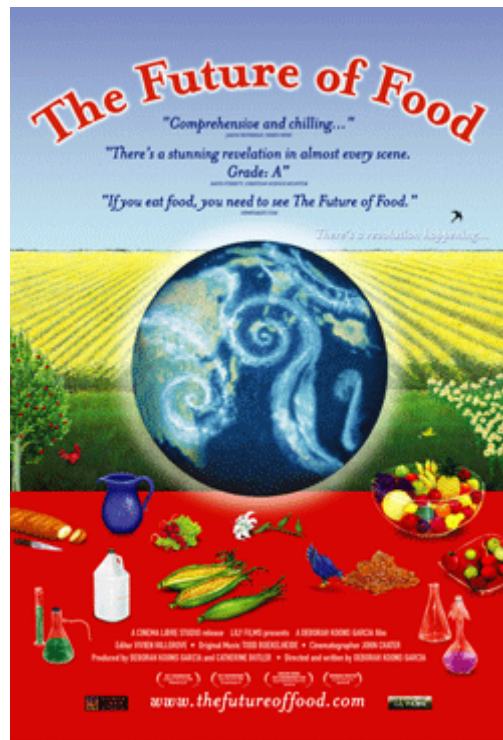


Lily Film Presents

THE FUTURE OF FOOD



Produced and Directed by
Deborah Koons Garcia

USA, 2004
In English
Running time: 88 minutes
Aspect Ratio: 1:1:85

35mm • Color • Dolby

DVD Street Date: December 6, 2005

Distribution:



www.thefutureoffood.com

CONTACTS

DISTRIBUTION

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SYNOPSIS

There is a food revolution happening in America today. People are seeking out farmers' markets, organic produce and good restaurants. At the same time, our food supply is increasingly controlled by multi-national corporations. Over the past ten years, with the advent of genetic engineering and the massive expansion of pesticide companies like Monsanto into the seed business, the very nature of our food system has radically changed with potentially disastrous effects on our food security.



Patenting of life is now permitted, no labeling of genetically modified organisms (GMO's) in food is required, research is conducted on these issues by universities beholden to the "agri-corps" who fund them, and the major regulatory agencies are run by former execs from these very companies. All the while the average citizen remains blissfully unaware that they are eating GMO food and supporting the aggressive "corporatization" of their food sources.

In fascinating and accessible terms, ***The Future of Food*** illuminates the major issues ultimately affecting us all – some surreal, some futuristic, many frightening. Yet, ***The Future of Food*** is a hopeful film, featuring insightful and moving interviews with farmers, agriculture and business experts and policymakers. It sees a future in which an informed consumer can join the revolution by demanding natural, healthy food sources that insure environmental integrity.

ABOUT THE PRODUCTION

The Future of Food features the agricultural bounty from a wide variety of locales: the traditional land races in the northern sierras of Oaxaca, Mexico, the vast farmlands of Saskatchewan, Canada, the community supported farms of California. Garcia illustrates the history and tradition of native foods, reaching back through thousands of years. Although the issues discussed in this film are concerns worldwide, the filmmakers chose to use North America as a microcosm to explore these problems in depth. The film was shot on location in the United States, Canada, and Mexico. Additional footage from India, South America, Europe, and Africa was used to show the global reach of these issues.



The Future of Food was shot over the course of three years using a Sony digibeta camera in 16x9 aspect ratio (widescreen). A custom macro-lens was designed specifically for the project to enhance the seed images and detail. The finished documentary was transferred to 35mm at E Films in Los Angeles.

Beautifully shot, meticulously edited and hauntingly scored, Garcia's well-crafted film renders palatable issues that could in other hands be hard to stomach.

"Comprehensive and chilling..."

- Jason Silverman, Wired News

"If you eat food, you need to see *The Future of Food*."

- Newstarget.com

"Ultimately, the film is a call to action -- for people to think more about the consequences of their food choices and to use their consumer power to push for labeling and regulation."

-Carol Ness, San Francisco Chronicle

"Garcia has won the first of many battles in a war that may be as significant for our future as the war on terrorism and just as ambiguous in terms of identifying our true enemy."

-Deirdre Boyle, Cineaste

"There is power in knowledge and that is the importance of *The Future of Food*. Deborah Koons Garcia has investigated the implications of GMO's, and her film is an important tool toward ensuring a healthy world for everyone."

