

# NESHOBA

THE PRICE OF FREEDOM

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**A film by  
Micki Dickoff and Tony Pagano**

87 mins, 2010  
DigiBeta, Stereo, 4:3



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## **PRAISE FOR NESHOPA: THE PRICE OF FREEDOM**

“Fascinating and troubling... history is richly present in *Neshoba*, (yet) it is not only of historical interest. It was a Mississippi writer, after all, who observed that ‘the past isn’t dead. It isn’t even past.’ This film is a document of hope, progress and idealism but also a reminder that the deep springs of bigotry and violence that fed a long, vicious campaign of domestic terrorism have not dried up.” – A.O. Scott, *The New York Times*

"A film about fiery passions and murderous deeds that is disturbing in ways that go beyond what might be expected."  
-Kenneth Turan, *Los Angeles Times*

“Potent... Riveting!” - Dennis Harvey, *Variety*

FOUR STARS! “*Neshoba* reopens the debate: How was this allowed to happen? How do we move forward? Some questions, this compelling movie reminds us, still require answers.” -S. James Snyder, *Time Out New York*

CRITICS’ PICK! “Seriously disturbing...gains raw power thanks to unrepentant racist Edgar Ray Killen’s unlikely cooperation with the film.” –[New York Magazine](#)

“This is a superb and intelligent film that brought an awakening to me of a problem that has never been addressed correctly.”  
-Gerald Wright

"Masterful!" - Ernest Hardy, [The Village Voice](#)

“Provides a fresh perspective on history”- Nora Lee Mandel, *Film-Forward*

FOUR STARS! “Reveals that although many have belatedly come to embrace the notion of universal brotherhood, some still remain inveterate racists willing to go their graves waving the flag of intolerance.”  
–Kam Williams, [Newsblaze](#)

“The tools used to tell the tale (newsreels, family photos, crime scene and autopsy photos) are masterfully employed. Within the first 15 minutes, Dickoff and Pagano milk your tear ducts...and then use that emotion to fuel the rest of the film.”  
– Ernest Hardy,

“Alarming...fascinating and so effective.” - Cynthia Fuchs, [Popmatters](#)

“The filmmakers provide not just a thorough context, but paint a picture of a county frozen in time... Like a sociological forensics team working on a cold case, they spotlight intriguing clues.”  
–Lauren Wissot, [Slant Magazine](#)

FOUR STARS! “Important and thought-provoking” - Joe Neumaier, *NY Daily News*

“Excellent documentary...gripping and eye opening” – Eric Monder, *Film Journal*

“A must-see for anyone concerned with the state of tolerance in the U.S. ... a terrific blend of historical, ethnological, legal, human rights watch and biographical portrait film.” –Christopher Campbell, [Cinematical](#)

“A stunning up-close-and-personal look at Killen, as well as many other seminal figures of that 1964 event. It’s something that anyone interested in American history should see.” –Debra Kaufman, [Studio Daily](#)

“Gripping and thanks to remarkable access Killen granted to the filmmakers, a cautionary tale about apostles of “states’ rights” as a perverted form of liberty.” -George Robinson, [The Jewish Week](#)

“Gut wrenching...fascinates and disturbs.”-James van Maanen, [Trustmovies](#)

“It’s a terrific blend of historical, ethnological, legal, human rights watch and biographical portrait film.”  
– Christopher Campbell,

“Peels back the layers of simmering rage and blinding denial that linger in Neshoba County, Miss. It's a patient film, full of disparate voices, and it captures the process of justice in action. Just as important, it digs deep into the question of how wildly different sectors of the community view that process.” -Chris Vognar, *Dallas Morning News*

“Grim evidence that many of the same racist sentiments in place since the nation’s inception remain firmly entrenched...unquestionably valuable for bringing increased awareness to this shameful moment in history.”  
–Alex Roberts, [TV Soundoff](#)

