

# EVERYTHING'S COOL

America "gets" global warming



Directed by Daniel B. Gold and Judith Helfand

Produced by Daniel B. Gold, Judith Helfand, Chris Pilaro and Adam Wolfensohn

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For fifteen years now, some small percentage of the world's scientists and diplomats and activists has inhabited one of those strange dreams where the dreamer desperately needs to warn someone about something bad and imminent; but somehow, no matter how hard he shouts, the other person in the dream – standing smiling, perhaps, with his back to an oncoming train- can't hear him. This group, this small percentage, knows that the world is about to change more profoundly than at any time in the history of human civilization. And yet, so far, all they have achieved is to add another line to the long list of human problems – people think about 'global warming' in the way they think about 'violence on television' or 'growing trade deficits', as a marginal concern to them, if a concern at all.

– Bill McKibben, 2003

### **Short Synopsis**

EVERYTHING'S COOL is a "toxic comedy" about the most dangerous chasm ever to emerge between scientific understanding and political action – Global Warming. The good news: America finally gets global warming; the chasm is closing and the debate is over. The bad news: the United States, the country that will determine the fate of the globe, must transform its fossil fuel based economy fast, (like in a minute). While the industry funded naysayers sing what just might be their swan song of scientific doubt and deception, a group of self-appointed global warming messengers are on a life or death quest to find the iconic image, proper language, and points of leverage that will help the public go from understanding the urgency of the problem to creating the political will necessary to push for a new energy economy. Hold on -- this is bigger than changing your light bulbs.

### **Narrative summary**

#### ***A real-life disaster movie:***

After two decades of research, computer modeling and miles of ancient glaciers melting away, most scientists around the world agree that human behavior is causing global warming and it is happening faster than ever anticipated. Policy makers around the globe are now more than ever looking incredulously at the United States and waiting for some action; if the U.S. as a nation and a government does not aggressively cut greenhouse gas emissions in the next decade, the problem of climate change will eventually dwarf all other economic and social problems. Inaction by the U.S. places everyone else on the planet in jeopardy.

On the eve of 2007, the good news is that many leaders of the industrialized world are finally focusing on strategies for a low-carbon future. The bad news is that here in America, while Al Gore has certainly put a respectable dent in the impenetrable wall of American denial about climate change, there is still no federal strategy on the issue and the only energy bill on the table lavishes billions of dollars on the very industries that are the source of the pollution and problem. The people of the United States and millions of not-yet-born future citizens are in very deep trouble. Enter EVERYTHING'S COOL – a "toxic comedy" about global warming coming to America.

Linked by a common struggle, a group of self appointed global warming messengers are on a high stakes quest to understand why a crisis they see as urgent and terrifying is greeted by their fellow citizens as distant and irrelevant and by their government with apathy, denial, and perhaps, even criminal neglect.

**Their mission:** to find the iconic image, the perfect frame, the electrifying language or the political hot button that will finally move a wary and reluctant citizenry and their elected officials to take meaningful action on climate change.

**Their challenge:** to enlighten and educate Americans: this means shifting consumers away from the fuels that have powered the greatest increases in technology, wealth and living standards in history.

**Their nemeses:** The recalcitrant politicians, the fossil-fuel corporations, and the right-wing think tanks that do their bidding by working tirelessly to obscure the science and gum up the works of government to defeat climate-friendly legislation and promote the unrestrained use of fossil fuels.

**The timeframe:** YESTERDAY!

EVERYTHING'S COOL follows the struggle of these very dedicated, sometimes a bit depressed, but always compassionate and passionate global-warming messengers. Their journey turns into a snapshot of what might very well become known as "those last years of U.S. global warming denial – that halcyon time when America finally 'got it' and then had about three minutes to join the rest of the globe in dealing with it."

Along the way, we chronicle the tenacious swan song of the messengers from the other side. These are the fossil fuel-funded skeptics who, like sprinters at the end of a marathon, are pushing even harder to maintain their perverse campaign of injecting doubt and uncertainty into what is clearly a dwindling public debate about global warming. Dwindling, but not dead yet... Thanks to the insatiable appetite of our media to deliver a "balanced" story, these die-hard naysayer-messengers can still be heard, seen, and read on radio, TV, and in newspapers nationwide as they desperately plead their tired argument that nobody's really certain what causes global warming and nobody's really certain what could be the results of a warmer world.

