

Warner Independent Pictures presents

An Appian Way/ GreenHour/Tree Media Group Production

THE 11TH HOUR

Narrated by Leonardo DiCaprio

Produced by Leonardo DiCaprio, Leila Connors Petersen, Chuck Castleberry, Brian Gerber

Written by Leila Connors Petersen & Nadia Connors

Directed by Leila Connors Petersen & Nadia Connors







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TECH SPECS

Running Time: 92min
Aspect Ratio: 1:85, Flat
Rating: PG

Format: 35mm
Sound Format: 5.1

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THE 11th HOUR SHORT SYNOPSIS

The 11th Hour describes the last moment when change is possible. The film explores how humanity has arrived at this moment – how we live, how we impact the earth’s ecosystems, and what we can do to change our course. The film features dialogues with experts from all over the world, including former Soviet Prime Minister Mikhail Gorbachev, renowned scientist Stephen Hawking, former head of the CIA R. James Woolsey and sustainable design experts William McDonough and Bruce Mau in addition to over 50 leading scientists, thinkers and leaders who present the facts and discuss the most important issues that face our planet.

Narrated by Leonardo DiCaprio, *The 11th Hour* is produced by Leonardo DiCaprio, Leila Conners Petersen, Chuck Castleberry and Brian Gerber, written and directed by Leila Conners Petersen and Nadia Conners.

THE 11th HOUR LONG SYNOPSIS

Drought. Famine. Severe flooding. Record rainfall. Hurricanes. Acid rain. The highest average temperatures in recorded history. Catastrophe is reported on the nightly news as isolated incidents. But are these incidents isolated, or pieces of a larger global puzzle that could unlock humanity’s future?

In the history of the planet, humanity’s time on earth has been short but powerful. The human drive to ensure its own survival and quality of life has revolutionized industry, science, nutrition and medicine. But it has also effected unprecedented changes in the delicate balance that makes life on earth possible.

Shaped by oceans and rainforests that generate oxygen, absorb carbon dioxide, govern climate, weather and temperature, the planet earth is under siege. The alchemy of natural greenhouse gases that enables life has been augmented with chemicals from tail pipes and smoke stacks. For every truckload of product produced, many more truckloads of waste are created. The oceans have been flooded with mercury, heavy metals, and toxic chemicals. The forests are disappearing, deserts are widening, the arctic sea ice is melting, the permafrost has begun to crack. The earth has grown warmer. Not since a meteor hit the planet 55 million years ago have so many forms of life gone extinct.

But are these changes to the earth permanent? Or are they puzzle pieces that, if connected, reveal a larger story that needs to be told – a human story that takes into account who we are and the state of our relationship to this planet, our only home. We are in an environmental age whether we like it or not.

Narrated by Leonardo DiCaprio, produced by DiCaprio, Leila Conners Petersen, Chuck Castleberry and Brian Gerber, and written and directed by Leila Conners Petersen and Nadia Conners, *The 11th Hour* describes the last moment when change is possible. The film explores how humanity has arrived at this moment – how we live, how we impact the earth’s ecosystems, and what we can do to change our course. The film features dialogues with experts from all over the world, including former Soviet Prime Minister Mikhail Gorbachev, renowned scientist Stephen Hawking, former head of the CIA R. James Woolsey and sustainable design experts William McDonough and Bruce Mau in addition to over 50 leading scientists, thinkers and leaders who present the facts and discuss the most important issues that face our planet.

ABOUT THE FILM

After collaborating on two short films (*Global Warning*, *Water Planet*), filmmakers Nadia Conners, Leila Conners Petersen and Leonardo DiCaprio set out to explore the larger story of the human experience on the planet. Seeking out credible voices to speak to the history of the human species, the state of the oceans, land and air, and social, design and political challenges for change, the trio ultimately netted 150 hours of interviews with over 70 scientists, designers, historians and thinkers. “We reached out to independent experts on the front lines of what could be the greatest challenge of our time – the collapse of our planet’s ecosystems and our search for solutions to create a sustainable future,” says Leonardo DiCaprio.

“We ourselves wanted to understand why humans were on a crash course with nature, and what we had to do to change course,” says Co-Writer/Co-Director/Producer Leila Conners Petersen. Her sister and collaborator, Nadia Conners, adds, “One of the great things about doing this project was being able to meet people that inspired me or opened my mind through their work and writings. It was a great honor and a huge learning experience.”

The 11th Hour examines the human relationship with earth from its earliest glimmers of innovation to the challenges humanity faces in the present to the possibilities of the future. “It was the human mind that was the key to our very survival,” David Suzuki, an award-winning scientist, environmentalist and broadcaster, says in the film. “Now, when you think that we evolved in Africa about a hundred and fifty thousand years ago, and compared to the other animals that must have been on the plains of that time, we weren’t very impressive. We weren’t very many; we weren’t very big; we weren’t gifted with special senses. The one thing, the key to our survival and our taking over the planet, was the human brain. But because the human mind invented the concept of a future, we’re the only animal on the planet that actually was able to recognize: we could affect the future by what we do today.”

The film posits that in many ways, humanity has detached itself from nature, and grown accustomed to using without thinking to manage the earth’s resources. “The big rupture came in the 1800s, with the steam engine, the fossil fuel age, the industrial revolution,” says Nathan Gardels, author, editor and Media Fellow of the World Economic Forum. “This was a great rupture from earlier forms and rhythms of life, which were generally regenerative. What happened after the industrial revolution was that nature was converted to a resource and that resource was seen as, essentially, eternally abundant. This led to the idea, and the conception behind progress which is: limitless growth, limitless expansion.”

“Finding coal here, and little bit of oil there, and between that and the agricultural revolution, slowly our population crept up until we hit our fist one billion people,” says Thom Hartmann, a best-selling author and progressive radio talk show host. “It didn’t take us a hundred thousand years to go from one billion to two billion. Our second billion only took us a hundred and thirty years. We hit two billion people in 1930. Our third billion took only 30 years, 1960. It’s amazing when you think about it. When John Kennedy was inaugurated, there were half as many people on the planet as there are today.”

“As we go forward, with technology even more powerful than before, we have magnified the presence of the human race inside the ecology, therefore we can do vastly more damage with our technological prowess than we could before,” says Nathan Gardels. “And we have to be even more cautious.”

After 200 years of industrial revolution, the atmosphere has undergone a pronounced shift. “The earth has a natural greenhouse effect,” explains Stephen H. Schneider, Professor and Senior Fellow at the Center for Environment Science and Policy of the Institute for International Studies. “In fact, we’re about 60 degrees Fahrenheit warmer, thanks to those good guys, water vapor and carbon dioxide and methane – what we call ‘greenhouse gases’ – trapping heat. That’s the good part of the story. The problem is that humans are competing with nature in that when we use our tail pipes and our smoke stacks to put our waste into the atmosphere as if it’s some kind of unpriced sewer, we’re adding – to that amount of greenhouse gases that is natural – unnatural stuff, mostly more carbon dioxide, methane, chemicals that nobody’s ever seen before, chlorofluorocarbons which also effect ozone. And when they build up, they trap extra heat.”

The shift of the planet’s temperature, it seems, is a red flag in relation to human existence. “It’s been enough to melt 20 percent of the sea ice in the arctic,” says author, journalist and environmentalist Bill McKibben. “It’s been enough to speed

up the spin and duration of hurricanes about 50%. It's been enough to start the permafrost beneath the tundra across the north melting."

