

BETTER WORLD PROJECTS
RADICALMEDIA
DIGNITY HEALTH
present
A film by KAHANE COOPERMAN and JOHN HOFFMAN

THE ANTIDOTE



Official Press Kit

Supervising Producer ANDREA BERMAN
Producer JENNIFER GALVIN
Co-Producers ERIC BROWN, JULES HO, JENNIFER HOOS ROTHBERG, RUTH WOODEN
Associate Producer PETER NAUFFTS
Produced and Directed by KAHANE COOPERMAN and JOHN HOFFMAN

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LOGLINE

Stories of Kindness, Decency, and the Power of Community in America.

EXTENDED SYNOPSIS

Made in response to the times we are living in, **THE ANTIDOTE** is a feature documentary that weaves together stories of kindness, decency, and the power of community in America. It's about everyday people who make the intentional choice to lift others up and make their communities better, despite the fundamentally unkind ways of our society — which are at once facts of life in America, and yet deeply antithetical to our founding ideals.

Directed by Academy Award-nominee **KAHANE COOPERMAN** and six-time Emmy winner **JOHN HOFFMAN**, **THE ANTIDOTE** aims to drive a national conversation about the roles that kindness, decency, compassion and respect play in a civilized, democratic society. While it's easy to court despair in the face of monumental, structural problems, **THE ANTIDOTE** tells stories of compassionate people intentionally leveraging the resources within themselves and their communities to give others a chance at a better life. **THE ANTIDOTE** isn't about an idea or a platform; there are no historians, policy wonks, or celebrities. It is simply about how we treat each other. It is about who we are and, maybe, it's about who we can be.

TEAM

BETTER WORLD PROJECTS, **RADICALMEDIA**, and **DIGNITY HEALTH** present a film by Kahane Cooperman and John Hoffman. “**THE ANTIDOTE**” Produced and Directed by Kahane Cooperman and John Hoffman. Executive Producers: Lloyd Dean, Charlie Francis, John Hoffman, Jon Kamen, Mark Klein. Co-Producers: Eric Brown, Jules Ho, Jennifer Hoos Rothberg, Ruth Wooden. Supervising Producer: Andrea Berman. Producer: Jennifer Galvin. Associate Producer: Peter Nauffts. Director of Photography: Matt Porwoll. Edited by Armando Croda, Andrew Saunderson. Music by Nathan Halpern, Chris Ruggiero.

OFFICIAL STILLS AND ARTWORK

OFFICIAL WEBSITE

www.theantidotemovie.com

Instagram - [@theantidotemovie](https://www.instagram.com/theantidotemovie)

Twitter - [@movieantidote](https://twitter.com/movieantidote)

Facebook - [@theantidotemovie](https://www.facebook.com/theantidotemovie)

Hashtag - #BeTheAntidote (Encouraging our audience to share their stories of Kindness)

101 min | 2020 | English | USA

OVERVIEW

The divisions in the United States are what drive headlines and political discourse. But kindness — as a serious response, a vital counterbalance, and a tool to make things better — is instrumental to American life. The country is filled with a constellation of everyday citizens not performing small gestures or what’s often called “random acts of kindness,” but intentional, willful, and sometimes large-scale efforts to improve the lives of others.

In fact, the bygone era of unity and hopefulness that politicians often evoke is actually put into action every day, made stronger by the connections different communities find. Searching for examples of that hopefulness was the mission that filmmakers Kahane Cooperman and John Hoffman set for themselves in *THE ANTIDOTE*. They find many: A Congolese refugee family in Alaska; a California teacher whose class fosters religious tolerance; a single mom in Texas receiving help continuing her education; a clinic that restores respect and provides health care to the homeless population in Boston; members of a differently-abled center in upstate New York that is a vibrant part of its town; a subsidized housing center in Portland, Oregon that blends the needs of seniors and foster families; a professor of Christian Ethics in Georgia who renounced his anti-LGBTQ+ views; an Indianapolis community organizer who lives up to his job title of “Roving Listener.”

