



DOCUMENTARY FILMS



THE FIRST WAVE

A Film By Oscar®-Nominated and Emmy®-Winning Director
Matthew Heineman

RUN TIME: 93:09



TRAILER

Forthcoming

PHOTOS

[Available here](#)

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LOGLINE

With exclusive access inside one of New York's hardest hit hospital systems during the terrifying first four months of the pandemic, Oscar®-nominated and Emmy® Award-winning director Matthew Heineman's THE FIRST WAVE spotlights the everyday heroes at the epicenter of COVID-19 as they come together to fight one of the greatest threats the world has ever encountered.

SYNOPSIS

With exclusive access inside one of New York's hardest hit hospital systems during the terrifying first four months of the pandemic, Oscar®-nominated and Emmy® Award-winning director Matthew Heineman's THE FIRST WAVE spotlights the everyday heroes at the epicenter of COVID-19 as they come together to fight one of the greatest threats the world has ever encountered. Leaving a devastating trail of death and despair, this once-in-a-century pandemic changed the very fabric of our daily lives and exposed long-standing inequities in our society. Employing his signature approach of character-driven cinema vérité, Heineman embeds with a group of doctors, nurses and patients on the frontlines as they all desperately try to navigate the crisis. With each distinct storyline serving as a microcosm through which we can view the emotional and societal impacts of the pandemic, THE FIRST WAVE is a testament to the strength of the human spirit.

DIRECTOR'S STATEMENT

In early 2020, as COVID-19 began to explode across the world, I began to explore the possibility of documenting this once-in-a-century pandemic by filming the heroic work of frontline healthcare workers combating this new terrifying disease. It was extraordinarily difficult to convince hospitals to let me in, until a subject in my previous healthcare film ("Escape Fire: The Fight to Rescue American Healthcare") introduced us to Northwell Health, the largest healthcare provider in New York. We were eventually given full access to embed inside one of their hardest hit hospitals in Queens as it became clear that New York was becoming the epicenter of the crisis. Our team (as well as Northwell) felt a deep responsibility to document the impact of the deadly virus on patients and providers, since one of the challenges in combating COVID-19 is that the general public hasn't been able to truly see the horrors of the pandemic.

While our field team had filmed in dangerous conflict zones and extensively inside hospitals, this story required a totally new approach. Working with medical experts, we developed detailed safety protocols that would allow us to film—as unobtrusively as possible—the unfolding story in a chaotic medical environment. Employing a character-driven, cinéma-vérité approach, I wanted to capture the life-and-death stakes as well as the intimate, poignant moments of humanity as experienced by the medical staff, patients and their families throughout the first wave of COVID-19 in NYC from March to June 2020. Our aim was to use each of the distinct storylines of our characters as a microcosm through which we all can view the emotional and societal impact of the pandemic.

As with all of my films, we follow where our stories and characters take us. Over time, inside the hospital, it became increasingly clear that people of color were disproportionately affected by the pandemic. At the end of May, one of our main subjects, Dr. Nathalie Dougé, a first-generation Haitian American, brought us onto the frontlines of another ongoing crisis when she joined protests on the streets of NYC following the murder of George Floyd. His last words, "I can't breathe," were a chilling echo of the last words of so many of Dr. Dougé's patients that lost their lives to COVID-19.

There is no question that making this film was difficult, but every day my team and I drew enormous inspiration from the incredible people we were filming, like ICU Nurse Kellie Wunsch and Dr. Dougé, who risked their own lives to save the lives of others, and COVID-19 patients Ahmed Ellis and Brussels Jabon, who fought back from the brink of death. I hope that **THE FIRST WAVE** will serve as a homage to healthcare workers across the world, a remembrance of those who lost their lives, and a historical testament to the strength of the human spirit.

FILMMAKER Q&A With
Director/Producer Matthew Heineman and Producers Jenna Millman and Leslie Norville

WHY DID YOU DECIDE TO MAKE THE FILM?

MATTHEW HEINEMAN, Director/Producer: In January of 2020, we started to hear about a mysterious and deadly virus raging through Wuhan province in China. At that point, the threat still seemed distant, but as the warnings of global spread grew louder, I felt like we were all going to become part of the story soon enough. So, my team and I started brainstorming ideas for a film.

We had no idea how the story would eventually unfold and ultimately change the very fabric of our daily lives, but I initially wanted to focus on the brave healthcare workers who found themselves on the frontlines fighting to keep the virus at bay.

