



FILM SYNOPSIS

By Katrina Browne with Co-Directors Alla Kovgan and Jude Ray, and Co-Producers Elizabeth Delude-Dix and Juanita Brown.

In *Traces of the Trade*, Producer/Director Katrina Browne discovers that her forefathers were the largest slave-trading family in U.S. history. Given the myth that the South is solely responsible for slavery, viewers will be surprised to learn that Browne's ancestors were Northerners. The film follows Browne and nine fellow family members on a remarkable journey, which brings them face-to-face with the history and legacy of New England's hidden enterprise.

From 1769 to 1820, DeWolf fathers, sons and grandsons trafficked in human beings. They sailed their ships from Bristol, Rhode Island to West Africa with rum to trade for African men, women and children. Captives were taken to plantations that the DeWolfs owned in Cuba or were sold at auction in such ports as Havana and Charleston. Sugar and molasses were then brought from Cuba to the family-owned rum distilleries in Bristol. Over the generations, the family owned ships that transported thousands of Africans across the Middle Passage into slavery. They amassed an enormous fortune. By the end of his life, James DeWolf had been a U.S. Senator and was reportedly the second richest man in the United States.

The enslavement of Africans was business for more than just the DeWolf family. It was a cornerstone of Northern commercial life. The Triangle Trade drove the economy of many port cities (Rhode Island had the largest share in the trade of any state), and slavery itself existed in the North for over 200 years. Northern textile mills used slave-picked cotton from the South to fuel the Industrial Revolution, while banks and insurance companies played a key role throughout the period. While the DeWolfs were one of only a few "slaving" dynasties, the network of commercial activities that they were tied to involved an enormous portion of the Northern population. Many citizens, for example, bought shares in slave ships to make a profit.

The film follows ten DeWolf descendants (ages 32-71, ranging from sisters to seventh cousins) as they retrace the steps of the Triangle Trade, visiting the DeWolf hometown of Bristol, Rhode Island, slave forts on the coast of Ghana, and the ruins of a family plantation in Cuba. Browne pushes the family forward as they struggle through the minefield of race politics. Back home, the family confronts the thorny topic of what to do now. In the context of growing calls for reparations for slavery, family members struggle with the question of how to think about and contribute to "repair." Meanwhile, Browne and her family come closer to the core: their love/hate relationship with their own Yankee culture and privileges; the healing and transformation needed not only "out there," but inside themselves.

The divide between white and black Americans is a perennial challenge to the conscience of our nation. The challenge of today is that the majority of whites see themselves as not prejudiced, yet serious gaps in wealth, health, education and housing persist, as do gaps in comfort and trust between the races. In a groundbreaking approach, *Traces of the Trade* invites viewers to consider how the system of slavery affected the white populations of the time, their descendants, and subsequent generations of white Americans. It invites all to ask: What history do we inherit as individuals and as citizens? How does Northern complicity change the equation? What would repair—spiritual and material—really look like and what would it take?



TRACES OF THE TRADE: A STORY FROM THE DEEP

CAST AND CREW

Director/Producer/Writer	Katrina Browne
Co-Director/Editor/Writer	Alla Kovgan
Co-Director/Executive Producer	Jude Ray
Co-Producer/Executive Producer	Elizabeth Delude-Dix
Co-Producer	Juanita Brown
Director of Photography	Liz Dory
Production Sound Mixer	Jeffrey Livesey
Original Score	Roger C. Miller
Animation	Handcranked Productions
Supervising Editor	William Anderson
Consulting Producers	William Anderson, Llewellyn Smith
Associate Producers	Sara Archambault, Catherine Benedict, Heather Kapplow, Leslie Koren, Beth Sternheimer
Production Unit, United States	
Line Producers	Amy Geller, Lucia Small
Second Unit Camera	Allison Humenuk
Second Unit Sound	Stewart Adam
Gaffer/Grip	Steven Ramsey
Production Unit, Ghana	
Content Consultant & Facilitator	Kofi Peprah
Line Producer	Africanus Aveh
Second Unit Camera	Amishadai Sackitey
Second Unit Sound	Ebenezer Quaye
Gaffer/Grip	Francis Kpatah
Production Unit, Cuba	
Line Producer	Boris Iván Crespo
Production Coordination & Research	Patrice Migliori-Farnes
Unit Production Manager	Santiago Llapur
Second Unit Camera	Ariam R. Grass
Second Unit Sound	Ricardo Pérez Ramos
Gaffer	Luís Manuel Escuela
Electrician	Ovidio Gastón
Translators	María Teresa Ortega, Lisa Maria Cabrera
Post-Production	
Script Consultants	Patricia Garcia Rios, Adam Zucker
Historical Consultants	Ronald Bailey, Kevin Jordan, James Perry, Joanne Pope Melish
Researcher	Jennifer Anderson
Sound Mix	Richard Bock
On-line Editor & Colorist	Michael H. Amundson
Music Supervisors	Daniel Arriaga, Alla Kovgan
Music Consultant	Marc Gidal
Assistants to Producer/Director	Maria Edwards, Leslie Koren, Jessica Majno, Liz Martins, Darcie Moore, Meredith Vass, Margaret Warren




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ABOUT THE FILMMAKERS

Katrina Browne, Producer/Director/Writer, is the seventh generation descendant of Mark Anthony DeWolf, the first slave trader in the family. Before launching this film and family process in 1999, Ms. Browne served as Outreach Planning Coordinator for the film adaptation of Anna Deavere Smith's critically acclaimed play about the LA riots, *Twilight: Los Angeles*. She consulted with race relations and media experts to plan a national outreach campaign to use the PBS broadcast and video distribution as the basis for community dialogue on race, ethnicity and equity. She came to that work and to filmmaking from writing a Masters thesis comparing the role that Greek tragedy played in civic life in ancient Greece to the untapped potential of film to catalyze civic dialogue today. She wrote this thesis while earning a Masters in Theology at the Pacific School of Religion in Berkeley, California. Prior to her graduate studies she worked as a senior staff person at Public Allies, an AmeriCorps program now operating in 21 cities that she co-founded in 1991 in Washington, DC to recruit more young people and people of color into nonprofit careers. She held responsibilities in national start-up, site program development, evaluation and fundraising. She has a B.A. from Princeton University, where she studied cultural anthropology with a focus on oral history, and wrote a senior thesis on France's role in the Holocaust.

