



## MTV DOCUMENTARY FILMS

presents

A Sweet Relief Production

in association with Rosewater Pictures

# PREDATORS

directed and produced by David Osit  
produced by Kellen Quinn and Jamie Gonçalves

**COMING TO THEATERS SEPTEMBER 19**

96 minutes • USA • In English

PRESS	OTHER INQUIRIES
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## LOGLINE

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*To Catch a Predator* was a popular television show designed to hunt down child predators and lure them to a film set, where they would be interviewed and eventually arrested. *PREDATORS* is a chilling, thought-provoking exploration of the scintillating rise and staggering fall of the show, and the world it helped create.

## SYNOPSIS

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A cultural sensation from its inception in the early 2000s, *Dateline NBC's* candid-camera investigative series *To Catch a Predator* ensnared sex offenders and lured them to a film set, where they would be interviewed and arrested while cameras rolled. The show was a hit and transformed its host Chris Hansen into a moral crusader and TV star, while spawning a worldwide industry of imitators and vigilantes.

But why did we watch so voraciously — and why do we continue to devour its web-based, clickbait-driven offshoots?

Looking back on the show and the countless franchises it spawned, filmmaker David Osit turns his camera on journalists, actors, law enforcers, academics, and ultimately himself, to trace America's obsession with watching people at their lowest.

*PREDATORS* is a chilling, edge of your seat film that delves into the murk of human nature to observe hunter, predator, subject and spectator alike, all ensnared in a complicated web of entertainment as far as the eye can see.

**"Brilliant. Measured, nuanced and finally gut-punching."**

VARIETY

**"Straddles various lines, and perspectives, with impressive confidence."**

DAILY BEAST

**"Absolutely fascinating."**

ROLLING STONE

**"Stunning. Much more than another attempt to interrogate our international obsession with true crime culture."**

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## DIRECTOR'S STATEMENT

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I don't like true crime documentaries that much. But in 2021, when the US documentary industry slowly crawled to a standstill during the pandemic, the only job offers I'd get were for true crime films or television shows. Admittedly I'd think to myself, "someday I'll make a film that pours some gasoline on the true crime genre and sets it on fire", but I felt it was unlikely to be this *To Catch a Predator* documentary idea I had lingering at the back of my mind for the better part of a decade.

I certainly found the show fascinating. I remembered watching as a young adult and feeling a complex stew of discomfort and schadenfreude as child predators were lured into a house, interviewed and ultimately arrested with cameras rolling for our national entertainment. But even knowing the sordid details of what happened in Texas towards the end of the show's run – a man who ultimately committed suicide rather than be filmed by *Dateline NBC* cameras during one of their child predator stings – I didn't imagine a story about this show could transcend what always bothered me most about the true crime genre. These films always felt like the same story of right versus wrong. At best, they found entertainment from delighting in the punishment of criminals, with the audience firmly planted in the moral driver's seat. What more could be gained from moralizing and finger-wagging at a twenty year old television show?

But one week, I spent a bit of extra time researching this nearly two-decade-old show, and discovered something brand new to me. The online fandom community - thousands of people on subreddits and web forums of all ages, from all around the world, collecting raw footage, audio recordings, chat logs and depositions through FOIA requests and any means necessary. I found myself watching raw, unedited interrogation videos and hearing phone calls with decoys that never made it to air during the show. I was transfixed. I found myself having a genuinely complex emotional experience - I'd read a chat log and feel disgust towards one of these men, then watch their raw interrogation video and feel tremendous sorrow for them. Then I'd land back on the decoy phone call and feel disgust again. This emotional ping pong was so compelling to experience, and I wondered if I could build a film with this discomfort as its spine.

Ultimately, I couldn't have imagined the depths of the journey I'd end up going on - how making this film would not only challenge the limits of my own empathy, but reflect the tenuous morality behind how we tell stories, report news, and make films. My frustration with true crime, I realized, came from the illusion that after watching a true crime story, the crime will be solved and we'll get all the answers. But what if I made a film that was about what happens - and what are we capable of doing to each other - when answers can't be found?

In a sense, *PREDATORS* became a sort of true crime story. But the villain wasn't who I thought it'd be.