- Alice Waters, Owner, Chez Panisse

"...Not just for food faddists and nutritionists. It is a look at something we might not want to see: Monsanto, Roundup and Roundup-resistant seeds, collectively wreaking havoc on American farmers and our agricultural neighbors around the world."

- The Telluride Daily Planet

"*The Future of Food* is an engaging and lucid presentation of not only the science of genetic engineering, but of the people and the politics behind what looks to be a pitched battle to control the global food supply."

- Denise Caruso, AlterNet

"*The Future of Food* provides an excellent overview of the key questions raised by consumers as they become aware of GM foods... [The film] draws questions to critical attention about food production that need more public debate."

- Thomas J. Hoban, Nature Biotechnology Magazine

"A masterful achievement. The film covers all the key agricultural, social and political issues surrounding the industrialization of agriculture and genetic engineering."

- Craig Sams, Chairman, Soil Association, Great Britain

For full text reviews and downloadable high res imagery please visit:

www.thefutureoffood.com/press

DIRECTOR'S INTRODUCTION

Dear Reader,

Our food system is undergoing unprecedented change, although most Americans are unaware of the extent and ramifications of these changes. Globally, there is increasing corporate domination of our food supply from field to table. Genetic engineering is one of the most complex issues of our time with virtually limitless potential impact on the entire biological world. This technology and the regulatory, agricultural, consumer, health and moral issues surrounding it all require scrutiny. At the same time, there is an enormous groundswell of concern for the environment and interest in supporting small family farms and organic agriculture.

For these reasons and more, I set out to tell the story of food and farming today that would tell the story from the microscopic level all the way up to the global level, a film that would reach the largest audience possible. When we started this project in 2001, our intention was to make a film that truly resonated with concerned citizens, food/health activists and farmers. Based on the ongoing support from grassroots organizations such as Slow Food, Organic Consumer Society, Organic Seed Alliance, Center For Food Safety, Center for Eco Literacy, and others, we think we have. Many groups have been organizing screenings of the film all over the world – in co-ops, rec centers, in fields and at festivals.

The film has been used as a political tool and was a key part of the success of passing Measure H in 2004 in Mendocino County, California, which was one of the first local initiatives in the country to ban the planting of GMO crops. Applauded by technology writers, food policy experts and environmental activists, the film has been screened around the world -- in Oaxaca, Mexico, New Zealand, India, Kenya, Bulgaria, the UK and Indonesia – and featured at numerous film festivals and events, including The Margaret Mead Film Festival, The American Film Institute/ Discovery Channel Silver Docs and the Midwest Organic Farmers Convention. Columbia and New York Universities have shown it to their students.

Due to the overwhelming support from these groups and others, we are able to bring the film to mainstream audiences across the United States and Canada and will be premiering it on September 14, 2005 at Film Forum in New York. We have partnered with Good Company Communications, known for organizing web-savvy grassroots campaigns for the non-profit sector and independent film communities, specifically for THE CORPORATION and THE TAKE, and Cinema Libre Studio as our theatrical and home entertainment distribution partners. Our publicity partner, Eleanor Bertino Public Relations, has a client list that includes some of the most distinguished restaurants, food producers and food purveyors in the country and has contributed to a variety of initiatives related to sustainable agriculture, artisan and organic foods, the environment, and social justice issues.

Filmmakers never know if they are creating something people will be interested in. It has been very rewarding to find that people all over the world want to see this film. It inspires them to learn about these issues, talk to people in their communities, and take action. I hope you feel that way too.



Deborah Koons Garcia, Director
Lily Films
Mill Valley, CA
July 2005

WHO'S IN THE FILM

United States

Dr. Charles M. Benbrook - Former Director, Board on Agriculture, National Academy of Science, Benbrook Consulting

Dr. Ignacio Chapela - Microbial Ecologist, University of California at Berkeley

Dave Henson - Occidental Arts and Ecology Center, California

Andrew Kimbrell - Executive Director, Center for Food Safety

Fred Kirschenmann - Director, Leopold Center for Sustainable Agriculture Iowa State University

Paul Muller and **Judith Redmond** - Full Belly Farm, Capay Valley, California

Rodney & Kathy Nelson - Nelson Farm Enterprises, North Dakota

Dr. Arpad Puzstai, Ph.D. - formerly with the Rowett Research Institute in Scotland

