



Presents

A Film by by Laura Gabbert and Justin Schein

No Impact Man



RELEASE DATE: 03rd September, 2010

Certificate: tbc

Runtime: 92 Mins

DOGWOOF

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Short Synopsis

Author Colin Beavan, began the No Impact Project in November 2006. A newly self-proclaimed environmentalist who could no longer avoid pointing the finger at himself, Colin leaves behind his liberal complacency for a vow to make as little environmental impact as possible for one year. No more motored transport, no more electricity, no more non-local food, no more material consumption...no problem. That is, until his espresso-guzzling, retail-worshipping wife Michelle and their two year-old daughter are dragged into the fray. What began as one man's environmental experiment quickly becomes an experiment in how much one woman is willing to sacrifice for her husband's dreams. Laura Gabbert and Justin Schein's film provides both a front row seat into the experiment that became a national fascination and media sensation, and a behind the scenes look at the marital challenges that result from Colin's and Michelle's radical lifestyle change.

Long Synopsis:

In November 2006, author Colin Beavan, his wife, Michelle Conlin and their two year-old daughter, Isabella began the No Impact Man project. The goal: to make as little environmental impact as possible while living on lower 5th Avenue in Manhattan.

Before the project began, Colin and his family were SUV driving, fast food eating New Yorkers who would assuage their guilt with some good old American retail therapy. But Colin grew weary of his political convictions not lining up with his personal habits. So, in order to “walk the talk,” he decided for his next book to embrace a carbon-free, environmental friendly lifestyle and call himself “*No Impact Man*.” For starters, that would mean no trash, no electricity, no cars, no TV, and no buying anything new for an entire year.

The documentary feature film, NO IMPACT MAN – a film by Laura Gabbert and Justin Schein, presents an intimate emotional portrait of a couple struggling through a severe and protracted change in their way of life. Over the course of one year, the filmmakers documented what happens to a Colin and Michelle’s emotional life as they alter their entire lifestyle. How do they cope with the constant stress and intermittent crises of such a rigorous way of living? Or, perhaps, when life is pared down, do some things become unexpectedly better and even easier?

Before deciding to embark on the No Impact project, Colin and Michelle were in many ways a typical upwardly mobile New York couple – progressive, highly educated, culturally and politically attuned – but also prodigious consumers. Like many of their peers, before the project Colin and Michelle were conservationists and environmentalists merely in the abstract. It was a sudden realization of their own hypocrisy – the idea that they could no longer avoid pointing the finger at themselves – that triggered the genesis of the project. In Colin’s words, “I was tired of waiting around for government regulation to happen, and decided to start doing something in my own life.”

Within their marriage, Colin and Michelle are a study in contrasts. As Colin puts it, “Michelle, a Prada-wearing, Four Seasons-loving woman was dragged into the project.” At first, Michelle rationalizes the task because she is hopeful that they’ll get out of debt, lose weight and be better models for their child. Before too long, however, the extreme prohibitions of her new lifestyle begin to take their toll. She struggles with her dependence on caffeine and her diet of root vegetables, and unexpectedly, the social stigma of the No Impact experiment becomes a problem at work (as a writer for *Business Week*) and a perceived threat to her career. Her adherence to the regime and commitment to the project blows up almost to a point of contention in the marriage. Colin becomes increasingly intolerant of Michelle’s ambivalence. In his mind, her wavering faith in the No Impact experiment is a rejection of him. But, very slowly, we see Michelle begin to adjust and evolve to their new life choices. The locally produced food doesn’t taste so bad to her anymore. She loves the scooter she rides to work. As she puts it, some of the “dividends” of the project start to become visible. By month nine, she’s healthier (no longer pre-diabetic) and happier. It’s as if in their pre-No Impact life, she was in a self-induced coma, but half-way through the project, she feels as if she’s “waking up.”

