



# HOW TO SURVIVE A PANDEMIC

A film by David France

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**HOW TO SURVIVE A PANDEMIC**, directed by acclaimed journalist and Academy Award®-nominated filmmaker David France (HBO's "Welcome to Chechnya" and "How to Survive a Plague") debuts **TUESDAY, MARCH 29 (9:00-10:50 p.m. ET/PT)**. The documentary will debut on HBO and will be available to stream on HBO Max.

**Synopsis:**

HOW TO SURVIVE A PANDEMIC takes an inside look at the historic, multi-national race to research, develop, regulate, and roll out COVID-19 vaccines in the war against the coronavirus pandemic. The documentary began filming in early 2020 as the largest public health effort in history got underway and followed those efforts over the next 18 months, exploring in real time the hard work and collaboration of health agencies worldwide, as well as the political and moral failures of governments to act impartially and equitably.

HOW TO SURVIVE A PANDEMIC details the work of researchers in their labs, scientists conducting volunteer trials and science journalists working to stay abreast of the fast-shifting landscape as the coronavirus continued its deadly onslaught. With unparalleled access to world-renowned scientists, the heads of pharmaceutical companies, government agencies and frontline workers, HOW TO SURVIVE A PANDEMIC is the definitive chronicle of the most consequential undertaking of the 21st century. It is where towering achievements in science collide with the geopolitical realities of desperation, greed, and nationalism.

**Featured interviews:**

Jon Cohen, senior correspondent for Science Magazine; Dr. Peter Marks, Director of the Center for Biologics Evaluation and Research at the U.S. Food and Drug Administration; Dr. Dan Barouch, lead scientist behind the Johnson & Johnson vaccine; Dr. Kizzmekia Corbett, the former scientific lead of the National Institutes of Health's Vaccine Research Center who co-developed Moderna's mRNA vaccine; Dr. Adrian Hill, who led the research for the Oxford/AstraZeneca vaccine; Dr. Tedros Adhanom Ghebreyesus, Director-General of the World Health Organization; Adar Poonawalla, CEO of the Serum Institute of India, the world's largest vaccine manufacturer; Dr. Seth Berkley, CEO of Gavi, the Vaccine Alliance, and head of the global COVAX initiative (in partnership with the World Health Organization); Dr. Glenda Gray, President and CEO of the South African Medical Research Council, the face of South Africa's Covid-19 response; Rev. Paul Abernathy of Pittsburgh, PA, who tries to address vaccine hesitancy and access to healthcare in his community; and more.

**Credits:**

HBO Documentary Films, in association with Impact Partners, Sandbox Films, the Alfred P. Sloan Foundation, Wellcome Trust and Sky, presents a Public Square Films production HOW TO SURVIVE A PANDEMIC, directed by David France; produced by Mira Chang; written by David France and Tyler H. Walk; edited by Adam Evans and Tyler H. Walk; executive produced by Joy Tomchin, Jenny Raskin, Geralyn White Dreyfous, Jim & Susan Swartz, Nina & David Fialkow; Greg Boustead, Jessica Harrop; co-executive produced by Scott & Molly Forstall, Marni E.J. Grossman, Lauren and John Driscoll. For HBO: senior producer, Sara Rodriguez; executive producers, Nancy Abraham and Lisa Heller.

**Recent Press:**

Variety <https://variety.com/2022/film/global/how-to-survive-a-pandemic-david-france-covid-1235201714/>  
Collider <https://collider.com/how-to-survive-pandemic-trailer-covid-vaccine/>  
Business Doc Europe <https://businessdoceurope.com/thessaloniki-doc-fest-review-how-to-survive-a-pandemic-by-david-france/>

## **DIRECTOR'S STATEMENT**

*In early 2020, I had been meeting daily with the crew from my previous film – we had just begun its rollout through festivals when the dark pandemic clouds sent us home. In daily zooms, we obsessed about our families' health and our own. Outside our windows, we heard the orchestras of sirens tearing through the city, and on our televisions the images of mass graves. We prayed for a vaccine, knowing it alone would let us get back to ordinary life. As a team, for our sanity, we began a deep dive into the vaccine development world, hoping for answers. That's when we realized that the most critical action going on in the world at that moment was taking place behind closed doors in research laboratories, unseen by the world's population depending on that work. We had found our next project.*

