

**ABRAMORAMA**

PRESENTS

What remains after all is lost?

# NEWTOWN

\*OFFICIAL SELECTION – 2016 SUNDANCE FILM FESTIVAL\*

\*OFFICIAL SELECTION – 2016 SXSW FILM FESTIVAL\*



**A FILM BY KIM A. SNYDER**

**PRODUCED BY MARIA CUOMO COLE**

**OPENS IN THEATERS OCTOBER 7**

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**#WeAreAllNewtown**

## SYNOPSIS

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A proud Labor Day parade floats by as hundreds of parents and children line the streets in the last gasps of summer. It is made up of local leadership, a brigade of first responders, the town priest, a high school marching band and a magic school bus in a town that could be Anytown, America. Yet this isn't any town. It's Newtown.

Twenty months after the horrific mass shooting in Newtown, CT that took the lives of twenty elementary school children and six educators on December 14, 2012, the small New England town is a complex psychological web of tragic aftermath in the wake of yet another act of mass killing at the hands of a disturbed young gunman. Kim A. Snyder's searing *Newtown* documents a traumatized community fractured by grief and driven toward a sense of purpose.

There are no easy answers, no words of compassion or reassurance that can bring back those who lost their lives during the shooting at Sandy Hook Elementary School. Instead, Snyder gives us exclusive access into the lives and homes of those who remain, all of whom have been indelibly changed by the events. Each person, be it a parent, school nurse, or state police officer, tries in their own way to make sense of their loss. *Newtown* bears witness to their profound grief and allows it to reverberate within our collective conscience - exploring what happens to a community after it becomes the epicenter of a national discussion, and what is still left to cope with after the cameras leave.

## DIRECTOR'S STATEMENT

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When I asked Francine Wheeler, one of the bereaved mothers of the children killed at Sandy Hook Elementary School, what she wanted to talk about during a recent visit, she replied, "My brain says, well I just want to keep talking about Ben. I want to talk about Ben all the time because I want him to stay alive. I want to talk about Ben's friendship with another one who died and how much he loved school. I was looking at a letter to the families recently and they were naming every victim and my brain said maybe his name won't be on the list and maybe he'll just be alive...you know these crazy things. It's been two years but I'm still there."

At the core of it all is the unbearable loss of a child multiplied by twenty innocent first graders along with their six educators. The collective trauma that was inflicted within the context of one small community...the added element of human intent that ended these lives...the weapons accessed to enable it...the world's attention and our own national remembrance, so fleeting as we all too quickly move on to the next shooting.

During the filming, a story of aftermath unfolded, a rich mosaic of human connections formed amongst members of the growing club to which no one wants to belong. During a time when the town carefully balanced the need for privacy and recovery along with a desire for the story of their tragedy to affect change, access was a delicate process. I have been privileged to build a coveted trust with many individuals from Newtown, and have been deeply inspired by the strength of their journey from isolation to reconnection and by the mantra that this horrific event not solely define Newtown, but also define a moment for meaningful change in our nation.

- Kim A. Snyder

## Q&A WITH KIM A. SNYDER

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### **Q: How did you find yourself making a movie about Newtown?**

A: If it had happened any differently than it did, I don't think I would have chased this story - there was just such a media frenzy. But there were some folks from a not-for-profit organization who were looking to make a short-form video work and had contacts in the interfaith community, and they asked me to go up there and look into a small production. I went up there only 6 weeks after the tragedy at the behest of the non-profit organization that had connections with Newtown's interfaith community to help them develop some short form video content. One of the first subjects I met and then interviewed was Father Bob Weiss, who had buried eight of the twenty children in one week. But as time went on, I started to see a larger story and the whole thing morphed.

The way in through the faith community gave me a broader view, which led me to the idea of making a portrait of a town and its collective grief. This felt like something that hadn't been looked at as much - how organically the whole fabric of the town has been affected. Much of the conversation about Newtown has been rightfully led by the victims' families, but less has been heard from the other parts of the community.

### **Q: You feel that more holistic sense in what you've done. It definitely doesn't feel like a film that meant to use Newtown to serve a specific agenda. There's something very spare and elegant about your aesthetic choices, even down to the ways interview were shot.**

A: I was looking for another way in. I was looking to do something that would pay tribute to the essence of grief and trauma in this town. I was inspired most by that greatest of all documentaries *Shoah*, and also by films like *The Sweet Hereafter* and *Ordinary People*. The process became very much about bearing witness to the enormity of the grief there. Early on, I made a decision that I didn't want to do anything with recreations, I wanted the film to stay simple. I explored going outside of the immediate town of Newtown to see how far the ripple effects would take me, but in the edit it become purer, more minimalist.