Concurrently, Colin aka “*No Impact Man*” begins to explode in the media. After *The New York Times* runs an article about his experiment, he is interviewed by everyone from ABC-TV’s “Nightline” to Comedy Central’s “The Stephen Colbert Show.” Colin enters into an exclusive deal with ABC and becomes a regular guest on the show – “Good Morning America.” The No Impact Man blog readership soars, and countless people bombard Colin with emails and messages of how they have been inspired to make changes in their own lives.

Paradoxically, the multiplying demands on Colin wear him down. His simpler No Impact lifestyle is threatened by the pace and allure of the media attention. The flip side of it all is that Colin is criticized, spoofed, and ridiculed in the blogosphere, taking a toll on Colin and Michelle emotionally.

One of Colin’s mentors during his No Impact year is Mayer Vishner, a 60’s era activist and gardener at the neighborhood community garden. The film follows Colin and Mayer’s friendship through the cycle of the garden; Mayer teaches Colin the basics of growing his own vegetables from preparing the soil in the spring to turning it over in the fall. Mayer also isn’t afraid to take Colin to task for his project’s inherent hypocrisies.

As Colin begins the positive impact phase of the project – volunteering at local environmental organizations and “giving back” in a variety of ways – his perspective begins to shift. Getting to know the vast network of individuals who have been working on environmental issues for decades is simultaneously humbling and inspiring for Colin. His message and mission evolve: *individual action and political action are interdependent*. Lifestyle change – eating locally and seasonally, cutting back on carbon producing activities, etc – is a critical first step in becoming politically engaged in climate crisis issues.

By month 10, Colin and Michelle begin talking about the end of the project. They each miss different things about their high-impact lifestyle, but agree that in large part, they don’t want to go back to their old ways. As Colin says, “I really want to try to help answer this question for people – do we really need the things we have and is our way of life harming the world? What’s important? What makes us happy? More stuff? No, what makes us happy is having closer bonds to the people around us, living a life in pursuit of something bigger than ourselves and living in accord with our values. Living in accord with our values also has an incredible power to change the world.” While Colin and Michelle take stock in their own lives and question the physical, emotional and spiritual costs of the unquestioned, uncontrolled wastefulness of modern life, we the audience can’t help but do the same.

NO IMPACT MAN - a film by Laura Gabbert and Justin Schein and produced by Laura Gabbert and Eden Wurmfeld is an Impact Partners presentation of an Eden Wurmfeld Films, Shadowbox Films and Laura Gabbert Films production.



DIRECTORS' STATEMENT

When the political and the personal collide there is a spark. As documentary filmmakers, we scan the horizon for such a spark. It brings to light stories beyond the headlines. It gives life to the issues that affect us all.

News of global warming, icecaps melting and CO2 emissions form a cacophony that surrounds us. We are very aware of its existence, but often feel paralyzed by how we can make a difference. The No Impact experiment was a flash of light that illuminated the intersection of these issues and our lives. The "high concept" nature of the project made it, at first glance, accessible and digestible.

Colin Beavan and his family set out to "live deliberately" for a year in order to understand their dependence on a system of consumption and waste in which we all participate. At first the project brought to mind the smaller questions that we struggle with every day when thinking about the environment— paper or plastic, local or organic, to flush or not to flush. Finally, we thought, we could have some answers. But by the end of the first day of shooting it was clear that this was not simply a film about environmental choices; it would be a film about relationships. In stark contrast to one another, Colin is an avid meditator, while Michelle is an avid shopper – these differences provide for humor, patience, love and drama. Together, with their two-year-old daughter Isabella, they were thrust into the public eye by a deluge of unexpected publicity.

It struck us that most of the recently released environmental films have been informational in their focus and interview-based in their style. While a film like AN INCONVENIENT TRUTH is incredibly powerful as a call to arms and as an educational tool about the facts of global climate change – it did little to impart to audience ways that we can make a difference as individuals. NO IMPACT MAN could possibly offer some solutions.

