



In Association with  
Robert Schalkenbach Foundation

OFFICIAL SELECTION  
CRITICS' WEEK  
CANNES FILM FESTIVAL 2008

OFFICIAL SELECTION  
25+ INTERNATIONAL  
FILM FESTIVALS

# THE END OF POVERTY?

*Think Again*

"A sort of 'An Inconvenient Truth' for global economics...  
a powerful description of how Western policies since  
colonialism have subjugated Third World countries."  
- Charles Rosen, The Hollywood Reporter

"Far from those noisy and manipulative approaches,  
'The End Of Poverty?' offers a salutary rigor and deploys  
its arguments with an ineluctable precision."  
- Patrick Brindley, International Commission

Featuring

John Christensen  
Clifford Cobb  
William Easterly  
Susan George  
Edgardo Lander  
Chalmers Johnson  
Alvaro Garcia Linera  
John Perkins  
Amartya Sen  
Joseph Stiglitz  
Eric Toussaint  
Michael Watts  
and many more

A film by Philippe Diaz  
Narrated by Martin Sheen



CINEMA LIBRE STUDIO is associated with THE ROBERT SCHALKENBACH FOUNDATION "THE END OF POVERTY?"  
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**TheEndOfPoverty.com**

**Written & Directed by Philippe Diaz**

***In English, French, Spanish, Portuguese,  
Swahili and local dialects***

***IN US THEATRES NOVEMBER 2009***

**TECHNICAL SPECS:**

Running Time: 104mins  
Aspect Ratio: 1:85:1  
Rating: Unrated  
Print status: 35mm

Format: HD or 35mm  
Sound format: Stereo  
Subtitles: English or French

**DISTRIBUTION:**

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[www.TheEndOfPoverty.com](http://www.TheEndOfPoverty.com)

More than one billion people in the world live on less than one dollar a day.  
In total, 2.7 billion struggle to survive on less than two dollars per day.

More than **800 million people** go to bed hungry every day... 300 million  
are children.

**Every 3.6 seconds** another person dies of starvation and the large  
majority are children under the age of 5.

**-UN Millennium Project Fast Facts**

Less than 5% of the world's population lives in the United States and we  
are consuming over 25% of the world's resources,  
creating over 30% of the pollution.

**-John Perkins, author “*Confessions of an Economic Hit Man*”**

Today, if everybody was living like the Americans, we would need 6  
planets. In 2050, we would need 30 planets.

We are already consuming 30% more than the world average of what the  
biosphere can generate.

**-Serge LaTouche, Author/Professor**



## WHAT PEOPLE ARE SAYING

*"A sort of 'An Inconvenient Truth' for global economics...a powerful description of how Western policies since colonialism have subjugated Third World countries."*

- Charles Masters, **The Hollywood Reporter**

"It's an eye-opening work, a persuasive and compelling argument you don't usually hear about on what is terribly wrong with our global financial system and the poverty it produces around the world."

-Dimitris Angelidis, **Epsilon Magazine** (Greece)

"Powerful and moving; it will make you shake your head with disbelief and if you are like me, it may even enrage you."

– Tim Rhys, Publisher, **MovieMaker** magazine

"This film will sweep our nation and, if properly exposed, our world. In our Christian culture in America, we know the pieces do not fit. Colonial exploitation is the nexus of concern. Capitalism is called into question.

Greed is placed upon the witness stand. The jury is asked its verdict concerning 60-80 million people worldwide still living in slave conditions. [Director] Diaz conditions us to make the wisest decision. Share the wealth. Don't privatize it. We have enough for everybody."

- **Rev. Cecil L. "Chip" Murray**

Pastor Retired, First African Methodist Episcopal Church, Los Angeles

*"This film tackles the issue of global poverty with clear-eyed honesty and optimism."*

-**Yes Magazine Spring 2009 Film pick**

*"The problem isn't poverty, the problem is wealth."*

-Bennet Gordon, **UTNE Reader**

*"Warning: Don't watch The End of Poverty? (or read about it) if you want to preserve your contentment with your lifestyle and the web of structures—historic and current—that make it possible."*

-Kaitlin Barker, **Sojourners Magazine**

*"Diaz's clear-eyed look at how cultures of despair and dependency are created and maintained is alone worth the price of admission."*

- Ernest Hardy, **LA Weekly**

"An impressive piece of work. Clear. Direct. A movie that I would have liked to make!"

-**Raoul Peck**, Director 'Lumumba'



## FESTIVALS

We've been invited to over 25 international film festivals and have participated in other special screenings such as the global event Stand Up Take Action with anti-poverty organizations such as Jubilee, Amnesty, Oxfam, CADTM, ATTAC and others.