LESLIE NORVILLE, Producer: As the virus made its way around the world, we became inundated with wall-to-wall news coverage, and, for most people who had not yet been personally affected, I think COVID-19 was just a dizzying array of numbers and statistics. As filmmakers, it was really important to bring a level of humanity to this invisible foe and the key to that was the access that Matt and the team were able to get.

HOW DID YOU GET ACCESS?

HEINEMAN: In the early days, most hospitals were overwhelmed handling the flood of patients, with scarce resources and even less understanding about how to treat the virus, so we knew that gaining real access would be difficult. I reached out to Dr. Don Berwick, who had been an invaluable voice in my film “Escape Fire: The Fight to Rescue American Healthcare.” Dr. Berwick was the head of Medicare/Medicaid under President Obama and has remained an influential leader in the movement to reform U.S. healthcare. He also felt that the crisis unfolding inside the hospitals needed to be documented so he helped open the door for conversations with Northwell Health, who ultimately gave us access to their largest hospital — Long Island Jewish Medical Center (LIJ), in Queens.

JENNA MILLMAN, Producer: Of course, Northwell’s top priority was always their patients, but after very careful consideration, they felt that they had the bandwidth to safely accommodate our team without impeding patient care or placing unnecessary burdens on their staff. The leadership team also felt it was imperative to document the crisis and their response to it, in real time, so that we could learn from it in the future, and to ensure that the everyday heroism of their staff would be recognized and remembered.

HEINEMAN: By the third week of March, New York City had become the epicenter of the outbreak in the U.S. We were not only in the hardest-hit city, but we were in the hardest-hit hospital within the state’s largest healthcare system. LIJ was getting the most patients of any hospital in New York at that point.

HOW DID YOU DECIDE TO FOCUS ON THE SUBJECTS YOU FOLLOWED?

HEINEMAN: People don't like to talk about it, but casting for a documentary is extraordinarily important. Ultimately our subjects are the storytellers, not us, and they provide an organic perspective through which we can explore the issues of our time. In the past, a particular person or organization is what inspired me to make a film. In this case, we were starting with a topic that had global implications, but we needed to find those charismatic and empathetic people who could take us with them through their unique experience of the pandemic. There are no shortcuts to this “casting” process—you have to be there on the ground. Dr. Dougé was actually one of the first people I met, and I knew right away she would play an integral role in the film. She was incredibly gracious, bold, and open in letting us document her life in the most extreme of times.

MILLMAN: I specifically remember the very first phone call we had with Dr. Dougé. She said, “I’m a doctor who spends too much time getting to know my patients. And now it’s so hard for me because I feel like I can’t connect with them. I want to touch them and I want to show them my face.” It brought tears to my eyes. I don’t think the danger to her life was a primary concern and that said a lot to us about her dedication as a caregiver.

NORVILLE: Ahmed Ellis and Brussels Jabon struck a chord for all of us. Ahmed works for the NYPD and Brussels is a nurse so they were both considered “essential workers” and may have contracted the virus on the job. Back then, we also thought that COVID-19 primarily affected the elderly, but they were both so young and had young children at home. In Brussels’s case, she had literally just given birth. So, to see the impact of COVID on these young people and their families and their spouses was, I think, very powerful.

HEINEMAN: We filmed dozens of patients, but there was something quite unique about both Brussels and Ahmed. Despite being sedated for so long, Ahmed especially, had this glimmer in his eye. There was something very inviting about his gaze, something gentle. Everyone who came into contact with him during his time in the hospital could feel his strength and determination to survive.

WHY DO YOU THINK PEOPLE WANTED TO SHARE THEIR STORIES WITH YOU?

HEINEMAN: I think people who decide to take part in documentaries often share the same motivation—they want to be heard, they want to be listened to, they want the world to understand what they are really going through. Over and over again, I talked to families who felt we had to tell their stories. They told us that people had to know what the disease looked like and what it felt like so that the deaths of their loved ones were not in vain; that hopefully their deaths will help others understand what this was like.

NORVILLE: Under these circumstances, where the stakes are so, so high, it was even more difficult than usual to gain the trust of our subjects. The honesty and intimacy that we see onscreen is an outgrowth of the relationships that Matt and the field team worked so hard to build during their time at LIJ.