"One of the most serious consequences of our actions is global warming brought about by raising levels of carbon dioxide from the burning of fossil fuels," explains Stephen Hawking, the revered Cambridge professor of Mathematics, theoretical physicist, and author. "The danger is that the temperature increase might become self-sustaining, if it has not done so already. Drought and deforestation are reducing the amount of carbon dioxide recycled into the atmosphere and the warming of the seas may trigger the release of large quantities of CO2 trapped on the ocean floor. In addition, the melting of the Arctic and Antarctic ice sheets will reduce the amount of solar energy reflected back into space and so increase the temperature further. We don't know where the global warming will stop, but the worst case scenario is that earth would become like its sister planet, Venus, with a temperature of 250 centigrade, and raining sulfuric acid. The human race could not survive in those conditions."

The earth, once covered in mostly green and blue, has also seen a decline in its life-giving rainforests as a direct result of industrial development. "Seventy countries in the world no longer have any intact or original forests," comments Tzeporah Berman, Program Director for ForestEthics. "And here in the United States, ninety five percent of our old growth forests are already gone. Forest loss is also effecting climate change because forests are the greatest terrestrial storehouse of carbon. So, logging in Canada alone puts as much carbon into the atmosphere as all of the cars in California every year."

Wangari Maathai, who won the 2004 Nobel Peace Prize for her work with the Green Belt Movement in Kenya, adds: "In my own part of the part of the world, I keep telling people, 'Let us not cut trees irresponsibly. Let us not destroy especially the forested mountains. Because if you destroy the forests on these mountains, the rivers will stop flowing and the rains will become irregular and the crops will fail and you will die of hunger and starvation. Now the problem is, people don't make those linkages."

But with human ingenuity and optimism, there exists the potential to develop alternate systems that sustain, rather than degrade, the earth. "All of these forces sweeping over the planet are the forces created by human beings," comments National Geographic Society explorer Wade Davis. "And if human beings are the source of the problem we can be the foundation for the solution."

Adds social entrepreneur, author, journalist and filmmaker Kenny Ausubel, "With existing technologies that we basically already have on the shelf or things that we know we can develop in a very rapid period of time, we could literally reduce the human footprint on planet earth by 90 percent, which would be a huge shift to what we're doing right now."

What will guide this massive change? And does nature hold the answers to help restore the planet's resources, protect our atmosphere and therefore, help all life survive? "I believe this could be like the civil rights movement 40 years ago," says Nadia Connors. "We have to come together and show our leaders we want change while also showing each other that we are unified in saving the life support systems that we all depend on."

As an intelligent life-form at the very top of the food chain, humanity nonetheless is susceptible to the same implacable threat faced by generations upon generations of other living organisms. "When we started the project, we wanted to take a 'big picture' look at how humans have related to the earth and take stock of the state of the planet," says Leila Connors Petersen. "It seems so obvious now but I was surprised to find out that humans are facing an extinction crisis along with all other life; that we are not excluded from catastrophic events; that, in fact, we are the most vulnerable even though we have technology. We learned that the earth is going to be fine. It's us, human beings, that are in trouble."

"We, as citizens, leaders, consumers and voters, have the opportunity to help integrate ecology into governmental policy and every day living standards," concludes Leonardo DiCaprio. "During this critical period of human history, healing the damage of industrial civilization is the task of our generation. Our response depends on the conscious evolution of our species and this response could very well save this unique blue planet for future generations."

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THE CAST OF EXPERTS

For full bios go to www.11thhourfilm.com/people/

Ray Anderson, Founder, Interface, Inc.

Kenny Ausubel, Founder, Bioneers

Janine Benyus, Author, Biomimicry

Tzeporah Berman, Campaign Director & Founder, Forest Ethics

Lester Brown, President, Earth Policy Institute
Tim Carmichael, President, Coalition for Clean Air
Theo Colborn, President, The Endocrine Disruption Exchange
Herman Daly, Professor, University of Maryland, Former Senior Economist, World Bank
Wade Davis, Explorer-in-Residence, National Geographic Society
Peter deMenocal, Associate Professor, Lamont-Doherty Earth Observatory, Columbia University
Brock Dolman, WATER Institute Director, Occidental Arts & Ecology Center
Sylvia Earle, Oceanographer, Explorer-in-Residence, National Geographic Society
Rick Fedrizzi, President & CEO, US Green Building Council
Gloria Flora, Director, Sustainable Obtainable Solutions
Omar Freilla, Director, Green Worker Cooperatives
Nathan Gardels, Editor, New Perspectives Quarterly
Michel Gelobter, President, Redefining Progress
Leo Gerard, President, United Steel Workers International Union
Mikhail Gorbachev, Founding President, Green Cross International, 1990 Nobel Peace Prize Laureate
Thom Hartmann, Author, The Last Hours of Ancient Sunlight
Paul Hawken, Author, Environmentalist, Entrepreneur
Stephen Hawking, Lucasian Professor of Mathematics, Cambridge University
Richard Heinberg, Author, The Party's Over: Oil, War and the Fate of Industrial Societies
James Hillman, Psychologist
Jeremy Jackson, Oceanographer, Scripps Institute for Oceanography
Wes Jackson, President, The Land Institute
Tom Linzey, Executive Director, Community Environmental Legal Defense Fund
Andy Lipkis, President & Founder, Tree People
Oren Lyons, Faithkeeper, Turtle Clan, Onondaga Nation, Haudenosaunee, Six Nations, Iroquois Confederacy
Wangari Maathai, Founder, Greenbelt Movement, 2004 Nobel Peace Prize Laureate
Jerry Mander, Director, International Forum of Globalization
Bruce Mau, Creative Director, Bruce Mau Designs
William McDonough, Architect, William McDonough & Partners
Bill McKibben, Author, Founder, Stepitup07.org
Reverend James Parks Morton, Dean Emeritus, The Cathedral of St. John the Divine
Wallace J. Nichols, Senior Scientist, The Ocean Conservancy
David Orr, Chair, Environmental Studies Program, Oberlin College
Mathew Petersen, President & CEO, Global Green USA
Stuart Pimm, Professor of Conservation Ecology, Duke University
Sandra Postel, Director, Global Water Policy Project
Andy Revkin, Author & Science Reporter, New York Times
Stephen Schneider, Co-Director, Center for Environmental Science & Policy, Stanford University
Paolo Soleri, Architect, Founder of Arcosanti
Paul Stamets, Mycologist, Author, Mycelium Running
David Suzuki, Scientist, Environmentalist, Broadcaster
Joseph Tainter, Author, The Collapse of Complex Societies
Betsy Taylor, Founder, Center for the New American Dream
John Todd, Ecological Designer
Vijay Vaitheeswaran, Energy & Environment Correspondent, The Economist
Peter Warshall, Founder, Whole Earth Catalogue
Sheila Watt-Cloutier, International Chair, Inuit Circumpolar Conference
Andy Weil, Director, Program for Integrative Medicine, University of Arizona
Diane Wilson, Author, An Unreasonable Woman
James Woolsey, VP, Booz Allen Hamilton, Director, CIA, 1993-1995

Q&A WITH DIRECTORS LEILA CONNERS PETERSEN AND NADIA PETERSEN

Q: How did you become involved with this project? What was the catalyst that inspired you to take on this substantial project?

