



NEW BLACK FILMS



COPA 71



A film by Rachel Ramsay and James Erskine

Executive produced by Serena Williams and Venus Williams



91 min. | UK | 2023

Press Contact:

Susan Norget Film Promotion
susan@norget.com, 917.833.3056

Sales Contact:

Katie Bench, Senior Sales Executive
sales@dogwoof.com / katie@dogwoof.com

LOGLINE

Told by the pioneering women who participated in it and built from archive unseen for fifty years, this is the extraordinary story of the 1971 Women's Soccer World Cup, a tournament witnessed by record crowds that has been written out of sporting history – until now.

SYNOPSIS

It is August 1971. Soccer teams from England, Argentina, Mexico, France, Denmark, and Italy have gathered at Mexico City's sun-drenched Azteca Stadium. The scale of the tournament is monumental: lavish sponsorship, extensive TV coverage, merchandise on every street corner, and crowds of over 100,000 roaring fans turn this historic stadium into a cauldron of noise match after match. A fawning media treat the players like rock stars. The atmosphere is reminiscent of the greatest moments in international soccer history.

But this is a tournament unlike anything that's happened before. The players on the pitch are all women. And it's likely you've never even heard of it. This is Copa '71, the unofficial Women's World Cup. Dismissed by both the governing body and domestic soccer associations around the world, this event had been sidelined in history. Until now.

LONG SYNOPSIS

It is August 1971. Teams from England, Argentina, Mexico, France, Denmark, and Italy gathered in Mexico City for a watershed soccer tournament: lavish sponsorship, extensive TV coverage, merchandise on every street corner, and over 100,000 roaring fans turned the historic Azteca stadium into a cauldron of noise while a fawning media treated the players like rock stars. This was the greatest show on earth but, despite being one of the most ground-breaking moments in soccer history, you've probably never heard of it. And why? Because the players were all women, and the heroic event that unfolded, had been sidelined from history – until now.

COPA 71 is the extraordinary story of an extraordinary tournament – told through the voices of those who lived it: fearless women from across the globe to whom today's players, be they superstars like Megan Rapinoe, Lucy Bronze and Marta, or a young girl playing in her local park, owe so much.

The tournament was the flame that lit the touchpaper for the explosion of women's soccer around the globe – the catalyst that led to the 2015 Women's World Cup final gaining TV audiences in America larger than the NBA final.

In spite of the fact that the blazer-wearing men of soccer associations around the world waged a war on women's soccer from the 1920s, and that soccer's governing body tried to

stop Copa '71 from happening at all, this remarkable event is believed to be the highest-ever attendance for a women's sporting event – and at 100,000+ it is a record that will likely never be broken. Through recently uncovered and never-seen archive and compelling contemporary interviews, the film revels in the excitement, passion and humour of this inexplicably well-kept secret.

With cinematic flair, an original score and a thumping '70s soundtrack driven by female singer-songwriters including Carole King, Nancy Sinatra, Kiki Dee, Koko Taylor and Lara Saint Paul, COPA 71 sets the players' personal stories within the context of women's liberation movement in the '60s through to present day in England, Italy, France, Argentina, Denmark, and Mexico.

DIRECTORS' STATEMENT

When we first heard about the story of Copa '71, like most people we could hardly believe it. A tournament on a global scale, viewed by record audiences, fizzing with the promise of a new future for women's sport, and yet apparently deleted from history?

As we dug deeper into the story, the scale of the event itself, the injustices the women were subjected to, and the far-reaching significance of their experiences only felt more and more remarkable. It quickly became apparent that this was not only a story that ought to be told, but was one that the world needed to hear.

From the outset we were clear that we wanted to make a film that didn't just highlight this historical injustice, but one that would truly celebrate the women involved and, having been silenced for so long, hand them back the opportunity to have their voices heard and their experiences acknowledged. We set out to immerse the audience in the world of Copa '71, building a space to laugh, cry, shout out loud, and scream. We also wanted to tell a truly global story, one that would at the same time reflect this unique yet collective experience.

Key to that, of course, would be our lead storytellers, and so began the long search to track down the players from the tournament and build our cast of international voices. Whether we found them in rural Italy, urban Mexico, industrial England, a Danish fishing town or, like the Argentine team, arriving at the tournament unable to afford their own boots, these trail-blazing women were unfailingly generous in sharing their life stories. And not only do they tell their stories with charisma and gusto, but they wear their hearts on their sleeves with an arresting candour and relatability – an absolutely dream combination to work with.