OFFICIAL SELECTION <i>Critic's Week</i> Cannes, France 2008	OFFICIAL SELECTION <i>African Diaspora International Film Festival</i> New York, NY 2008
OFFICIAL SELECTION <i>Durban International Film Festival</i> Durban, South Africa 2008	OFFICIAL SELECTION <i>Jubileo Human Rights Film Festival</i> Ecuador 2008
OFFICIAL SELECTION <i>Festival des Films du Monde / World Film Festival</i> Montreal, Canada 2008	OFFICIAL SELECTION <i>Green Planet Blues</i> Romania 2009
OFFICIAL SELECTION <i>Athens International Film Festival</i> Athens, Greece 2008	OFFICIAL SELECTION <i>Pan African Film &amp; Arts Festival</i> Los Angeles 2009
OFFICIAL SELECTION <i>Oslo Films from the South</i> Oslo, Norway 2008	OFFICIAL SELECTION <i>Ditshwanelo 9th Human Rights Film Festival</i> Botswana 2009
OFFICIAL SELECTION <i>32nd São Paulo International Film Festival</i> São Paulo, Brazil 2008	OFFICIAL SELECTION <i>5<sup>th</sup> International Film Festival of Human Rights</i> Sucre, Bolivia 2009
OFFICIAL SELECTION <i>22nd Leeds International Film Festival</i> Leeds, UK 2008	OFFICIAL SELECTION <i>Bahrain Human Rights International Film Festival</i> Bahrain, UAE 2009
OFFICIAL SELECTION <i>ATTAC Film Festival</i> Brussels, Belgium 2008	OFFICIAL SELECTION <i>Docville International Documentary Film Festival</i> Leuven, Belgium 2009
OFFICIAL SELECTION <i>Kolkata Film Festival</i> Kolkata, India 2008	OFFICIAL SELECTION <i>African Diaspora Film Festival</i> Atlanta, Georgia, USA 2009
OFFICIAL SELECTION <i>International Film Festival of the Environment</i> Paris, France 2008	OFFICIAL SELECTION <i>International Millennium Festival</i> Brussels, Belgium 2009
OFFICIAL SELECTION <i>Kenya International Film Festival</i> Nairobi, Kenya 2008	OFFICIAL SELECTION <i>Africa In The Picture</i> Holland 2009
OFFICIAL SELECTION <i>Barbados International Film Festival</i> Barbados 2008	OFFICIAL SELECTION <i>Jamaica World Cinema Showcase</i> Kingston & St. Andrew, Jamaica 2009
OFFICIAL SELECTION <i>Bahamas International Film Festival</i> Nassau, Bahamas 2008	....and more to come!

## LOG LINE

In a world with so much wealth, why is there still so much poverty?

## SYNOPSIS

Global poverty did not just happen. It began with military conquest, slavery and colonization that resulted in the seizure of land, minerals and forced labor. Today, the problem persists because of unfair debt, trade and tax policies -- in other words, wealthy countries taking advantage of poor, developing countries.

Renowned actor and activist, Martin Sheen, narrates ***The End of Poverty?***, a feature-length documentary directed by award-winning director, Philippe Diaz, which explains how today's financial crisis is a direct consequence of these unchallenged policies that have lasted centuries. Consider that 20% of the planet's population uses 80% of its resources and consumes 30% more than the planet can regenerate. At this rate, to maintain our lifestyle means more and more people will sink below the poverty line.

Filmed in the slums of Africa and the barrios of Latin America, ***The End of Poverty?*** features expert insights from: Nobel prize winners in Economics, Amartya Sen and Joseph Stiglitz; acclaimed authors Susan George, Eric Toussaint, John Perkins, Chalmers Johnson; university professors William Easterly and Michael Watts; government ministers such as Bolivia's Vice President Alvaro Garcia Linera and the leaders of social movements in Brazil, Venezuela, Kenya and Tanzania. It is produced by Cinema Libre Studio in collaboration with the Robert Schalkenbach Foundation.

Can we really end poverty within our current economic system? Think again.

*The film has been selected to over 25 international film festivals and will be released in US theatres starting November 13, 2009. Directed by Philippe Diaz, produced by Cinema Libre Studio with the Robert Schalkenbach Foundation, 104mins, 2008, USA, documentary in English, Spanish, and French with English Subtitles. [www.theendofpoverty.com](http://www.theendofpoverty.com)*

## SHORT SYNOPSIS

***The End of Poverty?*** is a daring, thought-provoking and very timely documentary by award-winning filmmaker, Philippe Diaz, revealing that poverty is not an accident. It began with military conquest, slavery and colonization that resulted in the seizure of land, minerals and forced labor. Today, global poverty has reached new levels because of unfair debt, trade and tax policies -- in other words, wealthy countries exploiting the weaknesses of poor, developing countries.

***The End of Poverty?*** asks why today 20% of the planet's population uses 80% of its resources and consumes 30% more than the planet can regenerate?