“If ever there was a time for kindness, this is it,” says Hoffman. “It wouldn’t have occurred to us to make this film a few years ago. But *THE ANTIDOTE* was made in response to the time we’re living in now.”

INSPIRED BY ONE WORD, SIX QUESTIONS, AND MANY STORIES

The idea behind *THE ANTIDOTE* is a tale of one simple but multi-layered idea that sparked several imaginations. In 2017, Hoffman was meeting with Lloyd Dean, CEO of Dignity Health, the largest not-for-profit hospital provider in California, to better understand the company’s commitment to kindness as value and their public information campaign, Hello Human Kindness. Hoffman, a six-time Emmy Award-winning filmmaker whose films include *Out of Many, One, Rancher, Farmer, Fisherman* and *The Weight of the Nation*, was there to ask Dean if he would be interested in a documentary which looked at the country through the lens of kindness. “It was humbling, to say the least, that Dean, Dignity Health, and a coalition of remarkable funders came together to support us,” says Hoffman.

Joining forces with Kahane Cooperman — a director and producer who won 11 Emmy awards and 3 Peabody awards for *The Daily Show with Jon Stewart*, was an Academy Award nominee for her 2017 documentary short *Joe’s Violin*, and who served as showrunner for Amazon’s *The New Yorker Presents* — fine-tuned the direction for the film.

“When Kahane and I met to co-direct, we knew this was the right combination,” says Hoffman.

Says Cooperman, “John told me about this idea, and the potential of the subject matter was really compelling to me. I felt there was a real opportunity for changing the course of dialogue at a time when it felt like civility was crumbling underneath us all. We put our heads together and thought, How do we approach this?”

“We knew we wanted to make a film people could watch and afterward say, ‘*This is who we really are,*’” says Cooperman. “We didn’t think there was just one story that represented all of what we were aiming for. So we came up with a combination of stories which, through the sum of their parts, addresses the theme.”

To help focus their idea, Hoffman and Cooperman began by thinking about several questions related to contemporary life, including *How do we raise our children? How do we teach our children? How do we live and work together? How do we take care of the sick and dying? How do we welcome the stranger? How do we lead?*

“We soon realized, though, that it wasn’t enough just to answer those questions — we also had to acknowledge that far too many Americans live in a fundamentally *unkind* world, and have for generations,” says Hoffman. “Our film is built on the foundational belief that it’s fundamentally unkind to not have a safe place to sleep, it’s fundamentally unkind to not have access to healthcare, it’s fundamentally unkind to not be paid a living wage, and that the injustices of racism, sexism, and homophobia are all fundamentally unkind.”

They knew they didn’t want stories that came out of spontaneous decisions, as opposed to planned choices.

Says Cooperman, “It was crucial to find people in America making *intentional* choices to, as we said, ‘lift each other up.’ This film is not about ‘random acts of kindness,’ as great as those are. That’s not what we’re talking about. Kindness is a tool, and a powerful one — so intentionality was key. ”

“As beautiful as many stories we researched were, if it didn’t access the *unkindness* that made a situation possible, it didn’t fit,” adds Hoffmann. “We didn’t need exact matches to our six questions, but the stories had to somehow be examples of how people are lifting each other up.”

Finding relatability was also essential. “It was important that viewers be able to see themselves in this film at some point or another,” says Cooperman. “This is not a film about who you voted for. It’s about our common humanity.”

Filmed throughout 2018 and the first half of 2019, the filmmakers found that the film was evolving into something even more a result of the time it was made in. “This documentary is saying, This really *is* who we are at a time when there’s tremendous cause for reflection about our collective identity,” says Hoffman.

The common humanity the filmmakers speak of — and the hope of that being shared — is summed up in an early scene by a class of fourth-graders in Seattle whose teacher introduces them to a friend’s newborn as part of a program called “Roots of Empathy” that brings parents with newborn babies to elementary schools so that elementary school kids can understand how “Feelings are contagious.”

