

A Documentary Film
By Rebekah Henderson



RUNNING WITH ★ MY GIRLS ★

**"A must see
in the canon of what happens when women run."**

Samhita Mukhopadhyay, Author, *Nasty Women: Feminism, Resistance,
and Revolution in Trump's America*

"Heartbreaking and hopeful."

-Will Berson, Oscar Nominated Screenwriter, *"Judas and the Black Messiah"*

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raw power to shake the status quo."**

- Nobu Adilman - Director, *"Short Round Up"*
**A New Kind of
Political Power**

RUNNING GIRLS

with my

TAN TIGRESS PRODUCTIONS PRESENTS

RUNNING WITH MY GIRLS

Production Type..... Feature Film
Runtime..... 97 min
Genre..... Documentary
Completion Date..... 2021
Language..... English
Country of Origin..... United States
Country of Filming..... United States
Format..... United States
Rating..... 1920x1080, 24fps, 1.66:1, color, Sound 5.1
Links..... Not Rated

Official website: www.RunningWithMyGirls.com

Trailer: <https://vimeo.com/380124255>

IMDB: www.imdb.com

Twitter: <https://twitter.com/RWMGFilm>

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

Instagram: <https://www.instagram.com/runningwithmygirls/>

SHORT SYNOPSIS

Taking on the entrenched political establishment in Denver, Colorado, five female activists decide to run for office as part of a grassroots movement to take back their city.



MEDIUM SYNOPSIS

Tired of watching their communities be ignored and displaced, five female activists decided to run for municipal office in Denver—one of the fastest gentrifying cities in the country. Filmed by their friend, director Rebekah Henderson, each candidate's story provides an intimate and unfiltered look at the challenges faced by political outsiders, particularly women of color.

Inspired by an early victory, the remaining four candidates made the unusual decision to run as a cohort—with mixed results. The women quickly realize that in politics, money equals viability. And that a lot of money can convince voters to overlook scandals, empty promises and shallow relationships with the community. With a only fraction of the funds of their incumbent opponents, the women tirelessly knock doors, make calls, and rely on each other to power their grassroots campaigns.

After losing one candidate to an embarrassing oversight, a tense election night ends with one loss and two runoff elections. A surprising alliance among former opponents emerges during another sprint toward the runoffs, but in the end only one candidate wins her race. Hiring another member of the cohort as her Chief of Staff, the two women make an unwelcome entrance into city government and prove that while it's not easy, it is possible to build a new kind of political power.

LONG SYNOPSIS

Why are so many women running for office? How are they winning? Why are they losing? Inquiring filmmaker Rebekah Henderson wanted to know. She follows a group of five of her friends running for municipal offices in Denver, CO. Each candidate has her own journey, and each is unified in the goal to disrupt Denver's current power structure for the better. We start with Shontel Lewis. Shontel is not a part of the cohort of women who decided to run together. We meet her at the end of her race in fall of 2018. Shontel's early victory for a transit board seat energizes the community. It seemed like a shift towards more progressive leadership was on the horizon. Those who worked on Shontel's campaign were excited to help get more women elected. Women like Dr. Lisa Calderón, Candi CdeBaca, Shayla Richard and Veronica Barela.

Lisa has a strong community base to take on the incumbent mayor, she's been part of the activist community since age four. Candi CdeBaca is running for a city council seat, she's an unlikely winner; a Democratic Socialist and Latinx LGBTQ . Candi is the underdog; she is a fighter, graduated at the top of her class, survived domestic abuse, and is all about her community. Candi is the glue and the principal character of the story. Shayla Richard is a Black single mother, who Candi entices to run. Their political machine reveals a very stark contrast, however, as the campaigns ramp up; issues of a lack of intersectionality present. Candi's campaign takes off, while Shayla's falls flat. Lastly, we meet Veronica Barela. An activist since the 1960's and intersectional before that was a term. She was instrumental in uniting Black and Brown people; she represents old Denver and is a true progressive.

The group begins to splinter as they focus their energies on their individual campaigns highlighting the lack of resources for candidates of color. The second act focuses on the nitty-gritty elements of campaigning. The third act leads the audience into election day. We see all of the women from morning until night. On election night, Lisa and Candi have their party together. We see Lisa lose that night in a heartbreaking defeat.

On the same night, Candi learns that her election will go to a runoff, she is exhausted and doesn't have the stamina to go on. Veronica's race also goes to a runoff, but she's ready to continue the fight. We continue to run with them until the second election night. Veronica loses. Candi wins in front of a packed crowd. Then comes the twist that brings the film to it's surprising conclusion -- Candi announces Lisa will be her Chief of Staff, thereby fulfilling their goal to build new power in Denver.

PRODUCTION TEAM



**REBEKAH
HENDERSON**

PRODUCER / DIRECTOR

In many ways, this film is a love letter to my community. When I first moved to Denver, I became very intentional about the community I wanted to build for myself and for my son. I wasn't just there to watch, I was there to record a historic moment that I knew the world needed to see. In fact I was so inspired by these women I ran for a delegate seat on my neighborhood board this past January.

Art and social justice are inextricably linked. Social change movements need artists, especially when trying to organize and unite institutionally underserved communities. All politics are local; the impact a political leader can have on a community should not be underestimated. The policies and ordinances of a city should aim to create a place where everyone can thrive, not just the rich.

My art is in the simple, intimate character study of these women. I am fascinated that such wonderful people who are kind and willing to do this seemingly impossible work were willing to let me into their lives. They did it for the same reason I want to share this story- so we can inspire a new generation of leaders who prioritize people over profits. We want to change the world for the better.

