

# OBJECTS

A FILM BY VINCENT LIOTA



ELECTRONIC PRESS KIT

## **TABLE OF CONTENTS**

**DIRECTOR'S STATEMENT**

**PRESS NOTES**

**INTERVIEW WITH THE DIRECTOR**

**CAST OF PARTICIPANTS**

**PRODUCTION TEAM**

**CREDITS**

**CONTACT AND SOCIAL MEDIA**

# DIRECTOR'S STATEMENT - VIN LIOTA

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The idea to make *Objects* came from a phone conversation I had back in 2014 with a long-time friend and collaborator, Robert Krulwich.

We mused about how we had saved objects for years that seemed precious to us, yet had no intrinsic value. Often, we came to own these things accidentally... mementos from an important moment in our lives or objects that evoke a time shared with a loved one. Over the years, these objects gained great significance; some we had each held onto for decades. To us 'keepers' this seemed... *natural*.

Of course, not everyone shares this quirk. Take both our spouses, who do *not* hold onto things from the past. For them, objects simply have no resonance or meaning.

*Why?* What was it that made certain things so important to some people?

## A Different Approach

This film is a dramatic departure from my previous work. I have spent most of my career as a journalist and filmmaker covering science. In making this documentary, I avoided a "sciencey" approach: There are no experts, scientific voices or authorities (psychologists, psychiatrists or neuroscientists) explaining what drives some to be 'keepers.' Instead, we hear the emotional stories of people's relationships with objects and the significance each possession holds for them.

Another difference in style was not "knowing the answers before asking the questions." That's what a good science journalist does whenever possible. Here, the film itself is about finding answers. And sometimes *not* finding them.

## The People in Objects

The film focuses on three main characters. Each of their stories holds a particular theme which unfolds and weaves with one another. Sometimes they collide.

There's Rick Rawlins and his sugar egg— the emotional heart of the movie. Quixotic and dignified, his only goal is to keep his most prized objects safe and close at hand. To Rick, preserving this egg is a way to keep his identity intact.

Robert Krulwich is our philosopher-guide who explains how the passage of time has always gripped him with melancholy. As a 12-year-old, he tiptoed into the Silverblatt's bathroom on New Year's Eve, closed the door, and wept for his lost and fleeting youth. Robert keeps a clump of grass that reminds him of a special moment in his life. It is an

object that helps him time-travel back to his younger self. Robert tells us how past feelings of love and loss can be captured in objects, and how each holds its own story.

And then there's Heidi Julavits, who can't stand to see people discard objects which clearly (to her) have a story hidden in them. Searching for a sweater on eBay, she stumbles upon an estate sale of a dead French actress's belongings and soon finds herself buying them. Why? At first for the mystery of it; the satisfaction of piecing together a narrative. Call it vicarious nostalgia. But she also collects to preserve the woman's past, fearing that these things will lose meaning. "*Just watching them get...atomized seemed like a second death,*" she says.

Through these stories we touch on something important here— the crux of a keeper's dilemma. There is societal pressure to downsize our belongings, to free ourselves from physical encumbrances. To keepers, physical things are a connection to their experiences and disposing of them would mean losing a bit of their deeper past. So what is wrong with a little keeping to stave off the inevitable toll of time?

At one point in *Objects*, I tell Robert, "many people might say, *get over it.*" Toss out his clump of grass and move on.

Robert answers: "When you're a 70-year-old, to remember the feeling of being a 15-year-old and to be still delighted at your 15-year-old self, knowing everything you know since. That's not a bad way to be. I think it's a rich way to be... Why would I want to get over it?"

Why indeed? The answer is that *Objects* isn't really a film about things. It is about time and our own mortality. About holding on to our place in the world; our identity, self, and sense of belonging. About the people who we love and have loved. Objects represent the moments that make us who we are in the present.



# PRESS NOTES

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## ***OBJECTS*, A NEW DOCUMENTARY ABOUT THE IMPORTANCE OF OUR EMOTIONAL TIES TO THINGS**

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“A tidy desk, a tidy mind.” Not only is tidiness a virtue, it’s the sign of a healthy mind. Our things are holding us down. We need to let go of them and move on.