“The teacher we see in the film, Rebecca Young, does sessions with fourth-graders and the baby on a regular basis,” explains Cooperman. “The idea is, if kids at a young enough age can be exposed to babies, they’ll be taught the idea that ‘I’m caring for the baby so that when *he* grows up, he’ll care for other people.’ That sequence captures the essence of the whole film.”

THE ANTIDOTE also deliberately doesn’t identify the participants in its stories — the effect being that viewers don’t feel they’re watching a journalistic piece, but instead feel as if they’re talking to (and learning from) their neighbors.

“We didn’t want to create a distinction between, for example, people who are credentialed and anyone else in this film whether they’re a fourth-grader or a 104-year-old,” says Cooperman. “It was our hope that people will see themselves in these people on screen.”

What these people express is universal. Says Hoffman, “In the last minutes of the film, a refugee talks about she was welcomed in her new country, and a college grad notes in her commencement speech that she and her fellow students are there because they all helped each other. Someone notes that, ‘The kindness we share brings out the best in all of us,’ and someone else says we need to value what’s good in people. We hear it said that the point isn’t ignoring destructive forces, but putting our attention to the good. Perhaps it’s most succinctly summed by a young boy who says, ‘It’s the glue that holds us together — without kindness, we’d all be maniacs.’”

THE STORIES OF THE ANTIDOTE

Anchorage, Alaska:

In the largest city in America's 49th state, the filmmakers spend time with a family of Congolese refugees, including Phoibe, a 104 year-old grandmother just arriving in Alaska after 17 years in a refugee camp in Rwanda.

"While we were making the film, immigration into the U.S. was being restricted, and the number of refugees that the country was going to accept was being reduced," says Hoffman. "In learning about refugee resettlements, we learned that Anchorage's high school is the most diverse in the entire United States because of the refugee resettlement program — and the majority of the refugees in Anchorage are Congolese. The cultural leap that these refugees go through, in addition to looking for happiness and safety, is dramatic."

"We learned about Phoibe from her grandson, who had already been in Alaska with his family for several years," says Cooperman. "And when we heard his Centenarian grandmother was coming, we knew we had to film the early weeks of their arrival."

The United Nations, on behalf of the global refugee resettlement program, decides where refugees are sent; wherever the first refugee in a family is sent, those related to that person who are resettled move there as well. "There's a national effort in the philanthropic community to nurture a welcoming spirit toward refugees," says Hoffman. "That's part of recognizing who we are as Americans. "

"One of the reasons why Anchorage was so appealing to us is because it's so unexpected," says Cooperman. "You don't think of refugees going there, least of all from the DRC. The images of women wearing sandals on the ice, in their beautiful clothing, is so incongruous and so beautiful."

Modesto, California:

At Peter Johansen Public High School in Modesto, California, Sherry McIntyre teaches a world religions class about tolerance and the diversity of faith in America. It's the only public school district in the entire country that requires such a class for graduation.

"We found Sherry after we saw her TEDxModesto talk about this class, in which she discussed the idea that if young

people simply have an understanding of different religions early on, they might grow up to be more respectful human beings,” says Cooperman.

“That class was designed specifically so that it can have its strongest chance of staying in the curriculum, because it’s about religion in a public school,” adds Hoffman. McIntyre and the school faculty who were involved conferred with the First Amendment Center and the Interfaith Council for Peace & Justice, as well as with faith representatives from around Modesto.

“In talking with Sherry, who’s been teaching about world religions for over 20 years, we asked her how she knew the class has had an impact,” says Cooperman, “and one thing she described was hearing from students who’d been in the class 15 years earlier who said to her that the class impacted the way they were raising their own kids.”

Indianapolis, Indiana:

In Indianapolis, community organizer De’Amon Harges works with the Broadway United Methodist Church (UMC) to build connections — and to truly listen to what people in his neighborhood need.