*Covid-19 is my second pandemic – third, if you also count polio, which was conquered just before I was born but whose victims were all around in my early years, their injuries haunting my dreams. HIV is my first and most formative pandemic. That viral thug hit the streets of New York the same year I did, 1981, which was also the year I came out, putting us on a collision course. The disease stole away friends and lovers but somehow I outmaneuvered it. Yet I was fully engaged with AIDS – not as a frontline activist but as an investigative journalist looking for answers, looking for hope. It is scarcely possible to convey what it was like over the 15 years between 1981 and 1996 – 15 years! – when there was not one effective medication against HIV. Then, finally, pharmaceutical breakthroughs stopped the dying. But not for everybody. Horribly, it took another decade for those drugs to reach sub-Saharan Africa, the pandemic's white-hot epicenter. This is the worst horror of the AIDS pandemic – worse than the virus was the indifference and greed. We allowed tens of millions of people to die of what was suddenly a survivable infection.*

*I thought of this immediately when I turned to study our new pandemic. I know many of the scientists, as most were veterans of HIV research. Their confidence was comforting – and not misplaced: In just 11 months they accomplished the most remarkable scientific achievement in history, propelling a transnational vaccine "moon shot" program that produced multiple highly effective vaccines. I got to work covering them, my second pandemic. And I hoped against hope that this time their scientific accomplishment would be matched by the political and corporate will to do the right thing globally.*

*How would history judge us now? How would we survive \*this\* pandemic? What have we learned?*

## **PRODUCTION NOTES**

*Every documentary made in the pandemic has complex stories of Covid protocols and strategies, but most productions did not begin as early as ours. Our first filming came in early April 2020, just weeks after the pandemic was declared. And because we were filming the vaccine researchers on the very front lines, the last thing we wanted was to expose them to anything. Too much was carried on their shoulders. Luckily many were eager to let our cameras in, knowing the historic importance of this work, and worked with us to find ways to minimize risks.*

*Our first thought was to use robotic camera setups. We spent months developing various gizmos to send into the research facilities, but never arrived at a practical prototype. Filming one day in a research lab, driving the contraption from outside the sterile boundaries, the camera kept bumping into walls and research assistants. There would never be a vaccine if the researchers would have to put up with this.*

*So instead we went with thick layers of PPE and a strict dedication to social distancing. The square footage of every room was measured in advance; crew movements were as choreographed as ballet. Where possible, we filmed from the sidewalks outside – through open windows. And we avoided traveling long distances, not wanting to be responsible for moving variants around the globe. Instead, we hired local collaborators, concocting a way to direct and produce the shoots over live feeds. Mira and I made appearances in African and South America via an iPad – disembodied heads greeting our protagonists from the toting arms of a local PA.*

*This film was not shot entirely like this. In those few promising weeks between early vaccines and the arrival of the Delta variant, when it seemed the worst of the pandemic had passed, we did return to air travel and traditional filming. But that luxury didn't last, thanks to Omicron, and we finished the film remotely, the way we started it. Most clumsily, this included editing, sound mixing and color grading – all done from scattered corners of the world. This slowed our work down dramatically, but allowed us to dodge the worst of Covid. Of our 16-member full time crew, only 2 were infected – and they recovered quickly, thanks to the vaccines.*

## **BIOS**

**DAVID FRANCE** (Director) is an Oscar-nominated filmmaker, New York Times bestselling author, and award-winning investigative journalist. His directorial debut, *HOW TO SURVIVE A PLAGUE*, is hailed as an innovative and influential piece of storytelling and is regularly screened in university classrooms, and by community groups and AIDS service organizations. After a theatrical run in over 30 cities, *HOW TO SURVIVE A PLAGUE* was aired on PBS' Independent Lens, reaching an audience of millions and garnering Academy and Emmy nominations and a Peabody Award. His 2017 film, *THE DEATH & LIFE OF MARSHA P. JOHNSON*, a Netflix Original Documentary, won numerous festival prizes and was awarded the Outfest "Freedom Award" and a special jury recognition from Sheffield International Documentary Festival. Critics put it on multiple "Best of the Year" lists. David premiered his newest documentary, *WELCOME TO CHECHNYA* (HBO Max 2020), at the 2020 Sundance Film Festival, where it won the special jury award for documentary editing, and it received the Panorama Audience Award and Amnesty International Film Prize at 2020 Berlinale. The film was further recognized with a Peabody Award, a BAFTA Award, and the Seigenthaler Prize from RFK Human Rights. It was nominated for the Primetime Emmy Award for Exceptional Merit in Documentary Filmmaking.