Something happens through simply bearing witness, through experiencing empathy in front of something deeply emotional. Questions like: What is it like that your best friend got their kid back, but you didn't? How do you repair that relationship? This film became about more than looking at Newtown as just another gun violence incident.

### **Q: What does bearing witness mean to you?**

A: I thought a lot about the core idea that if you don't document and remember something, you can't prevent it from happening again. And that remembering can be cathartic. On the first anniversary, we told a local congregation that we would be available to film at their church if anyone had anything they needed to say. For some of these first videos, I left the room and

told them that they could record whatever they needed to. These confessionals were just so raw and powerful - I hadn't seen anything quite like them. We started to actively seek out more subjects and witnesses. There was no one I approached who didn't feel like they needed or wanted to do this. There was some kind of healing in it for everybody. I was seeing emotions I had never experienced or seen before.

**Q: And it seems like this strategy allowed you to bring in stories we hadn't heard before. This occurred to me when we see the custodian of the school. I didn't remember hearing that story in the news coverage.**

A: Rick hasn't really spoken in the media, but he's a hero in town. He was very heroic, and very traumatized. I met him over a year before we filmed with him. Most of those teachers were women, and he seemed like their German Shepherd - he's so protective of that group. He was one of the first to make a 911 call and tried to secure the doors in the building. He tried to take action to protect the teachers and alert them. But he never spoke to the media.

**Q: That openness and curiosity again speaks to your approach. You're trying to build a portrait from the ground up.**

A: It was all very organic. I would question myself and wonder if I should proceed more systematically. But in the wake of this horrific act, I was interested in showing the connections amongst people that arose from these incredible situations. It was like a thread you pull—one person would suggest another who would suggest another. There are 28,000 people in the town all with stories. I hope this might serve as a catalyst for those who feel compelled to share their stories to do so moving forward.

**Q: *Newtown* could have been nine hours, for sure. How did you accomplish the whittling down?**

A: Much of this is to the credit of my editor, Gabriel Rhodes. He has an approach of building out and up rather than in, and there's an elegance to his approach. Many of the previous edits were even more spare. My brother saw one and said it was like Shaker furniture. We didn't want to adorn, so we would try things and then take them off. Gabriel kept me closer to that very minimal ideal. I wanted it to be artful and poetic.

**Q: You could have leaned very heavily on the events of that day, but I liked how you structured that day throughout the film as opposed to just front-loading it.**

A: I always intended it to be interwoven like a spine because I wanted to honor the way trauma really works. Traumatized people say they're frozen in time, moving in and out of memories of the past and of the present. The journey of trauma is without time. A journalist would have provided more facts, information, but I didn't approach it that way.

**Q: How was it working with the families that form the core of the film. That strikes me as the kind of thing that must have just seemed impossible. Yet, you did it.**

A: Intuitively, I didn't want to approach the families for most of that first year. I didn't even try. It was almost eight months later when I met the first family. I sensed they were experiencing a feeling of being 'othered' and I tried to be straightforward. People never know what to say to anybody in this situation, and I didn't know what to say, but acknowledging that I didn't helped begin the trust-building. They felt I was working gently with them and would introduce me to more people. We built our movie via word of mouth.

**Q: *Newtown* never becomes a traditional verite film—it couldn't—but there's a sense as it continues of a kind of awakening with the families. A coming back to life.**

A: They're getting their bearings a little.

**Q: Something feels like it's changed for them, when it might have been easy to leave them feeling trapped in amber.**

A: There was no way to force this into being a traditional three-act story, it wouldn't have been honest. At three years your grief is still enormous. I wanted to be honest to the idea that there's no closure. Still, by year three they had certainly changed from where they were in year one. How do you tell a story while acknowledging that these people aren't going to take big leaps from A-Z? You look for tiny movements and in that you can find hope and resilience and all these things that sounds so cliché. I hope that gives some uplift to a film that's so darn sad.