From a directorial and editorial standpoint, NO IMPACT MAN is character-driven. Stylistically, our goal was for the film to feel like a dramatic feature in which the audience is drawn into a narrative; invested in what happens to the characters; and challenged to look at his or her own life in relation to the issues raised by the film. This is achieved several ways. We avoid talking-head interviews with our subjects or with environmental experts. The film does not have an omniscient point-of-view or include any formal narration. Instead, our hope is that the verite footage of the ups and downs of Michelle and Colin's lives drive the story forward. Colin and Michelle's voice-over connects observational scenes and draws the audience in.

Michelle and Colin are not trained environmentalists. They are coping with managing their work and family while making radical changes in their day-to-day lives. We, as audience, will be learning, concomitant with Colin and Michelle, how to eat locally, how to create almost no garbage, how to compost and how to reduce our carbon emissions. These lessons are learned in everyday ways – we bump into hardship, fear, conflict and epiphany. This allows NO IMPACT MAN to be equal parts drama and comedy.

We see Colin shift and change; by the end of the year, he embraces political action without forgoing his individual action mantra. Michelle's change is more emotional; she is us, the audience, and has more to learn. The experiment for her is initially about a "lifestyle redesign" but becomes something far more profound.

As much as this is an environmental documentary, it is also a study of two people struggling to make a marriage work. Michelle has agreed to the No Impact project in order to help Colin fulfill his dreams. But she does so without fully comprehending the high impact it will have on their relationship.

The structure of the film loosely follows the year-long experiment in chronological order. Our editing style, however, will be more lyrical, creating a counterpoint to the rigidity of the chronological structure. We hope that this more fluid editorial style will best allow viewers to make thematic connections and associations, as well as to focus on how our characters gradually evolve over the course of the No Impact Year.

Ultimately, NO IMPACT MAN is a meta-narrative about our consumer society. It is also a love story and a portrait of a contemporary marriage. **LAURA GABBERT and JUSTIN SCHEIN, 1/09**

FILMMAKERS' NOTES

ON LOW IMPACT FILMMAKING

By Justin Schein, co-director

NO IMPACT MAN (NIM) is all about taking a new look at the way we impact our Environment. As individuals and as filmmakers we were confronted with these questions every day making the film.

But even before the No Impact project came along, my interest in moderating my footprint had been growing. I was an obsessive recycler, feeling that putting my mountain of plastic in the blue bin made it better. Then I did some research and found that much of that waste was being shipped to China only to be processed and shipped back. The key was to reduce, but everywhere I looked everything was plastic.

I started to examine other aspects of my life and found more and more conundrums. Keep my old gas guzzling car or buy a new one that got better mileage but was a ton of new metal and plastic? Do I switch to CFL lightbulbs and just throw away the old ones? It became maddening.

As a filmmaker I had been inspired by environmental documentaries such as *Super Size Me* and *The Inconvenient Truth*. Thus, when I learned about Colin and Michelle's project, it seemed the perfect way to begin looking at these issues in my own work.

As a condition to agreeing to participate in the film, Colin, our subject, asked the filmmakers to commit to be environmentally conscious in our production. As it turned out, trying to keep in the spirit of the No Impact project came naturally.

