



The following is the look at five individuals who are serving a natural life sentence (Life Without Parole) for a crime they committed as juveniles.

The youthful status and/or lesser culpability of these youth, their background and their potential for rehabilitation were not taken into account at any point in the charging and sentencing process. The five will never be evaluated for change, difference or growth. They will remain in prison until they die.



Feels Like You Have No Heart

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Natural Life, produced in conjunction with the legal efforts of The Law Offices of Deborah LaBelle (LODL), is a threefold experimental documentary comprised of a 77-minute, single-channel video, a gallery installation and an interactive online archive.

The piece challenges inequities in the juvenile justice system by depicting, through documentation and reenactment, the stories of five individuals who are serving a natural life sentence (Life Without Parole) for crimes they committed as juveniles¹.

Fear of juvenile crime has in recent years violated the fundamental ideas upon which juvenile court rests, and specifically, the belief in children's unique capacity for rehabilitation and change. State lawmakers and the federal government have more and more frequently opted to resort to harsher punitive adult models, demanding that children be put on trial as if they were as liable and informed as adults who commit similar crimes².

There are more than 2,500 individuals in the US who are serving Life Without Parole sentences for crimes committed as juveniles (at times, when they were as young as 13). The US is the only country in the world that allows Life Without Parole sentencing for youth. Focusing on Michigan, where the second highest number of inmates in the US are now serving the sentence, **Natural Life** portrays the ripple effect that the juvenile justice system's imbalance has had on the lives not only of the incarcerated youth and the victims of their crimes, but also on their family members, on law enforcement and legal officials and on the community at large.

Our intent is to have the piece stir — and engage in — a fresh, impactful, public debate contesting the sentence of Juvenile Life Without Parole (JLWOP) in the US; proposing its replacement with a non-punitive, rehabilitative model; and obtaining release opportunities for those juveniles currently serving the sentence.





1. Bringing Human Rights Home, Praeger Press 2008, Vol. III, Chapter 5, Ensuring Rights for All: Realizing Human Rights for Prisoners, LaBelle, Deborah
2. Prosecuting Juveniles in Adult Court, An Assessment of Trends and Consequences, Malcolm C. Young and Jenni Gainsborough

The Law Offices of Deborah LaBelle (LODL) started working on a Michigan JLWOP project several years ago, after Deborah LaBelle received a Senior Soros Justice Fellowship to address the conditions of juveniles incarcerated in adult facilities. LODL began interviewing juveniles serving Life Without Parole and collecting a detailed written database and background information on them, including life and education background, schooling status at the time the offense was committed, family circumstances, adequacy of legal representation, prior juvenile histories and conditions of confinement. This research, in conjunction with research conducted more specifically for the current video project, formed the basis for **Natural Life**. From the database of written interviews collected by LODL, we extracted information on five individual inmates of different age, gender, economic background and race.

These stories, freshly recorded, were interwoven and told from multiple angles. Over 50 hours of interviews with individuals who were involved with the crime, the arrest and the sentencing of the featured inmates were videotaped. Among them were judges, lawyers, police officers, reporters, wardens, teachers, child psychiatrists, legal experts, members of families of the incarcerated as well as of the victims' families — all this alongside extensive recorded phone conversations with the inmates themselves.

The interviews were coupled with staged and documented scenes from court and from the main characters' childhoods and crime scenes. That is, critical past moments from the stories were reenacted by the now older parent or brother at the original site of the event.

Lastly, to compensate for the legal restriction on videotaping the incarcerated juveniles in prison, we located an abandoned prison in Michigan, and with

a group of high school actors from Chicago and an ex-convict who assisted in directing them, shot dozens of hours of detailed images depicting the day-to-day experience of life in prison as told by the interviewees. Thus, a somewhat surreal additional layer — images depicting a prison inhabited by kids only — is woven into the array of recorded stories.

By injecting fiction (hypothesis) into the documentary format, we propose alternative interpretations of the documented facts, and question the public version of the crime as well as its inevitability. The tension between fabrication and record, guilt and innocence, accident and intent, as well as the gap between acting and manifesting, projected and recalled worlds, is demonstrated, transgressed and complicated.

Our goal is to examine context as activating and revealing change and difference. Formally, this is done first and foremost through the literal device of a split screen (in the single channel and installation components) and the double-sided Quicktime movie (in the interactive online component). The stories, thus, are always interpreted through more than one view: older and younger, black and white, victim and perpetrator, police and convict, inside prison and outside it. The meaning of each of the two sides of the screen, however, mutates and alters. Difference is the only constant.

The project's aim is to depict change as inevitable, and difference as structural, and in that way challenge the underlying presumption of permanence and sameness that the sentence of Life Without Parole for juveniles claims and imposes.

Natural Life is comprised of three parts: a feature length film, a gallery installation and an interactive online archive. The gallery installation consists of a two-channel projection forming a small enclosed corner.

The corner, which is arrived at through a defined exhibition area, constitutes an isolated viewing area. All but the projection-lit corner of the viewing area is painted black. Two custom raw-steel benches are positioned in the corner mirroring the screen, thus replicating the floor plan of a cell while providing seating for an intimate number of viewers.

Casts of five sets of the standard issue bedding (a pillow and a bedroll) given to prisoners upon their arrival to the facility are arranged on raw-steel pedestals in the area leading to the video projection. The sets, scaled down to kid size and made of a stack of crumbling and thin sheets of material resembling deposits of rock, are cast in concrete. Individually marked with the date of birth and the date of arrest of each of the five prisoners featured in the documentary, they thus delineate the brief time the inmates spent in the free world.





