



-----P R E S S K I T -----

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3.16.15 v.8

HAVANA *Curveball*

Logline:

13-year-old Mica takes to heart his Rabbi's dictate to help "heal the world," and launches a grand plan to send baseballs to Cuba, a country with a mysterious pull. He knows only that Cubans have few resources, love baseball, and that they saved his grandpa's life during the Holocaust....

Paragraph:

Mica is a classic young teen. Enthusiastic. Idealistic. Dreaming baseball. At 13, he is studying for his Bar Mitzvah, the Jewish coming of age rite. And earnest kid, he takes to heart his Rabbi's requirement to help "heal the world." Imagining himself a savior of sorts, he launches a grand plan to send baseballs to Cuba, a country with a mysterious pull. He knows only that Cubans are poor and love baseball – and that Cuba saved his grandpa's life. On a hunch, his award-winning filmmaker parents pick up their camera. They know the U.S. Embargo with Cuba will throw him a curveball.

Synopsis:

Mica is a classic young teen. Enthusiastic. Idealistic. Dreaming baseball. At 13, he is studying for his Bar Mitzvah, the Jewish coming of age rite. He takes to heart his Rabbi's requirement for tikkun olam, the adult responsibility to help "heal the world." He imagines himself a savior of sorts, and launches a grand plan to send baseballs to less fortunate kids in Latin America. Narrowing his focus, he lights on Cuba, a country with a mysterious pull. He knows only that Cubans lack resources and love baseball like he does. Many of their star players have defected to play in the U.S. professional leagues. He also knows that Cuba saved his grandpa's life.

At age seven Grandpa Herb fled Europe with his mother, when his own father was sent to Auschwitz. Intending to join relatives in New York, they were unexpectedly delayed in Cuba when the U.S. sealed its borders after Pearl Harbor was bombed. Luckily, theirs was not the fate of the infamous ship, the St. Louis—they were not sent back to Nazi Europe. Instead Cuba offered refuge, and Herb spent the early 1940s in

Havana, while his Viennese playmates and his father were killed. Late in 1943, Herb and his mother were granted visas and found their way to New York. Nearly 70 years later, Mica wants to repay the debt. Enthusiastically collecting bats, mitts and balls, he never considers that his good intentions might not be enough.

Havana Curveball affords the unusual pleasure of observing a child growing up, both physically and psychically. As Mica shifts from high-pitched boy to broad-shouldered young man, he squares off against the complexity of the adult world. The simple act of giving, which drove his idealism at age 13, seems elusive at 14 and 15. Facing the obstacles the U.S. embargo throws in his way, he must decide how far to follow his dream. Researching, writing letters, imploring his senator, meeting Cuba activists and an attorney, trying to make sense of a high school history lecture and his grandpa's own resistance, he wonders if the whole enterprise is even possible, let alone worth it.

After two years, he finally boards a plane to Havana with his family, 200 pounds of baseball gear, and all the rhetoric, expectations, and worries of family, friends, and history in tow. Imagining he is finally in the home stretch, his experience there will transform his sense of self, and pose the profound question, "does what I do matter?"

HAVANA *Curveball*

Director Bios:

PatchWorks Films (www.patchworksfilms.net) specializes in telling stories exploring contemporary social issues through intimate character stories, and building innovative partnerships with NGOs, activists, and advocates to use their films. Their award-winning documentaries have been broadcast worldwide and shown at museums, libraries, schools, universities, community centers, street corners, conferences, and film festivals.

Marcia Jarmel and Ken Schneider founded PatchWorks in 1994. Their most recent film, *Speaking in Tongues*, won the Audience Award at the San Francisco Film Festival, and played at festivals from Mumbai to Guangzhou, New York to San Francisco, as well as airing nationally on PBS.

Their previous work includes the ITVS-funded *Born in the U.S.A.*, which aired on the PBS series *Independent Lens*, and was hailed as the “best film on childbirth” by the former director of maternal health at the World Health Organization. *HAVANA CURVEBALL* is their 4th feature collaboration. It features their oldest son, and is a sequel to Jarmel’s first film, *The Return of Sarah’s Daughters*.