Tidying, once a tedious household chore, has become the new self-help road to wellness. Tidying gurus like Marie Kondo have developed a world-wide following, urging us to discard any object that fails to “spark joy.”

To many, objects have long been the root of clutter and materialism, and clinging to them is “pathological.”

But to others, nothing could be further from the truth. Objects are a treasured record of their lives. A new documentary feature, *Objects*, directed by Vincent Liota presents *their* story. And may leave you feeling... *proud* of that cluttered desk. The film explores the deep emotional attachment that three people each have to a favorite object, and why they’ve found it important to hold onto it for decades. Each object holds its own story.

There’s **Rick Rawlins** and his sugar egg —a block of sugar molded into the shape of an egg. He received it at a friend’s birthday party on the day his family moved away to another state. Rick says, “I held it in my hand the entire way. Didn’t let go of it. I put it in a drawer and it has lived in various places for all these years.”



That was over 40 years ago. Why does Rick still keep it?

“It was immediately clear to me the moment I got this egg. I knew exactly what it meant and it hasn’t changed. It was proof, physical proof, that I had been invited to a birthday party. And there was a hope of making a friend, and I held on to it because I needed that proof.”



For NPR correspondent and former *Radiolab* co-host **Robert Krulwich**, it's a 50-year-old clump of grass that reminds him of a special moment in his life. When he was 15, Robert fell in love with a girl, and as he tells us: "One day, there we were, lying in the grass in Central Park... I really liked her and it was a very exciting experience. Like, wow, that was wonderful. And then I looked around for something, and I just grabbed the grass. It's like, 'I'll never forget this!'"

Robert's grass helps him time travel back to his younger self.

For author **Heidi Julavits**, it's a sweater that belonged to a dead French actress. Heidi can't stand to see other people discard their objects when there's clearly a story hidden in there. Searching for a sweater on eBay, she stumbles upon an estate sale of a dead French actress's belongings and soon finds herself buying them. Why? At first for the mystery of it; the satisfaction of piecing together a story. Call it vicarious nostalgia. But she also collects to preserve the woman's past, fearing that these things will lose meaning: "It just felt really sad to me to see these things being atomized. It felt like this second death for her. I mean I didn't even know her, but it made me really sad in a way."



Their stories weave together and even collide.



We follow Robert to work and meet the team at *Radiolab*, including his co-host **Jad Abumrad**. Hearing about Rick Rawlins sugar egg, they decide to feature his story in an upcoming episode. *Radiolab* soon becomes entangled in the story of *Objects*.

We also meet **Josh Glenn** and **Rob Walker**, who believe that the stories people attach to objects is what makes them valuable. Wondering if there was actually a way to measure that value, they created the Significant Objects Project to find out. Rob and Josh bought knick-knacks at thrift stores, searching for the most objectively useless things possible. Josh and Rob's goal is simple: find objects and ask dozens of authors to spin fictional stories about them. Then they auctioned the items, along with the stories, on eBay. The results may surprise you.



Through Rick, Robert, and Heidi's stories, we touch on something important — the crux of a keeper's dilemma. There is societal pressure to downsize our belongings, to free ourselves from physical encumbrances. To keepers, physical things are a connection to their experiences; disposing of them would mean losing a bit of their deeper past. So what is wrong with a little keeping to stave off the inevitable toll of time?

At one point in *Objects*, there is an exchange between Robert and a chorus of YouTube self-help voices who counsel him to leave the past behind and live in the present:

*"It's literally keeping you entangled."*

*"You're holding on to the past."*

*"Let go of that thing and then go on with your life."*

*"Get over it!"* I say to him.

Robert answers: "When you're a 70-year-old, to remember the feeling of being a 15-year-old and to be still delighted at your 15-year-old self, knowing everything you know since. That's not a bad way to be. I think it's a rich way to be... Why would I want to get over it?"

