

# Minnesota! The Modern Day Selma Wins Audience Award Best Documentary at the Culver City Film Festival

*Minnesota! The Modern Day Selma now boasts 14 film festival awards with the inclusion of this award from the Culver City Film Festival*

CULVER CITY, CA, USA, December 12, 2021 /EINPresswire.com/ -- Minnesota! The Modern Day Selma now boasts 14 film festival awards with the inclusion of this award from the [Culver City Film Festival](#). The film competed among 350 films that screened from December 4th - 11th at the Cinemark 18 in Culver City, home of Sony Pictures, Culver City Studios, Apple Studio and many other entertainment companies.



Am I Next Minnesota The Modern Day Selma Michael Douglas Carlin

With the establishment of Apple Studios in Culver City it is only fitting that a documentary utilizing Apple technology should be selected to appear in the Culver City Film Festival. Andy

“

Minnesota! The Modern Day Selma is the Most Important Film of Our Era”

*Faizon Love*

Libby commented, "Carlin's skillful use of iPhone technology to capture the untold stories of police brutality from the mouths of loved ones in Minnesota gives his film a fresh immediacy without sensationalism or sentimentality. He resists the temptation to insert himself into the narrative and dutifully stands his post imbedded among the peaceful protestors and those who would

oppose or incite them."

Audience Members commented overwhelmingly that Minnesota! The Modern Day Selma is an immersive film. Said Libby in response, "The success of Michael Carlin's film is that he allows the narrative to tell itself without a droning narration or insertion of a hidden agenda. It is pure documentary without judgement or manipulation. Audiences feel their feet on the ground with

the protestors on their sometimes perilous pilgrimage."

"Current technology puts the power of filmmaking into the hands of each and every citizen," said former Mayor of Compton and producer of Minnesota, Omar Bradley, "this is a new era of filmmaking and we are thrilled to be on the cutting edge allowing the story to tell itself."

Minnesota! The Modern Day Selma is on the list of films in contention for an Oscar® among a total of 138 films this year:

"Ailey"  
"All about My Sisters"  
"All Light, Everywhere"  
"The Alpinist"  
"American 965"  
"Ascension"  
"Attica"  
"Aulcie"  
"Aware: Glimpses of Consciousness"  
"Barbara Lee: Speaking Truth to Power"  
"Becoming Cousteau"  
"Beijing Spring"  
"Bill Traylor: Chasing Ghosts"  
"Billie Eilish: The World's a Little Blurry"  
"Boris Karloff: The Man behind the Monster"  
"Brian Wilson: Long Promised Road"  
"Bring Your Own Brigade"  
"Can You Bring It: Bill T. Jones and D-Man in the Waters"  
"The Capote Tapes"  
"Captains of Za'atari"  
"Children of the Enemy"  
"Citizen Ashe"  
"Convergence: Courage in a Crisis"  
"A Cop Movie"  
"Courage"



Minnesota The Modern Day Selma Michael Douglas Carlin Stop Normalizing Murder



Denise Friday Tells Her Story in Minnesota! The Modern Day Selma, a film Faizon Love says is "the most important film of our era."



"A Crime on the Bayou"

"Cusp"

"Dave Chappelle Live in Real Life"

"The Deadliest Disease in America"

"Dying to Divorce"

"Enemies of the State"

"Ennio"

"The Faithful: The King, the Pope, the Princess"

"Far Eastern Golgotha"

"Fathom"

"Faya Dayi"

"Ferguson Rises"

"Final Account"

"Finding Kendrick Johnson"

"Fire Music"

"The First Wave"

"Five Years North"

"Flee"

"45 Days: The Fight for a Nation"

"Found"

"Francesco"

"Hell or High Seas"

"Homeroom"

"In the Same Breath"

"Introducing, Selma Blair"

"Iron Temple"

"Jacinta"

"The Jesus Music"

"Julia"

"The Jump"

"Karen Dalton: In My Own Time"

"Kill the Indian Save the Child"

"Kurt Vonnegut: Unstuck in Time"

"LFG"

"The Last Forest"

"The Last Shelter"

"Like a Rolling Stone: The Life & Times of Ben Fong-Torres"

"Lily Topples the World"

"Little Girl"

