

AN INCONVENIENT SEQUEL: TRUTH TO POWER

Synopsis

*“After the final no there comes a yes
And on that yes the future world depends.”*

~Wallace Stevens

A decade after AN INCONVENIENT TRUTH brought the climate crisis into the heart of popular culture, comes the riveting and rousing follow-up that shows just how close we are to a real energy revolution. Former Vice President Al Gore continues his tireless fight, traveling around the world training an army of climate *champions* and influencing international climate policy. Cameras follow him behind the scenes – in moments both private and public, funny and poignant -- as he pursues the inspirational idea that while the stakes have never been higher, the perils of climate change can be overcome with human ingenuity and passion.

Paramount Pictures and Participant Media Present an Actual Films Production of AN INCONVENIENT SEQUEL: TRUTH TO POWER directed by Bonni Cohen and Jon Shenk. The producers are Jeff Skoll, Richard Berge and Diane Weyermann and the executive producers are Davis Guggenheim, Lawrence Bender, Laurie David, Scott Z. Burns and Lesley Chilcott. Cinematography is by Jon Shenk, the editors are Don Bernier and Colin Nusbaum and the music is composed by Jeff Beal.

AL GORE & THE CLIMATE CRISIS: 10 YEARS LATER

"All the beauty of the world is at risk." -- Al Gore

In 2006, when Vice President Al Gore became the focal point of the Oscar®-winning AN INCONVENIENT TRUTH, he was the quintessential man at a crossroads – etching a new path in the wake of the grueling and controversial presidential election of 2000, which ended in an unprecedented Supreme Court decision. Needing to move forward meaningfully, Gore exited the political stage and followed his gut and his heart into uncharted territory. He threw everything he had – all his energy, intellect, drive and voice -- into one almost overwhelmingly huge issue that had long lit a fire within him: confronting the increasingly alarming prospect of a global climate crisis that could literally threaten the end of human civilization.

At that time, the climate crisis was itself at a crossroads. Scientific consensus was coalescing around what the full human, economic and planetary costs of climate change might be if the world made zero effort to cut manmade greenhouse gas emissions. The far-reaching scope of the threat was just breaking through to the public -- and the fossil fuel industry was putting up serious resistance.

But that was then. And in the 10 years since, so very much has changed.

The inspirational story of just how amazingly far the battle to halt climate change has come -- and why Gore now says the momentum is unstoppable -- forms the core of AN INCONVENIENT SEQUEL: TRUTH TO POWER. The film sets off in a fresh direction to become an inside view of positive change-in-the-making, as it reveals how Gore has faced off against fierce forces and has weathered disappointments -- only to rebound and magnetize a groundswell of people ready to take on the most momentous human quest of our time.

The sweeping transformations since 2006 have taken place on personal and global levels. Gore has become a uniquely post-political figure, pursuing ideas larger than any party or office; AN INCONVENIENT SEQUEL: TRUTH TO POWER and other media have woven climate change into the culture's very fabric; and when it comes to halting spiking mercury, big concepts are in the offing. A low-carbon economy is emerging at an unprecedented pace, propelled by innovative technologies and growing economic upsides. In fact, 2016 marked an all-time high in investments in renewable energy across the globe.

Action is now taking place where despair threatened to reign. The groundbreaking Paris Agreement of 2015 has unified the world to tackle greenhouse gas mitigation. Developing countries are leap-frogging inefficient old grids and coal fuels for sustainable alternatives. Most tellingly, Gore is no longer the voice in the wilderness calling to be heard, but the loudest and clearest in a symphony of rising voices, from all nations, walks of life and political stripes, determined to make profound alterations in record time.

All of this gets captured in a film shot in an exhilarating "direct cinema" style, breaking the wall between audience and subject. Cameras shadow Gore on an odyssey through Greenland, India, Europe, Asia and across the U.S.A. As they follow him through the corridors of power and into the

trenches with survivors, scientists, unlikely leaders and ordinary people moved to extraordinary actions, unscripted, off-the-cuff moments bring new insights to his life, our times and the reality Gore says we can't ignore: now that we know we **must** change and we **can** change, we have to do it faster.

Says co-director Bonni Cohen: "This is the next chapter of the climate crisis story as we see both change accelerating and new battles emerging. The question is no longer do we have to change but how do we change fast enough? This is what drives AI every day. With this film we had a chance to tell the story of how AI has kept going. After AN INCONVENIENT TRUTH, AI didn't rest. He relentlessly set his mind to building an army of people to work on the solutions, even as political gridlock prevailed. He's sort of been the Lorax, speaking for the planet against the tide, but now much of the world is with him."

For producer Jeff Skoll, the philanthropist, social entrepreneur and founder and chairman of Participant Media who helped to spearhead the first film, the need for a second felt like an imperative. He recalls: "In 2010, after a trip to Antarctica, I was convinced we needed to re-tell the INCONVENIENT TRUTH story, but with a different goal in mind. AI and I kicked around the idea of a follow-up for several years, but three important things converged around early 2014 that made the timing right."

Skoll elaborates: "The first is that our 10-year anniversary gave us a sense of permission to go back and see where the first film got things right and where we may have been wrong. Second, and far more important, we knew we'd have an optimistic story to tell, and that people would be inspired to know that thanks to their actions, solutions are now truly within reach. 10 years ago, our creative challenge was to tell people about a massive problem few knew or understood. This time, we had the opportunity to re-tell that story – but with the uplifting ending of real, achievable solutions. Lastly, the first film inspired millions to act. A new film would give us a chance to showcase the legions of activists AI inspired along the way. And, a decade later, there would be a new generation that was too young to engage last time that would be very motivated to be involved in this type of societal problem solving."

If AN INCONVENIENT TRUTH was the wake-up call, millions are now wide awake. The result is what has been dubbed the Sustainability Revolution – a revolution Gore believes will have as profoundly transformational an impact on every aspect of human society as the Industrial and Digital Revolutions before it, forging new values and principles while sparking innovation in the worlds of design, scientific discovery, technology, commerce, finance, conservation, community and beyond. "It has the scope of the Industrial Revolution and the speed of the digital revolution," he says.

These changes are already happening. Gore's stirring message in 2017 is that contrary to the naysayers feeling deep despair, time has not run out. If we act boldly, heroically, marshaling more political will, more smart investments and more inventive thinking *right now*, the barriers to solving the climate crisis will fall. With his forward-driving optimism, Gore believes this particular juncture is vital: it's our last, best shot at re-making our one irreplaceable world so that it that can endure and sustain humanity and the web of life.

Co-director Jon Shenk says: “One thing we found remarkable in making this film is that Al’s optimism has no apparent bounds. Every day we saw people moved by Al to the point of deciding to change their lives and we were equally moved. As he’ll tell you, the story goes far beyond what he’s doing – it extends to energy companies, government workers, youth leaders, artists and more, all working to be part of the change. That’s why it felt so important to go out into the world with Al and lift the veil on how much is going on, things we don’t usually see happening but have far-reaching consequences.”

For producer Richard Berge, there is something especially beautiful and heartening about the fact that the new film offers more answers than the first. “What I find so exciting is that the film made 10 years ago was actually less hopeful than this one,” he muses. “To see things changing so fast has taken me personally from a place of deep worry to believing in our ability to solve this.”

Adds producer Diane Weyermann, head of Documentary Features at Participant Media, and an executive producer on AN INCONVENIENT TRUTH: “AN INCONVENIENT TRUTH, put us on a pathway to solving this crisis – but we’re not yet on a safe path. The alarms have kept going off at louder and louder decibels. So we felt there were two stories that needed to be told 10 years later: one, that people around the world have been accomplishing incredible things and two, that there’s still so much more that needs to be done and together we have the hope of doing it. The urgency’s as great as ever, but what’s changed is a real positivity that didn’t exist 10 years ago. Al, Participant and the filmmakers all felt very strongly that now it is time to look forward with renewed excitement.”

Skoll believes Gore’s ongoing perseverance is itself a source of fascination and inspiration. “When you watch AN INCONVENIENT SEQUEL: TRUTH TO POWER, you will see a story of a singular man’s bravery, courage, resilience, and heart – and his unique ability to inspire others. And, after all of these years, I am surprised that I was able to learn new things about my friend.”

Skoll continues: “The bottom line: over the last ten years, in between these films, Al had every reason to quit – and didn’t. Al lost the presidential election by the thinnest of margins and toughest of circumstances. But he didn’t quit. Al faced a gossip culture that promoted the politics of destruction over the power of service. But he didn’t quit. Al has been met with critics, skeptics, manipulators, Twitter trolls, and downright naysayers. But he didn’t quit. Al fought against the tides of an increasingly well-financed and organized opposition. But he didn’t quit. We have in our midst someone who simply refuses to back down. He was truly one of the first to understand our imperiled Earth and to risk everything – his reputation, his prosperity, his safety – to be on the right side of history, and protect our *only* home. Our job on this issue is by no means done, but I’ve never been more optimistic that we are well on our way to ensuring that our only home will endure, and thrive. And much of my optimism stems from knowing that Al Gore has not – and will not – quit.”

HOW TO UPDATE A CULTURAL PHENOMENON

“There have been times in my work with climate change, I have to admit, when my optimism was in some measure an act of will. But we’re changing, we’re changing.” -- Al Gore

Few films ever get the chance to enter the bloodstream of the popular culture and alter public consciousness. But AN INCONVENIENT TRUTH was a rare – albeit entirely unexpected at the time -- exception.

Directed by Davis Guggenheim, and taking a huge risk that audiences would respond to what was essentially the story of a fallen presidential candidate with a message of catastrophe barreling at us and a science-based traveling slideshow, the film nevertheless became a sleeper hit and a catalytic turning point. No one, including Gore, had seen the mass reaction coming. But as soon as it was screened, AN INCONVENIENT TRUTH began igniting a global conversation, debate, and accolades -- as well as vitriol -- as it became *the* symbolic representation of the global warming discussion for supporters and deniers alike.

