

Ninety Thousands Words presents
A France/Tomchin Film
In Association With Ford Foundation/JustFilms, Impact Partners and Little Punk

HOW TO SURVIVE A PLAGUE

Directed by David France
Written by David France, T. Woody Richman, Tyler Walk

WORLD PREMIERE
U.S. DOCUMENTARY COMPETITION
SUNDANCE FILM FESTIVAL 2012

Public Screenings

Sunday, January 22, 3:00 p.m.
Temple Theatre, Park City

Thursday, January 26, 8:00 p.m.
MARC, Park City

Tuesday, January 24, 11:15 a.m.
Egyptian Theatre, Park City

Friday, January 27, 12:30 p.m.
Redstone Cinema 8, Park City

Wednesday, January 25, noon
Screening Room, Sundance Resort

Saturday, January 28, 3:45 p.m.
Broadway Centre Cinema 3, SLC

Press & Industry Screening

Monday, January 23, 4:00 p.m. / Holiday Village Cinema 3, Park City

Running Time: 120 minutes

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SYNOPSIS

David France's HOW TO SURVIVE A PLAGUE tells an astounding story of activism and innovation – about AIDS survival, not death – which has been overlooked until this timely documentary. Culled from a massive trove of archival footage, the film is both epic and intimate, tracking a small group of people, most of them HIV-positive, in their nine-year-long battle to save their own lives. They end up saving 6,000,000.

It begins in 1987, six years into the epidemic, in Greenwich Village, New York – the early global epicenter of the epidemic, where half the gay men are already HIV-positive. On the unfortunate side of that statistic is Peter Staley, an ambitious young bond trader with boy-next-door looks. Without medications to treat the infection, he is quickly forced on disability at age 26 and given just 18 months to live.

Desperate to extend his prognosis – and personally shocked by the indifference of government and Pharma – Peter joins ACT UP, the history-changing AIDS activist group. There he aligns with an unlikely ensemble of fiercely intelligent young men and women: a drama school drop-out, a chain-smoking film archivist, a New Wave club DJ, a teenager with a GED, an avant-garde video artist, and an established PR pro among them. None has any medical training. But in their relentless defiance and will to live, Peter sees his only glimmer of hope.

This is their collective story.

In their early days, they stage dramatic street-theater protests aimed at forcing bureaucrats to increase research spending. When the first medicine finally arrives, in the form of AZT, it is marginally effective but prohibitively expensive. For his first leap into activism, Peter – dressed in suit and tie – chains himself inside the headquarters of the manufacturers, where he declares: “If they don't start listening to my community, to our community – the AIDS community – we'll be back.”

Their battlefronts quickly expand: pulling an enormous condom over the home of Jesse Helms, the Senate strongman who blocks AIDS funding; organizing a “kiss-in” at St. Vincent's Hospital where emergency room guards had actually barred AIDS patients; staging a furious occupation of St. Patrick's Cathedral for opposing condoms and safe sex. The resulting news coverage takes AIDS rage national.

But their fortunes change with a serendipitous, almost Shakespearean, turn. One day a retired pharmaceutical chemist named Iris Long – a heterosexual woman

from Queens moved to action by motherly compassion – attends one of their meetings and offers to instruct them in the labyrinthine mysteries of science. She helps Peter realize that rage alone can't save their lives. As he puts it, "It was a naiveté on our part to think the magic bullet was out there, it just had to be tested in humans and given us as a cure."

So they undertake an intensive self-study in virology, pharmacology, immunology, and cellular biology, intent upon helping to direct the global research effort. Rather than organizing around what they opposed, they develop a National AIDS Treatment Research Agenda to address what Mark Harrington, like Peter an HIV-positive ACT UP member, calls "the entire map of AIDS: The entire constellation of opportunistic infections, the gaps in research, the underrepresented populations, the fact that the diseases and the drugs might react different in those populations. How would we know? They weren't even being studied."

