to reinvigorated unity.

Equally affecting are two of Steinmetz's most serious challengers: Nova Venerable from Oak Park/River Forest High School, and Nate Marshall from Whitney Young Magnet High School. Venerable's poetry is beautifully crafted but raw autobiography, containing observations about her impossible father and special-needs younger brother that are almost pointillist in their detail. Marshall displays prodigious talent, whipping out wordplay the way other kids punch out cell-phone texts, and doing it with a keen sense of wit.

None of this prepares the viewer for the bomb that is Adam Gottlieb (from tony Northside College Prep), whose first reading at the 20-minute mark, of a poem celebrating poetry, announces a promising new American talent. It's difficult to resist the comparison to Allen Ginsberg in Gottlieb's nearly breathless recitation, his use of incantation and rhythmic attack, and the sense of an epic unfolding before our ears. His subsequent reading, on his Jewish roots in Chicago, is pitched in an entirely different register and suggests a novelistic sensibility.

With characters like these, the contest may seem an afterthought. But Jacobs and Siskel (Gene Siskel's nephew) invigorate what has become a cliché of American docs by cleverly constructing the film's second half so that it climaxes at an unexpected point, as the Steinmenauts wage a come-from-behind push in an attempt to reach the contest finals.

Understated in "Louder Than a Bomb" is how the teen poetry slam brings the city's typically segregated neighborhoods together, as the elevation of language to the level of art serves as a unifying force. To put it mildly, by the time this is over, the adults are suitably impressed.

Camera coverage of many key moments, including shooting of some stunning readings, is key to the film's vitality, along with John Farbrother's sharp editing. Music supervision is uncredited, but the co-directors presumably oversaw an impressive selection of songs that are laid into the soundtrack as if they were an original score.

Camera (color, HD), Stephan Mazurek; editor, John Farbrother; sound (stereo), John Mathie; re-recording mixer, Robert Marshall. Reviewed on DVD, Los Angeles, July 30, 2010. (In DocuWeeks.) Running time: 100 MIN.



# Surprising Poetry Doc Highlights DocuWeeks' Round 2

"Louder than a Bomb" uses familiar ingredients, but it's fresh and vital and exhilarating.

**By Steve Pond**

**Published: August 06, 2010**

The second week of the International Documentary Association's DocuWeeks showcase at the Arclight in Hollywood takes viewers around the world, with films set in Russia, Finland, Tibet, New Zealand and South America.

But I want to talk about the film that's set closer to home, on the north side of Chicago.

"Louder than a Bomb" is, in many ways, the kind of documentary we've seen frequently over the past few years. It's a teenagers-preparing-for-a-big-competition doc, similar in some ways to movies like "Spellbound" and "Mad Hot Ballroom."

"This is a film with very familiar ingredients," co-producer/co-director Greg Jacobs tells theWrap. "But you can use the same ingredients and make a very different cake."

In the film, Jacobs and Jon Siskel twist the genre in surprising ways – and, crucially, in the cast of largely urban kids preparing for a high school poetry competition, they showcase an energy, vitality, eloquence and charisma that make it one of the most inspiring and exhilarating documentaries in months, or maybe years.

The movie doesn't have theatrical distribution yet, and it may not be Serious and Important enough to figure in the awards picture – but now that it has qualified for the Oscar via the DocuWeeks showings, I find it

impossible to rule out a film this vibrant and this moving.

It's no surprise that Jacobs and Siskel (nephew of the late critic Gene Siskel) know what they're doing – they won the Emmy for the 9/11 documentary “102 Minutes that Changed America” in 2009. But “Louder than a Bomb” tackles a subject that might seem old hat, using a format that could appear played out, and does so with remarkable freshness and vitality.

It's not groundbreaking or monumental on the scale of that other Chicago-set high school documentary, “Hoop Dreams,” but “Louder than a Bomb” is surprising and seductive, an all-but-guaranteed crowd-pleaser from a pair of filmmakers who stumbled on their subject matter by accident.

“I happened to be driving near Wrigley Field, past a club called the Metro,” says Jacobs. “On the marquee it said ‘LOUDER THAN A BOMB HIGH SCHOOL POETRY FINALS, TONIGHT,’ and there was a line of kids of all races and colors and shapes and sizes down the block. And I thought, that's a strange thing to see on the North Side of Chicago on a Saturday night. It seemed interesting, so we decided we'd take a look.

