



RICHLAND

A FILM BY IRENE LUSZTIG

PRESS NOTES

<https://richlandfilm.com/>
<https://www.facebook.com/richlandfilm>

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ABOUT

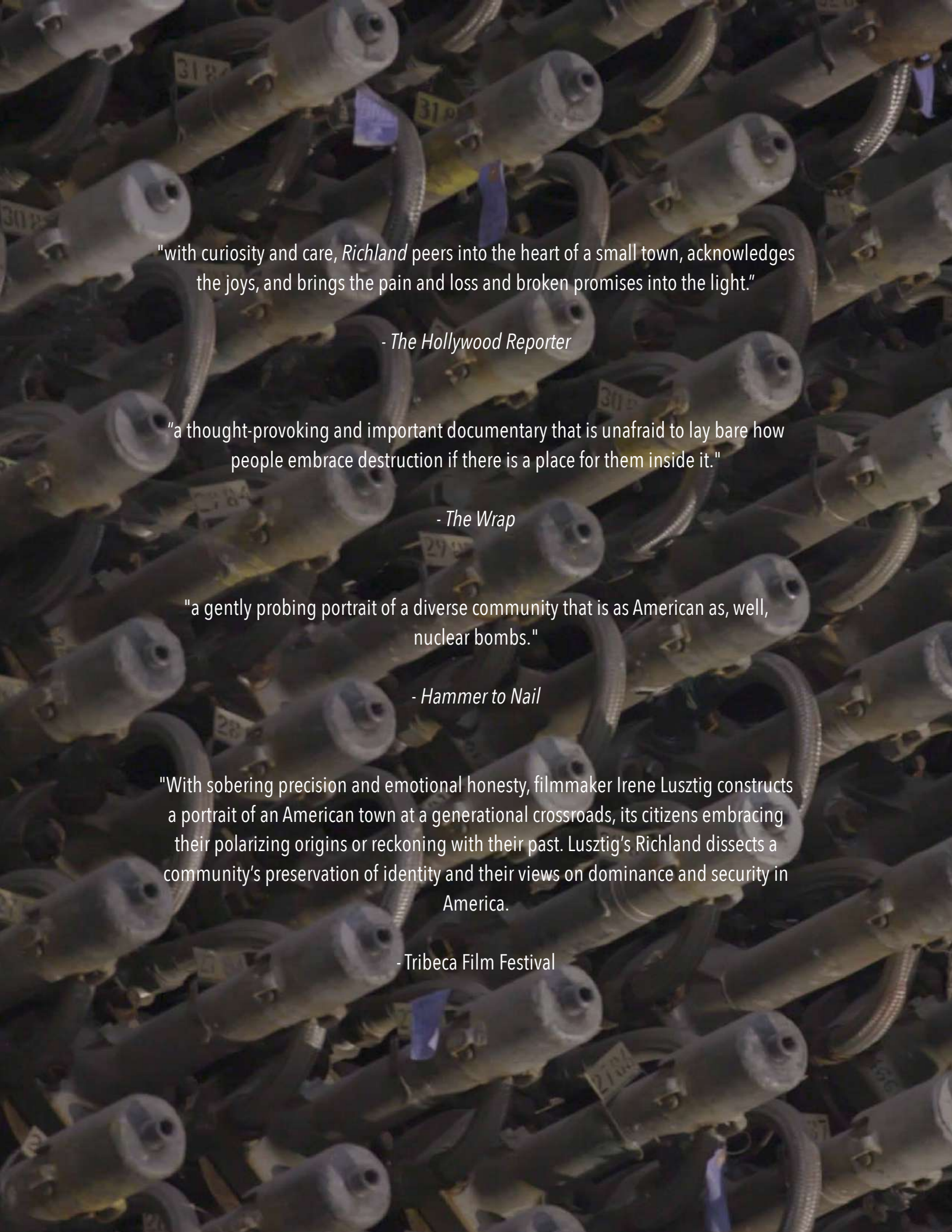
Komsomol Films in association with Arch + Bow Films and The deNovo Initiative
93 minutes | DCP | USA

LOGLINE

A U.S. nuclear company town stakes its identity on its little-known atomic origin story in this timely examination of the habits of thought that normalize the extraordinary violence of the past.

