



THESE

FINAL

HOURS

"Curtis struggles through a day in inner city Los Angeles. But as a young black man in America, who he is depends entirely upon who is watching."

SHORT SYNOPSIS:

A young black man grinds out his day in the seedy underbelly of Los Angeles. As we watch from voyeuristic angles we are forced to make assumptions about what he is up to with limited information.

At the end of his day he goes to an open mic to sing "I Can't Make You Love Me" by Bonnie Raitt to an uninterested crowd. A new perspective is offered in his performance. Perhaps he is not who we assumed. THESE FINAL HOURS asks us to confront our own racial biases. Would we have jumped to conclusions of a white man in these situations? And... can we make ourselves love him?

PRESS CONTACT

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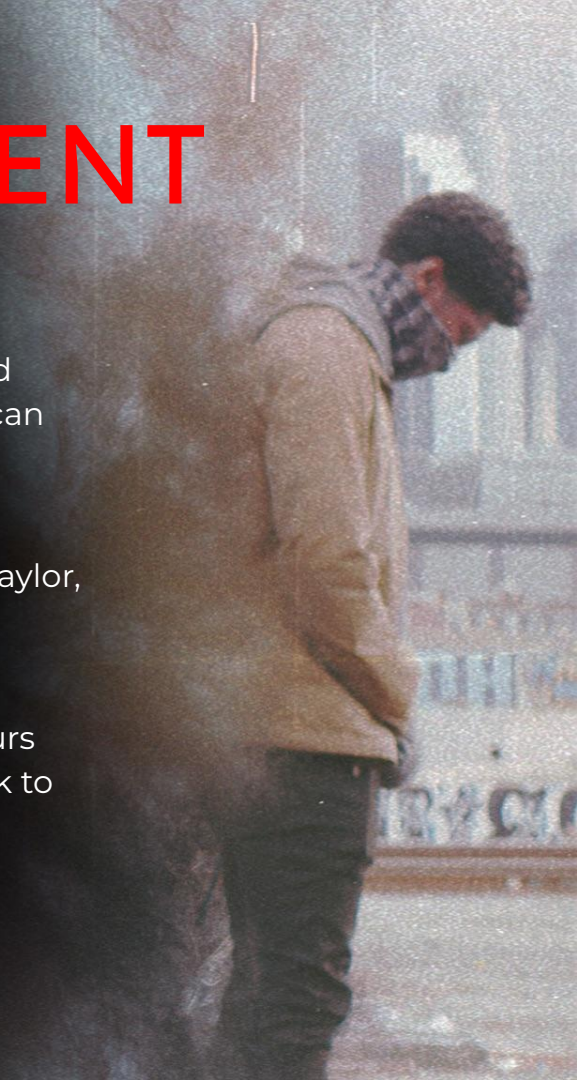
DIRECTORS STATEMENT

When I first read *These Final Hours* it was a film I knew I had to direct. It completely touched upon all the pent up anger and sadness that had been boiling inside of me over the past four years. As an African American male I wanted to craft a film which depicts the misconceptions and inherent dangers we face just leaving the house each day.

At the forefront of my mind before we began shooting were Breonna Taylor, George Floyd, Ahmaud Arbery and the countless others who've been victimized for being black in America.

Film can be a powerful medium for change and I hope *These Final Hours* provokes conversation, and creates a pathway for other films that speak to systemic racism and racial injustice everywhere.

- *Lionel Coleman*



TEAM



DIRECTOR
Lionel Coleman

Lionel Coleman cut his teeth at CBS news, learning the language of documentary storytelling before becoming a DGA commercial director and working with brands like Nike, Hyundai and Adidas.

He is an alumni of the CBS Diversity Director program and is currently directing episodic network television with recent episodes on All Rise, NCIS (New Orleans and Hawaii) and God Friended Me. In addition to his mainstream work, Coleman directs narrative films to explore his fascination with the human condition, in particular the challenges we face with race, bias, and prejudice. His 2022 film These Final Hours explores just such a topic, and was nominated for an NAACP Image Award as well as winning several film festivals.