KEN SCHNEIDER is producer, director, editor, and sound recordist for PatchWorks Films. He is also an accomplished freelance editor whose credits include award-winning documentaries on a broad range of subjects, from art and literature to war and peace, immigration, disability and social justice. Ken co-edited the feature documentary *Regret To Inform*, winner of the Peabody Award, Indie Spirit Award and Sundance Film Festival Directing award, as well as the IDA Award for most distinctive use of archival footage. *Regret* also was nominated for an Academy Award and a National Emmy. He recently co-produced and edited, *Soft Vengeance*, which premiered at the Full Frame Festival in the U.S. won a Peabody, and was featured at the Ford Foundation’s celebration of South Africa’s 20th anniversary of transitioning to democracy early in 2014.

Other editing credits include *Bolinao 52* about Vietnamese boat refugees; the PBS American Masters specials *Orozco: Man of Fire* and *Ralph Ellison: An American*

Journey; P.O.V. special *Freedom Machines*, about the convergence of disability, technology and civil rights; PBS primetime special *The Good War and Those Who Refused to Fight It*, which aired on Martin Luther King's birthday and won best historical documentary awards from both the American Historical Association and Organization of American Historians; PBS special and Golden Gate award-winner *Store Wars: When Wal-Mart Comes to Town*; Frontline's Columbia-Dupont Award winning *School Colors*, a look at integration and segregation 40 years after Brown v. Board of Education; and *Ancestors in the Americas, Part 2: Pioneers in the American West*, about the Chinese-American experience.

Ken has collaborated with Nina Wise, the dancer/performance artist; Charlie Varon, the solo theater performer; Rob Epstein and Jeffrey Friedman, Academy award-winning filmmakers, and Richard Beggs, Academy award-winning sound designer, among others. Ken has consulted on dozens of documentaries, and lectures at San Francisco City College, the San Francisco Art Institute, and New York University.

MARCIA JARMEL founded PatchWorks with Ken Schneider in 1994. Marcia's other films include *Collateral Damage*, a mother's lament about the human costs of war that screened worldwide in theatres, museums, festivals and schools as part of Underground Zero: Filmmakers Respond to 9/11. *Return of Sarah's Daughters* examines the allure of Orthodox Judaism to secular young women. The hour-long documentary won a CINE Golden Eagle, National Educational Media Network Gold Apple, and 1st Place in the Jewish Video Competition. It screened on international public television, and at the American Cinematheque, International Documentary Film Festival, Women in the Director's Chair, Cinequest and numerous other film festivals. Her first film, *The F Word: A short video about Feminism* uses whimsical animation and interviews to foster discussion on this still contentious topic. Still in distribution after 20 years, *The F Word* screened on KQED's Living Room Festival, AFI's VideoFest, and the Judy Chicago film series at the Brooklyn Museum of Art. Marcia's additional credits include producing and directing films for the San Francisco World Music Festival, co-editing the Academy-award nominee, *For Better or For Worse*, and assistant producing the Academy Award nominees, *Berkeley in the Sixties* and *Freedom on My Mind*.

She was a resident at Working Films Content + Intent Doc Institute, Fledgling Fund's Reel Education and Reel Engagement, the Kopkind Colony, and twice a BAVC MediaMaker. Marcia has guest lectured at Stanford University San Francisco City College, San Francisco State University, New York University and other universities around the U.S.

HAVANA CURVEBALL won the Award for Best Documentary at the Boston International Kids Film Festival and the Seattle Festival of Children's Film, and a special jury award at the Olympia International Film Festival in Pyrgos, Greece. It was recognized by inclusion in School Library Journal's BEST OF 2014. HAVANA CURVEBALL has screened in 5 countries including a tour with Todas Contracorriente, a Cuban organization seeking to address domestic violence by changing the culture of machismo.

HAVANA *Curveball*

Directors' Statement:

In 1997, we completed our first feature documentary, *The Return of Sarah's Daughters*, exploring the tension between tradition and modernity through the eyes of young women choosing a life both foreign and incomprehensible to us—Orthodox Judaism. While we disappointed the film's subjects by remaining in the secular world, the film ends with the parting question: "Now that I have a child of my own, what will I pass on?" HAVANA CURVEBALL picks up this thread as that child, Mica, now 13, begins his own journey into squaring his tradition and idealism with the realities of contemporary life.