SYNOPSIS

Built by the US government to house the Hanford nuclear site workers who manufactured weapons-grade plutonium for the Manhattan Project, Richland, Washington is proud of its heritage as a nuclear company town and proud of the atomic bomb it helped create. *RICHLAND* offers a prismatic, placemaking portrait of a community staking its identity and future on its nuclear origin story, presenting a timely examination of the habits of thought that normalize the extraordinary violence of the past. Moving between archival past and observational present, and across encounters with nuclear workers, community members, archeologists, local tribes, and a Japanese granddaughter of atomic bomb survivors, the film blooms into an expansive and lyrical meditation on home, safety, whiteness, land, and deep time.



"with curiosity and care, *Richland* peers into the heart of a small town, acknowledges the joys, and brings the pain and loss and broken promises into the light."

- *The Hollywood Reporter*

"a thought-provoking and important documentary that is unafraid to lay bare how people embrace destruction if there is a place for them inside it."

- *The Wrap*

"a gently probing portrait of a diverse community that is as American as, well, nuclear bombs."

- *Hammer to Nail*

"With sobering precision and emotional honesty, filmmaker Irene Lusztig constructs a portrait of an American town at a generational crossroads, its citizens embracing their polarizing origins or reckoning with their past. Lusztig's *Richland* dissects a community's preservation of identity and their views on dominance and security in America.

- Tribeca Film Festival

DIRECTOR'S STATEMENT



I first visited Richland in 2015. At the time, I was filming my 2018 film *Yours in Sisterhood* in communities all over the US, documenting encounters between strangers and 1970s letters to the editor of Ms. Magazine. I had found a letter sent to Ms. written by a woman from Richland who told the story of losing her Hanford worker father to radiation-related illness, and, in Richland, I filmed a reading of this letter with Trisha Pritikin, a Richland-born anti-nuclear activist and downwinder whose own story of exposure and loss was almost identical to the one in the letter. Trisha drove me around Richland's "Alphabet House" historic district of identical model suburban homes built for Hanford workers, pointing to the "F" house where she had grown up. And she led me to Richland High School, showing me the wall-sized mushroom cloud exploding out of a capital letter R that is on the school's back facade.

In the months and years that followed, I couldn't stop thinking about Richland. As the 2016 US election unfolded and white supremacy, American nationalism, and right wing ideologies took new and troubling public forms, I wondered about what it meant for a community to so proudly display a nuclear weapon as a heritage symbol, and I felt drawn to try to understand what a community like Richland might have to teach us about the ways Americans have processed their own violent histories.

I am a first generation American whose parents fled Ceaucescu's Romania as political asylum-seekers. Through the process of making my first feature film, an intimate five-year project excavating my own family's hidden history, I learned how to facilitate people's confrontations with painful histories with care and empathy. Since then, I've come to understand my work as a filmmaker as a form of delicate mediation between people and their pasts.

While a number of journalists, writers, and anti-nuclear activists have taken on the Hanford story, it is often told through an investigative lens where the aim is to expose and criticize the nuclear weapons industry. As I

embarked on a multi-year process of patient relationship-building and community listening in Richland, I didn't want to shy away from the tremendous environmental and human costs of nuclear arms manufacturing, but, at the same time, I also wanted to represent the stories of Hanford workers— people whose politics often diverge drastically from my own—with dignity and generous listening.

RICHLAND does not provide easy answers, a policy position, a simple critique of the nuclear industry, or interviews with nuclear experts. Instead, it does the messier work of creating a patiently unfolding space where divergent voices and positions can co-exist, investing in a cinematic form that gently holds multiple entangled histories in one place. We are living at a moment in history that is deeply structured by human denial, and it is in the shadow of this moment that this project about feelings and belief systems feels urgent. Rather than creating an onscreen world of pro-nuclear vs. anti-nuclear binaries and easily digested soundbites, my intention with RICHLAND is to inhabit a more uncomfortable, intimate, and ambivalent space that ultimately points to the ways that each of us holds denial close.

- Irene Lusztig



Filmmaker Irene Lusztig in Conversation with and Shannon Cram, Professor and Hanford Researcher

Shannon: So my first question is really simple. Why Richland and what drew you to this place?