They begin importing illegal drugs from overseas, conducting original scientific research, and publishing their own medical journals. They ultimately form an elite, invitation-only army of activists called Treatment Action Group, or TAG, to take their battle to the highest levels of AIDS research.

In this way, they manage to seize the reins of the federal AIDS establishment and help direct national spending priorities and individual research agendas. Showing innovative biostatistical insight in their critique of trial designs, they show how drug companies can bring new therapies from test tubes to patients in two years or less, not seven years as had been true in the past. (These innovations are the norm today.)

Eventually buckling to their mounting demands, one pharmaceutical company in particular appoints TAG members to advisory panels where research decisions are made. It is from this vantage point at Merck that they help identify the first truly effective medications against HIV. In fact, TAG writes the trial protocol that brings the drugs to market in 1996, finally making HIV a chronic illness manageable through medications.

Not all of our activists live long enough to see this breakthrough. But today, an estimated 6 million people are on the medications, and life expectancy for them has risen from 18 months to 45 years after diagnosis. As an unexpected bonus, patients on effective therapies are considerably less likely to transmit infections – down 17% over the past decade.

For their achievements, TAG was recognized with a MacArthur "Genius" Award in 1997, yet history has all but forgotten these heroic acts. This film sets the

record straight. And in the process captures both the joy and the terror of those days, and the epic day-by-day battles that finally made AIDS survival possible.

DIRECTOR'S STATEMENT

As a longtime journalist, I first began covering the AIDS epidemic in the very early months of the epidemic, before it was even given a name. I began my career, in fact, as a response to the epidemic. All gay men had roles to play in the crisis, whether we liked it or not. Demanding answers and uncovering truths was what I settled on as my unique function.

Working first for the gay presses, I wrote some of the earliest stories about the mysterious new disease. When AIDS activism took foot, I wrote the first story about ACT UP for the Village Voice, and covered most of the events that I've included in my film. Deep in the backgrounds of these scenes, there I am pressed against the walls, filling my notepads. Soon I was writing about them for daily papers, then the New York Times, then Newsweek.

I was invested in their efforts personally as well. Downtown New York City, where I lived, was a grotesque and up-close battlefield. My upstairs neighbor fell, and the guys on the fourth floor, and the one across the hall. My lover took ill. The cancer darkened his skin but it was the pneumonia that claimed him in 1992 -- four years before new medications changed the course of the plague.

For a long time I have wanted to tell the story of how those dark days ended -- the combined brilliance that worked together to tame a virus.

--- David France, New York NY

TIMELINE

1981:

January: First known AIDS death – a New Yorker named Nick Rock.

July: First news report, in the *New York Times*, of mystery illness affecting 41 gay men in NYC and LA.

1982:

July: Reports now include illness spreading to hemophiliacs and IV drug-users.

July: The disease, which had been dubbed Gay Related Immunodeficiency Disease, or GRID, gets the formal name AIDS, for Acquired Immunodeficiency Syndrome.

December: First known transmission through blood transfusion – a baby in California.

1983:

January: A team of French scientists identify the retrovirus that causes AIDS.

June 1983: First candle-light vigil held for the AIDS dead.

1984:

April: A team of US scientists claim THEY discovered the AIDS virus. They eventually share credit with the French for discovering HIV.

1985:

March: First HIV test is licensed.

October: Rock Hudson dies of AIDS.

October: Disease is discovered to be widespread in Africa.

December: Majority of Americans support quarantine of AIDS patients.

1986:

February: President Ronald Reagan, who has still not mentioned the disease publicly, instructs Surgeon General C. Everett Koop to prepare a report.

April: William F. Buckley, in his *National Review*, calls for tattoos to mark patients.

1987:

February 1987: Large posters bearing a pink triangle and the words “SILENCE = DEATH” mysteriously appear all over lower Manhattan.

March 1987: ACT UP forms spontaneously following a lecture by the playwright Larry Kramer.

March: AZT, the first drug to treat AIDS, is approved in year 6 of the epidemic. It is the most expensive drug ever released.