We follow the country and our global warming messengers through an extraordinary three years of transformation, from 2003 to the eve of 2007:

**Bill McKibben:** "The Poet Laureate" of global warming literally wrote the book on this issue when he published The End of Nature in 1987. After 20 years of impassioned writing, speaking, blogging and advocacy, he finally takes to the streets. He realizes "The thing that has been missing from the movement is THE MOVEMENT!", and he and others stage the largest global warming demonstration in U.S. history (to date). There might be hope for our democracy and our planet.

**Ross Gelbspan:** The "Columbo of Climate Change" has recently come to believe that his decade of writings, interviews, public readings and policy discussions have come to nothing and he is more than ready to retire. Yet, like a "firehouse dog," every time the alarm bell rings he is back on the job.

**Dr. Heidi Cullen:** Heidi is the first on-air climatologist in America exclusively dedicated to covering the global warming beat. As a PhD from Columbia University and an expert in *multi-decadal oscillation*, can she distill her vast scientific knowledge into 30-second sound bites for The Weather Channel?

**Michael Shellenberger and Ted Nordhaus:** Two thirty-something Berkeley, CA based "eco-messiahs", otherwise known as the "Bad Boys of Environmentalism" rise to the top of the green charts for levying a radical critique of the movement, "The Death of Environmentalism." The self-published essay challenged

what has, until now, been the basis of almost all climate change messaging – the “I have a nightmare” speech of polar bears floating away on ice caps.

**Rick Piltz:** His job was to prepare scientific reports to congress on the latest research on climate change. Repressed and depressed by political censorship, Rick Piltz went from downtrodden public servant to front page news when he blew the lid off the White House’s scandalous manipulation of global warming science.

**Bish Neuhauser:** A frustrated snow groomer (who has less and less snow to groom) at the Canyons resort near Park City, determined to convert first his 1970s Mercedes, then all of the Canyons’ vehicles, to biodiesel.

While our global warming messengers urgently search for the Holy Grail of climate change communication, they are presented with two opportunities for *extreme* global warming messaging -- the release of the sci-fi feature “THE DAY AFTER TOMORROW” and the 2004 general election. We explore both of these: “The Day After Tomorrow” from behind the scenes, including the prep for the May 31st premiere at New York’s Museum of Natural History, replete and resplendent in thousands of pounds of fake snow; and the days just before the election from behind the wheel of a fifteen-foot box truck wrapped in high-resolution images of climate change. We call it the DO YOU CARE? MOBILE.

All the while, the planet is melting. And in the Arctic, native people are experiencing dramatic and calamitous warming in their communities, not later or tomorrow, but *now*.

In Shishmaref, Alaska, they take a vote. Should this entire Inupiat village pick up and move everything (the church, the school, the administration buildings, the two stores, a hundred houses...), leaving behind the ancient fishing grounds and the make-shift million-dollar “sea wall” that is useless for protecting the island? Or should they dig in their heels, stay and build more sea walls, let more houses fall into the sea and hope to survive the big storm? They voted to move. All new homes come equipped with aluminum sleds and they are fundraising. But seriously -- “How do you move a village?”

In their own ironic and desperate way these so-sad-they-are-funny-but-true-stories of extreme messaging and adaptation might very well be the thing that finally speaks to the American public.

As much about messaging as it is about the messengers, as much about human nature as it is about humans’ impact on nature, EVERYTHING’S COOL explores what it will take to move America from laggard nation to world leader on global warming.

Our ultimate challenge – and we are up to the task, is to show the audience how urgent this situation really is --- and still leave them optimistic and willing to do something. That perhaps is the ultimate challenge to all global warming messengers – which by the end of the film, we as filmmakers are too.

## Statement Of Objective

By Daniel B. Gold and Judith Helfand

As filmmakers we've collectively dedicated the last seventeen years of our lives to turning "invisible" environmental threats into compelling stories for an "I don't believe it till I see it public" who are increasingly numb and weary from all the bad news. Be it bioaccumulation of toxic chemicals or global warming, our creative challenge is the same: collapse the future into the present and make it urgent yet entertaining (enough) so that people will be moved to go from understanding the problem to embracing the solutions.