NADIA CONNERS: The three of us, Leo, Leila, and myself worked on two shorts about the environment before doing this documentary. We got used to working with each other and realized we had similar ideas on this subject. But long before the collaboration on this film I knew that no matter what I did with my life somehow I would be involved in the fight to protect

our environment. I believe it is the most important issue of our generation. If I wasn't a filmmaker I would be getting involved in other ways. So this project is a unification of all of our interests in the subject as well as in making films.

LEILA CONNERS PETERSEN: The film came out of a longer collaboration we have with Leonardo and his environmental work. We created two short films for distribution on his website, one on global warming (Global Warning, 2001) and one on fresh water (Water Planet, 2004). When there were requests to have the films play at film festivals, to be included in curriculum around the world, and when they started playing on television shows, we realized that there was a need for more information on the environment. So we set out to make a film that would be more comprehensive or definitive – something that we hoped would transcend what one would consider an environmental documentary to be; we wanted the film to contextualize the human experience on the planet and how humans interact with and impact the environment. We ourselves wanted to understand why humans were on a crash course with nature, and what we can do to change course.

Q: Describe the process of putting together a film like this? How did you work together as a team?

LEILA CONNERS PETERSEN: Leonardo, Nadia and I would have very long conversations about the state of the world, and how we could tell the story of the human experience with the natural world. It is a big topic, so, the way into the project took a long time to figure out. We had discussions for at least a year and then once we figured out the general structure, we set about identifying which voices would be the most credible in any given area, be it on the state of the oceans, the state of soil and trees, the state of the air and atmosphere. We interviewed about 71 people and from those interviews, we got over 150 hours of interview footage. We then selected the best statements from all those interviews and put them into a “script” that, when assembled and dubbed, ended up being 17 hours. From those 17 hours, we edited the film down to 91 minutes. The result is a single narrative that is told by 54 people. We integrated the shots of Leo with stock footage from around the world to create a mosaic of images that tells the story of life on earth and, specifically, the human experience on earth. Leo, Nadia and I spent many, many months, days and hours in the edit room with Luis, our editor. Leonardo's on-camera segments, when he speaks to camera, was shot on 35 mm by mostly a volunteer crew headed by Andrew Rowlands. Leonardo's shots in NYC and in LA were done on 16mm by Peter Youngblood Hills. Leonardo, Nadia and I wrote his narration together and we structured the film together in the edit room. Every shot ended up being discussed in depth by all of us. Music was composed for free by Jean-Pascal Beintus and conducted by Kent Nagano. Eric Avery also scored and performed his music. Once the score was created, Leo, Nadia and I approved the music as well. So we all had a very hands on commitment to the making of the film.

NADIA CONNERS: As sisters it is very interesting to work together. We are very close and since we were kids we have always talked about global events and politics. We come from a family of curious and opinionated people – there have been a lot of lively political discussions in our home. One of the first things we did together as sisters, at 8 and 10 years old, was petition the city of Los Angeles to plant a tree in a cement square near our home in West LA. None of us are afraid of fighting for our ideas in the film. There were long hours of conversation about every aspect of this subject matter and how it would be portrayed.

Q: What were the criteria for choosing people to interview? Were there particular scientific and cultural sectors you sought to explore?

LEILA CONNERS PETERSEN: Before we set out to find the people in the film, we created an outline of the subjects we wanted to explore. The narrative followed a creation story-type arc (first there was the planet, then there was man, then we were thrown out of balance with nature, then we discovered oil, then civilization happened, then the population explosion, then the disintegration of the biosphere (the air, water, land) to now. Once we broke out the outline, then we reached out to the people we knew who could best carry the information for a particular topic. There were several people who could tell the whole story, and they do appear throughout the film. And then there are specific experts, on, say, the state of the land, etc. The criteria for the people when we chose them included: charisma, the ability to speak plainly about complex ideas but most important, to be the expert or among the experts in that particular topic. The basic topics included the sciences of ecosystems like air, water, land, soil, trees, atmosphere, climate, to biology, to renewable technologies, to anthropologists and psychologists who could tell us about human behavior.

NADIA CONNERS: We also chose people based on specificity and breadth. Sometimes it was important to get an expert on a specific area like over-fishing while other times we needed ocean experts that could connect their knowledge to broader more philosophical ideas. In addition to finding people that could cover all the areas of the ecosystem from oceans to air and climate we looked for big thinkers – people that could tie all of this stuff together to culture, politics, and economy. One of the great things about doing this project was being able to meet people that had inspired me or opened my mind through their

work and writings. To be able to call upon them and then sit down with them for a discussion was a great honor and a huge learning experience.

Q: During this process what was there any bit of knowledge that just completely surprised you?

LEILA CONNERS PETERSEN: When we started the project, we wanted to take a ‘big picture’ look at how humans have related to the earth, and take stock of the state of the planet. It seems so obvious now, but I was surprised to find out that humans are facing an extinction crisis along with all other life, that we are not excluded from the catastrophic events, that in fact, we are the most vulnerable even though we have technology. We learned that the earth is going to be fine. It’s us, humans beings, that are in big trouble. So, the environmental movement is not about saving the trees, it’s about saving ourselves.

NADIA CONNERS: Yes, many times. Almost every person we interviewed said something either totally new to me or had a kind of unique perspective or insight into a known fact that made me see the world differently. Realizing that the environmental problems we face are not just another political issue to be regulated; these problems demand a cultural shift and a groundswell from citizens like the civil rights movement -- that was the biggest revelation to me in the film – that this fight to ‘save the world’ is global, is the largest in human history and that approaching it, as an issue to be regulated here and there will never work. A total sea change in how we live and approach the world is necessary. We need a constitutional right to protect the environment in the United States and all over the world.

Another thing that really surprised me: Wes Jackson’s explanation of agriculture and soil. I never knew soil wasn’t just dirt but a mixture of nutrients and earth that has been evolving for billions of years. That modern agriculture and all of our petrol-based fertilizers and pesticides and monoculture farming is actually not only destroying the soil but degrading it so much that we are producing food that is not only toxic but is losing its nutritional value

Q: What are some simple things people can do every day to improve their lifestyle and be more eco-aware?

NADIA CONNERS: Ask where stuff in your life comes from. We have become disconnected and we no longer know where things come from, how they were made or even who made them. That disconnection has kept us removed from a lot of the damage our every day behaviors inflict upon the world. Start asking questions about the things in your life and follow the story of an object back to its source. Once you start connecting the detergent under your sink to a dead zone you start seeing the world as a whole and your relationship with this planet and life on it will deepen. Drive less, walk more, eat organic, use less, buy smart, live on a smaller scale, more is not more, bring a bag to the market... Little things really do add up. Reuse something – share.

LEILA CONNERS PETERSEN: The most basic thing to do is to learn everything about where you live. Where does the water come from that you drink? Where does your food come from? What is the state of the air that you breathe? Once you find out, you will find out that these things are in trouble and need help. And once you clean up the place that you live, then you have done your part. (if you live in a big city, ask for measures to decrease pollution for example) The next step would be to learn everything you can about the things that you buy. Does the car you drive pollute the atmosphere and guzzle oil? Does the furniture that you purchase come from rainforest wood? Does the food you buy have chemicals in it? Are the clothes that you wear made in a sweatshop? Once you find those things out, you choose to buy things that are sustainable, organically, efficiently and humanely. These two actions would really go a long way to protecting the environment.