Alla Kovgan, Editor/Co-Director/Writer, is a Boston-based filmmaker, born in Moscow (Russia). Her films and films that she co-directed have been presented worldwide including at the Sundance, Rotterdam, Toronto, Melbourne, Durban, Oberhausen, Clermont-Ferrand, MOMA, Louvre, Centre Pompidou, PBS (US), ZDF (Germany) and numerous others. Alla's most recent film NORA (2008), her collaboration with the Zimbabwean choreographer Nora Chipaumire and British filmmaker David Hinton, is an art film – Nora's poetic biography. NORA has been an official selection of over 100 festivals, received 27 awards and will be broadcast on PBS and ARTE in 2010. Alla co-wrote, co-directed and edited an Emmy-nominated documentary "Traces of the Trade" (2008) by Katrina Browne and edited "My perestroika" (2010) by Robin Hessman, which both premiered at Sundance and on P.O.V. (PBS). Since 1999, Alla has been involved into interdisciplinary collaborations – creating intermedia performances (with KINODANCE Company), dance films and documentaries about dance such as "Movement (R)evolution Africa" (with Joan Frosch). Alla's projects have been supported by Open Society Institute, LEF Foundation, Trust for Mutual Understanding, Bank of America Celebrity Series, among others. Since 2000, she has taught and curated dance film and avant-garde cinema worldwide as the Programmer of St. Petersburg Dance Film Festival KINODANCE (Russia) and as a co-Curator of Balagan Film Series (Boston). In 2009, Alla was awarded a Massachusetts Cultural Council Fellowship and a Brother Thomas Fellowship for artists working at a high level of excellence and creativity.

Jude Ray, Co-Director/Executive Producer, is an award-winning writer, producer, and director with wide-ranging experience as a filmmaker of social issue, cultural and historical documentaries and investigative reports. Her credits include programs on PBS, HBO, BBC, A&E and Turner Broadcasting, and a five-year freelance stint with the BBC as an investigative reporter, U.S. producer, field, segment and associate producer for the acclaimed public affairs series, *Panorama*.



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Her producing, associate producing and writing credits on prime-time documentary specials and series for major broadcasters include *Fare Game* (PBS, NHK and international broadcast), *What Price Clean Air?* (PBS), *Russia for Sale: The Hard Road to Capitalism* (PBS), “*Increase and Multiply*” (PBS), *A Walk Through the Twentieth Century With Bill Moyers* (PBS), and *Anatomy of Love* (TBS). She has also served as senior writer and consulting producer for independent feature documentaries, including *H2 Worker*, which won a Sundance Grand Jury Prize, and *Calling the Ghosts: A Story about Rape, War, and Women* (Sundance/Soros Fund, HBO).

Elizabeth Delude-Dix, Co-Producer/ Executive Producer, directed and produced *Stories from Stone* and *No Simple Truth*, two short films on slavery in Rhode Island that screened on RI PBS. She is a co-producer of *First Face*, an ITVS documentary currently in production. She produced *Tell Another Mother*, an independent radio project of first-person 2004 presidential campaign spots that aired in Florida, Ohio and Pennsylvania. She is a founder of Rhode Island’s first public radio station, WRNI and a past Vice-President of the Foundation for Ocean State Public Radio. She currently serves on the Advisory Board of I-Witness Video a New York based archive. As an International Observer with IPEC, an independent human rights organization, she filmed and photographed contentious parades in Northern Ireland. Ms. Delude-Dix taught as an Adjunct Professor of Cultural and Historic Preservation in an undergraduate program she helped develop at Salve Regina University, Newport, Rhode Island. She is a past Board Chair and Grants Chair of the Rhode Island Council for the Humanities and has served as a board member and advisor to a number of arts and advocacy organizations.

Juanita Brown, Co-Producer, Juanita Brown co-designed the *Traces* trans-Atlantic journey while serving as a facilitator during some of the DeWolf Family discussions. Besides Katrina Browne, she is the only crew member who also appears in the documentary. Prior to the film, Juanita creatively engaged students and teachers at public and independent San Francisco Bay Area schools in difficult dialogue around community building, race, class and gender identity politics. She also developed policy and organizational analyses for education and nonprofit organizations in California such as Oakland Unified School District, Oakland Small Schools Foundation, and Bay Area International Development Organizations. Juanita recently served as Assistant Director for Development at the Coalition of Essential Schools, a national education reform organization. Juanita holds a Bachelor’s from Stanford University and a Master’s of Public Policy from the Goldman School of Public Policy at the University of California at Berkeley. She also studied at the University of Ghana in West Africa. A Chicago native and lover of things creative, Juanita lives in San Francisco where she is currently dancing and choreographing in addition to promoting *Traces of the Trade*.