*The film has been selected to over 25 international film festivals and will be released in US theatres starting November 13, 2009. Directed by Philippe Diaz, produced by Cinema Libre Studio with the Robert Schalkenbach Foundation, 104mins, 2008, USA, documentary in English, Spanish, and French with English Subtitles. [www.theendofpoverty.com](http://www.theendofpoverty.com)*

## DIRECTOR'S STATEMENT

When we were contacted by a member of the board of the Robert Schalkenbach Foundation and asked about our interest in making a film on poverty, several questions rushed to my mind. First, could it be more than simply “a” film on poverty? *Could it be a film which would explain the true causes of poverty?*

The second question was: Are we ready to invest time, money and years of our lives to such a noble but seemingly impossible cause? This answer came quickly: ‘yes’. We established our company, Cinema Libre Studio, to create movies that make a difference. For the last six years we have produced and distributed movies to that effect.

On a personal level it was the same: I began making movies when I was 13 and then studied the philosophy of art and politics at La Sorbonne in Paris, which instilled the belief that movies could make a difference. As a young producer in Paris, most of the 25+ feature films I had made tackled world issues in one way or another. In 1999, I had returned to directing for *Nouvel Ordre Mondial (Quelque Part en Afrique)* (a.k.a. *The Empire in Africa*) a feature-length doc that explains that famine and hunger are not a natural phenomenon, as many people believe, but rather a political one. We chose to film in Sierra Leone which had been embroiled in a terrible civil war for nine years. We were there for a month. Even if it was the most difficult experience in my life, it prepared me for this new assignment. The impact of this film, which also premiered at the Cannes Film Festival in 2000 and won several awards, encouraged me to use documentaries as a tool to make a difference.

So of course the answer was ‘yes’. I had spent most of my life using movies to make a difference in the world. After the screening of *The Empire in Africa* at the Cannes Film Festival a journalist asked me: “*Why would you take so much risk to make a film?*” I answered: “*because I am not courageous enough to take a weapon and fight against injustice like many people do, so I take a camera, it feels safer!*”

And of course this film is about injustice...and inequalities which grow wider and wider every year, and about answering the daunting question: **Why, in a world with so much wealth, do we still have so much poverty, where billions of people live on less than one dollar a day?** (This is also the introduction to the film as narrated by the wonderful Martin Sheen.)

In developing the concept, other questions came to mind: *Why is it that when we make all these technological advancements the poor grow poorer? Why, if we find more and more wealth every year, do the poor grow poorer? Why, when a company makes huge profits that their shareholders pocket, do the employees pay the price when that company fails yet the shareholders retain their profits? Why are the natural resources given to us by nature exploited -- to the extent of destroying the planet -- by only a few people who reap the benefits while millions of others suffer as a consequence?* Making this film would be a wonderful opportunity to dig deep into a system that has created so much suffering, a system which is still almost deified by so many.

After months of research, discussions and several proposals, the Foundation agreed to give me “carte blanche” to make a film that would explain the true historical and political causes for poverty in the world, without limitations. Ultimately the goal of the film was to change the dialogue around the poverty debate from “poverty is a shame,” to “poverty exists for a reason.”

When we finalized the budget, it was clear that we would have to limit our travel to a few countries. That coupled with the fact that the issue of poverty is remarkably complex, meant we also had to limit the scope of our investigation to a few specific topics.

The production would eventually entail over one hundred hours of interviews and bring us to four different continents: South America (Venezuela, Brazil, Bolivia), Africa (Kenya and Tanzania), Europe and North America. The criteria for the countries we chose were: countries with governments that were open to acknowledging and talking about the poverty challenges they faced; and secondly, countries that represented a specific issue in the thesis we were developing, such as land rights in Kenya. As absurd as it sounds, many Third World governments facing dire poverty are still ready to deny this even though one can see evidence on every street.

## DIRECTOR'S STATEMENT con't

Originally I wanted to show both sides of the poverty debate. We even filmed several experts who were proponents of the “progress and technology will solve everything” mindset supporting the notion that mosquito nets and bags of fertilizer could solve the poverty conundrum. This is the theory that Bono’s economic sidekick, Jeffrey Sachs, has touted all around the world. But the first cut of the film was more than three hours long, so many of these interviews were left on the hard drive of the editing system.

We decided to make the film with a small crew since we would be going into slums and the homes of poor people, which we knew to be small and crowded. Our itinerary was punishing and we planned to move fast and visit multiple cities in several countries, which required mobility.

The form of the documentary was of particular importance to me, not as much as the content of course, but we were going with a mission to change people’s perception of the true causes of poverty. The stars of the film had to be the poor. I knew I couldn’t turn such a devastating subject into “cinema.” I would therefore refrain from using zooms and other effects unless absolutely necessary to the context of the scene. The camera would be fixed on a tripod or handheld. I would create a totally different feel for the experts who would be interviewed in natural settings: it is easier to fight poverty from a comfortable office in a university or an international organization – which doesn’t diminish the importance of what these experts who do – but it is another to live it on a day-to-day basis. To wake up hungry everyday without knowing where you can find enough money during the day to feed your family is simply not the same thing.