“An unflinching look at ordinary citizens struggling to find peace with their town’s violent, racist past in today’s America.”  
–Don Thomas, *The New York Beacon*

## **FILM FESTIVALS AND AWARDS**

Boston Film Festival  
WINNER: BEST DOCUMENTARY

New York Independent Film Festival  
WINNER: BEST DIRECTORS  
WINNER: BEST POLITICAL DOCUMENTARY

Indie Memphis Film Festival  
WINNER: BEST DOCUMENTARY

San Francisco Documentary Festival  
OFFICIAL SELECTION

Ft. Lauderdale Int’l Film Festival  
WINNER: BEST DOCUMENTARY

Oxford Film Festival  
WINNER: BEST MISSISSIPPI FILM

Crossroads Film Festival  
OFFICIAL SELECTION

Atlanta Film Festival  
DOCUMENTARY FEATURE COMPETITION

WorldFest-Houston Int’l Film Festival  
WINNER: SPECIAL JURY AWARD

Politics on Film Festival  
DOCUMENTARY FEATURE COMPETITION

Breckenridge Film Festival  
OFFICIAL SELECTION

Albuquerque Film Festival  
WINNER: AUDIENCE AWARD

San Diego Film Festival  
OFFICIAL SELECTION

New Orleans Film Festival  
OFFICIAL SELECTION

Hollywood Film Festival  
DOCUMENTARY FEATURE COMPETITION

Rocky Mountain Women's Film Festival  
INVITED

Accolade Competition  
WINNER: AWARD OF MERIT

Anchorage Film Festival  
OFFICIAL SELECTION

Tucson Jewish International Film Festival  
INVITED

Texas Black Film Festival  
WINNER: BEST OVERALL FILM  
WINNER: BEST DOCUMENTARY

Africa World Film Festival  
OFFICIAL SELECTION

Pan African Film Festival  
DOCUMENTARY FEATURE COMPETITION

Big Sky Documentary Film Festival  
OFFICIAL SELECTION

Canada International Film Festival  
WINNER: BEST HUMAN RIGHTS FILM

Doc Kountz Film Festival  
INVITED

Honolulu International Film Festival  
WINNER: SILVER LEI AWARD FOR EXCELLENCE IN FILMMAKING

Dallas International Film Festival  
INVITED

Langston Hughes African American Film Festival  
OFFICIAL SELECTION

Black International Cinema Berlin  
OPENING NIGHT FILM

Monaco Charity Film Festival  
WINNER: SPECIAL JURY AWARD

## **SYNOPSIS**

NESHOPA: The Price of Freedom tells the story of a Mississippi town still divided about the meaning of justice, 40 years after the murders of civil rights workers James Chaney, Andrew Goodman and Michael Schwerner, an event dramatized in the Oscar-winning film, *Mississippi Burning*. Although Klansmen bragged about what they did in 1964, no one was held accountable until 2005, when the State indicted preacher Edgar Ray Killen, an 80-year-old notorious racist and mastermind of the murders. Through exclusive interviews with Killen, intimate interviews with the victims' families, and candid interviews with black and white Neshoba County citizens still struggling with their town's violent past, the film explores whether the prosecution of one unrepentant Klansman constitutes justice and whether healing and reconciliation are possible without telling the unvarnished truth.

## **DIRECTORS' BIOS**

### **MICKI DICKOFF**

Emmy Award-winning director Micki Dickoff has been an independent filmmaker and social activist for three decades. Her production company, Pro Bono Productions, produces socially significant narrative and documentary films. Her films have dealt with AIDS, human rights, and the justice system, and have been broadcast on national and international television and honored at festivals around the world. Her films include award-winning documentaries *Too Little, Too Late*, *Deadly Ambition*, *Step By Step* and *Neshoba*, and dramatic films *Mother*, *Mother, Our Sons* and *In the Blink of an Eye*.