“And every step of the way, you're waiting for this thing that tells you this isn't a good idea, but it never happened.”

The film follows three individual poets, and one team, on their inevitable march toward the “Louder than a Bomb” poetry finals. But toward the end, things suddenly change, courtesy of an event that Jacobs initially thought doomed the movie. It didn't; instead, it made the film richer, less predictable and more moving.

(And for traditionalists, keep your eyes open during the credits and you'll get the answer you're looking for.)

Jacobs and Siskel showed the film at the finale of this year's “Louder than a Bomb” poetry competition, and have since screened it at festivals to an enthusiastic response. Variety's Robert Koehler called it “an affecting and superbly paced celebration of American youth at their creative best.”

“Our ambition from the beginning was to make an entertaining movie first, and one that had broad appeal,” says Jacobs, who is looking for theatrical distribution. “And I think what we're finding as we go around to the festivals is that the diversity of the appeal, and the intensity of the reaction, is astounding.”

# MORE RAVES & REVIEWS

## **ROGER EBERT, *CHICAGO SUN-TIMES***

**"Louder Than a Bomb"** (USA). Surely one of the best and most powerful films in this year's [Chicago International Film] festival, it follows a season in the Chicago area's Poetry Slam Competitions. Teams of five poet/performers from high schools compete in a grueling series of programs, and the filmmakers take us behind the scenes at four schools and we meet the poets and their teachers. The favorite is Steinmetz, from a rough inner city area, which pulled off an astonishing victory in their first season, and now are back again. The competition is exciting, but more gripping are the performances themselves, as poets reach deep inside to evoke stunning statements on, for example, a kid brother's diabetes, drive-by shootings, and the poetry itself. If the Louder Than a Bomb finals were telecast the way high school sports are, I have a feeling their audience would grow by the minute. **October 6, 2010**

## **MICHAEL PHILLIPS, *CHICAGO TRIBUNE***

**'Louder Than a Bomb'** (U.S., directed by Greg Jacobs and Jon Siskel)  
A genuinely stirring hometown chronicle, this propulsive documentary by Jacobs and Siskel (nephew of Gene, the longtime Tribune film critic) follows a familiar competitive framework, as four teams representing four very different area high schools compete in the annual "Louder Than a Bomb" teen poetry slam. The filmmakers take just enough time to heighten the personal stories of a few key talents, among them the spectacularly gifted Nova Venerable from Oak Park/River Forest High School, whose poetry cuts like a knife on the subject of errant fathers and a special-needs brother; Nate Marshall, a spoken-word guru from Whitney Young High School; and Adam Gottlieb, the wizard of Northside College Prep, dealing with poetry itself and his Jewish heritage. As these and other writer/performers collaborate with their colleagues, mentors and notebooks en route to the competition, "Louder Than a Bomb" becomes an ode to Chicago's diverse voices. Irresistible. **October 12, 2010**

## **SUSAN KING, *LOS ANGELES TIMES***

Greg Jacobs and Jon Siskel, nephew of the late film critic Gene Siskel, produced and directed this fascinating look at the world's largest youth poetry slam in Chicago. The directors hone in on four high school students, including one young woman who writes about her father's abandonment. Their poetry is inspiring, as are their performances. **July 30, 2010**

## **LIZ PLOSSER, *TIMEOUT CHICAGO***

***Louder Than a Bomb*** Dirs. Greg Jacobs and Jon Siskel. 2010. 99mins. USA. Four Chicago high-school poetry teams dazzle, inspire and kick serious ass with words as they prep for the world's biggest youth poetry slam. Thankfully their journey is never saccharine. What it is: powerful and exhilarating. **October 7-13, 2010**

