"THE CRASH REEL"

a film about Kevin Pearce directed by Lucy Walker

TRT: 108 minutes
www.thecrashreel.com

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THE CRASH REEL

SHORT SYNOPSIS

This eye-popping film seamlessly combines twenty years of stunning action footage with new specially-shot verité footage and interviews as it follows U.S. champion snowboarder Kevin Pearce and exposes the irresistible but potentially fatal appeal of extreme sports.

An escalating rivalry between Kevin and his nemesis Shaun White in the run-up to the 2010 Olympics leaves Shaun on top of the Olympic podium and Kevin in a coma following a training accident in Park City, Utah. Kevin’s tight-knit Vermont family flies to his side and helps him rebuild his life as a brain injury survivor. But when he insists he wants to return to the sport he still loves, his family intervenes with his eloquent brother David speaking for all of them when he says, “I just don’t want you to die.” Kevin’s doctors caution him that even a small blow to the head could be enough to kill him. Will Kevin defy them and insist on pursuing his passion? With his now impaired skills, what other options does he have? How much risk is too much?

Directed by twice Oscar®-nominated filmmaker Lucy Walker (Devil’s Playground, Blindsight, Countdown to Zero, Waste Land, The Tsunami and the Cherry Blossom).
LONG SYNOPSIS

THE CRASH REEL is a profoundly moving portrait of an extraordinary family confronted with a devastating injury coming together to help a gifted athlete re-discover himself and find purpose and meaning in the wake of a lost dream.

A blisteringly relevant film in the wake of the recent deaths of high-profile action sports stars, THE CRASH REEL takes a non-judgmental look at the nature of risk in sport. At what price the pursuit of our passions? How much risk is too much?

The culmination of a Herculean archival search – comprising 232 archival sources and twenty years of action and verité footage – as well as years of new specially-shot footage by verité specialist DP Nick Higgins, THE CRASH REEL tells the story of Vermont’s Kevin Pearce. An Olympic snowboarding hopeful who is considered the rival to gold-medalist Shaun White in the run-up to the 2010 Winter Olympics, Kevin (on December 31st 2009) suffers a catastrophic fall on the half-pipe that leaves him in a coma. When he wakes up, life will never be the same. Now a Traumatic Brain Injury survivor, Kevin must deal with physical and mental disabilities and slowly come to terms with the reality that he’ll never experience the highs of professional snowboarding again. By his side the whole way are his exceptional family, including his older brother David, whose self-awareness and eloquence about his Down Syndrome (which he prefers to call Up Syndrome), is unprecedented.

With its incredible contemporary soundtrack, comprising artists such as Grizzly Bear, Sigur Ros, M83, Bon Iver, José Gonzalez, Chemical Brothers and Lykke Li, THE
CRASH REEL is an exhilarating cinematic experience: dynamic editing techniques foreground the euphoric, heady days of being a young snowboarder.

When the good times are cut short, Kevin must come face to face with who he is without his dream to sustain him. Initially, Kevin’s resistance to the reality of his situation is high: he insists on snowboarding again against the advice of his doctors who say another blow to the head will kill him. But his family’s interventions prove critical. Walker uses the intimate power of cinema to bring us into the fold of the Pearce family as they fight to free their youngest born from the burden of his now unattainable dream.

From Kevin Pearce – a young man who combines a superstar quality with striking vulnerability – to his family, friends and competitors, THE CRASH REEL defies all expectations with its incredible array of characters. There’s Kevin’s father, Simon Pearce, the most famous glass-blower in America, temperate yet authoritative in his parenting. There are Kevin’s snowboarding buddies the FRENDS crew (“Because there’s no ‘I’ in friendship” they say), exuberant adrenaline-junkies who reveal huge reserves of kindness and patience after Kevin’s injury. There’s beautiful Sarah Burke, the pioneering free-skier who was a role model for women in sport, who is remembered here by her heartbroken young widower. And there’s Shaun White, the lone wolf of snowboarding, solitary, competitive and unstoppable. He wins Olympic Gold as Kevin sleeps in hospital recovering from his head injury.

THE CRASH REEL is every bit as awe-inspiring as you’d expect from a snowboarding movie – the vibrancy and athleticism of the sports stars in the movie is breath-taking – but it’s so much more. It’s a tale of family and unconditional love, of loyal friends and fierce competitors, of broken dreams and the courage to keep going. An
uplifting and redemptive film about fate’s unexpected twists and turns, and life’s universal questions: why are we here, what’s our purpose?

Directed by twice Oscar®-nominated filmmaker Lucy Walker (Devil’s Playground, Blindsight, Countdown to Zero, Waste Land, The Tsunami and the Cherry Blossom).

