

SABBATH QUEEN

A Simcha Leib Production

Press Notes



A film by Sandi DuBowski | 105 m | USA

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SHORT SYNOPSIS

Twenty-one years in the making, **Sabbath Queen** follows Amichai Lau-Lavie's journey from radical drag queen to influential Rabbi of a God-optional, artist-driven New York synagogue.

MID-LENGTH SYNOPSIS

Sandi DuBowski's epic documentary **Sabbath Queen**—shot over the span of twenty-one years—follows Amichai Lau-Lavie, an Israeli descended from an unbroken line of thirty-eight rabbis stretching back a thousand years. Yet as **Sabbath Queen** opens, Lau-Lavie is newly arrived in New York in the late 1990s, a young gay man declaring “Artists are the new rabbis” and appearing around the city in drag as Rebbetzin Hadassah Gross, the widow of six Hasidic rabbis (all from the same extended family). As the years pass, Lau-Lavie embraces a range of creative spiritual endeavors, including Storahtelling and Lab/Shul—until he shocks everyone with his decision to become a rabbi himself, studying in the Conservative tradition of Judaism. **Sabbath Queen** is witness to Lau-Lavie's unfailing courage and grace, as he grapples with key questions of who we are and who we will be. Stimulating and moving, DuBowski's film ends with Lau-Lavie's words on Israel and Palestine post-October 7th as he evokes the challenge of our lifetime: “How do we reimagine our sacred traditions to achieve peace?”

LONG SYNOPSIS

Sandi DuBowski's epic documentary **Sabbath Queen**—shot over a span of twenty-one years—is a rich and exhilarating examination of the intersections of tradition and freedom, ritual and innovation, loyalty and individuality. Rabbi Amichai Lau-Lavie is larger than life: born on Israel's independence day to a survivor of the Holocaust, he descends from an unbroken line of thirty-eight rabbis that stretches back a thousand years—yet as **Sabbath Queen** opens, Lau-Lavie is newly arrived in New York in the late 1990s, a deeply curious and wildly creative young gay man using performance art to challenge patriarchal orthodoxy and appearing around the city in drag as the widow Rebbetzin Hadassah Gross, a woman filled with the wisdom of the divine feminine. As the years pass, Lau-Lavie's ever-present imagination, audacity, and empathy lead to

more creative spiritual endeavors, including Storahtelling and Lab/Shul. Then he shocks everyone with his decision to become a rabbi, studying in the Conservative tradition of Judaism—so, he explains, he has the knowledge base to challenge the canon from within. But in selecting this path, will he be able to stay true to himself?

The great power of DuBowski's **Sabbath Queen** is the way it stays with its subject for so many years, allowing us to witness both the changes in Lau-Lavie's life and the constants in his character. He grapples with key questions—What does it mean to be a Jew? Where are the boundaries? What are the implications of turning from tradition?—as, with unfailingly courage and grace, he insists on a humanistic approach that repudiates injustice but refuses to burn everything down. To watch Lau-Lavie interrogate the questions we must all face regardless of our faith—questions of who we are and who we will be—is a deeply stimulating and moving experience. **Sabbath Queen** ends with Lau-Lavie's words on Israel and Palestine post-October 7th as he evokes the challenge of our lifetime: How do we reimagine our sacred traditions to achieve peace?

Q & A WITH RABBI AMICHAH LAU-LAVIE

Q: How did you first meet the director of Sabbath Queen, Sandi DuBowski?

Amichai Lau-Lavie: He came to interview me for his movie *Trembling Before G-d*, his epic gay Orthodox film from the late 1990s. He wanted me in it because of my background. I declined because that wasn't my narrative. We jokingly say that at the time, I said, "I want my own movie. I don't do collage." I may or may not have said that in my early divahood. But we became friends. At first, it wasn't quite clear what the scope would be and what exactly he'd be focusing on. I was very impressed with his vision.

Q: Trust between a director and a subject is so important in a documentary like this one. At what point did you really feel that you could trust Sandi?

AL-L: I would say on some intuitive level—maybe foolishly and without any real credibility—when I said yes to him following me and having film crews and it slowly became apparent that this was going to happen a lot. I would say, on some intuitive level, from the very get go and through the years.

We had our disagreements over what to film, how to film, when to film, and his respect and attention to my view and to my needs—which at times superseded his wishes, but he

respected that—built with time. I think the rapport was such that I trusted him. I think both he and I share a larger faith in the course of things and that we're both in the service of greater good. So, it's not necessarily about my ego or his ego. There's plenty of both, but we are part of a bigger movement. Both of us are storytellers and there's a bigger story here to tell.

Q: What's the experience of watching the finished film like for you?

AL-L: I most recently watched it with my mother, who is 94 and who's not quite in dementia but beginning to lose her cognition, and it was moving to watch it with her and to try and watch it through her eyes.

I try not to cringe and I try not to judge myself—Should have said that. Should have done that. Why didn't he get that scene, not this scene?—and accept it as its own piece and know that I have a voice to add to the chorus of this moment and to appreciate the artistry and the enormous dedication that Sandi and team have put into the film.

I understood that while Sandi is telling his version of my story, it is on me to tell my story. In other words, he's made a portrait of me the way artists draw portraits of people. It's not the actual person. I need to be my storyteller. When I get off the perfectionist train, I have deep respect that the film will do what Sandi wants it to do, which is to add my voice to this moment of paradigm shift. Not everyone's going to love it. Not everyone's going to hate it. I have my own job to do. That helps me be a little less anxious about being so vulnerable and so public.

Q: Over the course of making the documentary, what was the most challenging thing for you?

AL-L: I would say there's something almost spiritual about knowing that the eye of the camera is on you a lot. It makes you want to be at your best. It makes you want to not fuck up. It makes you want to be articulate, suck it in to look good. And the proxy of the camera is really that the eye of the world is on you at all times. Can you walk your talk on and off camera? What does it mean to really have integrity and not fake it and not act it, but to be it? It was practice in being authentic in a way that I feel accountable.

Q: Each of our lives take so many twists and turns. We look back and we see things that really surprise us. As you watch the film and think about your life, what most surprises you?

AL-L: It's not really surprising, but I can see from a very early moment, my curiosity and exploration of fusions, of choosing to blur the binaries, whether that is through the

political work, through the drag work, through the way I'm doing ritual both with reverence and irreverence, **with trying to honor my family tradition and queer it up.**

The very end of the movie, the last few minutes, after October 7—which has been such a back and forth on **trying to finetune an impossible statement** that's not going to make everybody happy no matter what—I insisted that instead of saying “I stand with my family's pain, but it doesn't justify the suffering of Gaza” to say instead, “I stand with my family's pain, *and* it doesn't justify the suffering of Gaza.” This move from “but” to “and”—one word—for me is significant. **And as I look through the film, I see my curiosity and exploration of the “and,” the weaving, the fusing, the bridging, and at times getting it wrong and going way radical to come back to a synthesis. This notion of the “and” and the weaving together of what seems unweaveable is a through line that I'm glad about, because I really think that's my main message at this moment, this notion of finding the fusions, insisting on the “and” not the “but,” building those bridges again and again and again.**

Q: Your father is interviewed on camera, your mother, your brother, Benny. What is it like to watch family members talk about you and your choices and have that be so visible?