Upon its release, *Time Magazine* said, “AN INCONVENIENT TRUTH has moved the global-warming debate like nothing else before it.” A year later, a Nielsen/Oxford University poll found 89% of those who watched AN INCONVENIENT TRUTH said it increased their awareness of climate change and 66% said it changed their mind about its existence. When Gore was awarded the 2007 Nobel Peace Prize, the Nobel Prize Committee said Gore “is probably the single individual who has done the most to create greater worldwide understanding of the [climate] measures that need to be adopted.”

From a movie-making perspective, however, this out-sized success was a double-edged sword. It meant that any filmmaker who revisited the story had to face the very opposite of what the first film faced: an unnervingly big, fat legacy.

Was there a tale just as dramatically compelling to tell a decade later? The team at Participant Media, a partner in the first production, was convinced the answer was yes.

“We were very aware a second film would have to stand on its own in the shadow of the massive icon that AN INCONVENIENT TRUTH became,” says Diane Weyermann. “But all of us at Participant, and particularly Jeff Skoll, felt so strongly that we said, ‘we’ve got to at least try.’ We saw how AN INCONVENIENT TRUTH helped put the climate story on the map – but we also saw, as years passed, how the issue fell down the list of political priorities and wasn’t being talked about as much or in the same urgent way. At the same time, I’ve also stayed in touch with Al and knew he was only doing more and more, training more than 10,000 Climate Leaders. We felt that was the story -- and when we talked to Al he fully embraced the idea. Then the big question was: how do we best tell this new part of the story?”

With the blessings of Davis Guggenheim (who went on to make such films as IT MIGHT GET LOUD, WAITING FOR SUPERMAN and HE NAMED ME MALALA) and the first film’s producing team, Participant began to develop the follow-up. Guggenheim was engaged with several other projects, so

they went in search of a fresh voice – ultimately turning to the team at Actual Films, a documentary production company headed by producer Richard Berge and the married filmmaking team of Bonni Cohen and Jon Shenk, to ferret out an approach that would set itself apart.

“Bonni and Jon are really smart, creative, committed filmmakers,” says Weyermann. “It has been an incredible experience working with them. This was an extremely difficult film to make for a variety of reasons and they were 100% fearless about it, with a very strong vision to which they held. They were always open, always willing to take risks, yet they were also able to really drill down on a day-to-day basis into the nitty-gritty of Al’s world. Just following Al is tough because he is basically the Energizer® bunny – he never stops. We had our challenging moments but they persevered and really brought their artistic voices to the fore in the process.”

Adds Jeff Skoll: “Bonni and Jon bring a totally fresh perspective and sense of warmth to this film. They bring a gorgeous eye for cinematography and a humility that is refreshing in the filmmaking business. This is not the easiest story to make entertaining, but they succeeded. They balance two distinct themes: urgency and optimism, all while making you feel a new human connection to Al Gore. It is certainly not an easy task to step into a film with this kind of history, nor is it easy to keep up with Al’s breakneck pace. Bonni and Jon did a terrific job on all fronts. They also struck up great relationships with the previous film team, who all came back together as executive producers this time around. By having both continuity and new creativity, we achieved a special dynamic that is reflected in the film.”

The team was already known for their climate-themed film *THE ISLAND PRESIDENT* – an acclaimed look at the urgent fight of the low-lying Maldives to survive despite rapidly rising seas. But this project was in a category all its own ... and for a moment, the weight of it took them aback.

“The first film was clearly lightning in a bottle,” notes Richard Berge. “So we felt the only way a second could possibly work was to find our own direction -- and pretty quickly, we saw there was a story the first film could not have told: the story of how Al and others have brought us to what is really a new place in this historic fight. We also felt we had the chance to allow audiences to experience something usually hidden from view – to experience what life is actually like when you’re a world leader trying to rally people to the most important issue of our times. We wanted to make a film that gives you an unprecedented vantage point into the heart of Al’s very unique life: you see how fast he moves, what goes on behind the scenes, and how much he’s contributing that goes largely unreported.”

Berge goes on: “As we followed Al, unbelievable things happened before our eyes. We got to witness him in Greenland, in India, in the Philippines, in Paris and all across the U.S. and to see the incredible human dynamics that lie at the heart of what he is trying to accomplish. And we also got to see him with his guard down, being very funny and spontaneous.”

Cohen and Shenk had their own yin-yang mix of reactions upon being offered the film. There was sheer exhilaration at the prospect of telling a story so vital, but equally big apprehension about following in the footsteps of Davis Guggenheim’s achievement. What hit them most, though, is that as

filmmakers devoted to capturing raw truth in the moment, they had an unparalleled opportunity to capture a moment that will very likely be looked back upon by future generations as pivotal.

That sparked a quixotic quest to follow Gore as he never had been followed.

Cohen continues: “As we met with Al and learned about all he’s been doing, our wheels really started to turn. We realized nobody has taken cameras into the room with a figure like Al Gore before, to see how, in the moment, he is negotiating and teaching and learning and constantly inspiring people as he works to keep growing this global movement.”

The pair also realized they had some advantages only time could give them. For one thing, they had no need to start from square one in explaining the climate problem as AN INCONVENIENT TRUTH had. By now, the primary science is so settled that the ABCs of how greenhouse gases trap heat are known even by young school children. The dots have all been connected from manmade emissions to thawing glaciers, surging seas, violent storms, destructive droughts, catastrophic flooding and refugees desperately in search of safe places for their loved ones. In fact, a bevy of recent peer-reviewed scientific papers have suggested the effects of greenhouse gases on climate patterns may be happening more quickly and may be more severe than originally calculated, rather than the opposite.

“We were handed a huge gift by Participant and Davis Guggenheim because before AN INCONVENIENT TRUTH there was so little in the broader culture about climate change and people really didn’t know what to make of it,” notes Shenk. “We are now the beneficiaries of all that film and others that followed have built. We didn’t have to go over the basics of the science in our film because almost everyone knows it by now. So that set us free to make exactly the type of film we really, really like to make – an observational, verité look at Al Gore building this movement to a new level.”

One of the first of many large questions to face Cohen and Shenk was whether or not to address head-on the extreme responses the first film engendered. In 2006, the full brunt of the fossil fuel industry’s PR machine had been brought against AN INCONVENIENT TRUTH. There were some attempts to nitpick the science (much of which has since only been more solidified), but many of the most vociferous attacks were directed personally at Gore himself as the messenger.

Shenk notes that Gore was up for acknowledging the mighty struggle the movement faced at that treacherous point in time. “We started to talk about it in the vein of ROCKY II – where you open the film with this guy who has been getting battered and beaten and you can’t help but root for him to make a comeback. That’s why we start the film with a compilation of sound bites – where you hear these relentless attacks on Gore and then we start to show how far we have come since those days.”

Adds Richard Berge: “Not everyone knows how savagely attacked Gore was after the first movie. I mean Glenn Beck compared him to Joseph Goebbels. We felt the best way to address it in the film was to put it all out there in the first moments and then move on. Today, climate denialism has changed quite a bit. Fossil fuel companies no longer say it isn’t happening; instead, they question the economics of changing fast enough to make a difference. But in the meantime, Al has been making a very convincing economic argument that actually, we can’t afford economically *not* to change. That

change is already happening and it is going to increasingly be the smart choice to invest in renewables.”

As Cohen and Shenk began preparing in earnest for the production, they began to talk with Gore about the kind of unprecedented access they were crossing their fingers he would give them. The duo have a passion for shooting in the purest documentary style, following in the tradition of direct cinema forbearers such as The Maysles, D.A. Pennebaker and Frederick Wiseman. By allowing the camera to be a fly-on-the-wall witness -- capturing authentic slices of real life, natural dialogue and events that unfold without directorial manipulation -- the idea behind direct cinema is that it can reveal the complexity of human relations in as electrifying and dramatic a way as fiction.

The very rare chance to shoot a contemporary historical figure such as former Vice President Gore in this kind of see-through, uncontrolled mode was thrilling – but it also wasn’t going to be easy.

“I don’t think Al would have consented to this 10 years ago,” confesses Shenk. “It was only because AN INCONVENIENT TRUTH convinced him a film could touch so many people that he decided to trust in the process. We inherited that good will, and are grateful for it. But given the worlds that Al travels in, there were many organic difficulties. Part of being observational filmmakers is having a plan but then letting your plans to be completely disrupted – and that happened a lot on this film!”

The duo wound up with a remarkably broad gamut of footage. Surprising images range from the very intimate (Gore peeling off his soggy socks after wading through ocean-flooded Miami or Gore escaping traffic by taking a crowded Paris subway), to the media-savvy (Gore talking to *Miami Herald* reporter Jenny Staletovich, MSNBC’s Chris Hayes and Telemundo’s Vanessa Hauc), to the power-brokering (private meetings with New York Attorney General Eric Schneiderman, Secretary of State John Kerry and UN Climate Chief Christiana Figueres, among others), to the compassionate (Gore listening to heart-wrenching stories from typhoon survivors in Tacloban, Philippines).

Cohen emphasizes that even Gore’s openness didn’t always guarantee them an easy in to where they wanted to shoot. “Al was very on board but it gets complicated when you have security and you’re going into highly sensitive meetings with other parties who might not expect to be filmed,” she explains. “There was constant negotiation and sometimes we had to defend why we felt the camera had to be there in situations where it was definitely a pain. But I have to say, Al has such an innate sense of storytelling, for the most part he really understood why we wanted the camera always there.”

Throughout, Gore was emotionally candid – both about his personal setbacks and discontents and his reasons for continuing to fight, even when he has hit countless walls over this last decade.

“It took a bit for Al to get used to just how closely the cameras were going to follow him,” observes Berge, “but the pay-off was huge in terms of illuminating him as he’s not been seen before. It’s one thing to do a film where you’re just interviewed, and entirely another to do a film where your every move is tracked. This was new territory for Al. Some people can get very hypersensitive to it, but with Al, it was never like that. He took it as just another part of what he needed to be doing.”

Adds Weyermann: “A big part of it was just building trust. Al was usually game and occasionally he wasn’t, but Bonni and Jon were dogged and kept at it and were able to push for things that almost certainly would not have happened had they not been as endearingly forceful as they were.”