TEAM

With a creative, diverse and motivating work ethic that he infuses with each character he plays, the Kentucky raised Joseph David-Jones produced, performed, and starred in These Final Hours. His impressive body of work includes roles in the Kathryn Bigelow film 'Detroit' , opposite John Boyega, CMT's "Nashville," Lionsgate's The Divergent Series: Allegiant, as well as iconic superhero Connor Hawke on the hit CW-series "DC's Legends of Tomorrow." Most recently he appeared as Jharrel Mateo and the lead of CW's THE 4400. He is currently developing a TV series and recording a full length concept album in Los Angeles.



Producer/Actor
Joseph David-Jones

TEAM



Writer/Producer
Brian Flaccus

Writer/Producer - Brian Flaccus is an award winning writer and filmmaker from a Quaker family of the mountains of Northern Arizona. After graduating with a BA in linguistics, he took his love of language, poetry, and peace movements, to the screen by co-founding the production company; The Knights Young Productions. In the following years Brian wrote and produced the award-winning feature films HOW WE MET and ALEX & JAIME, as well as 8 short films totaling over 40 film festival awards since 2020 alone. He is currently developing films and TV series with the mission to subvert unconscious biases and inspire cross-cultural understanding.

TEAM

Shan Harris is a San Francisco Bay Area native and an award winning filmmaker. Growing up as an only child to a single mother, a Muslim immigrant, his life has been complex, defined by experiences through the lens of adversity, disparity, triumph, and hope, seen only by those who have been forced to become a survivor early in life. Tapping into these experiences has translated naturally into his creative endeavors.



Producer
Shan Harris

FILM STILLS



Mitigating Racial Bias With Film: These Final Hours



ABSTRACT: In 2022, society is still in need of effective strategies to reduce negative racial attitudes about Black people. While there is research showing that public, explicit racist attitudes have decreased over time, many people still hold negative unconscious biases about Black people. There is also research showing that racial discrimination still impacts nearly all facets of modern day society in areas such as education, healthcare, access to loans, the workplace, and the criminal justice system.

These findings suggest that while people may not explicitly endorse negative stereotypes about Black people, their behaviors suggest those attitudes are still driving racism in modern day society. The film *These Final Hours*, may have a significant effect on the language used for, and understanding of modern racism in audiences.

Study completed with the TFH team in conjunction with Dr. Bentley L. Gibson of Georgia Highlands College. Dr Gibson is a Psychologist, professor, and founder of The Bias Adjuster. Her research focuses on how to help people increase awareness about their own biases and the impact these biases have on their behaviors.



THE STUDY : MITIGATING RACISM WITH FILM

Result 1:

Definitions of Modern Racism
Before vs. After Viewing.

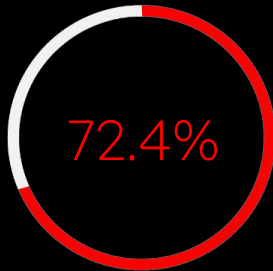


Before Film (63 words)

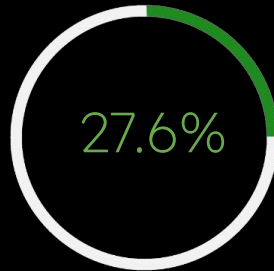
After Film (98 words)

Result 2:

Positive vs. Negative Descriptions of Black Male
Character Given After Viewing 1st Half.



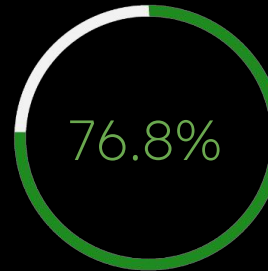
Negative Descriptions
(42 words)



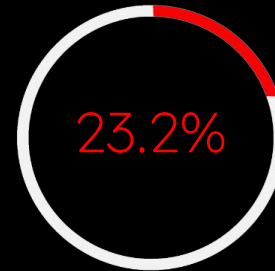
Positive Descriptions
(16 words)

Result 3:

Positive vs. Negative Descriptions of Black Male
Character Given After Viewing 2nd Half.