As well as finding the women themselves, we also needed to begin tracking down the material. We knew that the tournament had been filmed and broadcast at the time but had no idea if any of the original footage still existed. A tiny news segment we found early on showed a multitude of film and stills cameras around the stadiums and we had been shown newspaper clippings carefully kept by the players themselves in glorious technicolour scrapbooks. Armed with these few clues, we set about pulling threads that led us on an odyssey through archives across the world... The incredible footage, stills and newspaper coverage that we uncovered with the help of our incredible team of international researchers, still gives us goosebumps.

It has been an immense privilege to get to know the women whose story is being shared in the film, and to help place this tournament back in the annals of history. It is also an honour to work with a raft of contemporary players and experts in the game, who have been able to help us contextualise the enormity of the story, and ensure it has the global reach we believe it deserves.

– Rachel Ramsay and James Erskine

ABOUT THE PLAYERS

CAROL WILSON, England

Carol Wilson, then 19, was the fearless captain of the England team. Growing up in a soccer-mad family, her earliest memories are of her Dad taking her to Newcastle FC, their local soccer team, to cheer outside the gates. Unable to play soccer at school and unwilling to follow the prescribed route for girls (in her words: cooking, marriage, kids), she joined the Royal Air Force. Her day job as a fitness instructor in the RAF set her up as a true athlete and leader, and her nerves of steel and sense of fair play would power her and her team through the tournament.

On her return from Mexico, Carol was invited as a guest of honour to a reception at her beloved Newcastle soccer club. She was accompanied by her proud father who was forced to watch as, instead of receiving a standing ovation, the host proceeded to humiliate her on stage, ripping into the idea of girls playing soccer. Ashamed and also facing a 6-month ban from the English Football Association, it would be years before Carol could face the sport again, or even talk of Mexico.

She now campaigns for access to soccer training for young girls in remote areas of the UK and is determined that the FA recognise her team's contribution from 1971, something that has still not happened. "It was almost like swearing if you mentioned girls playing – it was unheard of."

ANN STENGARD and BIRTE KJEMS, Denmark

Ann grew up on the family apple farm in rural Denmark. She was a shy child and her parents encouraged her to play sports in order to gain confidence, and yet she still found competitions overwhelming – that's where the support of her team made all the difference. She shone in the company of her teammates and became a central player.

Birte grew up playing goalkeeper for her brothers in Ribe, Denmark's oldest town. A dedicated fan and player, on order to play a qualifying match for the national team, she had to miss her sister's wedding. Her natural self-confidence and positive attitude made her a pillar of the team and as goalkeeper she maintained a strong management of the Danish defence.

Both Ann and Birte acknowledge that playing soccer for girls in Denmark was broadly accepted in an amateur capacity, but that the Danish Football Association refused to recognise women playing professionally, and on their triumphant return from Mexico the team was disbanded and disregarded by the establishment.

SILIVIA ZARAZOGA, Mexico

As a child, Silvia Zaragoza played in scrappy street games alongside her cousins in Mexico City. Her father forbade her from playing, saying that girls were created to stay in the home – if he caught her playing he would shout and hit her. It seemed unthinkable that she would one day be hailed as a star of the national team.

She grew up, like many of the women who went on to play in Copa '71, believing that she was the only girl in the world who played football. The first time she found out that girls were playing in an organised capacity was via an advertisement she saw when watching a dance show on TV.

On the tail of Mexico successfully hosting the 1970 Men's World Cup, the national media were ready and willing to become infatuated with the women's game, and placed enormous pressure on their new national team. Silvia's real test became whether her family could really accept her playing in the most talked-about event in Mexico, making the stakes for her and the team vertiginously high from the start. Losing to Denmark in the final was a crushing disappointment but the blow of defeat was eased by the outpouring of support from the crowds and fans.

However, after the success of Copa '71, the Mexican Football Federation succumbed to pressure from FIFA and withdrew their support for the national team, leaving the women on their own to keep pushing their cause forward.

NICOLE MANGAS, France

Nicole grew up in the Champagne region of France and on reading about a women's soccer team in the city of Reims, moved there to go to university and play for the team.

The 'Stade de Reims' team had been originally created as a 'curtain-raiser' entertainment showcase before a men's match, with the aim of making the crowd laugh. But it proved so popular amongst the women who played in the match that the journalist who created it pushed to make the women's team official and they began to tour as a team.