HBO Documentary Films presents in association with Impact Partners a Tree Tree Tree production THE CRASH REEL. Cinematography by Nick Higgins; edited by Pedro Kos; co-producers, Jenny Raskin and Adam Pearce; executive producer for Impact, Dan Cogan; executive producer, Geralyn Dreyfous; For HBO: supervising producer, Sara Bernstein; executive producer, Sheila Nevins. Written by Pedro Kos and Lucy Walker; produced by Julian Cautherley and Lucy Walker; directed by Lucy Walker.

LOGLINE

The dramatic story of one unforgettable athlete, Kevin Pearce; one eye-popping sport, snowboarding; and one explosive issue, Traumatic Brain Injury. A comeback story with a difference.
DIRECTOR’S STATEMENT

Up at Sundance in January 2010, I noticed that many locals were wearing stickers that said "I Ride For Kevin", and I connected it with the sad news story of an Olympic hopeful that had crashed on the half-pipe there. Then that summer 2010, I was invited to be a mentor and to show my film Waste Land at a retreat for Nike’s top sponsored action sports athletes – it’s worth noting that what we call extreme sports, the sponsors call action sports. At the back of my mind when I accepted the invitation was a feeling that the world of extreme sports might make a great documentary. I love to explore fascinating, inaccessible environments in my films, offering the audience a ticket to ride inside a world they can’t normally access (Amish teenagers, blind Tibetans, Everest climbers, Rio’s garbage pickers, Japanese tsunami survivors). But mostly I was happy to help out a friend who wanted to inspire young sports stars to use their platform for social change.

At the retreat, I met Kevin and his brother Adam. It was early days after his accident and Kevin's head was shorn, his eyes were looking in different directions, he couldn't read or stay awake for long, he kept re-introducing himself to me because his memory was so impaired he couldn't remember that we’d just been talking – and yet he still had a star quality. I found him completely charming and compelling and was drawn to talk to him and Adam as much as possible. The story of Kevin's accident was tragic, but at the time I thought it was short, sad, and finished – so I didn't instantly think it would make a good film. I didn't want to make a two-act film about a hopeful who had crashed. Or a sappy rehab story that didn't really earn its keep. But then I started to notice that Kevin was desperate to keep up with the other athletes around him. His brother told me that if he hit his head again he would die, and that he wasn’t allowed to snowboard again. Yet Kevin was drawn to active, dangerous pursuits, and
he lit up when he talked about his passion to return to snowboarding. I wondered what he would do next and I realized that the story wasn't over, it was about to get interesting. In Ovid's Metamorphoses we have stories of the shield that never fails and the sword that never misses, and this was similar. Kevin's life was snowboarding, but it would kill him if he returned to it. Suddenly I saw a dramatic three-act film. I didn't know what was going to happen but I wanted to film him to find out.

I also heard that Kevin's crash, which happened during an early morning practice session, had been filmed by a passer-by. I realized that even though I hadn't been able to film Kevin pre-accident, there was bound to be lots of footage to license that would enable us to tell the story with verité immediacy. I looked around me at the retreat and noticed that the athletes were being filmed by Nike and also that they were filming themselves nonstop. It occurred to me that extreme sports stars are filmed on and off the slopes more than perhaps anyone except reality TV stars — so we would have lots of choices in the editing room. Adam also told me that he'd filmed some very early post-accident hospital scenes, so we could find footage to tell that part of the story as well.

The more that I started to think about making a documentary about Kevin, the more interested I got. Sometimes I have an idea for a film which initially seems very promising, but the more you turn it over in your mind, the less interesting it gets (maybe there's already been a film in the same space, or it's hard to get access or footage, or you start to realise that the answers are pretty simple and obvious, or the people aren't as open or interesting as you first hoped). But the more I thought about Kevin, the more interested I got. For example, when I heard Kevin talk about his brother David who has Down Syndrome, and his remarkably supportive family, I wondered what it must be like for parents to have two sons with intellectual
disabilities. And I asked myself how the crash changed the relationship between the brothers. I knew this would be a very strong part of the film.

I also thought it was fascinating that the world of extreme sports posed questions that I couldn't answer. When I watch big-wave surfing or mega-ramp skating or half-pipe snowboarding my eyes are so glued to the screen that my eyeballs might as well be sucked out of my head. But half of the reason I'm mesmerized is because it's clear that the stakes are life and death. There's no room for error. I find myself thinking that mistakes are inevitable, and any mistake could be fatal. And Kevin's story dramatizes just how dramatic the stakes are. It's an exemplary study of risk and reward. Snowboarding is a breathtakingly beautiful sport and those who excel at it are modern-day demi-gods, bringing humans closer to the art of flight, and garnering praise, adulation, and fortunes in lucrative sponsorships wherever they go. And yet their lives are fraught with danger. The risks they take to get to the top are truly extreme. And I was horrified to learn that crashes frequently become viral hits on youtube. What innate response do extreme sports trigger in us? What's happened to moderation in our lives, why this push to the extremes? What sort of society of spectacle have we become that kids are competing gladiator-style, that X Games have started to resemble the Hunger Games?