The third part of the project (to be completed by May 2015) is an interactive web-based exhibition platform. The video data accessible through the online archive is interfaced through a two-sided navigable Quicktime movie.

The two primary sets of scenes — the prison reenactments on the one side and the material drawn from over 50 hours of interviews, on the other — are separated across the two sides of the movie, and are accessed as a single string of images by bringing the cursor up or down and “rotating” the movie frame over to its back or front side. The interviews are grouped in association with each of the featured inmates’ stories. The navigation thus functions as a means to unfold a multi-faceted social space, a space the user realizes and experiences.

Beyond the project-specific video material interfaced by website, the site will also archive links to news reports on the JLWOP issue; data on statistics, historical and legal outlines; and lists of outside resources and existing organizations focusing on the issue nationwide. Moreover, the website will be designed to facilitate resource-sharing and cross-functional communication from any/all social-media spokes so that even those at the edge of the project’s audience base will have their thoughts and opinions shared at the main site. Live Twitter feeds, Facebook posts, YouTube and Vimeo commentary will be delivered to the site via homepage modules for each of the scrolling social-media feeds, in real time.

Finally, in order to propel audience discussion around the myriad social justice issues raised by the site, an ongoing conversation moderation function (micro-blog) will be maintained, whereby the key production team members will respond in turn to any question, comment or concern regarding JLWOP sentencing.



Tirtza Even**Producer/Director/Camera/Editor**

A practicing video artist and documentary maker for the past 15 years, Even has produced both linear and interactive documentary video work representing the less overt manifestations of complex and sometimes extreme social/political dynamics in specific locations (e.g. Palestine, Turkey, Spain, the US and Germany, among others).

Even's work has appeared at the Museum of Modern Art, NY, at the Whitney Biennial, the Johannesburg Biennial, as well as in many other festivals, galleries and museums in the United States, Israel and Europe, and has been purchased for the permanent collection of the Museum of Modern Art (NY), the Jewish Museum (NY), the Israel Museum (Jerusalem), among others. She has been an invited guest and featured speaker at numerous conferences and university programs, including the Whitney Museum Seminar series, the Digital Flaherty Seminar, Art Pace annual panel, ACM Multimedia, The Performance Studies International conference (PSI), The Society for Literature, Science, and the Arts conference (SLSA) and others.

Currently an Associate Professor at the School of the Art Institute of Chicago, Even has been teaching at the School of Art & Design, the University of Michigan, at New York University, at Columbia University, NY, and at a number of other colleges and universities in the US and abroad, and has published articles about video art history and theory in Israel and the United States.

Ivan Martinez**Installation Space Designer**

After receiving a BFA in printmaking and photography at Florida State University, Ivan became a designer and art director for various communication and media agencies in Miami and New York. In 2012 he graduated from the School of the Art Institute of Chicago with an MFA in Design for Emerging Technologies. As an artist he has shown internationally, investigating the relationship between objects, narrative, and technology.

Martinez's main interest is in the implicit social and political language embodied within objects. When utilized, his work adapts, disappears, or continues to be built as an effect of the user's/viewers' engagement with it. Personal memory, the public domain, and communal archive are explored in an effort to recognize the ethos of a space or community.

Deborah LaBelle **Consultant and Resource Provider**

Deborah LaBelle is an attorney, professor, writer and advocate who focuses on the application of human rights for marginalized communities. She has been lead counsel in over a dozen class actions that have successfully challenged policies affecting the treatment of incarcerated men, women and juveniles and their families.

Ms. LaBelle is a Senior Soros Justice Fellow and the first American recognized by Human Rights Watch as a Human Rights Monitor. In addition to working in her private practice, she is director of the American Civil Liberties Union's Juvenile Life Without Parole Initiative. Her publications include *Women at the Margins, Neglect, Punishment and Resistance* (Haworth, 2002); *Ensuring Rights for All: Realizing Human Rights for Prisoners in Bringing Human Rights Home* (Praeger Press, 2008); and *Bringing Human Rights Home to the World of Detention* (Columbia Human Rights Law Review Article, Vol. 40.1, Fall 2008).

Ms. LaBelle is a recipient of Michigan's State Bar Champion of Justice Award, recognized as one of Michigan's top lawyers and received the National Trial Lawyer of the Year Award from the Public Interest Foundation (2008) and National Lawyer Guild's Law for the People Award (2008). She received the Wade Hampton McCree Jr. Award for the advancement of social justice presented by the Federal Bar (2009) and the Susan B. Anthony Award from the University of Michigan (2010).

Oded Zehavi **Music Composer**

Oded Zehavi's music runs the gamut from atonality to neo-romanticism and has won international accolades from both audiences and critics for its appealing and emotional content. His tonal language draws from music traditions of the Middle East (Jewish and Arabic), European art, song and contemporary techniques, exploring the fusion of western and ethnic musical heritages. Scholarly pursuits include a recent sabbatical as a research fellow at the University of Michigan's Frankel Institute, investigating ancient and contemporary applications of the shofar as a Jewish ritual object. He is frequently invited to lecture on Israeli and Jewish music at conferences in Israel, Europe and America.

