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Magnolia Pictures, Participant and River Road Entertainment present

# FOOD, INC. 2

**A film by Robert Kenner & Melissa Robledo**

**Producers: Michael Pollan & Eric Schlosser**

2024 | U.S. | 94 minutes

**Official Selection**

2023 Telluride Film Festival – World Premiere

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**FINAL PRESS NOTES**

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## SYNOPSIS

FOOD, INC. 2 is a timely and urgent follow-up to the Oscar®-nominated documentary from directors Robert Kenner and Melissa Robledo. In the sequel, Kenner and Robledo reunite with investigative authors Michael Pollan (*The Omnivore's Dilemma*) and Eric Schlosser (*Fast Food Nation*) to take a fresh look at our vulnerable food system. The groundbreaking FOOD, INC. ignited a cultural conversation about the multinational corporations that control our food system at enormous cost to our planet, workforce, and health. FOOD, INC. 2 comes “back for seconds” to reveal how corporate consolidation has gone unchecked by our government, leaving us with a highly efficient yet shockingly vulnerable food system dedicated only towards increasing profits. Seeking solutions, the film introduces innovative farmers, food producers, workers’ rights activists, and prominent legislators such as U.S. Senators Cory Booker and Jon Tester, who are facing these companies head-on and fighting to create a more sustainable future.

## DIRECTORS' STATEMENT

“When we made the first *Food, Inc.*, we thought that if viewers got to see how our food is made, we could change the food system one bite at a time. Fifteen years later, it’s clear that ethical shopping isn’t enough, that meaningful change is going to require breaking up the handful of very large and very powerful companies that dominate the food industry.

“So, while we never intended to make a sequel to *Food, Inc.*, we found ourselves reconnected to food issues when meatpacking plants became COVID hotspots in 2020 and Americans from coast to coast suddenly faced food shortages. Although the pandemic was the catalyst, the film soon became a much wider exploration of the major issues in our food system such as unchecked monopoly power—and the dangers it now poses to workers, to consumers and ultimately to our world.”

- Co-Directors Robert Kenner and Melissa Robledo

## ABOUT THE PRODUCTION

### A STORY OF POWER: MONOPOLIES, EXPLOITATION & MANIPULATION

#### A NEW STORY TO TELL

For years after *Food, Inc.*'s 2008 release, despite the acclaim and impact of the doc, the filmmakers – Kenner and Pollan, along with co-producer Melissa Robledo (*Merchants of Doubt*) and author/co-producer Eric Schlosser (*Fast Food Nation*) – were reluctant to make a sequel. “We just didn't feel like we had anything new to say,” Kenner says. In May 2020, the answer became obviously, urgently clear. With the pandemic raging, Kenner and Robledo were working on a *New York Times* doc and Schlosser's story, “America's Slaughterhouses Aren't Just Killing Animals,” was published in *The Atlantic*, just two weeks before Pollan wrote “The Sickness in Our Food Supply” for the *New York Review of Books*.

Soon the team was back on the phone. “It felt like a collective moment with the pandemic where people were aware of issues in the food system and the supply chain,” Robledo says. “It was our opportunity to dive a little more deeply.”

“Our country has worked so hard to make [our food system] highly efficient and very inexpensive,” Pollan says. “But at the same time, we've lost our resilience.” Though COVID served as the catalyst for *Food, Inc. 2*, the filmmakers wanted to tell a larger story of monopoly power—and the dangers it now poses to workers, to consumers and ultimately to our democracy.

Kenner explains that “the pandemic was a motivating factor to get us out there, but at the same time, it was really just a keyhole into the food system, to show the power of these corporations, and to show the exploitation of the consumers and the brittleness of a system that could be brought down by so many different things.”

Since *Food, Inc.*, food giants have continued to consolidate. With a mere handful of companies controlling almost every category of food, these multinational corporations assert their influence on our government and their control over the workforce. Kenner and Robledo explain that “when we made the first *Food, Inc.*, we thought that if viewers got to see how our food is made, we could change the food system one bite at a time. Fifteen years later, it's clear that ethical shopping isn't enough, that meaningful reform is going to require the political will to break up the handful of very large and very powerful companies that dominate the food industry.”

“This is a story about power,” Pollan continues. “And if there are two poles in the film, it's concentrated corporate power on one side and the need and desire to innovate the food system on the other side. And it's really a clash between those two very powerful forces.”

Beyond its critical acclaim, *Food, Inc.* unveiled to the general public many of the food system's ugly secrets, and helped catalyze a movement for transparency, accountability and sustainability in meat production, agriculture and other areas. The intervening years,

as *Food, Inc. 2* depicts, have brought much change: U.S. corporations have further exploited the workforce, reaped massive profit from newfangled "ultra-processed" foods and exported our industrial food system – and our health epidemic – globally. At the same time, farmers, workers' rights activists and legislators are wielding novel technology and increased leverage to face these industry giants head-on.

### **THE MONOPOLY ON FOOD: GET BIG OR GET OUT**

Part of the problem, Pollan says, is the government's failure to enforce antitrust laws, which are "structured to protect not only consumers but also producers, ranchers and farmers from the dangers of monopoly," he explains. "They're also constructed to protect all of us from concentrations of power."

There has always been a relationship between corporations and government officials, but in the last three decades, a lack of antitrust regulation has eliminated competition, creating incredibly rich and powerful corporations which, according to Schlosser, "use their money to get elected officials who pass laws and issue executive orders that they want."