MILLMAN: It is important to note that in Matt's films, access doesn't just mean getting in the room. It means many things, but one crucial aspect is being present not just for the action, but for the in-between moments. There's a shot of Kellie Wunsch, RN, looking at Ahmed Ellis. She's just checking on him and the way her eyes look down at him and back up again. It blows me away every time I see it. That's the kind of moment you only get when you are incredibly patient and attentive. You're not trying to control the narrative at all but letting it unfold.

WHAT WERE THE BIGGEST CHALLENGES/DIFFICULTIES IN MAKING A FILM LIKE THIS?

HEINEMAN: I have spent a lot of time working in conflict zones around the world, but this was particularly terrifying because we were living through the same threat that we were documenting. There were no boundaries, there was no safe place to take cover, you could never "turn off."

In the beginning, we knew so little about how COVID was transmitted, and personal protective equipment was in desperately short supply throughout the country. We were able to get one N95 mask each for two weeks from the hospital. Within the hospital itself, safety protocols were developing and changing very quickly, and they didn't yet exist for production teams! So we essentially had to create our own protocol by mirroring everything the medical staff did, from the way they wore their surgical masks over their N95s to how they stripped off their PPE at the end of a shift. I'm proud to say that, despite the hundreds of hours we spent inside the ICU/ER, nobody on our team got COVID.

MILLMAN: Filming in a hospital under normal circumstances is incredibly difficult, but then COVID increases the complexity tenfold. Matt's signature style is very tight, close shots. There's nothing wide and distant in this film. In order to achieve this intimacy, Matt and the field team had to carefully choreograph their movements around crazy amounts of action, never getting in the way, always being acutely aware of the sensitive circumstances while keeping themselves safe. It was a logistical feat that took true creative thinking and incredible teamwork.

NORVILLE: In post production, I think the biggest challenge for me was making something that was palatable. The material, while it was intimate and beautifully lensed, was very harrowing. The struggle was how to convey to the audience the feeling of helplessness, the frantic pace and the confusion while also conveying the resilience of the medical workers and the families. We were lucky to have some of the best editors working on the film, and I think we were able to find the right balance between the devastating reality in the hospital and moments of pathos and levity. For example, Ahmed and Brussels both have young children, so there are moments of respite while you're at home with the families, and there's an incredibly sweet and unexpected relationship that developed between Ellis and his physical therapist Karl.

DID THE FILM EVOLVE OR CHANGE THROUGH THE PRODUCTION PROCESS?

HEINEMAN: I've mentioned this multiple times in my career, but when I was in my early 20s, I heard Al Maysles say, "If you end up with the story you started with, you weren't listening along the way." Good advice for life, but very good advice for filmmaking. And with **THE FIRST WAVE**, this couldn't have been more true. Right as New York was starting to open back up again in late

spring/early summer, George Floyd's murder at the hands of police led to protests around the country. People were calling out the two epidemics—police brutality/systemic racism and COVID 19—which disproportionately affect communities of color. For Dr. Dougé, "it was the final straw." Although she had never considered herself an activist before, she felt compelled to join the protests, and we followed where her story led us. For me, it was very important that, through Dr. Dougé, we saw and came to understand how COVID brought to the foreground long-standing systemic inequities within the healthcare system and our greater society.

NORVILLE: Not only was Dr. Dougé struggling to provide exemplary care to her patients, but as a Black doctor, she had the added burden of struggling through the epidemic of police killings of Black men and women that was brought, again, into stark relief after the killing of George Floyd. Her story really allowed for us to address George Floyd's murder and uprisings that followed and subtly touch on the U.S.'s checkered racial history in a way that was true to what was going on in that moment.

WHAT DO YOU HOPE AUDIENCES WILL TAKE AWAY FROM THE FILM?

MILLMAN: In its intimacy and particularity, I hope the film captures something essential and eternal about the human experience. To me, the film is not just about COVID but about love, loss, and the ineffable value of human connection. Ahmed Ellis' recovery is what kept his nurse, Kellie Wunsch, going back to the hospital. Ahmed's wife Alexis found strength and comfort in the FaceTimes with her husband's medical team, and Ahmed leaned on his relationship with physical therapist Karl Arabian to keep fighting. This is just one of the many series of connections that the movie highlights.

In this moment where physical distancing is still necessary, the irony is that the way we move forward is by not living in our own little bubbles. We have to connect with each other.