### **TONY PAGANO**

*Neshoba* is Tony Pagano's feature directorial debut. With a career spanning 32 years in the commercial and network broadcast industry, Tony spent 17 years at the *ABC News Magazine 20/20*, first as an editor, then location audio, and finally as their leading Director of Photography. Tony currently owns and operates his independent production company Pagano Productions.

## **FILM PARTICIPANTS**

Fannie Lee Chaney  
Ben Chaney  
Barbara Chaney-Moss  
Julia Chaney-Moss  
Carolyn Goodman  
David Goodman  
Rita Schwerner Bender  
Stephen Schwerner  
Dave Dennis  
Hollis Watkins  
Florence Mars  
Buford Posey  
Philadelphia Coalition  
Jerry Mitchell  
Edgar Ray Killen

## DIRECTOR'S STATEMENT

I was 17 years old in 1964, a few years younger than James Chaney, Andrew Goodman and Michael Schwerner. Like them, I wanted to be a part of Freedom Summer and help register black people to vote. My father was adamant; he wouldn't let me go. He grew up in the Mississippi delta, the only Jewish family in his town. He knew discrimination and fear. When those three kids went missing and their bodies were discovered two months later, I was devastated. How could murderers brag about killing three innocent, unarmed young men and never be held accountable? This American tragedy helped shape my politics and my art. When Ben Chaney called me 35 years later to discuss making a film about justice in this case, I jumped at the chance. Ben was on a lifelong mission and I wanted to help. His energy and commitment were palpable.

A few months later, I met the indomitable Carolyn Goodman and my life was never the same again. She was amazing, still protesting injustice wherever she saw it, never losing hope her son's case would be prosecuted, still making a difference. For me, she was not only an inspiration, but also a hero. Although the film stayed on the back burner for five more years, my relationship with Carolyn grew closer. I had no idea what started for me in 1964 would culminate in a film 45 years later.

As the 40<sup>th</sup> anniversary of the murders approached and the spotlight was again on the case, I knew I had to make the film. By 2004, Carolyn Goodman was 88, Fannie Lee Chaney was in poor health, and only eight of the murderers were still alive. When I learned about the Philadelphia Coalition, a group of black and white Mississippi citizens calling for justice for the first time in 40 years, I was moved by their passion to finally tell the truth.

With only three months before the 40<sup>th</sup> Anniversary events, and little time to raise money or apply for grants, I pitched the idea to my lifelong friend and award-winning director of photography, Tony Pagano, and suggested we make the film together. I asked him not to make a decision until he met Carolyn Goodman. A month later Tony was on board! He and I have known each other for 35 years, as a student in the first college class I ever taught, as a cherished friend, as DP on several of my films, and finally, as my partner on NESHOB: The Price of Freedom.

When Tony and I started shooting in 2004, we had no idea Killen would get indicted 10 months later; that we would have unprecedented access to him for five months; that we would travel to Mississippi more than 20 times; that the film would take five years to finish; that Carolyn Goodman and Fannie Lee Chaney would testify at Killen's trial; and, that a black man would be running for President when NESHOB: The Price of Freedom made its world premiere at the Boston Film Festival.

45 years ago James, Andy and Mickey, and hundreds of others, died so Barack Obama could be elected President. Their legacy is our heritage. We must never forget them or the "price of freedom." We hope our film reminds us how far we've come in race relations and how far we still need to go.

NESHOB: The Price of Freedom was funded in part through grants from the Andrew Goodman Foundation. The film could not have been made without their unwavering generosity and belief in us.