He has received numerous prizes and commissions for his works, which have been performed by renowned conductors and ensembles such as Zubin Mehta, Valery Gergiev, David Robertson, Israel Philharmonic, London Philharmonic and Kirov Opera Orchestra in some of the world's great concert halls, including Carnegie Hall, Lincoln Center, Festspielhaus and Musikverein.

Zehavi is a professor of Music at the University of Haifa, Israel.



Donald Logan

Sentenced to Life Without Parole at age 17.
His sentence was reduced (commuted)
by the governor at age 55.



MATTHEW SCOTT BENTLEY

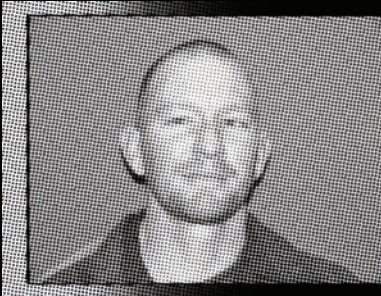
MDOC STATUS

Current Status:

Prisoner

Matthew Scott Bentley

Was 14 years old in 1997 when he broke into a house he thought was unoccupied. Rummaging for valuables, he found a couple of guns in a drawer. The owner of the house, Betty Bardell, surprised him and threatened to call the police. Matthew pointed one of the guns at her and shot.



KEVIN M BOYD

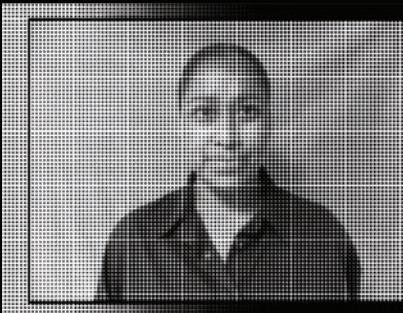
MDOC STATUS

Current Status:

Prisoner

Kevin M. Boyd

Was born on September 26, 1977 into a chaotic home environment. He suffered significant emotional and physical abuse from both his parents, who divorced when he was 11 but continued to use him as a pawn in their often-violent disputes. Kevin and his mother were both convicted of the murder of his father on August 6, 1994. Kevin denies being present at the murder scene but admits giving his father's apartment keys to his mother and her lover, knowing their intention to kill his father.



BARBARA P HERNANDEZ

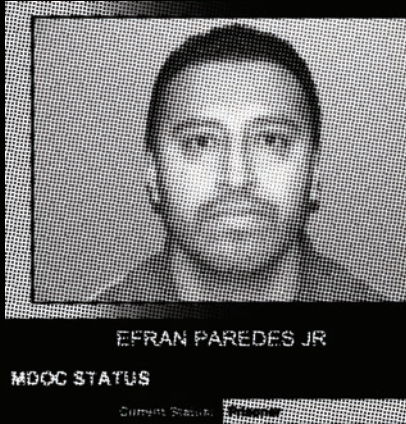
MDOC STATUS

Current Status:

Prisoner

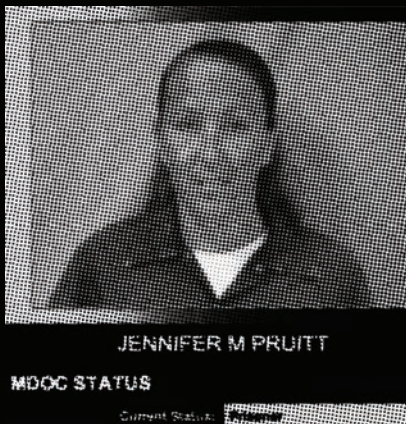
Barbara P. Hernandez

Was born in 1974. At age 14 she left home as a result of ongoing physical and sexual abuse, first from her father and then from her stepfather, and moved in with a boyfriend four years her senior. In 1990, when she was 16, Barbara's boyfriend coerced her into helping him steal a car as part of a plan to leave the state. When Barbara brought a man with a car to the house, her boyfriend attacked and killed the victim. Despite Barbara's age, lack of a prior record and questionable culpability, she was found guilty of murder and was convicted as an adult.