“We learned about De’Amon through Rev. Mike Mather, who’s been the pastor of the Broadway UMC in Indianapolis for 17 years,” says Hoffman. “Mike made a casual reference to De’Amon and called him ‘The Roving Listener’ — and as a storyteller, you can’t let a description like that go unexplained.”

“De’Amon started his work as the Broadway UMC ‘Roving Listener’ by literally knocking on doors to listen to people’s concerns,” says Cooperman. “He learned that to build a community, you don’t ask people what they need — you ask what they can give, and what they can provide to a group. That turns conversations around because it makes people feel valued and worthy. If someone said they have a garden, De’Amon would ask if he can bring neighborhood kids over to work on it. It’s a well-thought-out philosophy about how to do successful community organizing.”

Through his organization The Learning Tree, Harges works with local kids to create a bike shop called the Biker Boyz & Girlz Shop. “That engages the younger population of his neighborhood in a way that takes the kids seriously, and has them be actually part of the business,” says Cooperman of the shop seen in the film. “When we see De’Amon

with them, he's engaging the kids in conversation as they're walking around. He is literally a roving listener."

Portland, Oregon:

The phrase 'It takes a village to raise a child' is often quoted, but at Bridge Meadows, an intergenerational housing community in Portland, it's the core basis of day-to-day life as subsidized housing is provided both for elderly residents and for parents raising fostered and adopted children. Each group helps create a nourishing environment that provides stability, love, and purpose for what Bridge Meadows calls its "three-generation communities."

"The elders who live at Bridge Meadows agree to give time every week to help the parents who are raising foster and adopted kids there — they might pick them up from school, help them with their homework, or take them to doctor's appointments," says Hoffman. "The older residents are given this beautiful sense of purpose and meaning and source of love, and they're able to give love back."

The children, many of whom may start out fostered but may formally be adopted by the adults raising them, have their needs met as well in profound and moving ways. "When we hear Brody, who lives at Bridge Meadows with his sister, say that he has '42 grandmas and 8 grandpas,' it's so so clear he has this whole community helping him."

"As moving as it is to see these children have new opportunities, it's equally moving to see how important it is for the elderly population, because now they feel as if they have purpose," says Cooperman. "It's such a profound idea to take these two populations, both of which are struggling with different things in different ways, and bring them together so that all of their needs are met."

Boston, Massachusetts:

Dr. James O'Connell's journey to helping the homeless community in Boston was unexpected, even by him. Dr. O'Connell started medical school at age 30, and after graduating from Harvard Medical School in 1982 thought he was on his way to an oncology fellowship. "Jim was told by an advisor that he would be doing a residency at a homeless shelter," says Cooperman. "He went there ready to put a stethoscope around his neck and put on his white

doctor's jacket. Then the nurse in charge essentially said, "Take off the doctor's jacket, put the stethoscope aside — for a few months, you're going to be soaking and washing the feet of the homeless."

"At first, Jim didn't understand. But he learned astounding lessons from the nurses there, one of which was, if you can establish trust with the homeless population, that's how you'll begin to actually care for them," says Cooperman. As O'Connell has described it, being at the feet of the people he was caring for reversed the power structure, radically changing his perception of his life and job. "Jim learned that unless you establish that relationship, you can't do what you need to do as a doctor, which is to make them healthy," says Cooperman. "By being at eye level, and using his patients' names with respect, getting to know them, and establishing trust, he connected to his patients in a new way."

In 1985, O'Connell and his colleagues founded Boston Health Care for the Homeless (BHCHP), which has a street unit to provide for the needs of the homeless, and a medical respite program, which, among other services, tends to orthopedic comfort and care of the homeless. Crucial to this story in *THE ANTIDOTE* is Nurse Cecilia Ibeabuchi, a Nigerian immigrant who runs the foot clinic and who expresses how she wants to give back to the community that supported her when she first arrived in the U.S. "She's the most incredible, loving person," says Cooperman.