It also helped that Shenk and Cohen are experts at going near invisible when the situation calls for it. Gore himself admits he often forgot the cameras were there. Sums up Berge: “Bonni and Jon are fantastic observational filmmakers. As a cinematographer, Jon has got a keen eye but he can fade into the wallpaper at just the right moments, so you barely know he’s there with the camera. Bonni is a very good interviewer and she has a strong sense of concept that was a guidepost when things got unpredictable. Having the two of them, rather than a single director, gave the film a great mix of perspectives.”

A POST-POLITICAL GORE

“The next generation, if they live in a world of floods and storms and rising seas and droughts and refugees by the millions escaping unlivable conditions, destabilizing countries around the world, they would be well justified in looking back and asking, ‘What were you thinking?’”

-- Al Gore

One deeply human question that reverberates beneath the surface of AN INCONVENIENT SEQUEL: TRUTH TO POWER is just how much Al Gore has changed since 2006, and how he has reconciled himself with what turned out to be, admittedly, the Plan B for his life. It’s hard to deny that an almost Shakespearean aura of tragedy surrounds the man, a sense of the unfulfilled promise of what might have been. But Gore seems to have abandoned any inner regrets he might have had to fully embrace a far vaster role in the world as the veritable Godfather of the climate movement.

Gore these days refers to himself as a “recovering politician trying not to relapse,” but Bonni Cohen and Jon Shenk see him as truly post-political, focused on what is moral, what is decent, what is possible, rather than what is politically expedient.

Says Shenk: “It sometimes seems the fact that he’s longer caught up in the day-to-day of party politics has freed him to be more effective. In a sense, maybe he was made for this kind of worldwide fight. There is a part of him I think that feels born to do something on a higher plane and maybe this was it, not being President. Certainly, no other Vice President has had this kind of career on the world stage the way Al has. His importance as a historical figure is still very much in progress.”

Public life has been entwined with Gore since his birth to a father who was then a U.S. Representative from Tennessee, and would soon become a Senator, and a mother who was one of the first women to graduate from Vanderbilt Law School, back in the 1930s. After serving in Vietnam and starting a career as an investigative journalist, Gore himself became a congressman from Tennessee at the age of 28, then a U.S. Senator. Then at the age of 39, he made his first run for president before becoming Vice President at age 44 and serving in that role for 8 years. His interest in climate is nearly as long-lived. He first learned about mounting carbon dioxide levels while a college student and in 1981, he held the very first Congressional hearings on the topic. In 1991, he published the book Earth

In Balance, becoming the first U.S. Senator to enter the *New York Times* bestseller list since John F. Kennedy.

Yet it was really when Gore left politics behind that his life as an inspirational figure took off on a trajectory that sets him apart in modern times.

Diane Weyermann has seen the evolution taking place. “When we were making AN INCONVENIENT TRUTH it was an extraordinarily painful time for Al,” she recalls. “He’d always been an advocate for the environment throughout his career but he was at the beginning of realizing that he might be singularly positioned to effect change on a major scale. From those early days, I’ve only seen him become more energized, focused and intent. His drive is just infectious. And of course, the flip side is that he doesn’t have to do any of this and certainly not as much as he is doing. He could spend his days on his beautiful farm in Tennessee. But his desire to serve comes from somewhere very deep and once he committed to taking on this issue, it has only continued to build and build. He really has been this kind of secret agent working behind the scenes pushing to make sure things keep happening.”

There are few precedents for Gore’s post-political life. Others have been involved in a variety of public policy issues, global health crises and international conflict resolution and human rights efforts in the decades since they left office, but there is no one else who walked away from party politics to become the leader of a non-partisan global movement.

“I would be hard-pressed to think of or even create a better cinematic character than Al,” observes Shenk. “He truly is a unique person in the world. He was part of this strange anomaly of America history where he lost the Presidency on a technicality, and then he had to completely question and rethink his life and his future. He’d been raised on the idea that governance could better the lives of real people and that was what he wanted to do -- but he had to create his own second act.”

Shenk goes on: “To see who Al has become ten years later is really fascinating. He is perhaps an even bigger inspiration now than he could have been as President. It’s really poignant how he talks about it in the film -- saying he once had a detailed plan for his life but life had a different plan for him. That became one of the underlying themes of the film: that we don’t know what life has in store for us, but we can make something powerful of it.”

AN INCONVENIENT SEQUEL sees Gore working without regard for partisan lines or borders, since climate change has no regard for either.

In one resonant sequence, he is welcomed by colorful Republican Mayor Dale Ross of Georgetown, Texas, which despite being one of the Reddest cities in a very Red state has just become the first in Texas to use 100% renewable electricity. Though one would be hard pressed to find a figure more different from Gore in all ideological respects, Ross is fiercely, defiantly proud of how he’s helped his town succeed. His light-hearted interaction with Gore is a clear, if humor-laced, reminder that there is hope for non-partisan cooperation on this existential threat to all.

“Doesn’t it just make sense from a common sense standpoint?” asks Ross. “The less stuff you put in the air, the better it is. Common sense; you don’t need scientists to debate it.”

Says Bonni Cohen: “We loved their relationship, and it’s a great example of how people who are so completely opposite can truly work together. One of the things I think people respond to with Al is that his charisma seems to come from somewhere Old School. It’s a mix of humor, charm and moral clarity. He’s not a guy who has a modern TV-Q or celebrity quality. He’s someone who likes to get into the dirt and do the hard work and for many, I think he embodies a time when people in public life tried to unite around the biggest challenges that face humankind.”

Gore also continues to regularly consult with scientists at the forefront of climatological research. In AN INCONVENIENT SEQUEL, the camera follows him to the breathtaking, otherworldly but also ominous beauty of Swiss Camp, Greenland, where the Cooperative Institute for Research in the Environmental Sciences has maintained a research station since 1990 to monitor the movement of the ice sheets. Here, Gore learns from Dr. Konrad Steffen that the station itself has collapsed several times over the last decade because the ice on which it is anchored is melting so precipitously. These scientists are seeing stark and staggeringly fast-moving changes that few others are able to witness – which is one reason Gore has felt compelled to become their voice, bringing their urgent message to the world.

Gore also continues to give his humor-filled, fire-lighting talks about climate change as often as 3 times a week – and regularly leads training sessions to teach others to give their own talks. Shortly after AN INCONVENIENT TRUTH was released, Gore held his very first training for what he dubbed The Climate Reality Leaders Corps at his family farm in Carthage, Tennessee. That training program has now grown to include more than 10,000 men and women of diverse backgrounds and beliefs from more than 135 countries – and the film shows Gore giving trainings in Miami, Houston, Beijing and Manila, among other places.

Says Richard Berge: “It’s incredible to see Al give his talk now, because it’s this living, breathing, constantly adapting thing that he is changing and re-writing literally 15 minutes before he goes on stage, in order to bring in the very latest information. Every time he gives it, it feels completely fresh and relevant. We saw him give many, many of those talks during the course of filming and you might think it got boring, but every one was mesmerizing.”

CLIMATE CHANGE NOW

***“There’s a hunger for information about what’s happening,
why it’s happening and how we can fix it.” -- Al Gore***

The state of the global climate crisis at the start of 2017 is a definite case of good news/bad news – but perhaps what is most intriguing is that the good news is countering the narrative that nothing can be done and that economics won’t support taking action to mitigate global warming pollution. To the contrary, economic imperatives are now working with popular and political pressure to

give a much greater push to clean energy technologies that once foundered without passionate advocacy.

Says Jon Shenk: "AN INCONVENIENT SEQUEL shows that we're probably closer to disaster than most people think about in their minds on a daily basis -- but the film equally shows that far, far more is being done on a daily basis than most people see happening or realize is happening. I think what AI gets across so well is that we have a choice right now at this very moment: we can either tackle this in a rational fashion with care and forethought or we can be left scrambling when things really hit the fan --and they will. One is obviously the much better option, and AI's convinced people get that."

With perils still mounting -- many of them first brought to public attention in AN INCONVENIENT TRUTH -- the danger is clearer than ever and poses a growing threat to both the planet's ecological system and humanity's wellbeing:

- **Temperatures continue to rise** --2016 was the hottest year on record -- and the third year in a row that gained that distinction. And extreme weather events have become the rule rather than the exception. Record-breaking hot days now come regularly; the frequency of extremely hot days has increased by 150% in the last 30 years. With that rise has come crop-destroying droughts and raging wildfires in vulnerable regions. Ocean temperatures are also rising -- since 93% of excess heat in the earth's atmosphere gets trapped in the oceans -- and as more water evaporates off the oceans into the sky, it is carried over land by atmospheric river. The result is seen in more intense and destructive downpours -- and the record-breaking floods that follow. Tropical storms and hurricanes have spurred mass disasters, with devastating loss of life and economic losses, around the world and in the United States.
- **Almost all of the world's major glaciers continue to melt and Arctic sea ice is shrinking faster** -- November 2016 saw record monthly lows in measurements of sea ice extent from both the Arctic and Antarctic, while Greenland alone is losing an average of over 250 billion tons of ice every single year. The pace of change has stunned even those who study the complex interplay between glaciers, oceans and the atmosphere. Arctic summers may soon be ice-free, according to the National Snow and Ice Data Center. As dramatic glacier melts flow into the oceans, sea levels rise worldwide, putting millions who live in low-lying areas at risk of unrecoverable flooding. While predicting the speed of that rise is not a precise science, respected researchers say current trends suggest a possible seven foot sea rise in this century in some parts of the world, which would reshape the map in ways that are nearly incomprehensible, causing hundreds of millions of climate refugees.