Another fascinating angle was the controversy about head injuries in sports. TBI in mountain sports has an obvious relationship with CTE (cognitive traumatic encephalopathy from repeat small hits) in the NFL which was making major news headlines. The question of when the health risks in sports are too high was clearly a pressing one with no clear answers but very high stakes. Again, this made Kevin's story potentially very dramatic, important and relevant.
So there were many, many reasons I wanted to make the film. And one big one. Which is to simply make a great film. I am a filmmaker sort of a documentarian. I don't want to make "just another documentary" or films that are simply adequate. I don't want to use film to tell a story that could just as well have been a book or a news item. I want to elevate the genre, push the boundaries, find material that will yield the most dramatic richness when you start to work it. It's hard to get excited about making a talking heads movie, with pedestrian interviews of people telling you what happened. I want to make the most cinematic documentaries possible, films that take you on the emotional ride the subjects are taking, and deliver as much visual excitement, emotional intensity, cinematic power and narrative payoff as a classic fiction film. I trained as a fiction filmmaker and chose to work in documentaries because I think non-fiction stories can be even more compelling than fiction ones.

When I started talking to Kevin and his family about making a film of his story, they fortunately were as keen for me to do it as I was. Kevin's doctors felt it would give him a sense of purpose since he wasn't allowed to snowboard, and that it would be helpful for him to see himself on screen to chart his progress and recovery. So we began to shoot.

Being a documentary filmmaker is a tremendous responsibility, and never more so than when you're working with a sensitive subject like Traumatic Brain Injury and with people who have undergone huge suffering. It's even harder when you fervently admire the people you're documenting, as I do Kevin Pearce and his family. But what makes it easy is when the people you are filming have the courage to be completely honest about what they are going through. That vulnerability and openness is what the audience can connect with, and it's what electrifies the emotion of the story. The Pearce family is no stranger to disability, with Kevin's brothers and father all being dyslexic, as well as David having Down Syndrome. And their philosophy is not to be
ashamed of any disability or struggle, but instead to share it honestly and bravely. This openness was critical to the success of the film. Of course I'm proud of the intimacy of The Crash Reel, and I have many tricks that I've learned over the years to achieve that (this is my sixth film), but the best trick of all is to work with people who have the rare courage to be emotionally honest. The same courage it took to pursue an Olympic dream was now manifest in Kevin’s willingness to talk about his injury and share his story, and his determination to be the best he could even with his brain injury. I saw a wonderful opportunity to take people on a journey through Kevin's life – the vertiginous heights of his snowboarding fame, and the devastating lows of his brain injury. In so doing, we’d reveal the psychological make-up of a champion athlete as well as the day-to-day reality of being a brain injury survivor. And we'd get a glimpse of a remarkable family whose love and compassion is revealed in their every action.

We spent two and a half years filming Kevin and the Pearce family. I wanted to collaborate with cinematographer Nick Higgins because of his gift of knowing where to point the camera during a verité shoot. Nick's understated shooting style meant we were able to capture all the emotions and drama inside the family without being obtrusive. I like to work with a very small crew to preserve intimacy so it was just myself (recording sound) with Nick on camera and sometimes our producer Julian recording sound also. Some of my favorite scenes in the film are those around the Pearce dinner table in Vermont as Nick's sensitive, observant cinematography captures the Pearce family's struggle to support and guide Kevin through his recovery.

We also put a huge amount of work into scouring archival sources. It was not as if we were handed a bag with all the archival material in one go. On the contrary, this film was the hugest excavation project trying to figure out who had filmed Kevin
throughout his life and how we could get a hold of the footage. In what I am guessing might be a record, we looked through 18 terabytes of material comprising 11,000 clips from 232 archival sources. We wanted to track down every last piece of footage that was needed to tell the story. Some were traditional archival sources like the Olympics or news reports, but most were informal sources such as friends, family, sponsors, snowboarding contests, sports magazines, Kevin's fans. To give you a sense of the scale of our search, we had three different people named Florian in three different countries who contributed footage! Hundreds of different people around the world who didn’t even know one another held pieces of this jigsaw puzzle, and it was a Herculean job to figure out who they were, and persuade them to let us see and license the footage. For example the scene of Kevin's life-changing crash was pieced together from footage from five separate people who each held a crucial moment or angle. Kevin's actual crash was caught on tape by a passer-by, who out of sensitivity to the family chose not to put it on youtube. And we show that footage exclusively in the film. But it was on a different tape shot by a different person that we found the footage of Kevin lying unconscious at the bottom of the half-pipe. And it was a different camera again that captured him being moved into the air ambulance. And yet another which caught his friends reacting to the tragedy that was unfolding. I was inspired by films like Senna which was built out of competition footage and Capturing the Friedmans which was constructed from home movies. The Crash Reel is comprised of competition footage and home movies and more. I think in future as we are filmed more and more frequently there might be more films like this that have the dimensionality of many different kinds of sources that are retroactively combined to tell a story that wasn't originally filmed by a single crew.