Our goal: to offer a fun, factually accurate, passionate and more-than-timely film that will move our audiences from merely embracing the origin and urgency of climate change, to marshalling the public and political will necessary to create a new energy economy – and hopefully some new clean energy into public office.

Our creative decisions also consider how to make this story strategic and effective for activists on the ground -- from college kids and soccer moms to Mayors and other decision makers with purchasing power. Towards that end, we are in deep collaboration with Working Films, field-testing the film with essential allies and constructing a sound foundation for a public outreach, organizing and audience engagement strategy. A nationally recognized leader in linking non-fiction film distribution to civic engagement, Working Films designed and coordinated BLUE VINYL's highly effective MY HOUSE IS YOUR HOUSE consumer outreach campaign [www.myhouseisyourhouse.org](http://www.myhouseisyourhouse.org).

We intend to build on the success of BLUE VINYL, which served to launch it as an effective "cult" film in the environmental health, green-building and anti-PVC communities. This "cult" status helped transform a toxic marketplace -- from the first PVC-free Habitat for Humanity house in Louisiana to the passage of PVC-free purchasing policies in San Francisco CA, Seattle, WA, Maine and within the huge hospital corporations of Kaiser Permanente and Catholic Health Care West. The opportunity to literally build on and expand the movement to green the construction & health care industries by linking them to the green/clean energy movement will kick off the outreach campaign for EVERYTHING'S COOL.

Our goal is no less than *to help galvanize the American public and, through them, to rouse the federal government to take meaningful action on global warming.* Hold on – this one is bigger than changing your light bulbs.

## About the Global Warming Messengers

**Bill McKibben** is the author of ten books on the environment and related topics. His first book, The End of Nature, was also the first book for a general audience on global warming; it's now available in 22 foreign languages. A former staff writer for *The New Yorker*, his work appears in *Harpers*, *The Atlantic*, *The New York Review of Books*, and a variety of other national publications. His other books include The Age of Missing Information, which was re-issued in a fifteenth anniversary edition in 2006, and Wandering Home, the chronicle of a long backpacking trip across the mountains on either side of Lake Champlain, where he lives. A scholar in residence at Middlebury College, he is the recipient of many honorary degrees, as well as Guggenheim and Lyndhurst fellowships and the Lannan Prize in Nonfiction Writing. He has led the organizing campaigns for the largest American rallies against global warming. His most recent book is Deep Economy: The Wealth of Communities and the Durable Future, which describes the problems of our growth-based system and its possible transition to more local economies.

**Ross Gelbspan** was a reporter and editor for 31 years at The Philadelphia Bulletin, The Washington Post and The Boston Globe . At the Globe, he conceived, directed and edited a series of articles that won a Pulitzer Prize in 1984. Following his retirement from daily journalism, he published The Heat Is On: the Climate Crisis, the Cover-Up, the Prescription (Perseus Books, 1998). The book received national attention when President Clinton told the press he was reading it. In 2004, he published a second book, Boiling Point which received the lead review in the Sunday *New York Times* Book Review section. The review was written by Al Gore. Boiling Point was also rated one of the top science books of 2004 by *Discover Magazine*. Gelbspan has traveled and spoken extensively on the climate crisis, including appearances at The World Economic Forum, Renaissance Weekend, "Nightline", "All Things Considered" and "Talk of the Nation," "Now" and "ABC World News Tonight". He will be appearing in an edition of "Frontline" scheduled to air in April. His articles on the climate issue have appeared in *Harpers*, *The Atlantic Monthly*, *The Nation*, *The American Prospect* and a number of other newspapers and magazines. Gelbspan has met privately with executives of Shell/EGYPT in Cairo, ExxonMobil and several other oil companies – and attended several rounds of international climate negotiations. He maintains the website: [www.heatisonline.org](http://www.heatisonline.org) which currently receives about 170,000 discrete visits a year. Several years ago it was rated as the best climate website by the Pacific Institute.

Gelbspan lives in Brookline, MA, with his wife, Anne, who develops affordable housing for low-income and homeless inner-city residents. One daughter, Thea, is a program officer for Oxfam, US. Another daughter, Johanna, audits financial instruments in the London office of PriceWaterhouseCoopers.