Q: How do you think people can go about helping to affect the kind of sweeping industry-wide changes that need to be made to allow the human race to live cleaner?

LEILA CONNERS PETERSEN: Ray Anderson said in an outtake of our film that ‘without customers, there is no corporation.’ So, people can change industry by simply not purchasing products that are harmful to the environment and to people in their construction and creation. Once industry finds out that people for example, prefer non-polluting cars, then they will change. In addition, for the energy industry that is so polluting, in particular, people need to build coalitions to put pressure on government and elected officials so that they can regulate them. CEOs themselves have asked for regulation because they all have to step down together and government should help them do that. And the only way government will do that is if the people speak loudly about it.

NADIA CONNERS: I believe this will be the next huge social movement -- like the civil rights movement 40 years ago. We have to come together and show our leaders we want change while also showing each other that we are unified in saving the life support systems that we all depend on.

Q: There is a point in the film about ownership of resources - such as rainforests and oil-rich regions. Is it possible for these privately owned yet critical regions to be regulated?

NADIA CONNERS: We tried to go for a basic idea in this film and that is the earth is only so big – there are limited resources here and our population keeps growing and putting demands on the planet that can not be fulfilled. It's as if we are on this collision course so we looked at what is driving this use of resources. No one is saying human beings shouldn't use the resources available to us but what we are saying is that wasteful consumption needs to be replaced by smart production. It is in the best interests of all people and cultures to be more careful with the resources we have. Progress could be redefined as what is good for the market and the planet and human society – without including the well being of all three of those you aren't getting real progress.

Somehow we have to strike a balance between private ownership and public good – it would be great if that could happen through a consciousness shift within the free market rather than through regulation as regulation seems to have loopholes and that is about forcing people to do something against their will.

LEILA CONNERS PETERSEN: There should be the notion of the commons even with land that is owned privately. For example, if a corporation owns millions of acres of rainforest, they need to take into account the services that the land is providing for the planet as a whole, in this instance, oxygen and biodiversity that leads to the health of life overall as well as medicines. The commons should be recognized at an international level through UN agencies or international agreements. The value of these lands could be traded in credits for oxygen for example. Before such advanced systems are put into place, there should be regulation of whole industries while also putting into place money for research and development into new technologies so that corporations won't feel the need to go into rainforests for dollars. For example, talking rainforests again, with good forest management, not a single tree would need to be cut down from virgin forest, we could do it all with tree farms.

Q: People may compare this film to *An Inconvenient Truth*. How is it different?

LEILA CONNERS PETERSEN: *An Inconvenient Truth* is a brilliant movie that helped to raise awareness and activism on a global scale, but it was specifically about global warming. In our film, we spend about 7 minutes on global warming. *The 11th Hour* is a story about how humans face an extinction crisis if we continue on the path of business as usual.

NADIA CONNERS: *An Inconvenient Truth* was a fantastic and powerful treatise proving to the world that not only is this happening right now under our watch, but that humans are causing the problem. The film opened audiences up to ask important questions and helped to make projects like ours even possible. It was a very fact-based film while *The 11th Hour* is more of an emotional experience about our place in the world about our hand in the collapse of the planet's ecosystems, and our potential role in reversing this damage. Our film contextualizes global warming as being part of a larger problem.

We are grateful to be able to build off of the foundation of *An Inconvenient Truth* and the fact that the film really got the environmental issue out to a much larger audience. We hope to take this effort further, to more people and with a deeper message that encourages a shift in the way we relate to the planet and each other.

Q: After doing all the research, meeting with economists, scientists, architects and designers, are you optimistic?

NADIA CONNERS: I went into the process of making this film already very pessimistic about the state of the world but after each interview I would become more and more optimistic. Sometimes it wasn't what was being said – in fact, an interview could be with someone describing the collapse of our ecosystems but I was truly inspired by the passion and depth of these people we spoke to. They have been out there on the front lines fighting for years and they are filled with hope and belief. Their hope along with their bravery and strength is contagious. I came out of this process grateful to have been born into this time – that in fact as an individual I can be a part of something truly epic – nothing short of changing the world.

LEILA CONNERS PETERSEN: I like Paul Hawken's statement from our interview with him in which he says, when asked the same question, 'when you look at the data, you get depressed; but if you look at the human heart, you have hope.' I am very much of the same mind as Paul on this; the data is very scary, things are getting worse faster than expected and human civilization has not yet shown any sign of slowing our consumption of the earth's resources, so the outcome looks pretty dire. However, I do believe that since we do know how to address the challenges that we face, that it's a matter of passing a tipping point of awareness. Once people understand the dire state that the biosphere is in, and what they need to do to live sustainably; and once they know all of life is at stake, I do believe there will be a shift. And a fast one at that. The only question in my mind is when are we going to pass that tipping point? I hope our film will be part of that, that it will help fuel the cultural shift that we so desperately need on a global level. So I am optimistic, for now.

Q: If there was one point that you'd want people to take home with them after seeing the film, what would it be?

LEILA CONNERS PETERSEN: We can solve the climate change problem, the pollution problem, the problem of deforestation and overfishing, we can solve the problem of the collapse of ecosystems; we can solve all our problems with what we know today. All that is at issue is that it is a matter of will, of priorities, and changing our behavior.

NADIA CONNERS: Everything and everyone is connected, and that this is an exciting time to live in.

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ABOUT THE FILMMAKERS

Leonardo DiCaprio, Producer and Narrator

Leonardo DiCaprio has been passionate about the environment since he was a child. Currently serving on the boards of both National Resources Defense Council and Global Green USA, he campaigns for changes in environmental policy and educates the public on the issues of global warming.

In 1998, he started the Leonardo DiCaprio Foundation, followed by LeonardoDiCaprio.org, which foster awareness of environmental issues. The Foundation places particular emphasis on the issues of global warming, alternative and renewable energy sources and the preservation of the planet's biodiversity. DiCaprio has supported non-profit organizations such as the Dian Fossey Foundation, Reef Check, Oceana, Santa Monica's Heal The Bay, the U'wa Defense Project and TreePeople.

In 2000, DiCaprio chaired the national Earth Day celebration. During ABC's "20/20" special on Earth Day, DiCaprio interviewed President Clinton to address the issues surrounding global warming and the environment. Together, they discussed policies and steps that the administration could take to encourage Americans and US oil companies to adopt greener practices.

Believing that education is critical to making changes, DiCaprio teamed up with NRDC in 2004 to build the e-Activism Zone in Santa Monica, aimed at educating young people and inspiring them to make a lifelong commitment to the environment. DiCaprio, along with Norman Lear's campaign "Declare Yourself" and Diddy's "Citizen Change, Vote or Die" campaign, criss-crossed the U.S.A., visiting college campuses and encouraging young people to register to vote.

Combining both his passions, DiCaprio narrated two short environmental films, entitled "Global Warning" in 2003 and "Water Planet" in 2005. Most recently, he teamed up with Tree Media to produce and narrate "The 11th Hour," a feature-length documentary about the human impact on our planet, which is an official selection at the Cannes Film Festival in May 2007.

Leila Connors Petersen, Co-Director, Co-Writer and Co-Producer

Leila Connors Petersen is Founder and President of Tree Media Group. Connors Petersen is director, producer, and writer on "The 11th Hour," as well as the short films "Global Warning" and "Water Planet" (also with DiCaprio). Connors Petersen was associate editor at New Perspectives Quarterly and Global Viewpoint, focusing on international politics and social issues. She is now Editor-at-Large. She has been published in International Herald Tribune, Los Angeles Times, Le Monde and Wired. Connors Petersen is a life member of the Council on Foreign Relations and the Pacific Council on International Policy. Next, she will direct "Original Instructions," a film about nature's operating instructions.