Irene: The previous film I worked on, *Yours in Sisterhood*, is a project that I filmed in communities all over the US. I was following the trail of locations that I found in an archive of letters sent to the editor of Ms. Magazine from the seventies, filming people reading aloud the 70s letters in the communities where the original letters were sent from. I filmed in 32 different states and was doing these huge road trips. So, I found myself in Richland for a day while filming this previous project, with a 70s letter written by a daughter of Hanford workers who had lost her parents to radiation-related cancers.

Someone put me in contact with Trisha Pritikin, who is a downwinder activist who grew up in Richland—someone whose story was very, very similar to the story in this anonymous letter from the seventies. She had also lost both her parents. Her dad was a Hanford worker. Trisha took me behind the Richland High School building and wanted to be filmed in front of the wall-sized mushroom cloud that's on the back of the high school. So that was my one day in Richland—I was brought to this wall with this massive mushroom cloud.

From just that one day, I was left with so many questions—what is this place? What are these symbols about? What is the relationship of this community to having an atomic weapon as a heritage symbol? I'm often drawn to thinking about places and communities where there's something that's being actively worked through about its own history, and I knew there was something interesting there.

As well, beginning around the time of Trump's election I was really thinking about how conservative worldviews are formed. What does it mean to be conservative in this moment? Who's drawn to conservative rhetoric and why? Why are white working class people, who are often directly harmed by conservative policy, becoming increasingly radical in their conservative views? My in-laws are both Trump supporters. My father-in-law was a lifelong nuclear worker, whose biography is quite similar to many Hanford workers. He worked in nuclear energy, not weapons, but, like a lot of people from Richland, he's someone who, with a high school degree and no other educational background, was able to become a nuclear engineer and live a kind of American Dream suburban life in Southern California, owning a home and raising two kids. So, I think another more personal aspect of this project was trying to understand what was happening with my partner's family in this really painful moment where people were suddenly not able to speak to each other across their political differences.

As I began to spend more time in Richland, the community started to feel like a case study for thinking through much bigger questions of how we live with histories that are violent or traumatic. And what is the struggle to hold two contradictory things at the same time—to both feel like you can love your country (or your childhood), but also hold the reality of something that's really violent or troubling in the past? I also wanted to think and wrestle with questions about patriotism. My parents are not American and I feel like patriotism isn't a sentiment that I identify with or know how to access myself, but I see that it's so powerfully shaping what's happening in this country and it felt important to think about now. Those are some of the things that I felt in Richland that I wanted to continue to think about.

Shannon: One theme that runs throughout the film is how people in the film often talk about Richland in comparative terms, like insiders versus outsiders. What do you make of that insider / outsider dichotomy and what work does it do in the film?

Irene: I think Richland is really shaped by that dynamic. At first, Richland was a secret city and literally nobody outside of the city knew what it was. And then, over time, Richland continued to internalize a feeling of being misunderstood, or being the subject of all of this outsider criticism—especially in the eighties, around when Chernobyl happened and Three Mile Island and all of this really intense anti-nuclear activism was directed towards Hanford and Richland.

I think there's this real sense of, "We did this amazing thing; we saved the world and we ended the war, and now everyone treats us like we're less than or doesn't see our accomplishment." I feel like that's a dynamic that's really deeply part of the DNA of the place. People are so proud, still, in the community and still really hold dear the story of World War II.

I actually feel like World War II was the last moment of great moral clarity around nuclear arms production. Whatever one thinks—and of course, it's debated—about if we should or should not have dropped atomic bombs on Japan, the good guys and bad guys of World War II are very clear. And then the whole rest of the Cold War is messy: what were the 900 plus weapons test explosions at the Nevada Test Site really about? What was the stockpiling of tens of thousands of weapons for? That's all much less clear. Even though the consequence of bombing Japan is not an easy question to take on, it's actually much easier, I think, than everything else that happened over the next 40 years around nuclear weapons production.

Shannon: By making the weapon into an accomplishment, it sanitizes it from the violence that it made possible. If you don't have a shared vision of impact, how could you have a shared vision of closure or reconciliation?