As HAVANA CURVEBALL tracks his growth from high-pitched boy to broad-shouldered young man, the audience has an unusual opportunity: to witness in real time the coming of age project to understand one's family history while navigating the gap between youthful ideals and the complex, messy reality of the adult world. It can be daunting to point the camera at your own family. But when we first pressed "record," we thought we were making a little film about our son's Bar Mitzvah service project. As the project grew in scope and complication, it became clear that a dramatic and entertaining story was unfolding in front of our lens. We couldn't help but keep filming. Our unusual daily access made it possible to capture small details—Mica's first shave, intimate moments with his grandfather, the frustrations and small triumphs of his journey. He was gracious enough to tolerate our filming. We owe a debt of gratitude to him and his grandfather for letting us observe and share their story. We hope it will inspire and provoke.



Marcia Jarmel & Ken Schneider

PatchWorks Films

HAVANA *Curveball*

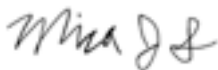
From Mica at age 18

As a young boy traveling in Nicaragua, I had played baseball with the locals and their scrappy homemade equipment. When my synagogue announced the required Bar Mitzvah community service project, I immediately thought of that makeshift gear, and began to collect bats, balls, and mitts. I donated it to youth leagues in Cuba, the country that sheltered my grandfather during the Holocaust.

For three years, my family navigated around the U.S. foreign policy that threatened my project. With great effort, we sent twelve boxes of equipment. Finally, we went to Cuba, the last 200 pounds in tow.

I feared giving the equipment directly to kids. I feared facing the poverty, and recognizing my own privilege. Yet on my last day in Cuba, swept up in the moment, I offered my remaining gear to a group of kids playing street ball. They swarmed over me, grabbing and claiming the gear.

In that moment, I understood that my “huge” project was just a drop in their bucket. I felt both discouraged and vindicated. I had addressed the need—wasn’t that an admirable endeavor? Yet I had helped only a sliver of the needy with a sliver of donations. “My first reaction was to question the meaning of my “positive work.” I understand its value, but much remains unanswered. Regardless, I seek the fulfillment that this work provides. I board the train to seek deeper truths, not knowing where I will end up.



Mica Jarmel-Schneider

HAVANA Curveball

From Mica at age 12, from Got Balz? Causes.com

Hello! I am Mica Jarmel-Schneider, Marcia Jarmel and Ken Schneider's son. I am a seventh grader at Alice Fong Yu in San Francisco. I am becoming a Bar Mitzvah this upcoming year, and I am doing a community service project.

I have chosen a project that involves something that I love: baseball. I am collecting and sending baseballs, baseball mitts, helmets, and catcher's equipment to poor communities in Cuba. I have found a non-profit organization, Global Exchange, that will bring the baseball equipment down there and make sure it gets to coaches who can use it with kids.

I am asking for help in a few ways. If you live in the Bay Area and have any equipment that you are willing to donate, that would be great. Also, if you don't have any equipment, or don't live in the Bay Area, then a small amount of money would be fantastic. A donation of \$1, \$2, or \$5 will go a long way. I will use this money to buy used equipment at local thrift stores, because they are cheaper and I can get more of it for the same amount.

Even if you don't donate, I would greatly appreciate it if you give thought to my project and try to make changes in the world everyday. Every person needs to help for the world to be a better place.

If you have any questions, please e-mail my mom or call me at home, xxx-xxx-xxx.

Thanks for your consideration.

Sincerely,

Mica Jarmel-Schneider

HAVANA *Curveball*

Crew Bios:

RICHARD BEGGS (Sound Design & Mix Consultant) a sound designer and mixer on more than 60 feature films since 1976, has worked with Francis Coppola, Barry Levinson, Sophia Coppola, Alfonso Cuaron and other major directors. He won an Academy Award for sound for *Apocalypse Now* and a TEC Award for Outstanding Creative Achievement in Film Sound. He has received five Golden Reel sound nominations He designed and mixed Avon Kirkland's *Ralph Ellison*, which Ken edited, and consulted on PatchWorks' experimental short, *Collateral Damage*.