- **Carbon dioxide levels passed the crucial benchmark of 400 ppm in March of 2015** – the last time levels reached this height, humans did not exist. Scientific researchers have suggested that CO₂ levels must be reduced below 350 ppm to avoid the most disastrously extreme impacts of the climate crisis. Yet as of 2016, 81% of all energy produced in the world remains based on carbon fuels.
- **Myriad international crises are now scientifically linked with climate change, including global biodiversity losses** – with an estimated 25% of all land species in danger of extinction by 2050 due to shrinking habitat. Genetic diversity is decreasing among species that cannot adapt fast enough to changing temperatures. The thinning of nature brings a staggering loss not only of wonder but of natural balances. The rapid spread of pandemic diseases, from dengue fever to Zika, has been traced to infectious microorganisms – and the mosquitoes and other “vectors” that carry them -- now thriving in higher latitudes. Other increasing human health effects include malnutrition from failed crops and increased lung disease from heavy air pollution.
- **The economic costs of climate change continue to climb** – this year, the World Economic Forum in Davos this year called the climate crisis the single greatest threat to the world economy. In 2015, the UN estimated that weather-related damage drove 15 million people from their homes, greatly worsening the world’s refugee crisis, which in turn has been a significant economic and political stressor – even destabilizing the political and economic equilibrium in Europe. The ongoing Syrian conflict, which has displaced millions, cost billions and opened the gates of hell, was immediately preceded by the worst regional drought in 900 years, which destroyed 60% of Syrian farms and killed 80% of Syrian livestock. During this time, 1.5 million climate refugees migrated to urban centers, further fanning the flames of civil conflict.

The near-Biblical imagery of climate change’s impacts is now splashed across newspaper headlines and Gore tracks them daily. He has been moved by images – several shared in the film -- of a woman falling onto a melting road in India, of Louisianans saved at the last second from drowning in cars overtaken by flooding, of massive ice fields crashing in snowy explosions amid a temperature spike in Greenland, of ocean fish swimming in Florida streets, of sci-fi-like “rain bombs” deluging Arizona.

Still, none of that has dampened Gore’s conviction and hope a single bit. The source of his optimism is certainly in part temperamental. He is a man who has always believed deeply in human potential, who built his whole life around that ideal and the values it engenders.

But the optimism Gore displays is also evidence-based. Sustained and consistent action has yielded tremendous results already towards stabilizing human emissions. And Gore notes that though there may be powerful corporations, entrenched interests and savvy political forces working in the opposite direction, their power is not absolute. Mounting economic and public pressure is having visible results. The clock has not stopped ticking on the climate crisis, but the race to beat it is on.

Some of the huge climate success stories Gore has seen, and been part of, recently include:

- **For the first time cities around the world are achieving the goal of using 100% renewable electricity, including Rockport, Missouri, Greensburg, Kansas, Burlington, Vermont, Aspen, Colorado, Columbia, Maryland and Kodiak Island, Alaska in the U.S.** Many others are fast approaching that goal. Several countries in Europe have achieved days where 100% of their electricity needs were met by renewables, mostly wind and solar. More than one third of Germany's electricity is now regularly delivered with renewables. In many parts of the world, it is now already cheaper to obtain electricity via wind and solar than from fossil fuels.
- **Global investments in renewable electricity generation now surpass fossil fuels.** Rapidly expanding investments in solar and wind power, battery technology and electric vehicles are quickly decreasing reliance on fossil fuels and hold out extraordinary promise for more breakthroughs. Markets are increasingly turning away from fossil fuels and electrical utilities are now planning for a low-carbon future that is economically expedient. While economics alone won't solve the climate crisis fast enough, the economic trends have put the handwriting on the wall: the future belongs to renewables.
- **Wind and solar have exceeded all expectations, growing exponentially.** In the year 2000, projections were that by 2010, the world might install 30 gigawatts of wind power capacity. In 2015, the reality was 14 times that number. Solar has gone even further beyond projections. Expectations were that one gigawatt per year of solar power might be installed by 2010. The forecast for 2016 was 70 times that. And the cost of solar cells has dropped 85% in the last 10 years. In a growing number of regions, solar power has achieved grid parity – the point at which the cost becomes equal to or less than electricity from conventional fossil fuels. Chile has gone from 11 megawatts of solar power in 2013 to 400 megawatts of solar power in 2014 to a whopping 850 megawatts in 2015 and is now in the process of adding 13.3 gigawatts of solar power capacity. Meanwhile, in the U.S., signs are strong that the public desire and demand for solar and wind is on the rise; it is a lack of access that has curtailed greater growth.

- **The biggest expansions in renewable fuels are coming in developing countries.** Countries that today lack sizable electrical grids and fossil fuel-based infrastructures have seized the opportunity to “leap frog” directly into sustainable technologies including solar, and wind. – just as many of these same countries quickly adopted mobile phones without building a land-line telephone grid. Though it will take global cooperation to make it work, there is a major opportunity for countries to forge new business models that bypass outdated methodologies and drastically reduce emissions even as development moves forward.
- **The Deep Space Climate Observatory (DSCOVR), which launched in 2015, is going to bring us unprecedented climate data.** This launch was a dream come true for Gore, who in 1998, first proposed a unique satellite that would track the earth’s changes. It will provide views of earth’s “blue marble,” warn of solar storms and bring home data that will make for far more accurate climate change models and enhance our understanding of the earth’s energy balance.
- **The Paris Agreement of 2015, decades in the making, became one of the great international achievements of our times.** In this historic agreement, 195 countries around the world, virtually every nation on earth, decreed that nations will undertake rapid reductions in greenhouse gas emissions. Aims include holding global temperatures to no more than a 2 degree Celsius rise over pre-industrial levels while striving for no more than a 1.5 degree Celsius rise, conserving natural ecosystems such as forests and soils that can become greenhouse gas “sinks, and scaling up financial support for mitigation and renewable adaptation programs and encourage developed nations to help vulnerable countries overcome the losses and damages of climate change.

A PASSAGE TO INDIA – ON THE ROAD TO PARIS

“The gravest effects of attacks on the environment are suffered by the poorest.” -- Pope Francis

As AN INCONVENIENT SEQUEL began to follow Al Gore, Gore was preparing for something he’d been anticipating for a large portion of his life: the strongest worldwide agreement on climate change yet, one that would have virtually every nation committing to hold the Earth’s temperature to below 2 degrees Celsius above pre-industrial figures – a threshold that many leaders have come to regard as the most achievable target. (Though a less than 2 degree Celsius rise may still have considerable global effects, any higher than that runs much higher risks of pushing the climate system past a “tipping point,” beyond which the catastrophic consequences for humanity would threaten the end of civilization.)

Well prior to AN INCONVENIENT TRUTH, there were hopeful murmurings about one day forging a global treaty to protect the world from the increasingly clear impact of green house gases. In 1992, the U.S. and 196 other countries signed the U.N. Framework on Climate Change, the first to obligate nations to try to prevent manmade interference in the climate, though it lacked specifics. In 1997, 192 countries signed the Kyoto Protocol, a commitment to reduce greenhouse emissions to defined targets, but the U.S. failed to ratify the treaty. In 2009, the Copenhagen Summit on Climate Change fell into chaos and failed to reach any meaningful agreement.

Gore was there for each of these, but as he says in the film, “the world struggled to get its act together” – and though he did not abandon hope, he did struggle with the acutely painful frustration of being unable to help the process move faster, all the while absolutely certain that it could.

In 2016, however, the once dreamed-of possibility at last became a stirring reality when the world formally ratified the historic agreement negotiated at the end of 2015. It happened at the United Nations’ COP 21 climate conference in Paris -- the largest gathering of heads of states since 1948,. Representatives from every nation came prepared to hammer out a global climate accord no matter how many bleary midnight meetings and emergency sessions it took. The new UN Climate Chief, Christiana Figueres, a powerhouse Costa Rican diplomat who participated in one of the first of Gore’s Climate Reality Leadership trainings, was determined to succeed where other conferences had fallen short and demonstrate the world was ready to get serious.

No one knew what was going to happen going into the conference, least of all the filmmakers. Nobody could have predicted the degree to which the conference would be a pressure cooker or that there would be a shattering terrorist attack on Paris just two weeks beforehand, or that Gore would play an unexpectedly key role in the down-to-the-wire negotiations that pulled it all off.

Building up to the conference, Gore made what would turn out to be a well-timed trip to Delhi, India, where he met with Piyush Goyal, India’s Minister of Energy and Power, and Environment Minister Prakash Javadekar. His aim was to convince India to enthusiastically join with other major nations in committing to reduce carbon emissions – in part by emphasizing to them the competitive pricing of solar power.

India is the world’s third largest carbon dioxide emitter (behind China and the United States), so it is a vital piece of any solution to the climate crisis. But India is also in a quandary. The country’s rapid-fire development and economic gains over the last few decades have largely been fueled by coal, which provides some 65% of the country’s energy. Meanwhile, 300 million people in a country of 1.25 billion still live without any household electricity at all.

The hopes of those millions for a better future are pinned on the growth of India’s economy and the creation of jobs that might raise standards of living. So when it comes to being pressured to reduce carbon emissions, many Indian politicians feel there is a glaring inequity at work. After all, the U.S. built its glittering cities and economic prosperity by burning coal. Why shouldn’t India and others get the same chance?

As Minister Goyal, says to Gore about investing in solar: “I’ll do the same thing after 150 years. After I’ve used my coal. After I’ve got my people jobs. After I’ve created my infrastructure ...”

Gore knows and appreciates the fervor of the arguments about historical responsibility for the changing climate, the need for greater equity, and the attention that must be paid to the hundreds of millions of people worldwide living in abject poverty. But he also knows that, fair play or not, India will experience and have to confront the destructive effects of climate change, and that they do not have the same resources that wealthy countries can use to lessen the pain of the losses and destruction. While the past cannot be undone, at this point he believes developing countries such as India may actually have the option of deploying renewable energy technologies much faster than countries where fossil fuel industries and the institutions that support them are deeply entrenched and powerfully influential in politics.

Gore points to the example of the cell phone – which has been adopted at dizzying speed in countries that were never able to bring wired telephone service to vast, remote populations. He also points to Bangladesh, one of the world’s poorest countries yet simultaneously one of the fastest growing solar markets in the world. In parts of rural of Bangladesh it has become commonplace to see the latest in mini-solar panels installed atop thatched-roofs huts. Millions of Bangladeshis who never had a connection to the nation’s limited power grid are now connected by solar.