**Dr. Heidi Cullen** is the climate expert at The Weather Channel® and host of the program "The Climate Code with Dr. Heidi Cullen". Since the program's launch in October, Dr. Cullen has interviewed leading scientists and environmentalists including Ted Turner, Virgin-founder and Entrepreneur Sir Richard Branson, and Professor Jeff Sachs, director of the Earth Institute at Columbia. Features have included a tour through an "Eco-Manor" home, a "Green Makeover" house project, and a close-up of Dartmouth students who crossed the country in the "Big Green Bus" fueled by waste vegetable oil from fast food restaurants.

Since joining The Weather Channel in 2003, she has had the key responsibility of adding explanation,

depth, and perspective to climate stories for The Weather Channel network and other platforms. Dr. Cullen, a scientist of international standing in climate research, has helped build the climate program at The Weather Channel and has strengthened the network's relationships within the scientific community. In addition to her weekly program, Dr. Cullen appears on the air frequently, providing updates on current climate-related topics and as commentator on the network's long-form environmental series, "Forecast Earth". In 2004, she went to Alaska to interview residents for a special report called "Alaska Meltdown" which investigated the effects of global warming already in evidence in Alaska. In addition, Dr. Cullen oversees the content of the TWC broadband channel – One Degree -- devoted to topics that deal with the climate and environment. Dr. Cullen has received national press coverage in *USA Today* and *Entertainment Weekly*. Owing to her breakthrough work on abrupt climate change as a graduate student at Columbia University, Dr. Cullen's research was referenced in an award-winning series by Elizabeth Kolbert in *The New Yorker* which was the basis for the writer's later book, *Field Notes from a Catastrophe: Man, Nature, and Climate Change*. Dr. Cullen is quickly becoming the nation's "go to" climate expert. She's a scientist who's able to take complex issues and make them accessible to American audiences. She has appeared as a featured guest on "The View", as a guest expert on CNN Headline News' "Down To Earth" environmental program, as guest expert on "Good Morning America", on Fox News, and on "CNN Prime News Tonight". She also was featured on National Public Radio's "Weekend America" program. Before joining The Weather Channel, Dr. Cullen was a scientist at the National Center for Atmospheric Research (NCAR) in Boulder, CO. She has done research in the U.S. Southwest, the Middle East (Syria and Turkey), publishing on domestic and international climate topics. She is a member of the World Climate Research Program's Climate Variability (CLIVAR) Scientific Steering Group, an international project aimed at identifying, understanding, and predicting types of variability within the Earth's complex climate system.

As a postdoctorate, Dr. Cullen received the prestigious NOAA Climate & Global Change Fellowship and spent two years working at the International Research Institute for Climate Prediction (IRI) where she collaborated with scientists from Brazil, Paraguay, and Uruguay.

She received a bachelor's degree in Engineering/Operations Research from Columbia University in New York City and went on to receive her doctorate in climatology and ocean-atmosphere dynamics at the Lamont-Doherty Earth Observatory of Columbia University.

In the fall of 2007, Houghton Mifflin, publisher of *Walden*, *Silent Spring*, and *Fast Food Nation*, will publish **Michael Shellenberger and Ted Nordhaus'** *The Death of Environmentalism and the Birth of a New Aspirational Politics*. In October, 2004, Shellenberger and Nordhaus published an essay by the same name, creating a major national debate over the future of environmentalism and progressive politics.

**Ted Nordhaus** is an author, researcher, and political strategist. He is also a managing partner of American Environics, a new research and consulting firm created to bring cutting edge research and methodologies used to understand the evolution of American social values to progressive political projects.

Over the last twenty years, Ted has run major campaigns and initiatives for a large assortment of environmental and progressive political causes including the Public Interest Research Groups (PIRGs), the Sierra Club, Environmental Defense, and Clean Water Action. Nordhaus also served as the Campaign Director for Share the Water, a coalition of environmentalists, fishermen, farmers, and urban water agencies advocating reform of federal water policies in California, Executive Director of the Headwaters Sanctuary Project, and as a partner and political strategist with Next Generation, a political consulting firm

servicing environmental organizations and campaigns. For the last four years, Ted has been a pollster and Vice President at Evans McDonough Company, an opinion research firm based in Oakland.

Ted holds a BA in history from the University of California, Berkeley.