- **Reduce/Reuse/Recycle:** The first way in which the pledge to reduce our footprint impacted the production was in our decision not to buy a new camera for the filming. We got the green light to start filming as the NIM project was beginning, so we needed to act fast. Using the camera that was available to us (DVX100a) was cost effective, expedient and low impact.
- **Local Location:** The very nature of the subject matter made the filming low impact. Colin and the No Impact Family could not travel (except for rare occasions)... So we filmed locally.
- **Low Profile/Low Impact:** That the film is an intimate, cinema verité portrait of the family, which helped reduce our impact. It was shot by one person, hand held, with a small DV camera and a wireless microphone. All the gear fit into a backpack, so all production transportation was on a bicycle or subway. Being a one-man crew has its challenges and benefits. On the positive side, it becomes much easier to assimilate into the family. The challenge is when there is no sound person to capture sound off camera because content (audio) takes precedent over visuals.
- **A Car Free Shoot:** Our No Impact family swore off carbon producing transportation from day one and slowly biking became a big part of their project. In an attempt to keep with the spirit of the film we decided to get all tracking shots of them biking from another bike rather than from a car. To do this we rented a rickshaw and shot from the back of that. Other times I simply shot from my own bicycle.
- **Natural Lighting:** To maintain a natural style, to be less obtrusive and to be green, we decided to use only practical light, meaning either natural light or lighting that existed within the scene. This proved to be a challenge in terms of color temperature because all of the interior lights were compact fluorescents. About 6 months into their year, the NIM family turned off the electricity altogether. So when shooting in low light, we needed to make sure there were ample candles available. Technically, we slowed the shutter on the camera and used moderate gain. Thus the night interiors are quite grainy, but we hope that the aesthetic adds to the veracity of the film.
- **Recharge:** One thing that has always been troubling about documentary production has been the number of batteries that filmmakers throw away. Several years ago I did research and found an organization that will recycle used household batteries (<http://www.inmetco.com>). When starting NIM I

revisited the issue and found that the rechargeable Lithium Ion 9v technology had been greatly improved. So for the whole film we used 4 rechargeable 9v batteries, saving hundreds of batteries.

- Using the Superhighway: NO IMPACT MAN was shot in NYC and edited in LA. The co-directors sent cuts of the film through yousendit and would meet regularly over the internet via skype. By dividing the work we reduced travel to a minimum.

Lastly and most importantly, spending time with Colin and thinking about the issues that the NIM project touched upon has had a profound effect on my life. Beginning with small things in my personal life, like not using plastic bags and not drinking bottled water and moving to more drastic things like line drying my laundry. On a political level, all of us on the filmmaking team started to engage - my family now volunteers for an environmental organization, and I write letters for the Natural Resources Defense Council. Once I started to think about the choices I was making and the effects they have on the environment, I could not go back.



FILMMAKERS BIOS

Laura Gabbert – Director/Producer

Laura Gabbert earned her MFA from UCLA's School of Film, Theater and Television. Her first documentary THE HEALERS OF 400 PARNASSUS aired on PBS in 1997. Gabbert then went on to produce the 1999 Sundance Competition feature film GETTING TO KNOW YOU, which had its European premiere at the Venice Film Festival. Most recently she directed and produced the critically acclaimed ITVS documentary SUNSET STORY (Special Jury Prize, Tribeca Film Festival and Audience Award, Los Angeles Film Festival). She is currently co-writing and producing the adaptation of Joyce Carol Oates' novel Starr Bright and developing two new documentaries. Laura was honored with the 2004 UCLA Distinguished Alumni Award and returns to UCLA frequently as a guest speaker. She has served on the ITVS documentary selection committee. She lives in Los Angeles with her husband and two daughters.

Justin Schein – Director/Cinematographer

Justin received his Masters in Documentary from Stanford University and has gone on to shoot over 50 documentary films. Presently Justin is in production on UPSIDE-DOWN AND BACKWARDS a hybrid animated documentary about dyslexia with Oscar winning producer Peggy Stern and animator John Canemaker. He is also shooting IMAGINING PEACE a film about Israeli and Palestinian teenage girls. Justin recently served as co-director of photography with Albert Maysles on THE FOUR SEASONS, a film about a group of Holocaust survivors' final year together in the Catskills. Justin co-founded Shadowbox Films in 1998. He lives in Brooklyn with his wife, filmmaker Eden Wurmfeld, and their son Micah.