--Micki Dickoff

FIRST RUN FEATURES presents A Pro Bono and Pagano Production  A Film By Micki Dickoff and Tony Pagano	Mississippi Public Broadcasting WLBT-TV/CH3 Jackson, MS Mississippi Department of Archives and History CBS Television CBC Television Warner Bros. Entertainment Inc. Historic Films JFK Presidential Library and Museum	From The Recording Entitled Freedom Is A Constant Struggle Words and Music by Phil Ochs and Bob Gibson Copyright Almo Music Corp. On Behalf of Barricade Music, Inc. and Appleseed Music Inc. Administered by The Royalty Network
PRODUCED AND DIRECTED BY Micki Dickoff Tony Pagano	PHOTOGRAPHS Florence Mars Neshoba Democrat The Allen/Littlefield Collection of Lynching Photography in America	"THOSE THREE ARE ON MY MIND" Performed by Magpie (Greg Artzner & Terry Leonino) and Kim & Reggie Harris Courtesy of Magpie (Greg Artzner & Terry Leonino) Words and Music by Peter Seeger and Frances Taylor Copyright The Royalty Network, Inc. On Behalf of Sanga Music, Inc.
WRITTEN BY Micki Dickoff	"YOU SHOULD HAVE BEEN DOWN IN MISSISSIPPI" Performed by Magpie (Greg Artzner & Terry Leonino) Courtesy of Magpie (Greg Artzner & Terry Leonino) Words and Music by Phil Ochs Copyright Almo Music Corp. On Behalf of Barricade Music, Inc.	MAJOR FUNDING The Andrew Goodman Foundation The Sally and Dick Molpus Foundation The Puffin Foundation Ltd. Olympus Pictures LLC Lee H. Miller
EXECUTIVE PRODUCERS Tony Pagano Micki Dickoff	"GOING DOWN TO MISSISSIPPI" Performed by Phil Ochs Courtesy of The Estate of Phil Ochs By Arrangement with Warner Music Group Words and Music by Phil Ochs Copyright Almo Music Corp. On Behalf of Barricade Music, Inc.	SPECIAL THANKS TO OUR SUPPORTERS Dr. Carolyn Goodman David Goodman Ben Chaney Dick Molpus Dean Vanech and Leslie Urdang Perry and Gladys Rosenstein Lear Family Foundation Jesselson Foundation R. Anthony Goldman Dennis Hirschfelder Ruth Messinger Joy Levitt Norman Lear Martha Coakley Mark Wolper Lucille Anderson Greg Cooke Chuck Ethredge Dawn Lee Chalmers Helen Turner Marilyn Greene Ellen Pasternack Elese Orrell Alex Koffler Joe Seiler Doron Goldstein The Cultural Center for Social Change Susie Erenrich Meegan Lee Ochs Southern Poverty Law Center Chaney, Goodman and Schwerner families and everyone who shared their stories
CO-PRODUCER Christie Webb	"WADE IN THE WATER" Performed by Julius Lester Courtesy of The Cultural Center for Social Change From The Recording Entitled Freedom Is A Constant Struggle Traditional Spiritual	
DIRECTOR OF PHOTOGRAPHY Tony Pagano	"IN THE MISSISSIPPI RIVER" Performed by The SNCC Freedom Singers Led by Marshall Jones From the Recording Entitled Voices of The Civil Rights Movement Black American Freedom Songs 1960- 1966, SF 40084 Provided Courtesy of Smithsonian Folkways Recording Copyright 1997 Words and Music by Marshall Jones Copyright Marsh Russ Publishing	
EDITED BY Micki Dickoff Tony Pagano	"WE SHALL OVERCOME" Sung by Mourners At James Chaney Funeral Service U.S. Public Domain	
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ADDITIONAL MUSIC Chuck Ethredge ASSISTANT EDITOR Brian Totillo		
JIB OPERATOR David Bunger		
STILL PHOTOGRAPHER Eitan Hochster		
TRANSCRIBERS June Patten Norma Burlando Maria Landi Nelson Anna Morgenstern		
FINE CUT EDITOR Francis W. Sheehan Jr.		
ARCHIVAL FILM & MUSIC SUPERVISOR Tony Pagano		
MUSIC RIGHTS COORDINATOR Natalie Reuss		
POST PRODUCTION Digital Media Environments LTD. Summit Studio		
ARCHIVAL FOOTAGE NBC News Archives ABC Television Richard Beymer	"TOO MANY MARTYRS" Performed by Kim & Reggie Harris Courtesy of The Cultural Center for Social Change	