ANDY BLACK (Principal Cinematographer, U.S.) is an award-winning cinematographer who has been shooting documentary, short, and feature films for the past fifteen years. His work has been broadcast on AMC, PBS, MTV, BBC, ARD, Channel 4, and Discovery and honored at the Sundance, San Francisco, and Berlin International film festivals. Recent credits include *Sicko*, *The Weather Underground*, *Scout's Honor*, and *Self-Made Man*.

ROBERTO CHILE (Principal Cinematographer, Cuba) is Cuba's pre-eminent documentary cinematographer, working on hundreds of films for ABC, CBS, NBC, and the Discovery Channel in the U.S.; NHK and TV Asahi in Japan; and Canal Arte in France, along with producing internationally acclaimed films for Cuban TV. His most recent film is *Kordavision: The Man Who Shot Che Guevara*, a film about the photographer who created the iconic image of Che that adorns tee-shirts around the world.

LAURIE COYLE (Writer), is a filmmaker and writer whose documentary *OROZCO: Man of Fire* aired on the PBS American Masters series. Laurie has consulted on dozens of documentaries, including the PBS broadcast *Mr. Cao Goes to Washington*, *The Bonesetter's Daughter*, *Jake Shimabukuro-Life on Four Strings* and *The Fight in the Fields: Cesar Chavez and the Farmworkers' Struggle*, as well as PatchWorks Films' *Speaking in Tongues*.

NATHANIEL DORSKY (Editing Consultant) is a world-renowned experimental filmmaker who has served as editing consultant on many documentaries. Of recent note, *Ballets Russes, Monumental: David Brower's Fight for Wild America, Night Waltz: The Music of Paul Bowles, and Regret to Inform*. Nick consulted on PatchWorks' *The Return of Sarah's Daughters, Born in the U.S.A., and Speaking in Tongues*.

VINCENTE FRANCO (Cinematographer) was a 2003 Oscar nominee for Best Documentary and Emmy nominee for Outstanding Achievement in Cinematography for *Daughter from Danang*, winner of the Sundance Film Festival 2002 Grand Jury Prize. Vicente is a veteran Director of Photography with credits on numerous films including 3 Academy Award nominees: *The Barber of Birmingham* (2012), *The Most Dangerous Man in America* (2010), and *Freedom on my Mind* (1994).

MARC SMOLOWITZ (Executive Producer): An Academy Award nominated film, TV & new media producer, and executive producer with 20+ years of experience with powerful social issue filmmaking. Marc spearheaded the successful engagement campaign with the film, "Power of Two."

WILL STORKSON (Sounds Mix & Design, Composer) a musician, composer and jack of many sound trades. Will has foley and sound editor credits on more than 100 feature and documentary films, including *Lost in Translation, Adaptation, and King's Point*.

BILL WEBER (Co-Editor) cut his editing teeth with a broadcast Emmy, an MTV Music Video of the Year, and a successful career in commercial work. He edited *The Cockettes*, and *We Were Here: The AIDS years in San Francisco*, of which the New York Times said, "Of all the cinematic explorations of the AIDS crisis, not one is more heartbreaking and inspiring." Other recent work includes the Academy Award nominated documentary, *The Final Inch*, the Emmy nominated films *Last Letter Home* and *Alzheimer's Caregivers* for HBO, and the Telluride premiering documentary feature *Hats Off*.

HAVANA *Curveball*

Production Credits:

Produced and Directed by

MARCIA JARMEL & KEN SCHNEIDER

Executive Producer

MARC SMOLOWITZ

Editing

KEN SCHNEIDER

BILL WEBER

Cinematography

Cuba-

ROBERTO CHILE

U.S. -

ANDY BLACK

VICENTE FRANCO

Sound

Cuba-

JAVIER FIGUEROA (Figa)

U.S.-

RAY DAY

LORETTA MOLITOR

SALLY RUBIN

TUPAC SAAVEDRA

Crew In Cuba

Assistant/Stills

DANIEL CHILE

Technical assistance

SALVADOR COMBARRO

Drivers

JAVIER ROJAS

MODESTO ROJAS

Advisor

CATHERINE MURPHY

Crew in the U.S.