Eden Wurmfeld - Producer

Eden Wurmfeld's producing career began with her brother's experimental feature FANCI'S PERSUASION in 1994. She has since produced the award-winning indie feature KISSING JESSICA STEIN, acquired by Fox Searchlight to hit box office success. Eden's first documentary effort, the critically acclaimed ITVS SUNSET STORY aired nationally on PBS during Women's History Month in 2005 and is now available on DVD. She produced PUCCINI FOR BEGINNERS, which premiered in competition at the 2006 Sundance Film Festival. Eden is currently at work on a new feature project titled STARR BRIGHT, a thriller based on a Joyce Carol Oates' novel, slated to go into production in winter 2009. Wurmfeld co-authored The IFP/Los Angeles Independent Filmmaker's Manual (Focal Press), a "cookbook" on indie filmmaking, which is used in film studies courses across the country. In 2003, Wurmfeld received an alumni award from her Alma Mater - UCLA's Film School, and was nominated for an Indie Spirit Producers Award. She was named in the Variety's "10 Producers to Watch for 2002."

Impact Partners – Executive Producers

Impact Partners is a film investment services group for high-net worth individuals who seek to promote social change through film. IP pursues a dual-bottom line: we aim for both profit and the creation of films with significant social value.

Films that IP members have financed or co-financed include BORN INTO BROTHELS (winner of the 2005 Academy Award for Best Documentary Feature); FREEHELD (winner of the 2008 Academy Award for Best Documentary Short); GHOSTS OF ABU GHRAIB (winner of the 2007 Emmy for Best Documentary Special); VERY YOUNG GIRLS (world premier at the 2007 Toronto International Film Festival); and both SECRECY and THE RECRUITER (world premiers in the Documentary Competition of the 2008 Sundance Film Festival). IP has four films at the 2009 Sundance Film Festival: CHILDREN OF INVENTION, NO IMPACT MAN, SERGIO, and THE GLASS HOUSE.

IP is currently in production or development on eight films, including new projects by Rachel Boynton (OUR BRAND IS CRISIS), Jose Padilha (BUS 174), Jennifer Dworkin (LOVE & DIANE), Susan Motamed and Melanie Judd (ENRON: THE SMARTEST GUYS IN THE ROOM and DAY NIGHT DAY NIGHT), Ross Kaufman (BORN INTO BROTHELS) and Greg Barker (GHOSTS OF RWANDA). The Executive Director of Impact Partners is Dan Cogan. Geralyn Dreyfous is the Director-at-Large.

SUBJECT BIOS

Colin Beavan – Subject/Co-producer. Author, Writer, Blogger, Consultant, Engaged Citizen

Beavan's experiment in lifestyle redesign is the subject of his book (scheduled for publication in Spring 2008 by Farrar, Straus & Giroux) and a documentary by independent film producers Laura Gabbert and Eden Wurmfeld.

Beavan writes and administers the provocative environmental blog NoImpactMan.Com, which has become a meeting point for discussion of environmental issues from a "deep green" perspective. In addition to some 2,500 daily visitors and 4,000 daily page views, the site has 8,500 email and "newsreader" subscribers. About 1.3 million people have visited the blog since he established it a year and a half ago.

Beavan was named one of MSN's Ten Most Influential Men of 2007 and was named an Eco-Illuminator in Elle Magazine's 2008 Green Awards. His blog NoImpactMan.com was named one of the world's top 15 environmental websites by *Time Magazine*. He was named a 2008 Eco-Star by New York City's Lower East Side Ecology Center.

The No Impact project has been the subject of stories in the *New York Times*, the *Christian Science Monitor*, and many other national and international news outlets. Beavan has appeared on The Colbert Report, Good Morning America, Nightline, The Montel Show, and all the major NPR shows. He speaks regularly to a wide variety of audiences, is frequently quoted in the press and consults to business on the intersection of sustainability and human quality of life.