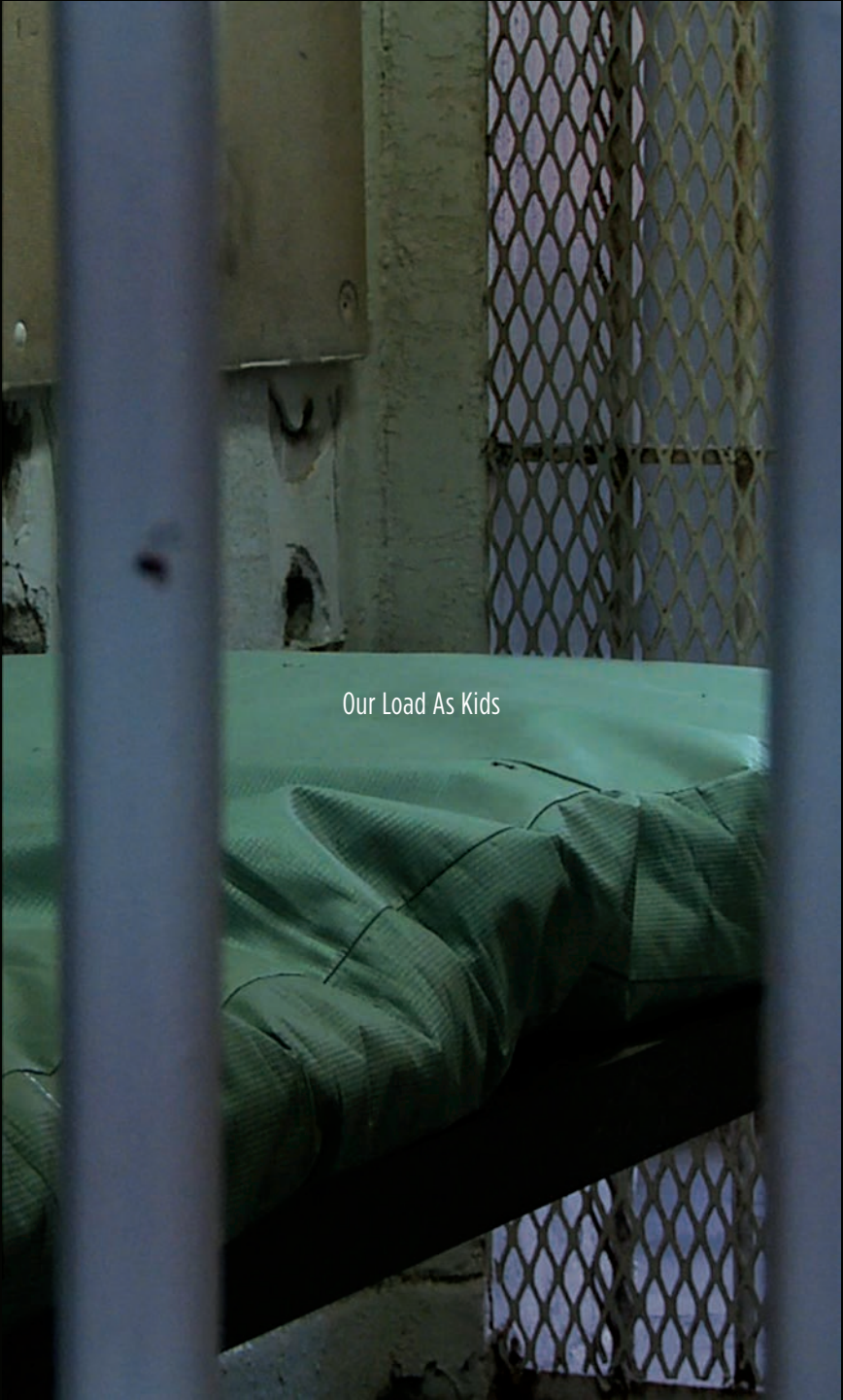
Efren Paredes Jr.

Was convicted at age 15 of murder and armed robbery at a store in St. Joseph, Michigan, where he worked as a bagger. According to Efren and his family, on the night of the crime, after completing work at the store, he was brought home by the store's manager. Shortly after, the store was robbed and the manager was murdered. The case against Efren was based primarily on statements by other youth who received reduced sentences in exchange for their testimony. The family's testimony to the contrary was discarded. Efren was sentenced to Life Without Parole. He is currently 41 years old.



Jennifer M. Pruitt

Was charged with first-degree (felony) murder in 1992. At age 15 Jennifer ran away from an abusive home and stayed with an older female co-defendant (Donnell Miracle, 23). Together they then robbed an elderly neighbor, and Miracle stabbed him 27 times. Jennifer was convicted of aiding and abetting and received Life Without Parole. During her incarceration she was repeatedly raped by prison guards and was one in a group of women who filed a lawsuit against the state on sexual abuse charges, through Deborah LaBelle.

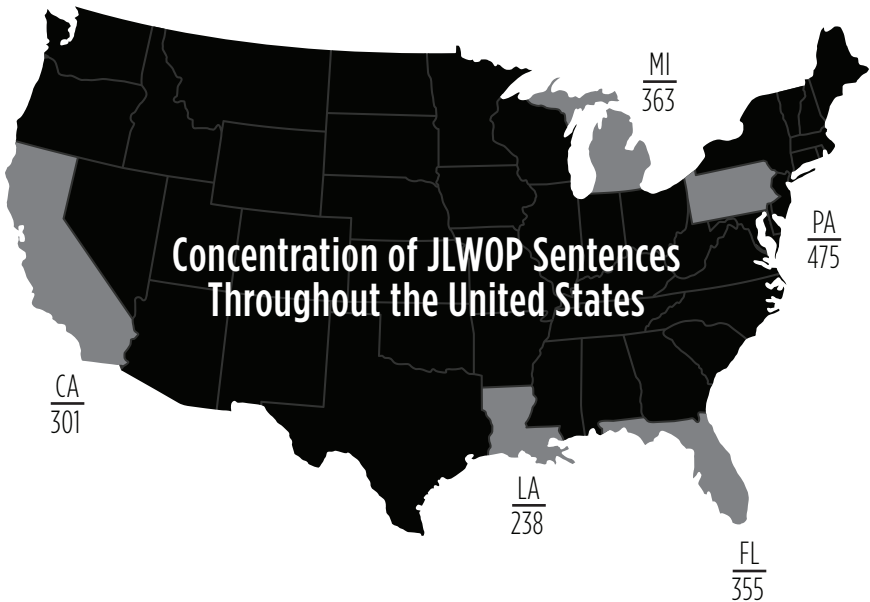


Our Load As Kids

In the mid-1990s, Michigan became part of a national trend to get tough on youth crime. Although crime rates were steadily declining, the state passed a series of harsh laws that funneled thousands of youth into the adult criminal justice system.