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**The New York Times**

## A Long, Hot Summer in Mississippi That Still Burns

By A.O. Scott

Published: August 12, 2010

“Neshoba: The Price of Freedom,” a documentary by Micki Dickoff and Tony Pagano, focuses on one of the most notorious and terrible incidents of the 1960s and on its long aftermath.



In June 1964, on the first day of a summer-long crusade to register African-American voters in Mississippi, James Chaney, Andrew Goodman and Michael Schwerner disappeared in Neshoba County.

In August their bodies were found in a mud dam on the property of Olen Burrage. Goodman and Schwerner, white New Yorkers in their early 20s who had come South as part of a wave of young activists, had been shot. So had Chaney, a 20-year-old black Mississippian, whose body also showed signs of having been beaten, tortured and mutilated.

The case was a big story in the national news and also attracted the attention of the [F.B.I.](#) and the Justice Department, which won a handful of convictions, and light sentences, on federal civil rights charges a few years later. But no state charges, for murder or anything else, were brought until 2005, when the Mississippi attorney general obtained an indictment against Edgar Ray Killen, an 80-year-old preacher and sawmill operator long believed to have been one of the main organizers of the killings.

Ms. Dickoff and Mr. Pagano take the viewer back, briefly, to 1964, interspersing old news clips with painful recollections: those of Chaney’s mother, Fannie Lee, and his younger brother Ben; those of Andrew Goodman’s mother, Carolyn; and those of Rita Bender, who was married to Michael Schwerner and who was in Mississippi with him in his last months. But the emphasis of “Neshoba” falls, properly and disturbingly, on the present.

Its narrative is organized around Mr. Killen’s trial. As this event approaches and unfolds, we hear from black and white members of the Philadelphia Coalition, a kind of unofficial truth commission devoted partly to bringing about reconciliation on a personal level, partly to exercising moral pressure on state officials.

We also hear from other residents of Neshoba County, many of whom are adamant that the past should be left alone. Their wish to “let sleeping dogs lie” collides with the families’ longstanding desire to see justice done.

But the dramatic heart of the film consists of scenes that, in plain moviegoing terms, transform “Neshoba” from an earnest courtroom chronicle into something much more fascinating and troubling. These are interviews with Mr. Killen himself. A member of the Philadelphia Coalition observes that a lot of white Southerners who hold racist

views tend, nowadays, to express them “in code.” Mr. Killen is not one of them. His passionate defense of segregation is startling now, though it would have been unremarkable in 1964.

“I’m not a Jew hater,” he says at one point, after having explained how Jews and Communists control the media, and he is unguarded and outspoken in defending his loathing for the “outsiders” and local troublemakers who threatened his Christian, racially pure way of life 40 years ago.

Mr. Killen is a contradictory figure. A hard worker and, by the testimony of his wife, a devoted husband, he can be witty and gracious. But the camera stays with him long enough to catch glimpses of the darker aspects of his personality, in particular the cold, contemptuous, dehumanizing way he speaks of his adversaries. He proclaims his innocence and yet, at the same time, often seems tempted to boast about the crimes — principled acts of civic duty, in his mind — that he says he had no part in.

His defenders, including some former members of the [Ku Klux Klan](#), argue that the prosecutors made Mr. Killen a scapegoat. Ben Chaney and others wonder why he was the only suspect indicted for a murder that is known to have involved at least a dozen local citizens, quite a few of whom are still alive.

It is by now a matter of historical record that in a great many Southern jurisdictions, from [Albany, Ga.](#), to Lowndes County, Ala., and throughout Mississippi, law enforcement officials and politicians, citizens’ councils and the Klan worked together to terrorize and intimidate blacks and to enforce a self-protective code of silence on potentially dissenting whites.