Liz Dory, Director of Photography, has shot numerous independent and broadcast documentaries for HBO, Nova, The Discovery Channel and National Geographic. Her films have premiered at the Sundance Film Festival, The Human Rights Watch International Film Festival and others. Two independent feature documentaries (*Traces of the Trade* and *Finishing Heaven*) have been nominated for an Emmy Award and one (*The Recruiter*) is the recipient of a 2010 duPont-Columbia University Award for Excellence in Broadcast Journalism.

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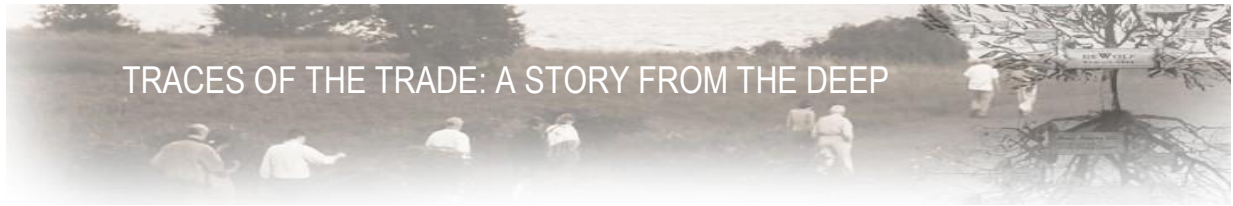
TRACES OF THE TRADE: A STORY FROM THE DEEP

Roger C. Miller, Composer, Original Score. Musician Roger Miller currently performs in The Alloy Orchestra, on keyboards. This critically-acclaimed group composes new scores for silent era films and tours internationally. He is also in the rock band Mission of Burma, on guitar and vocals. This group has 6 albums out, tours internationally, and has been praised in the *New York Times*, *Spin*, *Rolling Stone*, etc. He began scoring animation and film in 1993 and continues this work today. In 2008 he scored *The Reckoning*, a documentary about the International Criminal Court, which showed at Sundance in 2009. He is currently working on the film *Granito*, a documentary about the genocide in Guatemala, which they are hoping will show at Sundance in 2011.

Handcranked Productions, Animation/Graphics. Formed in 2001 by Bryan Papciak & Jeff Sias, Handcranked Productions specializes in highly original mixed-media work for television and film. Handcranked produces commercials and graphics for clients such as PBS NOVA, American Experience, Sesame Street, Samsung, HBO, NBC, and the Sundance Channel. They are also currently producing their own independent art & film projects, including the experimental feature film, *American Ruins*.

William Anderson, Supervising Editor/Consulting Producer, has over 100 theatrical and broadcast editing credits (for PBS, HBO, NBC, etc.) including: *Tupperware!*, *Sweet Old Song*, Al Pacino's *Looking for Richard*, Errol Morris's *A Brief History of Time*, *Slavery Documents*, *The Holocaust*, and *Hellfire: A Journey from Hiroshima* (Academy Award nominee, Best Documentary Feature). He has received four Emmy nominations, an Emmy Certificate, and the American Cinema Editors Eddy.

Llewellyn Smith, Consulting Producer. From 1988-1995 Mr. Smith served as Series Editor for the critically acclaimed PBS history series *American Experience*. He was Project Director for the Emmy Award-winning series *Africans in America: America's Journey Through Slavery*, and produced/directed Part IV. He also produced/directed *Jubilee Singers: Sacrifice and Glory* (PBS, 2001), and Part III of *Race: The Power of an Illusion* (PBS, 2003); and *Forgotten Genius* (PBS, 2007).



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ABOUT THE FAMILY

Keila DePoorter and her sister Holly (below) both grew up in Bristol, Rhode Island. Keila currently lives with her husband Jerry on a small ranch outside of Boulder, Colorado. In 1998, Keila and Jerry led a group of 20 students to South Africa for a month. They visited mining sites, traveled and studied South Africa's current social, economic and political issues.

Thomas Norman DeWolf has written a book published by Beacon Press about his experiences during the family's journey entitled *Inheriting the Trade: A Northern Family Confronts Its Legacy as the Largest Slave-Trading Dynasty in U.S. History* (2008). Tom previously served as city councilor, county commissioner, and on the Oregon Arts Commission. He and his wife, Lindi, live in Oregon and have four grown children and three grandchildren.

Holly Fulton teaches English as a Second Language and French, and currently resides in Peabody, Massachusetts with her husband, Bill. Prior to teaching, she was an interpersonal skills and diversity trainer for public and private industries, which included running her own practice and delivering programs for training companies.

Ellen DeWolfe Hale grew up in Reno, Nevada. After studying East Asian Studies and living in Tokyo, she now lives in Seattle, Washington where she works at the U.S. Environmental Protection Agency on Superfund cleanup projects. Elly has a passion for music of all kinds.

Ledlie Laughlin has been an Episcopal priest for 50 years, with parishes in Jersey City, Newark, Greenwich Village and Florence, Italy. Ledlie and his wife, Roxana, have three grown children and seven grandchildren. As Dean of the Cathedral in Newark, he helped bring about the merger of a small, white cathedral congregation with a large black middle class congregation.

Dain Perry spent his formative years growing up in Charleston, South Carolina. He now lives in Boston and works as a financial representative. During the 1970s, he worked for a non-profit agency that promoted reform in the criminal justice system, particularly prison reform. Dain has been a member of the vestry at his church and has been an active volunteer in his community for many years, including serving on the boards of several nonprofit organizations.

James DeWolf Perry is currently earning his Ph.D. in political science at Harvard University. His work focuses on international security and global civil society, with an emphasis on international legal institutions and the evolution of norms in international relations. As part of his work, he has spent time investigating the history of the Atlantic slave trade and its abolition during the 19th century. He attended law school at Columbia University and has done extensive volunteer work.