Irene: I was really struck in all of the Hanford educational spaces that are public—the museums and the B reactor and wherever you might go as a tourist—every single one of the videos that are

screened show production footage and how the bomb was made, and then there's a plane, and there's the mushroom cloud, and then it cuts immediately to the parade in the US where the Japanese surrender and everyone's having a big celebration. It's interesting because there's significant visual documentation of all of the damage in Japan. There were tons of photographs, lots of moving image stuff, and it's very easy to find those images; but any confrontation with that damage is really removed from these official narratives.

Shannon: What was it like for you as an outsider to come in and make this film given that sort of insider/ outside dynamic?

Irene: I came to really love Richland. I really expected to be treated more like an outsider than I was. There were moments of resistance where maybe initially it was hard to do something, but it's also a small community. The more times I came back, the more people saw me there year after year, showing up at different events—I think that mattered to people. I think even just explaining to people, "Here's how I make work: I make work for a long time. It takes years. I will keep coming. It's a long commitment that I'm making to learning about the community and listening. I'm not an investigative journalist, I don't have an agenda"—I think all of those things were helpful for people to hear. But then I also got to know people, and people were actually profoundly kind and generous. And I think people want to be listened to. If you approach people in a way where they feel listened to, they will be open.

Shannon: It feels like an invitation and a space rather than an argument. One of the things that I really appreciated about the film, too, is that you're opening up a conversation about the bomb as a distributed condition rather than a discrete object or a singular moment of impact. I'm curious why you made that choice or why you think about the bomb in that way.

Irene: I haven't thought about that term "distributed condition," but I really like that. We all have trace plutonium in our bodies now from weapons testing fallout worldwide, so that is literally a kind of distributed condition that affects every single person. The bomb actually is not a singular event, but really is an ongoing condition. Or, you could say it was a singular event that opened a door onto something that we now live with in really complicated ways. The bomb restructured so many basic things. It's in many ways the beginning of government secrecy and the endless war foreign policy of the United States that has generated our military industrial complex. It's what structured that suburban architecture that Richland has that's now everywhere. And then, of course, Hanford's nuclear cleanup project is forever and until the end of time, so that's also now a condition that we live with indefinitely. So I think that's right to think of it not as a singular thing, but as a complex series of overlapping and ongoing things.

Shannon: The people you interview often evoke notions of safety and security in complex and contradictory ways. I'm wondering if you could speak to that and what role those concepts of safety and security play in the film.

Irene: There's the safety and security of growing up in Richland and having a nice childhood there, and then there's the bigger safety and security of the US, with its massive stockpile of nuclear weapons, and what is that notion or framework of security and safety about? They're really linked, of course. The Nevada Test Site weapons testing program generated so much fallout, caused so much harm to so many civilians. But that whole operation was also in the name of safety and security. What's happening when you detonate over 900 atomic bombs on your own land in order to be safe and secure? I think that contradiction is deeply woven into this country and its military policies. It's built on that really fundamental set of contradictions. Weapons manufacturing is about safety in some ways, but then also produces so much unsafety. I think it holds that contradiction deep in its core.

Shannon: What structural forces sculpt how people in Richland see and recognize Hanford's effects?

Irene: I think definitely patriotism—what does it mean to love your nation and then what are the blind spots that produces? And class. There's something really significant in our larger political landscape around the ways that white working class people are victimized by structural forces, and then at the same time are attached to these national narratives that perpetuate the very structures that oppress them and make their lives more difficult. Richland is a community where many people were working class. People were making really good money and having these idyllic family suburban lives and able to live in a way that would not have been available to them somewhere else.

Shannon: Creating this technology and justifying it as safe and secure depends upon these contradictions. Another thing I'm interested in, that comes up a lot with nuclear things, is risk. The idea that it's "worth the risk." Yes, there's a risk you could do harm, or yes, I might get sick if I run into this high rad area for special compensation, but it's worth the risk. There's that way that you can see the danger, but only in abstract terms. I'm curious, after making the film, what do you think reconciliation would look like in this place, if you can even answer that, or do you think it's possible?