AL-L: I have my brother's blessing. I have my mother's blessing. My father is dead, so he didn't get to see this. I don't know how the wider family will respond, but for me, it is part of the woven mosaic of my life, and I feel like I have their blessing despite how tumultuous my path has been and that we were not always on the same page.

So when the film screens in Israel in the future, I think I have their blessing, including the controversial stuff at the end, where I'm absolutely standing with and for Israel and for Palestine. Not everyone's going to love that, and I'm anticipating some people not loving it. I'm building support systems around my heart to deal with disappointment and hurt. But for the most part, it feels good that my journey is part of my family journey. I'm not ostracized, I'm not an outlier, and I'm not cast out. There is a sense of love.

Q: Did you have any idea at the outset how long you would spend making this film?AL-L: No idea. No idea. It just kept on happening. It was like, “No, we can't stop now, you're going to rabbinical school. Oh, my God, now there's Trump. Now there's this, now there's that.” I kept telling Sandi, “This movie won't be over until the final scene is my wedding.” And at some point, we're like, “Guess not. Maybe that'll be the sequel, because he's not around.” **In the last months we realized we're at a very critical paradigm-shift moment for Israel, for Jews, for the world, the film has to be**

released now. And this is where I trust Sandi, and he trusts me, and we trust that we are part of—without being all theological about it—a universal story, and we trust that it's the right moment to be helpful and to be less of the problem and more of the solution.

Q: What do you hope that the impact of the film is going to be?

AL-L: I hope that people who are watching it, if they're Jewish, Jew-ish, other, queer, Muslim, Palestinian, human, troubled, excited, that they see a role model of someone who honors both inherited and chosen identity and leans into an expanded sense of empathy. That there is a possibility of being in this “and” concept, of transcending our tribalism in a way that doesn't diminish where we come from but expands our sense of being. On a spiritual level, on a queer level, on a human level, on a political level, that we can aspire to this notion of expansion, of both, of more than just where we come from. There's a lot of active listening and empathy and compassion and getting beyond what got us here, which is not what's going to get us through the next phase.

I hope that my voice is part of this larger chorus of not the most popular voices right now, which are finding a middle ground that isn't diluted and that isn't hyperbole, but that is really charting a path of connectivity and fusion. I hope it helps there.

I hope it helps many Jewish people who are ambivalent about their Jewishness to feel excited about a type of Jewishness that is positive, that is non-patriarchal, that is imagining new paths and renewing ancient ones. I hope that people who are spiritually curious but so traumatized by the hostile, toxic God of our ancestors and the masculine faces of divinity, are like, “Wow, there's other ways of doing this.” And I really hope that it's a place to have political divisions and civic cultural divisions be just a little softer.

Q & A WITH DIRECTOR SANDI DUBOWSKI

Q: How did you first meet Amichai?

Sandi DuBowski: In the late 1990s, I was looking for people to be in my film *Trembling Before G-d*, which was about Hasidic and Orthodox Jews who are lesbian or gay. I went to Jerusalem, and everyone kept saying, “You've got to meet this person, Amichai, because his uncle is a Chief Rabbi of Israel, and Amichai is gay.” So we connected, and I asked him to be in the movie, and he refused, because he wanted his own movie. We became fast friends, and then he basically got his wish: I started filming with him in 2003. It's been twenty-one years of filming.

Q: When you met him, what was your first impression?

SD: He was incredibly sparkly and charismatic, very playful and such a renegade. He comes from this dynasty, from thirty-eight generations of rabbis. I think of him **like he's from the Kennedys of Judaism**. I didn't know anyone who could trace their ancestry back 1,000 years. I was very intrigued. It was very different than my Jewish background, where I don't know past my great-grandparents and they were peasants in Eastern Europe.

The way he played with tradition, the way he owned tradition and was super literate, gave him license to fully upend it and radicalize it and interrogate it in ways that were mind-expanding and felt in line with values, instead of just being a regurgitation of prayers and rituals that seem to be calcified. He blasted them open.

Also at that point, he was doing this Hasidic rabbi's widow drag character, Rebbetzin Hadassah Gross. She was incredibly hilarious and compelling and **subversive**. In the beginning, I actually was more interested in filming this performance character. **It was a little bit less about him and more about her. Obviously, that changed over time.**

Q: Did you have any idea at the outset that you were going to go on a twenty-one-year odyssey with this film?

SD: There's a lot of holding of the unknown in the film, of time being really expansive. This film is the antithesis of what we're dealing with now in terms of our feed of social media on our phone. It is really holding time: ancient time, and very newsworthy time and contemporary time, and past, present and future all at once. **Unlike so many people I know, Amichai lives every minute in past, present and future.**

So it was having the patience to let a very epic journey unfold and allowing the twists and turns of life. I don't know where I got the patience from, but I am a patient person. And I was always inspired. Some filmmakers finish their films and they're so exhausted, they're like, "I just can't look at it." I'm still so intrigued and so captivated by Amichai as a human, as a person, as a character, as a rabbi, as a spiritual leader, as a thinker, as a ritualist, as an artist performer. He's got so many elements to him.

Q: As you went on this journey, what were the real surprises, the twists of the story?

SD: One big one was when we began the film, Amichai had zero desire to become a rabbi. He kept saying, "Artists are the new rabbis." There was a real opposition to becoming a rabbi. Then he shifted. And Amichai is a shapeshifter. He is surprising. **His life is a constant work in progress.** He's constantly interrogating and changing and

questioning. And then the fact that he was going to go to a very Conservative Jewish seminary to become a rabbi, I think that threw a lot of people. **And he flipped it. He began saying, “Rabbis are the new artists.”**

Then there was another surprise, which is not only was he going to become a rabbi of the Conservative Jewish movement, but he was going to try to obey its rules, which demanded that he could not attend or perform an interfaith marriage. He had done interfaith marriages before. And from our contemporary sensibility and the fact that 72 percent of liberal Jews in America are in love with and partnered with non-Jews, it was just like, that's our world. You want to make change from within, but ... I know people who he had to turn away and say, “I can't marry you.”

And hanging up Hadassah and becoming a retired drag queen—her whole journey was also a surprise. The fact that he made three children as a queer bio-dad. The evolution of Storahelling into Lab/Shul and what did it mean to create this everybody-friendly, God-optional, artist-driven, pop up experimental congregation? I don't know any synagogue in the world that defines themselves as God-optional. I don't even know any church that does that. So that was also like, “Huh. Wow.” **Amichai has a way of phrasing deep theological concepts in very fresh, contemporary ways.**

Q: Were there moments as you filmed where you felt yourself actually witnessing the legacy of this 1,000-year-old genetic chain of rabbis?

SD: I did. **Amichai is deeply irreverent, but he takes everything incredibly seriously.** So when he is doing a Sabbath Queen or a SoulSpa ritual and he's being super flippant, it's so deeply rooted in the ancient wisdom of this chain of rabbis that he's in conversation with. It's pretty magnificent. He's taken a thick book full of hundreds of years of teachings and psalms and prayers and law and distilled it to four words. He says, “This is really about: Wow. Thanks. Oops. Please.” He's ex-Orthodox and defiantly post-denominational.