Jim DeWolf Perry was born in Providence, Rhode Island and is now retired with his wife, Shirley. In his career, Jim served as a Foreign Service Officer in Vietnam, Belgium, and Laos, as a manager for several non-profit organizations, and then as a management consultant. Jim was the Executive Director of the Big Brother Association of Boston when the association shifted to recruiting large numbers of African American men as big brothers.

Elizabeth Sturges Llerena is an artist and art teacher who teaches in New York City public high schools. She grew up in Bristol, and has studied and lived in China.



TRACES OF THE TRADE: A STORY FROM THE DEEP

FEATURED SUBJECTS: EXPERTS AND SCHOLARS

Robert Addo-Fening, Professor of History, University of Ghana

Kofi Anyidoho, Professor of Literature, University of Ghana; award-winning poet

Ron Bailey, Professor, African American Studies, Northeastern University

Juanita Brown, Co-Producer, *Traces of the Trade*; Assistant Director of Development, Coalition of Essential Schools

Harold Fields, Facilitator for race dialogue

Kevin E. Jordan, Architectural historian; Professor of Historic Preservation (retired), Roger Williams University.

Glenn Loury, Professor of Economics and Director of the Institute on Race and Social Division, Boston University

Charles Ogletree, Executive Director, Charles Hamilton Houston Institute for Race and Justice and Jesse Climenko Professor of Law, Harvard University; Co-Chair, Reparations Coordinating Committee

Joanne Pope Melish, Associate Professor of History, University of Kentucky

Elizabeth Warren, Principal Historic Preservation Specialist (retired), Rhode Island Historical Preservation Commission

ADVISORS

Macky Alston, Director, *Family Name*

Ron Bailey, Professor of African American Studies, Northeastern University

Edward Ball, Journalist and author, *Slaves in the Family*, winner of the 1998 National Book Award

Chuck Collins, Director, Program on Inequality and the Common Good at the Institute for Policy Studies; Co-founder, Responsible Wealth and United for a Fair Economy; Co-author, *Wealth and Our Commonwealth* with Bill Gates Sr.

Franklin D. Gilliam, Jr., Dean and Professor of Public Policy and Political Science, UCLA School of Public Affairs

Joy Degruy Leary, Associate Professor, Portland State University; author, "Post Traumatic Slave Syndrome: America's Legacy of Enduring Injury and Healing"

Norman Lear, Award-winning television and film producer and director; civic leader

Peggy McIntosh, Associate Director, Wellesley College Center for Research on Women; author, "White Privilege: Unpacking the Invisible Knapsack"

Joanne Pope Melish, Associate Professor of History, University of Kentucky; author, *Disowning Slavery: Gradual Emancipation and "Race" in New England, 1780-1860*

Alyce Myatt, Managing Director, Grantmakers in Film + Electronic Media; former Vice President of Programming, PBS

Rev. Canon Edward Rodman is the Professor of Pastoral Theology and Urban Ministry at the Episcopal Divinity School

Ellen Schneider, Executive Director, Active Voice

MAJOR FUNDERS

Akonadi Foundation

The Animating Democracy Initiative, a project of Americans for the Arts funded by the Ford Foundation

The Annie E. Casey Foundation

The Fetzer Foundation

The Ford Foundation


The Nathan Cummings Foundation

Sundance Institute Documentary Program

Threshold Foundation

Trinity Grants Program

The W. K. Kellogg Foundation



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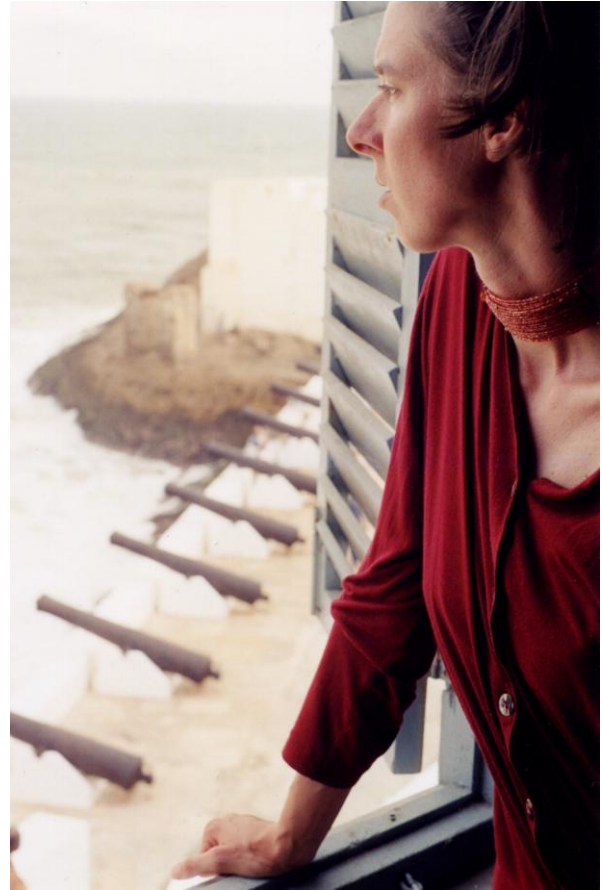
DIRECTOR'S STATEMENT

As a young adult I was deeply influenced by Holocaust films: Marcel Ophuls' *Le Chagrin et la pitié* (*The Sorrow and the Pity*), Alain Resnais' *Nuit et brouillard* (*Night and Fog*) and Michael Verhoeven's *Das Schreckliche Mädchen* (*The Nasty Girl*). I wrote an undergraduate thesis about Vichy France's complicity in the Holocaust and the country's subsequent amnesia. While it's a crude analogy, France is to Germany with regard to the Holocaust as the North is to the South with regard to slavery. Victors write the history books, and thus forget their guilt.