**MIRA CHANG** (Producer) has over two decades of experience in documentary filmmaking, covering an array of topics from international socio political issues, science and history. Her work has taken her around the planet, and has been featured across outlets like PBS, CNN, HBO, Netflix, Amazon, National Geographic, Discovery, A&E, ABC, MTV, VH1 and Sundance. She was a cinematographer for award winning feature documentaries, several Emmy award winning programs for ABC's long-form news division, and co-directed photography for the Academy Award nominated film *JESUS CAMP*. As VP of Development and Production at the Emmy and Peabody award-winning company, Show of Force, she developed and produced a slate of film, television, digital and social impact campaigns for issues surrounding girls and women, voting and democracy, climate change and the international refugee crisis. Chang is faculty at the School of Visual Arts MFA program in Social Documentary.

**JON COHEN** (Science Consultant, Advisor) is an award winning magazine writer and author of four nonfiction books on scientific topics and one of the world's leading journalists covering Covid-19 vaccine research today. Cohen is a senior correspondent with *Science*, and also has written for the New Yorker, Atlantic Monthly, the New York Times Magazine, BuzzFeed, Smithsonian, Technology Review, Outside, Slate and many other publications including Surfer. He specializes in biomedicine, and is widely known for his coverage of epidemics (HIV/AIDS, Covid-19, Ebola, influenza), immunology, vaccines, and global health. He also has reported extensively on genetics, primate research, evolution, bioterrorism, research funding, ethics, reproductive biology, credit battles, and the media itself. Cohen's books have covered a wide range of topics for a lay audience, including the search for an AIDS vaccine, the science of miscarriage, the scientific differences between humans and chimpanzees, and a critical analysis of Tijuana, Mexico's faltering response to its HIV/AIDS epidemic. His work has received awards from the U.S. National Academy of Sciences, the National Association of Science Writers, the American Society for Microbiology, the American Society for Tropical Medicine and Hygiene, the Treatment Action Group, the Pan American Health Organization, the Council for the Advancement of Science Writing, the Global Health Council and the National Institute of Healthcare Management.

**TYLER H. WALK** (Editor) is recognized with a Sundance Special Jury Award for Editing, a Cinema Eye Award, and an Emmy nomination. Named to DOC NYC's 40 Under 40, his films include David France's *Welcome to Chechnya*, the Oscar-Nominated *How to Survive a Plague*, and Michael Moore's *Where to Invade Next*. A graduate from Penn State University ('06) and The Edit Center, Tyler is also an amateur pinballer and pretend rock star by night. His Bacon number is 2.

**ADAM EVANS** (Editor) is a British filmmaker who has worked in the post-production world for over ten years on series and features for broadcasters such as HBO, BBC and Netflix. His most recent work as an editor includes 'Tasmania: Weird and Wonderful' and 'Super Pigs' and, as an assistant editor, 'David Attenborough's Natural Curiosities', 'Earth From Space' and 'The Loneliest Whale: The Search for 52'. He has also directed several short films, including the upcoming 'The Ballad Of Tombstone, AZ'. He is a graduate of the School Of Visual Arts and The Edit Center.

**SUZANA PERIĆ**, born in Zagreb, Croatia, amongst the echelon of Film Music Editors in the industry. Active since 1985, her work has been awarded by *The Golden Reel Award* and an *Emmy*. Her work traverses an array of genres, for studio and independent films as well as documentaries—including *Casualties of War* (1988), *Naked Lunch* (1991), *Silence Of The Lambs* (1992), *Philadelphia* (1993), *Kundun* (1997), *The Human Stain* (2002), *The Pianist* (2002), *Angels In America* (2003), *The Agronomist* (2003), *All Is Lost* (2012), *The Life and Death Of Marcia P. Johnson* (2017), *Jane* (2017), *Welcome To Chechnya* (2019) *Little Women* (2019), *Never Rarely Sometimes Always* (2019), *Frankie*, as well as the forthcoming series *Pachinko* (2022) and the forthcoming documentary, *How We Survived A Pandemic* (2022). Suzana has collaborated frequently with such directors as Roman Polanski, Jonathan Demme,

Ira Sachs, David France, JC Chandor and Greta Gerwig. Composer alliances include Ennio Morricone, Rachel Portman, Philip Glass, Howard Shore, and Alexandre Desplat.