## **ANDREA GRONVALL, *CHICAGO READER***

This potent, fast-paced documentary about *Louder Than a Bomb*, the annual Chicago-area high school poetry slam, showcases a range of stellar teen poets as they progress through the semifinals into the final competition for 2008. Nova Venerable, a poised senior from Oak Park/River Forest, turns memories of her hellish childhood into hypnotic confessionals, while Adam Gottlieb of Northside College Prep exudes a humor, generosity, and verbal firepower that recall the young Allen Ginsberg. The Steinmetz team are cast as the underdogs, despite the fact that they triumphed the previous year; they struggle with their writing and clash with their coach, but when they reach the finals they deliver an electrifying group performance. **December 5, 2010**

## **BRIAN TALLERICO, *HollywoodChicago.com***

Greg Jacobs and Jon Siskel's "*Louder Than a Bomb*" tells the story of four teams of Chicago high school poets competing in a local poetry slam competition. While that may not sound like the material of great non-fiction filmmaking, I can't imagine anyone attending "*Louder Than a Bomb*" and not walking away moved in ways that they couldn't have imagined going into the theater.

This powerful documentary not only reaffirms the importance of artistic endeavors as an outlet for the youth of this country but reminds one that the next incredible talent could come from any social or economic class. And there's more than one talent to watch in "*Louder Than a Bomb*." Very few films can honestly be called inspirational but "*Louder Than a Bomb*" could change people's perceptions of the

power of poetry. The directors capture a variety of styles — some more lyrical, some closer to rap, some almost like preachers — in competition but never turn the piece into one about winning. As the kids keep saying, “The point is not the points, the point is the poetry.” And the film never loses sight of the amazing, moving poetry.

You will not soon forget the talented young men and women of “Louder Than a Bomb.” With everything we’ve seen at the fest and everything still to play, it’s the one film that we most want to see again, just to be in that theater when the audience experiences its genius. Expect applause. **October 7, 2010**

## **NICK ALLEN, *ScorecardReview.com***

**Louder than a Bomb** is an incredibly pure documentary – it lets its subjects speak for themselves, literally, without too many interviews or backstories. A lot of the film features full performances of the slam poetry, as delivered with tremendous heart and soul from its very talented young subjects. They have pride, they have power, and at times they also have egos. This is a rare piece of documenting cinema that feels almost entirely without prejudice toward any certain subject, or even a certain team. There is no inspiring moment of the movie that feels phony. In one sense, it is lucky to have picked such a warming topic. In the other, it is remarkable for capturing and successfully conveying such awesomeness.

The film involves its audience in the competitive nature of the tournament, but agrees with the competitions ethos that “the point is not the points, it’s the poetry.” Through the words of four fascinating and very real individuals, this documentary offers a shining light that is sure to instill hope in the future generation, and also in the kids themselves.

Like the best documentaries, you don’t just remember the main subjects long after the film is over. **Louder than a Bomb** introduces you to people that stick with you, with shouted stanzas that stay in you. **October 11, 2010.**

## **TIM MILLER, *CapeCodOnline.com***

What bowls you over in this film is the depth and intelligence and passion of these young poets, how they throw themselves so completely into this form of expression, not only in the way they perform (explosively ... louder than a bomb) but in how they open up about their lives (an absent father, caring for a mentally and physically impaired brother, coming to terms with what it means to be Jewish) and create something of extraordinary beauty.

I can't imagine someone watching this film and not getting choked up. It's inspiring and life-affirming. One of the [Woods Hole Film] festival officials, J.P. Ouellette, said he thinks it will be nominated for an Oscar. I think he's right.

In the meantime, it won big at the festival. At the closing-night party where the awards were announced, it took the Best of the Fest audience award and the jury award for best feature documentary. **August 9, 2010**

## **WOODS HOLE FILM FESTIVAL DOCUMENTARY JURY**

The film takes us into the lives of four young poets from different backgrounds and circumstances, whose passion for poetry helps them transcend boundaries. The writing of these kids give us insight into their often turbulent lives, but assures us that our youth have an intelligent and articulate voice which powerfully encourages us to listen. We are reminded of the power of words, the success of dedication, the importance of storytelling, and the force of camaraderie which are all encompassed in the extraordinary heart of this movie.