David Quist - Ecosystems Sciences Division, University of California at Berkeley

Canada

Marc Loiselle - Organic Farmer, Vitality Enterprises, Saskatchewan, Canada

Darrin Qualman - National Farmers' Union, Canada

Percy & Louise Schmeiser - Farmers, Bruno, Saskatchewan

Terry Zakreski – Attorney, Priel, Stevenson, Hood, Thornton Barristers and Solicitors

Saskatchewan Farmer's Market - Deborah Claude; Charles Keiter; Wally Sutzewich; Helga Halfinger; Gail Medernach; Clifford Wolfe; Ramesh David Mahatir

Mexico

Dr. Exequiel Ezcurra - Director, National Institute of Ecology and National Commission on Biodiversity

Senator Daniel Nelio Lopez

Olga Torro Maldonado - Oaxacan Farmer

Juan Martinez Riz - Oaxacan Farmer

Nahum Sanchez S. - Oaxacan Farmer

Dr. Jorge Soberon - Director, CONABIO: Comision Nacional Para el Estudio y Utilizacion de la Biodiversidad

THE ISSUES

Following is a summary of the key issues addressed in *The Future of Food*, each worthy of extensive critical thinking and commentary:

Monumental Changes in Our Food System:

- There are changes taking place in our food system today that could create a world radically different from what we have now.
- Genetically engineered crops, the patenting of seeds and plants, loss of family farms and total control of our food supply by multinational corporations are just a few of the trends that have many thoughtful citizens alarmed.

Technology:

- **Technology of genetic engineering:** How is medical biotechnology (biotech) similar to and different from agricultural biotech? To what extent is there a closed environment, and what happens "downstream" of these technologies after they leave the lab?

Moral and Ethical Issues:

- **Issues, rights and responsibilities:** What are the issues and rights and responsibilities of all involved – corporations, consumers, and government?
- **Patenting of life:** America's founders thought the patenting of life, such as plants, was immoral. Patenting of life is now permitted.
- **Privatization of nature:**
 - Corporations are patenting both GMO and non-GMO plants world-wide, including plants that have evolved in nature, or have been naturally hybridized, and belong to the commons.
 - If this trend continues, impoverished countries will have to pay to use the plants that originated in their countries.
 - Whoever controls the seeds controls the food.
- **Universities serve corporate agendas:** Universities were intended for objective research. Under financial pressure, academic research is now defined by corporate contributions.

Social Issues:

- **Consumer issues:** Labeling is required in many countries of the world, but not in the United States. "Right to know" legislation proposed by Senator Barbara Boxer and Representative Dennis Kucinich has never been voted on by Congress.
- **Political issues:**
 - There has never been a nation-wide vote where consumers approved GMO technology in the food supply and the environment.
 - Recently, local communities have supported "anti-GMO" initiatives. To disempower these citizen campaigns, some states, pressured by Monsanto, are enacting "pre-emption" legislation where legal issues pertaining to seeds are determined at the state, not local, levels.
- **Health issues:**
 - Without traceability, there is no way to know if a food containing genetically modified organisms was responsible for a health problem.
 - Bacteria and viruses are used to transport genetically modified genes into the host plant, and antibiotics are used as markers to determine if the traits have expressed themselves in the plant.
- **Is biotech necessary to feed the world?:**
 - Enough food exists in the world, but is not distributed to those in need.
 - Many farmers are now landless -- pushed off their land -- because third world debts to the World Bank and International Monetary Fund have caused countries to grow cash crops for export to pay off debt.
 - Humanitarian issues need to be addressed, foremost, with compassion.

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Agricultural and Environmental Concerns:

- **Agricultural issues:** Historically farmers were expected to "fence in" their farms; now farmers are expected to "fence out" seeds and pollen from crops they don't want, which is impossible. Huge government subsidies, by means of taxpayer dollars, support agbiotech companies, and drive U.S. prices for crops below the world market.
- **Environmental issues:** GMO corn has already contaminated original corn land races in Mexico, a source for germplasm. Bt Corn, engineered so that corn borers die when they eat the Bt engineered into the corn, also kills Monarch butterflies. Some scientists fear "green deserts" of lifeless, engineered crops.