**Michael Shellenberger** is co-founder of American Environics, and co-director of the Breakthrough Institute, a think tank. Michael works on and writes about everything from politics to energy to changing social values.

In 2003 Michael co-founded the Apollo Alliance, referred to by the New Yorker as “an influential umbrella organization of Greens and trade unionists” that is advocating a New Apollo Project to create three million clean energy jobs, free America from foreign oil, and re-establish America's global economic leadership ([www.ApolloAlliance.org](http://www.ApolloAlliance.org)).

Michael has written articles on issues ranging from the New Apollo Project to ethical trade for the *L.A. Times*, *the American Prospect*, *the Philadelphia Inquirer*, *Glamour Magazine*, and other publications. He is the author of Race to the Top, a report on NGO ethical business campaigns ([www.businessethicsnetwork.org](http://www.businessethicsnetwork.org)).

Michael speaks Spanish and Portuguese and received his Masters Degree in cultural anthropology from the University of California, Santa Cruz in 1996.

**Rick Piltz** is the Director of Climate Science Watch, a program of the Government Accountability Project in Washington, DC. Initiated in 2005, Climate Science Watch uses investigation, communication, and reform advocacy to hold public officials accountable for using climate science and related research with integrity, toward the goal of translating research into effective action to meet the challenges posed by global climate change.

For 10 years Piltz held senior positions in the coordination office of the multiagency program through which the U.S. government supports scientific research and observations on climate and global environmental change. He resigned in protest in March 2005. His subsequent revelations about the Bush administration's politicization of climate change science communication have received coverage in the print and electronic media in the United States and abroad.

Since moving to Washington, DC, in 1988 he has focused on the interaction of politics, policy, and research related to climate change. As a professional staff member of the U.S. House Committee on Science, Space, and Technology from 1991-1994 he supported the Committee's oversight of climate change and energy technology R&D issues.

Piltz is a native of Detroit, Michigan, was educated at the University of Michigan, and taught political science at the University of Texas at Austin. He has worked on environmental, energy, and science issues since the late 1970s, in government and nongovernmental organizations. He currently lives in Bethesda, Maryland, with his wife Karen Metchis and 14-year-old daughter Shayne.

**Credits**

DIRECTED BY.....Daniel B. Gold & Judith Helfand

PRODUCED BY.....Daniel B. Gold, Judith Helfand, Chris Pilaro & Adam Wolfensohn

EDITED BY.....Toby Shimin & Jacob Steingroot

DIRECTOR OF PHOTOGRAPHY.....Daniel B. Gold

SENIOR CREATIVE ADVISOR.....Michelle Ferrari

ANIMATION BY.....Jeremiah Dickey & Emily Hubley

ADDITIONAL EDITING.....Doug Abel, Judd Blaise, Simeon Hutner, Tricia Reidy, Jeremy Levine

ASSOCIATE PRODUCERS..... Jennifer Eggleston, Sara Porto Nolan, Anna Hurley

ORIGINAL MUSIC COMPOSED BY.....Stephen Thomas Cavit

MUSIC SUPERVISOR.....Beth Urdang

AUDIENCE & COMMUNITY ENGAGEMENT.....Working Films

## **About the Filmmakers**

### **Daniel B. Gold (Co-Director, Producer, Director of Photography)**

Daniel B. Gold won the 2002 Sundance "Excellence in Cinematography Award" for his work on "Blue Vinyl", which he co-directed and co-produced. That film also garnered him two Emmy Nominations: one for Research, and one for Best Documentary. In 2002, "Blue Vinyl" was broadcast on HBO's America Undercover.

In 2007, Gold's work as DP will be featured in several new documentaries including "Coma", a 90 minute Moxie Firecracker special on HBO; "New Orleans", an Insignia Films two hour PBS special American Experience; "Saint Misbehavin': The Life and Times of Wavy Gravy"; "Coal Miners", a Barbara Kopple one hour HBO special, and a theatrical release of "Toots Shore: Bigger Than Life", which premiered at Tribeca film festival in 2006.

Recent broadcast credits as DP include "The Nazi Officer's Wife"(A&E Special), "Breaking the Violence"(Lifetime Special), segments on the PBS series, "Colonial House" (sequel to the PBS series "Frontier House"), and "Saving Xiera", a short documentary on HBO. Prior to concentrating on feature documentaries, Gold's camerawork was frequently seen on "Saturday Night Live", "Dateline NBC", and "The Hallmark Channel".