## CREW BIOS

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**DAVID OSIT (Director, Producer, Editor, Cinematographer)** is an Emmy and Peabody Award-winning director, editor and composer. His most recent film MAYOR won a Peabody and Emmy Award, was a New York Times Critics' Pick, and holds a 100% Certified Fresh rating on Rotten Tomatoes. David directed, produced, edited, filmed and composed the feature documentary THANK YOU FOR PLAYING, which broadcast on POV in 2016, and was nominated for three Emmy awards, winning for Outstanding Arts & Culture Documentary. He also edited and produced OFF FRAME, which premiered at the Toronto International Film Festival and Berlinale in 2016, and he edited, produced and composed NO MAN'S LAND, which premiered at the 2017 Tribeca Film Festival and broadcast on PBS Independent Lens in 2018. David's feature directorial debut, BUILDING BABEL, premiered at True/False in 2012 and broadcast as the series premiere of PBS's America Reframed in 2013. His work as an editor and consulting editor includes PROCESSION (Netflix), CRIME + PUNISHMENT (Hulu) and THE VOW (HBO). He holds a BA in Middle Eastern and North African Studies from the University of Michigan as a Wallenberg Fellow and studied Refugee Law at the American University in Cairo.

**KELLEN QUINN (Producer)** is an Oscar-nominated producer whose credits include Garrett Bradley's TIME (Oscar nominated; Sundance 2020 winner of the Directing Award, US Documentary Competition), Luke Lorentzen's A STILL SMALL VOICE (shortlisted for Documentary Feature Oscar; Sundance 2023 winner of the Directing Award, US Documentary Competition), Julian Brave NoiseCat and Emily Kassie's SUGARCANE (Sundance 2024 winner of the Directing Award, US Documentary Competition), Robie Flores's THE IN BETWEEN (SXSW 2024), Lorentzen's MIDNIGHT FAMILY (shortlisted for Documentary Feature Oscar; Sundance 2019 winner of Special Jury Award for Cinematography, US Documentary Competition), Asher Levinthal's SHAKEN (DOC NYC 2023), Noah Hutton's IN SILICO (DOC NYC 2020), Daniel Hymanson's SO LATE SO SOON (True/False 2020) and Viktor Jakovleski's BRIMSTONE & GLORY (True/False 2017; aired on POV). Kellen was selected for the Dear Producer Award in 2023 and DOC NYC's 40 Under 40 class in 2020. In 2017 and 2018, he participated in the Sundance Documentary Creative Producing Lab and Fellowship. In 2016, he was among six producers selected for Impact Partners' Documentary Producers Fellowship. With Luke Lorentzen, Kellen co-founded the independent production company Hedgehog Films.

**JAMIE GONÇALVES (Producer)** is a Brazilian-U.S. producer and co-founder of Sin Sitio Cine (US/MX), a production company whose work spans documentary and fiction. His films include Juan Pablo González's scripted debut DOS ESTACIONES (Sundance 2022 Special Jury Award, Criterion), which was nominated for Best Feature at The Gothams and the Heterodox Award at the Cinema Eye Honors. He also produced González's documentaries CABALLERANGO (IDFA

2018, Grasshopper) and LAS NUBES (IFFR 2017). Jamie produced Nathan Truesdell's shorts BALLOONFEST (preserved at the National Library of Congress) and THE WATER SLIDE—the most watched films on The Atlantic; Isidore Bethel's ACTS OF LOVE (Hot Docs 2021); and Nick Berardini's KILLING THEM SAFELY (Tribeca 2015, IFC). In 2023, he was one of Variety's "10 Producers to Watch" and in 2015, Filmmaker Magazine named him as one of the "25 New Faces of Independent Film." He is a 2018 Sundance Institute Producing Fellow, Impact Partners Producing Fellow, Creative Capital Fellow and a Dear Producer Fellow. From 2011 to 2014, he served on the programming team at the True/False Film Festival.

**JENNIFER OLLMAN (Executive Producer)** is an Emmy-nominated documentary producer. Her projects include 6 DAYS TO AIR (2012 Primetime Emmy nomination/Comedy Central), ALL THIS PANIC (2016 Tribeca Film Festival), HOW'S YOUR NEWS? (MTV), TO BE DESTROYED (2024 Tribeca Festival/MSNBC), and ¡CASA BONITA MI AMOR! which premiered at the 2024 Tribeca and Telluride film festivals and was released on Paramount+. Jennifer founded and heads Sweet Relief Productions with director Arthur Bradford.