I decided early on that lighting choices would be my ally in this complex cinematic question. I would install my experts in a comfortable setting and light them with three to four light sources, ultimately using diffusion and colored gels. When filming those living in poverty we would use natural light, which very often, was almost non-existent. I also decided to shoot the poor subjects with a handheld camera, allowing me to follow behind them when they were showing us their miserable living conditions – unless the subject was seated. Our experts would be shot with a fixed and immobile camera.

Our experience in working with these poor people brought us to a level of understanding I never thought possible. Many of them had an understanding of their situations and its causes that most experts would find accurate beyond belief. But the experts opened our minds in a no less interesting way. We started shooting in 2006 and most of the experts predicted an imminent financial crisis which would engulf the world, while most of our politicians and our media were glorifying the prowess of capitalism. One of the experts, Serge Latouche, put it in very simple words: Today 20% of the planet uses more than 80% of its resources. Moreover, every year we are consuming 30% more than what the planet can regenerate, therefore digging a giant hole under our feet and making it bigger every year. And of course, these resources come primarily from the countries of the (global) South. And the most condemning part is that in order to maintain our lifestyle in the North, we have to keep these countries at a level of dire poverty. Even worse, because the world’s population continues to increase in order to maintain our lifestyle we have to plunge more and more people into poverty every year. Latouche makes the point that if everyone lived like the Americans, we would need six planets.

I summarize the points made in the film. The question is: how did this catch our top economists by surprise last year (2008) when the global economy imploded? They had no idea and no way to predict. Funny, isn’t it?

Ironically, in the last year our movie has become *the* film to explain the current economic crisis while touring the festivals. The Critics’ Week at the Cannes Film Festival, selected the film when it was not even finished which started an international festival tour that has passed the 25 mark and is still counting. We’ve been invited around the world to present the film and explain why we have to change our understanding and our perception of poor people and of poverty. Because at the end of the day, as long as we remain rich, they will remain poor and we’ll keep digging the gigantic hole under our feet... which one day, without a doubt, will swallow us all.

But we have to hope that we are more intelligent than to let that happen.

**-Philippe Diaz, Los Angeles, California, August 2009**

## ABOUT THE FILM

The film opens with the question: Why does poverty persist in a world of growing wealth?

The answer is revealed historically. It begins in 1492, with the Spanish and Portuguese conquest of the Americas. Not only was the mineral wealth of Latin America plundered, the indigenous economies were destroyed by forced mining on a massive scale and the creation of plantation agriculture. The creation of an economy based on the export of raw materials has remained a structural problem to this day.

The loss of land was a major effect of colonialism. In Latin America, Africa, and Asia, dual economies were the result, with the majority of people forced to work for the new landowners. After political independence, little changed. The new masters of the *latifundia* and plantations were the local inheritors of the colonial system, with all of its inequalities. Land rights struggles have continued into the 21st century.

Slavery was formally abolished throughout the world in the 19th century, and yet it continues on every continent, with at least 80 million people still forced to work under slave-like conditions for others. In Brazil, as the film shows, certain categories of workers are still referred to as slaves.

Destruction of local crafts (especially weaving and ceramics) was another feature of colonialism that has left its mark on modern economies. The colonized regions of the world were set back by two centuries in the development of manufacturing, which is why they have had such great difficulty creating integrated economies in recent decades.

As if the direct economic damage imposed by colonialism were not bad enough, the colonizers also destroyed the cultures of the places they dominated. To force people off the land and into the mines and the plantations, the colonizers had to disrupt a communal way of life by teaching people to disregard their own traditions. Missionaries thus played an important role in the subjugation of the mind.

The introduction of the concept of private ownership was one of the most insidious instruments of colonialism. In every culture in the past, occupation of land required some form of reciprocal obligations to the community. British colonialism arose in tandem with the increasing influence of Puritanism. The religious celebration of individualism broke old ties of reciprocity and introduced the idea that property ownership could be divorced from communal obligations. Through colonialism, that ethos spread around the world and is a major source of inequality and poverty.

After political independence, new forms of control were developed, with the World Bank and the International Monetary Fund playing the role of the economic police force of the rich nations to keep the poor nations in check. The most important instrument of control has been international debt. The former colonial governments illegally saddled their former colonies with that debt when they departed, knowing that the combination of debt and an economy based on raw-materials exports would keep the former colonies in a state of dependence.

Through debt and dependence, the South finances the North, sending far more of its economic surplus to northern banks than they receive in foreign aid. Perhaps this would not be so bad if the money borrowed had helped the poor in some way, but in fact the loans mostly went to build vanity projects for the elites, not the kind of infrastructure that helps the poor, who are left paying off the debt anyway.



**ABOUT THE FILM con't**

In the 1970s, a number of countries in the global South were starting to climb out of poverty and gain some degree of economic autonomy. But after the global depression of 1982, engineered by policies in the U.S., the South became far more heavily indebted. That gave the IMF leverage over the governments of the poor nations, which they used to impose structural adjustment policies. In particular, following the neoliberal Washington Consensus, they required many governments to privatize services, include communications, transportation, education, health care, and water supply. The loss of some of those services was, for the poor, a matter of life and death.