Each summer, Gold teaches two classes at the New School. One, called Doc Camp-co-taught with Judith Helfand, is a week long intensive for documentaries in trouble; the other is a Digital Cinematography class to improve documentary camerawork and lighting through an appreciation of art history and the aesthetics of story telling.

Daniel B. Gold just recently started his own company called Hidden Rhythm Pictures, which represents him as a Director of Photography and Director/Cameraman.

### **Judith Helfand (Co-Director, Producer)**

Filmmaker, activist and educator Judith Helfand is best known for her ability to take the dark, cynical worlds of chemical exposure and heedless corporate behavior and make them personal, resonant, highly charged, and entertaining. Her films, "The Uprising of '34" (Co-directed with George Stoney), the Sundance award winning "Blue Vinyl" (for which she and Co-Director Daniel Gold were nominated for two Emmy's), and its Peabody award winning "prequel" "A Healthy Baby Girl" (a five-year "video-diary" about her experience with DES related cancer), explore home, class, corporate accountability, intergenerational relationships and the ever shrinking border between what is "personal" and what is a critical part of the public record.

Building on a decade of developing innovative outreach and organizing efforts around the distribution of her own films, Helfand co-founded Working Films in 1999, a national organization that is a dynamic bridge between high-profile non-fiction filmmaking and cutting edge social change organizing.

More recently Helfand, Julie Parker Benello (Co-Producer on "Blue Vinyl" and SF resident) and Wendy Ettinger (Producer of "The War Room") co-founded and launched Chicken & Egg Pictures and Film Fund. Their goal is to provide small development/we-believe-in-you grants and executive producing services to emerging and veteran women filmmakers producing non-fiction and fiction film projects.

Helfand speaks widely and passionately about all of this work in North America and internationally, and is full-time faculty at New York University's Undergraduate School of Film & Television, where she teaches documentary making.

Helfand is developing a feature documentary, "Heat Wave: an Unnatural Disaster", about the heat wave that ravaged the city of Chicago in the summer of 1995 leaving 739 people dead – the majority of them old, poor and people of color.

### **Chris Pilaro (Producer and Still Photographer)**

Chris Pilaro has been producing documentary films since 1995. He was the Associate Producer and Still Photographer on "Children In America's Schools with Bill Moyers" (PBS 1996) and the Field Producer and Still Photographer on "Blue Vinyl" (HBO 2002). He has also been a Creative Consultant on a number of other documentary films including "Vamos Izquierda" (2001), "Twenty To Life" (2002), "Always Falling" (2003) and "Ghetto Fabulous" (2004).

Pilaro is a freelance photographer focusing on social and environmental issues. Some of his finished projects include the inequalities of funding within the U.S. public educational system, migrant day laborers in California, water usage in the West and of the Colorado River, the effects of NAFTA on Mexican/American border communities and homeless Native Americans.

Pilaro shoots for Express Publishing in Idaho, where he lives with his family and is Chairman of the CAP Foundation, a National Council Member of Environmental Defense and an active environmentalist in his community.

### **Adam Wolfensohn (Producer)**

For the past six years, Adam has been neck deep in climate change as a media producer, consultant, grant-maker and investor. From 2002 to 2003, he managed Conservation International's program to make the 2003 Pearl Jam and Warped Tours climate neutral with avoided deforestation offsets. Since 2003, he has been producing "Everything's Cool" as well as directing clean energy investments for Wolfensohn & Co. Before his left turn into the environmental world in 2000, he wrote and produced award-winning music for numerous film, theater and television productions at *tomandandy* and his own studio, Red Ramona.

He is a Term Member of the Council on Foreign Relations, a Trustee of the Alaska Conservation Foundation and President of Bang on a Can. Mr. Wolfensohn has a B.A. in Music from Princeton University and an M.E.M. from the Yale School of Forestry and Environmental Studies focusing on climate and energy.