Why indeed? The answer is that *Objects* isn't really a film about things. It is about time and our own mortality. About holding on to our place in the world; our identity, self, and sense of belonging. About the people who we love and have loved. Objects represent the moments that make us who we are in the present.

## INTERVIEW WITH THE DIRECTOR



*Vin Liota is an Emmy-nominated documentary filmmaker and long-time science journalist. He began his career as a local news cameraman and then moved on to editing at ABC News, where he worked on World News Tonight with Peter Jennings, Nightline with Ted Koppel, and the news magazines 20/20 and Primetime Live. Vin then went on to produce the PBS series NOVA scienceNOW. In 2011, he was awarded a Knight Science Journalism Fellowship at the Massachusetts Institute of*

*Technology. In his forthcoming film, Objects, he's set science aside, exploring the deep emotional attachment that certain people have to their things.*

**Q:** In *Objects*, you follow three people who have all held onto seemingly banal objects for years, sometimes decades. Was there an experience that sparked the idea to make this film?

**VIN:** Yes, it was a conversation I had with my friend and long-time collaborator [NPR correspondent and former co-host of *Radiolab*] Robert Krulwich, who appears in the film. He started talking about how he recently saw Abraham Lincoln's signature. It made him feel like Abraham Lincoln was standing right next to him, signing it, like Robert had traveled back in time. He told his wife — she was a reporter for *The New York Times*, really no nonsense, and she's like, "I get nothing from this." He's like, "This gives me a thrill. It's crackling with wonder," and she responds, "I'm sorry. I appreciate that it's valuable, but it doesn't mean anything to me emotionally." So we were talking about that, and how my wife was like that too... such a stark difference in our responses to objects. Then we talked about the objects we had and *why* we had them, and I started to realize, wow, this is kind of a *thing*. There must be other people that do this too. I hadn't really talked about it with anybody else, and Robert was articulating things I'd felt but hadn't been able to describe. I kept working on it in the background. I was doing a lot of research, reading a lot of books. We talked about making a film, but he was working on *Radiolab* at the time and he had many other things going on.

**Q:** You've been working with Robert for decades. How did you two meet?

**VIN:** It was at *ABC World News with Peter Jennings*. We gravitated towards each other. Many of the correspondents, producers, and editors preferred working on breaking news, world politics, and current events. Robert tended to cover more abstruse topics, in science and economics. Things that make you go "Hmmm..." I enjoyed his stories and his storytelling, and we became kind of a team. He has been a mentor to me.



**Q: Why did you choose to take this habit of keeping objects, which many think of as a flaw, and make an entire film about it?**

**VIN:** Yeah. That's people's immediate reaction to the habit of "keeping," that it's a flaw. It's been pathologized in an extreme way. I think people place it on the spectrum of being a hoarder. That may be true, but these three people in the film, they're well grounded. It doesn't seem to be harming them or the people around them in any way. So, what's wrong with that? For me personally, I felt a bit sheepish sharing with people that I kept some strange object because it meant something special to me. In talking with the people in the film, I began to feel like it's actually okay. It shouldn't be pathologized, and not only that, there's really something unexplored here about just what it is to be human: that we try to anchor ourselves in time because we're just passing through, and what a great way to do it. I'd never seen a film about this before.

**Q: So how did you find the "keepers" that you focus on in the film?**

**VIN:** So, Robert I knew well. Pop culture writer Josh Glenn, who appears in the film, wrote this book *Taking Things Seriously: 75 Objects with Unexpected Significance*. In it, Rick Rawlins had written a page on the story behind this sugar egg that he was given when he was eight. Heidi Julavits [novelist and freelance writer for *The New York Times*, *The New Yorker*, and co-founder of *The Believer* magazine] was interesting because she was the last piece to fall in place. The Times ran her essay about trying [tidying guru] Marie Kondo's method, to purge yourself of all belongings that don't "spark joy." All the rage at the time. Heidi realized that everything sparks joy for her. Not only do her things spark joy, but other people's things spark joy for her as well. In the column she briefly mentions the story of how she began buying up the clothing of [late French actress] Isabelle Corey. That sounded fascinating to me because it was something Robert and I originally talked about, that when we die, these things just become meaningless objects — so, what do you do? Get someone to take care of them for you? Nobody's going to do that; it's just too personal, too idiosyncratic, so most likely it'll get thrown away or just disappear. And here is Heidi, taking it upon herself to be the caretaker for a complete stranger's things. She's collecting them, and she's doing it because she doesn't want those things, and by extension, Isabelle, to "get atomized." So Robert, Rick, Heidi — each of these people represented an important theme that I wanted to touch on in the movie.