Gore believes strongly that countries such as India can do even more – if other nations are ready to cooperate with them. But he also knows he has to wage hard battles on both sides to get there. “It got quite tense in those meetings with the Indian ministers, but the good news for us as filmmakers is that at certain points the parties involved completely forgot we were shooting. That is a great testament to how well Bonni and Jon are able to shoot without drawing attention to themselves,” says Berge of the Delhi scenes.

That tension, it turns out, would be only grow higher at the Paris conference itself.

TRAGEDY AND TRIUMPH IN PARIS

“One of the secrets of the human condition is that suffering binds us together.” – Al Gore

Two weeks before COP21 began, Gore traveled with the AN INCONVENIENT SEQUEL team in tow to Paris. He was planning to rally more public attention with his 5th annual 24-hour webcast marathon and concert entitled “24 Hours of Reality” as part of the build-up to the climate conference.

But fours hours into the broadcast on November 13th, the live show suddenly had to be shut down. Suddenly, the city was in the throes of a horrific terrorist attack involving multiple gunmen and bombs. Those attacks would ultimately take the lives of 130 innocent people, including 89 attending a Friday night rock concert in Paris’s historic Bataclan theatre. It was the deadliest attack inside the European Union since the Madrid Train bombings of 2004. And as news began to stream out to the wider world, hearts were stopped with the staggering inhumanity of it all.

In the heat of the chaos -- as confusion reigned, security swirled and everyone searched the internet for updated reports on the unfolding tragedy -- Gore gave an impromptu speech before suspending the production. Visibly overtaken with emotion, Gore connected the mounting surge of terrorism with a lack of moral purpose and spoke to the imperative for people to unite and show their deep care for the future.

It was the kind of moment that documentary filmmakers don't expect but are always prepared to capture: those spontaneous few seconds when people show what they are made of.

Notes Bonni Cohen: "You really see Al's leadership qualities in that moment. In a crisis, he is one of those people who rises higher. It was a frightening and heartbreaking time for everyone and Al was able to both reflect somberly on what was happening while inspiring us all to want to redouble our efforts. He didn't seem like a politician or activist at the moment, just a deeply caring human being."

Recalls Richard Berge: "Al was so strongly affected by what was happening and we all felt it. We were all a bit scared and confused because the police told us 'don't leave, we've got you surrounded.' At first, it seemed so sad that we had to shut down the broadcast, but when we found out what going on in the city, we were crushed. When Al made the tie-in between the unrest in the world and the need for the rest of us to counter that with concern for one another, it truly lifted us up."

For Diane Weyermann, who was also there in Paris, it revealed a side of Gore that sets him apart. "Obviously, Al is someone who can be very scientific and data-driven. But here, you also feel the depths of his emotions and how he is able to move people. One of the things I think people will see more of in this film is not only Al Gore as a global force but also Al Gore as a human being."

Paris and the world were still reeling with grief and anxiety as COP21 got under way on November 30th – but Gore sensed that the unified sorrow of so many could also become a spur towards substantial action. He got down to work. Soon enough, he found himself and all the hopes of the conference facing a new obstacle: the talks stalled as India made its argument that developing nations have a right to follow the fossil fuel model to prosperity.

It was then Gore jumped into a new role, at the request of the French Foreign Minister chairing the conference, Laurent Fabius, and UN Climate Chief Christiana Figueres, that has not been revealed previously: as a last-minute negotiator who helped convince India that they could have economically viable access to the latest alternative energy technology.

In a sequence filled with authentic intrigue, suspense and hidden political machinations – and unfolding against the backdrop of deadly floods inundating the people of India's major city of Chennai -- Gore is seen scrambling to convince lenders to come up with a way to extend more credit to India to purchase renewable energy technology. Later, in July of 2016, the World Bank would announce \$1 billion of financing to support and accelerate India's plans to build an advanced solar infrastructure and bring solar and hybrid technologies to the marketplace.

But in the heat of the moment, in need of an inducement, Gore comes with a big idea that helps to save the day: a deal with SolarCity, America's largest provider of solar energy products and services.

In an unreported call with Lyndon Rive, CEO and co-founder of SolarCity, Gore proposes the company step in as a heroic force by announcing that it will give their groundbreaking solar cell technology to India – free of charge – thus satisfying their demand for access to Western technology.

Cohen and Shenk were already well acquainted with the unresolved tensions between developed and developing nations on climate change – a theme that comes strongly to the fore in THE ISLAND PRESIDENT.

Says Shenk: “You find this is a central dilemma in the climate change world: as more countries agree to transform towards sustainable energy, who is going to be responsible for paying for it? When India says we didn’t cause this problem with the climate so why should we shell out to fix it, it’s a very compelling point. At the same time, there is no choice at this point and that is the reality AI is trying to get across. We are all on the Titanic and we can sit on this boat and argue about who created this situation as we head towards the iceberg or we can try to turn the boat around.”

Compromise won the day in Paris, as Indian Minister Javadekar announced India’s pivotal decision to sign the agreement with the words: “we have written a new chapter of hope in the lives of 7 billion people on the planet.”

CINEMA VERITE MEETS CLIMATE CHANGE

“I try to answer to the truth of what needs to be done. Each of us in our own ways has the obligation and some ability to feel what is more likely to be true than not ... that’s not arrogance, that’s a feeling I think everyone is familiar with, and I’ve been working on this long enough that I feel very, very deeply about what the right thing is. I’m not confused about it.” --

-- Al Gore

For all of the vital significance of AN INCONVENIENT SEQUEL to the history of the climate crisis, filmmakers Bonni Cohen and Jon Shenk were also driven to make a distinctive work of cinema. With their once-in-a-lifetime opportunity to follow Gore intimately, they saw a chance to give audiences an immersive experience in the nitty-gritty of global change that most people will never get to see in action up close. The film is structured as a you-are-there experience, but what stands out is that you are there in a moment that could very well set the course of the future.

“For me the most satisfying parts of this film are those completely unexpected verité moments,” says Shenk. “It’s the unseen trajectory that emerged when Al went to India then went to Paris, then went through the Paris attacks and into the Paris conference only to be meeting again with India. It is so rare that you get to see a modern warrior going into battle armed with all that he knows and all his skills and then coming out the other side – and that is what we saw while making this film. Witnessing that as it happens is an extraordinary thing.”

For Cohen and Shenk there were two equally important phases of the film: the shoot itself which required deft sensitivity to what was happening in any room they happened to be in with Gore; and the editing, during which they tied masses of footage together via an emotional through-line exploring Gore’s process of moving beyond frustration to passionate hyper-drive on the climate crisis.

To keep up with the constant motion of Gore's life, the duo decided to do something they haven't done before: start editing the film on-the-go. When they weren't shooting, they were editing, and vice versa.

"It made the editing as efficient as it possibly could be on a project of this scope – but even more so, we were able to react in our shooting to what we were seeing in the editing room on a daily basis," says Shenk. "For us, it became a very artistically and creatively interesting way to shape the film as we were making it."

As they were putting the film together, one major decision they had to make was whether or not to include footage of Gore's ongoing public presentations, which had been the heart of AN INCONVENIENT TRUTH. "We didn't want Al's talk to be the hinge of this film," explains Cohen. "But we felt we could use it as a kind of touchstone. As we follow him around the world, his talk is a way to return again and again to these really concrete and essential facts about what is happening right now to the climate. You get to see him reaching out with all these different tentacles to make stuff happen – and then you see the basis of it all. It gives you a sense of how knowledge and action mix."

Re-creating Gore's daily life took on a new challenge in the editing room where the hope was to echo the non-stop pace and roller-coaster rhythms – which sees Gore in cold weather gear talking ice science with glaciologists in glaciers one minute, doing research in the back of a car while rushing to a talk the next, then putting on his tie alone in a hotel room before meeting with world leaders in Paris. "His life really is like that," says Diane Weyermann, "and you get a taste of it in the film."

To capture this with entertaining verve, Cohen and Shenk worked closely with an editing team comprised of Don Bernier and Colin Nusbaum. Bernier, who also collaborated with Cohen and Shenk on AUDRIE & DAISY, won an Emmy for editing the television documentary THE BOTANY OF DESIRE based on Michael Pollan's bestselling book and is acclaimed for his recent work on Banker White's Alzheimer documentary THE GENIUS OF MARIAN. Nusbaum shot and edited THE SHEIK & I and recently edited TO THE EDGE OF THE SKY, about parents battling the FDA for new drugs to treat muscular dystrophy.

"The editing brought so much to the creative process," says Cohen. "Then, we had a really amazing team helping us put the finishing touches on the film, including our composer Jeff Beal [HOUSE OF CARDS, BLACKFISH] and Scott Grossman, who provided great animation and graphics. With this team, the film really was allowed to grow and change almost like a fiction screenplay rather than a documentary."

Throughout an often unpredictable production, the team felt there was always a strong foundation beneath them due to the support they received from Participant and especially Diane Weyermann. Says Shenk: "Working with Diane so incredible, we thanked God for her every single day. She has one of most incredible filmmaking minds we've ever encountered and she loves filmmaking as much as life itself. On top of that, she had the wherewithal to trust us when we needed to be trusted, to protect us when we needed to be protected and to go to bat for us when we needed that."

Says Richard Berge of Participant: “One of the things working with Participant gives you that most documentarians don’t usually get is incredible resources. To know so many people at the company are all working together to make the film the best it can be is really empowering.”

As post-production was winding to a close, another fast-breaking event altered the context of the film: the election of Donald J. Trump to the Presidency of the United States. Trump had called climate change unimportant during the political campaign and suggested he might not adhere to the Paris agreement, but his official positions on climate change remain to be seen. On December 5, 2016, Gore met with President-elect Trump about climate issues, noting that he intended to keep pushing forward with Trump, even not knowing how it might play out in the end.