Nadia Connors, Co-Director and Co-Writer

Nadia Connors is a writer, director and producer of both narrative and documentary films. She is a Founder and Creative Director of Tree Media Group. Connors is a director and writer on "The 11th Hour," as well as the director and writer of the two shorts, "Global Warning" and "Water Planet" (also with DiCaprio).

Last year, she wrote a narrative feature for Ridley Scott's company Scott Free called "Oceano." Connors is set to direct her first narrative feature, "Earthquake Weather," which she also wrote. In addition to receiving a degree in European Philosophy and History from the American University in Paris, she also attended New York University's Director's Workshop.

Chuck Castleberry, Producer

Castleberry has been working with the Leonardo DiCaprio Foundation since 1998. He co-produced the short films "Global Warning" and "Water Planet," narrated by Leonardo DiCaprio, both of which can be seen at www.leonardodicaprio.org. Prior to this production work, Castleberry was a professional actor for many years and has credits in feature film, television and on stage. He also continues to work as a professional photographer, but his main job is being the proud parent of 7-year old Sabrina Jane Castleberry. "The 11th Hour" is his first feature documentary.

Brian Gerber, Producer

Brian Gerber is a Los Angeles-based producer and is currently Vice President of Tree Media Group. He has produced the acclaimed feature documentary "Jimmy Scott: If You Only Knew," by Matthew Buzzell, which won the Audience Award on PBS Independent Lens in 2005. Brian recently produced Buzzell's feature documentary "Tell Me Do You Miss Me" for Rhino Home Video, which chronicles the bittersweet final bows of the critically acclaimed NYC indie-rock band Luna.

Gerber has also produced Buzzell's most recent documentary film, "Putting The River In Reverse," a document of the collaboration between music legends Elvis Costello and Allen Toussaint as they embark on the first major recording sessions to take place in New Orleans post-Katrina. "Putting The River In Reverse" was released June 2006 from The Verve Music Group.

In 2004, Gerber directed and produced "Show Us the Jobs," a documentary on the jobs crisis in America, and produced Norman Lear's "Declare Yourself" youth voter campaign called "Let's Go Voting," starring Ben Stiller and Vince Vaughn.

Gerber spent four years as Director of Development at Alphaville, the production company owned by producers Jim Jacks and Sean Daniel. While there, he developed several feature film and television projects, including "The Mummy," "A Simple Plan," "Michael," "The Jackal," "Freedom Song," "Down To Earth," "Lucky Numbers," "Rat Race," "Attila," "The Mummy Returns" and "The Gift."

Gerber received his M.F.A. in Screenwriting from the American Film Institute in 1997. Prior to that, he received his ABJ from the Grady School of Journalism at the University of Georgia in 1994, where he served as a student judge for the Peabody Awards and was Editor of The Red & Black daily newspaper.

Adam Lewis, Executive Producer

Born in Cleveland, Ohio in 1961, Adam Lewis is a philanthropist and businessman who has focused his efforts on the environment. He was among the first donors to promote high-performance or green buildings more than a decade ago. He has supported the development of the art of ecological design in the built environment in projects including the Aldo Leopold Center in Wisconsin, the David Brower Center in Berkeley, and the science building at Furman University and the environmental studies center at Oberlin College.

He is one of the principal donors behind the effort to stop the destruction of the Appalachian Mountains through the practice of mountaintop removal and in the effort to fashion an alternative and sustainable prosperity throughout the region. Lewis currently supports organizations that are central to stopping mountain top removal and building a new economy that reclaims the ancient promise of Appalachia. He is also engaged in other projects to launch efforts to stop climate change by funding an action plan for the next administration in 2009 including a new energy policy in the United States built on efficiency, technological prowess, renewable sources of energy.

Lewis holds an Honorary Doctorate and serves on the board of Sustainable Settings, a farm-school, in Colorado. He currently lives in Aspen, Colorado.

Pierre Andre Senizergues, Producer

Senizergues is the Founder and CEO of Sole Technology, parent company of etnies, etnies Girl, etnies Plus, S, Emerica, Altamont Apparel and ThirtyTwo, which continues to cultivate its brands as a global leader in footwear and apparel while providing the most quality, function and style for skateboarders, as well as preserving the core spirit of action sports. As the first professional skateboarder to own and operate a footwear brand, Senizergues showcases tireless work ethic and dedication to seeing skateboarding flourish on a global level. Senizergues has guided the Sole Technology brands to unprecedented levels of success for more than a decade and demonstrated undeniable passion for the environment by staying true to its skateboarding roots as a leader of sustainability in the industry. Today, with headquarters based in Lake Forest, California, over 400 employees, international distribution in more than 70 countries, and regional offices in New York, China, the Netherlands, Switzerland and recently the United Kingdom, Sole Technology is one of the leading action sports footwear and apparel companies in the world.

In addition to being one of the pioneers and most celebrated names in action sports today, Senizergues has taken footwear technology to another level with the development of the Sole Technology Institute (STI), the world's first research facility dedicated to studying the impacts and movements of skateboarding on the human body. He has also dedicated resources to giving back to youth and created a positive environment for kids to enjoy skateboarding with the construction of the 40,000 square-foot etnies Skatepark of Lake Forest located at Sole Technology's headquarters.

An ardent advocate of the environment, Senizergues' ultimate goal is a company that is successful on the balance sheet, the streets, the slopes, the runways and ultimately on our amazing planet. In addition to giving back to youth and action sports, he has continued to devote resources in implementing an aggressive company-wide sustainability strategy with a full commitment to corporate responsibility. To date, Senizergues has already employed the installation of 616 solar panels, the conversion to water-based cement manufacturing, the addition of the first-ever environmental affairs manager in the action sports industry, corporate-wide recycling efforts and the launch of a sustainable footwear and apparel collection, the etnies SEED Project.

In recognition of his endeavors, Senizergues has received numerous accolades; including the Orange County Entrepreneur of the Year Award, the Immigrant of the Year Award, OC Metro's Hot 25 and Most Influential CEO's in Orange County, and most recently, was listed as one of Footwear News' Power 100. Senizergues was also recognized as one of the Top OC Innovators by the Orange County Register for his environmental practices and corporate responsibility by revolutionizing the way Sole Technology does business.

Irmelin DiCaprio, Executive Producer

Irmelin DiCaprio is the CEO of the Leonardo DiCaprio Foundation. Established in 1998, the Leonardo DiCaprio Foundation has actively fostered awareness of environmental issues through participation with such organizations as the Natural Resources Defense Council, Global Green USA, the International Fund For Animal Welfare, and National Geographic Kids, to name a few. The Foundation places particular emphasis on the issues of global warming, alternative and renewable energy sources, and the preservation of the planet's amazing biodiversity.

She has worked behind the scenes to support environmental organizations, individuals, and initiatives through connecting resources, providing grants, and supporting events for the Dian Fossey Foundation, Oceana, Santa Monica's Heal The Bay, the U'wa Defense Project, the Bioneers and TreePeople. She has also served as a Board Member of Reef Check. In order to reach, inform, and entertain a wider global audience about these issues, Irmelin helped create the environmental website www.leonardodicaprio.org. Environment Now honored the Leonardo DiCaprio Foundation with its prestigious Martin Litton Environmental Warrior Award in 2001. She has produced 2 short films for the website, "Global Warning" and "Water Planet".