At 28, when I was in seminary, I received a booklet from my grandmother about our family history. There were a few brief sentences about our DeWolf ancestors being slave traders in Bristol, Rhode Island. I was shocked, but realized immediately that I already knew about my family's role in the slave trade, but had somehow buried it. So the bigger shock was what I was now discovering: *my* amnesia.

I dove into the historical literature, and was horrified to learn that the DeWolfs were actually the largest slave-trading family in U.S. history due to the "successful" three-generation dynasty they created. But they were not alone in New England. While exceptional in terms of the scope and scale of their activities, it turned out that they were part of a broad-based pattern of Northern complicity in slavery. The Triangle Trade drove the economy of many cities and towns, including through average citizens buying shares in slave ships. Northerners themselves held enslaved Africans for over 200 years. Northern textile mills used slave-picked cotton from the South to fuel the Industrial Revolution, while banks and insurance companies profited.

Slavery was thus the foundation of the U.S. economy, not a Southern anomaly. Historian Joanne Pope Melish had just released a book, *Disowning Slavery: Gradual Emancipation and Race in New England, 1780-186*, on how the North had constructed an abolitionist identity as pure and heroic to cover over these facts. No one wants to be related to bad guys. I realized that our family story was a microcosm of this larger narrative.



Katrina Browne at Cape Coast Castle, Ghana, in a room where slave ship captains, including her ancestors, negotiated to purchase Africans. Photo courtesy Elly Hale.

Traces of the Trade: A Story from the Deep North
Director's Statement cont.

Also while in seminary, I wrote a master's thesis on Aristotle's theories on the power of Greek tragedies to create empathy and emotional catharses that can lead citizens to better judgment on civic and political affairs. Having worked in Washington, this resonated with my growing sense that internal transformation is as important as external transformation.

In black/white relations, it seems that there is a tangle of emotions/narratives that need to be addressed for there to be policy change. At this point in American history the vast majority of white Americans define ourselves as "not racist." Especially in the North, we presume ourselves innocent. Hence the defensiveness and resistance to black anger and to calls to level the playing field. Hence the vicious cycle of resentments, recriminations, tensions and distrust that manifest in small and large ways and keep the black/white divide painfully in place.

Theater and democracy went hand in hand in Ancient Greece. There would be important civic debate about social issues lifted up in plays. Today we go to movies. I knew that the role of the North in slavery was a story I needed to tell. And I suspected that I should make it a personal journey into the uncomfortable emotional terrain of my and my family's relationship to the legacy of slavery.

So in 1998 I decided to make a documentary film. I was inspired by Macky Alston's documentary *Family Name*, and Edward Ball's book *Slaves in the Family*, which came out around the same time. The two men were descendants of Southern slave-holders, breaking codes of silence.

I began my journey and invited family members to come with me to retrace the Triangle Trade, on camera. I hoped that as we traveled to Rhode Island, Ghana and Cuba, we could explore our struggles with our history and that there would be a larger resonance. I told family members that we should all be prepared to make mistakes, to embarrass ourselves as we felt, and perhaps fumbled our way through the treacherous landscape of slavery, race and class. We're human, and I wanted to humanize our attempts to get things right.

On the journey a core theme emerged that brought me back to Holocaust studies: the idea of regular folks, "good people," who participate (wittingly or unwittingly) in systems that do immense harm. They're not initiating; rather, they're looking the other way. The DeWolf slave traders were extreme — they knew what they were doing — but many well-intentioned New Englanders back then were a step or two removed from slavery while still fueling the system — just as our family today, and many other white Americans, are a step or two removed from the persistent harms being experienced by African-Americans, especially the poor. Yet what is our responsibility?

In the end, I hope that *Traces of the Trade: A Story from the Deep North* invites Americans into heartfelt and honest dialogue on these core questions: What, concretely, is the legacy of slavery — for diverse whites, for diverse blacks, for diverse others? Who owes whom what for the sins of the fathers of this country? What would repair — spiritual and material — really look like, and what would it take?

— **Katrina Browne, Producer/Director/Writer**



U.S. SLAVE TRADE & DEWOLF FAMILY TIMELINE

<u>Year</u>	<u>Event</u>
1619	20 Africans brought to Jamestown, Virginia on a Dutch ship and sold as involuntary laborers to British colonists.
1641	Massachusetts Bay becomes first colony to give legal status to slavery.
1715	20% of enslaved Africans are in the North.
1769	Mark Antony D’Wolf commands his first slave-trading voyage. By virtue of three generations of involvement, the family would come to have the largest interest in the African slave trade of any American family before or after the Revolution, transporting at least 10,000 Africans, owning five plantations in Cuba, an auction house in Charleston, a rum distillery in Bristol, a bank, an insurance company, and more.
1774	Rhode Island prohibits importation of slaves for sale within the colony (Rhode Island merchants remain active in slave trade to markets outside Rhode Island).
1776	Declaration of Independence adopted on July 4 by Continental Congress. Signers remove a section denouncing the slave trade.
1787	Rhode Island outlaws the slave trade. The law proves ineffective.
1789	U.S. Constitution ratified with clause counting slaves as 3/5 of a white citizen for the purpose of allocating seats in Congress, and the provision that the federal government will not prohibit the slave trade prior to January 1, 1808.
1780	New Hampshire becomes the first colony to abolish slavery by law, although the law calls for existing slaves to remain in bondage for up to twenty-eight more years.
1783	Massachusetts becomes the first colony to abolish slavery in practice, through a judicial interpretation of its constitution.
1784	Rhode Island passes a law for the gradual emancipation of slaves.
1795	William and James D’Wolf purchase land on Bristol Harbor which eventually houses a rum distillery, store, insurance company and other family businesses.
1801	U.S. Congress establishes a separate federal revenue district for Bristol and Warren, R.I.
1803	James D’Wolf gives his wife two African children, Adjua and Pauledore, as a Christmas gift. By this time, he has acquired three plantations in Cuba.
1804	President Thomas Jefferson replaces the collector of the Bristol revenue district with Charles Collins, brother-in-law of James D’Wolf and a former slave ship captian. Jefferson is acting on behalf of the D’Wolf family, who wished to avoid enforcement of the revenue laws.