In addition to automatically considering all 17-year-olds as adults, Michigan broadened the juvenile prosecutors' discretion to automatically file in criminal court, expanded the number of juvenile offenses requiring an adult sentence, and allowed children of any age to be criminally convicted and sent to prison.

Each year children as young as 13 are sentenced in the United States to die in prison. No other country in the world locks up its young people for the rest of their natural lives for crimes committed before they can legally drive, join the military, vote, sign a contract or quit school.



Michigan and four other states account for two-thirds of all children imprisoned for life in the US.

These children are denied an opportunity to demonstrate rehabilitation and growth. Of the 363 juveniles sentenced to Life Without Parole in Michigan, more than 100 did not themselves commit a homicide but instead were convicted for their role as a lookout or for following the orders of adult co-defendants. Michigan has the second highest number of children serving this sentence in the United States.

Under Michigan law, for certain crimes, a youth between 14 and 16 is automatically waived to adult court and with no judicial review is convicted and sentenced to mandatory Life Without Parole. The effect of the youth's age on his/her cognition, competency, etc. is not taken into account. In Michigan, both the waiver into adult court and the JLWOP sentencing is mandatory.

Prosecutors alone have the authority to determine whether a child should be waived into adult court. More juveniles get the Life Without Parole sentence for first-degree homicide charges than adults. More adults plead to second degree murder, and their average sentence on a plea is 17-20 years.

In *Graham v. Florida* (2010), the US Supreme Court decided that undeveloped youthful judgment, lack of experience and unique capacity for rehabilitation, render children less culpable than adults for their actions. Michigan's system, which punishes its children as if they were adults, runs afoul of the US Supreme Court's repeated admonitions that children are not miniature adults and their child status must be taken into account in determining the appropriate sentence.


Contemporary neurological science confirms the cognitive differences between a child and an adult. An examination of the younger brain reveals an

undeveloped frontal lobe, the area of the brain that is associated with impulse control, risk evaluation, and comprehending consequences.

The current laws in Michigan and elsewhere fail to take these differences between children and adults into account when they prosecute children in adult courts, sentence them for Life Without Parole for crimes they committed as youth, and incarcerate them in adult prisons.

In Michigan specifically, the legal work to overcome the sentencing structure will continue despite the decision of the state Supreme Court in the three cases ruled on in 2014. There is currently a federal case — *Hill v. Snyder* — pending in the 6th Circuit Court of Appeals.

Because states have differed in their interpretation of the US Supreme Court's position on retroactivity in the *Miller v. Alabama* JLWOP decision from 2012, the justices will probably be taking a look at the issue in the next couple of years.



Michigan Law

Before 1988

Charges against children under 17 had to be filed in juvenile court. However, prosecutors could ask a judge to waive 15- and 16-year olds to adult court. The judge was required to consider several factors in order to waive juvenile jurisdiction. Once waived and convicted in adult court, a judge had no discretion but to sentence the youth to Life Without Parole.

1988 - 1996

The law changed to eliminate the judicial waiver hearings in favor of automatic waivers. This allowed prosecutors to charge 15- and 16-year-olds directly as adults without a judge ever considering anything. If convicted in adult court, the judge only had two options in sentencing. The judge could send the youth to a juvenile facility until the age of 19, or sentence the youth to Life Without Parole.

Since 1996

The automatic waivers from the 1988 change in the law were expanded to include 14-year-olds for homicide offenses. Once convicted in adult court of first-degree murder, the judge has no discretion but to sentence the youth to Life Without Parole.

US Supreme Court Decisions

2005 Roper v. Simmons

Abolished the death penalty for children who committed their crime under the age of 18.

2010 Graham v. Florida

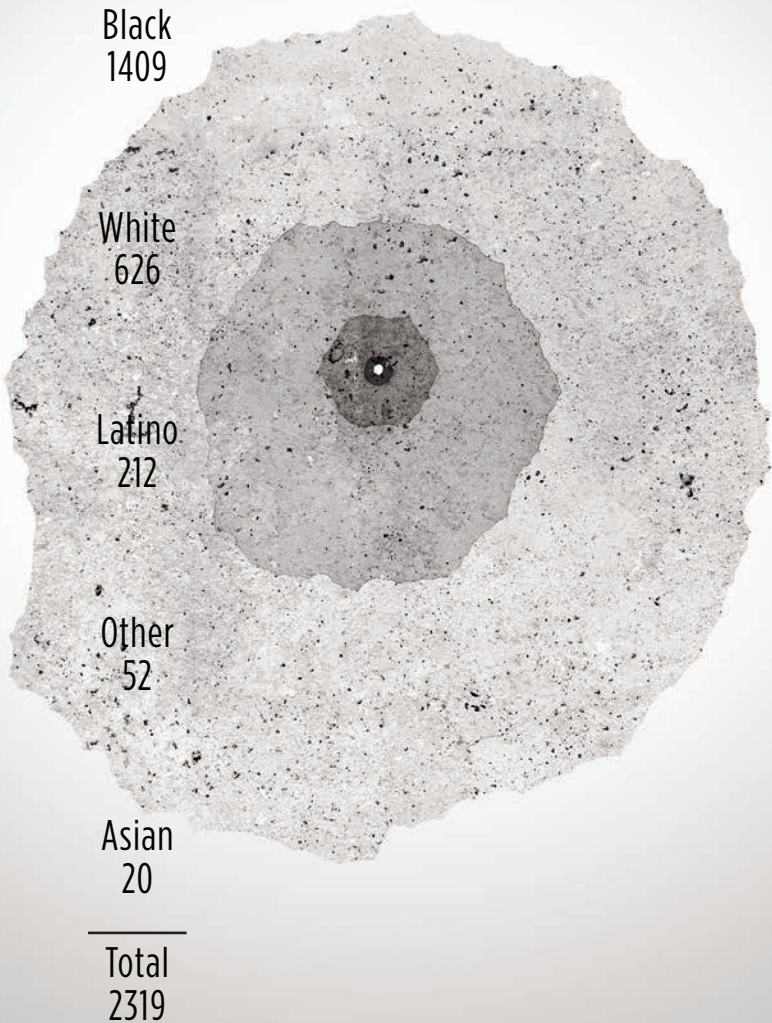
Made JLWOP unconstitutional for those convicted of non-homicide offenses.