“We talked a lot with Al after the election and we found that nothing at all changed for him,” says Cohen. “He remains an eternal optimist – and his personal commitment is always to keep driving forward no matter what obstacles arise. He is as convinced as ever that the only rational economic behavior will be to support sustainable technologies and that this process will continue, and is clearly continuing, around the world regardless of changes in national leaders.”

Jeff Skoll, like Gore, sees the election as only underscoring the need to keep moving with the speed, optimism and determination. “The change in political leadership will undoubtedly influence our future direction in affecting a clean energy revolution,” Skoll acknowledges. “But regardless of the more disheartening rhetoric and actions in recent US policy, no one person can undo the momentum behind our transition to a clean energy economy.”

“The markets are on Earth’s side,” Skoll points out. “Whatever your political stripe, it is remarkable to see how the vision of clean, safe, secure, inexpensive, cheap, renewable energy is uniting people. Last year more people were employed in solar power than in generating electricity through coal, gas and oil energy combined. I remain quite optimistic about our clean energy future because it makes business sense, and when things make business sense, they tend to be rapidly adopted. At the same time, we have to stay vigilant, take actions, and engage with people of all backgrounds on this issue. We have to keep fighting like our Earth depends on it.”

If one resonant image in AN INCONVENIENT SEQUEL can encapsulate Gore’s place in the world circa 2017, Cohen has an idea what it might be.

“It happened when we were filming on Russell Glacier in Greenland. It was just us and Al, so we walked right up to the very edge of this rushing, arctic river. I remember Al just stood there for a while taking it all in – the ice cracking off and the river flowing towards the ocean -- and then said he could see that the melt is getting worse from the last time he was there. You could see the awe in his face, as if he were seeing this sight for the very first time, and then you saw resolve. There was something so powerful in that moment – you have this one man against the hugeness of the glacier and part of the beauty is that he isn’t daunted. He is determined.”

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Q&A WITH AL GORE

Q: Were you surprised 10 years ago by the intensity of the response to An Inconvenient Truth – and did that response feel like it opened up opportunities?

AG: I was more than surprised. I was pleasantly astonished at the public's reaction to AN INCONVENIENT TRUTH. I know so little about movie-making that I'm embarrassed that I didn't even think it was a good idea to make a movie out of my slide show. Yet the skill of Davis Guggenheim and the entire filmmaking team, along with Participant as a motivating force all along the way, brought a movie to the public that was far, far more compelling as entertainment and persuasion simultaneously than I could possibly have imagined.

The historical impact of the movie is not for me to determine, but what I can say is that from the reactions that have come to me personally that many people worldwide felt it made a big difference for them. I can also tell you that in my continuing travels throughout the world to spread the word and inform as many peoples as I can about the available cost-effective solutions to the climate crisis, I continue to hear from people almost every day who have nice things to say about the role of AN INCONVENIENT TRUTH in persuading them to become involved in this cause.

Q: Now 10 years have passed. What would you characterize as the biggest changes over the last decade in addressing the climate crisis?

AG: Today, the accumulation of global warming pollution in the atmosphere has mounted to the point that the consequences – in particular, climate-related extreme weather events -- are now so obvious everywhere in the world that the consensus around solving this crisis has grown quite dramatically.

The Paris Agreement in December of 2015 was a real turning point. Its provisions, impressive as they are, are not enough to solve the crisis, of course. But it did lay the foundation for an entirely new global effort that holds out the promise that we will soon see the adoption of measures that actually will stop the worst of the crisis and give us a realistic basis for the hope that we can begin a long and slow recovery. These same measures will simultaneously create tens if not hundreds of millions of new jobs as we build a sustainable global economy based on renewable energy, hyper-efficiency, sustainable agriculture, sustainable forestry and the retrofitting of buildings around the world.

The continued efforts to deny the climate crisis will pose ongoing difficulties in moving towards the policies that we need, but fewer and fewer people are now giving their time and attention to these denialists. Most importantly, business and industry leaders, investors and leaders of civil society have crossed a rubicon and the message from the Paris conference has been received by all of those groups. And it is now abundantly clear that the Sustainability Revolution has the scope and magnitude of the Industrial Revolution combined with the speed of the Information and Digital Revolutions. We're seeing dramatic changes in every sector of the marketplace and every sector of society and the momentum is now unstoppable. The remaining question is how quickly we will solve this crisis and how much residual damage will be built into the climate system for us to deal with in the years, decades and centuries to come.

Q: This film is quite different from AN INCONVENIENT TRUTH because the camera is really with you, shadowing you, as you move around the world doing things most people never see you doing. What did you like about this approach – and was it challenging to allow such deep access?

AG: Bonni and Jon and the whole filmmaking team worked so hard for so long that I honestly forgot they were there in the room most of the time -- because they were basically *always* there. Now, when I see some of the sequences that they selected for their final cut, I remember those moments but at the time, I really was not focused on what the cameras we're doing at all. They're very skillful at what they do and I am so very grateful to their passion and their commitment to making this movie the way that they did.

There were a few times when the person I was meeting with wasn't even sure he wanted to meet with me much less with a film crew there, but those times were few and far between and I don't think there's anything of significance that Bonni and Jon missed in the time we were together.

Q: There's this idea that comes across in the film of you forging a role as a post-political figure. You seem to have an innate personal drive to serve. Do you feel that what you are doing on the climate change front now is as satisfying as holding political office might have been?

AG: Well I've never suffered from the delusion that there is any position that can bring about as much change in the world as the position of the President of the United States. But not having gained that position, I will say that it's been a great source of joy for me to find other ways to serve and to make a difference. And my commitment to doing everything I can to help catalyze a solution to the climate crisis is not a commitment I could lay down in any case. It is something that I've been doing for a long time and I will continue to do as long as I have a breath.

Q: We see in the film you working with the Republican Mayor of Georgetown, Texas. Here you see two guys who might be construed as political enemies but we see you share some of the same ideals when it comes to the environment. Is this kind of cooperation at the municipal level something you think we're going to see a lot more of in the future?

AG: I do think we're going to see that a lot more. I run into it all the time now. One reason is that the developers of renewable technology have brought costs down so dramatically that they are presenting municipalities, mayors, governors and national leaders around the world with a range of choices that weren't available in anything like the same favorable terms 10 years ago.

In the wake of AN INCONVENIENT TRUTH and other events that occurred around 10 years ago, there was an inflection point in the development of these technologies. It often takes us by surprise when technologies become radically cheaper and simultaneously radically better. We've seen it with computer chips and we've gotten used to it with our mobile phones, our flat screen TVs and the list goes on. Yet, it still comes to many as a surprise to see the same pattern emerging with solar and wind technologies as well as the storage of electricity with the new cheaper, more powerful batteries. With the digital tools that are widely available now, including the so-called Internet of Things, it is possible to eliminate inefficiencies and reduce emissions without hurting quality-of-life and while actually enhancing business profits.

This is a game changer. It's happening all over the world. That's why I say the Sustainability Revolution is as big and broad as the Industrial Revolution was over the last two centuries, yet it is also happening at a pace that matches the Information Revolution that has transformed our lives at the speed of light.

Q: That brings us to the election of 2016. Does the election of Donald J. Trump change the context of the film – and will you have to work in different ways to keep accomplishing things in the U.S. in particular?

AG: We still do not know what the new administration's policy will be with respect to renewable energy and some of the other policy initiatives that have made such a difference in the recent past. I will say that his appointments to the EPA and other departments and agencies important to the environment have been deeply troubling. But the momentum that is being generated by business, industry, investors and local and state governments will continue -- regardless of what the new administration's policies are.

It's not the first time that those of us working to solve the climate crisis have experienced an unwelcome setback. But despair is just another form of denial. We're going to win this. There remains the worrisome possibility that the world will cross one of the negative so-called "tipping points" scientists have warned us about, but I'm very optimistic that the momentum now under way will carry us forward quickly enough no matter what the new administration does or says.

Q: Another remarkable moment in the film is when Piyush Goyal, India's Minister of Energy and Power, says to you about investing in solar "I'll do the same thing after 150 years.... After I've got my people jobs. After I've created my infrastructure ..." This is a crux argument from the developing world. How do you respond when you know so many people are in so much need and yet the consequences of using fossil fuels to meet those needs will be so disastrous?

AG: Last week, to pick one example, India had to close its schools for several days because the air pollution from the burning of fossil fuels and other activities made the air so unhealthy to breathe that people were advised to stay indoors. The same is true frequently now in a number of cities around the world. The political pressure from the citizens of these countries, including India, is growing week by week.

To use a comparison, 100 years ago New York City faced a crisis when its streets were filled with horse manure -- and dead and ailing horses had to be removed from the city each day along with the growing tons of manure. The new technology of the motorcar replaced that mode of transportation in a very short of time, solving the waste problem. Now we've reached yet another turning point. The equivalent today of those mountains of horse manure are the growing volumes of gaseous wastes that we're putting into our air. Just as new technologies appeared 100 years ago that made it possible for us to escape that era's waste crisis, the same is happening now. The generation of electricity from renewable sources such as the sun and the wind has now become cheaper than generating electricity from coal and gas. Also, electric cars are now beginning to enter the market place and, according to major carmakers, will soon displace the combustion engine.

So I don't think it's Pollyannaish to project the realistic hope that we will soon find nations like India changing their plans and shifting ever more rapidly to renewables. It's already happening. The latest price for unsubsidized solar electricity in many parts of the world is less than half the price of generating electricity from coal.

Even though the coal companies and coal-burning utilities have a lot of political power in the U.S. as well as in India, that power is not unlimited. When you combine the economic imperative of giving people cheaper electricity with the political pressure of parents who want their kids to be able to go to school and breathe the air, the change is going to come very quickly.

Q: In the film, you're seen in Paris facilitating a deal with the U.S corporation SolarCity to give India their latest innovations in solar cell technology, which helped to gain their signature to the agreement. What is the status of that deal today?

AG: The highest and best use of that deal was to get India across the line at the Paris negotiations. At the same time, President Obama and Secretary Kerry also did some heavy lifting to convince India to give up its objections to the Paris agreement. I'm very happy that the chief Indian negotiator said it made a big difference to be able to tell the leader of India that this kind of technology transfer would be part of what would be forthcoming if India joined with the world community. In that same time frame many of us were also able to help in convincing the World Bank to make the largest solar loan in history to India, a billion dollar loan [announced in July of 2016].