Crane

ROBERT BARCELONA

Camera

MICHAEL ANDERSON

BRIAN JOHNSON

JOSEPH LEE

TUPAC SAAVEDRA

KEN SCHNEIDER

Original Music

WILL STORKSON

Sound Design & Rerecording Mixer

WILL STORKSON

Color Finishing

GARY COATES

Online Editor

JESSE SPENSER

Post-Production Services

[ZAP] ZOETROP-AUBRY PRODUCTIONS

Graphic Design

MATTHEW BALDWIN, Signal Studios

KELLY RIGGIO

Story Consultants

DAVID ABRAMOWITZ

KAREN EVERETT

Consulting Editors

NATHANIEL DORSKY

VIVIEN HILLGROVE

Editing Assistants

JASON BOYCE

BEN FLANIGAN

LAUREN LINDBERG

Post Production Assistants

REBECCA CHAN

KRYSTAL SOLLA

SYDNI SCHIEBER

Legal Counsel

BILL MARTINEZ

Transcription

RAINA GLAZENER

Translation

CARLOS HERRERA

With the participation of

DRAGONS '09 BASEBALL TEAM, Alice Fong Yu School, San Francisco

EL PATRONATO SYNAGOGUE COMMUNITY, Havana, Cuba

JORGE CARLOS & the 2009 Havana Youth Baseball Champions

TONY CASTILLO, Cuban Youth Baseball Commissioner

CAROL CROSS & MANOLO ENRIQUE DE LOS SANTOS, Pastors for Peace

PASTOR ESTELA HERNANDEZ MARQUEZ,

Centro Memorial Martin Luther King Jr., Havana

BILL MARTINEZ, Attorney

RABBI KATIE MIZRAHI, Or Shalom Jewish Community, San Francisco

MONTY WORTH & his Lowell High School Modern World Class 2009, San Francisco

HAVANA Curveball

Press

Ken Schneider's Havana Curveball still a hit with fans

SF Gate [Sam Whiting . February 2, 2015]

American Filmmaker Gets Rare Chance to Screen Movie in Cuba

Jonathan Bloom [December 19, 2014] KGO ABC7

"In Focus: Marcia Jarmel & Ken Schneider on Havana Curveball"

SF Film Society Blog [July 14, 2014]

BAY SUNDAY, KPIX

Aired: July 13, 2014

"Orlando Cepeda, Al Rosen Go To Bat For 'Havana Curveball'"

Baseball by the Letters [Tom Owens. Thursday, July 10, 2014]

'Havana Curveball' A Family Film About Baseball, Bar Mitzvahs & the Cuban Embargo

3200 Stories: A publication of the Jewish Community Center in San Francisco

[December 11, 2012]

Mica on Damon Bruce Show Podcast

KNBR 680 AM/1050 AM [July 30, 2012]

Got Balz? Update + Cuban Baseball Autographs

Baseball by the Letters [Tom Owens. May 21, 2012]

Al Rosen Autographs For A Cause

Baseball by the Letters [Tom Owens. May 15, 2012]

A Weekly Examination of the Jewish Sports World

Jewocity: Bagels and Jocks [Matt Goldberg. May 14, 2012]

Three Days to Save a Worthy Film

Open Salon [Dan Lybarger. May 13, 2012]

Help 'Got Balz?' Get (Base) Ball, Book and More

JewishSportsCollectibles [Joshua Platt. May 11, 2012]

Six days to save a worthy film

Arkansas Democratic Gazette [Dan Lybarger. May 9, 2012]

For fans, love fades but hatred lasts forever

SF Gate [Leah Garchik. May 9, 2012]

Jewish baseball documentary needs final funding

Jewish Baseball News [Scott Barancik. May 8, 2012]

Films Convey Reality Better than Words

Talking Writing [Marcia Jarmel and Ken Schneider. May 7, 2012]

Got Balz? Baseball Diplomacy Through a Bar Mitzvah

Politic365 (Daily Grito) [Matthew Stieglitz. May 1, 2012]

American teen creates 'bar mitzvah inspired' doc

Jewish News One [April 30, 2012]