**Q: Have the families depicted in the film seen the film?**

A: The week before picture lock I felt compelled to show them parts of it as they were able. The timing sucked because it was right before the anniversary. I set a date for each family individually, since they're all at different places in their grief. I gave them many options for screening – I offered to get on the phone, talk them through; come sit with them; a transcript; watch the whole movie or parts as they liked. Eventually they all opted to watch with me, three nights in a row. Two out of three families opted to skip the beginning. The reaction was pretty consistent - they were all very affected but also felt that it honors their children. That it had beauty in it.

**Q: What are your hopes for the film?**

A: I hope people will see it as an artful film about grief and collective trauma. I hope that it will also put a human face on the issues of gun violence. I'd like to see it take that dialogue into a less polarized space. I saw so much dignity in Newtown, and I hope the film honors that. I hope people think about how we deal with grief in America and challenged we are with this.

After three years of making this film, and sitting with the material in editing for over a year, I am grateful for how powerfully it seems to move people.

## THE SUBJECTS

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### NICOLE

Nicole Hockley is bereaved mother of Dylan, one of the victims murdered in classroom 10 at Sandy Hook. Prior to 12/14, Nicole prided herself on facing challenges squarely, confronting them, and surmounting them. The morning of 12/14, she, like so many other mothers across the country, prepared lunches for her two boys and put them on the bus, oblivious to the fact that her disturbed neighbor just across the street was about to commit the worst mass shooting of schoolchildren in American history. In the wake of the tragedy, she finds herself struggling to confront so many things: the room of boxes containing countless gifts and cards from strangers; returning to the street where the shooter's house recently stood; a parent of one of the 11 children who, by sheer fate, escaped Dylan's classroom that morning. She is tasked with supporting her son, Jake, a third grade survivor of the tragedy, who is manifesting symptoms of PTSD. In the midst of all this, her unrelenting conviction to affect change connects her with fellow bereaved parent Mark Barden.

### MARK

Mark Barden provides the emotional heart of the story. He is the bereaved father of Daniel, who at the age of seven was one of the 20 children killed at Sandy Hook Elementary School on 12/14/12. In the aftermath of the tragedy, Mark's experience through grief and trauma lands him in a timeless dimension of tormented memories that merge with traumatic imaginings of his son's last moments. His journey from isolation to reconnection with family, community and ultimately with his murdered son through dream-life is intimate, raw and informed by unthinkable strength.

### DAVID

David Wheeler's youngest son Ben was one of the 20 children killed in the December 14th attack at Sandy Hook Elementary School in Newtown, Connecticut. He is a very active part of the Newtown community, and he and his wife perform in a variety show called the Flagpole Radio Café in Newtown (he is a former actor and comedian who now works as a graphic designer). Since the tragedy, Wheeler and his wife Francine decided after much deliberation to have another child, so that their surviving son would still have another sibling. He says "we are moving on – we had Matthew – but we can't move on, and that happens at the same time."

## ABOUT THE MUSIC

### ABOUT THE MUSIC FOR NEWTOWN:

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Fil Eisler was inspired by the community of Newtown, CT and reached out to his film/TV composer friends to create the music for the film. Over a dozen composers donated music for the film, including Fil who wrote the theme music.

The following composers contributed music for the project.

Blake Neely  
Chris Lennertz  
Christopher Drake  
Deborah Lurie  
Dino Meneghin  
Fil Eisler  
George Clinton  
Gingger Shankar  
Jeff Beal  
Jeff Dana  
Miriam Cutler  
Mark Renk  
Mikael Sandgren  
Rob Simonsen  
Rob Duncan  
Sean Callery  
Tyler Bates

## ABOUT THE FILMMAKERS

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### **Kim A. Snyder (Director/Producer)**

Snyder is an award-winning filmmaker with over a dozen shorts and two feature documentaries. Her most recent film, *Welcome to Shelbyville*, about immigration in small town America where a new group of Muslim Somali refugees find themselves, is a recipient of a 2010 Gucci-Tribeca Documentary Fund grant, an official selection of the US State Department's 2010 American Documentary Showcase, and had its national broadcast on PBS's Independent Lens in 2011. Kim co-created the BeCause Foundation directing and producing its first three short documentaries, *Alone No Love*, *One Bridge to the Next*, and *Crossing Midnight*, which have won numerous festival awards and been the catalyst for campaigns that have furthered the work of the social innovators they highlight. Kim also directed and produced the award winning documentary feature *I Remember Me*, which was distributed by Zeitgeist Films. In 1994, Kim associate produced the Academy Award® winning short film *Trevor*, which became the cornerstone of The Trevor Project, a not-for-profit organization dedicated to suicide prevention among gay youth. Kim graduated with a Masters in International Affairs from the Johns Hopkins School of Advanced International Studies, and resides in New York City.