But I also saw that when he was about to become a rabbi—and we did a lot of filming leading up to that ordination ceremony—that all of a sudden, his grandfather came back. His grandfather led his congregation into the gas chamber and said Kaddish with them, the mourners' prayer, said the Shema, the prayer of unity. His grandfather had a visa to get out but he didn't want to leave his congregation. So I saw when Amichai was becoming a rabbi and really, really debating whether he was going to do interfaith marriage or not, I felt the grandfather hovering on his shoulder. Amichai would bring him up in an interview: “What would my grandfather think? What would he say to me now?” He was in a dialog, both in his dreams and in his waking life, with his ancestors.

And I think that's what allows him to say one of the most profound sentences in the film, which is when I asked him, "Did you do the right thing?" And he says, "We don't know. We won't know for 100 years." The fact that he can have the humility to hold the potential that he was wrong and that he upended the tradition in a negative way, there's something there. This isn't someone who lightly changes religion or tradition, he takes it very seriously. He carries the weight of it.

Q: What was it like getting his brother, an Orthodox rabbi, to agree to be part of the film?

SD: I worked on this film for many, many years before I felt like I had an opening to go to his brother Benny. Benny is so prominent, a very major Orthodox rabbi. You say the last name of this family, Lau, and it carries *weight*. So when his brother agreed to go to Amichai's ordination—which was no small thing because he is Orthodox—the fact that he was willing to stretch himself and to come to New York felt to me like, "Now I can ask him to be in the film." A month later I flew to Jerusalem and interviewed him and brought him into the movie. I was very nervous when Amichai showed him the cut, but he wrote a beautiful, praising email to me about the film. There is political and ideological disagreement between the brothers, but they're in conversation and there's so much love and respect even with their differences. In this toxic, polarized time, that is inspiring for me. Many of us are dealing with serious disagreements in our families, in our friendships and communities. It's not been easy, but they have maintained a real relationship across difference.

Q: We see Amichai changing. But what about you? How did you change in those 21 years, and how did that affect the film?

SD: When I finished *Trembling Before G-d*, I actually became a part-time Orthodox Jew, which is a contradiction in terms because there is no part-time Orthodox Jew. But I became more Orthodox. I was inspired—Hasidic and Orthodox people were my portal into Jewish tradition, without the homophobia attached. But because it was a very intense process, I wound up taking a sabbatical, and I sort of reinvigorated my body, my home, my spirituality, my sexuality. So much happened in that time, and I started to go on this path—religiously, spiritually, Jewish-ly—with Amichai. For anyone who really did grow up in Orthodoxy and who then encounters liberal Judaism, there's always a big shock and adjustment. I had to undo something in order to go on this path of real experimentation and God-optionalness.

I feel like I was freed from the kind of God that was punishing, dictating, and demanding to have a much more fluid relationship to the divine, to the ability to make

the tradition in our own image and in what we need for today. When I got married, my husband and I really worked with Amichai to craft a ceremony that was so our own, to really play with what does it mean to have the seven blessings, and to take out the language that's traditional and play with different ways that people could be part of the tradition in performative ways, in playful ways.

I felt this real ability to craft. When my dad died, I joined the Kaddish club of Lab/Shul. Kaddish is the prayer that we say for the dead, and that came out of Amichai's loss of his dad. He needed a circle of mourning, and so we encircled him and supported him and lifted him through his mourning. And then other people lost loved ones, and so that circle kept continuing. And then I lost my dad, and so I became part of this Kaddish club, and now I'm one of the circle holders of it. But I also created a ritual called Mourners Corner, where I would go to the park and I would invite anyone who was in mourning to come and do a pop-up mourning ritual in the park in New York. And we would end with a cinnamon roll hug. We would spiral around each other and hug in a really silly way to laugh. People brought poetry. We said the Kaddish prayer, but we made a ritual that spoke to our lives.

So I think Amichai has really opened for me the ability—whether in love, in wedding, in death, in mourning, all kinds of ways—to feel like I own the tradition. It's not just given to me as something I can't change. There's so much around patriarchy, around queerness, around the relationship between Jew and non-Jew. All of this needs to be really interrogated—around protest, around Israel and Palestine. I think our generations feel much more imbued with the freedom to upend that our ancestors didn't really have. Amichai enabled me to change in a profound way over the years of making this film. He is my friend. He is my rabbi. He is the protagonist of the film. We have a very multi-layered, complicated relationship where I'm constantly moving between these different modes, and I think that gives the film a great richness.

Q: After 21 years of filming, how did you know the film was done?

SD: I just changed a line and a word in the past few weeks, since October 7. I mean, we've been navigating the last two minutes of the film for seven months, trying to figure out how to speak to the present moment. I really feel like it holds the message. After October 7, I sent a crew for two days to film Amichai when he went back to Jerusalem.

There is a montage, which is almost like a coda, of the things that Amichai has been pushing towards in these past few years, the multi-faith work that he's doing, the holding of Muslim and Jew, of Israel and Palestine. There is a scene in the film from 2014 during the Israel Hamas war then when a pro-Israel protester says to Amichai,

“You should have died in the Holocaust.” I've done test screenings and there is a chill in the room after that moment, it's just so shocking.

Q: Do you want to say anything about what's happening in Gaza and the West Bank now in terms of the timing of the film and its release?

As someone who comes from a very prominent Israeli family and who is not afraid to protest what's happening, Amichai is holding the pain of his Israeli family and he's calling for a ceasefire. And he's calling for a peace negotiation. He's an anti-war, anti-occupation voice and I think we need those voices. He's coming out of the Israeli left. He's been doing this peace work for decades. The times we're in are horrific and horrendous and I think his heart is shattered right now, but he's insisting on approaching this through humanity and trying to push back on the more right-wing voices. And some of that's happening publicly, and a lot of it is also happening privately. But Amichai is going to be doing this until he dies. He will be fighting for peace until he dies.

Right now, I'm also seeing a real breakdown around the generations magnified by this moment, and I think there's something in this film that can amplify and build intergenerational dialog around very sensitive and delicate issues.

BIOS

Director/Producer **SANDI DUBOWSKI**

Sandi DuBowski is the Director/Producer of SABBATH QUEEN, Director/Producer of TREMBLING BEFORE G-D, Producer of A JIHAD FOR LOVE, and Co-Producer of BUDRUS. His award-winning work has screened at Sundance, Berlin, Tribeca and Toronto, theatrically released in 150 cities, and broadcast on ZDF/Arte, BBC, Channel 4, PBS. In 2020, he was invited to become a member of the Documentary Branch of the Academy of Motion Picture Arts and Sciences. DuBowski spearheaded a groundbreaking impact campaign with the award-winning TREMBLING BEFORE G-D, personally conducting 850 live events, for over 250,000 people, which changed the lives of countless individuals, their families, religious leaders, and communities around the world. Feature stories on the project appeared in The New York Times, The Los Angeles Times, The Washington Post, NPR, The Globe and Mail, and BBC News. From 2009-2016, DuBowski worked with over 125 of the world's best social justice documentaries as

the Outreach Director of Doc Society's Good Pitch. He is Co-Founder of The Creative Resistance, a collective of media makers who create award-winning political ads and design. In the mid-1990's he began his media and activism work at Planned Parenthood Federation of America focused on the Christian right and the anti-abortion movement. Three generations of DuBowski's family made chocolate syrup in Deep Coastal Brooklyn.