Thanks so much for sharing your wonderful film. **August 12, 2010**

# **LTAB AWARDS & FESTIVALS**

Roxanne T. Mueller Audience Choice Award, Cleveland International Film Festival

Greg Gund Memorial Standing Up Film Competition, Cleveland International Film Festival

Best of the Fest Audience Award, Woods Hole Film Festival

Jury Award for Best Documentary, Woods Hole Film Festival

Audience Choice Award, Chicago International Film Festival

Special Jury Prize, Chicago International Film Festival

Audience Award, Philadelphia Film Festival

Jury Award for Best Documentary Feature, Austin Film Festival

Programmers' Award for Best Documentary, Virginia Film Festival

Audience Award, St. Louis International Film Festival

Official Selection, DocuWeeks Theatrical Documentary Showcase

Official Selection, Hamptons International Film Festival

Official Selection, Little Rock Film Festival

Official Selection, Harlem International Film Festival

Official Selection, Carmel Art & Film Festival

Official Selection, Tallgrass Film Festival

Official Selection, Houston Cinema Arts Festival

Official Selection, Palm Springs Film Festival

# FILMMAKERS' STATEMENT

As is the case with so many documentary subjects, we stumbled on Louder Than a Bomb completely by accident. One weekend, in March of 2005, Greg happened to drive by the Metro, a legendary Chicago music venue, and saw a line of kids that stretched down the block. What made the scene unusual wasn't just the crowd—it was what they were waiting for: the marquee read, “Louder Than a Bomb Youth Poetry Slam Finals.” Teenagers, hundreds of them, of every shape, size, and color, lined up on a Saturday night to see poetry? In Chicago!? Whatever this thing is, it must be something interesting.

The more we saw, the more convinced we became that, in fact, it was. There was the LTAB community—a remarkable combination of democracy and meritocracy, where everyone's voice is respected, but the kids all know who can really bring it. There were the performances themselves—bold, brave, and often searingly memorable. And there were the coaches, teachers, and parents, whose tireless support would become a quietly inspiring thread throughout the production process.

But most of all, we were drawn to the kids. We chose to follow four of the forty-six teams that participated in Louder Than a Bomb during the 2007-08 school year. The ones we picked represented a racially, economically, and geographically diverse population of students. Each of them also had at least one star poet, a main character we could use as a window on the rest of the team. There was Nate, an African-American prodigy from the city's far South Side, whose parents are both recovering drug addicts; Nova, from suburban Oak Park, who serves as a second parent for her special needs younger brother; Adam, the disarmingly likable neo-hippie, whose generous soul and prodigious talent would make him the unlikely spirit of the competition; and Lamar, the hard-edged ex-football player from the West Side, whose journey over the course of the year would teach him a surprising and powerful lesson.

The kids whose lives we chose to chronicle are bright, talented, passionate, and occasionally frustrating—in short, typical teenagers. Yet at the same time, they all have complicated stories to tell, and they've dedicated themselves to telling those stories as powerfully, precisely, and beautifully as possible. In the end, while the topics they tackle are deeply personal, what they put into their poems—and what they get out of them—is universal: the defining work of finding one's voice. We feel strongly that when audiences finally do hear what “our kids” have to say (and how they say it), they will emerge, like us, changed.

— **Greg Jacobs & Jon Siskel, co-Directors/co-Producers**

# SJP BIO

**Siskel/Jacobs Productions** is a Chicago-based documentary production company founded in 2005 by Jon Siskel and Greg Jacobs.

Prior to ***Louder Than a Bomb***, SJP produced the Emmy-winning History Channel program *102 Minutes That Changed America*, which reconstructs—in real time—the events of 9/11 in New York City, using only sound and video from that morning. More than five million viewers tuned in to the premiere, making it the second most-watched telecast in the network's history, and the program has now been seen by over twenty million viewers worldwide. One of the most acclaimed documentaries of recent years, *102 Minutes* won three Primetime Emmys, including Outstanding Nonfiction Special, as well as the Most Innovative Program Award at the 2009 History Makers International Summit, a CINE Masters Series Award, a Silver Telly, and a FOCAL International Award. The show was also named the Best Nonfiction TV Episode of 2008 by iTunes. Most importantly, *102 Minutes* has become standard viewing in high school and college classrooms across the country, a way for teachers to introduce their students to the emotional and historical impact of 9/11.