Beavan is a PhD electronic engineer (University of Liverpool). He spent the late 80s and early 90s as a consultant to philanthropic organizations such as social housing providers, drug treatment agencies and hospitals, helping them to promote themselves in order to secure increasingly scarce, Thatcher-era funding.

In 1992 Beavan returned to the United States and wrote for magazines until Hyperion published his first book *Fingerprints: The Origins of Crime Detection and the Murder Case that Launched Forensic Science* (a popular history of criminology) in 2001. In 2006, Viking published his second book, *Operation Jedburgh: D-Day and America's First Shadow* (about the operation that formed the precedent for U.S. anti-Soviet operations in Afghanistan).

He is a visiting scholar at NYU, an advisor to the University's Sustainability Task Force, and sits on the board of directors of New York City's Transportation Alternatives and on the advisory council of Just Food.

Michelle Conlin – Subject/Co-producer

Michelle Conlin is a senior writer at *BusinessWeek*, where she covers the Working Life, a beat that includes the culture of work, social issues, work-life trends, and the labor market. Cover stories include "The Economics Behind the Youth Vote," "Working...And Poor," "Get Healthy—Or Else," "The Clockless Office," "Religion in the Workplace," "The Wild New Workforce," "The New Gender Gap," "Unmarried America," "Is Your Office Killing You?" "Innovation Champions," and two of BusinessWeek's cover packages on philanthropy. Michelle has appeared on NBC's Today Show, CBS's Early Show, ABC's Good Morning America, CNN, NPR's All Things Considered, NPR's Marketplace, CNBC's Kudlow & Cramer, Fox News, and MSNBC. She has also been a regular panelist on PBS' To the Contrary and CNNfn's Business Unusual.

Michelle is a graduate of the Columbia University Graduate School of Journalism, where she was the recipient of the Richard T. Baker prize for best print reporting and the Carlotta di Cagno and David di Cagno Hagen Prize for best investigative story on environmental protection.

SUBJECT'S NOTES

Individual Action VS Collective Action

By Colin Beavan

A continuing debate erupts within the environmental movement about the relative merits of individual versus collective action. Back in 2007, on the subject of individual action, *The New York Times* columnist Tom Friedman wrote,

You can change lights. You can change cars. But if you don't change leaders, your actions are nothing more than an expression of, as Dick Cheney would say, "personal virtue."

I heard criticisms like Friedman's constantly throughout a one-year project in environmental living that I took on under the moniker "*No Impact Man*." What difference can one person make? Having had a lot of critics who forced me to look at the issue, I've come to some conclusions.

Firstly, there is one circumstance under which one person absolutely cannot make a difference: if that one person doesn't try. And if we don't try, who among us knows whether we have foregone the chance to influence the people around us? Which one of us knows for sure that, by applying our talents and efforts to what we believe in, whether we might become a Martin Luther King Jr. or a Bobby Kennedy or an Al Gore or a Betty Friedan or a Nelson Mandela?

Not that these great names are necessarily the most important aspects of movements. They are only symbols of the thousands and millions of people upon whose shoulders they stood. They are simply the straws we say broke the camel's back. But those straws did not do the trick. It is the thousands and thousands of straws that come before that weakened the proverbial camel's back enough to be broken. The one person or action that breaks the back is often the one that history recognizes. But the domino that begins the domino effect requires all of us to be in line in order for the chain reaction to take place.

Of course, Friedman is correct to suggest we need collective action on climate change. We need gigantic investment in green infrastructure. We need regulation to curb industry excesses. We need an entire new economic mindset. These things cannot be done by individuals. Those of us who are concerned about our environmental crisis must get involved in the political arena and find ways to keep pressure on our politicians in this regard.

But to suggest that collective and individual actions are mutually exclusive, or even different, is wrongheaded and dangerous. It ignores the way cultures change, the responsibilities of citizens, and our potential as agents of change. Collective action is nothing more than the aggregation of individual actions. And individual action does not preclude involvement in collective action. In fact, it absolutely demands it. The two work together.