Schlosser continues to emphasize that "the lack of limits on corporate spending has just allowed these companies to effectively buy our governments," he explains. "And when there's an absence of this sort of government regulation, these companies are able to impose their business costs on the rest of society."

A comparison: "The environmental movement was all about making the polluter pay. The idea was, if you're dumping something poisonous into a river and people downstream are being poisoned, then they are held responsible for it," Schlosser explains. "And we made polluters pay. We now need to do the same thing in the food system, which is making these companies assume the costs for the harms that they're imposing on society."

"We have the tools to stop these companies from getting larger and larger," Robledo says. "I hope that consumers demand that we see more antitrust enforcement." Participant EVP of Documentary Films, Courtney Sexton, echoes Robledo's call for consumer support and trusts that "people will leave the film feeling angry and motivated to demand that the government step in and help."

Executive Producers Kim Roth and Christa Workman of River Road continue the hopeful sentiment and "believe the audience will come away from this film feeling challenged, informed, and pragmatically empowered to make choices that will help our planet and society."

## **HIDDEN FROM VIEW: WORKER EXPLOITATION**

From slaughterhouse workers to fruit pickers, to fast food employees, *Food, Inc. 2* details how corporations prey on the people who keep our grocery stores stocked and keep food

on our tables. Taking inflation into account, fast food workers earn lower wages now than they did in the 1960s. Without benefits like healthcare, sick leave and parental leave, many Taco Bell and McDonald's employees, for example, rely on food stamps and public assistance. Agricultural workers and immigrants working in low-income jobs are among the most vulnerable to food giants, according to Pollan.

"[The film] takes you to visit the farm workers in Florida who pick our winter tomatoes, and they get pennies a pound to pick all these tomatoes for us," he explains. "I think the people who feed us are invisible to us most of the time. Food seems cheap at the register, but we don't pay the true cost. And one of the costs is the exploitation of these millions of people."

Schlosser maintains that, beyond profit, xenophobia is a driving force behind the abuse, and a reason we allow it to persist.

"In a normal, healthy society, we would celebrate and value and greatly reward the workers who feed us," he says. "And yet, right now in America, there's such racism and anti-immigrant sentiment that we're scapegoating and rounding up and threatening the people who are harvesting the crops, processing the meat, working at the supermarkets, working at the fast-food restaurants and running the food system."

*Food, Inc. 2* details a growing movement of workers, activists and organizers fighting to protect workers' rights, ensure fair wages and hold corporations accountable for personnel safety and wellbeing.

## **FLASHPOINT: TRUMP'S EXECUTIVE ORDER**

In April 2020, while COVID was rampaging through American factories, President Trump wielded the power of the rarely-used Defense Production Act, which kept slaughterhouses operating and forced workers to stay on the line.

"The meatpacking industry pretty much wrote the executive order President Trump issued," Schlosser explains. "At a time when doctors were running out of protective gear and nurses were wearing garbage bags in hospitals, Trump was fixated on protecting the profits of a handful of food companies."

"Rather than shut down those plants when there were outbreaks," Schlosser continues, "the executive order that Trump issued allowed these plants to continue running. These companies were willing to sacrifice their workers and the local communities where their plants operated just to maintain their profits. That executive order, in a nutshell, showed the extraordinary power of a handful of corporations over our food supply and the alliance of these gigantic corporations with government."

And instead of being used to feed Americans, most of the meat these factories produced was shipped to China. All the while, Tyson and other meat giants raked in record profits.

While the documentary illuminates the ways corporations forced essential workers into life-threatening, sometimes fatal, situations, the filmmakers faced barriers in interviewing the workers themselves.

“It was very difficult to find a Tyson worker willing to speak to us – workers in the meatpacking plants who were facing going back to work or losing their job at the time of the pandemic,” Robledo explains. “People are very afraid of losing their jobs. And in many cases, that's the one job in town. There's a fear of speaking against those companies and a real environment of intimidation.”

### **“ULTRA-PROCESSED” FOODS DIRECT TO THE CONSUMER**

#### **FRESH INSIGHT: “ULTRA-PROCESSED” FOODS**

One of the main developments since *Food, Inc.* is the proliferation of “ultra-processed” foods, those chemically formulated with additives, artificial sweeteners and fake flavors, which are at the heart of diet-based health problems.

“We talk about certain sugars, salts and fats being dangerous in *Food, Inc.*,” Kenner says, “but there are new revelations: Not only are these sugars, salts and fats bad in large quantities, but it's also the way they are made. When you combine [these commodities] in an ultra-processed manner, you are now coming up with something that's much more dangerous for the eater, and that's brand new information.”

“They're having effects on our brain,” Kenner continues, referring to the addictive nature of ultra-processed foods. “They're rewiring how we're hardwired to eat certain things. These are super profitable foods, so companies, even when they discover that artificial fats or artificial sugars could be really bad for you, they can't stop making them because that's what's selling.”

Pollan goes further into the rise of ultra-processed foods in the film and notes how food companies discovered that “if you complicate that food in the form of flavor or novelty, that's where the money is.” However, Pollan warns that “we're short circuiting an evolutionary process that's hundreds of thousands of years old, and we've learned through the ingenuity of food science to fool the human body, but you pay a price for that”. This price, according to the hypothesis of Carlos Monteiro (Prof. of Nutrition & Public Health, University of Sao Paulo), is that ultra-processed foods could be one of the main driving factors of diabetes and many other chronic diseases.

#### **GLOBAL IMPACT: EXPORTING OUR FOOD SYSTEM**

While our food system provides cheap goods at the register, it also fuels pervasive health problems.