March 24, 1987: ACT UP stages its first demonstration, on Wall Street, to protest the high cost of AZT.

April: Reagan addresses AIDS for the first time, after 20,000 American dead. He calls the epidemic "Public Enemy No. 1," but advocates only a modest federal role in AIDS education, noting, "After all, when it comes to preventing AIDS, don't medicine and morality teach the same lessons?"

October: After the Black Monday stock market crash, Peter Staley goes on disability.

November: Former PR executive Bob Rafsky (at Howard Rubenstein Associates he had represented Donald Trump before going on disability) becomes chair of the newly formed ACT UP Media Committee.

1988:

March: ACT UP'S Treatment & Data Committee, T&D, is formed to interact with scientists, researchers, and regulators.

May: Surgeon General Koop sends an 8-page report on the disease to every household in America.

May: AIDS Quilt is presented in Washington for the first time.

June: Buckley reiterates his call for Nazi-like tattooing, this time in the New York Times.

July: T&D holds its first "teach-in," using the AIDS glossary written by Mark Harrington.

October 5: T&D meets for the first time with FDA Commissioner Frank Young.

October 11: ACT UP protest at the FDA results in 180 arrests and global news coverage.

November: In a poll, only a third of Americans have any sympathy for gays who contract AIDS.

November: Under pressure, FDA holds new hearings on DHPG, a drug known to prevent blindness in people with advanced AIDS but denied approval for lack of formal trial results (the manufacturer declines to invest in clinical research, citing the small market potential).

1989:

January: ACT UP cuts short its meeting and stages a spontaneous "Kiss-In" at St. Vincent's Hospital to protest violence against people with AIDS, and gays and lesbians generally, by hospital staff.

March: Protesting Ed Koch, ACT UP marches on City Hall with 5,000 protesters, shutting down rush hour traffic throughout lower Manhattan.

June: Peter Staley and T&D invade the International AIDS Conference in Montreal to present the National AIDS Treatment Research Agenda.

June: FDA reverses its decision on DHPG, approving it for use in the United States.

September: After Peter Staley staged a series of dramatic protests to condemn the price of AZT, manufacturer Burroughs Wellcome relents and drops the price 20%.

September: Capitulating to ACT UP demands, the FDA announces a new AZT-like drug called ddI will be available to all people with AIDS simultaneous to a clinical trial to determine if it works, a first in modern drug development.

December: ACT UP invades St. Patrick's Cathedral to protest the Church's disinformation campaign against condoms and refusal to distribute prevention information in Catholic hospitals, schools, or shelters. It becomes the most notorious demonstration in the group's history.

1990:

January: Artist Keith Haring, an ACT UP member, dies of AIDS at 31.

April: Youthful AIDS activist and patient Ryan White dies of AIDS at 18.

June: Peter Staley is invited to address the annual International AIDS Conference in San Francisco. He leads the attendees in a chant of "300,000 Dead from AIDS: Where is George?"

November: Activist and artist Ray Navarro dies.

1991:

September: Peter Staley and members of T&D pull a giant condom over the home of Jesse Helms, the S.C. Senator responsible for blocking AIDS spending and a lifelong war against homosexuality.

September: ACT UP stages protest at Kennebunkport after President George HW Bush mistakenly contends he is spending \$4 billion on AIDS research (the real figure is under \$300 million). "When you consider that on a per capita basis, compared to heart disease or cancer, it's an awful lot," he said.

November: Freddie Mercury dies of AIDS.

1992:

January: The core group of T&D splits with ACT UP and forms a new organization, The Treatment Action Group, founded by Peter Staley.

March: Bob Rafsky famously heckles candidate Bill Clinton (he becomes the Wikipedia definition for "heckler" long after his death), while Clinton responds with a line that would become his most famous coinage: "I feel your pain."

June: Bush's own AIDS Commission issues a report sharply critical of his inaction: the "President and HHS have failed to meet fully their responsibilities in leading the national response to the monumental human suffering and economic loss from the HIV/AIDS epidemic." Bush does not respond.