Doyle Brunson, Executive Producer

Considered the patriarch of modern poker and the person most responsible for its rise from smoky backrooms to the pop-culture spotlight, Doyle "Texas Dolly" Brunson was the leader of the Texas Rounders, a group of men who, in the words of The History Channel, "cleaned Texas dry" playing high-stakes poker in the 1950s and '60s. He eventually landed in Las Vegas where he became one of the city's earliest tourist attractions: audiences would gather in awe to watch him play.

In 1978, Brunson changed the game of poker forever with his book *Super/System*, a complete guide to Texas Hold'em and other games of poker. The book remains the bible of poker, the top-selling poker book of all time. Following the book's success, Brunson recently published a sequel, *Super/System 2*. He has also written an autobiography, a book on online poker and the soon to be published book on the greatest hands he's ever seen.

Doyle, at the ripe young age of 72, continues to play at the elite level. In January 2006, ahead of ESPN, the World Poker Tour, and the rest of the world, *BLUFF* magazine voted Brunson the #1 most influential force in the world of poker. Despite all these accomplishments, Doyle shows no signs of slowing down, and is a spokesperson for the new online poker website *DoylesRoom.com*, and writes a syndicated poker column in the *London Telegraph*. Doyle continues to defy the odds and play with the best, but he'll be the first to tell you, it's not always what you're dealt, but how you play the cards.

Pietro Scalia, Editor

During his twenty-year editing career, Pietro Scalia has been an integral collaborator on films from such acclaimed directors as Bernardo Bertolucci, Oliver Stone, Ridley Scott, Gus Van Sant and Sam Raimi. The Italian-born Scalia was raised and educated in Switzerland before moving to the United States to pursue filmmaking, receiving his MFA in Film and Theatre Arts from UCLA in 1985. He began his career as an assistant editor for Oliver Stone on "Wall Street" and "Talk Radio," then went on to contribute as an associate editor on "Born On The Fourth Of July" and as an additional editor on "The Doors." In 1992, Scalia won his first Academy Award, A.C.E. Eddie Award and BAFTA Film Award for Best Editing on Oliver Stone's *JFK*.

In 1998, Scalia received a second Academy Award nomination for Gus Van Sant's "Good Will Hunting." He went on to edit "G.I. Jane," "Hannibal," "Gladiator" and "Black Hawk Down" for director Ridley Scott, picking up his third Academy Award nomination on "Gladiator" and winning his second Academy Award for "Black Hawk Down." Scalia's multi-talented efforts include collaborating as a music producer with composer Hans Zimmer and Scott for the soundtracks to "Gladiator," "Hannibal" and "Black Hawk Down."

Scalia's other editing credits include "Little Buddha" and "Stealing Beauty" for Bernardo Bertolucci, "The Quick And The Dead" for Sam Raimi and "Playing By Heart" for Willard Carroll. More recently, he edited John Dahl's "The Great Raid" and "Memoirs Of A Geisha" from Rob Marshall. Scalia is currently at work on "American Gangster," his fifth collaboration with director Ridley Scott and starring Russell Crowe and Denzel Washington.

Luis Alvarez y Alvarez, Editor

Mexican born Luis Alvarez y Alvarez came to the United States in 1995 to pursue a career in filmmaking. His previous feature film editing credits include Matthew Barney's "Drawing Restraint 9" (2005) and Larry Charles' "Masked and Anonymous." (2003) "The 11th Hour" is his second film editing collaboration with Academy Award winner Pietro Scalia. As an assistant editor Alvarez y Alvarez worked on Pixar Animation Studios feature films, "Toy Story 2", "Monsters Inc." and "Finding Nemo" A graduate of New York University he also practices as an artist utilizing video to intervene public spaces.

Stephan McGuire, Associate Producer

Stephan McGuire has been a Producer with Tree Media for 8 years. His focus has been raising awareness of man's ecological impact along with being the Associate Producer for "The 11th Hour," he has produced projects with Woody Harrelson, Council on Foreign Relations and Global Green. He will be directing his first feature film, "Losing My Religion" later this year. He is also a certified Permaculture Teacher having studied sustainable, earth restorative farming and living practices on the island of Hawaii and in Costa Rica.

Jean-Pascal Beintus, Composer

Jean-Pascal Beintus has won global acclaim for his highly expressive and compelling compositions. Born in Toulouse, France in 1966, he studied at the conservatories of Nice, Lyon and Paris. When John Eliot Gardiner created the Lyon Opéra Orchestra in 1983, he selected Beintus as a founding double bass player. In 1996, Kent Nagano, then music director of the Opéra de Lyon, recognized Jean-Pascal Beintus' talents as composer and began to commission works from him. Beintus quickly built up a reputation as a fluent and versatile composer and orchestrator, receiving numerous prestigious commissions. Since then, he has written music for nearly every type of ensemble, and for theatre, concert hall and film.

Recent commissions have come from the Berlin Philharmonic (*He's Got Rhythm: Homage to George Gershwin*), the Russian National Orchestra (*Wolf Tracks*), the Hallé Orchestra (*Couleurs cuivres*), the Berkeley Symphony (*Luna Tree* and *Bremen Town Musicians*), the Philippine Philharmonic Orchestra (*Kobe Symphony*, which was featured on David Benoit's 2005 release, *Orchestral Stories*, on Peak Records), l'Orchestre de Paris (*Cordes et lames*), the State of California (*Manzanar: An American Story*), the Massachusetts Institute of Technology (*Nature Suite*), and the Deutsches Symphonie-Orchester Berlin (*Le Petit Prince*).

Jean-Pascal Beintus' film compositions include *Volpone*, featuring Gérard Depardieu, written with Frédéric Auburtin. His recent orchestrations include Alexandre Desplat's original compositions for the films *Syriana*, *The Queen*, and the Golden Globe-winning score of *The Painted Veil*.

A recording of Jean-Pascal Beintus' *Wolf Tracks* featuring Bill Clinton, Mikhail Gorbachev and Sophia Loren as narrators (PentaTone Classics) received a 2004 Grammy Award. Antonio Banderas narrated the Spanish version, released in February 2007, and famed Russian actors Oleg Tabakov and Sergei Bezrukov teamed up for the recently-released Russian version. Plans are underway for renditions in Italian, French and Mandarin, as well as film adaptations featuring Beintus' original composition.

Forthcoming projects include a commission from the Russian National Orchestra to compose a piece based on Hans Christian Andersen's *The Little Mermaid*, a work for orchestra and narrator based on Antoine de Saint-Exupéry's beloved story, *Le Petit Prince*, and, in collaboration with Kent Nagano and the Orchestre symphonique de Montréal, an ambitious project to arrange and orchestrate traditional Japanese folk songs.

Kent Nagano, Conductor

In September 2006 Nagano succeeded Zubin Mehta as Music Director of the Bayerische Staatsoper and became Music Director of the Montreal Symphony Orchestra.