Regulation:

- **Legal issues:**
 - Corporations are playing both sides of the field. On one hand they argue that GMO crops should be permitted because they are "substantially equivalent" to non-GMO crops. However, in order to obtain patents, corporations argue the contrary, that these same crops are unique.
 - Patent law has taken precedence over farmers' rights. When GMO crops contaminate the fields of farmers who do not want the GMO crops, the farmer is regarded as having infringed on the rights of the corporations who produce the GMO seeds.
- **Conflict of interest in regulatory bodies:** Many officials at the three main regulatory bodies -- U.S. Dept. of Agriculture, Environmental Protection Agency and Food & Drug Administration – are former employees and directors of Monsanto and its subsidiaries.

The Future of Food:

- **Consumer interest in pure food:** When informed of the issues, consumers are voting with their dollars for clean, non-GMO food.
- **Support for organic agriculture:** The sales of organic foods – which are not genetically engineered – are booming, as is participation in farmers' markets and community supported agriculture initiatives.
- **Food revolutions:** Agbiotech is a revolutionary method of food production. However, the return to the sustainable food movement is also revolutionary. Where is each headed, what are the implications of food choices, and which revolution will define the future of food?

Additional Facts and Figures for Producers and Editors can be found on the websites listed at:

<http://www.thefutureoffood.com/involved.htm>

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ABOUT THE DIRECTOR

Deborah Koons Garcia has called California home for over thirty years. Her film production company, **Lily Films**, is located in Mill Valley just north of the Golden Gate Bridge. Her most recent film, ***The Future of Food***, examines alarming issues surrounding the rapidly increasing corporate domination of our food supply. It is the first major film to cover the history and technology of genetic engineering and the complex implications of untested genetically engineered crops on the environment and unlabeled foods on consumers. Garcia's other film credits include ***All About Babies***, ***Poco Loco*** and ***Grateful Dawg***, a documentary featuring Jerry Garcia of the Grateful Dead, the filmmaker's late husband.

A native of Cincinnati, Ohio, Garcia created a highly formative high school science project that would later influence ***The Future of Food***. Garcia won first place at the Cincinnati Engineering Society Science Fair for her foray into the world of food plant manipulation with her experiment, "Polyploidy in Plants." In genetics, polyploids possess multiple sets of chromosomes where the normal number is two sets. Seed and plant breeders induce this process by treating seeds and plants with chemicals or radiation in order to develop mutations. From the resulting specimens, some untreated and healthy, and others large, thick and deformed, Garcia's instinctual revulsion surfaced. "Even at age fifteen I realized that I would only want to eat the natural looking plants, not the deformed ones." She thought to herself, "This is weird. I am going to keep up with what goes on in plant genetics because if I can do this in my bedroom, what will scientists do in the future?"

As a student at the University of North Carolina Chapel Hill, Garcia fell in love with filmmaking when she first picked up a Bolex camera. She soon discovered film's ability to convey powerful ideas and imagery. By the time she graduated from college she had become a vegetarian and began to learn about the consequences of different agricultural practices. She knew that someday she would explore her interest in agriculture and food policy through film. In 1974, Garcia relocated to the Bay Area and later received a Masters of Fine Arts from the San Francisco Art Institute.

Garcia started her original film company Signs of Life in 1984. Over the next fifteen years she produced several films. ***Poco Loco***, a much-admired feature film won awards at the Philadelphia, Rivertown and Central Florida Film Festivals. Her powerful educational documentary series, ***All About Babies***, narrated by Jane Alexander, won several awards, among them a Cine Golden Eagle and a Gold Medal from the John Muir Medical Film Festival. She was the instigator and Chief Creative Consultant for ***Grateful Dawg***, a documentary about the musical friendship between her husband, Jerry Garcia, and David Grisman. In 2000, Garcia started Lily Films, choosing the name of the big, showy flower to evoke the vibrant and thought-provoking films she wanted to create. ***The Future of Food*** is Garcia's first film under Lily Films.

Garcia completed ***The Future of Food*** in July 2004 after three years of intense work. Initially, she envisioned an informative film on pesticides, but her research led her to more alarming global issues surrounding genetically modified crops -- their uncertain and potentially disastrous effects on human health and the environment; the ethics of gene patenting; and corporate control of the food supply by companies like Monsanto, an agricultural biotechnology conglomerate and frontrunner in the use of genetic engineering. The film has played at many festivals and has won awards for 'Best Doc' at deadCENTER Film Festival, and audience awards at both Ann Arbor Film Festival and Ashland Independent Film Festival.