In March 2009, Siskel/Jacobs Productions was named to Realscreen Magazine's "Global 100"—its annual list of the world's most influential factual production companies. The company had two archive-based shows premiere on the National Geographic Channel this summer—*Witness: Katrina* and *Witness: D.C. 9/11*. In 2006, SJP produced *Head On*, a two-hour special for Discovery about the obsessive subculture of "team demolition derby" in Joliet, Illinois.

**Greg Jacobs, Director/Producer:** The Siskel/Jacobs Productions co-founder served as VP/Chief Creative Officer at Towers Productions, where he oversaw the content of more than two hundred documentaries on five different networks, including award-winning shows and series for A&E, History, Discovery, The Weather Channel, and CNN. A graduate of Yale University, Greg has a master's degree in history from Ohio State, and is the author of *Getting Around Brown: Desegregation, Development, and the Columbus Public Schools*.

**Jon Siskel, Director/Producer:** The Siskel/Jacobs Productions co-founder was executive producer and co-creator of the series "Fake Out", which ran for two seasons on Court TV. He has also produced shows for the A&E series American Justice, Investigative Reports, and Biography, and his work has been shown on The Travel Channel, Discovery, and History. Jon serves on the board of directors of Free Spirit Media, a Chicago-based youth media organization, as well as the Gene Siskel Film Center. He is the nephew of the late film critic Gene Siskel.

**Stephan Mazurek, Director of Photography:** Stephan Mazurek served as Director of Photography on the SJP production *Head On*. As a cameraman, he has worked on shows ranging from *The Oprah Winfrey Show* to *Ice Road Truckers*, for broadcasters that include ABC, NBC, PBS, TLC, A&E, VH1, and History. An accomplished playwright and director, Stephan recently directed *Goldbrick*, a theatrical adaptation of the music of Jon Langford (The Mekons, The Waco Brothers) for the Walkabout Theater Company in Chicago. He has also done lighting design and video projections for Chicago's world-famous Steppenwolf Theater.

**John Farbrother, Editor:** John Farbrother served as editor on SJP's Discovery Channel special *Head On*. Among his other credits are numerous documentaries, including the premiere episode of the History Channel's *Gangland* series, and short films, including *The 5:22*, which won the Prix Panavision Grand Prize for Best American Short Film at the 2007 Avignon Film Festival. John's feature film editing experience includes *Chicago Boricua*, which premiered at the 2004 Tribeca Film Festival and was released on home video by Screen Media/Universal. John has a BFA in painting and drawing from James Madison University in Virginia. In 2001, he received his MFA in film and video from Columbia College Chicago. ***Louder Than a Bomb*** is John's first feature documentary.

## **CREDITS**

**produced and directed by**  
Greg Jacobs & Jon Siskel

**editor**  
John Farbrother

**director of photography**  
Stephan Mazurek

**special thanks to**  
Young Chicago Authors

**Featuring**

**Oak Park and River Forest High School**

**OPRF Slam Team**

Nova Venerable  
Rocco Bulmer  
Alicia Davis  
Keenan Smith  
Tabitha Watson

**Coaches**

Peter Kahn  
Christina Santana

**Northside College Prep**

**Northside Slam Team**

Adam Gottlieb  
Amaya Dimyen  
Elisha Miles  
Jessie Welch  
**Coach**  
Ebikepreye Porri

**Whitney M. Young Magnet High School**

**Whitney Young Slam Team**

Nate Marshall  
Hannah Bernard  
Gabriella Bonamici  
Will Gruzca  
Diana Rosen  
Jamal Sadrud-Din  
**Coach**  
Elizabeth Graf

**Steinmetz Academic Centre**

**The Steinmenauts**

Jonathan “Freaky” Carillo  
Kevin “KVO” Harris  
Lauren Iron  
Jésus “L3” Lark  
Lamar “Tha Truth” Jorden  
She’Kira McKnight  
Charles “Big C” Smith  
Travell Williams

**Coaches**

James Sloan  
John Hood

**LTAB artistic director**

Kevin Coval

**LTAB festival director**

Robbie Q. Telfer

**MCs**

Idris Goodwin  
Billy Tuggle  
Tim Stafford  
Denise Jolly  
Cristin O'Keefe Aptowicz