Born in California, he maintains close connections with his home state and has been Music Director of the Berkeley Symphony Orchestra since 1978. His early professional years were spent in Boston, working in the opera house and as assistant conductor to Seiji Ozawa at the Boston Symphony Orchestra. He played a key role in the world premiere of Messiaen's opera *Saint François d'Assise* at the request of the composer, who became a mentor and bequeathed his piano to the conductor. Nagano's success in America led to European appointments: Music Director of the Opéra National de Lyon (1988-1998), Music Director of the Hallé Orchestra (1991-2000) and Associate Principal Guest Conductor of the London Symphony Orchestra. World premieres from these years include Bernstein's *A White House Cantata* and operas by Peter Eötvös (*Three Sisters*), John Adams (*The Death of Klinghoffer* and *El Niño*) and Saariaho's *L'amour de loin* at the Salzburg Festival.

Nagano became Artistic Director and Chief Conductor of the Deutsches Symphonie-Orchester Berlin in 2000. He has become a prominent figure in a new wave of artistic thinking in Germany, opening minds to inventive, confrontational programming. With the orchestra, he has performed Schönberg's *Moses und Aron* (in collaboration with Los Angeles Opera), and he took them to the Salzburg Festival to perform both Zemlinsky's *Der König Kandaules* and Schreker's *Die Gezeichneten*. Recent DSO recordings for Harmonia Mundi include repertoire as diverse as Bernstein's *Mass*, Bruckner's *Third* and *Sixth Symphonies*, Beethoven's *Christus am Ölberge*, Mahler's *Eighth Symphony* and Schönberg's *Die Jakobsleiter*. In June 2006, at the end of his tenure with the orchestra, he was given the title Honorary Conductor by members of the orchestra, only the second recipient of this honour in their 60-year history.

Kent Nagano was the first Music Director of Los Angeles Opera in 2003 having already held the position of Principal Conductor for two years. Productions there ranged from a series of Mozart operas, *Idomeneo*, *Don Giovanni* and *Le Nozze di Figaro*, to Strauss's *Der Rosenkavalier* and *Die Frau ohne Schatten*, Puccini's *Madama Butterfly* and *Tosca* and Wagner's *Lohengrin* and *Parsifal*. His work in other opera houses in recent seasons has included Shostakovich's *The Nose* (Deutsche Staatsoper Berlin), Rimsky Korsakov's *The Golden Cockerel* (Châtelet, Paris), Britten's *Billy Budd* (Bayerische Staatsoper) and Hindemith's *Cardillac* (Opéra National de Paris).

As a much sought-after guest conductor he has worked with most of the world's finest orchestras including the Vienna, Berlin and New York Philharmonic Orchestras and the Chicago Symphony Orchestra. He has recorded for Erato, Teldec, Pentatone and Deutsche Grammophon as well as Harmonia Mundi, winning Grammy awards for his recordings of Busoni's *Doktor Faust* with Opéra National de Lyon, and *Peter and the Wolf* with the Russian National Orchestra. He has recorded the original versions of Mahler's *Das Klagende Lied* and Strauss's *Ariadne auf Naxos*, and introduced the public to rediscovered works by Britten including the *Double Concerto*.

Eric Avery, Composer

Eric Avery is signed with Dangerbird Records. A founding member of Jane's Addiction, Avery will release his solo debut, Help Wanted, this fall. The album features guest contributions from Shirley Manson of Garbage, the Foo Fighters' Taylor Hawkins, and Flea from the Red Hot Chili Peppers on trumpet.

THE LEONARDO DICAPRIO FOUNDATION www.leonardodicaprio.org

Established in 1998, the Leonardo DiCaprio Foundation has actively fostered awareness of environmental issues through participation with such organizations as Natural Resources Defense Council, Global Green, USA, the International Fund For Animal Welfare, and National Geographic Kids, to name a few.

The Foundation places particular emphasis on the issues of global warming, alternative and renewable energy sources, and the preservation of the planet's amazing biodiversity. To this end, it supported the efforts made by the Dian Fossey Foundation, Reef Check, Oceana, Santa Monica's Heal The Bay, and the U'wa Defense Project.

TreePeople and the Foundation, along with Tree Muskateers joined forces to promote the incorporation of trees into urban neighborhoods and also to help reforest the decimated Southern California mountains.

Environment Now honored the Leonardo DiCaprio Foundation with its prestigious Martin Litton Environmental Warrior Award in 2001.

TREE MEDIA GROUP

Tree Media Group's mission is to use media to support and sustain civil society. Tree Media Group was founded by sisters Leila Conners Petersen and Nadia Conners and has entered its ninth year of operation.

END CREDITS

Produced and Narrated by	Leonardo DiCaprio
Directed by	Leila Conners Petersen, Nadia Conners
Written by	Leila Conners Petersen, Nadia Conners
Produced by	Leila Conners Petersen, Chuck Castleberry, Brian Gerber
Executive Producers	Adam Lewis, Pierre Senizergues, Irmelin DiCaprio
Executive Producers	Doyle Brunson, Al Decarolis
Film Editors	Pietro Scalia, ACE, Luis Alvarez y Alvarez
Associate Producer	Stephan McGuire
Production Design	Nadia Conners
Assistant Editor	Heidi Zimmerman
Original Music Composed by	Jean Pascal Beintus
Conductor	Kent Nagano
Original Music Composed & Performed by	Eric Avery
Original 16mm Photography by	Peter Youngblood Hills
Director of Original 35mm Photography	Andrew Rowlands
Interview Photography by	Brian Knappenberger
Interview	Kenny Ausubel, Thom Hartmann, Wangari Maathai, Sandra Postel, Paul Stamets, David Orr, Stephen Hawking, Oren Lyons, Andy Revkin, Sylvia Earle, Paul Hawken, Janine Benyus, Stuart Pimm, Paolo Soleri, David Suzuki, James Hillman, James Parks Morton, Nathan Gardels, Wes Jackson, Joseph Tainter, Richard Heinberg, James Woolsey, Vijay Vaitheeswaran, Brock Dolman, Stephen Schneider, Bill McKibben, Peter deMenocal, Sheila Watt-Cloutier, Ray Anderson, Tim Carmichael, Omar Freilla, Wallace J. Nichols, Diane Wilson, Andrew Weil, Theo Colborn, Jeremy Jackson, Tzaporah Berman, Gloria Flora, Mikhail Gorbachev, Thomas Linzey, Michel Gelobter, Lester Brown, Herman Daly, Betsy Taylor, Wade Davis, Jerry Mander, Bill McDonough, Bruce Mau, John Todd, Rick Fedrizzi, Greg Watson, Leo Gerard, Mathew Petersen, Peter Warshall, Andy Lipkis
Additional Interviews	Homero Aridgis, Jerry Franklin, Bill Gallegos, Byron Katie, U'wa Tribal Leader Berito Kuwaru'wa, Rabbi Michael Lerner, Steve MacAusland, Jeremy Narby, Carolyn Raffensperger, Imam Feisal Abdul Rauf, Matthew R. Simmons, Steven Strong, Nancy Todd, Tezozomoc, John Trudell, Pierre Andre Senizergues, Dierdre Wallace
Production Supervisor	Dessie Markovsky
Post Production Supervisors	Dessie Markovsky, Alessandra Pasquino
Interview Camera Operators	Steen Brix Eriksen, Norm Johnston, James Mathers, Larry Neukum, Gary Traveaso
Key Interview Audio Technician	Mike Budzik
Interview Audio Technicians	Gabriel Cyr, Tom Echlin, Allan Freeman, Michael Johnson, Adrian Kill, Noah Mathers, Jack Morris
Production Manager (London)	Jean de Pomereu
Interview Teleprompter Operator	Karina Licca
Key Interview Hair and Make-up	Adrianna Stepien
Interview Hair and Make-up	Felicia Kawarta, Pamela Nichols, Stayc St. Onge, Rose Procopio
Stills Photographer	Chuck Castleberry
Driver (New Orleans)	Chris Killeen Whittaker
Transportation	ECO Limo, OZO Car
Unit Production Manager	Nick Case
First Assistant Director	Bettina Godi
Location Manager	Ross C. Day