"The Loneliest Whale: The Search for 52"

"Los Hermanos/ The Brothers"

"The Lost Leonardo"



Minnesota The Modern Day Selma Michael Douglas Carlin How Much Video Do You Need



Culver City Film Festival Audience Award Best Documentary Minnesota The Modern Day Selma Michael Douglas Carlin

"Love It Was Not"

"Magaluf Ghost Town"

"Man in the Field: The Life and Art of Jim Denevan"

"Marx Can Wait"

"Mayor Pete"

"The Meaning of Hitler"

"Minnesota! The Modern Day Selma"

"Misha and the Wolves"

"Missing in Brooks County"

"Mr. Bachmann and His Class"

"Moby Doc"

"The Most Beautiful Boy in the World"

"The Mustangs: America's Wild Horses"

"My Childhood, My Country: 20 Years in Afghanistan"

"My Name Is Pauli Murray"

"The Neutral Ground"

"A New Dawn"

"No Ordinary Man"

"No Straight Lines: The Rise of Queer Comics"

"Not Going Quietly"

"Nothing but the Sun"

"On Broadway"

"Operation Varsity Blues"

"Ostrov – Lost Island"

"Paper & Glue"

"The Paradigm of Money"

"The People vs. Agent Orange"

"The Phantom"

"Playing with Sharks"

"Pray Away"

"President"

"Procession"

"Qazaq History of the Golden Man"

"Quiet Explosions: Healing the Brain"

"The Race to Save the World"

"Radiograph of a Family"

"The Real Charlie Chaplin"

"Rebel Hearts"

"The Repentants"

"The Rescue"

"Revolution of Our Times"

"Rita Moreno: Just a Girl Who Decided to Go for It"

"Roadrunner: A Film about Anthony Bourdain"

"Ruth – Justice Ginsburg in Her Own Words"  
"Sabaya"  
"Seyran Ates: Sex, Revolution and Islam"  
"Simple as Water"  
"Sisters on Track"  
"So Late So Soon"  
"The Sparks Brothers"  
"Speer Goes to Hollywood"  
"Storm Lake"  
"Street Gang: How We Got to Sesame Street"  
"Summer Nights"  
"Summer of Soul (...Or, When the Revolution Could Not Be Televised)"  
"Tigre Gente"  
"Tina"  
"Torn"  
"Truman & Tennessee: An Intimate Conversation"  
"Truth to Power"  
"Try Harder!"  
"2020: The Dumpster Fire"  
"Two Gods"  
"Val"  
"The Velvet Queen"  
"The Velvet Underground"  
"Whirlybird"  
"Who We Are: A Chronicle of Racism in America"  
"Wojnarowicz"  
"Writing with Fire"  
"Wuhan Wuhan"

Academy members in the documentary branch can view Minnesota! The Modern Day Selma online and beginning today through December 15th can vote to get the film on the short list of 15 documentaries. So far, Minnesota has won 14 film festival awards including the current win of Audience Award Best Documentary at the Culver City Film Festival, added to other awards that include Best Feature Documentary at the Marina Del Rey and Silver State Film Festivals as well as Best Director at the Silicon Beach Film Festival.

MVD Entertainment releases the film in January.

The Academy Qualifying Theatrical release was in October in a time, post covid, when almost anything can happen, Minnesota racked up an impressive weekend per screen average of \$1,420 on a single screen at the Laemmle Monica Film Complex in Santa Monica. Minnesota beat out big screen films including Disney's Shang-Chi and the Legend of the Ten Rings, Jungle Cruise, 20th Century Studios The Last Duel, Free Guy, Bleeker Street's Mass, I'm your Man, A24's Lamb,

National Geographic's *Becoming Cousteau*, Universal's *Candyman*, *Dear Evan Hansen* and Searchlight's *The Eyes of Tammy Faye*: In most cases by nearly double.

Most people that see the film comment that they never knew that families, other than George Floyd's, have been impacted by police violence. *Minnesota* tells the stories of other incidents that happened previous to the George Floyd Murder. These stories are all extremely emotional and audience members get to experience the pain through the family members' eyes.