2012 Miller v. Alabama

Made mandatory JLWOP sentences unconstitutional. Non-mandatory life sentencing is, however, still legal. Whether this decision applies retroactively to the 2,500 already serving JLWOP remains unclear and open to the interpretation of each state.



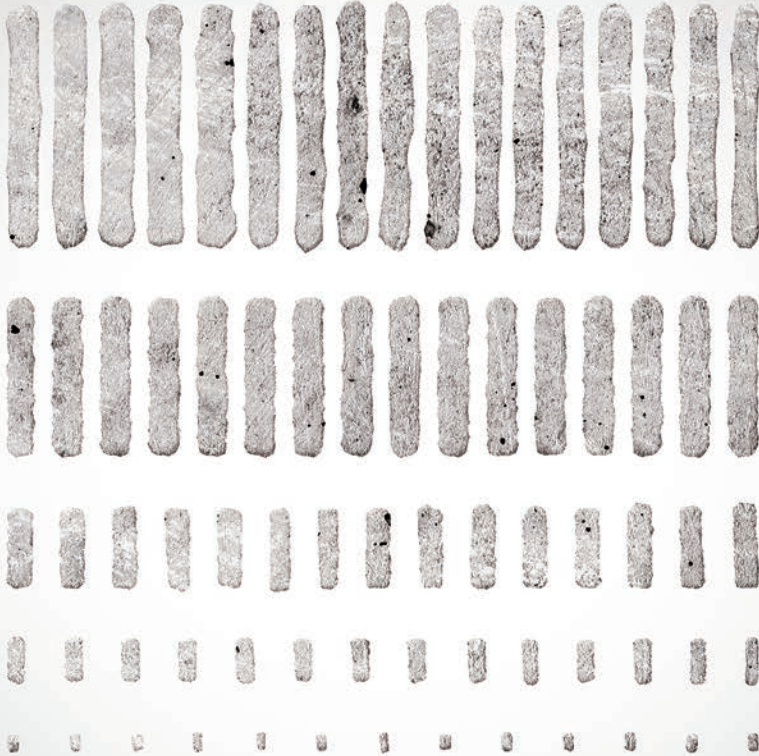
Race of Prisoner



*Official Data provided by each state Department of Corrections, 2011/2012

*Missing: 219

Age of Prisoner



Seventeen
1149

Sixteen
804

Fifteen
305

Fourteen
77

Thirteen
12

Total
2347

*Official Data provided by each state Department of Corrections, 2011/2012

*MISSING: 197

Natural Life brings to light the complexity of the JLWOP sentencing structure and its impact on the lives not only of the incarcerated youth and the victims of their crime, but also on their family members, on law enforcement and legal officials and on the community at large.

We hope that it therefore has the power to stir a fresh, impactful conversation about JLWOP sentencing in the US, about incarceration in general and juvenile incarceration in particular, about crime and punishment, change, growth and difference (i.e., racial, economic), about alternative non-punitive, rehabilitative models of incarceration, and about the possibility of obtaining release opportunities for those juveniles currently serving the sentence.

Whether you are discussing **Natural Life** in a private or a public setting, a classroom or community center, or in a prison or legislative context, we propose that you use the questions below to generate dialogue about the film and the issues it explores. You may wish to invite an NGO representative or a legal advocate to participate in your discussion, as the themes and issues uncovered by **Natural Life** can be complex and unfamiliar to many audiences.

Discuss these questions prior to watching the video.

1. What do you know of Juvenile Life Without Parole (JLWOP) sentencing? Any examples you recall from media reports? What was your impression of the cases reported?
2. Does anyone here know someone who has been sentenced to Life Without Parole as a juvenile personally? (Ask for show of hands or have them stand up).
3. Does anyone here know someone who has been a victim to a crime committed by a juvenile sentenced to Life Without Parole? (Ask for show of hands or have them stand up).
4. What do you imagine it would be like to be sentenced to Life Without Parole as a child? What do you imagine it would be like to be a parent to a child sentenced to Life Without Parole?

Discuss these questions after watching the video.