### **Toby Shimin (Editor)**

Toby began her film career as a sound editor, working on such projects as "Fire from the Mountain" and "Working Girl's", which won a Special Jury Prize at the Sundance Film Festival. She switched to picture editing in 1988 when she cut "The Children's Storefront", which was nominated for an Academy Award for Best Short Subject Documentary. Since then, she has cut numerous films that have been accepted at Sundance, including "A Leap of Faith", "Martha and Ethel", and "Out of the Past", which won an Audience Award. She has cut several diverse projects for PBS, including "AIDS Warriors" for the 2003 season of Wide Angle and two projects for American Experience: "Miss America", which premiered at Sundance in 2002, and "Seabiscuit", for which she was nominated for a 2003 Emmy. Most recently she edited "Two Square Miles", which aired as part of the Independent Lens series on PBS this fall; episode two of the Emmy-nominated "Reporting America at War"; and "Three of Hearts: a post-modern family", which premiered in September 2004 at the Toronto Film Festival. Toby is a principal of Dovetail Films, a production and editing company she co-founded with Dina Guttmann in 2001. She studied film at Hampshire College, where she earned a Bachelors of Arts.

### **Jacob Steingroot (Editor)**

Jacob Steingroot started his career as an independent comic strip artist and graphic designer. He began working in film post-production in 2000. His credits include the Emmy Award winning "New York: A Documentary Film", the Oscar nominated "The Collector Of Bedford Street", the Spirit Award nominated feature film "Sorry,Haters", and episodes of "The American Experience" profiling the lives of Ansel Adams, Eugene O'Neill and Andy Warhol. In addition, he worked on the films "Blue Vinyl", "Ring Of Fire: The Emile Griffith Story", "Lonesome Jim", "The Ballad Of Jack and Rose" and "Forty Shades Of Blue", all of which premiered at The Sundance Film Festival.

### **Jeremiah Dickey (Animation)**

Working independently and in cahoots with several NYC-area studios since 1997, Jeremiah Dickey has created animation for broadcast television, independent features and documentary films, working in a variety of experimental, traditional and computer animation techniques.

Past television work includes spots for CBS' "Howard Stern Radio Show", stop-motion bumpers for the Noggin children's network, and a number of cartoon serials for WGBH's "Between the Lions". In 2004, Jeremiah designed & produced the title sequence and several minutes of animation (with artist Mario Camacho) for the HBO documentary "Indian Point: Imagining the Unimaginable", directed by Rory Kennedy. In 2005, Jeremiah animated a number of sequences illustrating the splitting of the atom for the History Channel's "Einstein's Letter". Recent TV work includes animation for a series of anti-smoking PSAs for the American Cancer Society, and compositing for Kanye West's "Heard 'Em Say" music video.

In 2000, Jeremiah worked with renowned animator/filmmaker Emily Hubley on the feature film "Hedwig and the Angry Inch", followed by a collaboration with Ms. Hubley on the creation of inserts for the award-winning documentary "Blue Vinyl", which aired on HBO in May 2002. This was the first of many such collaborations designing & creating animation for several documentary films dealing with a variety of complex issues, including "Safe in the City" (Excellence in Design, ASIFA-East 2003), "Original Child Bomb", and "The Boy in the Bubble". Their work together was celebrated in January of 2006 at the Museum of Modern Art in New York.

### **Emily Hubley (Animation)**

Emily Hubley has been making short animated films, many based on personal essays, for twenty years. She has been providing animation to television, fictional and documentary films for over a decade. Her newest short, "Octave", comprised of eight brief meditations with sound/music by Yo La Tengo premiered at the Museum of Modern Art in January 2006 and won a Jury award from this year's Black Maria Film Festival. Ms. Hubley was in the first class of (2004) Annenberg Film Fellows named by the Sundance Institute. She was a fellow at the Sundance Institute's 2002 Screenwriters' and 2003 Filmmakers' Labs with "The Toe Tactic", her feature-length project, currently in preproduction with Gigantic Pictures. Her short, "Set Set Spike", depicting a single mother's volleyball workout/poem, won a Juror's Award at the New York Expo of Short Film and Video, screened at the 2003 Sundance Film Festival, and is airing on the Sundance Channel.

Earlier films include: "Pigeon Within" (Sundance Film Festival 2000, USA Film Festival Best Animation Award) aired on Channel Thirteen's "Reel New York" Series in 2005; "One Self: Fish Girl" (1997); "Her Grandmother's Gift" (1995); "Enough" (1993); "Blake Ball" (1988) w/Will Rosenthal; "Deliberating Man" (1985); "The Tower" (1984) w/Georgia Hubley; and "Delivery Man" (1982). Hubley's DVD, "Pigeon (and More) Within" was released by Image Media in 2002.