“We as a country are supporting both sides in the war on diabetes,” Pollan explains. “On the one side, [the government] subsidizes the corn that gets turned into the high fructose

corn syrup that contributes to type 2 diabetes. And on the other, through Medicaid and Medicare and Obamacare, we pay to treat all the diabetes we're creating. It's absolutely insane.”

While *Food, Inc.* is focused on the U.S., *Food, Inc. 2* broadens the scope, exposing the ways food giants and fast-food companies have used pervasive marketing to export our food system – and the ills it creates – to the growth markets of the developing world. The film highlights Brazil, a country where most people ate traditional diets, until recently. “As processed food has come under more criticism in the U.S., the industry does the same thing it did with cigarettes or pesticides: It just markets more aggressively overseas,” Pollan explains. “So, you have these countries that used to have vibrant food cultures gradually moving into a processed food diet and suffering all the health consequences. Brazil has soaring rates of obesity and diabetes, and some of these countries can't pay for the treatment the way we can. It's going to bankrupt them.” From American fast-food chains proliferating worldwide, to Coca-Cola being one of the largest private employers in Africa, “You just see the same health impact of the American diet now traveling throughout the world in terms of obesity and diabetes and the forms of cancer that are linked to obesity,” Schlosser says. “It's now a global problem, and we bear a large responsibility for it. So, it would be wonderful if, having played a major role in causing this global problem, that the United States could become a leader in addressing it.”

## **LOOKING AHEAD: THE FUTURE OF FOOD VS. CORPORATE GREED**

### **FOOD TECHNICALLY: “PLANT-BASED” AND “CELL-CULTURED” ALTERNATIVES**

With new revelations about industrial meat production as a staggering contributor to climate change, products from Beyond and Impossible meats, to “cellular-based” or “cell-cultured” meat alternatives, have become massively popular, and profitable, since *Food, Inc.* was released. More companies are leveraging food science with the goal of removing animals from the food system, and consumers are increasingly choosing these “plant-based” products.

“There are people who are looking to make foods that don't, as Michael Pollan says, ‘implicate a cow’ or ‘implicate a chicken,’ and they are answering to the eater,” Kenner explains. “So I think people are definitely more concerned and want to make informed choices when they go to the supermarket.”

Still, questions arise. What are the pitfalls of this new frontier? How will these “plant-based” foods, which are also ultra-processed, impact our diet and our planet? And what happens as food corporations begin investing in these new companies?



“We as filmmakers looked at this and didn't come away saying it was good or bad,” Kenner says. “It's complicated, and that's an interesting and different and challenging thing to be able to say in making a film.”

## **FARMING WEIRD: INNOVATION, LEGISLATION AND REASONS FOR HOPE**

“The hope in the film is the spirit of innovation,” Pollan says, “that people are coming up with new ways to grow food that are more sustainable.”

Sustainability and innovation have been a central discussion since *Food, Inc.* and Courtney Sexton shares from her own personal experience that *Food, Inc.* and *Food, Inc. 2*, have “given (her) a vocabulary to engage in conversations with chefs and business owners about how they buy their food and how they think about long-term sustainability.”

Much like Sexton, Christa Workman, Executive Producer of *Food, Inc. 2*, explains that “Food, Inc. set me down a path of educating myself on health optimization” and now “there are options that I avoid and issues that I pay closer attention to both at the supermarket and at the polls that not only serve our health, but our society and planet.” Former Participant Executive and *Food, Inc.* Producer Elise Pearlstein, adds that “many more solutions exist now than at the time of *Food, Inc.*” and expects that “viewers will be very interested to find out what they’ll discover -- and re-discover -- in the sequel to *Food, Inc.*”. Pearlstein continues to stress the importance of “re-examining our food system, both to recognize how much has changed, and how much work there is yet to do.”

*Food, Inc. 2* introduces a growing movement of self-proclaimed “weird farmers,” those using innovative techniques and technology to advance local, sustainable agriculture. One such farmer, Zack Smith, invented solar-powered mobile pens, which he uses on his farm in Iowa. Bren Smith (no relation), an ocean farmer in Connecticut, leverages kelp as a sustainable food source and a way to sequester carbon. He founded GreenWave, a nonprofit training farmers to harness the potential of the ocean to address climate change, revive coastal economies and rebuild marine ecosystems.

Another major development in the movement to reform the food system is a new coalition of powerful allies in Washington. The film highlights an unlikely partnership between U.S. Senators Jon Tester and Cory Booker, who have reached remarkably similar conclusions about what needs to be done while coming from very different places: rural Montana and inner-city Newark. They understand that American farmers and consumers now share a common interest — and that unchecked corporate greed threatens the well-being of both. “The fact that Booker had the vision to realize that food is central to the interests of his constituents and to help the health problems in this

country, and the brutality of the food system, I think is very encouraging,” Pollan explains.

“Tester, too, is a really important voice,” Pollan continues. “He understands how the concentration in agriculture is basically emptying out rural America. These towns are just crushed because you just can't make a living growing commodity crops anymore. Rural America is falling apart, and no wonder that people there are turning to populist politics.” “The agriculture committees wield huge power over our lives, but it's unseen,” Pollan explains. “Most of us don't think agriculture policy applies to us or affects us, but it sets the rules of the game by which we eat.”

Schlosser says that there is nothing inevitable about our current food system.

“And that means things don't have to be the way they are,” he says. “Once it's made clear to people the incredible costs that are being imposed on society by the system and the costs being imposed on the environment, there's just going to be huge incentives to make change.”