September: AIDS Commission member Magic Johnson quits in protest.

October: During the second display of the AIDS Quilt in Washington, some protesters take the ashes of their loved ones to the White House. After a confrontation with police, they fling and hurl those remains onto the White House lawn.

November: On the eve of the election, ACT UP carries the corpse of Mark Lowe Fisher to the NYC headquarters of the Bush Re-Election effort, where Bob Rafsky – his health obviously deteriorating – delivers a remarkable eulogy.

1993:

January: TAG studies the NIH and determines its programs are chaotic, duplicative, unmanaged, and never productive. Working with Sen. Kennedy, TAG writes a reorganization plan for the entire agency, which becomes The NIH Revitalization Act of 1993.

January: James Wentzy's DIVA TV (for "Damned Interfering Video Activist Television") goes on the air with a weekly public access program showing, often without commentary, the activities and accomplishments of the previous week.

February: Bob Rafsky dies.

June: At annual International AIDS Conference (in Berlin) AZT and related drugs are shown to be of no benefit in early infection, and without impact whatsoever in life expectancy. TAG members blame their own demands for early approval for short circuiting definitive research and thereby building up a demanding market for drugs of dubious value.

July: Three ACT UP members die in one week; two request that their bodies be carried through the streets.

1994:

Monthly: Various drugs are approved for treating or preventing opportunistic infections. But death toll continues to mount.

February: Six ACT UP members die in one week, as the death toll mounts.

April: Peter Staley named to the National Task Force on AIDS Drug Development.

June: The first protease inhibitor to show early results in humans, Saquinavir – from the drug giant Hoffman LaRoche – seeks quick approval from the FDA; TAG blocks it. Instead, the activists propose a large, simple trial to combine a larger sample size with greater statistical power and a randomized expanded access program.

1995:

February: Hoping to avoid repeating the experiences with AZT and related drugs, TAG publishes a report titled "The Problems with Protease Inhibitor Development Plans," suggesting a new way of testing for this new class of drugs.

March: Rapper Easy-E dies of AIDS.

December: After a delay of 6 months for more research, FDA approves Saquinavir, the first Protease Inhibitor, under objections from TAG.

1996:

February: TAG's Spencer Cox appointed to the FDA's Antiviral Drug Advisory Committee, though he left college before graduating – in the theater department.

March: Merck's Crixivan and one other Protease Inhibitor are approved. Crixivan proves the most effective. The conclusive clinical trials were designed by TAG activists.

December: Though early distribution of the drugs is spotty, the year-end AIDS deaths in New York City decline by 50%.

ABOUT THE PRODUCTION

It's a quirky, but not inconsequential, fact about HIV that the virus made its hideous debut in medical journals just a few months before the first camcorders hit the stores. In the long years before the Internet, before cell-phone cameras or social networks, these low-cost marvels democratized the power of moving images and built the first bridge between mass media and previously hidden worlds. The world where AIDS first struck was just such a hidden world. It's hard to fathom now, but the plague barely merited headlines for years and years. Even later, what attention it got was steeped in pity or panic, while ignoring the fierce response AIDS gave rise to – in the shape of activism, creativity, community, compassion, humanity, and love.

So from necessity and with the luck of technology, early AIDS advocates became the very first social movement to shoot a world the dominant culture was ignoring. The most intimate and epic story of the plague years in America – as witnessed by the people most affected – was preserved in tens of thousands of videotapes, most of which have still never been widely seen.

As a print reporter and author who has covered AIDS since the start, I recalled the ubiquity of those cameras, and realized the unique opportunity they presented for telling the story of those years. That's how I began my three-year search for the footage. It was detective's work. I began by researching a collection of AIDS Activist Videotape which had been assembled at the New York Public Library. In them was the suggestion that very personal stories about the plague years could be discovered in this "found footage." To do that, though, I would need to find substantially more of the archival footage.