Traces of the Trade: A Story from the Deep North
United States Slave Trade and DeWolf Family Timeline cont.

- 1804 New Jersey becomes the last northern state to act to abolish slavery, providing that all slaves born after this date would not be freed until reaching the age of 21 or 25.
- 1808 U.S. Congress passes federal law outlawing slave trade, and President Jefferson signs the bill March 2, 1807. Its effective date is January 1, 1808. Some slavers ignore the law. A vigorous, clandestine trade continues to operate out of Northern ports. In decades after 1808, free blacks in the North celebrate January 1st as a “Black Fourth of July” to commemorate abolition of the trade.
- 1810 Linden Place (the only family mansion remaining in Bristol, Rhode Island) is built by George D’Wolf with the proceeds from one year in the illegal slave trade.
- 1818 Warehouse is added to D’Wolf Wharf to support the growing family businesses.
- 1819-21 James D’Wolf serves as Speaker of the Rhode Island State House of Representatives.
- 1820 U.S. law equates slave trading with piracy, punishable by death.
- 1821-25 James D’Wolf serves as U.S. Senator from Rhode Island.
- 1825 George D’Wolf goes bankrupt, driving most of Bristol into bankruptcy with him, and flees to his plantation in Cuba.
- 1837 James D’Wolf dies, reportedly the second richest man in America.
- 1843 Rhode Island formally abolishes slavery, having continued to list slaves in the state census until this time.
- 1857 New Hampshire formally abolishes slavery.
- 1860 U.S. Census still lists 18 slaves living in New Jersey.
- 1861 Civil War begins.
- 1862 President Lincoln issues Emancipation Proclamation on September 22, granting freedom to those enslaved in areas of the South in active rebellion on January 1, 1863.
- 1862 Slavery abolished in District of Columbia. Slave owners are compensated for the emancipation of their slaves.
- 1864 General William T. Sherman issues Field Order No. 15 distributing 40 acres per black family in the Sea Islands and surrounding countryside. The order is later rescinded.
- 1865 Civil War ends. Enslaved Africans in Texas are finally informed (more than 2 years late) of the Emancipation Proclamation on June 19, 1865.
- 1865 Slavery abolished in the U.S. by the 13th Amendment to the Constitution.
- 2008 January 1, 2008 is the 200th anniversary of the U.S. abolition of the slave trade.

Sources:

<http://amistad.mysticseaport.org/timeline/united.states.html>

Slavery and the Making of America; by James O. Horton & Lois E. Horton

Sons of Providence, by Charles Rappelye

Disowning Slavery, by Joanne Pope Melish

Inheriting the Trade, by Thomas N. DeWolf



NATIONAL COMMUNITY ENGAGEMENT CAMPAIGN

This Emmy®-nominated personal documentary tells the story of first-time filmmaker Katrina Browne's New England ancestors, the largest slave-trading family in U.S. history. At Browne's invitation, nine fellow descendants decide to journey with her to retrace the steps of the Triangle Trade. The group gathers in their old hometown of Bristol, Rhode Island where disturbing historic documents require a rethinking of American history as the 4th of July parade rolls by. They quickly learn that slavery was business for more than just the DeWolf family—it was a cornerstone of Northern commercial life. They travel to slave forts in Ghana where they meet with African-Americans on their own homecoming pilgrimages, and then on to the ruins of a family-owned sugar plantation in Cuba. At each stop, the family grapples with the contemporary legacy of slavery, not only for black Americans but for themselves as white Americans. They come face-to-face with their love/hate relationship to Yankee culture and privilege, and struggle with how to take public action given all that they now know. The issues the DeWolf descendants are confronted with dramatize questions that apply to the nation as a whole: How do we come to terms with the history of enslavement? How does Northern complicity change the equation? What, concretely, are the reverberations of slavery in the present day—for diverse whites, for diverse blacks, for diverse others? What would repair—spiritual and material—really look like and what would it take? What responsibilities might we each embrace?

Traces of the Trade had its world premiere at the Sundance Film Festival in January 2008, on the occasion of the bicentennial of the U.S. abolition of the slave trade. It then aired on PBS's premiere showcase of independent documentaries, P.O.V., reaching c. 1.4 million viewers. It has received extensive press coverage and critical acclaim, and was nominated for a 2009 Emmy® for Research. The film is now being used for education and dialogue throughout the U.S. and overseas. Hundreds of screenings have taken place for live audiences, including at the U.S. Constitution Center, the Smithsonian Museum of African-American History and Culture, the Council on Foundations annual conference (with Judy Woodruff and Charles Ogletree moderating), Bank of America, the Rhode Island Department of Education, the Episcopal Church General Convention, the National Park Service, and countless other conferences, schools, universities, museums, religious bodies, workplaces, etc. Major funders include: the Kellogg Foundation, the Ford Foundation, the Akonadi Foundation, the Animating Democracy Initiative, the Nathan Cummings Foundation, the Fetzer Institute, the Annie E. Casey Foundation, and the Wyncote Foundation.