Executive Producer

ADRIAN SALPETER

ADRIAN SALPETER is producer and executive creative director with over twenty years experience in the entertainment and marketing business. Adrian's produced movie projects have premiered at TIFF, Cannes and Tribeca and include [STORY OF A GIRL](#) starring Kevin Bacon and the cult hit film [TOAD ROAD](#). He has sold and developed television at SonyTV, CBStv, A&E, TBS, Disney Channel and elsewhere. A Tony Award winning Broadway producer for [HADESTOWN](#) (currently running on Broadway and on the West End), Adrian has co-produced more than a dozen commercial Broadway shows including [BEETLEJUICE](#) (Tony Nominated), [MEAN GIRLS](#) (Tony Nominated) and [SUNDAY IN THE PARK WITH GEORGE](#) (starring Jake Gyllenhaal).

As a creative director Adrian is a thought leader who bridges the gap for studios/streamers (recently overseeing 30+ print campaigns for Amazon Studios), agencies, platforms and beyond by aligning stakeholders, creative talent, marketers and agencies around shared goals. Adrian's deep understanding of current and emerging media, talent, and popular culture driven landscapes offer proven expertise in the ideation, creation and implementation of top of mind marketing strategies and content across print, AV and social channels.

A steady and experienced voice experienced with all stages of film/TV/live stage creative development, finance, production, sales and marketing Adrian is constantly innovating to identify new audiences, solves, and tactics that enhance and evolve creative output in the service of great storytelling.

Salpeter is a member of the Producers Guild Of America ([PGA](#)), a [Sundance Catalyst](#) alum, a [Creative Capital](#) fellow, [ReBoot](#) board member and an [OUT 100](#) honoree.

Executive Producers

DARREN ARONOFKSY

Academy Award®-nominated filmmaker Darren Aronofsky was born and raised in Brooklyn. Most recently, Aronofsky directed and co-wrote "Postcard from Earth," the inaugural immersive experience for MSG Sphere in Las Vegas. Shot on all seven

continents using state-of-the-art camera and audio technologies, the film is an exploration of planet Earth through the eyes of two distant but familiar space travelers. In 2022, he directed the A24 film “The Whale” starring Brendan Fraser, who won a Best Actor Academy Award® for his performance. MacArthur winning playwright Samuel D. Hunter adapted the screenplay from his critically acclaimed play.

Aronofsky wrote and directed 2017’s “mother!” starring Jennifer Lawrence, Javier Bardem, Michelle Pfeiffer, and Ed Harris. The New York Times hailed the film calling it a “master class.” Before that, Aronofsky made “Noah,” the 2014 biblical epic starring Russell Crowe, Anthony Hopkins, Jennifer Connelly, and Emma Watson. It was a box office hit and Aronofsky’s largest opening. In 2010, Aronofsky received a Best Director Academy Award® nomination for the indie box office phenomenon “Black Swan” starring Natalie Portman, who won a Best Actress Academy Award® for her performance. 2008’s “The Wrestler” was touted as a “bravura work of art” by Entertainment Weekly and “a film of authentic beauty and commanding consequence” by the Wall Street Journal. The film won Golden Globes for actor Mickey Rourke and singer/songwriter Bruce Springsteen. Aronofsky won the Golden Lion for the best film at the Venice Film Festival. He was the third American director to win that award in the oldest film festival in the world. Previous to that were the acclaimed and award-winning films “The Fountain” (2006), “Requiem for a Dream” (2000), and “π” (1998). As a producer under his Protozoa label, Aronofsky has been responsible for “Jackie” which garnered three Academy Awards, the documentary “Some Kind of Heaven” which premiered at the 2020 Sundance Film Festival, artist Prune Nourry’s docu-memoir “Serendipity” which made its world premiere at the 2019 Berlin Film Festival, “Pacified” which won the Golden Shell top prize at the San Sebastian Film Festival, “Catch the Fair One” which premiered at the 2021 Tribeca Film Festival where it won the Audience Award, and the documentary feature “The Territory” which premiered at the 2022 Sundance Film Festival and won both the Audience Award and Special Jury Award for Craft in the World Cinema Documentary category as well as a Peabody in the Feature Documentary Film Category. In 2021, he executive produced the six-part National Geographic docu-series, “Welcome to Earth” starring Will Smith as he explores some of the most intriguing and inaccessible corners of the planet. In 2018, Aronofsky executive produced both the Emmy-nominated National Geographic series “One Strange Rock” and the virtual reality experience “SPHERES: Songs of Spacetime.” The VR experience, featuring the voices of Jessica Chastain and Patti Smith, closed a record-breaking deal out of Sundance and won the Golden Lion. In 2022, Aronofsky executive produced “The Good Nurse” starring Noah Emmerich, Jessica Chastain and Eddie Redmayne, the six-part series “Limitless” starring Chris Hemsworth for National Geographic, “Black Gold” for Paramount+, and “Kindred,” an adaptation of Octavia E. Butler’s influential novel, for FX. Aronofsky is an ardent supporter of the environment and sits on the boards of The Sierra Club and The School for Field Studies. Aronofsky has received humanitarian

awards from PETA and The Humane Society of the United States, which honored him with its inaugural Humane Filmmaker Award.

JEN CHAIKEN

Jen Chaiken is an Emmy-award winning producer and social changemaker. Chaiken co-created ReFrame with Sundance Institute and WIF, a pivotal program designed to create systemic change for gender equality behind-the-camera in Hollywood. Prior, Chaiken produced INEQUALITY FOR ALL with former Secretary of Labor Robert Reich, honored with a Special Jury Award in Filmmaking at Sundance and distributed in over 250 theaters nationwide (Radius/Weinstein). She later spearheaded a robust social action campaign with Picture Motion for the film with support from The Ford Foundation, Sundance Institute and The Fledgling Fund. She produced Joey Soloway's feature directorial debut, AFTERNOON DELIGHT, winner of the U.S. Dramatic Directing Award at Sundance. Prior, Chaiken premiered the documentary feature MY FLESH AND BLOOD at Sundance, winning both the Audience and Director's Awards, and later an Emmy for Best Documentary (HBO/Strand Releasing).

Other credits include BIG EDEN, Tom Bezucha's directorial debut, the HBO documentary NAKED STATES, and FAMILY NAME (PBS), winner of the Freedom of Expression Award at Sundance and nominated for an Emmy. From 2009-2013, Chaiken served as Vice President of the Board of the San Francisco Film Society (now known as SFFILM).