“It just doesn't happen fast, and it can be very frustrating,” he continues. “The encouraging thing...is that well-educated and well-to-do people have changed their eating habits enormously. And that same opportunity has to be given to people throughout society. So in many ways, we have two food systems. We have one that's serving the well-educated and the well-to-do, and then we have another industrial system that's serving the rest of America. The challenge is, how do you make healthy, sustainably produced food accessible to most Americans? It's totally possible to do.”

## ABOUT THE FILMMAKERS

### **Robert Kenner (Co-Director; Producer)**

Robert Kenner has been called a master of the documentary form and has won an array of awards for his entertaining and insightful documentary work over the past 30 years. Most recently, Kenner co-directed *FOOD, INC. 2*, a sequel to his groundbreaking documentary slated for release in 2023. The 2010 Academy Award-nominated and Emmy-winning *FOOD, INC.* had a monumental impact on the national conversation about food policy. Kenner also recently co-directed and executive produced a documentary series about big pharma for Showtime. His previous work includes the five-part docuseries *THE CONFESSION KILLER*, released on Netflix in 2019, and techno-thriller *COMMAND AND CONTROL*, which was short-listed for the 2017 Academy Award. Kenner's rich body of work also includes *MERCHANTS OF DOUBT*, Emmy Award-winning *TWO DAYS IN OCTOBER*, HBO's *WHEN STRANGERS CLICK*, and *THE ROAD TO MEMPHIS* for Martin Scorsese's series *THE BLUES*. Kenner has directed a number of specials and documentaries for American Experience, National Geographic and others.

### **Melissa Robledo (Co-Director; Producer)**

Melissa Robledo has been producing documentaries for more than two decades. She co-produced the Academy Award® nominated and Emmy Award winning *FOOD, INC. (2008)* and made her directorial debut co-directing the sequel *FOOD, INC. 2* slated for release in 2023. Robledo executive produced the five-part series *THE CONFESSION KILLER* for Netflix. She produced *COMMAND AND CONTROL* which was shortlisted for the 2017 Academy Award®, *MERCHANTS OF DOUBT* which was nominated for a Producers Guild Award, *WHEN STRANGERS CLICK*, and co-produced *THE ROAD TO MEMPHIS* for the Martin Scorsese series, *THE BLUES*. She has advised on and contributed to a variety of films for Participant, National Geographic, Discovery Channel and PBS.

### **Michael Pollan (Producer)**

Michael Pollan is a writer, teacher and activist. His most recent book, *How to Change Your Mind: What the New Science of Psychedelics Teaches Us About Consciousness, Dying, Addiction, Depression and Transcendence*, was published in 2018. He is the author of seven previous books, including *Cooked*, *Food Rules*, *In Defense of Food*, *The Omnivore's Dilemma* and *The Botany of Desire*, all of which were New York Times Bestsellers. *The Omnivore's Dilemma* was named one of the ten best books of the year by both The New York Times and The Washington Post. Pollan teaches writing in the English department at Harvard and at UC Berkeley's Graduate School of Journalism, where he has been the John S. and James, L. Knight Professor of Journalism since 2003. Several of his books have been adapted for television: a series based on *Cooked* (2015) is streaming on Netflix and both *The Botany of Desire* and *In Defense of Food* premiered on

PBS. In 2010 Time Magazine named Pollan one of the 100 most influential people in the world. Pollan lives in Berkeley with his wife, the painter Judith Belzer.

### **Eric Schlosser (Producer)**

Eric Schlosser has written three non-fiction books: *Fast Food Nation* (2001), *Reefer Madness* (2003), and *Command and Control* (2013), which was a finalist for the Pulitzer Prize in History. He is also the co-author of a children's book, *Chew on This* (2006). His long-form investigative journalism has been published in *The Atlantic*, *Rolling Stone*, and *The New Yorker*. Two of his plays have been produced in London: *Americans* (2003) at the Arcola Theatre and *We the People* (2007) at Shakespeare's Globe. He's been the executive producer of two feature films, *Fast Food Nation* (2006), directed by Richard Linklater, and *There Will Be Blood* (2007), directed by Paul Thomas Anderson. He was a co-producer of *Food, Inc.* (2008) and a producer of *Command and Control* (2016), both directed by Robert Kenner. Schlosser also helped to produce the documentaries *Hanna Ranch* (2014) and *Food Chains* (2014), which won a James Beard Award. He served on the jury of the documentary competition at the Berlin Film Festival in 2018. And he is the co-creator of *the bomb*, a live multimedia piece that's been staged in New York, Berlin, Oslo, Sydney, Washington, D.C., and at the Glastonbury Festival. A museum version of *the bomb* was installed at Pioneer Works in Brooklyn during the spring of 2021. His next book is about the American prison system.

### **Kim Roth (Executive Producer)**

Kim Roth is Co-President and Chief Creative Officer at River Road Entertainment, under the leadership of producer Bill Pohlad. She's known for collaborating with established artists, passionate about mentoring first-time filmmakers, and producing low budget films to studio tentpoles.

During her first few years with River Road, she Produced UNICORNS with acclaimed filmmaker Sally El Hosaini and James Krishna Floyd (which will debut at TIFF '23), and Executive Produced FRYBREAD FACE AND ME, which premiered at SXSW to glowing reviews. Roth also Produced the acclaimed film DREAMIN' WILD, which premiered at the prestigious 2022 Venice Film Festival. The movie, written and directed by Bill Pohlad, boasts an impressive cast including Casey Affleck, Beau Bridges, Zooey Deschanel, Walton Goggins, Jack Dylan Grazer, Noah Jupe, and Chris Messina.