### **Maria Cuomo Cole (Producer)**

Through her work as an advocate, activist, and filmmaker, Maria Cuomo Cole has made an impact on several of the leading issues of our day. Films she has produced have tackled such relevant subjects as gun violence, homelessness, veterans, PTSD, domestic violence, and sexual violence. Most recently, she executive produced *The Hunting Ground* (Sundance 2015), a powerful and harrowing investigation into the epidemic of sexual assaults on college campuses. An aggressive social impact campaign is underway to create awareness and reform. Ms. Cuomo Cole executive produced *The Invisible War* with the same film team (as *The Hunting Ground*). The groundbreaking investigative documentary about the epidemic of rape and sexual violence in the U.S. military, was nominated for a 2013 Academy Award® and won numerous awards including the American Spirit Award, a 2014 Peabody and two Emmys. Ms. Cuomo Cole's 2011 documentary, *Living for 32*, about gun laws in America was shortlisted for an Academy Award® and premiered at the 2011 Sundance Film Festival. The documentary, which aired on Showtime and is distributed by BBC Worldwide, currently tours communities and colleges across the country. In collaboration with grassroots and national communities of gun violence victims and survivors, faith leaders, political leaders and nonprofit organizations, the film has served as a catalyst for awareness and advocacy on the subject of gun violence across the country. Maria Cuomo Cole has worked as an advocate for homeless families, victims of Domestic Violence and veterans as Chairman of HELP USA since 1992. Ms. Cuomo Cole serves as member of the Democratic National Committee and a director of The Brady Campaign to Prevent Gun Violence, HELP PSI, Mentoring USA and HELP USA.

### **Gabriel Rhodes (Editor)**

Rhodes is both an editor and a filmmaker. His work has premiered at Sundance and Cannes—among many other festivals—and has aired on Sundance Channel, A&E, Animal Planet, CNN,

PBS and on the NPR radio show *This American Life*. His theatrical documentary credits include *Control Room*, *My Kid Could Paint That*, and most recently, *The Tillman Story*. In 2011, two of his edited films (*The Tillman Story* & *Quest for Honor*) were shortlisted for the Academy Awards®. His commercial clients include Condé Nast, Google, Virgin America, YouTube, Harper Collins and Revlon. In 2004, he was awarded a fellowship from the New York State Council for the Arts. He received his Master's Degree in Documentary Film from Stanford University in 2000.

### **Derek Wisenhahn (Director of Photography)**

Recent credits include: *Music by Prudence* (2010 Academy Award® documentary short), *How to Survive a Plague* (2013 Academy Award® nominated documentary feature), and *God Loves Uganda* (2014 Academy Award® shortlisted documentary feature) and was a camera operator on the 2011 Sundance winner, and Academy Award® nominated documentary, *Restrepo*.

### **Fil Eisler (Composer)**

Fil Eisler faithfully composes music that embodies both story and character. Known for his signature themes and inventive dramatic solutions, his work can be heard on the upcoming films *How to Be Single* (New Line Cinema, starring Dakota Johnson and Rebel Wilson), *CHiPs* (Warner Bros starring and directed by Dax Shepard) and sci-fi/thriller feature *The Titan* starring Sam Worthington and Taylor Schilling. He also continues to serve as composer on Fox's hit drama series *Empire* and Showtime's Emmy-winning *Shameless*, as well as the critically lauded series *UnReal*. Eisler returns to the 2016 Sundance Film Festival with the documentary *Newtown*. He composed the main title theme and acted as music director for the documentary, assembling an all-star lineup of over a dozen Hollywood composers who each donated a piece of music for the film. In 2008, Fil was among a select group of up-and-coming composers invited to the Sundance Film Composer's Lab and in the years since, his projects have garnered critical acclaim on the film festival circuit and beyond. He returned to Sundance in 2011 with the Inupiaq-themed thriller *On the Ice*, scored the Sundance-backed documentary *Whatever It Takes* and Jonathan van Tulleken's BAFTA nominated thriller *Off Season*. Fil was proud to win the Best Film Score Award for his work on Robbie Pickering's *Natural Selection* at the 2011 SXSW Film Festival. The film was the most decorated of the festival, also winning the Grand Jury and Audience Awards. He continued his work with Pickering on the 2015 Sony feature *Freaks of Nature*. For four seasons, Eisler - a Czech-born, English-raised composer and multi-instrumentalist - transformed the ABC drama *Revenge* into a musically-driven show as composer and conductor. Eisler has been nominee and recipient of numerous awards including the World Soundtrack Awards New Discovery, SxSW Best Soundtrack Award and multiple BMI awards.