And I accomplished this by spotting in those library tapes other people holding cameras, then establishing their identities, and seeking them out – with hopes that they had kept their work all these years. I found tape collections scattered across the country, in basements and under beds, in storage bins and closets. In each new tape I could spot other people with cameras, whose archives I would then work to locate – a task made more towering and traumatic by the fact that so many had themselves died of AIDS. With the assistance of their lovers, families, and friends, I was able to preserve their legacies and incorporate their work in my film posthumously.

Ultimately, I compiled a tape trove of 700 hours from 30 independent shooters or their estates. And in that haystack was a tightly focused story on a half-dozen activists over an epic ten-year period.

Having that quantity of available footage is not unusual in today's world, where cell phones make it possible to grab 360-degree views from every corner of the world, not just Occupy Wall Street marches but of the mobs who seized Col. Muammar Gaddafi in Libya. In a way, what HOW TO SURVIVE A PLAGUE does is employ 21st Century story-telling techniques for a 20th Century story.

No other film has captured the visceral feeling that enveloped New York then – nor could one. This is what the plague really looked like. It was steeped in suffering, sure, but also kindness, humor, tenacity, and one of the most stunning displays of human reinvention and perseverance the world has ever witnessed. It seems incongruous to say it, but a lot of good has come out of the AIDS epidemic – much of it thanks to the young men and women whose dazzling stories fill HOW TO SURVIVE A PLAGUE with hope and possibility.

CHARACTER I.D.'S

Peter Staley: A former piano prodigy and Oberlin graduate, he was a rising star as a bond trader, and deeply closeted, before HIV struck him down. (His brother, Jes Staley, is second-in-charge at J.P. Morgan.)

Garance Franke-Ruta: A high-school dropout with a GED, she was a self-described “science nerd” and the youngest member of ACT UP's T&D Committee. She aspired to be a milliner, but became a fulltime AIDS activist instead.

Mark Harrington: With a degree in literature, he moved to New York to join the artistic movements in the East Village. He went to his first ACT UP meeting after learning that an ex-lover was sick.

Spencer Cox: A Georgia native, he left Bennington College early to strike it big as an actor in New York, and was soon sitting on panels with Nobel Prize-winners.

Larry Kramer: The grandfather of AIDS activism, the playwright and novelist wrote early exhortations about the disease in the *New York Native* and elsewhere. He is credited with striking the match that ignited ACT UP when in March 1987 he gave a dramatic talk at the Lesbian and Gay Community Center and audience members spontaneously called for an organizational meeting.

Bill Bahlman: Among the first in the community to invent the idea of “treatment activism,” he co-founded a street activist group called The Lavender Hill Mob in 1986 – an ACT UP precursor – to demand drugs for AIDS. He was also one of the first to videotape their struggles.

David Barr: By 1987 he was a practicing lawyer with a gay rights docket. He founded the support group whose casual meetings are depicted in the film.

Gregg Bordowitz: A filmmaker, writer, critic, and video artist, Gregg was a fellow in the Guggenheim program when a friend brought him to his first ACT UP meeting. HIV-positive himself, he combined his callings and created a number of moving pieces about AIDS and then co-created the video department at GMHC, which left behind a large library of images.

Gregg Gonsalves: A dropout of Tufts University, he came to ACT UP a few years later than the others, but his science background immediately allowed him to contribute. He became Harrington’s lover and partner in all things.

Derek Link: He was a member of the support group and enjoyed a tight working relationship with Garance, his roommate then; they focused their treatment activism on identifying and obtaining drugs to prevent and treat the many opportunistic infections that actually caused death in people with severely compromised immune systems.

Iris Long, PhD: Having worked for 20 years in drug development – specifically in antiretrovirals – she felt compelled to play a role in HIV, though she knew no one with the disease and had never met a homosexual. At first, she volunteered at amfAR, the Foundation for AIDS Research; they put her in charge of filing news clippings. She moved to GMHC, but they sat her at a hotline to answer questions for a worried community. It was at ACT UP that she found her calling, as mentor and leader, in winning reforms at the FDA and the NIH, as well as concessions from drug companies.