NORVILLE: With this film, there was an opportunity to make COVID real for a lot of people. Also, I think there was a level of selfishness on my part. In those first few months, I had been living with a level of helplessness and resignation, like a lot of people. Being able to work on this film allowed me to kind of do my part to help fight COVID and, frankly, the misinformation that had begun circulating.

HEINEMAN: There are many reasons why we make films, and there are many things that I hope people take away from this film. But I think, at its core, I felt a deep responsibility to document this moment in history, these four months that changed our lives forever. We are and have been inundated with news stories about COVID -19. I feel like it was my job, it was our job, to put people in the shoes of those who lived it on the front lines and to create a historical document of this time. We had the luxury of being able to live with this story and document this story so intimately, and for such a long period of time. I felt such a weight to get it right, to find meaning in it all.

ABOUT THE FILMMAKERS

MATTHEW HEINEMAN, Director, Producer, Director of Photography, Editor

Matthew Heineman is an Academy Award®-nominated and Emmy Award-winning filmmaker. The Sundance Film Festival called Heineman “one of the most talented and exciting documentary filmmakers working today”, while Anne Thompson of Indiewire wrote that Heineman is a “respected and gifted filmmaker who combines gonzo fearlessness with empathetic sensitivity.”

Upcoming, he directed, produced, shot and edited **THE FIRST WAVE**, a feature documentary film with exclusive access inside one of New York City’s hardest-hit hospital systems during the harrowing first four months of the COVID-19 pandemic. Employing Heineman’s signature approach of character-driven cinéma vérité, he and his team embeds with a group of doctors, nurses and patients on the frontlines as they face one of the greatest threats the world has ever encountered. With each of their distinct storylines serving as a microcosm through which we can view the emotional and societal impacts of the pandemic, **THE FIRST WAVE** is ultimately a testament to the strength of the human spirit. Neon will release the film in theaters later this year ahead of a broadcast premiere on National Geographic in 172 countries.

Most recently, Heineman directed Amazon’s **THE BOY FROM MEDELLÍN**, an astonishingly intimate portrait of one of the biggest international music superstars of our time. The documentary follows J Balvin as he prepares for the most important concert of his career—a sold-out stadium show in his hometown of Medellín, Colombia. But as the performance draws ever closer, the streets explode with growing political unrest, forcing the Latin GRAMMY®-winning musician to wrestle with his responsibility as an artist to his country and his legions of fans around the globe. Shot entirely in the dramatic week leading up to the concert, **THE BOY FROM MEDELLÍN** gives us unprecedented access to the “Prince of Reggaeton,” and provides an immersive look into one of the most pivotal and emotionally charged moments of his life. Amazon released the documentary on May 7, 2021.

Additionally, Heineman recently co-directed with Matthew Hamachek the two-part documentary **TIGER**, which he also executive produced. The documentary, which was released by HBO in two parts in January 2021, offers a revealing look at the rise, fall, and epic comeback of global icon Tiger Woods.

In 2019, he received a nomination for Outstanding Directorial Achievement of a First Time Feature Film Director from the Directors Guild of America for his narrative debut, **A PRIVATE WAR**—making Heineman and Martin Scorsese the only filmmakers ever nominated for both narrative and documentary DGA Awards. **A PRIVATE WAR** stars Jamie Dornan, Tom Hollander, Stanley Tucci, and Oscar-nominee Rosamund Pike as legendary war reporter Marie Colvin. The film premiered at the 2018 Toronto International Film Festival before being released nationwide by Aviron Pictures. It was a New York Times Critics’ Pick, and Variety hailed the film as “Heineman’s astonishing narrative debut” and “an incredibly sophisticated, psychologically immersive film.” **A PRIVATE WAR** also earned two Golden Globe® nominations for Best Actress and Best Original Song.

Heineman directed and executive produced THE TRADE, a Showtime docu-series that chronicles a different topic each season, from the opioid crisis to human trafficking, through the eyes of those most affected. It was described by The Hollywood Reporter as “a thriller...like TRAFFIC only current and real”, while the New York Times said, “Heineman has shown an uncanny ability to gain access to hard-to-reach people and places.” Both seasons of the show premiered at the Sundance Film Festival and received overwhelming critical acclaim and awards recognition, including Best Episodic Series at the 2018 International Documentary Association Awards for season one and four News & Documentary Emmy Award nominations for season two.