"Jim describes homelessness as a prism that sheds light on the weaknesses in every aspect of society's infrastructure," says Cooperman. "Seeing what happens in the foot clinic and seeing Jim meeting with this population he knows so well taps into not only the issue of homelessness, but also the issue of health care for everybody."

Hurleyville, New York:

The Center for Discovery (TCFD), just up the road from Hurleyville, New York, is an organization that, as their mission statement says, "Offers residential, medical, clinical, special education programs to over 1,200 children, adults, and families" from the differently-abled community, including people from across the autism spectrum and with various medical complexities. But the Center doesn't just share a zip code with Hurleyville; the center, the people it serves, it's staff, and the town have a connection that goes beyond location to become a genuine community.

Says Hoffman, "We learned about Hurleyville through Ruth Wooden, one of our producers who is a longtime friend and colleague of mine. Ruth helped mentor this film, helped us in fundraising and gave storytelling advice, and was a

remarkable spirit to the project. Her brother is one of the leaders of the Center for Discovery. Ruth took us there to meet people there and experience it, and we just fell in love with everything about it.”

“Among other things, the story of Hurleyville and the Center for Discovery demonstrates what the role of government is,” says Hoffman. “It’s a beautiful way of showing what it means to live in a civilized, democratic society.”

In Hurleyville, the filmmakers meet with Kadeidra, a resident who came to the Center for Discovery when she was a child and, some 15 years later, is offered the chance to be on the Center’s board. She’s not only up to the challenge, but makes an authoritative mark in amazing ways. “Kadeidra is a remarkable person that we had the privilege to get to know, and who allowed us to tell her story and portray this big life that she has,” says Hoffman.

“It was important for us to give to Kadeidra agency in our film,” adds Cooperman. “We actually didn’t have to do much in that sense, because as she’s asked to be on the board, her voice is an important one in how the Center is run. She’s a real star in the film.”

Decatur, Georgia:

At the First Baptist Church of Decatur, David Gushee, a congregation member and professor of Theology and Christian Ethics who has written the leading Baptist College textbooks on those topics, leads a Bible Study Group for parishioners — and reflects on the spiritual pivot inside himself that led to an inclusive view of the LGBTQ community and his 2014 book, *Changing Our Mind*.

Says Hoffman, “Gushee came to the realization that he was preaching and promoting a view” — one in accordance with mainstream Baptist and “historic Christian” beliefs — “that he could no longer agree with. And when you see what he’s done, you understand how important his story is.”

At First Baptist, Gushee speaks about how he renounced his previous views, and parishioners in his services and Bible study classes talk about the impact he’s had. “The fact that he changed his mind is incredible, and his class welcomes everyone — LGBTQ and straight members of the community, as well as older parishioners, young people, and anyone who wants to be there,” says Cooperman.

“We have a fundamental injustice of racism, sexism, and homophobia in this country,” says Hoffman. “The fact is, some conservative religions’ lack of acceptance and oppression of the LGBTQ community is unrelenting. And within the church, anyone working for tolerance in this area are doing it in secret. Gushee is an example of someone who, in the starkest way possible, changed his mind — which doesn’t seem like a big a deal on the face of it, but on the other hand, it’s the biggest deal in the world.”

Amarillo, Texas:

Alicia Morin, a young single mother, describes how, as a restaurant worker who needed to work additional jobs as a hairdresser to make ends meet, she wasn’t able to spend time with her young son, who was babysat by his grandmother. Alicia was going to school at night to get her college degree, and as she describes how she was “freaking out” about her bills, it’s a harbinger of where America is certainly headed in the COVID-19 era, as growing job insecurity threatens to hold ordinary people back from living their lives and caring for their families.