MICHAEL DORF & SARAH CONNORS

Michael Dorf came to New York City in 1986 and founded the go-to venue for independent music, the Knitting Factory and served for the first 15 years as CEO, expanding the brand into Europe and Asia via tours, festivals, and producing over 200 recordings, TV shows, etc. Dorf was recognized as a pioneer in producing music on the Internet, through a variety of strategic relationships with Apple Computer, Intel, and Bell Atlantic. During this time he created the Digital Club Network and in 2002, he left the Knit to pursue other endeavors, including a Carnegie Hall concert fundraiser series, founding a Hebrew school, and winemaking.

In 2008, Dorf created City Winery—Manhattan's first fully-functional winery, restaurant, music venue and private event space. In the past 14 years, Dorf has expanded City

Winery to 14 locations including Chicago, Nashville, Atlanta, Boston, Washington DC, Philadelphia, Hudson Valley, Grand Central, Pittsburgh, St. Louis, Columbus, and Detroit with more to open in the future.

Dorf has become one of the most prolific independent promoters in New York, an important music impresario, and according to *The New Yorker*, he has “perfected the art of the tribute concert.” Over 15 years, the fundraiser series has honored legends like Aretha Franklin, Bob Dylan, and Prince while raising over \$1.5 million for music education non-profits. He serves on the board of The American Symphony Orchestra, Newport Folk and Jazz Festivals and served as the founding Chairman of LabShul/Storahtelling. He has received numerous honors from a variety of organizations including Humanitarian Awards from WFUV, Young Audiences, Little Kids Rock, among Others.

Sarah Connors has been an integral part of A-list producing teams over the past two decades on films and scripted series for Showtime, HBO/Max, Sony Entertainment, Sony Pictures Classics, Warner Brothers, LD Entertainment, Fox Searchlight, Sidney Kimmel Entertainment, Paramount, and ABC Signature.

Sarah is currently creating and producing timely dramatic series and films such as *THE SEVENTH SUMMER*, adapted from the best-selling novel *The Forgotten Hours* by Katrin Schumann. This limited series (in development) dives into a young woman’s reckoning of a painful family truth involving sexual abuse. Under Sarah’s production banner She Spun Films, she is dedicated to magnifying female perspectives while exploring complex characters in their memorable stories.

After receiving her BA in English Literature from Washington University in St. Louis and earning her MFA from NYU’s TSOA Graduate Film & TV program, Sarah married Michael Dorf (Founder/CEO City Winery) in New York where they raised their children. Sarah has enjoyed a prolific career as post producer and co-producer for writers/directors such as Michael Cuesta, Matt Lopez, Kasi Lemmons, Anna Boden and Ryan Fleck, and Oscar® winners or nominees: Noah Baumbach, Bruce Beresford, Geoffrey Fletcher, Barry Levinson, John Sayles, Susan Seidelman, Curtis Hanson, and Robert Altman.

S. ASHER GELMAN

S. Asher Gelman is a director, choreographer, actor, dancer, playwright, and producer. Through his production company, Midnight Theatricals, he produced and directed his first original play, *Afterglow*, which ran for 14 months Off-Broadway at the Davenport Theater. In 2019, Gelman's second play, *safeword.*, opened Off-Broadway in April, and he also produced the Off-Broadway musical, *We Are The Tigers* by Preston Max Allen. Most recently, Gelman directed, choreographed, and produced the short dance for film *The Greatest City in the World*.

Originally from Chevy Chase, MD, Asher received his Bachelors Degree in Dance and Theater from Bard College in New York in 2006 and his Masters in Fine Arts in Dance from The George Washington University in Washington DC in 2012. From 2006 to 2016, Asher lived in Tel Aviv, Israel, where he became one of the founders of The Stage, Tel Aviv's premier English language performing arts organization, serving as its first Artistic Director from 2013 to 2016. He serves on the Advisory Board of the Richard B. Fisher Center for the Performing Arts at Bard College. Asher lives in New York City with his husband, Mati.

BRUCE HEAVIN & LYNDA WEINMAN

Bruce Heavin (Executive Producer) is an artist, strategist, and entrepreneur. As the Chief Creative Officer & co-founder of lynda.com, his creative vision was integral to lynda.com's success as a leader in online training. He created the company's iconic logo of his wife Lynda Weinman, designed many of the distinctive illustrations on the website and course DVD covers, and authored some of the site's first video tutorials in Photoshop, Illustrator, After Effects, and ImageReady. An illustrator with experience in both traditional and electronic media, Bruce graduated from Art Center College of Design in Pasadena, California. With an extensive background in illustration, photography, and motion graphics, he has created illustrations for national publications as well as clients including Adobe, MSNBC, and E! Entertainment Television.

Lynda Weinman (Executive Producer) is a teacher, writer, learning activist, and entrepreneur. As co-founder of lynda.com, she was responsible for the student-centered teaching philosophy, and personally authored numerous books and tutorials. Lynda served as the executive chair of the company until the purchase in June, 2015 by LinkedIn Corporation. Before launching lynda.com, she was a faculty member at Art Center College of Design in Pasadena, California, and worked as an animator and motion graphics director in the special effects film industry. She also taught at UCLA Extension, American Film Institute, and San Francisco State University's Multimedia Studies Program. In 2015, Lynda was awarded an Honorary Doctorate for her contribution to the field of distance learning by Otis College of Art and Design. She is

widely considered a pioneer in online learning, for her humanistic and progressive approach to democratizing learning.

JESS JACOBS

Jess Jacobs is an award-winning artist, entrepreneur, and activist whose work primarily centers diverse representations of the femme experience on film. A working actor from the age of 15, and now also producer and screenwriter, Jess spent the last decade building bridges between movement leaders, artists creating impactful media, and intergenerational investors and philanthropists. Jess' work has been screened at Cannes Film Festival, Sundance, SXSW, Tribeca, Toronto, and beyond, and can be found on Hulu, Amazon Prime, Paramount+, Starz and more. She and her work have been featured in Huffington Post, Forbes, Cosmopolitan, The New York Times, Teen Vogue and others.

Jess produced BULL (Sony Worldwide), LONG WEEKEND (Sony Classics), KATRINA BABIES (HBO) and SOUL CITY (Topic) during her tenure as co-founder of impact-focused film and television production company Invisible Pictures. As an actor Jess has worked opposite the likes of Julianne Moore, Elliot Page, and Finn Wittrock, and is known for her breakout role in award-winning independent film BUTTERFLY CAUGHT. She is the creator behind CHOICES, a short form film project about reproductive choice, which she created and stars in opposite Alysia Reiner and Paige Gilbert and which secured distribution on Omeleto. Her feature film screenwriting debut is in post-production, helmed by celebrated Iraqi filmmaker Oday Rasheed. She is the EP and impact producer of PLAN C, a timely documentary about abortion pill access from award-winning director Tracy Droz Tragos that had its world premiere at the Sundance Film Festival in 2023 and was an official selection at SXSW 2023 before securing nationwide theatrical distribution. She has numerous film and television projects in development and is represented for literary and talent by Zero Gravity Management.

Jess is the co-creator of the Abortion Pipeline Project, a screenplay competition seeding and sourcing new scripted abortion stories for Hollywood, in partnership with Athena Film Festival, WeTestify and ANSIRH. She was named one of Real Leaders Magazine's 100 Visionary Leaders, and received the Future is Female Award from ICFP. Jess is the chair of the board of New York non-profit Rooftop Films, is on the Artist's Advisory Committee for the San Diego International Film Festival, and is an Investment Advisor for Upstart CoLab. Jess received her BA in Art History from New York University. She lives in Los Angeles with her partner and their two dogs.