Nicole remembers how, despite the support of their new coach, the team was subjected to catcalls and abuse from French crowds, being told to 'get back to the kitchen' and 'go darn some socks'.

ELENA SCHIAVO, Italy

Elena Schiavo had been playing soccer in Italy since the late '60s. Having survived being banned by the fascist government in the '40s, women's soccer in Italy was booming, and was the closest thing to an organised league that existed in the world.

Elena was a hell-raiser, as passionate off the pitch as on, which went some way to explaining the reputation she gained for mouthing off to match officials. As well as Elena becoming one of the tournament's most colourful personalities, she was also one of its most formidable players, earning equal amounts of respect and fear from her rival teams and pushing everyone to play at the top of their game. Although her team was kicked out (in slightly spurious circumstances) before the final, she would go on to a hugely successful career and win the growing Italian league eight times with various teams. She was immensely proud of all she had achieved, but it didn't make up for the taunts she received throughout her career, the prejudice she fought to make her name, and the fact that she still

feels the Copa '71 women have not had anywhere near the recognition they deserved. "They came to laugh, insult us and swear. We had the courage to go ahead. It was not easy."

ABOUT THE FILMMAKERS

RACHEL RAMSAY and JAMES ERSKINE, Co-Directors and Writers

While COPA 71 is the first film Rachel and James have directed together (and Rachel's feature debut), they have been collaborating on a raft of acclaimed theatrical films and streamer series for a number of years, including the forthcoming FLIGHT OF BRYAN, the Indian box office topping SACHIN: A BILLION DREAMS, the hit soccer doc THE END OF THE STORM, and the Amazon Originals series LE MANS: RACING IS EVERYTHING and THIS IS FOOTBALL (winner of the 202 Humanitas Prize).

Rachel started out in news journalism in London and Paris and, able to work in Spanish, French and Portuguese, went on to establish herself working across a wide range of unscripted series, each one with an international perspective.

IDA-nominated for his film BILLIE, Emmy-nominated James has been working across scripted and unscripted and his other theatrical documentaries include THE ICE KING, THE BATTLE OF THE SEXES and PANTANI: THE ACCIDENTAL DEATH OF A CYCLIST.

VICTORIA GREGORY, Producer and Writer

Victoria is a highly established film producer with a passion for telling true stories that will inspire and captivate an audience. With extensive experience in award-winning feature documentaries, her work includes the Academy Award winning MAN ON WIRE, BAFTA winning SENNA and the award-winning SHOW ME THE PICTURE: THE STORY OF JIM MARSHALL. Victoria previously worked at the BBC on the flagship series MODERN TIMES and the BAFTA winning THE SECRET POLICEMAN.

Victoria is a co-founder of New Black Films and currently produces across all projects including acclaimed films such as THE BATTLE OF THE SEXES, the Academy Award shortlisted MAIDEN and, most recently, the IDA nominated, BILLIE. COPA 71 has been both a journey of discovery and inspiration to her.

JANNAT GARGI, Producer

Jannat Gargi is an Emmy and Peabody winning producer and executive producer of the Academy Award winning documentary, SUMMER OF SOUL (...OR, WHEN THE REVOLUTION COULD NOT BE TELEVISED). As SVP of Documentaries for Westbrook Inc., she is charged with developing and producing a slate of premium documentaries the first of which is FULL CIRCLE, a film about the first all-black climbing team to summit Mt

Everest. Prior to joining Westbrook, Gargi served as VP of Documentaries for VICE Studios overseeing development for a slate of premium documentaries and series including ESPN's 30 For 30 series about the American Gladiators and Executive Producer of three-time Academy Award nominated documentary FLEE (2022).

Prior to VICE Studios, Jannat served as Head of Documentary Films for Vulcan Productions where she developed and produced a wide range of acclaimed, cause-based documentary films including the Academy Award nominated short LEAD ME HOME (2022), the SXSW Best Documentary Prize winner MASTER OF LIGHT (2022), the Academy Award nominated short HUNGER WARD (2021), the Sundance Audience Award winner THE REASON I JUMP (2019), and Academy Award nominated and Emmy Award winning BODY TEAM 12 (2016). In her work as an independent producer, Gargi co-executive produced the Academy Award nominated short documentary KNIFE SKILLS (2018) and produced the Emmy nominated feature documentary CIRCO (2010).