Neo-liberalism also led to 1) opening up countries to short-term capital flows--which resulted in destabilizing their economies, 2) reduced taxes on luxury imports and higher taxes on subsistence commodities--which meant higher taxes on the poor, 3) trade liberalization--which reduced the chances of poor countries to develop using the same techniques that developed countries had followed in previous centuries. In general, ideology won out over practicality, and the poor suffered as a result.

Privatization in many countries led to riots, forcing governments to weigh their loyalties to the banks and to their own people. In Bolivia, a popular uprising in Cochabamba led to the overturning of a private water supply contract with Bechtel, which had raised rates by 50-100% on poor households. In African countries, where popular resistance has been less evident, the poor were simply turned away from hospitals and schools because they could not afford to pay.

Free trade, another mantra of the neoliberal Washington Consensus, has also been promoted in bad faith. While rich nations have insisted that Third World countries lower their trade barriers, the U.S. and Europe have blocked imports of manufactured goods from poor countries and have subsidized the production of cotton, sugar, and other commodities, and then flooded world markets with their overproduced goods.

Enforcement of property rights has also been another exercise in hypocrisy. While corporations and research institutes in the North have gathered genetic and cultural material from the South without compensation, the North has insisted on full compliance with one-sided treaties that protect the intellectual property rights of entertainment and pharmaceutical companies.

Violence has remained the ultimate weapon used by the former colonial powers to ensure compliance with their economic policies. When governments in Indonesia, Iran, Guatemala, the Democratic Republic of the Congo, and many other countries have sought to extricate themselves from the web of dependency, the U.S. has sent in a paramilitary unit to assassinate the leader, financed a coup, or even sent in the Marines. These stories of U.S. intervention in the affairs of other countries have been widely reported, but few commentators have made a connection between them and the endemic poverty that results

By laying claim to the world's most valuable resources--first gold and silver, then land for growing sugar, cotton, and tea, then petroleum and uranium, and finally to water, carbon emission rights, genetic material, and other "new" resources--the North has consistently deprived the South of the means of equal development. Through theft, unequal trade, odious debts, and other instruments, the North has managed to garner 80% of the world's resources for a mere 20% of the world's population.

**ABOUT THE FILM con't**

The film offers a few specific policy changes that are needed to end poverty: 1) cancel debts, 2) create fairer trade arrangements, 3) impose taxes on wealth, not consumption of necessities, 4) end privatization of natural resources, 5) develop land reform that shares land, or its value, among the actual producers of farm products, and 6) initiate programs of de-growth in the North, to reduce wasteful consumption.

However, the film does not suggest that the adoption of those policies would end poverty in the world. The closing theme is the necessity of sharing the resources of the earth equitably. Any person or nation that hoards them causes suffering among others. Yet the unequal distribution of resources is now built into the structure of the global economy.

Thus, solutions must go much deeper than any set of specific policies. The process of overcoming five hundred years of oppression on a global scale cannot be reversed without a deep transformation of institutions. Even if the World Bank and the IMF adopted new priorities tomorrow, if debts were cancelled, and fair trade policies were implemented (though all of that would help), the legacy of domination would not suddenly come to an end. For that reason, the film does not emphasize a finite list of solutions at the end. Instead, it asks viewers to ponder the changes our lives must undergo in the North for us finally to take responsibility for the ongoing impoverishment of the South.

**PARTICIPANTS (partial list)**

**JAIME DE AMORIM** – National Secretary, Movimento Sem Terra

**NIMROD ARACKHA** – Organizer for the Tanzanite Miners in Tanzania

**MIRIAM CAMPOS** - National Coordinator for the Empowerment of Indigenous People , Bolivia

**NORA CASTAÑEDA** - President of Venezuela's Women's Development Bank (BANMUJER) based in Caracas, Venezuela.

**JOHN CHRISTENSEN** – Founder of The Tax Justice Network (TJN), an international, non-aligned coalition of researchers and activists with a shared concern about the harmful impacts of tax avoidance, tax competition and tax havens. [www.taxjustice.net](http://www.taxjustice.net)

**CLIFFORD COBB** – Former president of the Robert Schalkenbach Foundation and author of multiple articles on progress and poverty.

**WILLIAM EASTERLY** - Professor of Economics at New York University, joint with Africa House, and Co-Director of NYU's Development Research Institute. He is also a non-resident Fellow of the Center for Global Development in Washington DC and Visiting Fellow at Brookings during the academic year 2007-2008.

**JOSHUA FARLEY** - Assistant Research Professor at The University of Vermont earned a Ph.D. in Agricultural, Resource and Managerial Economics with concentrations in development economics, quantitative methods and ethics. Board member of the Robert Schalkenbach Foundation.

**PABLO FERNANDEZ** – Water warrior in Cochabamba, Bolivia.

**SUSAN GEORGE** - An internationally known political scientist and author ( *A Fate Worse Than Debt*) specializing in Third World poverty, underdevelopment and debt issues. George was recently named the Honorary President of ATTAC (France), a decentralized fellowship of scholars whose work is intended to contribute to social justice and who are active in civil society in their own countries.