JEWISH STORY PARTNERS

Jewish Story Partners stimulates and supports the highest caliber independent films that use fresh, nuanced perspectives to tell stories about the diverse spectrum of Jewish experiences, cultures, and encounters. Founded in 2021 with lead gifts from Kate Capshaw and Steven Spielberg's Righteous Persons Foundation and Maimonides Fund, Jewish Story Partners (JSP) was formed to address the critical gap in funding for independent Jewish films and to showcase the rich complexity of Jewish lives. We believe cinematic storytelling is a powerful empathy generator, inviting us to see and honor each other across perceived boundaries and to gain insight into the human condition. In its first three years Jewish Story Partners has awarded \$3 million in grants to 101 documentaries and provided 270 hours of advisory support to our filmmakers. Twenty-five JSP-funded films are now complete and reaching audiences at festivals, in theaters, on television, and on streaming platforms. Among these are such celebrated films as *The Conspiracy* (Maxim Pozdorovkin), *Four Winters* (Julia Mintz), *Last Flight Home* (Ondi Timoner), *A Photographic Memory* (Rachel Elizabeth Seed), *Red Herring* (Kit Vincent), *Sabbath Queen* (Sandi Dubowski), *A Still Small Voice* (Luke Lorentzen, and *Under G-d* (Paula Eiselt). More information: www.jewishstorypartners.org

AUDREY ROSENBERG

Audrey Rosenberg is a NY-based, Peabody-Award-winning and Emmy-nominated filmmaker known for her ability to cultivate talent, develop material and champion projects from inception through to release. She has shifted her focus from creative producing to writing and directing in both the documentary and narrative space. This change has been an organic one and is long overdue. She co-founded Invisible Pictures, a NY-based woman-led production company focused on authentic representation. For Invisible, Audrey was lead producer and co-writer on the award-winning HBO Original documentary *KATRINA BABIES* that premiered at Tribeca 2022 in competition and aired on HBO August 2022. She produced the award-winning film *BULL*, which premiered at Cannes 2019, EP'd the series *SOUL CITY* (with *JEEN-YUHS: A KANYE TRILOGY* directors Coodie&Chike) which premiered on Topic in April 2020, and produced the feature *LONG WEEKEND*, which was released by Sony in March 2021.

Other credits include EP (with Steven Soderbergh) on the Emmy-nominated HBO documentary HIS WAY, and EP on HBO's Emmy-winning BY THE PEOPLE: THE ELECTION OF BARACK OBAMA (with Edward Norton). Audrey was part of the producing team on Douglas McGrath's INFAMOUS (starring Sandra Bullock, Daniel Craig, and Toby Jones). She produced Sean Gullette's award-winning feature, TRAITORS, Co-EP'd Dawn Porter's award-winning TRAPPED and was Consulting Producer for the multi-award winning and Academy-Award nominated I AM NOT YOUR NEGRO.

Audrey is a member of the Television Academy, the newly formed Producer's Union, the Producers Guild of America and serves on the board of New York Women In Film and Television.

JEFFREY SOLOMON & AUDREY WEINER

Dr. Jeffrey R. Solomon is Senior Advisor to Chasbro Investments, the family office of Charles Bronfman. For two decades, he was the President of the Andrea and Charles Bronfman Philanthropies, a group of foundations operating in Canada, Israel and the United States, founding and operating programs, including Reboot, Historica Canada, Karev Educational Ventures and Slingshot. He currently sits on the Boards of the Jim Joseph Foundation in San Francisco, the KIND and Lubetzky Family Foundations in New York and the CRB Family Foundation in Palm Beach. He served as the Chair of Leading Edge, an organization aimed at talent acquisition and retention in the Jewish community and serves as Co-Chair of the Peaceworks Foundation, supporting Darkeinu in Israel and Zimam in Palestine, aimed at empowering the moderate majority. His books (co-authored with Charles Bronfman), The Art of Giving and The Art of Doing Good, have won awards and recognition throughout the philanthropic world. He is also the author of over 120 publications in both professional journals and outlets such as The Financial Times and Wall Street Journal. He served as an adjunct associate professor in the masters and doctorate programs of New York University School of Social Work.

After a 45 year career in aging services, **Audrey Weiner** retired from her position as President and CEO of The New Jewish Home, New York, in 2017. Her "retirement" has given her the opportunity to explore other passions and interests. She now serves as Chair of the Hadassah Foundation and the Miami Jewish Film Festival, VP of Funding Arts Network, and is a member of the boards of the Miami Beach JCC, the Berkshire Theater Group, the Berkshire Jewish Women's Foundation and the Berkshire Jewish Federation. With gratitude, she volunteers at the Jewish Community Services kosher food bank in Miami.

Audrey received her doctorate in Social Welfare Administration from the Graduate Center of the City University of NY and her Masters degree in Public Health from Yale University. She is the author of numerous articles on women's leadership, services for elders, and Jewish communal services, preferring now to read novels, especially mysteries. She lives with her husband Jeffrey Solomon, dividing their time between Miami Beach, Fla, and Lenox, Mass.

CO-PRODUCERS

SIMON MENDES

Simon Mendes is a New York-based director and producer. He served as Associate Producer of both the Netflix Original documentaries BECOMING (Dir. Nadia Hallgren), the story of the former First Lady Michelle Obama, and DICK JOHNSON IS DEAD (Dir. Kirsten Johnson), which premiered at the 2020 Sundance Film Festival, winning a Special Jury Award for Innovation in Non-fiction Storytelling, and was shortlisted for Best Documentary at the 2021 Academy Awards®. Simon was also Associate Producer of CHARM CITY (Dir. Marilyn Ness), which premiered at the 2018 Tribeca Film Festival and was shortlisted for the 2019 Academy Awards®. Simon's original film, DATING IN PLACE, about virtual dating at the outset of COVID-19, was featured in The New Yorker. Most recently, Simon Co-Produced SABBATH QUEEN (Dir. Sandi DuBowski), which will premiere at the 2024 Tribeca Film Festival, and he Produced ELEGY: MY TWO MONTHS IN HARLEM (Dir. Andre Lambertson), which premiered on PBS in the Summer of 2022. He is currently Directing and Producing CARLEBACH PROJECT UNTITLED. Simon is a member of the Producers Guild of America (PGA) and the Documentary Producers Alliance (DPA), and his work has been supported by Jewish Story Partners, Jewish Film Institute, Gotham Film & Media Institute, and DOC NYC Live Pitch.

BENJAMIN LOWY

Benjamin Lowy is a Tony Award and Olivier winning theatre producer. Through his production company Wessex Grove, Benjamin has lead produced the productions of *Opening Night*, *A Little Life*, *Vanya*, and *An Enemy of the People* in the West End, and *Cabaret at the Kit Kat Club*, *A Dolls House*, and *Betrayal* on Broadway.