Irene: I think the high school students should run everything! If you're younger and you don't have the baggage of all of that history, and you grew up with the internet and lots of outside information, it's easier to throw things away and rebuild. So, I think some of it is in the passage of time. But some of it is really hard work, and I think you need to want to do the work. I think what's hard now is that there's very few spaces around Hanford where people with different positions are actually listening to each other. I hope the film can make some kind of

contribution to a space like that. I think because it's not framed as an anti-nuclear film, it's a film that might be watched by people who wouldn't watch a film that's more explicitly framed as a film with an agenda around nuclear issues. But those viewers will still hear Trisha's downwinder story, and they'll hear other kinds of stories. My hope for the film is to open up a space for a kind of listening that doesn't happen that often.

Shannon: You end your film with the scene of Yuki's installation on the Columbia River. I'm wondering if you want to just say why you chose that as the ending. What work does it do for the film?

Irene: It's the first time in the film that you really see the bomb, which is the ghost that haunts the whole film that you never actually see. And it's pointing downward, which is never the way we see the bomb. Usually, the bomb is shown on its side ready to load onto the plane, but we never actually see it in flight. It's such a powerful image and sculpture. And it's made of her grandmother's fabric, and with Yuki's own hair, which holds her third generation atomic survivor DNA. And it's placed on land that used to be the buffer land for the site. It's just this incredible moment of activating the land and its history when the bomb is placed there. It felt really right for the film to come to rest in this moment where you're finally seeing the thing itself, on the land, and thinking about the two together.

Shannon: I hadn't actually thought about the fact that the film actually ends with the first visualization of the bomb as a discrete object after you've done all this work to think about it as a distributed condition it, and it's in this ghostly form. And it also ends with the choir singing Oppenheimer's words quoting the Bhagavad Gita, "I am become Death." You're not forgetting at all. It definitely ends with the most concrete reminder of the bomb.

Irene: I think there's a way that art can hold things that are unresolved and complicated. Maybe you can't articulate all of it, but it's held. It was important to me that some of those moments of art in the film are generated from within the community, like Kathleen Flenniken's poetry. And the choral piece is completely a community project. A lot of the choir singers are people who have a relationship with Hanford or work on the site in some way. The woman who wrote the libretto, Nancy Welliver, is someone who worked at Hanford for 35 years and was doing that writing to process a lot of her own feelings about the site. I think of that choral performance as a moment that can hold or contain community feelings in a way that's completely different from interviewing someone or explaining something or putting words on screen.

TEAM

IRENE LUSZTIG (DIRECTOR / PRODUCER / EDITOR) is a feminist filmmaker, archival researcher, educator, and amateur seamstress. She works in a space of delicate mediation between people, their pasts, and the present-tense spaces and landscapes where unresolved histories bloom and erupt. Often beginning with rigorous research in archives, her work brings historical materials into conversation with the present, inviting viewers to contemplate questions of politics, ideology, and the complex ways that personal, collective, and national memory are entangled. Born in England and raised in Boston, Irene is a first generation American whose parents fled Ceausescu's Romania as political asylum-seekers. Her work, including three previous feature length films, has been screened around the world, including at the Berlinale, MoMA, Film Society of Lincoln Center, Museum of Fine Arts Boston, Anthology Film Archives, Pacific Film Archive, Flaherty NYC, IDFA Amsterdam, Hot Docs, AFI Docs, BFI London Film Festival, Melbourne Film Festival, DocLisboa, and RIDM Montréal. She has been awarded fellowships from the Guggenheim Foundation (2021), the Radcliffe Institute for Advanced Study, the Fulbright, two MacDowell fellowships, the Flaherty Film Seminar, and the Rydell Visual Arts Fellowship. She teaches filmmaking at UC Santa Cruz where she is Professor of Film and Digital Media.