“We found out about Alicia when we researched Russell Lowery-Hart, the president of Amarillo College, after reading a profile of him in *The Atlantic*,” says Cooperman. “In that piece, Russell talks about the realization he had that the barriers to kids graduating college had nothing to do with the classroom — it had to do with life barriers, and how he believes it’s part of Amarillo College’s responsibility to alleviate that.”

“So Russell began reshaping the culture at the college: If a kid was falling asleep in class, the teacher asks why they’re asleep. If that teacher finds out that in order to stay in school the kid has to work a job all night, every night, what can the school do about that? We reached out to him to learn more about the Advocacy & Resource Center (ARC) that he established at the college. On a research trip there, we met with a handful of students who all had incredibly compelling stories, but something about Alicia was so relatable.”

Alicia recounts juggling parenthood and planning for the future — a future that seemed to be slipping away from her no matter how hard she was working, as generational poverty and lack of opportunity seemed insurmountable to her. As we see other students, including Angelique, get help paying bills in order to concentrate on schoolwork, Alicia is chosen to give a phenomenal graduation commencement speech.

“Alicia had literally been pushed to the brink, and was brought back by Amarillo College, which changed her life,” says Cooperman. “Then she’s nominated to be one of the speakers at commencement, and ultimately gets chosen for

that spot. We couldn't have predicted that when we first met with her, but it was so great to see.”

ADDITIONAL ANTIDOTE STORIES AVAILABLE ONLINE

The filmmakers looked at numerous possible stories to include in THE ANTIDOTE, and four others will be available on the film's website, www.TheAntidoteMovie.com:

- In Cleveland, a 40-year-old program called nationwide Children's Hospital Nurse- Family Partnership pairs first-time mothers from low-income backgrounds with nurses who meet with the moms starting at six months of pregnancy through the first two years of their child's life. “The staff doesn't just treat them medically — they essentially teach them how to be moms,” says Cooperman. “We chose Cleveland because it has the highest infant mortality rate in the black community across the U.S.”

- In Los Angeles, making the last days of the sick and dying meaningful to patients and their families is the goal of a unique program at UCLA Medical Center. “A pulmonologist at UCLA hospital wondered what she as a physician could do when medicine has gone as far as it can go — how can she continue to care for a patient and that patient's family?” says Cooperman. “She came up with a program in which she and other nurses try to provide something for the those who are dying and their families. For example, if someone wants to die outdoors, they bring medical equipment outside and arrange that, or if someone wants to have a last date with their spouse, they set that up.”

- In Johnson City, Tennessee, a unique meeting place called The River serves several needs both practical and emotional. “It's a women's-only laundromat and ministry located in the heart of Appalachia,” says Cooperman. “It's a place of refuge for women who are homeless or in abusive situations, they can go and wash their clothes, wash themselves, be treated with respect, have someone help them with various legal issues, and do arts and crafts to relax. They can take refuge amongst other women, and it's called The River because for centuries, the river is where women gathered to wash clothes and be in community with each other.”

- A fourth story looks at a program called Farmers Helping Farmers, which began in response to the historic 2019 floods in Nebraska, which caused nearly every river in the eastern half of the state to overflow and causing more than \$3 billion in damage. “We followed a farmer from Wisconsin who loads up his trucks with a huge amount of hay — of which he doesn't have much — to bring to a farmer he doesn't know 700 miles away in Nebraska who lost everything and can't feed his cattle,” says Cooperman. “These are men of few words coming to each other's aide, and

it's a very sweet story. We also get to see a part of America that I think is really important to have represented.”

These online stories continue what Cooperman and Hoffman hope will be an emotional call to action spurred by THE ANTIDOTE, a response that the country in the fall of 2020 needs more than ever before. As Cooperman states, “This film lives through the actions of people who see it, and who continue its ideas and more them forward.”