His documentary film CITY OF GHOSTS, which follows a group of citizen-journalists exposing the horrors of ISIS, premiered at the 2017 Sundance Film Festival and was distributed worldwide by Amazon Studios before having its broadcast premiere on A&E. Heineman won his second Outstanding Directorial Achievement in Documentary Award from the DGA for the film—one of only three directors to win the prestigious honor twice. CITY OF GHOSTS also won the Courage Under Fire Award from the International Documentary Association “in recognition of conspicuous bravery in the pursuit of truth” and was listed on over 20 critics and year-end lists for Best Documentary of 2017. The film was also nominated for a BAFTA Award, PGA Award, IDA Award, and Primetime Emmy for Exceptional Merit in Documentary Filmmaking.

CARTEL LAND, which explores vigilantes taking on the Mexican drug cartels, was nominated for an Academy Award for Best Documentary Feature and won three Primetime Emmy Awards, including Exceptional Merit in Documentary Filmmaking and Best Cinematography. The film premiered in the U.S. Documentary Competition at the 2015 Sundance Film Festival, where Heineman won the Best Director Award and Special Jury Prize for Cinematography. CARTEL LAND was also awarded the Courage Under Fire Award, the DGA Award for Outstanding Achievement in Documentary, and the George Polk Award in Journalism. The film was released theatrically nationwide by The Orchard and had its broadcast premiere on A&E.

He previously co-directed and produced the feature-length, Emmy-nominated documentary ESCAPE FIRE: The Fight to Rescue American Healthcare; collaborated for two years on the Emmy-nominated HBO series, THE ALZHEIMER’S PROJECT; and also directed and produced OUR TIME, his first documentary about what it’s like to be young in America.

Heineman, a 2005 graduate of Dartmouth College, is based in New York City.

JENNA MILLMAN, Producer

Jenna Millman is an Emmy Award-winning journalist and documentary filmmaker whose reporting has taken her around the world, from Yemen to Zimbabwe and into the depths of dark unmarked edit rooms from Brooklyn to Paris.

Millman produced TIGER, HBO’s critically acclaimed two-part documentary from 2020, exploring the rise, fall, and epic comeback of global icon Tiger Woods, directed by Matthew Hamachek and Matthew Heineman. Her collaboration with Heineman then continued,

executive producing **THE BOY FROM MEDELLÍN**, a feature documentary for Amazon, following global reggaeton star J Balvin as he prepared for a pivotal homecoming concert in Medellín, Colombia.

Most recently, Millman has been honored to produce **THE FIRST WAVE**, also alongside Heineman. With exclusive access to one of New York's hardest-hit hospitals, the feature documentary is an unflinching and intimate portrait of the healthcare workers, patients and families who found themselves on the frontlines of the fight against COVID-19.

Previously, as a senior producer and showrunner for ABC News, Millman helmed investigative, international and feature reporting for the storied current affairs show "Nightline." She also oversaw special projects, including the worldwide No. 1 podcast and primetime documentary "The Dropout," and the award-winning mini-series "Back to the Beginning with Christiane Amanpour." Her work has been recognized with two Emmy Awards (14 nominations), a Dupont-Columbia Silver Baton, the Deadline Award, and a National Press Club Award, among others.

Jenna holds a B.A. in Russian Studies from Brown University, and after stints in London, Moscow, and Los Angeles, she now splits her time between her hometown of New York and Durham, North Carolina, with her neuroscientist husband and 4-year-old son who currently believes he is Spider-Man.

LESLIE NORVILLE, Producer

Leslie Norville is an award-winning producer whose films have screened at film festivals around the globe, including SXSW, Tribeca, Hot Docs and IDFA and on various networks including Sundance Channel, PBS and VH1. Norville's credits include the feature documentary **A BALLERINA'S TALE** about Misty Copeland, the first African American principal dancer at the American Ballet Theatre; **BROOKLYN BOHEME**; **DISDAIN THE MUNDANE**, part of ESPN's Emmy Award®-winning "30 for 30" shorts series; **FINDING THE FUNK**, co-executive produced by GRAMMY Award®-winner Questlove; and **ANY GIVEN DAY**, which premiered at Hot Docs 2021. She is an alumnus of the Sundance Documentary Creative Producing Fellowship. Her forthcoming documentary projects include **THE FIRST WAVE** for Neon/National Geographic, directed by Academy Award®-nominated and Emmy Award®-winning filmmaker Matthew Heineman, and the eight-part series for CBC, "BLACK LIFE: A CANADIAN HISTORY."