SARA ARCHAMBAULT (PRODUCER) is a Creative Producer dedicated to artful and impactful nonfiction filmmaking. Sara champions risk-taking films with bold vision that center a practice of equity, care, collaboration, and justice in their creation. Recent films include RIOTSVILLE, USA (Sundance, Magnolia Pictures); TRUTH OR CONSEQUENCES (Rotterdam, Sentient Art Films), A DECENT HOME (Denver, America Reframed) and the upcoming RICHLAND. Sara's award-winning films have screened in festivals around the world and received support from Sundance Film Institute, SFFILM, Catapult Film Fund, IDA, Hot Docs Pitch Forum, and Film Independent, among others. Sara was a 2020 Impact Partners Producing Fellow, a 2013 Sundance Creative Producers Lab Fellow and 2020 SF DocFest Vanguard Awardee. Committed to building resources and opportunities for documentary filmmakers in our field, Sara's institutional work includes her position as the Documentary Film Project Manager at the Shorenstein Center for Media, Politics and Public Policy at Harvard University's Kennedy School. Her professional history also encompasses programming and foundation work, including 10 years as Program Director at LEF Foundation, and 9 years as Founder/Programmer of The DocYard. Guided by a belief that we must actively tend to our creative communities, she contributes as a member of the Documentary Producers Alliance and serves on the board of The Flaherty. Eternally a dedicated art house film fan, Sara loves going to the movies by herself.

HELKI FRANTZEN (CINEMATOGRAPHER) Helki Frantzen is a documentary cinematographer based in Los Angeles. Her camera work has regularly appeared on TV and online outlets such as PBS, the L.A Times, and Rollingstone Magazine, as well as the BBC, Frontline, the Atlantic, Vice News, and the Dutch television network, HUMAN. The documentaries she has filmed, including L.A. Roll, which she directed and shot, have screened at festivals including Camden, DOC NYC, Big Sky, Short of the Week, and AFI Fest. Documentaries Helki has DP'd have received multiple awards, including a Los Angeles Area Emmy, numerous Los Angeles Press Club awards and a Golden Mike award. Helki is a member of the International Collective of Female Cinematographers.

MAILE COSTA COLBERT (SOUND DESIGN AND COMPOSITION) is an intermedia artist, researcher, and educator with a focus on time-based media. Her current practice and research project is titled, *Wayback Sound Machine: Sound through time, space, and place*, and asks what we might gather from sounding the past. She is a collaborator with the art organization Binaural and is an editor and author at Sonic Field. She has exhibited, screened, and performed around the globe, including in The New York Film Festival, The Ear to Earth Festival for Electronic Music Foundation in NY, LACE Gallery in Los Angeles, MOMA New York, Los Angeles County Museum of Art and the REDCAT Theater in Los Angeles, among other venues. She has designed sound and composed for such works as Courtney Stephens' and Pacho Velez' *The American Sector* (2020), Irene Lusztig's feature documentaries *Yours in Sisterhood* (2018) and *The Motherhood Archives* (2013), Rebecca Baron's film *How Little We Know of Our Neighbors*, winner of the Black Maria Film Festival Best Film, Adele Horne's feature documentary *The Tailenders*, broadcasted on PBS POV and winner of a 2007 Independent Spirit Award, and Allan Sekula's epic *The Lottery of the Sea*.

TODD CHANDLER (CONSULTING EDITOR) is a filmmaker, artist, and educator whose work explores American rituals, landscapes, and systems of power. His films and installations have been featured at True/False, IDFA, Doclisboa, the Hammer Museum, Brooklyn Museum, and Mass MoCA. His most recent documentary, *Bulletproof*, screened at over two dozen festivals worldwide, and was called "dreamlike and startling," by the New York Times and "a quiet gut punch of a film," by the Guardian. His work has been supported by the Sundance Institute, Field of Vision, International Documentary Association, Doc Society, and ITVS, among others. He was one of Filmmaker Magazine's 25 New Faces of Independent Film, a fellow at the Sundance Non-Fiction Director's Residency, and a Points North Fellow. He is the recipient of a Guggenheim Fellowship, Creative Capital award, and the Hot Docs International Emerging Filmmaker award. He is also an accomplished film editor. He was the lead editor and a human rights video advocacy trainer at WITNESS, edited the Academy Award nominated documentary short film *In the Absence*, directed by Seung-jun Yi, and Reid Davenport's feature documentary *I Didn't See You There*, which won Davenport the U.S. Documentary Directing Award at the 2022 Sundance Film Festival and the Truer than Fiction Independent Spirit Award.