A Bar Mitzva Project of International Proportions

New Jersey Jewish News [Ron Kaplan. April 29, 2012]

To Cuba, With Baseballs

Israel Times [Nathan Burstein. April 13, 2012]

S.F. Teen's Bar Mitzvah Project a Home Run for Kids in Cuba — and for Filmmaker Parents

JWeekly [Andy Altman-Ohr. February 17, 2011]

Schneider-Jarmel Clan Take 'Balz' to Cuba

P360 [Michael Fox. February 2, 2011]

Cuban Documentary - Sending Baseball Gear to Cuba

Havana Journal [2011]



SCREENINGS:

FILM FESTIVAL

- Boston Jewish Film Festival
- Boston International Kids Film Festival (**BEST DOC AWARD**)
- Boulder International Film Festival
- Cucalorus Film Festival (Wilmington, NC)
- Cleveland International Film Festival
- Germany Film Festival (Braunschweig)
- Baseball Hall of Fame Film Festival (Cooperstown)
- BolderLife Film Festival (Denver)
- Lucas Children's Film (Frankfurt)
- Hamburg FilmFest
- Hartford Jewish Film Festival
- Havana Festival Int'l del Nuevo Cine Latinoamericano
- Miami Jewish Film Festival
- Napa Valley Film Festival
- New Jersey Jewish Film Festival
- New Parkway Theater (Oakland)
- Global Peace Film Festival (Orlando)
- Greece Olympia Int'l Film Festival (**SPECIAL JURY AWARD**)
- San Diego Jewish Film Festival
- Hot Stove Baseball Film Festival (San Francisco)
- San Francisco Jewish Film Festival (Premiere, Summer 2014)
- San Francisco Vogue Theater
- Schools at the Festival, San Francisco International Film Festival (Preview Spring 2014)
- Seattle Children's Film Festival
- Seattle Jewish Film Festival
- Tallahassee Jewish Film Series

CONFERENCES

- North American Association of Community & Congregational Hebrew High Schools
- Limmud
- National Student Leadership Conference Schools
- Global Glimpse Teacher Training
- Exploratorium Explainers

COMMUNITY SCREENINGS

- Bay Area Jewish Teen Foundation
- Beth Am, Palo Alto
- Brooklyn Heights Synagogue
- Center for Cuban Studies, Manhattan
- Cameron House, San Francisco
- Marin JCC
- Manhattan JCC
- New York Jewish Museum Films that Matter
- Temple Emanuel, San Francisco
- Washington DC JCC



HAVANA *Curveball*

PARTNERS & SUPPORTING ORGANIZATIONS



CENTER FOR INDEPENDENT
DOCUMENTARY



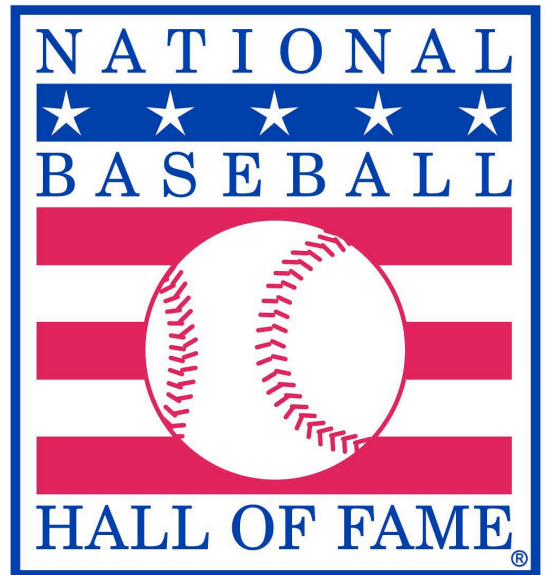
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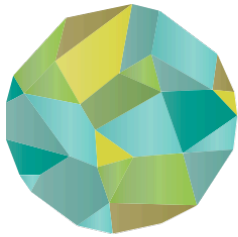