ABOUT THE FILM SUBJECTS

Dr. Nathalie Dougé

Born and raised in the Bronx, Dr. Nathalie Dougé is a New York-based, board-certified physician in internal medicine. A first-generation Haitian American, she is the first in her family to become a physician, receiving her medical degree from the Penn State College of Medicine. During the first wave of the COVID-19 pandemic in New York, she served as a hospitalist and assistant professor in the Department of Medicine at the Long Island Jewish Medical Center, an affiliate of Northwell Health. Nathalie currently lives in Queens, New York, and is a doting dog mom to her rescue, Mars, who she believes is one of her guardian angels in animal form.

Ahmed and Alexis Ellis

Ahmed Ellis, a 36-year-old NYPD school safety officer and first-generation American, was born and raised in East Flatbush, Brooklyn, New York. He has been married to his wife, Alexis, for eight years and has two children, Austin (5) and Ava (2). The youngest of four, Ahmed spends much of his time with his tight-knit family, who originated from the small South American country of Guyana. Ahmed and Alexis, who works as a child life specialist within hospitals, were both considered essential workers and therefore continued to be called to work during the early days of the pandemic. After contracting COVID-19, Ahmed was hospitalized at Long Island Jewish Medical Center for two months.

Kellie Wunsch

Kellie Wunsch has been a registered nurse since 2009 and was part of the mobile critical care team at Long Island Jewish Medical Center. She grew up in Queens, New York, and later moved to Long Island, where she began working at LIJ and met her husband Tom. During the first wave of the pandemic, Kellie volunteered to be on the rapid response team that was dispatched throughout the hospital when patients became critically unstable. Like many healthcare workers, the pandemic took an emotional toll on Kellie. In the summer of 2020, she made the tough decision to turn in her scrubs and now works in the Bed Management Office at LIJ. Kellie cherishes every moment she gets with her husband and two young daughters. She is expecting her third child in November 2021.

Brussels Jabon

Born in Davao City, Philippines, Brussels and her family emigrated to the U.S. in 2000. She has been a licensed practical nurse since 2016 and comes from a long Filipino tradition of nursing. Most of her family, including her parents, husband and sister, are also nurses. In the spring of 2020, Brussels worked at Northwell Health's Stern Family Center for Rehabilitation when she—and eventually almost her entire family—contracted COVID-19. Pregnant with her second child, Brussels became gravely ill and was forced to have an emergency C-section before being put on a ventilator at Long Island Jewish Medical Center.

Karl Arabian

Karl Arabian is a physical therapist at Long Island Jewish Medical Center in Queens, New York. When LIJ became one of the hotspots for COVID-19 in New York City, Karl was a new physical therapist thrust into a front-line role. Over the course of the pandemic, Karl helped to guide

many patients on the long road to recovery. While Ahmed Ellis was under his care, they formed a tight bond and remain friends to this day. He moonlights as a deep-sea fisherman.

CREDITS

NATIONAL GEOGRAPHIC DOCUMENTARY FILMS presents

with NEON

with PARTICIPANT

An OUR TIME PROJECTS Production

A Film By MATTHEW HEINEMAN

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H. SCOTT SALINAS

Voice, Piano, Clarinet
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Music Editor and Additional Music
LIAM RICE

Engineer for Jon Batiste
DAVID PATTERSON

Synths, Keys, Talk Box, Additional Music
LOGAN STAHLEY

Synths, Guitars, Voice, Additional Music
MATTHEW ATTICUS BERGER

Synths, Additional Music
D. CHRIS SMITH

Cello
RO ROWAN

Viola and Violin
MARTA HONER

Violin
BEN JACOBSON

Harp

LEXIE LOWELL

Mandolin
MATTHEW HEINEMAN

Original Song "BREATHE" by
JON BATISTE

Written by
JON BATISTE, AUTUMN ROWE, SCOTT SALINAS

Produced by
JON BATISTE

Additional Production
SUNNY LEVINE

Lead Vocals, Drums, Drum Machine, Synths, Piano, Guitar, Sfx
JON BATISTE

Sound design, synths
SUNNY LEVINE

Trumpet, Rhodes
GIVETON GELIN

Vocals
AUTUMN ROWE

Music Supervisor
SARAH MANAQUIS GARRISI

"FEELIN' GOOD"