Before joining River Road Entertainment, Roth served as President of Production at MACRO, a renowned multiplatform media company focused on amplifying the voices and perspectives of people of color. During her tenure at MACRO, Roth oversaw an array of film and television projects, including MUDBOUND, which received four Oscar nominations. She also produced noteworthy feature films including: Justin Chon's BLUE BAYOU, which premiered at the 2021 Cannes Film Festival and was acquired by Focus Features; Alan Yang's TIGERTAIL for Netflix; and REALLY LOVE the directorial debut from award-winning writer and director Angel Kristi Williams, also released on Netflix.

While also at MACRO, Roth Executive Produced Netflix's THEY CLONED TYRONE, directed by first time filmmaker Juel Taylor, and JUDAS AND THE BLACK MESSIAH,

which won two Academy Awards. Roth's other Executive Producer film credits include the critically acclaimed FENCES, ROMAN J. ISRAEL, ESQ., SORRY TO BOTHER YOU, THE APOLLO, and NINE DAYS starring Winston Duke, Zazie Beetz, and Benedict Wong.

In television, Roth has Executive Produced Netflix's GENTEFIED and RAISING DION, created by writer/ director Dennis Liu.

Prior to MACRO, Roth spent 16 years at Imagine Entertainment, where she Produced a diverse range of films including AMERICAN MADE, TOWER HEIST, and PELE: BIRTH OF A LEGEND. She also Executive Produced films including INSIDE MAN, THE GOOD LIE, UNDERCOVER BROTHER, and INSIDE DEEP THROAT.

Kim Roth began her career at Witt/Thomas Films, where she Executive Produced INSOMNIA, directed by Christopher Nolan, and was a co-producer on THREE KINGS, directed by David O. Russell. Roth is a member of the Academy of Motion Picture Arts & Sciences and the Producers Guild of America, and she has served as a mentor for the Sundance Momentum Fellowship. With an illustrious career and a dedication to championing diverse voices in the entertainment industry, Roth continues to make a significant impact in the world of film and television.

### **Christa Workman (Executive Producer)**

With over twenty years of experience in the entertainment industry, Emmy®-nominated producer Christa Workman is Co-President and Chief Operating Officer of River Road Entertainment, a leading independent film and television production company.

She most recently was Executive Producer on *Food, Inc. 2*, sequel to the groundbreaking and Academy Award®-nominated documentary and Executive Producer on *Dreamin' Wild*, which premiered at the Venice International Film Festival and stars Academy Award®-winner Casey Affleck, Emmy® and Grammy Award®-winner Beau Bridges, Emmy®-nominated Zooey Deschanel, Emmy®-nominated Walton Goggins, Noah Jupe, Jack Dylan Grazer, and Chris Messina.

Christa also was Executive Producer on two-time Emmy®-winning (and six-time Emmy®-nominated) film, *David Byrne's American Utopia*.

Other notable River Road films include Academy Award® winners *12 Years a Slave* and *Brokeback Mountain*, Academy Award®-nominated *Food, Inc.*, and Palme d'Or winner *The Tree of Life*.

Formerly, she held dual roles as head of business affairs for United Artists and SVP business & legal affairs for MGM Studios. She began her career working in finance at

MGM Studios as well as serving as counsel to the late Michael King, Founder/Owner/CEO of King World.

A member of the Academy of Motion Picture Arts and Sciences and a member of the Television Academy, Christa also serves on the Pepperdine University Board, is a founding executive board member of the University's Institute for Entertainment, Media, Sports, and Culture and is one of the founding partners of the Law School's 50 For 50 Scholarship Campaign.

She also serves on the Board of Trustees for Claris Health and serves as Co-Chair on the UCLA Entertainment Symposium Committee.

In 2021, she was honored with the Pepperdine Graziadio Business School Distinguished Alumnus Award and included as Pepperdine Graziadio Business School's Notable Alumni.

Christa (Zofcin) Workman earned four degrees from Pepperdine University, all with honors – JD from the Caruso School of Law, MBA from the Graziadio Business School, and BA and BS from Seaver College.

#### **Jeff Skoll (Executive Producer)**

Jeff Skoll is a philanthropist and social entrepreneur, working to bring life to his vision of a sustainable world of peace and prosperity. The first full-time employee and president of eBay, Skoll developed the company's inaugural business plan and helped lead its successful initial public offering and the creation of the eBay Foundation. Since 1999, Skoll has created an innovative portfolio of philanthropic and commercial enterprises, each a distinctive social catalyst. Together, these organizations drive social impact by investing in a range of efforts that integrate powerful stories and data with entrepreneurial approaches. The Jeff Skoll Group supports his organizations, which include the Skoll Foundation, the Capricorn Investment Group, the Skoll Global Threats Fund, and Participant, a company dedicated to entertainment that inspires and compels social change.

#### **Diane Weyermann (Executive Producer)**

Diane Weyermann was the Chief Content Officer at Participant until her passing in October 2021. She had long been the engine behind the company's documentary film and television slate, and her work at Participant has defined the company since it was founded in 2004 by Jeff Skoll. She championed and shaped Participant's history and breathed life into Skoll's vision that a good story, well told, can change the world.

Collectively, Weyermann's projects have earned 10 Academy Award® nominations and four wins, eight Emmy nominations and three wins, three BAFTA nominations and one win, five Spirit Award nominations and three wins. The films are known for highlighting issues spanning climate change to government surveillance, the plight of refugees to the dignity of work. But the care she took to bring the most urgent social issues to life extended beyond what was shown on the big screen.