Editor Pedro Kos (who also cut Waste Land and my short film Crooked Lines) was my top pick for the job. We had a tight 7 months before Sundance, where we knew we
wanted to premiere—but, despite the pressure, every day was a true creative pleasure as we searched the vast array of material to figure out the story and how to tell it. It was also an extensive research and writing project. It wasn't immediately obvious how much the friendship-turned-rivalry with Shaun White had been fueling the two athletes in the build-up to the Olympics, but as I unearthed more footage I started to see how the two had been pushing one another, and when I dug around a bit more, the material revealed a to-the-death sports rivalry that needed to be told. It was while I was at Sundance 2012 (with my film The Tsunami and the Cherry Blossom) that the tragic news broke of Sarah Burke's crash, in exactly the same spot of the half-pipe where Kevin had crashed on December 31st, 2009. Then she died, and the media connected the two stories and it was clear that she was part of the film too, and I wanted to pay tribute to her, and dramatically underscore how easily Kevin's story could have gone the other way. Our heart went out to her widower Rory Bushfield and to her family. We were sickened that they were confronted with medical bills and we were horrified that so many athletes go uninsured.

We have launched an advocacy and awareness campaign called #LoveYourBrain, inspired by Kevin's words in the film to Trevor Rhoda, the young man who can't find his own elbow and ran over his brother in a golf cart after suffering two Traumatic Brain Injuries. There are many initiatives surrounding veterans (an estimated 400,000 have returned from Iraq or Afghanistan with a TBI), and others incentivizing helmet use, providing concussion awareness and training, and encouraging and mandating that athletes have medical insurance. In January we were invited to screen at the X Games as the very first official movie there. A couple of days later a snowmobiler named Caleb Moore suffered a horrible crash. Initially he seemed to be doing okay and everyone was more worried about his brother who broke his back and separated his pelvis in a separate accident that same day. Caleb's crash went viral and
everyone thought he'd be fine. But then a couple of days later he died from his injuries. Sickened and saddened, we heard familiar-sounding pleas for financial help for his family. I chose to call the film The Crash Reel to confront "head on" this culture of the spectacle of glamorous crashes. Every athlete and actions sports film company has their own "crash reel", a compilation of the goriest crashes that prove enormously popular on youtube. It was hard for us to work on the scene in our movie with all the crashes, but I wanted to show what exactly these sports can result in, and how popular these crashes are. But instead of having one quick, glamorous crash, I wanted to show the whole entire story of a crash – Kevin's crash. Kevin's goal in making the movie was to raise awareness of what risks his friends are running. He loves the sport and wouldn't want to change it, but he does think snowboarders should know the dangers, and when sponsorship contracts forbid athletes from talking about their injuries, and injured athletes are exiled from the community and not given screen time, there's a distorted sense that accidents are rarer than they are. When Caleb died, I was horrified that our film was grotesquely prescient and apropos. I was relieved that the X Games suspended the snowmobiling event pending a thorough review of its safety, and I hope that they will do that with all of their events.

I am a huge music fan, and another reason I love to collaborate with editor Pedro Kos is that we share a passion for and common taste in great contemporary music. The emotionality and adrenaline-fuelled drama of our story is supplemented with a lyrical yet energetic contemporary soundtrack which we had tremendous fun creating. My last two films were both scored by Moby, but this time we went for a more eclectic soundtrack. We tried to find the tracks that worked optimally for each scene. Luckily for us, all the amazingly gifted artists whose haunting, memorable music we desperately wanted to accompany our images agreed to license their tracks for our
exceedingly modest budget (great credit to Matt Biffa who managed to secure the clearances to the songs that Pedro and I chose).