FILMMAKER BIOS

Director/Producer **David France** is an award-winning journalist and *New York Times* best-selling author who has been writing about AIDS since 1982, beginning in gay-community papers. Today he is one of the best-known chroniclers of the epidemic, having continued in the *New York Times*, where he was AIDS news writer in the 1990s; *Newsweek*, where he was senior editor for investigations till 2003; and now *GQ* and *New York* magazine, where he is a contributing editor. Mr. France has received the National Headliner Award and the GLAAD Media Award, and has seen his work inspire several films, most recently the Emmy-nominated Showtime film “Our Fathers.” He is at work on a major history of AIDS, due from Alfred A. Knopf in 2013.

Producer **Howard Gertler**, named one of *Variety’s* Ten Producers to Watch in 2006, won the 2007 Film Independent Spirit Producers’ Award for John Cameron Mitchell’s “Shortbus,” which premiered in the official selection in Cannes and was released worldwide. His many credits include work on David Wain’s “Wet Hot American Summer,” Bart Freundlich’s “The Rebound” and “Trust The Man,” Joel Hopkins’ “Jump Tomorrow,” and “World’s Greatest Dad,” a Bobcat Goldthwait feature starring Robin Williams, which premiered at Sundance 2009.

Executive Producer **Joy Tomchin**—a nationally recognized activist in the AIDS, lesbian and gay, women’s, and children’s rights movements—joined GMHC’s Board of Directors in 1987 and served as Board President from 1989-1992. She also co-founded GMHC’s Lesbian AIDS Project. She received the Victor Award in recognition of her service as co-chair for the Gay and Lesbian Victory Fund (1992-1996).

Executive Producer **Dan Cogan** is co-founder and executive director of **Impact Partners**, the New York-based film fund committed to financing independent cinema that addresses pressing social issues. In just three years, he has produced an award-winning slate of documentaries including “The Cove” (Oscar), “No Impact Man” (Sundance), “Freeheld” (Oscar), and “The Ghosts of Abu Ghraib” (Emmy).

Editor **T. Woody Richman**, the longtime collaborator with Michael Moore, received a coveted American Cinema Editors nomination for his work on “Fahrenheit 9/11,” the top grossing documentary of all time. His many other credits include “Capitalism A Love Story” and the critically acclaimed Hurricane Katrina film “Trouble The Water,” an Oscar nominee and winner of Sundance, Full Frame, and many others.

Editor **Tyler H. Walk** graduated from Penn State University, sharpened his cutting skills at The Edit Center in New York City and apprenticed under

editor/director and Sundance alum Gabriel Rhodes. In addition to working on projects for VH1, ESPN and Martin Scorsese, he has collaborated with documentary film legend Albert Maysles and Oscar nominee and Sundance Special Jury Prize winner Edet Belzberg. Tyler has recently worked with award winning filmmaker Jeremy Zerechak on his documentary on computer hacking, "Code 2600," which also premieres this winter.

Cinematographer **Derek Wieseahn**, director of photography for the Academy Award-winning documentary short "Music by Prudence," is also the studio cinematographer for the Oscar-nominated documentary, "Restrepo," by Sebastian Junger and Tim Hetherington

Music Supervisor **The Red Hot Organization** is dedicated to fighting AIDS through pop culture. Since its inception in 1989, over 400 artists, producers and directors have contributed to over 16 compilation albums, related television programs and media events to raise donations totaling more than 10 million dollars for HIV / AIDS relief and awareness around the world. 2010 was a milestone year for Red Hot when donations from the proceeds of *Dark Was The Night* surpassed the \$1 million mark.