Weyermann was a champion for female-led projects at Participant, including, “CITIZENFOUR,” which won the Academy Award for Best Documentary Feature and was directed by Laura Poitras; “The Great Invisible,” directed by Margaret Brown; “My Name Is Pauli Murray,” directed by Julie Cohen and Betsy West; “Far From The Tree” by Rachel Dretzin and “John Lewis: Good Trouble,” from director Dawn Porter.

She also led the company to co-acquire distribution rights to films, including the “Flee” directed by Jonas Poher Rasmussen; Academy Award-nominated “RBG,” from directors Julie Cohen and Betsy West, and Academy Award-nominated “Collective,” directed by Alexander Nanau. In addition to Executive Producing 48 documentary features at Participant, she Executive Produced 7 TV series including Steve James’ acclaimed “America To Me” and “City So Real.”

Prior to joining Participant in 2005, Weyermann was the director of the Sundance Institute’s Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund and launched two annual documentary film labs, the Edit & Story Lab and the Documentary Composers Lab which she co-created with Peter Golub, both focused on the creative process.

Before her time at Sundance, she served as the director of the Open Society Institute New York’s Arts and Culture Program where she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund). Weyermann was a member of the Documentary Branch Executive Committee of the Academy of Motion Picture Arts and Sciences from 2012-2018. She served on the Foreign Language Film Award and International Feature Film Award Executive Committees from 2016-2020 and co-chaired the committees from 2018-2020. She was also a member of the Television Academy of Arts and Sciences, and the European Film Academy.

### **Ryan Loeffler (Editor)**

Ryan Loeffler is a documentary editor based in Los Angeles. Most recently, he was an additional editor on the feature documentary *Viva Maestro!* (2022), the Netflix docu-series *The Confession Killer* (2019), and the Emmy-winning *LA 92* (2017). He cut his teeth as an assistant editor under some of the most accomplished documentary directors and editors working today. His credits include the award-winning films *Betting on Zero* (2016), *Command and Control* (2016), and *Kurt Cobain: Montage of Heck* (2015).

### **Leonard Feinstein (Editor)**

Leonard Feinstein is an award-winning documentary editor whose work includes National Geographic Specials, HBO documentaries, and the PBS series *The American Experience*, *NOVA*, *American Masters* and *Craft in America*. Early in his career, he edited the landmark series *Joseph Campbell and the Power of Myth*.

Among his feature documentary credits are *Darfur Now*, *Betting on Zero*, *Mona Lisa Missing*, and *Bitter Seeds*, winner of a 2012 IDA Award. In 2019 he edited the short film *Women of the Gulag*, which was short-listed for an Oscar®. He recently edited the

critically acclaimed Netflix true-crime series *The Confession Killer*. Feinstein has been nominated for an Emmy and was awarded an American Cinema Editors “Eddie” Award in 2006. He and his wife make their home in Mendocino County, California.

### **Jay Redmond (Cinematographer)**

Jay began his career in documentaries over 15 years ago. As a DP, his work has appeared on HBO, Netflix, PBS and in festivals and theaters worldwide. He also regularly shoots and directs content for a number of global brands and agencies. A Bay Area native, Jay lives with his wife and four kids in Marin County, CA.

### **Buddy Squires (Cinematographer)**

Buddy Squires is an Oscar® nominated filmmaker, an Emmy Award winning cinematographer, a member of both the American Society of Cinematographers (ASC) and the Academy of Motion Picture Arts and Sciences. His more than 200 screen credits include two Oscar® winners, seven Academy Award nominees, and ten Emmy Award winning productions. Squires’ recent credits as DP include *US and the Holocaust* (2022) – a three-part series that examines the United States’ response to one of the greatest humanitarian crises of the twentieth century - and *Viva Maestro*. *Viva Maestro* (2022) follows world renowned conductor Gustavo Dudamel on a world tour as he struggles to make great art amid the political violence which consumes his native Venezuela. The Los Angeles Times called *Viva Maestro* “Riveting”. Buddy Squires was the DP on two films that premiered at the 2019 NY Film Festival, *Oliver Sacks: His Own Life* and *College Behind Bars*. Squires directed and photographed *Beyond the Beach* which screened at the 2019 Venice Film Festival. Other recent DP credits include *Muhammad Ali*, *Benjamin Franklin*, *Hemingway*, *Michael Tilson Thomas: Where Now Is, Country Music*, *The Vietnam War*, *Betting on Zero*, *Bombshell: The Hedy Lamar Story*, *Jackie Robinson*, *The Last Dalai Lama*, and *Rancher, Farmer, Fisherman*. Squires is currently working on films about *Martin Luther King*, *Dante*, *the American Buffalo*, *Crime & Punishment*, *Leonardo da Vinci*, and dancer *Diana Vishneva*. Some of Buddy Squires’ other credits include *The Central Park Five*, *Rory Kennedy’s Ethel*, *The Donner Party*, *American Ballet Theatre*, *Salinger*, *The Civil War*, *Baseball*, *The National Parks: America’s Best Idea*, and *New York: A Documentary Film*.