A special note about David Pearce. I have never seen anyone who is as eloquent about having Down Syndrome as David is. The family is full of memorable characters, but for me David steals the show. It was astonishing when I interviewed him that he could talk so candidly and clearly about his struggle to accept his disability. His eloquence is a true testament to how well he has been raised by his remarkable family -- as well as to his intelligence, thoughtfulness and courage. And his ability to articulate and say out loud what everyone else is thinking is the most brilliant dramatic device ever as well as a true communication gift. The final scene in which Kevin and David challenge one another to accept their disability was one of the most profoundly moving and inspiring scenes I have ever filmed. It's also an example of how non-fiction can out-write fiction: I wonder if any genius screenwriter, if I'd shown them the cut of the movie up to that point and asked them to write a final scene, would have been able to write something that so powerfully tied up the movie. I almost didn't film that final scene as we'd already cut a perfectly workmanlike ending and we'd already gotten into Sundance. But a note from Executive Producer Dan Cogan proved key. He mentioned that the ending wasn't as strong as the rest of the movie. And of course I had to take up the challenge. So two days before Thanksgiving -- while my fellow producer Julian Cautherley was in the neonatal intensive care unit with his premature baby (now doing very well) and my regular DP was unavailable because he'd been shooting with us the previous Thanksgiving and wanted to spend this year's holiday with his family -- I scrambled to find a DP and plane tickets. And as soon as that scene happened, I knew that we had the most powerful ending to any documentary I could remember and I couldn't wait to get back to the editing room and start editing it. When we had our World Premiere as the
Salt Lake City Opening Night Film at Sundance 2013, David was in the audience and he sobbed during the screening, which I found completely harrowing. But when he got up on stage for the Q&A and was asked how it was going, whether he was able to accept his Down Syndrome, he answered that now he had seen the movie he really could accept his Down Syndrome – and I was moved to tears, thinking that there was no higher vindication than that of all of our wonderful team’s immensely hard work.
IMPACT CAMPAIGN AND STRATEGY FOR THE CRASH REEL: #LOVEYOURBRAIN

The #LoveYourBrain (#LYB) Campaign is inspired by the film The Crash Reel and Kevin Pearce’s dedication to his sport, his rise to the very top of it, his horrific fall, and his inspiring journey of getting back up from the bottom.

#LYB emerges at a critical moment for our communities and country. A reported 1.7 million people in the United States endure a Traumatic Brain Injury (TBI) each year, with over half a million of those injuries directly related to participation in sports. Veterans represent one of the largest communities affected by TBIs with a record 400,000 veterans returning from Iraq and Afghanistan with TBIs.

The #LYB campaign is designed to address the overwhelming need to prevent these injuries from happening where possible, provide educational resources to those individuals and their families who don’t know how to respond to them, and support those trying to cope and flourish with them.

1 TBI PREVENTION AND EDUCATION INFORMATION

There is no comprehensive resource for individuals to find TBI related education and information online. #LYB intends curate and disseminate, in collaboration with partners, information about how to be best protected against TBIs and how to find the best care after incurring a head injury.

1 Insurance FAQ for Pro Athletes
2 TBI Handbook/Resource Guide
3 “What to do when you hit your head” sharable infographic and video PSA

1 TBI COMMUNITY RESOURCES
There is a lack of TBI focused support networks on the web. #LYB will endeavor to identify current platforms for information sharing and where none exist, partner to create platforms for information sharing, inspiring others to share their stories and successes with this community.

1 Family-to-Family, caregivers/Mom’s network where caregivers can turn to for information and support
2 “Share your story forum” on film website, curated bi-weekly to focus on an individual TBI story shared with film on social media

**SPECIAL DVD PACKAGES**

This film has the potential to truly impact, inspire and touch the lives of so many different groups that face intellectual and physical disabilities. This initiative seeks to provide support and inspiration to such communities through specially designed DVD packs, offered to individuals or organizations in these communities either for free or at cost.

1 Hospitals and Rehabilitation Centers
2 Veterans and Veterans Organizations
3 Down Syndrome and Special Olympics Community
4 TBI Survivors Groups and Individuals

**FILM SCREENING SERIES**

This film and Kevin’s message will be brought to specific communities where the film will inspire others. The screening series will focus on promoting the #LYB message, and may also include participation of Kevin, his family and the filmmakers.

1 College and School Series including concussion training
2 Hospitals and Rehabilitation Series
3 Veterans Series
4 Down Syndrome and Special Olympics Series
5 TBI Survivors Groups Series
#LYB SPONSORED RESORT CAMPAIGN

It is important to include the snow resort community in this campaign about safety. As more and more individuals wear helmets, the demographic of both recreational and professional athletes between the ages of 15-24 are the least likely to wear helmets. The #LYB resort campaign will offer opportunities to incentivize all age groups to embrace safety.