**Q: What were those themes?**

**VIN:** One is the impermanence of things. They are all keeping meaningful objects in an impermanent world. The story of Rick's sugar egg represents this. And Rick relates to it with humility and gentle dignity.

Another is our own impermanence and how the meaning that we give to things dies with us. So what to do? Instead of rejecting material things, each of them accepts their own impermanence and makes peace with that. This is Robert's biggest fear and its flipside is Heidi's mission: to make sure that things will remain tied to someone that will give them meaning, and in doing so, let the original keeper live on.

The engine of all this is time. Robert and Heidi talk about how they are actually unsettled by the passing of time. All three, by holding onto an object, have found a way to hold onto an important memory which would otherwise be lost to time.

And most important of all: the story. Think about it — anytime someone is keeping an odd object, treating it with great respect and value, there's always a great story behind it.

**Q: Is the story more important than the object?**

**VIN:** As Robert says in the film, the object is really about the story: "It's 92% the story, but the crucial 8% is the object because the object is a participant in the story." The object is often linked to an important event, or a time you spent with someone you loved, or somehow ties into your identity. In Robert's case, he would intentionally collect a souvenir or sample. Like, "This is the grass I'm sitting on at this important moment, so I'm going to take this grass and it's always going to be with me." Right out of college, Robert was working on Bobby Kennedy's campaign when Kennedy was assassinated; when he heard the news, he was bereft. He went to the funeral and then left the country to stay with a friend in England. Robert spent a lot of his time there, sitting in a nearby park, processing. One day he plucked a leaf off a tree and put it in his pocket. He still has the leaf to this day. It was interesting because it reminded him of something really sad yet important to him. I mean, he was actually tearing up when he took the leaf out. It transports him back to that time in his life.

**Q: This was your first feature film, is that correct?**

**VIN:** Yes. This would be regarded as a feature documentary. I've made countless hour-long television shows, but those aren't features. It's not a function of length; the storytelling is very different. I decided early on that there wasn't going to be a narrator — it's very rare to see a television documentary without one. Instead, the participants in the film would tell their stories for themselves. And some things were left for the audience to put into place for themselves.

**Q: And you shot, edited, and produced it?**

**VIN:** That's what I've been doing *forever*. I studied animation in art school, then turned to [NYU] film school. Out of school I worked as a cameraman for over a decade. Then I was

an editor for over a decade, and when I finally began producing I continued to edit. And shoot. And animate. Rather than putting those down the way most reasonable people do — when they move to a new thing, they stop doing the other things — I kept going. So I was a cameraman, editor, producer, and animator, and I thought, wow, this is so great. One stop shopping. And while that might be the case, it often wasn't perceived that way by producers. It's kind of flummoxing, constantly crossing between staff items in the budget. So yeah, it's not really something that many people embrace, but for me, it's the way I make films.

**Q: How so?**

**VIN:** This film is a good example, because often I didn't have the material that I needed. There are no moving pictures or photographs to illustrate the participants' memories and stories, and so all that had to be re-created. If I needed something, I would have to build it. These scenes involved casting, locations, props, wardrobe, and directing actors for the impressionistic footage of the memories. So this film really is all of the things that I do put together into one thing, and it brought some new challenges.