Perić holds a degree in *English and Italian Literature and Language* from the University of Zagreb, and a BA in Film Studies from Columbia College, Chicago. She has lectured and given master classes throughout the world — at the *Film University* of Stockholm, Sweden; *Cinematographer Film Festival*, São Paulo, Brazil; *University of Rome*, Cinecittá, Italy; *Berklee School of Music* in Boston. She has served as an Artist Faculty at the *Film Academy* Zagreb, Croatia; and currently, in New York University's *Screen Scoring* program in its Steinhardt School.

**OSEI ESSED** (Composer) is a multi-platform artist, performing and writing for screen and stage. Recent credits include: *Amend: The Fight for America* (Netflix), *High on the Hog* (Netflix), *Farewell Amor* (IFC), As well as the forthcoming docuseries: *Lincoln's Dilemma* (Apple) and documentary *How to Survive a Pandemic* (HBO). Essed performs with the Brooklyn-based bands *The Woes* and *Big Hands Rhythm and Blues Band*.

## **ADVISORS**

- **Chris Beyrer**
  - Dr. Chris Beyrer is the Desmond M. Tutu Professor of Public Health and Human Rights at the Johns Hopkins Bloomberg School of Public Health. He is a Professor of Epidemiology, International Health, Health, Behavior and Society, and Nursing. He was president of the International AIDS Society from 2014 to 2016.
- **Risha Irvin**
  - Dr. Risha Irvin is an Associate Professor of Medicine in the Division of Infectious Diseases and Associate Vice Chair for Diversity and Inclusion in the Department of Medicine at Johns Hopkins School of Medicine. She has been working with the Covid-19 Prevention Trials Network on community engagement both locally and nationally.
- **Gagandeep Kang**
  - Dr. Gagandeep Kang is a Professor of Microbiology at the Wellcome Trust Research Laboratory, Division of Gastrointestinal Sciences at the Christian Medical College (CMC) in Vellore, India. Her work focuses on enteric infections in children and the development and use of vaccines.
- **Ruth Karron**
  - Dr. Ruth Karron is a Professor of International Health in the Division of Global Disease Epidemiology and Control at the Johns Hopkins Bloomberg School of Public Health. She is Co-Director of the Johns Hopkins Vaccine Initiative.
- **John P. Moore**
  - Dr. John P. Moore is a Professor of Microbiology and Immunology at Weill Cornell Medical College. A former section editor of the *Journal of General Virology*, he is known for his research on HIV/AIDS.



**Public Square Films**, a New York-based film production company, is dedicated to lifting up untold stories of unsung heroes, including those working on LGBTQ causes, and to producing films that celebrate progressive social change in politics, law, and science.

## **PARTNERS**

### **IMPACT PARTNERS**

Impact Partners is dedicated to funding independent documentary storytelling that entertains audiences, engages with pressing social issues, and propels the art of cinema forward. Over the span of 14 years, Impact Partners has been involved in the financing of over 100 films, including: ICARUS, which won the 2018 Academy Award® for Best Documentary Feature; WON'T YOU BE MY NEIGHBOR?, which won the 2019 Independent Spirit Award for Best Documentary; DINA, which won the Grand Jury Prize at the 2017 Sundance Film Festival and was named Best Feature by the International Documentary Association; THE EAGLE HUNTRESS, which was nominated for the BAFTA Award for Best Documentary; HOW TO SURVIVE A PLAGUE, which was nominated for the Academy Award® for Best Documentary Feature; THE QUEEN OF VERSAILLES, which won the U.S. Directing Award at the 2012 Sundance Film Festival; and HELL AND BACK AGAIN, which won the Documentary Grand Jury Prize and Cinematography Award at the 2011 Sundance Film Festival and was nominated for the Academy Award® for Best Documentary Feature.

### **SANDBOX FILMS**

Sandbox Films is a mission-driven film company that specializes in creative and boundary-breaking documentaries rooted in scientific ideas that inform society and culture. We collaborate with production partners and visionary filmmakers, providing co-production and financing opportunities for bold, artist-driven ideas. Our films have premiered at top-tier festivals around the world — including Sundance (winning the Special Jury Prize for Nonfiction Experimentation), SXSW, Telluride, TIFF, and CPH:DOX; and our films have been acquired by Netflix, Apple Original Films, NEON, National Geographic Documentary Films, BBC, and PBS, among others.