Composer **Stuart Bogie** studied music with Gary Onstad before attending the Interlochen Arts Academy and the University of Michigan. He has been the recipient of a Meet the Composers grant, and regularly performs original works with his group Superhuman Happiness. He has performed, recorded and arranged extensively with the groups Antibalas, TV on the Radio, Yeah Yeah Yeahs, Iron and Wine and Scarlett Johansson. Most recently he developed and performed the saxophone solos for the Tony award winning musical Fela! Other highlights include working with director Erroll Morris (Levi's commercials), arranging and recording with Elmo (Elmo's Restaurant Playset), recording with Angelique Kidjo on the Grammy Award winning Djinn Djinn, and working on the recent Fox show Allen Gregory. Bogie has worked closely with Luke O'Malley since 2007, forming the writing/production team Physical Music.

Composer **Luke O'Malley** is a self-taught composer, singer, songwriter and producer from New Jersey who studied computer science at NYU before becoming a professional musician in the burgeoning Brooklyn music scene. As a founding member of Antibalas Afrobeat Orchestra, he collaborated on several albums and performed in over 20 countries. During his years with the band he had the chance to work with several other artists and projects (The Roots, Public Enemy, Mark Ronson, Aloe Blacc, Mary J. Blige, Manda Bala - the Sundance Grand Jury Winner 2007, Sharon Jones and the Dapkins, MC Chris, Truth and Soul Records, Rockstar Videogames, and Fox show Allen Gregory). It was in Antibalas that Luke first met his future musical partner; Stuart Bogie. In 2010 Stuart and Luke started their writing/production team Physical Music.

Sound editor & mixer **Lora Hirschberg** lives and works in San Francisco. She has mixed over 100 feature films and documentaries and in 2011 she became the first female re-recording mixer to win an Academy Award for her work on Christopher Nolan's "Inception."

JustFilms is the Ford Foundation's documentary film initiative. Launched in January 2011, a day before the start of the Sundance Film Festival, the \$50 million initiative supports courageous filmmakers who are addressing urgent social issues. Building on a deep history of foundation support for groundbreaking documentaries, JustFilms funds works that have the power to transform how we think and act.act.fordfoundation.org/justfilms

CREDITS

Directed by	David France
Written by	David France T. Woody Richman Tyler H. Walk
Produced by	Howard Gertler David France
Executive Producers	Joy Tomchin Dan Cogan
Co-Executive Producer	Alan Getz
Co-Producers	Henry van Ameringen T. Woody Richman
Associate Producers	Jim Hubbard Chad Hahne Peggy Farber Lndy Linder The Ted Snowdon Foundation
Edited by	T. Woody Richman Tyler H. Walk
Director of Photography	Derek Wieseahn
Archival Cinematographers	Tony Arena Bill Bahlman Gregg Bordowitz David Buckingham Jean Carlomusto Andrew Chang DIVA TV Vincent Gagliostro Carl Michael George GMHC Catherine Gund Spence Halperin Robert Hilferty (1959-2009) Bob Huff Babette Krolik Shraga Lev Lou Maletta (1936-2011) Tim McCarthy Ray Navarro (1964-1990) Costa Pappas (1963-1989) Mary Patierno John Schabel Ellen Spiro Barbara Starrett Jerry Tartaglia Testing The Limits James Wentzy John Z Wetmore Steve Zabel (1949-1989) Phil Zwickler (1954-1991)
Original Score by featuring the songs of	Stuart Bogie & Luke O'Malley Arthur Russell
Music Supervision	The Red Hot Organization