ANNA GODAS, Producer

Anna is Dogwoof's CEO. She has steered the company from a small UK indie film distributor to a leading global brand in the field of documentary. Anna was directly responsible for the creation of Dogwoof's international sales arm, as well as the creation of Dogwoof's fund T-Dog Productions. Anna is now focusing on growing Dogwoof's production and development side, focusing on feature docs, doc series, remake rights, podcast, and shorter content. Her mission is to create a fully integrated true stories mini-studio. Anna was born in Barcelona, Spain. She has an Executive MBA, and MAs in film production and screenwriting, and has two daughters who she is proud to be a strong role model for.

ARTURO CALVETE, Film Editor

Travelling around the world from a very young age, Arturo experienced many different cultures, sights and sounds, giving him the ability to observe and document life, from a unique and objective perspective. Arturo has a passion for films and in particular long form projects and has been editing for over fifteen years, for one reason only – storytelling.

KLE SAVIDGE, Music Supervisor

Kle is one of the UK's foremost music supervisors, with two Oscar®-nominated films and BAFTA-winning films to her credit and a career that spans drama (HOUSE OF GUCCI, TOMB RAIDER, BROOKLYN) and documentary (BILLIE, THE END OF THE STORM, THREE IDENTICAL STRANGERS).

SERENA WILLIAMS, Executive Producer

Serena Williams has overcome insurmountable odds to win 23 career Grand Slams. Her tennis achievements, combined with her off-court success in business, philanthropy and fashion, make her one of the most recognizable icons in the world. In November 2021, Williams served as an executive producer on the Academy Award®-nominated film KING RICHARD, a biopic based on her family. In March 2022, Serena Ventures launched its venture capital fund and currently maintains a portfolio of over 60 companies with a focus on diverse leadership. Williams' fashion brand, S by Serena, celebrates body positivity and female empowerment. Williams recently became a published author with the release of her children's book "The Adventures of Qai Qai." In December of 2022 Williams announced that she had teamed up with two CPG veterans to launch Will Perform, a line of clean, cruelty-

free topical pain relief and daily muscle care solutions designed to reimagine recovery. Serena most recently announced her production company, Nine Two Six Productions. The company produces documentaries, TV shows and films, and focuses on telling stories that inspire and empower.

VENUS WILLIAMS, Executive Producer

With 7 Grand Slam singles titles and 4 Olympic gold medals, tennis champion and entrepreneur Venus Williams is arguably one of the most accomplished and inspiring women in the history of sports. Off the court, Venus has parlayed her fine-tuned business acumen with her healthy competitive spirit into several successful business endeavors across the fashion, design, wellness, and entertainment industries. She is the founder of full-service commercial and residential design firm V Starr, fashion-forward lifestyle brand EleVen by Venus Williams, and plant-based protein company Happy Viking. Venus served as Executive Producer on the Academy Award-winning Warner Brothers biopic KING RICHARD, which detailed the influence her father and coach, Richard Williams, had on her childhood and career as she became a tennis icon and changed the sport for generations to come. Venus holds a Bachelor of Science in Business Administration from Indiana University East and an Associate of Science in Fashion Design from The Art Institute of Fort Lauderdale.

ALEX MORGAN, Executive Producer

A blur on the soccer pitch, Alex Morgan overwhelms defenders with her graceful yet attacking style, bringing defences to their knees and fans to their feet. Two-time FIFA Women's World Cup Champion, Olympic Gold Medalist, UEFA Women's Champions League Champion, and NWSL Champion, Alex is a proven winner at all levels. Businesswoman, author, social media phenom, marketing icon – she is all this and more, proof that Alex's ability to inspire and excite fans stretches far beyond the pitch. Alex is the leading founder of TOGETHXR, a lifestyle and new media company with a focus on youth and equality storytelling. Earlier this year, Alex launched the Alex Morgan Foundation to help girls and women find confident paths forward in sport and in life. As a mom to Charlie, Alex is tackling motherhood and continues to be a force on the pitch. This soccer mom is an inspiration to so many on how to embody strength, leadership and grace.

NEW BLACK FILMS

Innovative and groundbreaking, New Black Films is one of the world's premium sports theatrical producers and has extensive experience in bringing sporting stories to the big screen. Based in London, England, the company was founded by filmmakers James Erskine and Victoria Gregory in 2009, and joined by Alex Homes in 2015.