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THE ANTIDOTE

Crew

Produced and Directed by
Kahane Cooperman and John Hoffman

Supervising Producer
Andrea Berman

Producer
Jennifer Galvin

Associate Producer
Peter Nauffts

Executive Producers
Lloyd Dean
Charlie Francis
John Hoffman

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Mark Klein

Co-Producers

Eric Brown
Jules Ho
Jennifer Hoos Rothberg
Ruth Wooden

Edited by

Armando Croda, Andrew Saunderson

Music by

Nathan Halpern, Chris Ruggiero

Director of Photography

Matt Porwoll

Sound Recordist

Peter Miller

Additional Editing by

J. Xavier Velasco

Additional Cinematography

Cliff Charles
Wolfgang Held
Deborah Eve Lewis
Jenni Morello
Guy Mossman
Simon Schneider
Buddy Squires
Graham Willoughby

Assistant Camera

Scott Ruderman
Jared Ames
Jonathan Bowerbank
Seth Macmillan
Daniel Maestas
Rueben Pacheco
Ed Shimko
Jamie Stephens
Tim Trotman

Additional Sound Recording

Richard Bear
Brett Becker
Erik Duemig
Aisha Hallgren
David Hocs
Paul Lawrence
Ryan McGuigan

Aerial Photography

Bryan Brumley

Mike Hensley
Patrick McNally
John Swindall

Post Production Supervisor

Nick Scherma

Music Department

Cello, Viola, Violin & Additional Music

Robert Pycior

Cello, Guitar, Violin & Additional Music

Joshua Wise

“Ubumwe N’amahoro/ Unity and Peace”

Composer: Habimfura Ndayikunda

Lyrics: Habimfura Ndayikunda

Florence Mbabazi

Denise Bamurange

Isaac Tuyishime

Re-Recording Mixer

R. Hollis Smith

Colorist

Matt Mascia

Additional Footage (Decatur, Georgia)

Wes Browning, Sema Films

Additional Research

Sonia Ricci

Production Coordinators

Corey DiStefano

Madison Fairbrother

Production Assistants

Austin Ashby

Ivan Bacon

Jami Bennett

Kevin Bianchi

Monica Castro

Amia Coleman

Tinbete Daniel

Adam Denman

Martin Gallegos

Lily Gamble

Jalen Hall

Frankie Postiglione

John Robertson

Tim Sturtevant

Anna Zanoni

Translation Services

Marie Clementine Dusabejambo
TransLingua

Production Interns

Kerstin Glaess
Kyra Guillemin
Dana Nyberg
Laura O'Carroll

Cast

Seattle, Washington

Featuring

Roots of Empathy

Rebecca Young
The Henley family

Broadview-Thomson K-8 School

Ron MacFarland
Tammy Hammrich

Students of Room 218

Abdulrahman
Aldin
Daniel
Daniela
Giancarlo
Jayaa
Jazmine
Jonah
Joshua
Leilani
Mac
Mariana
Nathan
Phakmo
Semina
Valeria
Yahya
Yeremel

Anchorage, Alaska

Featuring

Refugee Assistance and Immigration Services (RAIS)

Catholic Social Services

Issa Spatrisano, Program Director and State Refugee Coordinator

Flavia Davids, Case Manager

Luba Belavtseva-O'Hare, Refugee Resettlement Coordinator and Immigration Counselor

Keenan Plate, Refugee Agriculture Partnership Program Coordinator

Zori Opanasevych, Welcome Center Intern

RAIS Clients

Denise Bamurange
Jean D'Amour Rugamba
Daniel Faustin
Hope Gasana
Rosie Gasana
Habimfura Ndayikunda
Florence Mbabazi
Rahabu Musika
Phoibe Nyirabashali
Solange Nyiramugisha
Maombi Nyirazana
Isaac Tuyishime
Furaha Uwizeye

Interpreters

Marie Claire Mukambuguje
Agnes Twishime

RAIS Volunteers

Paul Schuette
Christine Schuette
Kay Gajewski

Modesto, California

Featuring

Peter Johansen High School

Sherry McIntyre, World Religions teacher
Jennie Sweeney, World Religions founding teacher
Yvonne Taylor, World Religions founding teacher