Co Executive Producer

MATT NOSANCHUK

Matt Nosanchuk was liaison to the American Jewish Community in the Obama White House and a member of the National Security Council staff. He also worked at the Department of State in the Secretary's Office of Religion and Global Affairs, the

Department of Homeland Security in the Office of the General Counsel, and the Department of Justice in the Civil Rights Division.

Highlights of his service include his work at DOJ and DHS to advance LGBT civil rights, including marriage equality, which earned him the Attorney General's Distinguished Service Award and the American Bar Association's inaugural Stonewall Award. At the White House and State, he also worked to secure support for the Iran nuclear agreement, one of President Obama's signature foreign policy accomplishments.

Previously, Nosanchuk worked at the Justice Department during President Bill Clinton's second term, in the Senate as Counsel to Senator Bill Nelson (D-FL), in the House of Representatives as Counsel to Ranking Member John Conyers (D-MI) on the House Judiciary Committee, as a law clerk on the U.S. Court of Appeals for the Seventh Circuit in Chicago, at the ACLU of Illinois as a Skadden Fellow, and on numerous political campaigns, including the 2008 Obama campaign. Matt also taught as an Adjunct Professor of Law at Georgetown University Law Center. Nosanchuk attended college and law school at Stanford University, where he was a Truman Scholar.

WRITER/EDITOR

JEREMY STULBERG

Jeremy Stulberg is a documentary filmmaker, producer and editor. He is a Sundance Documentary Fellow and the recipient of grants from numerous organizations including the New York State Council on the Arts, The Sundance Documentary Fund, The Tribeca Film Institute Documentary Fund, ITVS, The Colin Higgins Foundation, The Arcus Foundation and The Fledgling Fund, among others. Jeremy most recently edited and wrote the documentary feature film SABBATH QUEEN, Executive Produced by Darren Aronofsky and directed by Sandi DuBowski. Filmed over 20 years, it follows Amichai Lau-Lavie's epic journey - from drag-queen rebel, to queer father, to ordained activist rabbi - as he radically reinvents Judaism in a difficult, rapidly changing 21st century. Jeremy was previously consulting editor on Laura Poitras's short film TERROR CONTAGION which premiered at the Cannes Film Festival, was shortlisted for an Academy Award and was distributed theatrically by NEON as part of an anthology of films made during the pandemic called THE YEAR OF THE EVERLASTING STORM. He has also produced and/or edited nationally airing social-issue documentaries such as THE EDUCATION OF SHELBY KNOX (Sundance, POV), YOUNG LAKOTA (Independent Lens), as well as topical series such as VICE (Showtime), CHILDREN OF THE UNDERGROUND (FX, Story Syndicate) WOMAN WITH GLORIA STEINEM (Vice), GAYCATION (Vice). He also edited Todd Stephen's queer cult classic comedy film ANOTHER GAY MOVIE.

EDITOR

KYLE CRICHTON

Kyle Crichton is an editor and filmmaker based in Philadelphia & New York City. Editing and animating stories has always been a true passion of his since he was a kid. Infatuated by the perspective of others, Kyle is focused on storytelling from the eyes of others. His work has premiered at Sundance, Toronto International Film Festival, DOCNYC, San Diego Film Festival, MountainFilm and more. You can catch Kyle either behind a camera, in an edit bay, or out in the mountains on his splitboard or mountain bike. He is as passionate about his work as he is the outdoors and strives to combine his love for outdoors with his love for storytelling whenever possible

PHILIP SHANE

Philip Shane is an award winning documentary filmmaker with over 35 years of experience. He is currently producing & directing a feature documentary, *THE WORLD I WANT TO LIVE IN*, about *MYST*, one of the most important video games of all time that is now residing in The Museum of Modern Art (MoMA) in New York.

His previous works as Producer, Director and Editor include the beloved documentary film *BEING ELMO* (Winner of the Special Jury Prize at the 2011 Sundance Film Festival), and History Channel's *EINSTEIN* (2008, LeftRight). As Editor of *DANCING IN JAFFA* (2013), which had it's World Premiere at the TriBeCa Film Festival, he won the Best Editing Award at Israel's DocAviv Film Festival. With Paul McCartney and his family, Shane was the Editor of *WINGSPAN* (2001), about the McCartney's life after The Beatles. Shane's previous project, *THE BEATLES REVOLUTION* (ABC, 2000) told the story of the band through the memories of musicians, artists, politicians, writers, and other celebrities. Other artists he's worked with include *CARLY SIMON* (Lifetime), *BRUCE SPRINGSTEEN* (Disney) and *THE BOSTON SYMPHONY* (NHK).

CINEMATOGRAPHERS

WOLFGANG HELD

Emmy-winning Wolfgang Held has photographed many indie movies and documentary features including *O.G.* (HBO), starring Jeffrey Wright, which was shot in an active maximum-security prison, *BRÜNO* for Sacha Baron Cohen and *THE FOURTH ESTATE*, a Showtime doc series about the New York Times.

NADIA HALLGREN

Nadia Hallgren (Cinematographer) is an award-winning filmmaker and director of photography who most recently directed *CIVIL* (Netflix) about Benjamin Crump,

BECOMING, a documentary about former First Lady Michelle Obama (Netflix) and whose work includes MOTHERLAND, TRAPPED AND TROUBLE THE WATER.

KIRSTEN JOHNSON

Kirsten Johnson (Cinematographer) is the director of DICK JOHNSON IS DEAD and CAMERAPERSON and principal cinematographer on over 40 feature-length documentaries including the Oscar winning CITIZENFOUR, THE INVISIBLE WAR, THIS FILM IS NOT YET RATED and DERRIDA.

LAELA KILBOURN

Director of photography Laela Kilbourn has accumulated feature credits including Best Cinematography award winner SWIM TEAM, and eight Sundance documentary premieres, such as AppleTV's GIRLS STATE; DuPont-Columbia Journalism Award winner THIS IS HOME: A REFUGEE STORY; Peabody Award winning HOW TO DANCE IN OHIO; and Emmy nominated WORD WARS. Noted narrative work includes CRABS IN A BARREL on HBO Max; THE DUKE AND DUCHESS OF QUEENS, awarded Best Narrative Short Film at Katra Latinx Festival; and PARK SLOPE MOMS, winner of the NYWIFT/iWomanTV Best Dark Comedy and Audience awards.

DROR LEBENDIGER

Dror Lebendiger is an award-winning cinematographer based in Tel Aviv, Israel. He studied at AFI - The American Film Institute Conservatory in LA which is the best cinematography school in the world and graduated in 2002 (MFA). Dror has been working in the film industry for over 20 years during which he has won five cinematography awards and shot five movies that won 'Best Picture Award'. Dror has shot more than 20 full length movies, including both narrative and documentaries. He has collaborated with many acclaimed filmmakers including David Attenborough, Emmy Award winning TV director James Jacoby, Emmy Award winning director Alex Weresow, award winning director David Ofek and 3-times Emmy Award winning director Simcha Jacobovici. Dror is a member of IMAGO (International Federation of Cinematographers).

DANIEL B. GOLD

Daniel B. Gold (Cinematographer) won a Sundance “Excellence in Cinematography Award” and worked on BLUE VINYL, HBO’s 32 PILLS: MY SISTER’S SUICIDE, LOVE AND STUFF, BULLY. COWARD. VICTIM: THE STORY OF ROY COHN and TOOTS SHORE.