1. Resort Discount Program: offering lift ticket discount for those wearing helmets
2. Reduced price helmet rentals and sales
3. Promotion of #LYB infographics by print, online and via smart phone technology

HELMET PLEDGE

1. Individuals will be prompted, should they wish, to sign a #LYB helmet pledge on the film website
2. Partnering with a helmet retailer, #LYB hopes to offer a specific #LYB discount on purchases of helmets online

OUTREACH ACTIVATIONS TO DATE:

To date, outreach efforts have included: targeted screenings of the film within the medical community, local community screenings to raise awareness about brain injury, and a pilot initiation of the #LoveYourBrain Certified Resort promotion.
SCREENINGS & AWARENESS CAMPAIGN
Since the film’s debut at Sundance in January of this year, The Crash Reel has been screened for the Wilderness Medical Society and the American Academy of Neurology. The screenings were organized at the request of each medical society to raise awareness about Traumatic Brain Injury and encourage a dialogue amongst medical professionals about issues around TBI medical care and support. Each screening has resulted in not only a greater awareness about the issues but also has led to a greater desire to screen the film within wider medical communities. In addition to the above-mentioned screenings, The Crash Reel will be screened at the Annual NAATP Conference (National Association of Addiction Treatment Providers) in late May of this year.

SCREENING SERIES
On March 13th, in collaboration with the Utah Film Center’s monthly Through the Lens programming, The Crash Reel was screened across Utah in six different locations to raise awareness for National Brain Injury Awareness Day. The screenings were followed by discussion panels with experts, survivors, caregivers thereby fostering a healthy discussion about the issues and challenges around Traumatic Brain Injury.

#LYB RESORT COLLABORATION
Throughout the month of March, Powder Mountain Resort in Utah piloted the first #LoveYourBrain month at a resort. Throughout the month the resort advertised information about the #LoveYourBrain campaign, promoting the screening in nearby Ogden, Utah on March 13th, as well as working to incentivize the local community to practice safe snow sports through use of helmets. The pilot culminated at the end of the month with a #LoveYourBrain weekend where all skiers and snowboarders received a $10 discount on lift tickets who wore helmets.
KEVIN PEARCE

Kevin catapulted onto the professional snowboarding stage in 2005 at age 18, soaring above others in his division and quickly becoming the athlete to watch in the ever-evolving sport. In 2007 and 2008, Kevin earned back-to-back Quarterpipe victories at The Oakley Artic Challenge as well as two Air & Style victories. At the end of the 2008 season, he became TTR (Ticket to Ride) Champion.

Kevin’s professional ascent happened at a time when snowboarding tricks were evolving rapidly. His sporting rivalry with Shaun White introduced airbags and foam-landing pits into the sport, reflecting the lengths each was prepared to go to achieve Olympic glory.

In the 2009 Winter X Games, Kevin brought home the Silver Medal for Superpipe, making him a strong contender to win Gold in the 2010 Vancouver Olympics.

Then on New Year’s Eve 2009, while training for the Olympic trials in Park City, Utah and practicing a trick on the half-pipe that would guarantee him a medal if successfully executed, Kevin suffered a Traumatic Brain Injury. Although he was wearing a helmet, the accident left Kevin in critical condition and he was in a coma for a week. Post injury, Kevin had a whole raft of health problems: from language to vision, motor skills to memory, impulsiveness to poor judgment. But despite the fact Kevin’s half-pipe career had ended, his determination to overcome the catastrophe through vigorous rehabilitation and training inspires his family, friends and fans every day.
A Vermont native and the youngest of four brothers, Kevin comes from a very strong family support system. Kevin’s father, world-renowned glass blower Simon Pearce, and his mother Pia Pearce, taught their sons from an early age to find happiness doing what they love. Kevin is grateful for his parents' commitment in helping him overcome the challenges of dyslexia during his school years and encouraging his love of snowboarding. This support system has also been crucial to Kevin’s recovery. It has empowered Kevin to work as hard toward recovery as he did toward the Olympics.

Kevin continues to be an important part of the snowboarding world. He has been commentating at events, like Winter X Games, since late 2011, and on December 13, 2011, Kevin got back on a snowboard for the first time. While he admits that not being able to compete is something he has to come to terms with every single day, he does not feel defeated and he is enjoying being back on snow.

A passion for educating the public on important issues has long been a priority for Kevin, and post-accident his activism has only grown. Kevin is a Sports Ambassador for the National Down Syndrome Society, crediting his older brother David, who was born with Down syndrome, as a huge influence in his life and career. Kevin is also an advocate for education and research on Traumatic Brain Injuries and their prevention, highlighting the importance of wearing a helmet.

While Kevin’s life and career path have been altered, his passion for snowboarding is unchanging. Kevin continues to be part of FRENDS, a group of professional riders who promote camaraderie within the sport.
LUCY WALKER – DIRECTOR

Director Lucy Walker’s documentaries have won over fifty film awards, and she has twice been nominated for an Academy Award®, first for WASTE LAND (2010), a documentary feature which also won over 30 other awards including Audience Awards at both Sundance and Berlin, and a year later for THE TSUNAMI AND THE CHERRY BLOSSOM (2011), a documentary about survivors of Japan’s 2011 tsunami, which also won the non-fiction jury prize at Sundance.