**JÉRÔME GUILLET** – Guillet is an investment banker in Paris, working in structured finance for the energy sector and focusing on wind power projects. A graduate of the Ecole Polytechnique in Paris, he holds a Ph.D. in Economics from the EHESS in Paris. He edits European Tribune, a community blog focused on European and energy issues, and is active on DailyKos under the nom de net **Jérôme à Paris**.

**CHALMERS JOHNSON** – Chalmers Johnson is an author and professor emeritus of the University of California, San Diego. He is a fierce critic of American imperialism and has written numerous books including, most recently, three examinations of the consequences of American Empire: *Blowback*, *The Sorrows of Empire*, and *Nemesis: The Last Days of the American Republic*.

**KIPRUTO ARAP KIRWA** - Minister of Agriculture, Kenya

**MILOON KOTHARI** - Special rapporteur on adequate housing of the United Nations Commission on Human Rights (UNCHR)

**SERGE LATOUCHE** - An emeritus professor at the University of Paris-Sud and a proponent of building a self-sufficient and economical society which he refers to as “*Décroissance*” translated as “degrowth”, or contraction economics, that is interpreted as downshifting, anti-productivism, requalified development and even sustainable development.

**EDGARDO LANDER** – Professor of social sciences at the Universidad Central de Caracas in Venezuela, and is a specialist on *Eurocentrism and Colonialism in Latin American Social Thought*.

## **PARTICIPANTS (partial list con't)**

**ALVARO GARCIA LINERA** – A former guerilla and intellectual, Linera became the Vice President of Bolivia in the 2005 election that nominated Evo Morales as the first indigenous president.

**ABEL MAMANI MARCA** - Minister of Water, Bolivia

**MARIA LUISA MENDONÇA** – Director REDE Social, Brazil

**ERIC MGENDI** - Communications Director, Action Aid Kenya

**MASHENGU WA MWACHOFI** – Former Member of Parliament, Kenya and a land activist

**MSHINDI GODREY NGAO** – Tanzanite miner

**OKOTH-OGENDO** – Author, professor and specialist on land law in Kenya

**OSCAR R. OLIVERA** - Water Warrior, Cochabamba Bolivia

**MARIA MARCELA OLIVERA** - Water Warrior, Cochabamba Bolivia

**JOHN PERKINS** – Former economic hit man and author of best selling book, “Confessions of an Economic Hit Man”

**JIM SHULTZ** – The executive director of The Democracy Center ([www.democracyctr.org](http://www.democracyctr.org)) in Cochabamba, Bolivia. He is the author, most recently, of *The Democracy Owners' Manual* (Rutgers).

**AMARTYA SEN** - Winner Nobel Memorial Prize in Economics (1998), Author, Professor (Harvard University and King's College Cambridge)

**JOSEPH STIGLITZ** – Former Chief Economist at the World Bank, winner of the Nobel Memorial Prize in Economics (2001) and Professor at Columbia University, he is the author of best selling books

**JOÃO PEDRO STEDILE** - National Secretary, Movimento Sem Terra

**ERIC TOUSSAINT** – Author, “The World Bank: A Never Ending Coup D’Etat” and founder of CADTM ([www.cadtm.org](http://www.cadtm.org))

**MICHAEL WATTS** – Director of African Studies at University of California at Berkeley and author of eight books including “Curse of Black Gold: 50 years of Oil in the Niger Delta.”

**EDUARDO YSSA** – Community organizer in Cochabamba, Bolivia and cousin to Bolivian president, Evo Morales.



## ABOUT THE FILMMAKERS

### Philippe Diaz – Writer, Director

Born in Paris France, Philippe Diaz studied Philosophy at the Sorbonne in Paris, and began his film career as a director in 1980. After directing and producing several shorts, commercials and corporate videos, Diaz moved fully into the producer's role with his first feature, "Havre" by Juliet Berto (cult actor/director of the French New Wave). His second feature, "Rue Du Depart" by Tony Gatlif ("Gadjo Dilo") starred Gérard Depardieu, winning several Grand Prize awards at major international festivals.



His third feature, "Mauvais Sang" by Leos Carax (the first film about AIDS) became an international hit, winning one of most important awards in France, the 1986 Louis Delluc award, and was also nominated for 3 Césars (the French Oscar) as well as winning major awards around the world. This was a movie known for defining a generation and launching the careers of Juliette Binoche and Julie Delpy.

Diaz added a distribution division to his company, Films Plain Chant, to specialize in films by "author/directors" such as "Bless Their Little Hearts" by Billy Woodberry and "Candy Mountain" by acclaimed American photographer Robert Frank (produced by Diaz featuring Kevin J. O'Connor and Tom Waits).

His fourth production in 1989, "Pierre Et Djemila" by Gérard Blain (a political Romeo and Juliet), represented France in the Official Competition at the Cannes Film Festival.