Think about this: How much more convincing is an advocate for urban bike lanes who rides his bike every day? Who is more convincing, an advocate for climate change mitigation who takes the subway or one who drives alone in an SUV? Living our values across all areas of our individual lives -- from the private to the public -- demonstrates an integrity and conviction that can help persuade the skeptics.

This climate problem is so big that we need a change in the culture. We need to look at the way we live. We need to find a good life that doesn't depend so much on energy and material throughput. And Government is not in the business of telling us how to live. Government is in the business of facilitating the way of life the people have chosen. Therefore, if we want to ensure that the planet maintains its ability to support us, we have to choose differently. This is a battle not just for votes, but for hearts and for minds. Hearts and minds are changed by individuals, not by governments.

We know we have to change the system, but we must also remember that the system is only a collection of individuals. What the system does is just the aggregation of all of our individual actions: as citizens, as shareholders, as CEOs, as product designers, as customers, as friends, as family members and as voters. We

have to stop waiting for the system to change, and remember that every decision we make in our homes and in our workplace amounts to "the system."

We need to pick up a new model of "engaged citizenship," in which we realize that the way we live affects everyone around us. We need to develop new ways to take up and assert our responsibility. We need to take "participatory democracy" to a new level, where we don't just vote for the leaders who will bring us the culture we want, but where we take responsibility for making the culture ourselves.

What we'll get in return is the feeling of a life fully lived, one in which we are not victims of the system but leaders of it. Where we choose instead of inherit. Where we stride purposefully instead of sleepwalk. Where we are true masters of our destiny.

More Information

NOTHING LOST SOMETHING GAINED

Based on a typical Manhattanite's lifestyle, Colin and Michelle saved all this and more in their No Impact year.

- **Take out tubs** (based on ordering in one meal a day, 6 times per week which includes 4 takeout containers):
1,248 fewer tubs in the landfill
- **Paper and/or Plastic Cups** (based on 3 beverages per day per person):
2190 fewer cups in the landfill
- **Plastic Bags** (based on 9 plastic bags per week including the food delivery bag):
572 fewer plastic bags in the landfill
- **Gallons of Garbage:**
4,380 gallons less garbage in the landfill
- **Disposable Diapers** (based on 6 diapers per day)
2184 fewer diapers in the landfill

CREDIT LIST

CAST

In order of appearance

Colin Beavan
Michelle Conlin
Isabella Beavan
Ronny Osofsky
Rick Osofsky
Kate & Tom Shone
Beth & Keith Beavan
Melissa & Tanner Freeman
Gary Rabinowitz
Brian Lehrer
Sarina Finkelstein
David Leventi
Andrew Visconti
Kerry Trueman
Mayer Vishner
Eden Wurmfeld
Alex Brodsky
Brendan McCall
Jon Fine
Tom "T. Lo" Lowry
Hilary Kivitz
Meredith Pugh
Rachel Schneider
Rich Yates
Myriam Weil
Steffan Schneider
Jennifer Albano
Matt Dawson
Nikola Berger
Majora Carter
Rep. Jerrold Nadler

CREW

Directed by Laura Gabbert
 Justin Schein

Produced by Laura Gabbert
 Eden Wurmfeld

Director of Photography Justin Schein

Edited by William Haugse ACE
 Matthew Martin

Music by Bobby Johnston

Executive Producers Julia Parker Benello for Chicken & Egg Pictures
 Diana Barrett for The Fledgling Fund
 Dan Cogan
 Abigail Disney for Fork Films
 Barbara Dobkin
 Kevin & Donna Gruneich
 David Menschel for Vital Projects Fund, Inc.
 Adriana Mnuchin
 Susan & Gib Myers
 Sarah Johnson Redlich
 Juliette Timsit & Caroleen Feeney

Co-Produced by Colin Beavan
 Michelle Conlin