World Religion Students

Robert Clark
Eva Hernandez
Daniel Hernandez
Mariah Hill
Felicia Johnson
Brandon LeBow
Sam May-Woodruff
Jocelyn Morales
Lucas Pallan
Michaela Ramirez
Nathaniel Ramirez-Schmidt
Diego Rodriguez
Ashley Sanchez
Tawny Ybarra

Amarillo, Texas

Featuring

Alicia Morin

Amarillo College (AC)

Russell Lowery-Hart, President
Jordan Herrera, Director of Social Services
Ashley Guinn, Social Services Coordinator
Judith Lara Adame, Social Services Assistant
Tracy Dougherty, Amarillo College Foundation, Director of Scholarships

Additional AC Students

Sally Hong
Angelique Martin
Niloufar Mehrankhani

Central Church of Christ

Mark Love

Auto Connection

Paul Goad

Boston, Massachusetts

Featuring

Boston Health Care for the Homeless Program (BHCHP)

Jim O'Connell, MD, President
Cecilia Ibeabuchi, M.Ed, RN, Nurse Manager, SFH Clinic
Sheila Hunkeler, RN
Ryan McConnell, Boston College PULSE student
Eileen Reilly, MD, Psychiatrist

BHCHP Patients

Robert Ahern
Walter Boczar
Daniel Callahan
George Clark, Jr.
Chuck Dubord
Glenn Durkee
Bill Foley
Eric French
Adam Hade
Andrew Walsh

Portland, Oregon

Featuring

Bridge Meadows

Derenda Shubert, Executive Director

Community Members

Cheryl Crowell
Jackie Lynn
Chris Connors
Joi Lynn
Caryl Farrier
Austin Seeton
Ruth Green

Joaquin Tanatchangsang
Steve Huff
Tomas Tanatchangsang
Juanita Laush
Vivyan Wagner
Brody Lynn
Estelle Winicki

Indianapolis, Indiana

Featuring

Biker Boyz and Girlz Bike Shop of The Learning Tree

De'Amon Harges, The Roving Listener
Wildstyle Keith Paschall, The Roving Illustrator
Amanda Wolf, Executive Spirit

Biker Boyz and Girlz

Jonah Corey
Bra'Niya Penn
Janeva Cox
Bre'Onna Penn
John Harris
Josiah Sanford
Kenny Johnson
Malcolm

Indianapolis Community

Bryan Roach, Chief of Police
Pasha Britt
Beatrice Beverly
Sandra McIntyre
Kayla Robertson

Hurleyville, New York

Featuring

Kadeidra Deas
Jeffrey Connolly

The Center for Discovery Staff (TCFD)

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Craig Agazzi-Cowton, Dance Educator
Jim Cashen, Assistant Chief of Integrated Arts Department
Rene Green, Master's Special Educator
Natalie Knight, Senior Residential Associate
Dania Lascola, CSA Farmworker
Eve Springwood Minson, Director of Herbal Education
Edgar Osorio, Dance Instructor
Sherma Williams, Director, Therapeutic Dance Department
Paul Wolgemuth, CSA Manager

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Brian Dennis
Craig Eversley
Antwain Jackson
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Hurleyville Volunteer Fire Department
Chris Gibson, Chief

Decatur, Georgia

Featuring

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Kristen Pierce
Clair Ann Smith
Ron Thomas
Sally Thomas

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Becky Lichtenfeld

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Brenda McCormack, Chief Operating Officer
Melissa Soltani, Program Manager
Cheryl Jackson, Director of Communications and Marketing
www.rootsofempathy.org

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Sarah Mouracade, Communications Manager

RAIS Anchorage

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Halimo Diriye, Employment Specialist, Welcome Center
Saeed Mohamoud, Coordinator, Welcome Center

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Victor Mota, Mota Properties

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Frazell Bryant, Manager of Clinical Support Services, MS.MHC

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First Baptist Church of Decatur

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