**Q: Tackling this on your own must have been daunting.**

**VIN:** I wasn't completely on my own. There were many people who contributed. There's this great director/cameraman, Sam Cullman, who did a couple of days of cinematography. He's really an accomplished filmmaker, who was great to work with, because we had a dialog about the film as we were doing it. He shot some really nice stuff — Robert's interview and Robert in Central Park. Then there's someone I've worked with for years and years [cinematographer Jason Longo] who shot the *Radiolab* scenes, which was great because he does amazing vérité stuff. Those people were really important. And then of course, there's [Executive Producer] Sally Roy. Sally is so good at getting stuff done. And also, unlike me, she's rational and reasonable. She's like, "This is what you need to do. This is how we're going to do it." And Professor Chris Bavitz [Managing Director of the Cyberlaw Clinic at Harvard Law] who along with his students took on the thorny fair use and licensing questions pro bono. They evaluated our legal rights to use the extensive film clips and multimedia sources you see in the film. So I wasn't really alone at all.

**Q: For a science journalist, this film doesn't have much science in it.**

**VIN:** No. And that was by design. Early on in making *Objects*, I decided that the things I wanted to explore in this film were outside the domain of science. Even if they were topics related to scientific principles, I decided to keep the exploration of them outside the realm of science.

**Q: What, for example?**

**VIN:** Well, two of physics' big ideas, for sure, time and the principle of entropy. They're connected.

**Q: And how do they relate to *Objects*?**

**VIN:** So in the film we see that, for some reason, the universe is always trying to break things, make them decay, or turn them to ashes and dust. That's a very unscientific description of what physicists call "the second law," that over time, everything goes from being ordered to being less ordered; things break or they disintegrate, and so we try to protect these things. It's a really difficult thing to do because it's just so easy for them to be destroyed or lost. That's a common theme for the characters in the film — I guess a theme for just about everyone — that we are terrified of... entropy.

Of course, we civilians don't call it that. We see entropy through the passing of time. Or maybe vice versa? I mean, we're not good at perceiving time that well, you know? We're better at the other three spatial dimensions: width, height, depth. But time, it's hard to perceive, let alone understand.

**Q: Was there a particular moment in the film that helped you to understand your own relationship with time?**

**VIN:** Robert and Heidi seem to have a heightened sense of time. It brings on a kind of melancholy, very idiosyncratic. I don't think most people have that. They both talk about the experience of time in ways I felt but could never begin to articulate.

Robert says, "All my life I was conscious of time moving away from me. From a very young age, from an age where there was much more future ahead of me than past. I felt some sense of loss." And that resonated with me. I dug up something I'd written many years ago. I went through a divorce and our kids were young, my daughter was just in middle school, and so I was so worried that I would lose touch with them. We had joint custody and they were staying with us for different weeks. One day early on, my daughter went to school, and in the morning rush she'd left her television on. I wrote this haiku:

*"Her TV's still on.  
I can't turn it off because  
I will miss her more."*

And *that* is the feeling, right? It was like there's this moment in time hovering right there, like the moment will end as soon as I turn the television off. But I couldn't fully express



that, wasn't that self-aware. Robert and Heidi articulate these ineffable things so well. And I feel like, where's that coming from? I think I never had an answer, but I think it's really what the film is about.

Heidi talked about feeling time, about how sometimes she just felt time passing, like it's almost a substance that's moving past you. And sometimes you're slightly behind the moment, and you feel like you're catching up to it.

When I look at Edward Hopper paintings, I think I see what she's talking about. One that really stands out for me is [Rooms by the Sea](#). You're looking out a door — there's water and no land, and whether he meant to or not, it feels to me like Hopper painted the passage of time. So again, it's not only about objects, it's also about time — that these things resonated with me.

**Q: The universe has delivered you an opportunity to live in your house with your things for 18 months. How was working on this film during that time?**

**VIN:** Truth be told, I've been working on this film between projects for over eight years. When you're making a film, you're trying to find order within disorder — fighting that second law. I didn't see an end in sight. This finally gave me the space to complete it.

That, or perhaps I no longer had any excuse *not* to complete it!