Garcia believes that film is an excellent way to give people a deep understanding about these complex issues. She is especially proud of the film because it has become a catalyst for activism and is accessible to all kinds of people. "This is a film that is not just watched, it's used. It motivates people to take action, even if it's just voting with their fork," says Garcia. "***The Future of Food*** has already helped affect policy. It's exciting to think that this film could have a role in creating a healthier food system."

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ABOUT THE FILMMAKERS

Producer - Catherine Lynn Butler has over fifteen years experience helping to produce documentary films that seek to tell the stories of people working to make a difference in their part of the world. Some of her projects include *Rage in the Streets: Why Riots Happen* (Discovery Channel), the Emmy-nominated *The Science of HIV/Aids* (Discovery Channel), and *Riskin'It*, an award-winning documentary about teenagers at risk. She recently produced the feature-length independent documentary *The Future of Food*. She is also co-producer of the HDTV special *Documenting the Face of America: Roy Stryker and the FSA Photographers*, a portion of which was featured at the Sundance On-line Film Festival in 2002. She did her graduate work in film at both American University and the Anthropology Film Center in Santa Fe, New Mexico. Prior to working in film, she worked in Washington, D.C. for National Public Radio, and in the congressional offices of U.S. Senator John Glenn and Congressman James Courter.

Editor - Vivien Hillgrove has more than 32 years of experience as an editor for both narrative feature films and documentaries. She has edited six award-winning documentary films by Lourdes Portillo including *La Ofrenda: The Days of the Dead*, *The Devil Never Sleeps*, *Corpus: A Home Movie for Selena and Senorita Estravianda*, which won a special jury prize at Sundance and the 2002 International Documentary Award. She has also edited a number of narrative feature films including *Henry and June* (picture editor), *The Unbearable Lightness of Being* (picture editor and supervising dialogue editor) by Phil Kaufman and *Hot Summer Winds* (picture editor) for American Playhouse directed by Emiko Omori. She was dialogue editor on *One from the Heart* by Francis Ford Coppola, *The Right Stuff* by Phil Kaufman and *Never Cry Wolf* by Carroll Ballard. She was supervising dialogue editor for *Blue Velvet* by David Lynch, *The Mosquito Coast* by Peter Weir and *Amadeus* by Milos Forman, which won 11 Academy Awards in 1984.

Composer - Todd Boekelheide started working in film in 1974 as a member of the staff at American Zoetrope, Francis Ford Coppola's production company in San Francisco. In 1976 he left to work as an assistant editor on *Star Wars*, and went on to edit picture and sound on *The Black Stallion* 2 years later. This film kindled an interest in film music, so he began music studies at Mills College in Oakland. As he began to develop his film-scoring career, he also specialized as a rerecording mixer, and won an Oscar for mixing the music on *Amadeus* in 1984. He has scored several feature films, including *Dim Sum* and *Nina Takes a Lover*, and numerous documentaries, notably *Hearts of Darkness: A Filmmaker's Apocalypse*. In 1999 he won an Emmy for his score for the documentary *Kids of Survival: The Life and Art of Tim Rollins and the KOS*.

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KEY PARTNERS

ABOUT CINEMA LIBRE STUDIO

Cinema Libre Studio is an entertainment company dedicated to creating quality films with global appeal. It is a haven for filmmakers with views, offering one-stop shopping for production, co-production, distribution, marketing and post-production services. Headquartered in Los Angeles, the company has offices in Paris, London, Munich, Rome, Madrid and Tokyo. The company is best known for distributing socially conscious films such as *OUTFOXED*, *UNCOVERED: THE WAR IN IRAQ*, David O. Russell's *SOLDIERS PAY*, *WMD: WEAPONS OF MASS DECEPTION*, *VOICES IN WARTIME* and *MCLIBEL*. For more information please visit www.cinematlibrestudio.com.



ABOUT GOOD COMPANY COMMUNICATIONS

Good Company Communications Inc. is a full-service communications and multi-media production company specializing in integrated web-savvy grassroots campaigns for the non-profit sector and independent film communities. Most famous for spearheading and implementing the ongoing grassroots promotion in tandem with the film *THE CORPORATION* and its website, and also recently working on *THE TAKE*, GCC has a commitment to working on cutting edge social issue documentaries. For more information about Good Company and their campaigns visit www.hellocoolworld.com.