Funding for this program has been provided by the Alfred P. Sloan Foundation Program for Public Understanding of Science & Technology, and Wellcome Trust

### **About the Alfred P. Sloan Foundation:**

The Alfred P. Sloan Foundation is a New York-based, philanthropic institution that makes grants to support original research and education in science and technology. The Foundation's program in Public Understanding of Science and Technology, directed by Doron Weber, supports books, radio, film, television, theater, and new media to reach a wide, non-specialized audience and to bridge the two cultures of science and the humanities. Sloan has partnered with a dozen of the top film schools in the country and established annual awards in screenwriting and film production. The Foundation also supports screenplay development programs with the Sundance Institute, Film Independent, SFFILM, the Black List, the Athena

Film Festival, and the North Fork TV Festival. The Foundation has helped develop over 30 feature films and feature documentaries such as Werner Herzog's upcoming *Theater of Thought*, *Father of the Cyborgs*, *Picture a Scientist*, *Coded Bias*, *In Silico*, *Oliver Sacks: His Own Life*, *The Bit Player*, *Bombshell: The Hedy Lamarr Story*, *Particle Fever*, and *Oceans*. For more information, visit [www.sloan.org](http://www.sloan.org) or follow @SloanPublic on Twitter and Facebook.

### **About Wellcome Trust**

Wellcome supports science to solve the urgent health challenges facing everyone. We support discovery research into life, health and wellbeing, and we're taking on three worldwide health challenges: mental health, infectious disease and climate. Wellcome is a politically and financially independent global charitable foundation, funded by a [£38.2 billion investment portfolio](#).

## **CREDITS [NORTH AMERICA]**

### **OPENING CREDITS**

LOGO ANIMATION	HBO Click On
LOGO ANIMATION	HBO Documentary Films
	HBO Documentary Films Presents
1	a Public Square Films production
2	a David France film
3	in association with Impact Partners
4	in association with Sandbox Films
MAIN TITLE	HOW TO SURVIVE A PANDEMIC

### **END CREDITS**

5	directed by David France
6	produced by Mira Chang
7	executive produced by Joy Tomchin
8	written by David France Tyler H. Walk
9	consulting producer Jon Cohen

10	edited by Adam Evans Tyler H. Walk
11	directors of photography Tom Bergmann Wolfgang Held John Pope
12	music by Osei Essed
13	music editing by Suzana Perić
14	for HBO  executive producers Nancy Abraham Lisa Heller  senior producer Sara Rodriguez
15	executive producers Jenny Raskin Geraldyn White Dreyfous
16	executive producers Jim & Susan Swartz Nina & David Fialkow
17	executive producers Greg Boustead Jessica Harrop
18	co- executive producers Scott & Molly Forstall Marni E.J. Grossman Lauren & John Driscoll

19       supervising producer  
          Yuna Ma

          co-producer  
          Samuel Lieberman

          consulting editor  
          Carla Gutierrez

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20       senior story producer  
          Gretchen Goetz

          story producer  
          Ann Tyler Moses

          field producer  
          Micah Fink

---

21       production managers  
          Sam Blye  
          Caitlin Smith

          production coordinator  
          Olivia Miner

          assistant production coordinator  
          Tomas Naglis

          production assistant  
          Molly Baxter

---

22       archival producers  
          Shanti Avirgan  
          Olivia Streisand

          archival assistant / researcher  
          Jamie Deradorian-Delia

          post production supervisor  
          John Torrani

          assistant editors  
          Steve Gieseke  
          Anthony Coppola

---

23      development and pre-production  
         producers  
         Alice Henty  
         Paul McGuire  
  
         supervising producer  
         Andrea Berman  
  
         production manager  
         Libby Phillips  
  
         coordinating producer  
         Marc Zahakos  
  
         production coordinator  
         Robyn Dannerbeck  
  
         editor  
         Amy Foote  
  
         assistant editor  
         Igor Myakotin

---

## ADDITIONAL UNITS - UNITED STATES

California  
additional cinematography  
Ulli Bonnekamp  
Jon Cohen  
Jonathan Furmanski  
Guy Mossman

field producers  
Giorgi Angelini  
Arthur Jones

location sound mixers  
Mike Kool  
Daniel S. McCoy

assistant cameras  
Daniel Fredrickson  
Elli Thornburg

Massachusetts  
additional cinematography  
Stephen McCarthy  
Igor Myakotin  
Daniel A. Nelson  
Josh Weinhaus

location sound mixers  
Mark Gardner  
Buck St. Thomas  
assistant cameras  
Benjamin Pflum

Michigan  
additional cinematography  
Sean Mouton

location sound mixer  
Andre Bottesi

New York  
additional cinematography  
Adam Evans  
Bryant Fisher  
Martina Radwan

location sound mixers  
Nikola Chapelle  
Robert La Rosa  
Taylor Roy

assistant cameras  
John Arturo  
Jaime Medrano Jr.