## CAST OF PARTICIPANTS

**Robert Krulwich** is a correspondent for NPR and the former co-host of the Peabody Award-winning WNYC program *Radiolab*. Before that, he worked in network television news, appearing on ABC's *Nightline* and *World News Tonight*, CBS *Evening News with Dan Rather*, PBS's *Frontline* and *NOW with Bill Moyers*. Robert served as managing editor and host of PBS's *NOVA scienceNOW*. Among his honors are two Emmys, two Peabodys, a George Polk and AAAS Science Journalism Awards. He earned a BA in history from Oberlin College and a law degree from Columbia University.

Robert has a habit of collecting mementos from significant events in his life; for the last 50 years, he has preserved a clump of grass that he grabbed during a romantic encounter in Central Park.

**Heidi Julavits** is the author of five critically acclaimed novels, *The Folded Clock: A Diary*, *The Vanishers*, *The Uses of Enchantment*, *The Effect of Living Backwards*, and *The Mineral Palace*. She is co-editor, with Sheila Heti and Leanne Shapton, of The New York Times bestseller *Women in Clothes*. Heidi's short fiction and essays have appeared in *Harper's*, *McSweeney's* and *New York Magazine*. Her non-fiction reporting in *The New York Times* and *The New Yorker*. Heidi is a founding co-editor of *The Believer* magazine. She's a recipient of a Guggenheim Fellowship and winner of the PEN/New England Fiction Award. She is an associate professor of writing at Columbia University where she teaches a fiction workshop. She earned a BA from Dartmouth College and an MFA from Columbia University.

**Rick Rawlins** is the principal at his graphic design company **Rick Rawlins/Work**, based in Salem Massachusetts. Their clients include The Warren Buffett Foundation, The Isabella Stewart Gardner Museum, The Library of Congress and The Jewish Heritage Museum. He is currently working with Massachusetts legislators, historians, and Native American leaders to reconsider the seal, motto, and flag of Massachusetts. Rick teaches at the Lesley University College of Art and Design. He earned a BFA from Brigham Young University.

**Jad Abumrad** is a radio producer, composer, and the co-founder and co-host of WNYC 's *Radiolab*, where he and Robert hosted the 2019 episode "Things," (featuring Rick Rawlins' candy egg). Jad created the *Radiolab* spin-off series, *More Perfect*, a podcast that tells the stories behind the U.S. Supreme Court's most famous rulings, and produced the podcast *Dolly Parton's America*, which won a Peabody Award. He is a 2011 MacArthur Fellow and Fellow of the New York Institute for the Humanities.

**Josh Glenn** is the co-author of *Taking Things Seriously: 75 Objects With Unexpected Significance*. He, along with partner Rob Walker, launched the Significant Objects Project, an experiment in which they asked writers to create fictional stories about unremarkable objects.

**Rob Walker** is an author and freelance journalist who co-created the Significant Objects Project with Josh Glenn. As a contributing writer, he wrote *The Workologist* and *Consumed* columns for *The New York Times*, as well as *Slate.com*, *Money*, *Yahoo News* and *Yahoo Tech*.

# PRODUCTION TEAM

## Producer-Director-Cinematographer-Editor **VINCENT LIOTA**

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Vin is an Emmy-nominated documentary filmmaker and long-time science journalist. In 2011 he was awarded a Knight Science Journalism fellowship at the Massachusetts Institute of Technology. Vin was senior series producer on the PBS science series *NOVA scienceNOW*.

He began his career as a news cameraman and was a staff editor at ABC News, New York where he worked on *World News Tonight with Peter Jennings*, *Nightline with Ted Koppel*, and the news magazines *20/20* and *Primetime Live*.

Vin studied art at the Art Students League of New York and Pratt Institute, and filmmaking at the NYU Tisch School of the Arts, where he earned a degree in film production.

## Executive Producer **SALLY ROY**

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Sally is a producer in fiction and non-fiction film and television. For the last two decades she has worked as executive and supervising producer for Bill Moyers, including the series *Moyers & Company*, *Bill Moyers Journal*, and *NOW with Bill Moyers*.

Most recently, she and her husband Peter Nelson produced *The Pollinators*, a feature documentary about beekeepers and agriculture in the U.S., currently streaming worldwide.