**NICOLÁS NØRGAARD STAFFOLANI (Editor)** is a film editor renowned for his masterful storytelling. His acclaimed works include COLD CASE HAMMARSKJÖLD (Sundance Directing Award, 2019), THE MOLE (Documentary of the Year, Danish Film Academy Awards, 2021, and The Grierson Trust British Documentary Award, 2021), and THE LOST LEONARDO (2021). Nicolás is known for blending intricate narratives with wit, a finely tuned sense of musicality, and a distinctive edge, as seen in his sensorial film AS THE TIDE COMES IN, which won Best Spanish Film at the Gijón International Film Festival.

**TIM HECKER (Composer)** is a Juno Award-winning Canadian composer and musician, born in Vancouver. In the past two decades he has produced a wide output, released by the likes of Kranky and 4AD. He focuses on exploring the intersection of noise, dissonance, and melody in his work, fostering an approach to songcraft which is both physical and emotive, his work has been described as "structured ambient," "tectonic color plates," and "cathedral electronic music." His discography spans over 12 albums including the critically-acclaimed Ravedeath 1972, Harmony in Ultraviolet, and Virgins. Hecker has also recently composed scores for the Brandon Cronenberg film INFINITY POOL and the BBC series THE NORTH WATER.

## CREDITS

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SWEET RELIEF PRODUCTIONS presents

in association with ROSEWATER PICTURES

a film by DAVID OSIT

PREDATORS

Directed, Produced, Edited and Filmed by DAVID OSIT

Produced by JAMIE GONÇALVES, KELLEN QUINN

Executive Producer JENNIFER OLLMAN

Executive Producers NINA L. DIAZ, LIZA BURNETT FEFFERMAN

Co-Executive Producers ARTHUR BRADFORD, CHAD BECK

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Music By TIM HECKER

Special Thanks KEITH PIZZI, AFSHIN BEYZAEE

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Supervising Sound Editor CÉSAR GONZÁLEZ CORTÉS

Co-Producer MARGAUX SAX

Associate Producers ADRIANNE JEFFRIES, FRANCES DEWEY

Additional Editing ROBERT GREENE, CHARLIE SHACKLETON

Consulting Editor ERIN CASPER

Associate Editor SARAH JOHNSRUDE

Post Production Supervisor ALEX EXLINE

Additional Post Production Supervision BENJAMIN MURRAY

Consulting Producer LUKE DITTRICH

Lead Researcher ADAM MELLION

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WOLFGANG HELD

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JOHN BENAM, JUSTIN WATSON, LESLYE DAVIS, MICHAEL PALMIERI, RYAN DORIS

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Colorist BRIAN BOYD, CSI

Graphic Designer ERIC OVERTON

Head of Finance & Accounting AMEENA DIN

Junior Accountant ASREEN SALMAN

Production Manager MARTA RONCADA

Production Coordinator NINO SHENGELAIA

Production Assistants COLIN MCKENNA, DONAL MOSHER, JOE STEPTOE, JONATHAN DURAND, JORDAN FRANCKLIN,  
JORDAN INMAN, OSCAR SAINT BRIS, SAM THONIS, TALLULAH SCHWARTZ

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Set Dresser AARON WILEY

Wardrobe COLIN SUMMERS

Music Editor PAUL CORLEY

Musicians MARY LATTIMORE - Harp, NADAH EL SHAZLY - Vocals, VICTOR ALIBERT - Bass Clarinet

Music Clearance JASON ALTSHULER

Post Production Sound Services HASAN ESTUDIO

Re-Recording Mixer JESÚS ARTEAGA

Dialogue Editor ALEJANDRO DÍAZ

Sound Effects Editor JUAN ANTONIO PACHECO

Foley JUAN ANTONIO PACHECO, RICARDO SINCO

Sound Editor MAURICIO PÉREZ

Mixed at LABODIGITAL

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Post Production Services by RETROCAMS, JUSTIN WATSON

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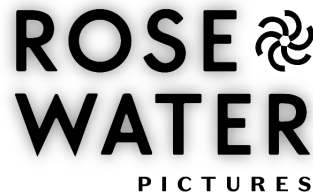
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**sweet relief**

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