As for the eventual negotiation and how that is followed up, that is for India to determine. The fact that this American company, SolarCity, was willing to be so incredibly generous and creative took away the argument that India could not go forward unless there was a satisfaction of their long-standing demand for technology transfer. It was a significant factor -- among others -- in convincing India to join the global consensus in Paris.

Q: When you go to bed at night, what is the thing that gives you the most hope for the world knowing all that you do about how precarious our situation is?

AG: I always feel extremely hopeful and grateful thinking about the thousands of climate leaders who are out there every day giving their versions of the slide show to groups all over the world and meeting with local, regional and national leaders to push forward the logic of solving the climate crisis – and in the process putting people to work while making the air and the water cleaner.

The fact that so many people all across the planet are now taking action on a daily basis, that's what gives me the most hope.

ABOUT AL GORE

Former Vice President Al Gore is co-founder and chairman of Generation Investment Management. He is a senior partner at Kleiner Perkins Caufield & Byers, and a member of Apple, Inc.'s board of directors. Gore spends the majority of his time as chairman of The Climate Reality Project, a non-profit organization he founded that is focused on solutions for the global climate crisis.

Gore was elected to the U.S. House of Representatives in 1976, 1978, 1980 and 1982 and the U.S. Senate in 1984 and 1990. He was inaugurated as the 45th Vice President of the United States on January 20, 1993, and served eight years.

He is the author of the bestsellers *Earth in the Balance*, *An Inconvenient Truth*, *The Assault on Reason*, *Our Choice: A Plan to Solve the Climate Crisis*, and most recently, *The Future: Six Drivers of Global Change*. He was the 2007 Nobel Prize Laureate for "informing the world of the dangers posed by climate change."

Former Vice President Gore was born on March 31, 1948, and resides in Nashville, Tennessee.

ABOUT THE FILMMAKERS

JON SHENK (Co-Director/Cinematographer) has directed and photographed many award-winning films. In addition to co-directing and photographing AN INCONVENIENT SEQUEL: TRUTH TO POWER, in 2016 Shenk co-directed and photographed AUDRIE & DAISY, which premiered in competition at the 2016 Sundance Film Festival and was picked up as a Netflix Original film. In 2011 Shenk directed THE ISLAND PRESIDENT, winner of the 2011 TIFF's People's Choice Award and IDA's Pare Lorentz Award. Shenk was awarded the 2004 Independent Spirit Award for directing LOST BOYS OF SUDAN. Shenk was the DP for the 2008 Academy Award®-winning SMILE PINKI, and he won an Emmy for BLAME SOMEBODY ELSE, 2007.

BONNI COHEN (Co-Director) has produced and directed an array of award-winning films. In addition to co-directing AN INCONVENIENT SEQUEL: TRUTH TO POWER, Cohen co-directed AUDRIE & DAISY, which premiered in competition at the 2016 Sundance Film Festival and was picked up as a Netflix Original film. In addition to her directing work, Cohen served as producer on THE ISLAND PRESIDENT, winner of the 2011 Toronto International Best Documentary. Her work as producer and director on THE RAPE OF EUROPA earned her a PGA and WGA nomination and was short-listed for the Oscars. In addition, Cohen produced Jon Else's Sundance film, WONDERS ARE MANY, and together with Else co-directed INSIDE GUANTANAMO which was nominated for an Emmy for Best Documentary in 2009. Bonni also executive produced 3.5 MINUTES and ART and CRAFT, and both films were selected for the Oscar® shortlist in 2015. Together with Lisa Chanoff, Cohen is the co-founder of the Catapult Film Fund.

JEFF SKOLL (Producer) is an entrepreneur devoted to creating a sustainable world of peace and prosperity. Over the course of nearly two decades, Skoll has created an innovative portfolio of philanthropic and commercial enterprises, each a distinctive catalyst for changing the issues that most affect the survival and thriving of humanity – including climate change. This portfolio includes the Skoll Foundation, Participant Media, Skoll Global Threats Fund, Capricorn Investment Group, and new ventures – all coordinated under the Jeff Skoll Group umbrella.

Skoll's entrepreneurial approach is unique: driving large-scale, permanent social impact by investing in a range of efforts that integrate powerful stories, data, capital markets, technology, partnerships, and organized learning networks. Operating independently from one another yet deeply connected through shared mission, Skoll's organizations galvanize public will, policy, and mobilize critical resources that accelerate the pace and depth of change.

Inspired by the belief that a story well told can change the world, Skoll founded Participant Media in 2004. Participant Media is the world's leading entertainment company focused on social impact. Participant has produced more than 80 full length narrative and documentary films. These films

collectively have garnered 50 Academy Award® nominations and 11 wins, including Best Picture award for SPOTLIGHT.

Companion campaigns run by Participant have shaped consumer's beliefs and actions, and in some cases have been instrumental in changing national and international policies working hand-in-hand with non-profit partners.

As the first full time employee and President of eBay, Skoll experienced firsthand the power of combining entrepreneurship, technology, and trust in people. His work today embodies those critical lessons learned from eBay. All of Skoll's organizations rely on the premise that people are basically good, and that if good people are given the opportunity to do the right thing, they will.

RICHARD BERGE (Producer) is an award-winning producer, writer and director based in San Francisco, California. For his work on Jon Shenk's THE ISLAND PRESIDENT, the Producers' Guild of America nominated him for Theatrical Producer of the Year. The film premiered at the Telluride Film Festival, received the Audience Award at the Toronto International Film Festival, and won the Pare Lorentz Award from the International Documentary Association.

Berge produced and directed THE RAPE OF EUROPA, which was nominated for two Emmy Awards and for Best Documentary Screenplay by the Writers Guild of America. Berge, with director Barry Levinson, also wrote and produced YESTERDAY'S TOMORROWS. He was the line producer for Jon Else's SING FASTER: THE STAGEHANDS' RING CYCLE. He wrote and produced profiles of visual and performing artists for MAKE: TELEVISION and SPARK!, two weekly series for public television.

Before completing the master's program in Documentary Filmmaking at Stanford University in 1994, Berge worked at the Santa Fe Opera in New Mexico and the Metropolitan Opera in New York. He received his bachelor's degree in History from Stanford University in 1984. Berge is a member of the Writers Guild of America.

DIANE WEYERMANN (Producer) is executive vice president of documentary films, responsible for the documentary feature film slate of Participant Media, a company dedicated to entertainment that inspires and compels social change. Participant's documentary projects include Alex Gibney's ZERO DAYS, Morgan Neville's THE MUSIC OF STRANGERS: YO-YO MA AND THE SILK ROAD ENSEMBLE, Davis Guggenheim's Oscar®-winning AN INCONVENIENT TRUTH, WAITING FOR 'SUPERMAN', and HE NAMED ME MALALA, the Oscar®-winning CITIZENFOUR, the Emmy®-winning FOOD, INC., and MERCHANTS OF DOUBT.

Prior to joining Participant in 2005, Weyermann was the director of the Sundance Institute's Documentary Film Program. During her tenure at Sundance, she was responsible for the Sundance Documentary Fund, a program supporting documentary films dealing with contemporary human rights, social justice, civil liberties, and freedom of expression from around the world. She launched two annual

documentary film labs, focusing on the creative process – one dealing with editing and storytelling, and the other with music. Weyermann's work in the documentary field extends many years prior to Sundance. For seven years, Weyermann was the director of the Open Society Institute New York's arts and culture program. In addition to her work with contemporary art centers and culture programs in the Soros Foundation network, she launched the Soros Documentary Fund (which later became the Sundance Documentary Fund) in 1996.

DAVIS GUGGENHEIM (Executive Producer) is a critically acclaimed, Academy Award®-winning director and producer, whose work includes *WAITING FOR SUPERMAN*, *IT MIGHT GET LOUD*, and *AN INCONVENIENT TRUTH*, featuring former U.S. Vice President Al Gore, which won the Oscar for Best Documentary in 2007.

In 2008, Guggenheim produced and directed President Barack Obama's biographical film *A MOTHER'S PROMISE*, and *THE ROAD WE'VE TRAVELLED*, for Obama's 2012 campaign.

In 2013 Guggenheim directed *TEACH*, a two-hour television special about what's working in America's public schools — specifically that at the heart of every great education is great teaching.

Most recently Guggenheim completed the feature-length documentary, *HE NAMED ME MALALA*. Guggenheim worked closely with Malala and her family, filming their life in Birmingham, England, as well as their travels to numerous countries around the world as they talk about the power of education and its ability to transform a young person's life. The film was released by Fox Searchlight in October 2015.

Guggenheim has also directed many television series including *Deadwood*, *NYPD Blue* and *24*.

LAWRENCE BENDER's (Executive Producer) films to date, including such hits as *INGLORIOUS BASTERDS*, *PULP FICTION* and *GOOD WILL HUNTING* have been honored with 36 Academy Award® nominations, including four for Best Picture, and have won 8. His film *AN INCONVENIENT TRUTH*, which raised unprecedented awareness about climate change, won the Academy Award® for Best Documentary Feature. His documentary, *COUNTDOWN TO ZERO*, featuring Tony Blair, Presidents, Musharef, Gorbachev, De Klerk and Carter among others, details the urgent risk posed by proliferation, terrorism, and accidental use of nuclear weapons. Other films include *FROM DUSK TILL DAWN* (1996), *ANNA AND THE KING* (1999), *THE MEXICAN* (2001), *INNOCENT VOICES* (2004), *AND QUENTIN TARANTINO'S RESERVOIR DOGS* (1992), *JACKIE BROWN* (1997), *KILL BILL: VOL. 1* and *VOL. 2* (2004). Lawrence has also produced *HAVANA NIGHTS: DIRTY DANCING 2*; *KNOCKAROUND GUYS*; *A PRICE ABOVE RUBIES*; *WHITE MAN'S BURDEN*; *KILLING ZOE*; *FRESH*; and *SAFE*. In 2016, he executive produced *THE FOREST*, Martin Scorsese's *SILENCE*, and Mel Gibson's *HACKSAW RIDGE*. Most recently in TV, his limited series *Flesh and Bones*, about the world of ballet on Starz was nominated for two Golden Globe Awards® in 2016. Presently he is shooting for Fox 21 and Netflix the new drama *Seven Seconds*.