Positive Descriptions
(53 words)



Negative Descriptions
(16 words)

PRESS LINKS:

- **NAACP IMAGE AWARD NOMINEES** - <https://variety.com/2022/film/news/naacp-image-award-nominations-1235155877/>
- **Awards Daily:**
<https://www.awardsdaily.com/2021/10/28/scad-savannah-film-festival-announces-2021-competition-award-winners/>
- **Black Film & TV:**
<https://www.blackfilmmandtv.com/news/scad-savannah-film-festival-announces-2021-competition-award-winners>
AWN:
<https://www.awn.com/news/scad-savannah-film-festival-announces-2021-winners>
- **Vimooz:**
https://www.vimooz.com/2021/10/28/2021-scad-savannah-film-festival-award-winners-the-falconer-medicine-man-the-stan-brock-story/?utm_source=rss&utm_medium=rss&utm_campaign=2021-scad-savannah-film-festival-award-winners-the-falconer-medicine-man-the-stan-brock-story
- **Movie Maker:**
<https://www.moviemaker.com/competition-award-winners-2021-scad-savannah-film-festival/>
- Sedona Film Festival with Producer Shan Harris [Shan Harris Interview](#)
- Lionel's Coleman's Interview with KGW8 in Portland [Lionel Coleman's Interview](#)
- Lionel Coleman with [The Mill](#)
- Joseph David Jones [Jojo's 1883 Interview](#)

AWARDS



WEBSITE - <https://thesefinalhoursfilm.com/>

AWARDS

2022 NAACP Image Award Nominee, Best Short Film at Sedona Film Festival, Best Global Short and Best in Black Voices Film at SCAD Film Festival, Audience Choice Award at Portland Film Festival. Best Narrative Short Hip Hop Film Festival Harlem Best Short Film at Roxbury Film Festival

Credits

A photograph of four men standing and sitting in a room with a wood-paneled wall. From left to right: a man with long hair and a beard in a dark suit, a man with a beard in a light blazer, a young man with curly hair in a grey blazer sitting in the foreground, and an older man in a leather jacket and flat cap standing on the right.

Director: Lionel Coleman

Writer: Brian Flaccus

Producers: Brian Flaccus, Joseph David Jones,
Lionel Coleman, Shan Harris, Benjamin Dunn

Starring: Joseph David Jones,

Composer: Kerry Smith

Editor: Dean Gonzalez

Sound Designer: Ando Johnson

VFX/Color: The Mill

Production Company The Knights Young Productions

theknightsyoung.com



info@theknightsyoung.com

- NAACP IMAGE AWARD NOMINEES - <https://variety.com/2022/film/news/naacp-image-award-nominations-1235155877/>
- [REDACTED]
- Awards Daily: <https://www.awardsdaily.com/2021/10/28/scad-savannah-film-festival-announces-2021-competition-award-winners/>
- Black Film & TV: <https://www.blackfilmandtv.com/news/scad-savannah-film-festival-announces-2021-competition-award-winners>
- AWN: <https://www.awn.com/news/scad-savannah-film-festival-announces-2021-winners>
- Vimooz: https://www.vimooz.com/2021/10/28/2021-scad-savannah-film-festival-award-winners-the-falconer-medicine-man-the-stan-brock-story/?utm_source=rss&utm_medium=rss&utm_campaign=2021-scad-savannah-film-festival-award-winners-the-falconer-medicine-man-the-stan-brock-story
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The study: mitigating racism with film

Results 1: Definitions of Modern Racism *Before vs. After Viewing*



Results 2: Positive vs. Negative Descriptions of Black Male Character Given *After Viewing 1st Half*



Results 3: Positive vs. Negative Descriptions of Black Male Character Given *After Viewing 2nd Half*



CREEPSHOW RETURNS, THE WORLD BEYOND THE WALKING DEAD, AND ASIMOV'S FOUNDATION

4400 / Joseph David-Jones

Social workers have always had more than enough on their plate when trying to help those burdened with life's various problems. What if the person in need is returned to society after being absent for quite a while? Imagine if that was the case for thousands of individuals. That is the premise of The CW's Sci-Fi drama *4400*. In this reboot of the 2004 TV show *The 4400*, that exact number of people who vanished from the face of the Earth without a trace over the past century, suddenly reappear, not having aged and with no memory of what happened to them. Actor Joseph David-Jones (Nashville, *Intelligence*, *Hysteria*) plays series regular Jharrel, a social worker who is trying his best to fulfill his professional responsibilities while also dealing with some issues of his own. Although the actor has found the role to be a perfect fit, the show's producers originally had something quite different in mind for him.