Sally was post production supervisor on *The Producers*, Mel Brooks' film of the Broadway musical, she co-produced the Terrence Malick film *Endurance*, Disney's feature doc about the Olympic long-distance runner, Haile Gebrselassie, was line producer on the feature doc *The Kid Stays in the Picture*, and producer on indie favorites *Ed's Next Move* and *Pipe Dream*.



Sally and Vin were classmates at the NYU Tisch School of the Arts, where she also earned a degree in filmmaking.

### **Cinematographer Sam Cullman**

Sam is a cinematographer, editor, and director of documentaries. He began his career as the cameraman on the 2005 documentary *Why We Fight*. In the years since then, Sam has shot several award-winning films; he was the producer and director of photography on *The House I Live In* (2012) and the cinematographer on *Watchers of the Sky* (2014). Sam and Marshall Curry were both nominated for an Academy Award for Best Documentary Feature for their film *If a Tree Falls: A Short Story of the Earth Liberation Front*.

Along with Mark Becker and Jennifer Grausman, Sam directed and produced *Art and Craft* (2014), which was short-listed for an Academy Award and nominated for an Emmy.

In 2015, Sam founded the film company Yellow Cake Films. He then went on to direct *The Lion's Share*, which won the 2020 Emmy for Outstanding Arts and Culture Documentary.

### **Cinematographer Jason Longo**

Jason Longo is an Emmy-winning cinematographer, editor, and director. His filmmaking career began in 1994 when he documented Chechnya war refugees as they resettled near the Chernobyl radiation zone. He has since photographed over 100 documentary films and television programs.

Jason is a frequent contributor to the PBS series *NOVA*, *Frontline*, *American Experience*, and *American Masters*. He is also contributing cinematographer to *Finding Your Roots*, hosted by Henry Louis Gates, Jr.

# CREDITS

Producer/Director/Cinematographer/Editor  
VINCENT LIOTA

Participants (in order of appearance)

RICK RAWLINS HEIDI  
JULAVITS  
ROBERT KRULWICH

JOSHUA GLENN  
ARIANNA HUHN  
AMY GUSICK  
NADINE CHANEY  
ERI YASUHARA  
EUGENE WONG  
MARGARET BYNUM HILL  
JAD ABUMRAD  
ROB WALKER  
SOREN WHEELER  
LYNN LEVY  
NELSON DALE

## RE-CREATIONS CAST

Rick Rawlins (8 yrs-old) DIMITRI BARNETT  
David Turley MAX WARD  
Mrs. Turley SABINE KELLER  
Mr. Turley DAVID WARD

Birthday Party Guests XAVIER HOPPERSMITH  
SAM JELLINEK NATE  
SCHAEFFNER  
WILSON LOUREIRO  
DAVID SPITZ  
ELLA SPITZ

Young Heidi Julavits ANJALI TODD-GHER

New Year's Party Guests MINDY ROSEMAN  
VINCENT LIOTA

Robert Krulwich (age 15) EVAN BOLOTSKY  
Robert's Girlfriend RYANN KEATING

Rick's Backyard CAROLINE JOHNSTON  
ALEX JOHNSTON  
CHARLES JOHNSTON  
HUGH JOHNSTON  
HENRY JOHNSTON  
MINDY ROSEMAN

Executive Producers  
SALLY ROY VINCENT  
LIOTA

Additional Producing  
FEDERICO MUCHNIK

Associate Producers  
LESTRA LITCHFIELD  
DIANE ROSEMAN  
RUBY WALSH

Production Assistants  
JULIETTE LOSSKY  
TALIA SPITZ

Additional Cinematography  
SAM CULLMAN  
JASON LONGO  
BRYAN MARGACA  
JAIME TODD-GHER

Grip  
DAVID WILKINSON

Legal Counsel  
CYBERLAW CLINIC, HARVARD UNIVERSITY  
CHRISTOPHER T. BAVITZ, MANAGING  
DIRECTOR

Licensing  
BARBARA HAL - Clear Cut Media, Inc.  
ERIC KULBERG - Universal Media, Inc.