### **Mark Adler (Composer)**

Mark Adler is an Emmy Award-winning composer and songwriter for film, television, and stage. His work includes scores for over 100 features, documentaries, and television movies, as well as music for the Off-Broadway play, *Miss America’s Ugly Daughter*. He won a Primetime Emmy for HBO’s *The Rat Pack* (Ray Liotta, Don Cheadle, Joe Mantegna), and two Hollywood Music in Media Awards (Best Score – Documentary) for director Robert Kenner’s *Command and Control* and *Merchants of Doubt*. Other films include Sundance Audience Award-winner *Picture Bride* (Youki Kudoh, Toshiro Mifune), *Focus* (Laura Dern, William H. Macy), *Bottle Shock* (Alan Rickman, Chris Pine), and Wayne Wang’s *Eat A Bowl of Tea*. In addition to music for dramatic films, much of Mark’s work has been for socially conscious documentaries. Four have been Oscar®-nominated, including Robert Kenner’s critically acclaimed documentary feature, *Food, Inc.*



Television movie scores include *Forbidden Territory: Stanley's Search for Livingstone*, (Aidan Quinn, Nigel Hawthorne) for which he received a Primetime Emmy nomination, *Flowers for Algernon* (Mathew Modine), and *The Lost Valentine* (Betty White). Mark also wrote, produced and arranged source music for director Philip Kaufman's *The Unbearable Lightness of Being*.

His theme for the PBS series, *American Experience*, ran for seven seasons. As a performer, Mark played keyboards for The Heart of Gold Band, fronted by former Grateful Dead vocalist Donna Jean Godchaux and The Third Eye, a seminal world music group founded by Ashish Khan. Most recently, he performed an evening of his songs at the Pacific Resident Theatre's Sunday Concert series.

## **Fast Facts**

Four companies have a stranglehold on 85% of beef processing

Three companies dominate 83% of cold cereal

Two companies control 70% of the carbonated soft drink market

Two companies control 80% of the baby formula market

Ultra-processed foods make up about 58% of US adults caloric intake

CEO of Yum Brands which owns Taco Bell earns more in an hour (\$13,259) than a

Taco Bell worker earns in a year (\$13,082)

Federal minimum wage has been \$7.25/hour since 2009, adjusted for inflation it's

almost 50% lower than it was in the late 1960's

## **Call to Action**

Join us in transforming our food system

Use your fork, your voice, your vote

Protect the workers who feed us

Make the minimum wage a living wage

Subsidize healthy foods

And sustainable farms

Not ultra-processed foods

Abolish factory farms

End cruelty to animals

And to the planet

Monopoly power is a threat to our freedom

Restore competition and foster innovation

Join us at [foodinc2.com](http://foodinc2.com) to learn more and take action

## **About Participant and River Road**

### **About Participant**

Founded in 2004 by Chairman Jeff Skoll and under the leadership of CEO David Linde, Participant ([www.participant.com](http://www.participant.com)) is the leading global media company dedicated to content that unites art and activism to create positive change. Participant's films have secured 86 Academy Award® nominations, including *All the Beauty and the Bloodshed*, a 2023 nominee for Best Documentary Feature, and 21 wins, including Best Picture for *Spotlight* and *Green Book*; Best Documentary Feature for *An Inconvenient Truth*, *CITIZENFOUR*, *The Cove* and *American Factory*; and Best Foreign Language Film for *Roma* and *A Fantastic Woman*. Participant also has earned 44 Emmy® Award nominations and 11 wins, including two wins for the groundbreaking *When They See Us*. A pioneer of socially conscious storytelling, Participant partners with key nonprofits and NGOs to drive real-world impact and awareness around today's most vital issues on a

global scale, and is the only major US entertainment company whose social and environmental impact has earned a [B Corp Certification](#). Participant believes that diversity is a source of strength, that inclusion is essential to progress, and that equity is an imperative for impact. Follow Participant on [Twitter](#), [Facebook](#) and [Instagram](#).

### **About River Road**

River Road Entertainment is an award-winning independent production company, recognized for prestigious feature films and documentaries that push boundaries and inspire creative and social change. The company was founded by acclaimed writer, director, and multiple Academy-Award® and Emmy®-nominated producer, Bill Pohlad.

Most recently, River Road produced *Dreamin' Wild*, which opened in theaters nationwide earlier this summer. Written and directed by Bill Pohlad, *Dreamin' Wild* stars Academy Award®-winner Casey Affleck, Noah Jupe, Emmy® and Grammy Award®-winner Beau Bridges, Emmy®-nominated Zooey Deschanel, Emmy®-nominated Walton Goggins, Jack Dylan Grazer and Chris Messina, and premiered at the Venice International Film Festival.

With over two decades of production, River Road has made some of the most significant and critically-acclaimed independent films, including two-time Emmy®-winning (and six-time Emmy®-nominated) David Byrne's *American Utopia* directed by Spike Lee, Academy Award®-winning Best Picture *12 Years A Slave* directed by Steve McQueen; Terrence Malick's *The Tree of Life* which won the Palme d'Or at the 2011 Cannes International Film Festival, and other critically-acclaimed films such as Sean Penn's *Into The Wild*, Doug Liman's *Fair Game*, and Bill Pohlad's *Love & Mercy*. Other credits include Ang Lee's Academy Award®-winning epic *Brokeback Mountain*, Robert Altman's *Prairie Home Companion*, J.A. Bayona's *A Monster Calls* as well as feature documentaries including Robert Kenner's original Academy Award®-nominated *Food, Inc.*

## **CREDITS**

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MELISSA ROBLEDO

DIRECTED BY  
ROBERT KENNER  
MELISSA ROBLEDO

FOOD INC. 2

INSPIRED BY THE ARTICLES ENTITLED  
“The Essentials: How We’re Killing the People Who Feed Us”  
written by Eric Schlosser  
and