All of this history is richly present in “Neshoba,” but it is not only of historical interest. It was a Mississippi writer, after all, who observed that “the past isn’t dead. It isn’t even past.” This film is a document of hope, progress and idealism but also a reminder that the deep springs of bigotry and violence that fed a long, vicious campaign of domestic terrorism have not dried up.

**NESHOBA**

**THE PRICE OF FREEDOM**

*Opens on Friday in Manhattan.*

# Los Angeles Times

## 'Neshoba' shows worst and best of a citizenry

By Kenneth Turan, Los Angeles Times Film Critic

*September 10, 2010*

THE DOCUMENTARY ON THE MURDER OF THREE CIVIL RIGHTS WORKERS IN 1964 PROVIDES NOT JUST A CHILLING GLIMPSE OF THE TIME'S VIRULENT RACISM BUT ALSO THE IMPRESSIVE STRIDES THAT HAVE BEEN MADE.



Edgar Ray Killen, 79, is led out of the courthouse in Neshoba County, Miss., after pleading not guilty to murder in the 1964 slayings of three voter-registration volunteers. (Reuters / January 7, 2005)

"Neshoba" is a troubling documentary, a film about fiery passions and murderous deeds that is disturbing in ways that go beyond what might be expected.

Neshoba is a county in Mississippi where, on a June night in 1964, one of the events that defined the struggle for racial equality in the South took place. A trio of civil rights workers — James Chaney, Andrew Goodman and Michael Schwerner — were murdered by members of the Ku Klux Klan, their bodies found days later, buried in an earthen dam and exhibiting signs of torture and premature burial.

Initially, part of the reason significant national media attention focused on these murders is because two of the victims, Goodman and Schwerner, were white males from the North. As widow Rita Schwerner says, some mothers' sons mattered more than others.

But gradually this case, which was baldly overdramatized in the Oscar-winning "Mississippi Burning," became notorious for another reason. For 40 years the state of Mississippi refused to bring murder charges against the men investigations had shown were involved in the deaths.

Because of the state's refusal, the federal government was reduced to indicting 18 men on the charge of violating the victims' civil rights. Seven were found guilty in 1967, serving between two and six years in prison.

The first part of "Neshoba" takes us back to those tumultuous times, partly through newsreels and partly through contemporary interviews with relatives of the murdered men, including Goodman's indomitable 88-year-old mother Carolyn.

This initial section forcefully reminds us of two things that are easily forgotten, starting with the heartbreaking idealism of the youthful civil rights workers (something also on display in Stanley Nelson's exceptional "Freedom Riders"). Since the '60s are often derided as an era of personal excess, it's important to remember the other side.

The other point made by newsreel footage is how savage and virulent the hatred of African Americans was at the time. Truly the inflated rhetoric of today's haters has nothing on the venom that went out on the airwaves in that tumultuous era.

But the reason "Neshoba" exists is not only to rehash history but also to focus on some remarkable modern developments, starting with the work of the Philadelphia Coalition, named after the city that is Neshoba's county seat.

Made up of involved citizens of both races and including people with personal ties to the 1960s events, the Coalition was determined to seek closure for those terrifying days by righting old wrongs and seeking murder indictments. Their passion for justice, their desire to end the generations of guilt so impressed Jim Hood, the state's attorney general, that he convened a grand jury to look into the case.

Ben Chaney, James Chaney's younger brother, asked filmmakers Micki Dickoff and Tony Pagano to get involved in documenting this story, and they did more than that. Taking more than 20 trips to Mississippi, they did an unusually thorough job of interviewing, talking not only to relatives but townspeople of all political persuasions.

The result is a rich and detailed picture of the particular culture of this particular part of the South, where for every person who wanted truth and reconciliation, someone else would insist Northern troublemakers got what they were looking for and advise that it was best to let sleeping dogs lie.