## ABOUT TRANSFORM FILMS

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Transform Films, Inc. produces documentaries that illuminate our humanity – we tell stories of compassion, hope and about the quest for a more just world.

Our vision is to create compelling documentaries for the broadest possible audience with an aim to move them to action or a fundamental change in their thinking.

Transform Films Inc. works with leading independent documentary filmmakers to produce compelling films with associated impact campaigns to mobilize change-makers to bring about a more just and compassionate world.

TFI documentaries feature character-driven stories with social justice themes that reflect unique access achieved by building trust with the subjects and institutions in our films.

We use film to address issues of injustice and lift up unheard voices. Our films take viewers into a deeply personal experience of an issue in hopes that they will embrace our common humanity. If our films can change hearts and minds of individuals, then we have succeeded in what we have set out to do. We are truly passionate about the stories we tell and want to share that passion with the world.

Our team includes EMMY and BAFTA–winning Executive Producers as well as well as a production management, finance and administrative professionals with extensive experience.

We are always looking to connect with new filmmakers who share our passion for social justice and great storytelling, and are excited by the idea that documentary films can help change the world.

## ABOUT INDEPENDENT LENS

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Airing weekly on the PBS primetime schedule, *Independent Lens* is television's largest showcase of independent documentary film. Each week we bring you another original documentary film, made by one of the best independent filmmakers working today. *Independent Lens* has received 10 News & Documentary Emmy Awards, two Primetime Emmys, 16 George Foster Peabody Awards, five Alfred I. DuPont-Columbia Journalism Awards, and seven Academy Award nominations. In addition, *Independent Lens* was the winner of the 2013 International Documentary Association Best Continuing Series Award and of the 2014 and 2015 International Documentary Association Best Curated Series Award.

This season, from fall to summer, *Independent Lens* presents a new group of award-winning films that will thrust viewers into the heart of conversations tackling everything from faith to family, gun violence to race relations, and elder care to young love.

*Independent Lens* will introduce you to an incredible array of unique characters: a veteran who tours America on his motorcycle in a quest to help both himself and other vets heal; a bright young student and his teacher, both sons of migrant farm workers; Polynesian football players in Utah trying to win on and off the field; people on the autism spectrum as they navigate dating and romantic relationships; the Black Panthers, who influenced American culture for decades; a famed magician who dedicates his life to exposing frauds but withholds a few secrets of his own up his sleeve. The series goes abroad to India for a harrowing story that may have sparked important change; to observe what happens when rival factions attempt to unite to create a democratic Zimbabwe; and to Eastern Bloc-era Romania as an intrepid VHS bootlegger and a brave translator bring western movies to audiences behind the Iron Curtain. The season will take you from North Dakota for the story of a tense standoff between white supremacists, to the Olympic boxing ring where a young woman from Flint, Michigan became the first female boxing gold medalist.

All along the way, *Independent Lens* will bring these rich stories to even wider, more diverse audiences, engage communities in conversations, and provide an authentic space for many voices.

## ABOUT ABRAMORAMA

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**Abramorama** is an independent distribution and marketing company. An industry leader in the focused, personalized form of film distribution, Abramorama provides invaluable alternatives to filmmakers and content owners. Coming off the successful releases of Laurie Anderson's astonishing New York Times critics' pick, *Heart of A Dog*, and Dawn Porter's Sundance Award-winner *Trapped*, Abramorama's recent multiple-nominated and award-winning titles also include Showtime's *Listen to Me Marlon* (National Board of Review Winner) and Drafthouse's *The Look of Silence* (2016 Documentary Academy Award® Nominee and 2015 IDA Best Documentary Winner).

Over the course of more than 20 years, Abramorama has successfully distributed and marketed hundreds of films, including Asif Kapadia's *Senna*, Robert Stone's *Pandora's Promise*, Cameron Crowe's *Pearl Jam Twenty*, Sacha Gervasi's *Anvil! The Story of Anvil*, Banksy's Academy Award®-nominated, *Exit Through the Gift Shop*, the surprise indie hit *Awake: The Life of Yogananda*, and the critically acclaimed documentaries *Particle Fever* and *An Honest Liar*.