Continuing to search for new talent and making films that appealed to global audiences, Diaz produced "The Bengali Night" (shot in English in India) which launched the career of director Nicholas Klotz and featured Hugh Grant in his first leading role along with John Hurt and Indian mega-star Shabana Azmi. This marked the beginning of Diaz's collaboration with American studios, in particular Columbia Pictures, and the opening of his first US based production company in Los Angeles.

Soon after, New Line Cinema tapped Diaz to co-finance and produce "The Man Inside", a political thriller directed by Bobby Roth with Jurgen Prochnow and Peter Coyote.

His collaboration with Canal+ extended into the takeover of the ailing AAA, which saw the young filmmaker installed as chairman and head of acquisition. This takeover fulfilled the need for another major independent distributor in France, which Diaz built by successfully acquiring and distributing dozens of films including "Paris Trout" and "My Own Private Idaho".

After moving to Los Angeles in 1991, he has continued to produce films with budgets ranging from \$200,000 and \$15 million under his production shingle, Sceneries Entertainment. With "Heavy Metal 2000", he was able to broaden his production knowledge with the animated production and his collaboration with Columbia / TriStar. His directorial debut was the documentary, "Nouvel Ordre Mondial (Quelque Part en Afrique)" shot in Sierra Leone which won the Grand Prix at the Festival of African film in Montreal and well as a Special Prize at the 1World Film Festival, Prague. He also continued his distribution activities by bringing foreign films into the U.S. with the support of the European majors he had collaborated with throughout the years.

In 2003, he created Cinema Libre Studio, with a consortium of partners to provide an alternative structure for intelligent, independent films to get developed, financed, produced and distributed.

"The Empire in Africa," re-edited in 2006 for the U.S. market, won the Grand Jury Award for Best Documentary Feature at Slamdance 2006 and the Hollywood Discovery Award from the Hollywood Film Festival.

**Beth Portello – Producer**

Portello is a co-founder of Cinema Libre Studio and has overseen marketing and business development of the independent studio known for distributing social issue films. This is her first producing credit for a feature length documentary. She also shepherded Diaz' feature film "Now & Later" as producer.

In a previous life she was a marketer of branded footwear manufactured in third world countries and was known for consuming luxury goods. She is making amends.

After taking the "poverty tour" while making this film, she was inspired to start The Filmanthropy Project ([www.filmanthropyproject.com](http://www.filmanthropyproject.com)) as a means to "give back directly to the people whose stories we take when making films." Currently the group has funded a micro-loan program for HIV+ members of a community organization STAWI located in the Kibera slum in Kenya as well as an orphan's feeding program.

**Clifford Cobb – Executive Producer**

Clifford Cobb has been a tireless supporter of the film. He is the former president of the Robert Schalkenbach Foundation board and currently serves as its program director. He edited *The Path to Justice: Following in the Footsteps of Henry George*, and served as a senior fellow at Redefining Progress (RP), a nonprofit organization in Oakland, California. At RP, Mr. Cobb developed the Genuine Progress Indicator (a measure of national economic welfare). He is also the author of "The Roads Aren't Free: Estimating the Full Social Costs of Driving and the Effects of Accurate Pricing" and several other nationally published articles.

**Matthew Stillman – Co Producer**

Matthew Stillman has worked professionally in cable television production and development for 12 years. He worked for Food Network for five years and developed some of their hit shows like "Iron Chef" and "Good Eats". Additionally he has worked for numerous other cable networks and production companies ranging from New York Times Television to National Lampoon.

He has a deep interest in progressive politics and social justice issues which, coupled with his own studies and activism, drove him to become a board member of the Robert Schalkenbach Foundation. While on the board he conceived of, and wrote the first proposal for the film. This is his first feature documentary.

**Richard Castro – Co-Producer**

Richard Castro joined Cinema Libre Studio in 2004 as director of its grassroots outreach department, helping to launch the theatrical campaign of "Uncovered: The War on Iraq." Working on the distribution of numerous documentaries, including "Outfoxed," "WMD: Weapons of Mass Deception," and "The Future of Food," he was eventually elevated to head of theatrical distribution and has been responsible for the release of such socially significant films as "Voices In Wartime," "The Empire In Africa," "Desert Bayou," and "Angels In The Dust." In addition to overseeing the studio's theatrical department, Castro is also Executive Producer of its "Speaking Freely" DVD series. His past experience includes work in production at Lorimar Television and in the domestic distribution and international divisions of 20<sup>th</sup> Century Fox and Fox Video, respectively. He holds a Bachelors degree in Psychology from Loyola Marymount University.