Academy Award shortlisted for their 2019 hit documentary MAIDEN (Sony Picture Classics) and IDA nominated for 2020's BILLIE, the team boasts a raft of international awards and nominations including Emmys, BAFTAs and RTS awards. The company has focused heavily on sporting stories with a strong cultural resonance, including THE BATTLE OF THE SEXES (2013) about the birth of women's tennis and the inspiration for the Emma Stone/Steve Carrell movie, PANTANI: THE ACCIDENTAL DEATH OF A CYCLIST (2014), BUILDING JERUSALEM (2015) and THE END OF THE STORM (2020), as well as the Amazon Original series LE MANS: RACING IS EVERYTHING (2017). Their work has been released theatrically in over 50 countries, appeared on most major platforms including BBC,

Netflix, Amazon, Sky, and HBO, and has been selected for many of the world's leading film festivals including Sundance, Telluride, TIFF, and Tribeca.

COPA 71 will be delivered by Victoria Gregory, James Erskine and Rachel Ramsay who worked together to produce the Le Mans series THE END OF THE STORM and the 2019 Humanitas Prize-winning mega sports series THIS IS FOOTBALL.

WESTBROOK STUDIOS

Westbrook Studios is a subsidiary of Westbrook Inc., the media company launched in 2019 by founders Jada Pinkett Smith, Will Smith, Miguel Melendez, and Ko Yada, focused on empowering artists to tell stories that connect the world. Led by Co-Presidents, Terence Carter (Television) and Jon Mone (Film), Westbrook Studios is home to the Jada Pinkett Smith, Willow Smith and Adrienne Banfield-Norris, Emmy® award-winning Facebook Watch series, RED TABLE TALK as well as the studio home to all new premium TV and motion picture projects. In television, Westbrook Studios produced Peacock's #1 most streamed original series, BEL-AIR, the dramatic reimagination of Will Smith's iconic *The Fresh Prince Of Bel-Air*. They are currently prepping season two of the hit show. Additional series include the epic globe-trotting adventure series WELCOME TO EARTH (Disney+) starring Will Smith; six-time Emmy nominated and SAG Award nominated series COBRA KAI (Netflix); the critically acclaimed six-part docuseries AMEND: THE FIGHT FOR AMERICA (Netflix); and the limited series WOMEN OF THE MOVEMENT (ABC). They are currently in production on a two-season order of the docu-scripted hybrid series AFRICAN QUEENS coming soon to Netflix. In film, Westbrook Studios recently released six-time Academy Award® nominated KING RICHARD, based on the life of Richard Williams. Upcoming film projects include: EMANCIPATION which sold to Apple in the largest festival acquisition deal in film history; sports drama REDD ZONE, starring Jada Pinkett Smith; CLEAN AIR, a joint project from Westbrook, NASCAR and the Chainsmokers; the next chapter of I AM LEGEND starring Will Smith and Michael B. Jordan and written by Akiva Goldsman, and live-action musical fantasy film, THE SOUL SUPERHERO. The company also recently announced its first feature documentary which chronicles the Full Circle expedition, the first all-Black climbing team to summit Mt. Everest, as they shift the legacy in the historically white-dominated sport.

DOGWOOF

Dogwoof is a London-based documentary film company integrating production, sales, and UK theatrical distribution. Dogwoof has so far released 31 Oscar®-nominated documentaries, with five wins and an additional four BAFTA winners; notable titles include 2023 Oscar®-winning and BAFTA-winning NAVALNY, Oscar®-winning and BAFTA-winning FREE SOLO (the UK's highest-grossing documentary of 2018), BAFTA-nominated APOLLO 11 (the UK's highest-grossing doc of 2019), BAFTA-winning THE ACT OF KILLING, and BLACKFISH. Dogwoof is increasingly ramping up its production activities and recent titles it has financed and produced include: PLAYING WITH SHARKS (Sundance 2021, sold to National Geographic), THE LOST LEONARDO (Tribeca 2021, sold to Sony Pictures Classics), CITIZEN ASHE (Telluride 2021, sold to CNN / HBO Max), and MCENOE (Tribeca 2022, sold to Showtime). Dogwoof started 2023 with three Oscar® and three BAFTA-nominations, with all three titles premiering and winning awards in Sundance 2022: NAVALNY by Daniel Roher which won both the US Documentary Audience Award and the Audience Favourite Award and went on to receive the 2023 Oscar® and BAFTA awards;

ALL THAT BREATHEs by Shaunak Sen which took the World Cinema Grand Jury Prize and was part of the Cannes 2022 official selection; and FIRE OF LOVE by Sara Dosa, winner of the Jonathan Oppenheim Editing Award. In 2023 Dogwoof distribution has so far released DREAMING WALLS by Maya Duverdier and Amelie van Elmbt, executive produced by Martin Scorsese, and SUBJECT by Jennifer Tiexiera and Camilla Hall which premiered in Tribeca 2022. Dogwoof's current films in production include: LOMU on rugby legend Jonah Lomu; SCHMEICHEL about the world's greatest soccer goalkeeper Peter Schmeichel, and COPA 71 by Rachel Ramsay and James Erskine, executive produced by Serena and Venus Williams.