Mustafa Mirza  
Edwin Shimko  
Rhys Stevenson

Ohio  
additional cinematography  
Max Miller  
Kameron Mogadam  
Dave Morrison

location sound mixers  
Zach Huber  
Geoff Maxwell  
Jon Wermuth

assistant camera  
Roger Holliday

field coordinator  
Josh Kellinghaus

Pennsylvania  
location sound mixers  
Chad Djubek  
Nathaniel Robinson  
Chris Strollo

assistant cameras  
Ralph Dilullo  
Luke Keibler

production assistants  
Nicholas Ozorak

Texas  
additional cinematography  
Andrew Cagle

location sound mixers  
John Lance

assistant cameras  
Nico Paprota

field producer  
Dax Stringer

Washington, DC  
additional cinematography  
Jon Cohen  
Brett Wiley

location sound mixers  
Greg Breazeale  
Brian Buckley



assistant cameras  
Will Dickson

## ADDITIONAL UNITS - INTERNATIONAL

## Brazil

Additional Production Services Provided By  
Story Productions LTD

## additional cinematography

Gustavo Almeida  
Paulo Ramos Hermida  
Franciso Olandi

## field producers

Aarón Fernández  
Adriano Rocha

## location sound mixers

Ana Luiza Penna  
Daniel Maciel Martins  
Douglas Silva

## assistant cameras

Fernando Augusto Arruzzo  
Yale Oliveira  
Viva Silvia Valença Varjão  
Danilo Saraiva

## field associate producer

Gisela Regis Stangl

## production assistant

João Gabriel Torgano Brito

## England

## additional cinematography

William Edwards  
Jon Sayers

## field producers

Johnny Crockett  
Nada-Mai Issa

## location sound mixers

Simon Forrester  
Chris Gibbons  
Tim Hodge

## assistant cameras

Alex Kirkwood  
Pedro Uviedo

## India

Additional Production Services Provided By  
Angles Unlimited India Productions

## additional cinematography

Jon Cohen  
Rameshwar Ramakrishnan  
Akshay Singh

## field producers

Monica Raheja  
Kanika Raheja

26      graphics and visual effects provided by

design studio  
Elastic

creative director  
Olga Midlenko

design  
Ethem Cem  
Peter Sickbert-Bennett  
Ilya Tselyutin

animation  
Alex Silver  
James Hurlburt

associate Producer  
Mitchell Fraser

deputy Head of Production  
Zach Wakefield

executive Producer  
Luke Colson

executive producer / head of production  
Kate Berry

managing director  
Jennifer Sofio Hall

---

27 post-production services provided by  
Final Frame

digital Intermediate Colorist -  
Will Cox

digital Intermediate Online Editor  
Ben Kiviat

digital Intermediate Producers  
Kate Albers  
Veronica Webb

digital Intermediate Manager  
Drew Kilgore

sound supervisor & re-recording mixer  
Mike Frank

sound effects editors  
Michael Bucuzzo  
Joe DiCosola

dialogue editor  
Andrew Guastella

additional design  
Steve Quinlan

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Wadsworth & Wadsworth

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29      For Impact Partners

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Lauren Haber

Senior Director of Development  
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Development Associate  
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Amy Augustino

Operations Associate  
Emma Foley

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Kellman Charitable Fund

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32 production counsel  
Mitchell Silberberg & Knupp LLP  
James F. Guerra  
Julia Davis  
Sofia Castillo

production accountant  
David Harrison

fiscal sponsor  
Utah Film Center

impact consultant  
Consequential

sales representation  
Dogwoof

festival distribution  
The Film Collaborative

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Réya Wahab

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Jonathan Dinklage  
Julia Haltigan  
Charlotte Mundy  
David Peel

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by Aaron "T-Bone" Walker  
Courtesy of Wixen Music Publishing o/b/o Lord and Walker Music, and Raleigh  
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