Written by Leslie Bricusse and Anthony Newley

Performed by Nina Simone

Courtesy of Verve Records under license from Universal Music Enterprises

FOR PARTICIPANT

CEO
DAVID LINDE

COO
GABRIEL BRAKIN

General Counsel
JEANNINE TANG

SVP, Business & Legal Affairs
STACEY FONG

SVP, Documentary Film, Production Management
TRISH WARD-TORRES

Senior Counsel, Business & Legal Affairs
BRITT CARR

FOR NATIONAL GEOGRAPHIC DOCUMENTARY FILMS

Senior Vice President, Business Affairs
TIFFANY K. LECLERE

Associate Principal Counsel, Legal Affairs
NICOLAS BERNASCONI

Supervising Producer
CALLIE BARLOW

Senior Vice President, Production Management
MICHELLE UPTON

Line Producer
STEPHANIE STOLTZFUS

Senior Unit Manager
NICOLE MILOS

Research Manager
ERIN FIFER

Manager, Documentary Films
MARJA DIAZ

Post Production
MATTHEW CONLON

Communications
CHRIS ALBERT
KRISTIN MONTALBANO

SPECIAL THANKS

Brett Atkinson
Christina Avalos
Adriana Banta
Anna Barnes
David Battinelli
John Battsek
Jason Baumann
Dr. Ann Beeder
Camilla Belle
Ana Berg
Jasmine Brown
Alan Buch
Maggie Burrows
Juan Camilo Cruz Orrego
Lauren Campisi
Jillian Capri
Kelly Cefai
Ramsee Chand
Jimmy Chin
Morgan Choice
Erika Cinque
Daniel Coda
Ina Corley
Joe Cyr
Karl Dawson
James Deakins
Roger Deakins
The Dominguez Family
Tasha Dougé
Michael J. Dowling
Beth Earl
Jesse Eisenberg
The Ellis Family
Steven Farneth
Chris Fischer
Kieran Fitzgerald
Kevin and Otis Franks
Amy Foote
Jon Funk
The Gabon Family
Jeanne Gabriel

Annie Gallerano
Geeta Gandbhir
Tony Gerber
Nadia Gill
Yolande Gittens
Limor Gitter
Michael Gitter
Michael Goldberg
Michael Gottwald
Dr. Jacqueline Graham
Maira Griffin
Vishwa Goohya
Chris Hegedus
Ben Heineman
Zach Heineman
David Hocs
John Hoffman
David Hollingsworth
Sally Hurst
Steve James
Dan Janvey
Barry Jenkins
Andrew Jenks
Arrun Kapoor
Ross Kauffman
Rehanna Khan
Dr. Dhruv Khullar
Alison Klayman
Saar Klein
Daniel Koehler
Kristin Kucholtz
Jerry Kupfer
Diego Lamas
Dawne Langford
Jill Lewis
Doug Liman
Jeff Long
Samantha Long
Fernando López Bello
Tío Louie

Ashley Louszko

Binh Ly

Betsy Maguire O'Hara

Gilbert Marquez

Robert Maylor

Bebe McGary

Sydney McLean

Nick Midwig

Kim Miille

The City's "Missing Them" Project

Reshmi Mitra

Rachel Monroe

Joanna Natasegara

Kenneth Nochimson

Ben Newman

New York Times

Gaddy Noy

Jenny Okun

Miles And Griffin Okun

Jessica Oros

Philomena Papirnik

Sanjay Patil

Louis Perego Moreno

James Peterson

Bill Pisciotta

Kaitlyn Price

Kathryn Pyle

Kellen Quinn

Tim Rankin

Sarah Rasheed

Chris Reiner

Leeron Reiter

Greg Rhem

Issa Ricart

Saadia Ricart

Robert Richardson

Annabell Rodriguez

Christine Rudder

Cristine Russell

Amy Schumer

Rubina Shafi

John Sloss
Mark Solazzo
Ramon Soto
Danijela Stajnfeld
Fisher Stevens
Beth Swofford
Shauna Swanson
Damon Tabor
Emily Taguchi
Gene Tangney
David Teague
Ignacio Torres
Lindsay Tortorella
Tracy Droz Tragos
Alexandra Trustman
Stanley Tucci
Rossana Valladares
Chai Vasarhelyi
Joanne Wang
Malika Weeden
Herbert Weldon
Ryan Werner
Adam White
Christopher White
Mariah Wilson
The Wunsch Family
Tom Yellin
Jack Youngelson
Ida Ziniti