To carry the work forward, we have formed an on-going nonprofit organization: The Tracing Center on Histories and Legacies of Slavery. We are working at a systemic level to increase classroom teaching of the role of the North in slavery, and the cultural competence with which it is taught. We are advancing the interpretation of this history for the public at museums and historic sites. We are available to facilitate dialogues or trainings with the film for public, private and non-profit workplaces, faith communities, and more. Much of our work will revolve around rebroadcasts and programming in targeted regions for the upcoming 150th anniversary of the Civil War (2011-2015). Please visit either website below for more information on how to purchase the DVD and how to organize a screening (on your own or with us). Learn about family member Tom DeWolf's book on the journey, *Inheriting the Trade* at www.inheritingthetrade.com.

OUTREACH AND DISTRIBUTION TEAM

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Katrina Browne, Producer/Director, is producer/director of *Traces of the Trade*, a first-person documentary film about her slave-trading ancestors from Rhode Island, the hidden history of New England's complicity in slavery, and questions of repair and reconciliation today. With Katrina's leadership over the course of nine years, over 500 people and institutions were involved in the making of the film and the dialogue process surrounding it. While still in rough-cut form the film helped contribute to the Episcopal Church's vote to atone for its role in slavery. *Traces of the Trade* premiered in 2008 at the Sundance Film Festival, and aired on PBS's award-winning P.O.V. series, reaching over 1.5 million Americans. Awards include: 2009 Emmy nomination for Research, Rhode Island Black Heritage Society, Women Film Critics Association, Henry Hampton Award of the Council on Foundations. Previously, Katrina worked as senior staff at Public Allies, an AmeriCorps program, now operating in 21 cities, that she co-founded in 1991 to recruit more young people and people of color into the public interest sector. She has an M.A. in Theology from the Pacific School of Religion, where she wrote a thesis comparing the role that Greek tragedies played in civic life in ancient Greece to the untapped potential of film to catalyze civic dialogue today.

Christie Lee Gibson, Executive Assistant & Office Manager. Before coming to Ebb Pod, Christie worked in Rhode Island for Opera Providence and the USS Saratoga Museum Foundation in office operations, customer service, development, event coordination, and organizational planning. At Brown University, she was a founding board member and Concert and Community Service Chair of Brown Opera Productions, a student group designed to foster classical singing, produce a fully staged opera and numerous outreach events throughout the year. In 2006 she completed an administrative internship with the Atelier Lyrique of the Paris Opera in conjunction with an extended research paper about the dynamic between public and private music education in France. Christie has had additional positions in administration and customer service in the hospitality and retail industries. She is an active opera singer and actress and occasionally moonlights as a stage director or costume designer. She has been with *Traces/Ebb Pod* since August 2008.

Marga Varea, Events Director, was born in southern Spain and holds a Masters in Journalism and Media Studies from Complutense University. Marga worked in the film and television industry in Spain for seven years as a screenwriter, script supervisor, and producer and was the founding partner of a thriving production company in Madrid (*Great Ways*), and the co-founder of a film festival (*Cortogenia*). She was the line producer of a student category Emmy Award winner "*Dos Mas*" (2001) and the co-writer of the feature film "*Proyecto Dos*" (2008). After relocating to the US in 2003, Marga joined *Junta for Progressive Action*, a social justice organization working with the Latino community in New Haven, CT, gaining experience as a fundraiser and event's organizer. From 2004 to 2007, she was involved with the *Boston Latino International Film Festival* as a Production and Special Events Coordinator. In 2006, she became Development Director at *Centro Presente*, a Boston-based immigrant's rights organization where she dedicated three years to raise the visibility of the organization and generate financial sustainability for its mission. Outside of work, Marga is an independent translator, editor and script consultant. She enjoys writing fiction having published several short stories in the US and Spain.



FILM SPECS

Running time: 86:46

Aspect ratio: 16x9 (1.78)

Formatted to 1080i/59.94

LTRT stereo

Available in NTSC or PAL

SCREENINGS AND SPEAKERS

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PRESS

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GENERAL INFORMATION

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DVD PURCHASES

www.tracesofthetrade.org/buy-use-the-film



KATRINA BROWNE



Katrina Browne is Producer/Director of *Traces of the Trade: A Story from the Deep North*, a first-person documentary film about her slave-trading ancestors from Rhode Island and the hidden history of New England's complicity in slavery. The film follows ten DeWolf descendants as they retrace the Triangle Trade, exploring the contemporary legacy of slavery, particularly for themselves as white Americans. *Traces of the Trade* is being released in 2008 on the occasion of the Bicentennial of the U.S. Abolition of the Slave Trade. It premiered in January at the Sundance Film Festival, and aired on PBS's award-winning P.O.V. series in June. The film is receiving critical acclaim and engendering powerful, honest, and heart-felt dialogue in public screenings across the country. It helped contribute to the Episcopal Church's vote to atone for its role in slavery.

Katrina previously served as Outreach Planning Coordinator for the film adaptation of Anna Deavere Smith's award-winning play *Twilight: Los Angeles*, about the LA riots. Earlier, she worked as a senior staff person at Public Allies, an AmeriCorps program now operating in 21 cities that she co-founded in 1991 to recruit more young people and people of color into community leadership and non-profit careers. She has an M.A. in Theology from the Pacific School of Religion where she wrote a thesis comparing the role that Greek tragedies played in civic life in ancient Greece to the untapped potential of film to catalyze civic dialogue today. Her undergraduate thesis was on French complicity in the Holocaust.