Assistant Location Managers	Richard Rivera, Alexander B. Qyarbide
1st Assistant Camera	Christina Fiers
2nd Assistant Camera	Felipe Perez-Burchard
Key Grip	Jim Sweet
Best Boy	Derek Armond
Grip	Ryan McGuire
Crane Operator/Grip	Nico Bally
Gaffer	Dave Christensen
Best Boy Electric	Tom DeRose
Electric Drivers	Joe Chavez, Ruben Gonzales
Sound Mixer	Dennis Haggerty
Boom Operator	Rick Thornsberry
Video Assist	Alfred Ainsworth
Teleprompter Operator	Karen White
Script Supervisor	Eric Potter
Key Hair and Make-up	Kara Bua
Driver	Elliot James
Security	Galahad
Set Officers	Dennis Bridwell, Dan Palmer
Craft Service	Hungry Eye Craft Service, Melinda Rayman
Catering	Alex's Gourmet Catering
Head Chef	Carlos Huerta
Additional Editing	Miklos Wright
Assistant Editors	Rachel Cushing, Shawn Mitchell, Sean McQueeney, Richard "Sean" Martin, Steve Guti, Wes Gilliam,
Supervising Sound Editor	Richard King
1st Assistant Sound Editor	Andrew Bock
Dialogue Editor	Hugo Weng
Sound Effects Editor	Hamilton Sterling
Re-recording Mixer	Ron Bartlett, D.M. Hemphill
Sound Recordist	Eric Flickinger
ADR Mixers	Eric Gottheiff, Thomas J. O'Connell
ADR Recordists	Rick Canelli, Carolyn Trapp
Graphic Design and Animation	Bruce Mau Design Inc., Greg Judelman, Erik Krim, Judith McKay, Carolina Soderholm
Creative Director / Animator	Christopher Bahry
Lead Animators	Alexandre Torres-Ramos, Daniel Luna
Animations Producer	Larry Ewing
Animations Coordinator	Meghan Rennie
Animators	Andre Holzmeister, Marcel Luiz, Leonardo Mateus, Bruno Rojas
Associate Producer	Harold Linde
Production Accountants	Joanne Melfi, Don Watson, CPA
Production Legal Services	Irwin M. Rappaport, P.C.
Research	Michael Dolan, Stephan McGuire, Harold Linde, Justin Winters
Archival Producer	Prudence Arndt
Assistant to Leonardo DiCaprio	Jane Fagan
Assistant to the Producers	Holli Gristko Fajack, Justin Winters
Transcription services	Sound Transcription Service
Key Set Production Assistant	Kate Pulley
Production Assistants	Amy Adrion, Alexandra Fischer, Allegra Pacheco, Jonathon Trivas, Adam Allison, Brent Bailey, David Jenkins, Sylvia Sether, Chelsea Smith
Intern	Richard Dent
Music Supervisor	Luis Alvarez y Alvarez
Music Editor	Andy Snavley
Music Production Consultant	Rick Walker
Jean-Pascal Beintus Score Performed by	The Bavarian State Orchestra
Recorded by	Felix Gargerle and Andreas Caemmerer at FarAo Studios, Munich
Mixed by	Andreas Caemmerer
Copyist/Orchestrations	Gisele David
Eric Avery Score Mixed by	Andy Snavley

MUSIC

"Torching Koroviev"

Written by Stephen O'Malley, James Plotkin, Alan Dubin and Tim
Wyskida, Performed by Khanate

Courtesy of Southern Lord Recordings

"Chiaro"

Written by Arve Henriksen, Jan Bang and Audun Kleive, Performed
by Arve Henriksen
Courtesy of Rune Grammofon
By arrangement with Woodwork Music

“Charred”
Written and performed by Toadliqour
Courtesy of Southern Lord Recordings

“Continental”
Written and performed by Robin Guthrie
Courtesy of Darla Records

“No. 5” from Zauberg
Written by Wolfgang Voigt
Performed by Gas
Courtesy of Kompakt Germany

“Lullabye For Christie”
Written by Warren Ellis, Mick Turner and Jim White
Performed by Dirty Three
Courtesy of Touch an Go Records

“White Lake”
Written by Erik Skodvin and Otto Totland
Performed by Deaf Center
Courtesy of Type Recordings Ltd.

“Svefn G Englar”
Written by Jon Thor Birgisson, Agust Aevur Gunnarsson, Georg Holm
and Kjartan Sveinsson
Performed by Sigur Rós
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“No. 3” from Zauberg
Written by Wolfgang Voigt
Performed by Gas
Courtesy of Kompakt Germany

“Avalon”
Written by Jon Thor Birgisson, Agust Aevur Gunnarsson, Georg Holm
and Kjartan Sveinsson
Performed by Sigur Rós
Courtesy of Fat Cat/PIAS

“The White Arcades”
Written and performed by Harold Budd
Courtesy of Rykodisc
By arrangement with Warner Music Group Film & TV Licensing

“Flugufrelsarinn”
Written by Jon Thor Birgisson, Agust Aevur Gunnarsson, Georg Holm
and Kjartan Sveinsson
Performed by Sigur Rós
Courtesy of Fat Cat/PIAS

“Sigur 3”
Written by Jon Thor Birgisson, Orri P. Dyrason, Georg Holm and
Kjartan Sveinsson

Performed by Sigur Rós
Courtesy of Geffen Records
Under license from Universal Music Enterprises

“Ny Batteri”
Written by Jon Thor Birgisson, Agust Aevur Gunnarsson, Georg Holm
and Kjartan Sveinsson
Performed by Sigur Rós
Courtesy of Fat Cat/PIAS/Smekkleysa SM ehf

“Otterley”
Written by
Performed by Cocteau Twins
Courtesy of 4AD Ltd.

“Mondlied”
Written by Jörg Burger
Performed by Triola
Courtesy of Kompakt Germany

“Wasted Years”
Written and performed by Ulf Lohmann
Courtesy of Kompakt Germany

“Mogwai Fear Satan”
Written by Dominic Aitchison, Stuart Braithwaite and Martin Bulloch
Performed by Mogwai
Courtesy of Chemikal Underground Records

“Soft Mistake”
Written by Andrew Barlow and Louise Rhodes Rader
Performed by Lamb
Courtesy of Mercury Records Limited
Under license from Universal Music Enterprises

“Auto Rock”
Written by Francis Barry Burns
Performed by Mogwai
Courtesy of Matador Records/PIAS Recordings

“Kemp”
Written and performed by Lukas Haas

“Politik”
Written by Guy Berryman, Will Champion, Chris Martin and Jon
Buckland
Performed by Coldplay
Courtesy of Capitol Records
Under License from EMI Film & Television Music

Laboratory and Digital Mastering by
Online Editor
Colorist
MPI Coordinator
MPI Supervisor

MPI
Paddy Cullham
Mark DiNicola
Anna DiNuovo
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THE 11TH HOUR