CREDITS

Dedicated To the Teams and Players of Copa 1971

Argentinian Team:

Virginia Andrada
Blanca Bruccoli
Angelica Cardozo (C)
Virginia Cataneo
María Cáceres
Ofelia Feito
Maria Fiorelli
Betty García
Zulma Gómez
Eva Lambesis
Susana Lopreito
Maria Esther (Pelusa) Ponce
Elba Selva
Marta Soler
Teresa Suárez
Zunilda Troncoso
Miguel Bautista Cuparo (M)

Danish Team:

Ann Andreassen
Susanne Augustesen
Annette Frederiksen
Solveig Hansen
Ingrid Hansen
Helene Østergård Hansen
Bente Jensen
Mona Jensen
Marianne Kamp
Birte Kjems
Lis Lene Nielsen
Lone Nielsen
Lis Pedersen (C)
Inger Tulle Pedersen
Lene Schelke
Ann Stengård
Asta Vig
Inge G. Kristensen (M)

England Team:

Jan Barton
Jean Breckon
Leah Caleb
Val Chesire

Marlene Collins
Louise Cross
Yvonne Farr
Lillian Harris
Chris Lockwood
Trudy Mccaffrey
Paula Rayner
Gill Sayell
Jill Stockley
Carol Wilson (C)
Harry Batt (M)

French Team:

Armelle Binard
Marie-louise Butzig
Claudine Die
Betty Goret
Colette Guyard
Jocelyne Henry
Monique Hilaire
Maryse Lesieur
Nicole Mangas
Aline Meyer
Michèle Monier
Régine Pourveux
Jocelyne Ratignier
Ghislaine Royer
Chantal Serre
Marie-benadette Thomas
Marie Christine Tschopp (C)
Pierre Geoffroy (M)

Italian Team:

Claudia Avon
Paola Cardia
Maria Castelli
Maurizia Ciceri
Rosetta Cunzolo
Manola Conter
Maria Fabris
Aurora Giubertoni
Derna Isolini
Silvana Mamma
Manuela Pinar
Elena Schiavo (C)
Wilma Seghetti
Daniela Sogliani
Anna Stopar

Carmela Varone
Elisabetta Vignotto
Giuseppe Cavicchi (M)

Mexican Team:

Teresa Aguilar
Elvira Aracén
Irma Chavez
Martha Coronado
Cecilia Gallegos
Maria Hernández
Patricia Hernández
Elsa Huerta
Bertha Orduña
Paula Pérez
Eréndira Rangel
Yolanda Ramirez
Lourdes De La Rosa
Maria Eugenia (Peque) Rubio
Sandra Tapia
Guadalupe Tovar (C)
Alicia Vargas
Silvia Zaragoza
Victor Manuel Meléndez (M)

Directed By

Rachel Ramsay & James Erskine

Written By

Rachel Ramsay, James Erskine & Victoria Gregory

Produced By

Victoria Gregory, P.G.A.

Produced By

Jannat Gargi, P.G.A.

Anna Godas, P.G.A.

Executive Producers

Serena Williams

Venus Williams

Executive Producer

Alex Holmes

Executive Producers

Jon Mone

Isha Price
Caroline Currier

Executive Producers

Oli Harbottle
Alex Morgan

Film Editors

Arturo Calvete
Mark Roberts

Line Producer

Rachel Doctors

Director of Photography

Angela Neil

Colourisation Artist

Marina Amaral

Composed Music

Rob Lord

Music Supervisor

Kle Savidge

Opening Voice Over

Serena Williams

Contributors (In Order Of Appearance):

Brandi Chastain
Nicole Mangas
Silvia Zaragoza
Carol Wilson
Elena Schiavo
David Goldblatt
Trudy Mccaffery
Ann Stengård
Birte Kjems
Elvira Aracén
Marion Reimers
Elba Selva
Chris Lockwood
Janice Barton
Alicia Vargas
Martha Coronado
Maurizia Ciceri
Daniela Sogliani

Alex Morgan