1. **Natural Life** explores an intense and difficult subject. How did you feel as you watched the film? How did you feel when it ended? Did any single subject or personal story stand out to you more than the others? What in that person or in his or her story was compelling to you? Why?
2. How did you feel about Juveniles incarcerated for Life Without Parole before watching **Natural Life**? Do you think juveniles should be sentenced to Life Without Parole? Did the film influence your opinion?
3. Would you consider the sentence of Juvenile Life Without Parole (JLWOP) a violation of the Eighth Amendment, which protects us from “cruel and unusual punishment”?
4. Do you think the 2012 US Supreme Court ruling that juveniles convicted of murder cannot be subject to a mandatory sentence of life imprisonment without the possibility of parole is just? Should it be made retroactive?
5. In Michigan and in several other states the prosecutor can waive a juvenile convicted of certain types of crimes into the adult system, without examining the particulars of his/her background and situation. If found guilty, these children are then sentenced as adults. What is your opinion on this legislative procedure? Should it be amended? Why and how?
6. Does the age of the person committing a severe crime matter? How, in your mind, are juveniles different than adults committing similar crimes? Should juveniles be considered less culpable than adults? Why?
7. The law, when it prohibits adolescents from driving with other adolescents, recognizes that the adolescent brain is not yet fully developed. Yet the same legislature allows adolescents to be tried as adults for felony murder. Do you view this as a contradiction?
8. Did any of the five stories depicted in the film stand out to you? Which one(s)? Why?
9. How do race and gender differences play in the film’s portrait of the incarcerated youth? Does that portrait correspond to the image you had before seeing the film? What purpose does the film’s distribution of race and gender numbers serve? Do you agree with that choice? Was that (mis)representation functional or helpful, or did it seem erroneous?
10. In Michigan 73% of those youth serving Life Without Parole are children of color, despite the fact that children of color only constitute 29% of youth in the state. What does this extreme disparity in numbers reflect? Why, in your opinion, is the sentence more frequently applied to poor kids and kids of color?

11. What kind of buffers — social, economic — operate in middle class and white homes that prevent those kids from being similarly charged and sentenced?
12. What is your impression of the media's role, as represented in the film, in shaping public opinion on the harsh sentencing of juveniles?
13. The law allows juveniles to be sentenced to Life Without Parole if they commit a first-degree murder, a felony murder (a murder that takes place during a robbery), or if they are aiding and abetting such a crime. Should they be sentenced if they were only aiding and abetting in a crime committed by an adult? By another juvenile? Why?
14. Should the juvenile's background circumstances mitigate the severity of his/her punishment? Do you think the circumstances depicted in the film were "mitigating"?
15. Does the fact that a juvenile sentenced to Life Without Parole demonstrates remorse later in life matter? Why?
16. Under what conditions do you think someone should be sentenced to Life Without Parole? Should these conditions apply equally to juveniles as to adults? Why or why not?
17. What solutions can you propose to the problems posited by the film? (e.g., how do we lessen the prosecutor's charging power, accommodate the victims' needs, effect change in the JLWOP sentencing structure, etc.?)
18. Is prison meant to rehabilitate, punish or isolate from society someone who has committed a crime? What does the term "rehabilitate" mean in this context? Is it equivalent to or different from "growth"? How?
19. What did the display through two screens (multiple views) enable? How did you interpret it? Did it detract from your attention or did it make you comprehend something differently about the issue?
20. Do you feel that the film addressed the multiple perspectives on the issue in a fair way? Should it have been more biased? Less biased?
21. Do you think the release of the film can change the public visibility of the issue it investigates? How?





Film screenings, as opposed to a gallery installation experience, have a unique ability to bring diverse audiences together and to generate a productive, insightful and vital conversation between them. Whether your screening provides a gathering occasion for varied and distinct communities, or forms a more inclusive space for audiences who share the same experiences and background, it can foster a thoughtful dialogue and become a tool for generating effective civic action. Before you host your own event, read through the tips below to ensure that your screening is one that solicits awareness and empathy and propels action and change.

Planning Your Screening

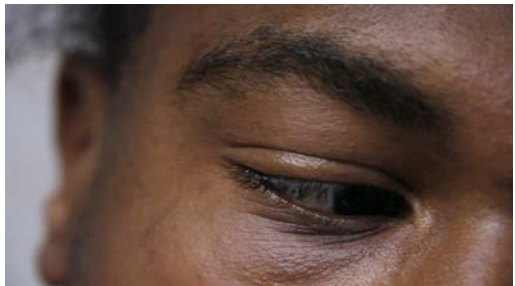
- Find a good location for your event. Your venue should be easy to find for members of your community, and will need to answer a range of audience needs (young, old, people with disabilities). First and foremost, the space must have the audio-visual equipment necessary to show a film: a laptop with access to internet if you plan to stream the film, enough storage if you plan to play it from a file, a DVD player or a Blu ray player, a high-resolution projector and screen or a large monitor that everyone can see, as well as a good speaker/amp system. Likely venues can include your local public library or high school auditorium, a church or a community center.
- Secure a copy of the film in a format that matches your display equipment (e.g., DVD, Blu Ray, Quicktime file) by contacting the filmmaker or Video Data Bank, the distributor (see Distribution, p. 29).
- Make sure to test the disk or file before the event in the location selected and on the equipment provided, to insure a smooth playback, readable subtitles, audible sound, etc.
- Select a date and time. End-of-week events are typically better attended than screenings held earlier in the week, but they may also conflict with other community activities. Check the local calendar to insure that alternate nearby events won't conflict with yours, and avoid scheduling the screening on religious holidays or during local sporting events and festivals.
- Invite your guests. The Screening Checklist, p.26, will provide some tips for generating an effective invitation and a powerful event.

Efrén Paredes, one of the inmates featured in the film, is open to talking with audience members via the phone during various panels and screenings. Efrén is extremely knowledgeable and informed on the issue and can give the conversation a powerful and personal color. The experience of talking directly with a featured inmate has proved profoundly moving to audiences in the past. You should encourage people to be open and uncensored — Efrén can and will answer any question, personal or legal.