"I initially sent in an audition tape for the part of Reverend Johnson, and I was then asked to send in a tape for Jharrel as well," recalls David-Jones. "I had a callback for both roles and screen-tested for both as well. They [the show's producers] then said to me, 'We really feel that you're right for the reverend.' I'd been leaning more towards Jharrel, but I loved the script and was just happy to be part of the show."

"I'd recently completed a short film with a group of other filmmakers that I had written as well as starred in. We had just finished editing it, so I sent the *4400* producers a copy of the film because I thought my character was very similar to Jharrel. At the time, they were still casting for that role. They had seen hundreds of people and watched audition tapes over and over but couldn't find anyone. They had also been going back to my tape as Jharrel as well as the copy of the film I sent them. As crazy as it might sound, they called me two or three days after casting the remaining parts and said to me, 'We'd like to change your role in the show.' That's how I got cast as Jharrel."

"As far as my character, I'd describe Jharrel as someone who is sort of endlessly compassionate but misguided," continues the actor. "He's constantly trying to do the right thing, but not fully sure how to go about it. A lot of the things Jharrel does or the actions that he takes, puts people in worse situations than they were in before. He's a bit 'damaged,' and as an actor, it was my job to find a way to show audiences someone who's sort of broken

trying to help for selfish reasons. However, as the episodes go on, we'll see him shift more towards helping for the right reasons."

How has David-Jones seen his character's main relationships grow and develop so far? "From the moment you meet Jharrel in the pilot, you see that he has a contentious relationship with the person he's been assigned to as a partner," says the actor. "My character is working with a parole officer and

the two of them have been tasked with being caseworkers for members of the *4400*. Because they're in very different jobs and interacting with criminals, or in Jharrel's case, people trying to immigrate to this country or who are just in tough situations, they have drastically different views on how to do the job. However, as the layers between what makes these two characters tick slowly start to peel away, they gain not only an understanding of each other, but also establish a friendship."

Having broken into the business appearing in a Jack in the Box fast food TV commercial, the actor did a variety of other small acting jobs before landing his first substantial role in 2016 feature film *Allegiant*. "I shot for six months, and even though most of my scenes ended up getting cut out, I had the privilege to work with some of the most talented actors in this industry," he says. "I learned a great deal on that set, and those lessons have stayed with me."

Prior to *4400*, David-Jones originally joined The CW family when cast as Connor Hawke/Green Arrow in *Arrow*. "That was so much fun, and the level of action as well as the dedication of the show's stunt team made it all the more enjoyable,"

he says. "I formed great relationships with the network along with the show's cast, all of whom really informed me on what it means to be a series regular. They had an amazing work ethic and helped further fuel the joy and passion I have for my work as an actor."

4400 hit the CW on October 25.

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in pieces. It was a challenge to establish that emotional connection to Jharrel and embody this person who, at his core, is true and good. In the episodes we've shot so far, he's kind of been the voice of reason. Again, Jharrel is trying to help people, but isn't doing a very good job. We find out that the main reason behind that is that Jharrel is

I was just thinking about Detroit recently. Especially when things happened with George Floyd at the beginning of 2020. I had messaged all of the people from that move because they were such strong, compelling parallels between what was going on and what we had shot. Man, how much have things really changed, you know? Shooting that movie was so fulfilling and validating. I was working with people who I respected so much in the industry. Great writers, directors, actors, everything. It was the first thing that I had done where I felt a real weight to it and pressure to do justice to the story and to the people who lived through it, because they're real people. All of these events are events that are so relevant today. We didn't want to do it wrong. We tried to find levity in some of the tougher moments and scenes. Overall, shooting the movie felt extremely validating and I was proud of the work we did. The fact that it still speaks to people today is a testament to how powerful that movie was.

What are you currently working on and what can we expect to see from you in the rest of 2021?

Ahh, I have a short film that I had shot. It's similar in concept to Detroit as well. I shot it during the pandemic last year. Wrote it with some friends and we developed it into something beautiful. We're going to start our festival run on that fairly soon. I'm also working on an album that I'm hoping to release around the premier of the show, but if not there will be a few singles that will get released with the show, with the album dropping later on in the year.



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