The key person the filmmakers talked to in Mississippi was 80-year-old Edgar Ray Killen, generally considered to be the mastermind of the murder plot. The filmmakers had extensive interviews with Killen over a five-month period, providing an unusual window into the thought processes of an old-school unreconstructed racist.

Though eight of the 18 people brought to trial by the FBI are still alive, Killen turned out to be the only man indicted by the state of Mississippi. While that heartened some friends and family of the victims, it left others dissatisfied. Viewing Killen as a sacrificial lamb, they said it was a mockery of justice to leave the other guilty parties unindicted.

"Neshoba's" strength is its clear-eyed picture of a situation that is far from simple and still not completely resolved. Also, like "The Tillman Story," it displays the worst and best of America, the racism that will not die and the passionately concerned citizens who come together and effect significant change.

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# FILM JOURNAL

I N T E R N A T I O N A L

## Film Review: Neshoba: The Price of Freedom

EXCELLENT DOCUMENTARY CORRECTIVE TO *MISSISSIPPI BURNING*-TYPE MELODRAMAS.

Aug 12, 2010  
-By Eric Monder



*Neshoba: The Price of Freedom* thoroughly covers the case of three Civil Rights workers who were brutally murdered by KKK members in 1964 Philadelphia, Mississippi, part of Neshoba County. Filmmakers Micki Dickoff and Tony Pagano balance valuable reportage and engrossing storytelling.

Normally, a film like *Neshoba* would find its audience through cable or public television, but this work is so well-done that it might just have an impact theatrically, as it should.

Interestingly, Dickoff and Pagano do not focus entirely on the tragedy of 1964; once the characters and facts are established, the film shifts to the legal actions of just a few years ago, indicating the immediacy and relevancy of certain long-ago events.

Initially, we learn that Andrew Goodman and Michael Schwerner (both white Northeasterners) and James Chaney (a black Philadelphian) were killed by a mob of more than 20 Klan members, yet only a handful of men were ever prosecuted (three years later, in 1967) and then they only served a minimal amount of time in prison. The mastermind of the murders, Edgar Ray Killen, was never charged.

In 2004, on the 40th anniversary of the murders, a "Philadelphia Coalition" of concerned citizens and family and friends of the deceased forced the state's attorney general to reopen the case. "Pastor" Killen, elderly but still unrepentant, finally went on trial. Though many others were not (and may never be) prosecuted, Killen's trial brought renewed attention to the case and a sense of closure for the victims' families.

Despite the use of traditional techniques (talking-head interviews, archival footage, re-enactments, etc.), *Neshoba* is gripping and eye-opening. Dickoff and Pagano get amazing access to the individuals on both sides of the court case, including the family members of both the victims and the accused, witnesses, lawyers, townspeople, and, most dramatically, Killen himself. The mothers, Fannie Lee Chaney and Carolyn Goodman, both of whom testified at the trial, are extremely touching and dignified, while Killen is downright chilling with his braggadocio.

Killen is such an unabashed bigot, in fact, that he makes an ideal movie villain. Unfortunately, as the film reminds us, he is merely a scapegoat for the others who killed or helped kill the three men—and, clearly, virulent racism still exists in the county (as it does everywhere). Even with a relatively upbeat ending, the sadness and sense of loss pierce through. (We learn in the postscript that Fannie Lee Chaney and Carolyn Goodman didn't live long enough to see this film.) The 1988 Hollywood feature, *Mississippi Burning*, by contrast, seems more simplistic—creating its own, unintended tinge of racism by giving little voice to either the black characters or the white activists and focusing mainly on the supposedly "heroic" FBI investigators.

Given how President Barack Obama, the first African-American U.S. President, has been demonized and threatened by the right wing with some of the same names used against the civil-rights workers of the 1960s, *Neshoba: The Price of Freedom* is not only timely but urgent.