Donald Trump's election revealed that white supremacists still walk amongst us. They were just hiding and waiting for a leader who validated their values. Covid-19 has laid bare every way the U.S. was failing its citizens before the crisis. As bodies pile up, the inequities in our society become even more highly visible -- particularly when we see who is dying.

Historically, the small community battles that people don't pay attention to have given rise to some of our nation's greatest Civil Rights heroes. I happen to have been born in the right time to be able to film the historic uprising of women in politics, but also in that moment in history juxtaposed against a crumbling dysfunctional system giving rebirth to something new and beautiful.

Throughout the process of creating this film my community has grown. With the world in its current state of affairs, community is what is getting me through. Community made this film. This film wants to give back to the community that made it possible. The more educated and informed local communities are, the better chance we have at creating an engaged electorate.

PRODUCTION TEAM



Lilah Park

Editor

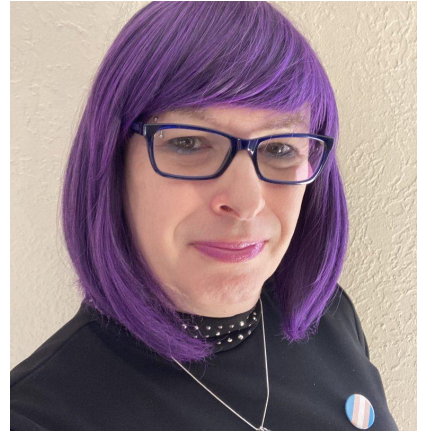
Lilah (Bankier) Park began her film editing career in New York City and worked on several Sundance Film Festival Premieres including Gus Van Sant's *Gerry*, *Swimmers*, and the documentary feature *Control Room*. She also edited a variety of documentary content for PBS specials such as Martin Scorsese's *The Blues*, *In the Life*, and *Independent Lens*. She served as Supervising Editor on the documentary feature *Manhattan, Kansas*, which premiered at South by Southwest, and was a head instructor at The Edit Center, an NYC-based school responsible for helping many independent films—such as *Winter's Bone* and *Tadpole*—reach their festival submission deadlines. After taking a hiatus to run a small hotel in the Costa Rican jungle, Lilah is thrilled to once again be collaborating with emerging filmmakers.



Sarah McKellogg Lane

PRODUCER

Sara McKellogg Lane began making films in middle school, using her parents' VHS video camera and lonely neighborhood kids. After teaching English and running a women in politics program in the Marshall Islands, she moved to New York City, where she worked on commercials for brands including Neutrogena and Victoria's Secret. A move to Denver led to six years editing for television, including various series for Giada De Laurentiis. In 2016 Sara was awarded a Daytime Emmy Award for Outstanding Single-Camera Editing for the series "Giada in Italy." She has spent the last four years producing, directing and editing content for nonprofits and progressive causes.



Kerry Michelle O'Brien

POST-PRODUCTION PRODUCER

Kerry Michelle has been an active and enthusiastic member of the film community for over 30 years across Europe and North America. Her career has included editing and technical producing many award-winning animated shorts and documentary features as well as working with technology partners to help advance film production and post production techniques. As an active advocate for the LGBTQ community and pushing for diversity in society, Kerry worked hard against discrimination in the UK in the late 1980s, supporting work by minorities and helping them get a deserved public spotlight.

Selected Credits:

"Lupe" - Feature Film - 2019 Executive Producer

"One Day in September" – Documentary - 2002 OSCAR Winner Best Documentary – Assistant editor, VFX editor & deliverables to 35mm

ADVANCE REVIEWS

"Local politics becomes universal when Henderson shows how neighborhood activism has the raw power to shake the status quo on the rocky road to achieving equality. By shining her light on inspired leaders in the making and a community desperate for change, she shows that there's a way!"

- Nobu Adelman - Director, "Short Round Up" Documentary

"An intimate and moving lesson that all politics is local, but that the twin Hydra of capitalism and white supremacy is always redefining what and who, is local. In laying bare the power of coalition-building, the necessity of compromise, and the limitations of grass-roots fundraising, it's both heartbreaking and hopeful."

-Will Berson, Oscar Nominated Screenwriter, "Judas and the Black Messiah"

"Women in politics should no longer be a sticking point but it still somehow manages to be. While progress for women in the highest office in the land seems slow, at the local level women are dominating ballots, fighting for what they believe in and impacting legislation where many of our most basic rights are meted out. 'Running With My Girls' from Denver filmmaker Rebekah Henderson does just that: puts a spotlight on the young women of color rising to the occasion in local politics documenting their trials and tribulations. A must watch in the canon of what happens when women run."

-Samhita Mukhopadhyay, Author, "Nasty Women: Feminism, Resistance, and Revolution in Trump's America"

MEDIA COVERAGE

[FROM MOMENT TO MOVEMENT WITH TAMARA BANKS: REBEKAH HENDERSON](#)

ROCKY MOUNTAIN PBS, June 17, 2020

[Women Of Color In The U.S. Are Running For Office At Unprecedented Rates. Independent filmmaker Rebekah Henderson captures the movement.](#)

CULTURS Magazine, September 4, 2019

[A Colorado filmmaker's camera is rolling as women of color fight for a voice in Denver politics; in "Running With My Girls," Denver's Rebekah Henderson hopes to imitate the success of the progressive political film that captured the charismatic candidacy of Alexandria Ocasio-Cortez](#)

THE COLORADO SUN, May 31, 2019

[Documentary Filmmaker Rebekah Henderson That's What She Did Podcast](#)

THAT'S WHAT SHE DID PODCAST, S3E5, 2018