SCREENINGS:

TRIBECA FILM FESTIVAL
Documentary Competition
(World Premiere)

SHEFFIELD DOCFEST
International Competition
(International Premiere)

DC/DOX
Washington, DC

Seattle International Film Festival DocFest
Seattle, WA

Tacoma Film Festival
Tacoma, WA

New Orleans Film Festival
New Orleans, LA

American Fringe
Cinematheque Française
Paris, France

updated screening info at <https://richlandfilm.com/screenings/>



SELECTED PRESS

THE HOLLYWOOD REPORTER - ['Richland' Review: A Sensitive Portrait of the American Dream and the Fallout of a Nuclear Legacy](#)

DEADLINE - [Where The High School's Logo Is a Mushroom Cloud: Tribeca Doc 'Richland' Explores Washington Town Profoundly Impacted By Atom Bomb Program](#)

IDA / DOCUMENTARY MAGAZINE - [Exclusive: Clip from Irene Lusztig's 'Richland'](#)

THE WRAP - ['Richland' Review: A Sobering View of a Town Taken Advantage Of](#)

HAMMER TO NAIL - [Richland Review](#)

INTERVIEWS:

MUSEUM OF THE MOVING IMAGE SLOAN SCIENCE AND FILM - Nuclear Feelings: [Irene Lusztig on RICHLAND](#)

THE MOVEABLE FEAST - Tribeca 2023 Interview: [Irene Lusztig on Clearing Away the Fog of History in "Richland"](#)



CREDITS

Directed, Produced, & Edited by:
IRENE LUSZTIG

Producer
SARA ARCHAMBAULT

Cinematography
HELKI FRANTZEN

Sound Design and Composition
MAILE COSTA COLBERT

Executive Producers
DAWN BONDER
DANIEL J. CHALFEN
MARCI WISEMAN

Consulting Editor
TODD CHANDLER


Re-recording Mixer
JEREMIAH MOORE

Colorist
ROBERT ARNOLD

Location Sound Recording
IRENE LUSZTIG

FEATURING (IN ORDER OF APPEARANCE):

Hanford Nuclear Site	CONFEDERATED TRIBES OF THE UMATILLA INDIAN RESERVATION GRETCHEN GRABER
Fran Rish Stadium	RICHLAND BOMBERS
Hanford History Project	DONALD SORENSON
Atomic Frontier Day	R.L. & SHEILA BUSCHBOM
Richland High School	MICHAEL NEIDHOLD
Alphabet House Historic District	TERESA KNIRCK NANCY DORAN
Uncle Brother's Fish Truck	VANIS DANIELS
B Reactor National Historic Landmark	BERT SPEAR
Spudnut Shop	BILL BRANDT E.W. "BILL" CLIFFORD RON KATHREN GENE CARBAUGH
Leslie Groves Park	DORI LUZZO GILMOUR
Atomic Bowl	ATOMIC ENERGIZERS
Shalom United Church of Christ	MID-COLUMBIA MASTERSINGERS
Hanford Reach National Monument	DARKLING BEETLE
Coyote Canyon Mammoth Site	BAX R. BARTON
Washington State Route 243	TOM MARCEAU
CTUIR Department of Science and Engineering	JOHN SAMPSON
Horn Rapids Road, near the Hanford Site	MARY J. HARTMAN JANET HUMPHREY
Spudnut Shop	JIM DEATHERAGE



N Reactor Dedication (1963)	JOHN FITZGERALD KENNEDY ANN ROSEBERRY
Resthaven Cemetery	TRISHA PRITIKIN
Howard Amon Park	COLUMBIA RIVER
Hanford Site (1986)	N REACTOR OPEN HOUSE MODERATOR
REACH Museum	RON BUCKLAND
Columbia Point Marina Park	BECKY BURGART YUKIYO KAWANO
Richland Community Center	JIM STOFFELS & WORLD CITIZENS FOR PEACE
P'na Wanapum Village	REX BUCK JR. KEENAN PAUL LELA BUCK KATRINA BUCK TANU BUCK ALYSSA SLOCKISH KARI SEELATSEE RAIDEN SEELATSEE EVEANNA MORNINGOWL SPARROW PAUL
Richland High School	JASMINE GOLDBERG DANIEL MITROSHKOV SHAFFER GRANT ROBERTSON AUGUSTIN DULAROY WILLIAM HENRY ELAHEE KHURANA PARIS NICHOLS KYOKO FISHER
Sunset Memorial Gardens	CAROLYN FAZZARI
Hanford Reach National Monument	LAURA FELDMAN