ABOUT ELEANOR BERTINO PUBLIC RELATIONS

Located in the heart of San Francisco's historic North Beach neighborhood, Eleanor Bertino Public Relations specializes in San Francisco Bay Area and national media relations for a variety of initiatives related to sustainable agriculture and seafood, artisan and organic foods, the environment, and social justice issues. Our clients include some of the most distinguished restaurants, food producers and food purveyors in the country, one of which is the Ferry Building Marketplace, the impeccably restored 1898 San Francisco waterfront icon that has become one of the most highly acclaimed food public markets in the world. Many of our clients are at the vanguard of the Slow Food and green movements. For more information please email: office@eleanorbertinopr.com.

GRASSROOT SUPPORTERS

The issue of genetically engineered food and the corporatization of agriculture are issues that affect all people, regardless of country, politics, or socio-economic background. Becoming educated about these issues is the first step towards change. To date thousands of people worldwide have supported this film throughout its festival life and beyond. Now, with our grassroots partners we are bringing it to mainstream theatre-goers. Working together, we can make sure that everyone has access to a safe, natural food supply.

To become involved with THE FUTURE OF FOOD grassroots campaign, sign up at:

www.thefutureoffood.com/grassroots

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CREDITS

Written and Directed by:	Deborah Koons Garcia	Location Coordinator Mexico:	Rocio Barajas
Produced by:	Catherine Lynn Butler	Production Assistant Mexico:	Willy Luna Pimente
Produced by:	Deborah Koons Garcia	Online Facility:	Video Arts, Inc. SF
Edited by:	Vivien Hillgrove	Online Editor:	Jesse Spencer
Cinematography by:	John Chater	Colorist:	Ed Rudolph
Original Music Composed by:	Todd Boekelheide	Genetic Engineering Animation:	Kyle Kosup
Associate Producers:	Molly Jones	Title Design & Graphics:	Ozzie Thoreson, Ozzo Design
	Sara Maamouri		Lily Graphics
	Sara E. Needham		Seth Quittner
Narrator:	Sara Maamouri	Sound Editor and Mixer:	Lora Hirschberg
Assistant Editors:	Sara Maamouri	Sound Editors:	Aura Gilge
	Sara Needham		Larry Oatfield
	Andrew Damon		
Additional Photography:	Ignacio Chapela	Narration Recording:	Dave Dennison
	Sara Maamouri		Skywalker Sound
	Tom Vogt	Sound Mix:	The Saul Zaentz Film Center
	Ray Day	Motion Control:	Philo TV
	Kathy Nelson	Archival Research & Licensing:	Catherine Butler
Sound Recordists:	Ray Day		Sara Needham
	Doug Dunderdale		Sara Maamouri
Production Manager US,		Transcriptions:	Lisa Hartjens, Image Finders
Canada, Mexico:	Catherine Butler	Production Accounting:	Frako Loden
			Stephen Coats, C.P.A.

Interviewees - U.S.

Andrew Kimbrell - Executive Director,
Center for Food Safety
Dr. Charles M. Benbrook - Benbrook
Consulting Services
Dr. Ignacio Chapela - Microbial Ecologist,
University of California, Berkeley
Rodney & Kathy Nelson - Nelson Farm
Enterprises, North Dakota
Fred Kirschenmann - Director, Leopold
Center for Sustainable Agriculture, Iowa
State University
Dave Henson - Occidental Arts and
Ecology Center, California
Judith Redmond and Paul Muller - Full
Belly Farm, Capay Valley, California
Dr. Michael Hansen - Consumers Union
Claire Hope Cummings - Director, Food &
Farming Forum
Dr. Arpad Puzstai
David Quist - University of California,
Berkeley
Damon Lisch - University of California,
Berkeley

Interviewees - CANADA

Percy & Louise Schmeiser - Bruno,
Saskatchewan
Terry Zakreski - Attorney, Priel,
Stevenson, Hood, Thornton Barristers and
Solicitors
Darrin Qualman - National Farmers' Union,
Canada
Marc & Solange Loiselle - Organic Farmers
Vitality Enterprises, Saskatchewan,
Canada
Saskatchewan Farmer's Market: Deborah
Claude, Charles Keiter, Wally Sutzewich,
Helga Halfinger, Gail Medernach, Clifford
Wolfe, Ramesh David Mahatir
Carlyle Moritz, Farmer, Saskatchewan
Dr. R.K. Downey, Canoglobe Consulting