COMPOSER

Joel Goodman

Emmy-winning composer Joel Goodman creates emotion through music. As a multi-talented composer for feature films, documentaries, television, album releases, performance ensembles and other forms of collaborative media, his signature style thrives in musical settings that express the full range of human emotion. With *An Exquisite Moment*, Goodman's deeply personal and improvisation-rich debut album of "full-experience" music, the Emmy-winning composer embarks on an epic voyage of self-discovery alongside some of the most accomplished and creative names in jazz. Special guests Randy Brecker (flugelhorn, trumpet), Brandee Younger (harp), Lisa Fischer (vocals), John Patitucci (bass), and Philippe Saisse (piano, vibes, marimba) join an A-team core group consisting of Donny McCaslin (saxophones), Eric Harland (drums), Adam Rogers (guitar), Mino Cinélu (percussion), Scott Colley (bass) and Goodman himself on keyboards and bass. An Emmy-winner and four-time Emmy nominee known for a deeply nuanced sound filled with intricate subtleties, Goodman's diverse body of work includes scores to over 150 films and television programs that have received 5 Oscar nominations, 30 Emmy awards and over 40 Emmy nominations. He has scored over 40 films for HBO and composed the Main Theme for the long-running and critically acclaimed PBS series *American Experience*. His scores can regularly be heard in movie theaters and on television around the world. His notable award-winning films include *Obit* (Amazon), *Everything Is Copy* (HBO), *Claude Lanzmann: Spectres of the Shoah* (HBO), *Walt Disney* (PBS), *An Honest Liar* (Netflix), *Being Elmo* (PBS), *Once Upon A Time in Queens* (ESPN), *Murder Among the Mormons* (Netflix), and *Loudmouth* (Greenwich Entertainment). As a record producer Joel's credits include releases for Chuck Mangione, Livingston Taylor and Carla Lothar. Joel has collaborated with an impressive array of distinguished directors and producers including Neil LaBute, Albert Maysles, Andrew Jarecki, Barbara Kopple, Wong Kar-wai, Rachel Grady, Marshall Curry, Sebastian Junger, Barak Goodman, Alexandra Pelosi, Michael Epstein, Joe Berlinger, Oren Jacoby, Irene Taylor, Lesli Iwerks and Fisher Stevens. Always looking to give back to his community, Joel conducts master classes and has been composer-in-residence in the United States and Europe, including seminars on film music at the American Film Institute, USC, Berklee College of Music, University of North Texas, AFI Docs, The Academy of Music and Dramatic Arts in Denmark, Columbia College Chicago and the International Documentary Association's Getting Real conference. He is also a regular panelist for such organizations as ASCAP, PMA, IFP, AFI and SCL amongst others. A native New Yorker, Joel splits his time between Paris, Los Angeles and New York, and anywhere he can enjoy the great outdoors.

CREDITS

Director and Producer

Sandi DuBowski

Executive Producer

Adrian Salpeter

Executive Producers

Darren Aronofsky

Jen Chaiken

Michael Dorf and Sarah Connors

S. Asher Gelman

Bruce Heavin and Lynda Weinman

Jess Jacobs

Jewish Story Partners

Audrey Rosenberg

Jeffrey Solomon and Audrey Weiner

Co-Producer

Ben Lowy

Co-Producer

Simon Mendes

Co-Executive Producer

Matt Nosanchuk

Contributing Producer

Jeannie Blaustein

Carla Solomon

Jeff Schoenfeld

Writers

Francisco Bello

Sandi DuBowski

Jeremy Stulberg

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Francisco Bello, ACE

Kyle Crichton
Philip Shane
Jeremy Stulberg

Cinematographers

Dan Gold
Wolfgang Held
Nadia Hallgren
Kirsten Johnson
Laela Kilbourn
Dror Lebendiger
Sandi DuBowski

Composer

Joel Goodman

Design and Animation

Studio Yaron Shin - Jewboy

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Sean O'Neil

Music Supervisor

Doug Bernheim

#

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Brian Hensien

Nelson Hume

Alan Jacobsen

David Jacobson

Rami Katzav

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Tom Hambleton
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Marshall Potter
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Ori Tchechik
Avi Weider
Merce Williams
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Delphine Batier

Field Producer, Assistant Camera, DIT

S.I. Goodman
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Re-recording Mixer - Tom Paul

Supervising Sound Editor and Lead Sound Designer - Andrés Marthe MPSE

Dialogue Editor - Peter Russell

Sound Effects Editors - Ai Miyatake, Léa Dessart

Assistant Sound Editor - Luis Escalante, Santiago Cufiño

Audio Post Producer - Jeff Spivack

Audio Post Coordinator - Mehar Gujral

Coordinating Producer for Som Vivo - Camille Laser Boswell-

Post-Production Picture Finishing Services by PostWorks New York

Supervising Colorist

Allie Ames

Additional Colorist

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Divan directed by Pearl Gluck, Palinka Pictures, 2004
DickMitchell
Dawn Cherie Ezrahi
Gay Cable Network Archive provided by New York University via its Special
Collections
Keith Fussy Gemerek and Ken Fanny Cooper
Luc Georges
Getty Images
Nancy Greenblatt
Greetings from Out Here directed by Ellen Spiro
Jim Jackson
Kan - Israeli Public Broadcasting Corporation
Kino
Amichai Lau-Lavie
Shai Lavi
Jennifer Lee
Ali Levin
Dan'l Linehan
Tequila Minsky
New York Times - Nicole Bengiveno, Jessica Lehrman
National Film Institute
Yigal Nizri
On Being
Pie
Pond5
Rabbi Yisrael Meir Lau footage courtesy of Piper Films Australia
Nat Rahav & Zahra Sherzad
Daisy Shaver, Kwazy Quilt
The Steven Spielberg Jewish Film Archives of the Hebrew University of Jerusalem
Storahtelling
Amit Trainer
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Wafa News Agency - English

The Washington Post

Rebbetzin Hadassah on Yair Lapid

YouLookCee on YouTube - At 92nd Agudath Israel Dinner: Leader Condemns "Open
Orthodoxy"

"The Seventy Most Difficult Questions" by Rabbi Elyahu Kin

Songs

"New York Song"

Written by Joe Mardin & Joel Goodman

Courtesy of Hi-Fi Productions, Inc.

"Take Me to the Club"

Written by Bruno Coviello

Performed by Mannequin

Courtesy of Peace Bisquit

By Arrangement with Steel Synch

"Orayta"
Written & Performed by Victoria Hanna

"Cucurrucucu Paloma"
Written by Tomás Méndez Sosa
Arrangement by Joe Mardin & Joel Goodman

"Holy"
Written and Performed by Netanel Goldberg

"Here I Am Standing"
Written by Estas Tonne & Netanel Goldberg
Performed by Estas Tonne, Netanel Goldberg, Dimitri Artemenko & Joseph Pepe Danza

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The people of Piotrków Trybunalski who stand in solidarity with the Holocaust
Survivors and Descendants of Piotrków Trybunalski

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