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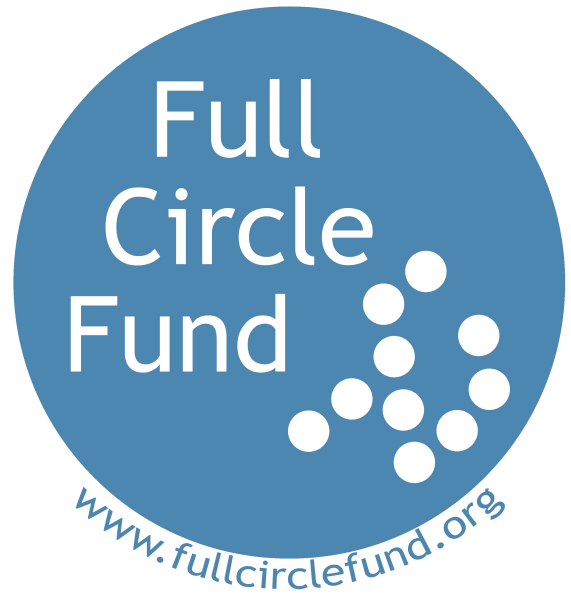
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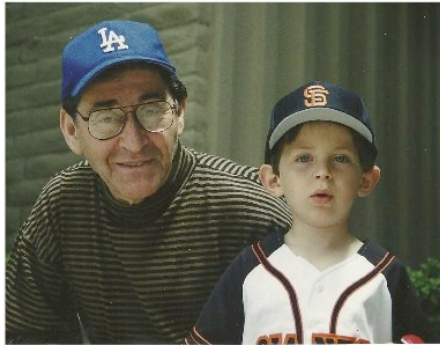


IFCO/PASTORS FOR PEACE

An interfaith organization to assist oppressed peoples in their fight for justice and self-determination



To see all images please visit <http://bit.ly/HC-Film-Stills2>. For high resolution images write us at: info@patchworkfilms.net.



Other useful links:

Trailer: <https://vimeo.com/78935577>

Trailer embed code: `<iframe src="//player.vimeo.com/video/78935577" width="500" height="281" frameborder="0" webkitallowfullscreen mozallowfullscreen allowfullscreen></iframe> <p>Havana Curveball - Trailer from PatchWorks Films on Vimeo.</p>`

Website: www.havanacurveball.info

Curriculum: <http://bit.ly/HC-Curriculum>

Feature articles:

http://bit.ly/HC_SFGate

<http://bit.ly/SFChronDatebook2>

<http://bit.ly/HC-J-feature>

<http://bit.ly/HC-Politic365>

<http://bit.ly/HC-3200stories>

Press kit: http://bit.ly/HC_Press_Kit

Still photos: <http://bit.ly/HC-Film-Stills2>

Press: bit.ly/HC-Press

Screenings: www.havanacurveball.info/screenings/

Youth Activism Showcase Photos: <http://bit.ly/SFYAS-photos>

Customizable Mini Poster: <http://www.havanacurveball.info/host-a-screening>

Email flyer: <http://bit.ly/HC-email-flyer>

Facebook: <https://www.facebook.com/havanacurveball>

Twitter: [@havanacurveball](https://twitter.com/havanacurveball)

Instagram: [@havanacurveball](https://www.instagram.com/havanacurveball)

Awards:

Best Documentary

Boston International Kids Festival
Children's Film Festival Seattle

Special Jury Award:

Olympia International Film Festival (Greece)

Best of 2014, School Library Journal

TALKING POINTS

HAVANA CURVEBALL is a coming-of-age story about baseball, family, world politics, and trying to do the right thing. Along the way it opens a window on the tiny but vibrant Jewish community in Cuba.

HAVANA CURVEBALL is a personal film in the sense that it was a collaborative effort between the protagonist, Ken's son Mica, and his filmmaker parents.

HAVANA CURVEBALL is not political film, though any story about Cuba is a lightning rod for passionate response across the political spectrum. We are partnering with national organizations to use the story to create opportunities to consider U.S. policy toward Cuba.

PatchWorks is committed to our films working not on the big and small screen, but in communities and schools. We want to acknowledge the powerful work of young activists everywhere and inspire other young people to get involved in the issues and causes they care about. To that end, we are launching our national engagement campaign with a World Premiere party highlighting young Bay Area activists and the organizations that support them after our premiere on August 3rd.