Animation/ Visual Effects  
2K-12 STUDIOS

The Producers Wish to Thank  
CALIFORNIA STATE UNIVERSITY- SAN BERNARDINOMAI  
AL-NAKIB            PETER NELSON  
ARIANNA HUHNS    MYRA JEAN PEACOCK  
STEVEN HUHNS     JEFFREY REINER  
DEAN IRWIN        SUSAN REINER  
RICHARD LABRIE    REBECCA RICHMAN COHEN  
TAMAR LEWIN        TERENCE RIGGINS  
ELLIE LIOTA        MINDY ROSEMAN  
ROBERT LIOTA      STEVEN STOKE  
DONNA MARINO     NICHOLAS TANIS  
LINDA MANNING    CHRIS TEMPLETON

# Music

THE AMBUSH  
Written by Mark Orton  
Performed by Mark Orton  
Published by Tunguska Music

BARN  
Written by Mark Orton  
Performed by Mark Orton  
Published by Tunguska Music

TROIS MORCEAUX EN FORME  
DE POIRE

Written by Erik Satie  
Performed by Derek Hartman  
and Alexa Stier

TO THE LEVEE  
Written by Mark Orton  
Performed by Mark Orton  
Published by Tunguska Music

HERBERT'S STORY  
Written by Mark Orton  
Performed by Mark Orton  
Published by Tunguska Music

LA VIE EN ROSE  
Written by Edith Gassion,  
Luis Guglielmi, and Mack  
David  
Performed by Caitlin Leow  
Published by Sony  
ATV/UMPG

## Courtesy of APM

ODD DAY WALTZ  
Composed by Daniel Jacob  
Teper

JOYFUL WALTZ  
Composed by Zdeněk Barták

TREAT PEOPLE LIKE  
MUSHROOMS  
Composed by Nicholas John  
Harvey

KITSCH SUMMER SUN  
Composed by Norman Dane

TRAGIC DRAMA  
Composed by Ralf Dieter  
Gscheidle

SENSITIVE CARE  
Composed by David Rex  
Mitcham

MAMBO BAR  
Composed by André Charlier,  
Benoît Sourisse

PRISM  
Composed by Joshua Lewis  
Wynter

GENTLE TENSION  
Composed by Ethan Lewis  
Maltby

DEBONAIR  
Composed by Oliver Spencer

BRIGHT SIDE  
Composed by Sarah May Playford

IN A PICKLE  
Composed by Marvin Benjamin  
McMahon

RAINY DAY  
Composed by Sergey Kolosov

MAMBO DANCE AUDITION  
Composed by Rolf Anton  
Krueger

CHURCH ORGAN  
Composed by Francis Jean  
Yves Lockwood

AL FRESCO  
Composed by Michael Inden

MR WONDERFUL  
Composed by Oliver Spencer

CINEMATIC DREAM  
Composed by Sergey Kolosov

MIDWAY  
Composed by Lewis Lloyd

IMPORT EXPORT  
Composed by Yann Beguin,  
Roland Andre Bocquet,  
& Dino Vincente De Lucca, Jr

EXPANSIVE LANDSCAPE  
Composed by Daryl Neil  
Alexander Griffith

THE GREAT BEYOND  
Composed by Ross Stephen  
Gilmartin

A CHEEKY GRIN  
Composed by Nicholas John  
Harvey

CLUELESS  
Composed by Marvin Benjamin  
McMahon

GANGSTER  
Composed by André Charlier,  
Benoît Sourisse

VOICES OF INDIA  
Composed by Gregor F.  
Narholz, John Epping

COFFEE BEANS  
Composed by Georges Cugaro

FEW AND FAR BETWEEN  
Composed by Ronnie W.  
Verboom

EMPTY ROME  
Composed by Luca Tozzi,  
Fabrizio Siciliano

UPLIFTING ROMANCE  
Composed by Sarah May  
Playford

## Archival Images & Footage

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