**DJ**

Justin "Itch13" Dawson

**additional photography**

Ken Nilssen  
Greg Jacobs  
Jon Siskel

**location sound recordist**

John Mathie

**additional sound**

Steve Black  
Alan Chow  
Pat Tillman  
John Versical

**Technical director**

Ryan Schnizlein

**Sound mixing**

Another Country

**Executive audio producer**

Tim Konn

**Sound mixing**

Robert Marshall

**Additional sound mixing**

Zach Goheen

**Audio assistant**

Liam Connelly

**titling and graphics**

John Farbrother  
Steve Juras

**legal representation**

Lisa Katz  
Robert Labate  
Holland & Knight LLP

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**MUSIC**

<p><b>ROCKIST PT. 1</b> Written By David Brewis Performed by School of Language from the album <i>Sea From Shore</i> courtesy Thrill Jockey Records c 2008 David Brewis</p>	<p><b>WHITE</b> Written and performed by Tim Lincoln Courtesy of Music Dealers</p>
<p><b>RIDERS ON THE STORM</b> Written by Nate Marshall &amp; Lamar J. Smith Performed by Daily Lyrical Product Produced by Shaun “SCP” Peace</p>	<p><b>POMPOUS</b> Illuminate Mics Written and Performed by Nate Marshall Recorded by Lamar J. Smith Produced by Shaun “SCP” Peace Includes music from: “The Handclapping Song” Performed by The Meters Written by Joseph Modeliste, Arthur L. Neville, Leo Nocentelli, George Joseph Porter, Jr. “Work Song” Written by Nat Adderly Perfomed by the Cannonball Adderly Quintet</p>
<p><b>MAD WORLD</b> Written by Roland Orzabal Performed by Michael Andrews, featuring Gary Juels</p>	<p><b>ST. THOMAS</b> Written and Performed by Sonny Rollins Published by Parker Music Courtesy of Concord Music Group, Inc.</p>
<p><b>INTRODUCTION</b> Written and performed by Michael Mazochi Courtesy of Music Dealers</p>	<p><b>HEAT</b> Written by Nate Marshall Peformed by Daily Lyrical Product Recorded by Lamar J. Smith Additional Vocals by Jared “Jared F” Feldman Produced by Jared “Jared F” Feldman</p>
<p><b>TSUNAMI</b> Written by Jeremy B. Sarkissian and Santi White Performed by Res</p>	<p><b>ALWAYS LOVE</b> Written by Matthew Caws, Ira Elliot, and Daniel Lorca Performed by Nada Surf</p>

	Courtesy of Barsuk Records By arrangement with Bank Robber Music
<b>HI-TEK</b> Written and performed by Bumpus Courtesy of Music Dealers	<b>GET READY</b> Written by Lamar J. Smith Performed by JusLove
<b>TREBLE THICKNESS</b> Written by Erik Carlson Performed by Area C (BMI)	<b>I LIKE WHAT YOU SAY</b> Written by Matthew Caws, Ira Elliot, and Daniel Lorca Performed by Nada Surf Courtesy of Barsuk Records By arrangement with Bank Robber Music
<b>BLACK TREE IN THE BEE YARD</b> Written and Performed by The Sea and Cake From the album <i>The Fawn</i> courtesy Thrill Jockey records c 1997 The Sea and Cake Suite	<b>ROCKIST PT. 2</b> Written By David Brewis Performed by School of Language from the album <i>Sea From Shore</i> courtesy Thrill Jockey Records c 2008 David Brewis
<b>SMOOTH DAY</b> Written by J Bonilla and Ian Dalsemer Performed by The Elements (ASCAP)	<b>ENCAPSULATION</b> Written and performed by Diagram of Truth Courtesy of Music Dealers
<b>VIKKA</b> Written and performed by The Woo Courtesy of Music Dealers	<b>SWEET DEVIL</b> Written and performed by Bexar Bexar from the album <i>Tropism</i> by Bexar Bexar © 2007 Western Vinyl (ASCAP)
<b>THE WORM IN THE APPLE</b> Written by Ezra Furman Performed by Ezra Furman & the Harpoons Courtesy of Minty Fresh Records	<b>KING</b> Written by Nate Marshall & Lamar J. Smith Performed by Daily Lyrical Product Feat. Sima Cunningham

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