Interviewees - MEXICO

Dr. Jorge Soberon - Director, CONABIO:
Comision Nacional Para el Estudio y
Utilizacion de la Biodiversidad
Dr. Exequiel Ezcurra - Director, National
Institute of Ecology and National
Commission on Biodiversity
GREENPEACE MEXICO - Héctor
Magallón, Raúl Benet, Gustavo Ampugnani
International Maize and Wheat
Improvement Center (CIMMYT) - David
Poland, Mauricio Bellon, Alessandro
Pellegrineschi, Enrico Perotti, Jean-Marcel
Ribaut, Marilyn Warburton, Shawn N.
Sullivan, Kelly Cassaday
INSITUTO ECOLOGÍA, Universidad
Nacional Autonoma de Mexico - Dr. Elena
Álvarez-Buylla, Dr. Daniel Piñero, Sol Ortiz
Garcia
Senator Daniel Nelio Lopez
Juan Martinez Riz - Oaxacan Farmer
Nahum Sanchez S. - Oaxacan Farmer
Olga Torro Maldonado, Oaxacan Farmer
LAB MICOLOGICO UZACHI - Lilia Peico
Stgo, Clara Villanueva G., Umparo
Martinex
Instituto Tecnologico de Oaxaca -
Thomas Boone Hallberg

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SPECIAL THANKS

Renée Avalos
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Ignacio Chapela
The Chater Family
J.F. Koons
Skipp Gibbs
Katie Gibbs-Gengoux
Sally Benson
Doug Gosling
John Ankele
Dr. John Losey
Grace Booth

Heather Horter
Matt Needham
Ethan Schlenker
Arshad Tayyeb
Rumi Hoque
Simi Hoque
Abeer Hoque
Camille Servan-Schreiber
Salim Virji
Shaun Webb
Chris Ryan
Mary Richardson
Jeff Gilliam
Raoul Goff
Angelo Sacerdote, Wholesome Goodness
Productions

Su Patel, Bill Moyers "NOW"
Gail Ablow, Bill Moyers "NOW"
Say No To GMOs!
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Irene Loebell, Swiss TV
Sarah Yang, U.C. Berkeley
Eric Velthuis
Bruce John Shourt
Michael Straus, Straus Communications
Monica Moore, Pesticide Action Network
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about Sustainable Agriculture
CAL-MART

ADDITIONAL FOOTAGE

ABCNEWS VideoSource
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Associated Press Television News
BBC Worldwide Americas
Britt Bailey, Center for Ethics and Toxics
(CETOS)
Budget Films Inc.
CBS News Archive
Canadian Broadcasting Corporation - CBC
Manitoba
CIMMYT
Corbis Motion
Council for Biotechnology Information
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Downstream Pictures

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FDA protest footage courtesy of Bernal
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Globalvision
Greenpeace USA
"Heartbreak in the Heartland" Say No to
GMOs!
Image Bank Film by Getty Images
ITN Archive/Reuters
James Ficklin, Earth Films
KRON-TV
Maryknoll Productions
National Academy of Sciences
National Archives

"No on 27" Campaign
Old Dog Documentaries
Oxford Scientific Films
Per Saldo, RVU
Pesticide Action Network North America
Public Affairs Television
Quill Graphics
Seipone Productions
The Sierra Club & Amnesty International
undercurrents.org
UNICEF
United Church of Christ
Windfall Films
"Yes on 27" Campaign to Label Genetically
Modified Foods

STILL IMAGES

Agronomy Journal, American Society of Agronomy Photo by Ana Luisa Anaya
Photos of Mowed Field and Person Shucking Corn, Getty Images
Photo of Crown Gall on a Plant, Robert L. Forster
Truck Spraying DDT, Corbis Images
Image of Row Crops in San Joaquin, CA, Rob Badger Photography
Zachary Griffin
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AD Perry & Co. 1887 Special Collections - National Agricultural Library
Demeter with Wheat, Poppies and Snakes, Terra Cotta Relief -Museo Nazionale Romano
Nino et Mujer con Mazorcas de Maiz photograph by Bob Schalkwijk
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