Ms. Hubley created the artwork and animation for John Cameron Mitchell's 'Hedwig and the Angry Inch', and the award winning documentary films, "Blue Vinyl", "Original Child Bomb", and "Boy In The Bubble". She created the short-form series' "The Girl w/Her Head Coming Off" (1996-97) for Nickelodeon and "Woman to Woman" on Lifetime. She animated inserts for "Golden Threads", "Death by Design", "Tell me Something I Can't Forget" and "Everything's For You".

In the summer of 2006, Emily was the featured filmmaker in Short Attention Span Cinema, with one short screened per week (before all features) for five weeks) at the IFC Center in NYC. And a special evening program of her work was presented there in July. Programs of Ms. Hubley's films have been presented at The Museum of Modern Art, The Tribeca Film Festival, Ocularis/Galapagos Art Space, the Robert Flaherty Film Seminar and The Boston International Festival of Women's Cinema. A daughter of pioneer animators Faith and John Hubley, Emily was an associate producer at The Hubley Studio, Inc. and worked on Faith Hubley's films from 1977 to 2001.

Ms. Hubley lives with her husband and children in Maplewood, NJ.

### **Beth Urdang (Music Supervisor)**

Beth Urdang is the founding director of Agoraphone, a New York-based music supervision company and music-resource center that oversees music for film, television, radio and advertising, as well as various curatorial projects. Agoraphone was created and developed as a "music lab". Projects are based on collaboration, all of which center on early involvement in finding the most unique, appropriate music, whether by licensing or by collaborating with artists, bands and composers. For "Everything's Cool", Urdang worked with directors Daniel B. Gold and Judith Helfand, producer Adam Wolfensohn, and composer Stephen Cavit to develop an instrumental musical palette that would distinguish the different characters and settings while at the same time cohering the film. Urdang's other recent projects include the films "Today's Man", "Forgiven", "Summer Of The Serpent", and the upcoming comedy "Patriotville"; advertising campaigns for Hewlett-Packard, Coca-Cola, Levi's, Jaguar and Nike; curatorial work for the American Institute of Graphic Arts; and music direction for the radio program "This American Life".

### **Stephen Thomas Cavit (Original Music)**

Stephen's first feature film, "The Four Corners of Nowhere" premiered at the 1995 Sundance Film Festival. He's contributed music to the films "Chuck & Buck" and "The Good Girl" for director Miguel Arteta (Sundance Film Festival selections, 2000 and 2002). Other recent work includes the film "Blue Vinyl" (Sundance 2002) and the TV series "Family Bonds", both for HBO; "The Meaning of Food" - a mini-series for PBS; "Knocking", a film for the Independent Lens series on PBS; "Prom Night in Kansas City" for USA network; and "The Cult of Cindy", an original film for AMC. Stephen also contributed regularly to the MTV shows "The Real World" and "Road Rules".

In addition, Stephen was awarded one of six fellowships to the 2000 Sundance Composers Lab where he studied with composers such as Carter Burwell ("Fargo"), George S. Clinton ("Austin Powers" 1 & 2) and Graeme Ravel ("Sin City"). In 2005 Stephen was invited to attend BMI's prestigious Conducting Workshop where he studied with renowned conductor Lucas Richman.

**Working Films (Audience & Community Engagement)** brings the persuasive, provocative and personal narratives in independent documentary films and video to long-term community organizing and activism, vividly illustrating the struggles and triumphs of our lives .

With offices in Wilmington, North Carolina and New York City, Working Films is a national nonprofit that connects documentaries to social change through a variety of ways. Their services range from coordinating rough-cut community feedback screenings to developing strategies for a documentary's community and audience engagement campaign, to developing and running collaborative campaigns between filmmakers and organizers.

Working Films has made a two-year commitment to an energetic audience and community engagement campaign for "Everything's Cool", with support from the Oak Foundation and the Park Foundation. Contact them to join the "Everything's Cool" action campaign: [ec@workingfilms.org](mailto:ec@workingfilms.org) or 910 342-9000.