AWARDS

Best Documentary, Black International Cinema Berlin, 2010
Spirit of Freedom Documentary Award, Bahamas Int. Film Festival, 2010
News & Documentary Emmy Award Nominee, Research Craft Category, 2009
Council on Foundations “Henry Hampton” Award, 2009
Women Film Critics “Courage in Filmmaking” Award, 2008
Woods Hole Film Festival “New England Emerging Filmmaker” Award, 2008
Rhode Island Black Heritage Society “Rowena R. Stewart Founders” Award, 2008

FILM FESTIVALS

Festival de Cine Global Dominicano, Dominican Republic, 2010
Black International Cinema Berlin, Germany, 2010
The 8th African Studies Program Annual African Diaspora Film Festival, North Carolina, 2010
Santa Barbara African Heritage Film Series, California, 2010
Mumbai Int. Film Festival for Documentary, Short and Animation Films, Mumbai, India, 2010
Bahamas International Film Festival, Bahamas, 2009
Tallgrass Film Festival, Kansas, 2009
International Christian Film Festival, Wales, 2009
ReelMIXED Film Festival, Michigan, 2009
REEL Culture Festival, Minnesota, 2009
Knoxville African-American Film Festival, 2009
Pan African Film & Arts Festival, California, 2009
Human Rights Watch International Film Festival, Boston, 2009
Cambridge African Film Festival, England, 2008
St. Louis International Film Festival, 2008
Global Issues Film Festival, Michigan, 2008
Northampton Independent Film Festival, Massachusetts, 2008
Bend Film Festival, Oregon, 2008
Oakland International Film Festival, California, 2008
Cambridge Film Festival, England, 2008
Global Peace Film Festival, 2008
Roxbury Film Festival, 2008
Woods Hole Film Festival, 2008
Human Rights Watch International Film Festival, New York, 2008
Newport International Film Festival, 2008
New Orleans International Human Rights Festival, 2008
Sundance Film Festival, Official Selection, 2008

THE TRACING CENTER ON HISTORIES AND LEGACIES OF

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SLAVERY

The Tracing Center on Histories and Legacies of Slavery was founded in 2009 to build on the work of Ebb Pod Productions LLC, which produced the documentary film, *Traces of the Trade: A Story from the Deep North*.

Our mission is to create greater awareness of the vast extent of complicity in slavery and the transatlantic slave trade and to inspire acknowledgement, dialogue and active response to this history and its many legacies. We do this for the purpose of racial and economic justice, healing, and reconciliation, for the benefit of all.

To learn more about the Tracing Center please visit www.tracingcenter.org.

THE TRACING CENTER TEAM

Katrina Browne, Executive Director. See Outreach and Distribution team.

James DeWolf Perry, Interim Managing Director and Director of Research. James is a descendant of U.S. senator James DeWolf of Bristol, R.I. (1764-1837), the leading slave trader in U.S. history. James was nominated for an Emmy Award for original historical research for the PBS documentary about the DeWolf family, *Traces of the Trade: A Story from the Deep North*, in which he appears and served as the principal historical consultant. He has spoken about the history of slavery, and has led discussions about the nation's legacy of slavery and race, at high schools and universities and with corporate, educational, religious and community groups across the country. He attended law school at Columbia University and has done graduate work in political science in Harvard University, where his research has focused on international institutions and the evolution of norms in international relations, including the history of the transatlantic slave trade and its abolition. James previously chaired the board of directors for the Tracing Center on Histories and Legacies of Slavery.

Kristin L. Gallas, Director of Education & Public History. With a bachelor's in Secondary History Education (The University of Vermont) and a Master of Arts in Teaching in Museum Education (The George Washington University), Kristin brings knowledge of both formal and informal learning environments to the Tracing Center staff. Her professional experience includes six years as the education officer at the Montana Historical Society in Helena, Mont. and three years at the USS Constitution Museum in Boston. Kristin has also worked for Boston Ballet, the National Trust for Historic Preservation, and Shelburne Museum. While in Montana Kristin conceived and developed the documentary film series *Montana Mosaic*, a teaching resource on 20th century Montana history (funded by an NEH grant). She also worked with Montana PBS on the production of the documentary *History Camp*, which aired on KUVM- TV. Through her projects in Montana and Massachusetts, Kristin worked with multiple state and national standards for various



education disciplines. A contributing author to *Speaking Ill of the Dead: Jerks in Montana History Volume 2*, she also writes theatrical scripts based on historical documents. Outside of work, Kristin is a choreographer for musical theatre productions and teaches figure skating lessons.

Christie Lee Gibson, Executive Assistant & Office Manager. See Outreach and Distribution team.

Madeline McNeely, Director of Special Projects, has been a leadership coach, consultant, trainer and facilitator for executive leaders and organizations in the non-profit and corporate sectors since the early 1990s. She has worked with over fifty organizations ranging from small community-based non-profits to large international corporations. Madeline's professional mission is to move leaders and organizations into condition to do meaningful work for decades. At the heart of Madeline's coaching and consulting practice is an expertise and passion for racial justice and anti-racist organizing. Her coaching and consulting focus combines anti-racist personal and organization transformation. As a coach, she works with white people to deepen their understanding of racial identity development, white privilege, how to be an effective ally to people of color and what it takes to lead in multi-cultural and multi-racial settings. She consults to organizations helping them develop anti-racist principles, practices and accountability structures through organizational development, strategic planning, individual and team coaching. She is a former president of the Rutland Corner Foundation and is also a member of Trinity Church Boston's Anti-Racism Team, where she is leading a multi-year anti-racism institutional change process. She has a B.A. in Development Studies from Lewis and Clark College in Portland, Ore. and an M. Ed. from the Temple University Dance Department where she studied dance, cultural studies and social justice education.

Marga Varea, Events and Development Director. See Outreach and Distribution team.