## PRODUCTION COMPANIES

### CINEMA LIBRE STUDIO – PRODUCTION COMPANY

Cinema Libre Studio is a haven for independent filmmakers with views, offering one-stop shopping for production and distribution. The company is best known for distributing socially conscious documentaries and working with up-and-coming talent on narrative features. Headquartered in Los Angeles, the company is known for distributing in theatres and on DVD titles that include: ***Outfoxed***, ***Uncovered***, Tim Robbins' ***Embedded Live***, ***Voices In Wartime***, ***Darfur Diaries***, ***McLibel***, Participant Productions' ***Angels in the Dust***, ***Desert Bayou***, ***Giuliani Time***, and many more. Several Cinema Libre Studio productions have recently won awards on the festival circuit including: ***Conventioneers***, ***The Empire in Africa***, ***Giuliani Time*** and ***Tre***. For more information, visit [www.cinemalibrestudio.com](http://www.cinemalibrestudio.com).

### ROBERT SCHALKENBACH FOUNDATION

Robert Schalkenbach Foundation (RSF) was organized in 1925 as an operating foundation to promote public awareness of the social philosophy and economic reforms advocated by Henry George (1839-1897), including the "single tax on land values". To this end, RSF publishes and distributes books and articles, particularly those of Henry George, including *Progress and Poverty*, the best-selling original classic work, as well as a new abridgement using the language of the 21st century. These and other works can be found in our on-line library. Books by Henry George and other authors are available for purchase from our on-line bookstore.

In addition, the Foundation conducts scholarly research and carries out other projects to promote the principles of Henry George as they apply to issues of current interest.

<http://www.schalkenbach.org/>

**END CREDITS (as of 9/15/08)**

A Cinema Libre Studio Production  
In Association with Robert Schalkenbach Foundation

**THE END OF POVERTY**

Written & Directed by:  
PHILIPPE DIAZ

Produced By:  
BETH PORTELLO

Narrated by:  
MARTIN SHEEN

Executive Producer:  
CLIFFORD COBB

Co-Producer:  
MATTHEW STILLMAN

Co-Producer:  
RICHARD CASTRO

Associate Producers:  
CRISTIAN BETTLER  
CARLA ORTIZ

Original Score:  
CRISTIAN BETTLER & MAX SOUSSAN

**Featuring:**

JAIME DE AMORIM  
NIMROD ARACKHA  
MIRIAM CAMPOS  
NORA CASTAÑEDA  
JOHN CHRISTENSEN  
CLIFFORD COBB  
WILLIAM EASTERLY  
DAVID ELLERMAN  
JOSHUA FARLEY  
PABLO FERNÁNDEZ  
SUSAN GEORGE  
JÉRÔME GUILLET  
CHALMERS JOHNSON  
KIPRUTO ARAP KIRWA  
JOSEPH OLE KISHAU  
MILOON KOTHARI  
SERGE LATOUCHE  
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MARIA MARCELA OLIVERA  
JOHN PERKINS  
AMARTYA SEN  
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JOSEPH STIGLITZ  
ERIC TOUSSAINT  
MICHAEL WATTS  
EDUARDO YSSA



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#### **A JANGADA VOLTU SÓ**

Composed & Performed by: Darival Caymmi  
Published by: Odeon, 1954  
Brazil

#### **LES FOLIES D'ESPAGNE**

Composed by: Jean-Baptiste Lully ad André Philidor  
Performed by: La Simphonie du Marais - Hugo Reyne  
France

#### **SAMBURU**

Performed by: Tribal Dance from East Africa  
Published by: ARC Music  
Kenya

#### **É DOCE MORRER NO MAR**

Composed & Performed by: Darival Caymmi  
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Brazil

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Performed by Group Aymaran  
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Bolivia

#### **MARCHE DES MOUSQUETAIRES**

Composed by: Jean-Baptiste Lully ad André Philidor  
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France

#### **COQUIBACOA**

Composed by: Alma Lianera  
Performed by: Alma Lianera  
Published by:

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Composed by: Illapu  
Performed by: Illapu  
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Chilenana/Captiol Records Los Angeles

#### **STABAT MATER DOLOROSA**

Composed by: Antonio Vivaldi  
Performed by: James Bowman/The Academy of Ancient  
Music  
Published by: The Decca Record Company Limited  
London, England

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Bolivia

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Composed by: Djelimady Tounkara  
Performed by: Djelimady Tounkara  
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Performed by: Tinariwen  
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Composed & Performed by: Wagogo tribesmen  
Published by: Nonesuch Records, a Warner Music  
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Composed by: Tinariwen

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Based on the experience of making this film, the filmmakers created **The Filmanthropy Project**, as a means of giving back directly to the people who have given us their stories.

Our first project has been to raise money to start a micro-loan program for a group of HIV+ women and children living in Kibera, Kenya who were unable to qualify for the more popular loan programs due to their HIV+ status. The group is known as the STAWI ADULT & YOUTH CENTRE.

Before the political upheaval following the Presidential elections in December 2007, we had started over a dozen businesses and were funding an Orphan's Feeding Program that fed forty orphans two meals over the weekend.

Due to the violence that erupted in Kenya's slums, all the small business were destroyed by vandalism or fire and the STAWI folk lost their office equipment and the puppetry equipment they used to perform plays to educate about HIV and stigmatization.

More at [www.thefilmanthropyproject.com](http://www.thefilmanthropyproject.com)