Her three previous feature documentaries are DEVIL’S PLAYGROUND (2002), BLINDSIGHT (2006) and COUNTDOWN TO ZERO (2010). BLINDSIGHT, about blind Tibetan students climbing Everest, premiered at Toronto and won festivals including Berlin. COUNTDOWN TO ZERO, about nuclear weapons, premiered at Sundance and played in Official Selection at Cannes. DEVIL’S PLAYGROUND, about Amish teenagers, premiered at Sundance and was nominated for three Emmys® (Best Documentary, Best Director, Best Editing) and an Independent Spirit Award for Best Documentary. She has also been nominated for two Emmys® for Outstanding Directing for Nickelodeon’s BLUE’S CLUES.

Lucy grew up in London, England and graduated from Oxford University before winning a Fulbright scholarship to attend the Graduate Film Program at NYU. She began her career by directing theatre and musical theater, winning awards at Oxford for her productions. While living in New York, she also had a career as a DJ and musician. She is currently based in Venice, California.
JULIAN CAUTHERLEY: PRODUCER

Julian is an award-winning director and producer whose projects have participated at festivals such as Sundance, Deauville, Berlin, SXSW and Tribeca. As producer, Julian is on the festival circuit with the award-winning documentary THE CRASH REEL following the dramatic fall and raise of snowboarder Kevin Pearce a traumatic brain injury survivor. Directed by two time Oscar nominated filmmaker, Lucy Walker, the film premiered at the Sundance film festival and has so far received the audience awards at SXSW and Dallas International Film Festival. On the festival circuit and in distribution in Europe is THE BEAUTIFUL GAME a documentary about the power of soccer to transform lives in Africa. Julian is about to start pre-production on the narrative film YOU WERE NEVER HERE with Katie Holmes, Zachary Quinto and Mireille Enos attached to star. Previous projects include narrative feature CROSSTOWN in which the promise of a better life is shattered when two families are confronted with the brutal reality of raising their children in Los Angeles. Tackling immigration issues the film stars Vivica Fox and Manny Perez. Julian is also partner/founder at Good 'n Proper, a production and management company.
CREDITS

HBO Documentary Films presents

in association with Impact Partners

a Tree Tree Tree production

Cinematography by Nick Higgins

Edited by Pedro Kos

For HBO Executive Producer
Sheila Nevins
Supervising Producer
Sara Bernstein

For Impact Executive Producer
Dan Cogan

Executive Producer
Geralyn Dreyfous

Produced by Julian Causerley & Lucy Walker

Directed by Lucy Walker
The Crash Reel - END CREDITS

featuring
Kevin Pearce
Shaun White

also featuring
Mason Aguirre
Dr. Daniel Amen
Sarah Burke
Rory Bushfield
Danny Davis
Kyla Donnelly
Ellery Hollingsworth
CR Johnson
Scotty Lago
Jack Mitrani
Luke Mitrani
Stephen Murray
Adam Pearce
Andrew Pearce
Christy Pearce
David Pearce
Pia Pearce
Simon Pearce
Dr. Stacy Pineles
Trevor Rhoda
Grant Russum
Adam Taylor
Mark von Bucher
Tammie Walker
Alan Weintraub M.D.

Written by
Pedro Kos & Lucy Walker

Co-Producers
Jenny Raskin
Adam Pearce

Associate Producers
Diane Stewart
Sam Stewart
Martha Eidsness Mitchell
Sabrina Doyle

Music Supervisor
Matt Biffa, Cutting Edge Music

Supervising Sound Editor
D. Chris Smith

Re-recording Mixer
Samuel Lehmer
Additional Photography
Adam Pearce
Jack Mitrani
Bryan Donnell
Julian Cautherley
Cybel Martin
Tim Manning
Daniel Lyons
Corey Koniniec
Aaron Maksymec
Andrew Pearce
Simon Pearce

Title Design - Dilated Pixels

Archival Consultant
Elizabeth Gray

Production Sound
Julian Cautherley
Lucy Walker
Tim Wessel

Opening Title Sequence “Glowing Man” created by Jacob Sutton

Associate Editor
Jesus Silva
Assistant Editors
Yuki Aizawa
Jonny Converse
Joseph Peeler

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Juliette Feeney-Timsit
Jim & Susan Swartz
and Gib & Susan Myers

MUSIC
“Paper Romance”
Performed by Groove Armada
Written by Benjamin John Duffy, Andrew Derek Cocup, Thomas Charles Findlay, Becky Jones
Published by Bucks Music Group Limited on behalf of Incentive Music Publishing; Kobalt Music Publishing;
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“I Know Places”
Performed by Lykke Li
Written By Lykke Li Zachrisson and Björn Yttling Published by EMI April Music Inc.
obo EMI Music Publishing Scandinavia Ab (ASCAP), and EMI Blackwood Music Inc.
obo EMI Music Publishing Scandinavia Ab (BMI)
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“The Artificial Pine”
Performed by Stars of the Lid
Composed by Stars of the Lid
Published by Lid Music (BMI)
Appears Courtesy of Kranky, Ltd.