Associate Producer BROOKE SAIAS

Additional Camera ERIC MACEY

Field Producer, Richland High School AUGUSTIN DULAUROY

Assistant Editors KYLE BAKER
ALLISON DEAN
SHELBY JOHNSON

Producing Assistant SARA MARKOVIC

Archival Research IRENE LUSZTIG

Archival Web Scraping ABRAM STERN

Archival Film Scanning ADRIANNE FINELLI
MEGAN SHAW PRELINGER

Archival Tape Restoration DIGITAL REVOLUTION

Legal FILM ARTS LEGAL
STEPHEN DARREN HOLMGREN, ESQ.
BENJAMIN T. SIMPSON, ESQ.

Publicity MICHAEL AARON LAWSON
BETSY RUDNICK FERNAND

ARCHIVAL SOURCES

Here's Hanford
Hanford 1968
President Kennedy Speaks at Hanford
N Reactor Open House
courtesy of the US Department of Energy, Hanford Collection

CREHST A/V Collection
courtesy of the Hanford History Project

MUSIC

"Atomic Soldiers (1957)"
"The Spring of Paradise (2005)"
"J. Robert Oppenheimer's Gita (1945) (Reprise)"
"Ashes (2017)"

from *Nuclear Dreams: An Oral History of the Hanford Site*
Words by Nancy Welliver, Music by Reginald Unterseher
2019

Performed by the Mid-Columbia Mastersingers
Artistic Director: Justin Raffa
Recorded live in the Hanford B Reactor National Historic Landmark on September 27, 2019
Audio Engineer: Michael Simon

"Termination Winds"
Words and music by Linda Allen
<https://lindasongs.com>
Published by October Rose Productions
1989

Performed by Mary Hartman and Janet Humphrey (Trillium-239)

ADDITIONAL SOUND

Radio Aporee
Freesound.org
Klankbeeld
neoscenes/John Hopkins
Scott Hopkins
Sangam Panta
Jeremiah Moore

POEMS

"Mosquito Truck"
"Green Run"
"My Earliest Memory Preserved on Film"
"To Carolyn's Father"

from *Plume* by Kathleen Flenniken
University of Washington Press, 2012

SPECIAL THANKS

SHANNON CRAM
KATHLEEN FLENNIKEN
ROBERT REDDER FRANKLIN
YUKIYO KAWANO
TOM MARCEAU
ANN ROSEBERRY
and CHAD NOYES & MAX LUSZTIG NOYES

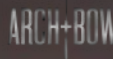
THANK YOU

ATOMIC BOWL	JOHN MARTELL
KATE BROWN	TED MILLER
LELA BUCK & WANAPUM HERITAGE CENTER	YUKI MIYAMOTO
BECKY BURGHART	MEGAN MOODIE BRASOVEANU
CHRIS CAIN	WANDA MUNN
MICHELLE CAMERON	JOSHUA OPPENHEIMER
WOODY CARROLL	LALU ESRA ÖZBAN
CITY OF RICHLAND PARKS DEPARTMENT	MICAH PERKS
CONFEDERATED TRIBES OF THE UMATILLA INDIAN RESERVATION	ALEXANDER PORTER
CORE (CONSEQUENCES OF RADIATION EXPOSURE)	COURTNEY FAYE POWELL
JON DAEHNKE	RICK PRELINGER
VANIS & BARBARA DANIELS	TRISHA PRITIKIN
VALERIE DRIVER & SPUDNUT SHOP	RAED RAFEI
MIKE ENSMINGER & RATTLESNAKE GULCH RANGERS	JUSTIN RAFFA
JOHN FOX	REACH MUSEUM
COLLEEN FRENCH & US DEPARTMENT OF ENERGY	GAIL REDBERG
ANNA FRIZ	RICHLAND PUBLIC LIBRARY
SHERRY GARTSIDE	TOM ROGERS
MICHELE GERBER	DONALD SORENSON
IDD	CHUCK STELTENPOHL
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