Music Supervision	The Red Hot Organization John Carlin Béco Dranoff Paul Heck
Sound Edit & Mix	Lora Hirschberg
Consulting Producer	Jonathan Starch
Editing and Story Consultant	Jonathan Oppenheim
1st Assistant Editor	Elaine Saw
Music Editor	Katherine Miller
Titles and Graphic Designer	Grant Nellessen
Research Producer	Ron Dodd
Archival Researcher	Kenn Rabin
Production Supervisor	Amaka Anikwe
Research & Post Production Coordinator	Angela Flignor
B-Camera Operator / Camera Assistant	Axel Ebermann
Post Production Sound Facilities Post Production Sound Services	Bison Bison Studios, San Francisco Skywalker Sound, a Lucasfilm Ltd. Company Marin County, California
Re-Recording Mixer	Lora Hirschberg
ADR Recording	Paul Ruest Argot Studios
Virus 3D Animation	Greg Reynard
DI Colorist	Will Cox
DI Online Editor	Sandy Patch
Assistant DI Online Editor	Owen Rucker
DI Producer	Caitlin Tartaro
Post Production Services	Final Frame
Trailer Editor	Noriko Sakamoto
Legal Services	Frankfurt Kurnit Klein & Selz Victoria S. Cook, Esq. Melissa Georges, Esq. Maggie Pisacane, Esq. Hayden M. Goldblatt, Esq. Kathleen Conkey, Esq.

Production Accountant J.R. Craigmile

FOOTAGE COURTESY OF

"Target City Hall", DIVA TV Collective	"DHPG, Mon Amour", Carl Michael George
"Fast Trip, Long Drop", Gregg Bordowitz	"Like A Prayer", DIVA TV Collective
"The Most Unknowable Thing", Mary Patierno	"Stop The Church", Robert Hilferty
"See For Yourself", Jerry Tartaglia	"TAG helms", Robert Hilferty & Bob Huff
"Seize Control of the FDA,"	"Rockville is Burning", Bob Huff
GMHC / Gregg Bordowitz & Jean Carlomusto,	
from the GMHC "Living With AIDS" Series	
CNN	
KPIX-TV	
NBC Universal Archives	

Stills Courtesy of	Donna Binder
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	William Lucas Walker

Story Consultants	Jenny Raskin
	Stephen Winter

Distribution Advisor	Josh Braun / Submarine Entertainment
Publicity	Nancy Willen / Acme PR
Digital Marketing Strategy	BOND Strategy and Influence

MUSIC

Score Produced by	Stuart Bogie & Luke O'Malley
	John Davis at The Bunker Studio A, Brooklyn NY
Original Score recorded and mixed by	Stuart Bogie
Clarinet/Bass Clarinet/Saxophone/Keyboard/Flute/Percussion	Luke O'Malley
Guitar/Voice/Electric Bass/Keyboard	Jared Samuel
Keyboards/Piano/Bass/Percussion/Voice	Nikhil Yerawadekar
Electric bass/Keyboard/Piano/Percussion	Miles Arntzen
Drums/percussion	Eric Biondo
Keyboard/Vibraphone/Percussion	Rubin Kodheli
Cello	Topu Lyo
Double Bass	Kris Saebo
Violin/Viola	Caleb Burhans
Guitar	Ryan Ferreira

KRONOS QUARTET

Violin	David Harrington
Violin	John Sherba
Viola	Hank Dutt
Cello	Jefferey Zeigler

Kronos Quartet Recorded and Mixed by
Kronos Management

Scott Fraser at Studio Trilogy, San
Francisco, CA
Kronos Performing Arts Association

"Answer Me"
Performed by Sharon Jones and The Dap-Kings
written by J.Bignon (BMI)

Taken from the album "100 Days, 100 Nights"
Courtesy of Daptone Records

"Happiness"
Written by Jon thor Birdisson and Alex Somers

Music by Riceboy Sleeps
Produced by Riceboy Sleeps
Courtesy of XL Recordings Ltd.
By Arrangement with Beggars Group Media Limited

"You Rascal You"
written by Sam Theard
Performed by Louis Prima
Used by permission of EMI Mills Music,
Inc.
Courtesy of Capitol Records
Under license from EMI Film and
Television Music
All rights reserved

"Keeping Up" and "Wild Combination"
Written by Arthur Russell
Performed & Arranged by Superhuman
Happiness

Honoring Joan Tisch for decades of AIDS activism and leadership

Remembering Robert Farber (1948-1995)- artist, activist, brother, and friend

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