Michael Douglas Carlin comes from a well-established Hollywood family having sat on Fess Parker's lap as a young child. Carlin's grandfather worked in the movie business as a driver and teamster driving for Cecil B. DeMille, Howard Hughes and many others. His last assignment before retirement was as a driver on the Steven Spielberg film, *JAWS*. His father worked in the industry as a gaffer before working full-time in the lighting equipment rental business, Keylite PSI, a company that Carlin's father founded.

Michael was a kid hanging out on the movie sets including: *Ode to Billy Joe*, (he had a bit part as an actor where he was directed by Max Baer Jr.); the 1976 remake of the movie, *King Kong* where he worked as a movie extra; and young Michael spent a summer in Chicago on the film *The Fury* directed by Brian DePalma where he bounced between working as an extra and a set electrician. Both *King Kong* and *The Fury* were filmed by acclaimed cinematographer, Richard Kline who would reunite with Michael Douglas Carlin on the film, *Body Heat* directed by Lawrence Kasdan. Carlin worked on *Body Heat* as a set electrician.

Carlin would later run family business Keylite PSI that supplied equipment on many notable films like Robert Redford's *Ordinary People*; Brian DePalma's *the Untouchables*; Oliver Stone's *JFK* and *Platoon*; Quentin Tarantino's *Reservoir Dogs*; Neal Israel's *Bachelor Party*; Robert Altman's *Fool For Love*; John Frankenheimer's *52 Pickup*; David Lynch's *Twin Peaks*; Sean Penn's *The Indian Runner*; Aaron Norris' *Braddock*; Blake Edwards' *That's Life*; among hundreds of others. Keylite PSI also supplied the equipment for the first night landing of the Space Shuttle Challenger, the 1979 & 1980 Academy Awards®, and for over a dozen years supplied the equipment on the Hollywood Christmas Parade an event that young Michael worked on every year. Carlin also ran two motion picture studios – Valencia Studios and Osmond Studios. In recent years Carlin directed *American Federale*, *Tupac Assassination Battle for Compton*, *Larger than Life the Suge Knight Story* and he Executive Produced along with Stephen Nemeth, *Hearts Road* directed by Colin Finlay.

In the mid to late 80s Carlin teamed up with Michael Meyer to produce a dozen low budget movies. Meyer, an entertainment lawyer, came from the management side of the business having worked with David Stewart and Larry Thompson. Meyer, was also a product of the movie business as his father personally represented Jules Stein and Lew Wasserman in the formation of Music Corporation of America, Universal Pictures and Universal Studios. Marvin Meyer of the firm of Rosenfeld, Meyer, and Sussman also represented Grace Kelly, Marilyn Monroe, Marlon Brando, and hundreds of other notable clients.

Michael Meyer and his company Native Stars reunited with Carlin to work on Minnesota! The Modern Day Selma. Meyer said, "Minnesota, fits in with Native Stars' mission to inspire others to make a difference wherever they can. We are proud of our participation in this important film and applaud the director, Michael Douglas Carlin, with whom I have had a longstanding business and personal friendship for many decades."

Producing the movie, Minnesota, is Omar Bradley, the former Mayor of Compton. Bradley brought tremendous depth to the project and shaped the editing process. Bradley is known for closing down the Compton Police Department when it was discovered by internal auditors that a large amount of evidence was missing from the evidence locker including cocaine and weapons. The Los Angeles Sheriffs Department took on the policing of Compton and their contract continues to this day. Bradley was unseated as Mayor in a controversial election that was overturned by a Superior Court Judge and Bradley was unseated again by the Appellate Court. When Compton was turned over to the new mayor there was no debt and \$63 million in the bank, in stark contrast to the debt laden Compton of today.

Said Carlin, "Who better to produce such as salient documentary than a man from the inner-cities that understands the delicate balance between policing and the community? Bradley served as a City Councilman and Mayor. Additionally, now Omar has become an award-winning filmmaker to add to his growing body of work that includes being a published author."

The film is likely to remain relevant under the current climate with qualified immunity impossible to overturn at the Supreme Court level. Communities and their police departments must work out their differences much like a family having a meeting at the dinner table. "We hope our film can help facilitate these important conversations," said Bradley. "Families have experienced pain and every officer should at a minimum be aware of what families feel when they lose a loved one."

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