Abramorama continues to lead in event cinema distribution, with current titles including *HAMLET* starring Maxine Peake from Manchester's Royal Exchange Theatre, Operas from La Scala, Roma, Venice & Torino, and recent titles including the Royal Opera House Ballet and Opera Cinema Season, Green Day's *Heart Like A Hand Grenade*, Avi Lewis and Naomi Klein's *This Changes Everything*, Charles Ferguson's *Time To Choose*, Barbara Kopple's *Miss Sharon Jones!*, Luke Meyer's *Breaking A Monster*, and Ron Howard's *The Beatles: Eight Days A Week – The Touring Years*.

**CREDITS**

Abramorama K A Snyder Productions Cuomo Cole Productions

In association with Transform Films and ITVS

present

A Production by Kim A. Snyder and Maria Cuomo Cole

**NEWTOWN**

Directed and Produced by **Kim A. Snyder**

Produced by **Maria Cuomo Cole**

Edited by **Gabriel Rhodes**

Director of Photography **Derek Wieseahn**

Cinematography **Jake Clennell and Naiti Gámez**

Supervising Composer and Main Theme by **Fil Eisler**

Music by

**Tyler Bates**

**Jeff Beal**

**Sean Callery**

**George S. Clinton**

**Miriam Cutler**

**Jeff Danna**

**Rob Duncan**

**Christopher Drake**

**Fil Eisler**

**Chris Lennertz**

**Deborah Lurie**

**Dino Meneghin**

**Blake Neely**

**Mark Renk**

**Mikael Sandgren**

**Gingger Shankar**

**Rob Simonsen**

Executive Producers  
**Nick Stuart**  
**CarolAnne Dolan**  
**Regina K. Scully**  
**Geralyn White Dreyfous**  
**Mara Sandler**  
**Jamie Wolf**  
**Liz Lefkofsky**

Executive Producers for ITVS  
**Sally Jo Fifer and Lois Vossen**

A CO-PRODUCTION OF INDEPENDENT TELEVISION SERVICE (ITVS) WITH FUNDING  
PROVIDED BY THE CORPORATION FOR PUBLIC BROADCASTING

***THE PRODUCERS WISH TO THANK THE BARDEN, HOCKLEY  
AND WHEELER FAMILIES,  
THE COMMUNITY OF NEWTOWN AND THE FOLLOWING INDIVIDUALS  
FOR THEIR TRUST AND PARTICIPATION:***

**Syeda Suriya Ahmed**  
**Jennifer Barahona**  
**William Begg**  
**Eman Beshtawii**  
**Muadh Bhavnagarwala**  
**Sgt. William Cario**  
**Abbey Clements**  
**Sarah Clements**  
**Matthew Cole**  
**Sally Cox**  
**Reverend Matthew Crebbin**  
**Herman L. Davenport, Jr.**  
**Gloria Milas**  
**Kristy Davenport**  
**Lee and Alan Embree**  
**Monte Frank**  
**Marc Gold**  
**Leslie Gunn**  
**Mary Ann Jacob**  
**Chris Kelsey**  
**Lynn Kousack**  
**Karen LaPrade**  
**Scarlett Lewis**  
**Caroline Malin**

**Melissa Malin**  
**Newtown Interfaith Clergy Association**  
**Miranda Pacchiana**  
**Veronique Pozner**  
**Rabbi Shaul Praver**  
**Carolyn Roberts**  
**Sherie Roberts**  
**Hugo Rojas**  
**Gene Rosen**  
**Carole Ross**  
**William Sherlach**  
**Connie Sullivan**  
**Rick Thorne**  
**Laurie Veillette**  
**Msgr. Robert Weiss**  
**Carol Wexler**  
**Karen Wilk**

'Up on the House Top' / Benjamin Hanby  
'What a Wonderful World' / Bob Thiele and George David Weiss  
'Hokey Pokey' / Larry LaPrise  
'The Skye Boat Song' / Sir Harold Boulton and Anne Campbelle MacLeod / Boulton and MacLeod

'Just To See You Smile'  
Written by Tony Martin & Mark Nesler  
Performed by Mark Barden and Natalie Barden

*Newtown* is a co-production of Mile 22 LLC, and Independent Television Service (ITVS), with funding provided by Corporation for Public Broadcasting (CPB)

In Association with K A Snyder Productions and Cuomo Cole Productions  
and Transform Films

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