"The Sickness in Our Food Supply"  
written by Michael Pollan

FEATURING  
(in order of appearance)

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Gerardo Reyes Chávez  
Eric Schlosser  
Tony Thompson  
Sarah Lloyd  
Zack Smith  
Cory Booker  
Jon Tester  
Marion Nestle  
Carlos Monteiro  
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ANIMATION LEAD

Casey Drogin

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Sohyun Park

Ann Kruetzkamp

Doug Chan

Idil Gozde

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Brian Landisman

Justin Nixon

Nick Woythaler

2D ANIMATION

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Padraic Driscoll

Brian Landisman

Sohyun Park

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Direct Action Everywhere

Don Staniford

Ecotrust Canada and Metlakatla Development Corporation

FOOD CHAINS

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George Steinmetz

Getty Images / BBC Motion Gallery

GreenWave

Hannah Joss

The Humane Society of the United States

Impossible Foods

J.B. Chandler

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Steve Hebert  
Stock media provided by Pond5  
Susan Steiner c/o Farm Aid  
Taylor Ann Therwhanger  
UPSIDE Foods  
Veritone  
Zack Smith

“FLOWER DUET” (2015)

Written by Rudin Evgeny (aka DJ GROOVE)  
Performed by Rudin Evgeny (aka DJ GROOVE)  
Courtesy of Rudin Evgeny (aka DJ GROOVE)

"THIS LAND IS YOUR LAND"

Words and Music by Woody Guthrie  
Published by TRO - Ludlow Music, Inc. (BMI)  
Performed by Sharon Jones & the Dap-Kings

ADDITIONAL MATERIALS BY

Arby's/"Food Chain" commercial/2017  
Burger King/"No Beef" commercial/2019  
Coca-Cola Morocco/"New Coca-Cola, 33 cl of freshness with you wherever you want"  
commercial/2019  
The Corpus Christi Caller-Times/"A&P Convicted on Conspiracy to Control U.S. Food  
Outlets"/Sep 22, 1946  
Courier-Post/"Cory Booker Wins Newark Mayoral Race"/May 10, 2006  
Diet Pepsi/"The Right One" commercial/2018  
Doritos/"Fetch" commercial/2013  
Doritos/"I Want Sumo" commercial/2014  
Dr. Pepper/"Uniquely Delicious" commercial/2021  
Frito Lay's India/"On the Beach" commercial/2018  
The Hill/"Tyson Foods takes out full-page ad: 'The food supply chain is breaking'"/Apr  
27, 2020

IHOP/"Rising Stack" commercial/2019  
 Kellogg's Frosted Flakes/"Big Crunch" commercial/2021  
 Kellogg's Nigeria/Coco Pops commercial/2018  
 KFC India/Double Down commercial/2021  
 KFC Malaysia/"KFC Cheezila Double Down & KFC Zinger Double Down"  
 commercial/2021  
 KFC/"A Mouthful" commercial/2021  
 KFC/"Fleur de Donuts" commercial/2020  
 Little Caesars/"Gift Wrap" commercial/2019  
 McDonald's Brazil/"Amo Muito Pagar Pouco" commercial/2020  
 McDonald's Uruguay/"Llegó la Nueva American BBQ" commercial/2021  
 Meati/"How to Grill Meati Steaks"/2020  
 Naples Daily News/"Slaves in America"/Oct 5, 1997  
 Nestlé Carnation Philippines/"Shume-Chef sa Sarap, NEW CARNATION EVAP!"  
 commercial/2021  
 New York Stock Exchange/"Hormel Foods (NYSE: HRL) Rings The Closing Bell"/Oct  
 9, 2019  
 The News-Press/"Family Sentenced for Slavery"/Dec 20, 2008  
 The News-Press/"Specter of Slavery Persists in Fields"/Dec 14, 2008  
 Nikki Boxler/"Dairy Farmers are crying over spilt milk"/Apr 4, 2020  
 Outback Steakhouse/"Biggest Entrees Ever" commercial/2017  
 The Palm Beach Post/"Modern Day Slavery: Used and Abused"/Dec 7, 2003  
 Pepsi Zero Sugar/"Nothing" commercial/2016  
 Pepsi Zero Sugar/"Training Camp" commercial/2021  
 PepsiCo/"PepsiCo Leader Series - Europe"/2020  
 Pringles/"The Dippable Baconator from Pringles" commercial/2020  
 Reese's Puffs/"Morning-Time Epic" commercial/2012  
 RITZ Crackers/"Couch" commercial/2021  
 Similac/Abbott Nutrition/file footage  
 Subway Brazil/"Manda Bem, Manda Subway" commercial/2015  
 Taco Bell/"Fourth Meal" commercial/2008  
 Taco Bell/Doritos Locos Taco commercial/2012  
 TikTok @qyechatierra/May 19, 2022  
 Tyson Foods/file footage  
 Tyson Foods/"A Delicate Balance: Feeding the Nation and Keeping Our Employees  
 Healthy" full-page ad/New York Times/April 26, 2020  
 Violife Foods/"Let's Trace the Taste" commercial/2021  
 Vitasoy/Plant+ Oat Milk commercial/2021  
 Walmart/"Rollback" commercial/1998  
 Walmart/"Walmart History: 1950-1990"/2011  
 Wendy's/"Nothing Beats the One" commercial/2020  
 Wendy's/"Shakin' and Wakin'" commercial/2020

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In memory of Diane Weyermann

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