“Going Up The Country”
Performed by Canned Heat
By Alan Wilson
Published by EMI Unart Catalog Inc. (BMI)
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“Giving Up The Ghost”
Performed by DJ Shadow
Written by Josh Davis
Published by Universal Music Publishing Limited
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“Mmm Skyscraper I Love You”
Performed by Underworld
Written by Karl Hyde, Richard Smith & Darren Emerson
Published by Mute Song Limited & Copyright Control
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“Where’s The Deluxe Version”, “They Broke His Pelvis”, “My Name On A Car”
Performed by Cliff Martinez
Written by Cliff Martinez / Mac Quayle
Published by 3AM Music Limited
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“K+d+b”
Performed by The Chemical Brothers
Written by Tom Rowlands & Ed Simons
Published by Universal Music Publishing Limited
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“Ekki Mukk”
Performed by Sigur Ros
Written by
Published by Universal Music Publishing Limited
Licensed courtesy of EMI Records Ltd

“Come On!”
Performed by The Hives
Written by Randy Fitzsimmons
Published by Randy Fitzsimmons
Admin by Kobalt Music Publishing America Inc
Courtesy of Rhino Independent
By arrangement with Warner Music Group Film & TV Licensing

“Holocene”
Performed by Bon Iver
Written by Justin Vernon
Published by Bon Iver LLC
Admin by Kobalt Music Publishing America Inc
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“Ladies and Gentlemen We Are Floating In Space”
Performed by Spiritualized
Music and Lyrics by Jason Pierce
Published By Chrysalis Music Ltd © 1997
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“Down The Line”
Performed by Jose Gonzalez
Written and produced by Jose Gonzalez
Published by Sony/Atv Songs LLC (BMI)
P 2003 Imperial Recordings under exclusive license to Peacefrog Holdings Ltd
Licensed courtesy of Peacefrog Records

“Jltf”
Performed by Moby
Written by Moby
Published by Kobalt Music Publishing America Inc
Master Recording courtesy of Little Idiot

"Black Flies"
Performed by Ben Howard
Written by Benjamin John Howard
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“A Walk”
Performed by Tycho
Written by Scott Hawen
Published by Ghostly Songs LLC
Admin by Kobalt Music Publishing America Inc
By arrangement with Terrorbird Media

“You Have Cured A Million Ghosts”
Performed by Aarktica
Written by Jon De Rosa
Courtesy of dms.fm
By arrangement with Motherwest

“Wait”
Performed by M83
Written by Yann Gonzalez, Anthony Gonzalez and Justin Meldal-Johnsen
Published by Blackwood Music Inc. obo Delabel Editions Sarl (BMI)
Master Recording courtesy Naïve Records

“Crosses” / “Crosses” (Tiesto Remix)
Performed by Jose Gonzalez
Written and produced by Jose Gonzalez
Published by Sony/Atv Songs LLC (BMI)
P 2003 Imperial Recordings under exclusive license to Peacefrog Holdings Ltd
Licensed courtesy of Peacefrog Records

“Sun In Your Eyes”
Performed by Grizzly Bear
Written by Bear, Taylor, Rossen & Droste
Published by House of Hassle LLC by arrangement with Bank Robber Music
“I See Monsters”
Performed by Ryan Adams
Music and Lyrics by Ryan Adams
Published by Bug Music Ltd © 2003
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“A Meaningful Moment Through A Meaning(less) Process”
Performed by Stars of the Lid
Composed by Stars of the Lid
Published by Lid Music (BMI)
Appears Courtesy of Kranky, Ltd.

“My Tears Are Becoming A Sea”
Performed by M83
Written by Anthony Gonzalez and Justin Meldal-Johnsen
Published by Blackwood Music Inc. obo Delabel Editions Sarl (BMI)
Master Recording courtesy Naïve Records

“One Day / Reckoning Song” (Wankelmut Remix)
Performed by Asaf Avidan
Written by Avidan, Peled, Sheleg, Winokur, Kleinman & Nir
Published by Chrysalis Music Ltd © 2009
Master Recording Courtesy of Sony Music Entertainment (UK)
By Arrangement with Sony Music Licensing
“Child I Will Hurt You”
Performed by Crystal Castles
Written by Glass / Kath
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