For over a decade **LAURIE DAVID (Executive Producer)** has brought her passion and dedication to a variety of important environmental and food issues, from global warming to America's overconsumption of sugar.

David was a producer on the Academy Award®-winning *AN INCONVENIENT TRUTH* and executive producer on *FED UP*, a feature-length documentary that examines the surprising truth about how our food is making us sick. Most recently, she executive produced *AN INCONVENIENT SEQUEL: TRUTH TO POWER* and *THE LAST ANIMALS*, a documentary delving into the wildlife trafficking crisis that is pushing our majestic African elephants and rhinoceros towards extinction.

The author of five books, David has received numerous awards and honors, including the Producers Guild of America's Stanley Kramer Award, a Humanitas Prize Special Award and a Gracie Allen Award. She has been honored with the Audubon Society's Rachel Carson Award, the Feminist Majority's Eleanor Roosevelt Award and the NRDC Forces for Nature award.

SCOTT Z. BURNS (Executive Producer) is a writer/director/producer. His writing credits include the original screenplays for *CONTAGION* (Matt Damon, Kate Winslet, Marion Cotillard) and *SIDE EFFECTS* (Jude Law, Rooney Mara) both directed by Steven Soderbergh. He also wrote the screen adaptation of *THE INFORMANT!* (Matt Damon) which Soderbergh directed. Burns co-wrote the Academy Award®-winning *THE BOURNE ULTIMATUM* (Matt Damon) directed by Paul Greengrass and his adaptation of the documentary film *DEEP WATER*, entitled *THE MERCY* (Colin Firth, Rachel Weisz) with James Marsh directing is slated for release in 2016. Burns' producing credits include *SIDE EFFECTS*, *THE MERCY* as well *AN INCONVENIENT TRUTH*, the Academy Award®-winning documentary, for which he received the Humanitas Prize and the Stanley Kramer Award from the Producers Guild of America. Burns' stage play *THE LIBRARY* appeared at The Public Theater in New York City in 2014 starring Chloe Grace Moretz and directed by Soderbergh—it was nominated by the Outer Critics Circle for Best New American Play. He also wrote and directed HBO Films' critically acclaimed *PU-239* (Paddy Considine, Oscar Isaac) and is currently at work on another film for HBO entitled *THE TORTURE REPORT* about the CIA's enhanced interrogation program. In 2014, he collaborated with Kathryn Bigelow on *LAST DAYS OF IVORY* an animated short exploring the connection between terrorism and elephant poaching.

Burns began his career in advertising after graduating summa cum laude from the University of Minnesota. He was part of the creative team responsible for the original "Got Milk?" campaign and his advertising work has been recognized by the Clio Awards, the Cannes Film Festival, and the New York Film Festival. Burns has written for *GQ Magazine*, *Condé Nast Traveler*, *Interview* and *The Huffington Post*. He is currently a visiting distinguished scholar at Stanford University.

LESLEY CHILCOTT (Executive Producer) is an award winning filmmaker and a producer of the Academy Award®-winning documentary, AN INCONVENIENT TRUTH. Other notable Chilcott-produced films include the rock documentary IT MIGHT GET LOUD and WAITING FOR SUPERMAN, for which she was awarded a win by the PGA for Outstanding Producer of Theatrical Documentary. Chilcott directed the feature documentary, A SMALL SECTION OF THE WORLD which played in theaters, the UN in Geneva, and ran for several months at the World Expo Milan. Her viral short film CODESTARS garnered over 20 million views online and was the number one video on YouTube for two days. In 2015 Chilcott released the documentary CODEGIRL, the first movie to have its premiere on YouTube before going to theaters and other outlets.

DON BERNIER (Editor) is an Emmy-nominated documentary film editor. Most recently, he edited Bonni Cohen and Jon Shenk's AUDRIE & DAISY, which had its world premiere at the 2016 Sundance Film Festival. Bernier's editing credits also include THE GENIUS OF MARIAN (POV/PBS), which premiered at the 2013 Tribeca Film Festival, the Peabody Award-winning bio, EAMES: THE ARCHITECT AND THE PAINTER (American Masters/PBS), and THE BOTANY OF DESIRE (PBS), based on author Michael Pollan's best-selling book.

Additionally, he has been a contributing editor on numerous award-winning documentaries, including THE OVERNIGHTERS, which premiered at the 2014 Sundance Film Festival. He began his editing career at David Grubin Productions in New York, cutting several episodes of the Emmy-award winning PBS series, THE MYSTERIOUS HUMAN HEART and THE JEWISH AMERICANS. During the last decade, Bernier's work has screened internationally on the National Geographic Channel, Netflix, Showtime, HBO, PBS and numerous other venues. Bernier also works regularly as an editorial consultant, and is a Sundance Institute Documentary Edit and Story Lab Fellow.

When he's not editing other people's films, Bernier is sometimes at work on his own. His directorial work has screened at Slamdance, Los Angeles Film Festival, Independent Film Festival of Boston, and San Francisco International Film Festival, among others. His 2005 documentary feature, IN A NUTSHELL: A PORTRAIT OF ELIZABETH TASHJIAN, was nominated for an IFP Gotham Award and won a Crystal Heart Award at the Heartland Film Festival.

Bernier received a BFA at Kansas City Art Institute before going on to earn a graduate degree in media study at SUNY-Buffalo. He lives and works in the San Francisco Bay Area with his wife, artist Tina Erickson.

COLIN NUSBAUM (Editor) is a film editor whose work has screened at SXSW, HotDocs, Camden IFF, DOCNYC, Full Frame, Independent Film Festival of Boston, Nantucket Film Festival and others.

He most recently edited Jedd and Todd Wider's TO THE EDGE OF THE SKY.

In 2014, Colin was also awarded the prestigious Karen Schmeer Film Editing Fellowship for his work as an emerging documentary editor, and he was mentored throughout the year by veteran editors Jean Tsien, Jonathan Oppenheim, and David Teague. The same year, he also attended the Sundance Documentary Film Program's Documentary Story and Edit Lab.

JEFF BEAL (Composer) is an American composer of music for film, media, and the concert hall. With musical beginnings as a jazz trumpeter and recording artist, his works are infused with an understanding of rhythm and spontaneity. Steven Schneider for the *New York Times* wrote of "the richness of Beal's musical thinking...his compositions often capture the liveliness and unpredictability of the best improvisation." Beal's seven solo CDs, including *Three Graces*, *Contemplations (Triloka)* *Red Shift* (Koch Jazz), and *Liberation* (Island Records) established him as a respected recording artist and composer.

Beal's eclectic music has been singled out with critical acclaim and recognition. His score and theme for Netflix drama, *HOUSE OF CARDS*, has received four prime time Emmy Award nominations & one statue. Regarding his compelling score for the documentary, *BLACKFISH*, the late film critic Roger Ebert wrote of Beal's ability to "invoke many genres; thriller, mystery, melodrama." Another lauded documentary, *THE QUEEN OF VERSAILLES*, opened the 2012 Sundance Film Festival. Michael Phillips of the Chicago Tribune wrote that, "scored wittily by composer Jeff Beal, the film glides along on Beal's waltz theme, a theme full of elegance and class and a discordant hint of storm clouds."

Scoring Ed Harris' beautifully balletic painting scenes in *POLLOCK* was an exceptional opportunity for Beal. Film critic for the Los Angeles Times, Kenneth Turan wrote "To watch Lisa Rinzler's expressive shots of Harris as Pollock create his paintings, especially the famously acrobatic drip canvases, to Jeff Beal's Aaron Copland-influenced music is little short of thrilling."

He has received fifteen prime time Emmy nominations for his music, and has won four statues. Other scores of note include his dramatic music for HBO's acclaimed series *CARNIVALE* and *ROME*, as well as his comedic score and theme for the detective series, *MONK*. Beal composes, orchestrates, conducts, records and mixes his own scores, which gives his music a very personal, distinctive touch.

Beal's commissioned works have been performed by many leading orchestras and conductors, including the St. Louis (Marin Alsop), Rochester, Pacific (Carl St. Clair), Frankfurt, Munich, and Detroit (Neeme Jaarvi) symphony orchestras. Kent Nagano commissioned and premiered two works, *Alternate Route* for trumpet and orchestra with Beal as soloist, and *Interchange* for string quartet and orchestra. Other commissions include the ballet *Oasis* for Smuin Ballet, *Light Falls* for the World Science Festival, The Metropole Orchestra, Ying String Quartet, Debussy Trio, Henry Mancini Institute, Chamber Music Festival of Lexington and Grammy-winning guitarist Jason Vieaux. His score for Philip Haas' art installation *Butchers, Dragons, Gods & Skeletons*, was showcased at the Kimball Art Museum

and the 2011 Venice Biennale. His first choral commission, entitled *The Salvage Men*, is written for the Los Angeles Master Chorale. Current commissions include new works for The Brooklyn Youth Chorus, a concerto for flutist Sharon Bezaly, song cycles for Cantus, and the Brooklyn Youth Chorus.

Born and raised in the San Francisco Bay Area, Beal's grandmother Irene was a pianist who performed on the radio and as accompanist for silent movies. She was an avid jazz fan, and gave him Miles Davis'/Gil Evans' *Sketches of Spain* album when he was beginning his trumpet studies. Beal graduated from the Eastman School of Music, where he was commencement speaker and honored alumnus in 2011. He now mentors and encourages young composers as a participant in the Sundance Film Composer seminars and as a guest lecturer at conservatories. Beal met his wife, soprano Joan Beal at Eastman School of Music where the couple recently donated \$2 million to the creation of The Beal Institute for Film Music and Contemporary Media.