If this is something you want to pursue, follow the guidelines below:

- Efrén can call any number that is given to him, a cellphone included, provided that there is a paid account set for that number.
- To set an account, call the following number from the phone you plan to use: Global Tellink: 1 800 483 8314.
- You pay in advance, using a credit card. Deposit approximately \$20 for a half hour talk. Once the account is established, Efrén can call your number. You will need to approve his call by following the automated instructions. The call will be interrupted after 15 minutes. He will call again for another 15 minutes, etc.
- You might want to run a test call before the screening to insure that the call comes through correctly.
- You can communicate with Efrén directly to invite him to participate via JPAY — an email service for Michigan prisoners. You need to log on to JPAY (<https://www.jpays.com/default.aspx>), create your account, and look for Efrén Paredes, #203116 (Efrén's name is erroneously spelled with an 'a' in the legal documents). Once you write him, he can reply. You can also send him your phone number and set the call time that way. Efrén has access to JPAY once a day and usually the email is delivered a day or two later. You will need to check your JPAY account to find out if he wrote back.
- To insure that the phone call is audible, hook the phone via its headset output to a speaker (mini to mini connection) so that the audience can hear him better. Questions can either be facilitated by the person holding the phone, or be asked directly by audience members stepping onto the stage.

- Create an invitation to print out or send electronically to your guests. Be sure to include the date, time, directions and a link to www.NaturalLifeFilm.org.
- Visit www.NaturalLifeFilm.org//handout to access a ready-made handout about **Natural Life**, which you can print and distribute to your guests manually or via email.
- Compile a contact list of potential audience members and divide it into those that can be contacted via email, Facebook or Twitter, and those you'll approach in person, over the phone, by text or through handouts and posts distributed in your community.
- Visit www.NaturalLifeFilm.org//links to find NGOs that support a change to the current JLWOP sentencing structure. Seek out the NGOs local to your community and invite their representatives to attend your event.
- Connect with the film and with other audience members on Facebook at <https://www.facebook.com/pages/Natural-Life/1414443638774830> and on Twitter at <https://twitter.com/NaturalLifeFilm>.
- Encourage the audience members to sign the online petition at www.NaturalLifeFilm.org//petition in order to have direct and immediate impact on the issue.
- Visit the film's website, www.NaturalLifeFilm.org, to stay informed about upcoming screenings and gallery installation events as well as about policy changes that affect JLWOP.



Further Resources

Juvenile Justice Information Exchange

jjie.org

Sentencing Project

sentencingproject.org/doc/publications/jj_The_Lives_of_Juvenile_Lifers.pdf

National Conference of State Legislatures

ncsl.org/documents/cj/jlwopchart.pdf

Fair Sentencing of Youth

fairsentencingofyouth.org

New York Center for Juvenile Justice

nycjj.org

Children in Prison Project

law.fsu.edu/academic_programs/jd_program/cac/initiatives.html

The Equal Justice Initiative

eji.org

The Juvenile Life Without Parole Defense Resource Center

barry.edu/jlwop/resources/default.htm

Juvenile Law Center

jlc.org

Children and Family Justice Center

cfjcblog.com



Producer / Director: Tirtza Even

Featured Inmates: Matthew Bentley, Kevin Boyd, Barbara Hernandez, Efren Paredes, Jennifer Pruitt

Music: Oded Zehavi

Editing: Tirtza Even and Meredith Zielke

Camera: Emilie Crewe, Gonzalo Escobar, Tirtza Even, Yoni Goldstein, Raphael Rodolfi

Installation Space Designer: Ivan Martinez

Assistant Director for Prison Reenactments: Phillip Sample

In-Studio Camera and Lighting: Joey Carr

Sound Design: Jacob Ross

Color Correction: Tom Rovak

Camera Assistants: Ronen Goldstein and Scott Slade

Editing Consultant: Susanne Suffredin

Reenactment Actors:

Lakim Carney, Chrissy Garcia, Faizan Hasnain, Kati Holland, Crystal Marquez, Madison McLean, Kaicey Pare, Scott Slade, Michael Szala, Cora Swise, Carlos Wagener-Sobrero, Pierre Walker

Interviewees:

Mark Bilkovic, Lynn Boyd, Lessie Brown, Andrew Burch, Paul J. Ciolino, Bernardine Dohrn, Robyn Frankel, Nolan Gottschall, Elizabeth Hernandez, Hon. David B. Herrington, Hans R. Koppenhoefer, Hans R. Koppenhoefer Jr., Velia Koppenhoefer, William Kucyk, Deborah LaBelle, Donald Logan, Inge L. Longpre, Thomas L. Morneau, John C. Polasky, Denny W. Pruitt, Jason Pruitt, Mitchell Ribitwer, Ron Roberts, Tammi Smith, Edith Marie Stone, Andrea Waple, Pamela K. Withrow

Distribution Consultant: Caitlin Boyle, Film Sprout LLC

Discussion Guide Design: Ivan Martinez

Funded In Part By:

The Fledgling Fund

Artadia, The Fund Art and Dialogue

Chicago Digital Media Production Fund

The Law Offices of Deborah LaBelle (LODL)

The School of the Art Institute of Chicago

Produced alongside and with the extensive support of the Law Offices of Deborah LaBelle (LODL), Ken Grunow, Amnesty International (MI), Rodd Monts and Eli Day, ACLU (MI)

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