WRITTEN & DIRECTED BY: SIMON SCHNEIDER

CO-WRITTEN BY: LIA KULAKAUSKAS

ALFRED P. SLOAN FOUNDATION PRODUCTION AWARD 2024 NOMINEE

A 15 min AFI Conservatory Thesis Film



PRODUCED BY: MAXWELL KAGAN

CINEMATOGRAPHY BY: ELIOT GRIGO

EDITED BY: JASON LUO

ROY W. DEAN SHORT FILM GRANT 2024 FINALIST

-AFI CONSERVATORY



50 YEARS AGO, A SMALL GROUP OF PEOPLE HAD THE CHANCE TO SAVE THE WORLD.

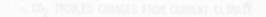
THEY DECIDED AGAINST IT.

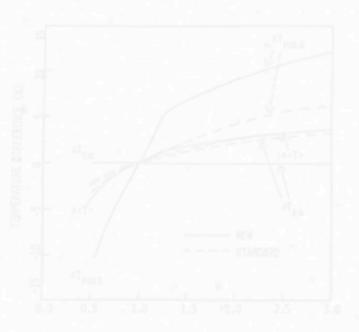
AND CREATED THE MASSIVE ENVIRONMENTAL AND MISINFORMATION CRISIS WE LIVE IN TODAY.



In the early 1980s, Jackson Miller, a young risk analyst at a major US oil company, fears for his job when the company finds itself in an economic crisis due to a major oil glut. But when he hears about the latest findings of the climate research division, which has found evidence of a catastrophic rise in global temperatures caused by the combustion of fossil fuels, Jackson decides to write a comprehensive report on the subject. He wants to prove to the management that he is indispensable to the company in these difficult times. But driven by his own economic survival and concerned about everyone's future, he realizes too late that his report has become the basis for a powerful climate denial campaign that forces him to decide which side of history he wants to be on.

Fig. 6. The final thickness of 30 freshwater ice sheets as a function of freezing degree hours (points). The model prediction using $h = 11.5 \text{ W}/(\text{m}^2 \text{ K})$ is given by the curve



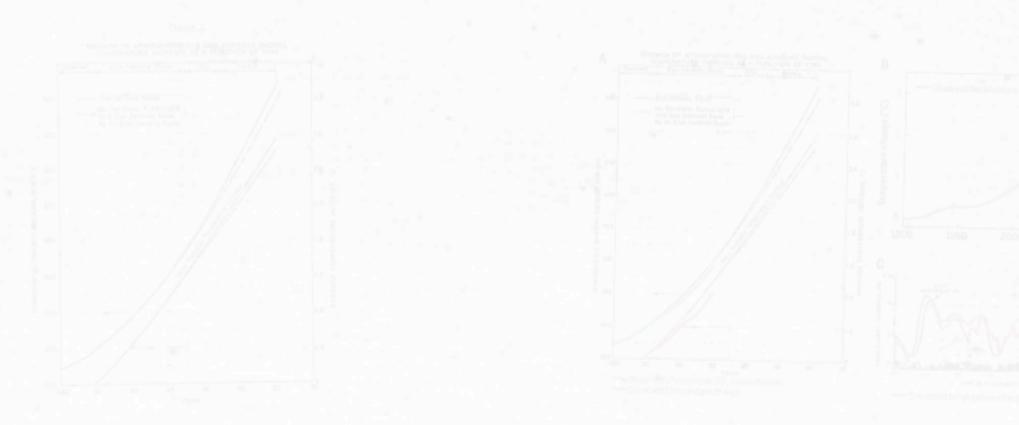


CO2 RELATIVE ABUNDANCE

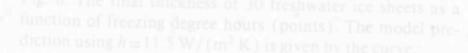




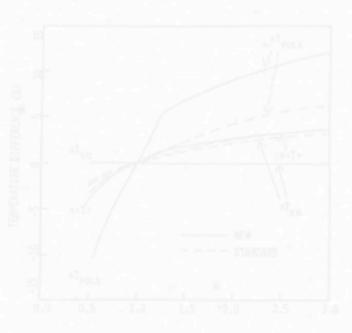








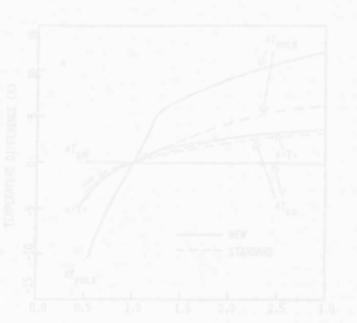




CO2 RELATIVE ABUNDANCE

In the late 1970s, Exxon was the largest energy company in the world and was eager to move away from oil to become a modern and progressive energy company. The company's own research department was leading the development of renewable and alternative energy sources. Part of this vibrant scientific hub was a team of climate scientists who not only founded their discipline but discovered the man-made climate crisis with highly accurate and sophisticated studies. However, during the 1980s oil glut, instead of using this knowledge to complete the energy transformation, Exxon's management took a conservative backswing and widened its oil operations, lobbying against fossil fuel legislation and launching one of the biggest misinformation campaigns against their own scientific findings that persists to this day.

OD, INDUCED CHANGES FROM CORRENT CLIMPTET



Directions for climate research

Research

should address

policy needs

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"The story of Exxon is the origin story of climate denial."

Who told you the earth was warming... Chicken Little?

ExonMobil

hating on the world's toughast arrange challenges



Science: what we know and don't know

As the detunts over climate change. heats up, science is being upstaged by the call for ackdon's. At stans is a complex losue with many Questions. Some things we know for centern. Others are far from perfam-

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bacause it makes for planet habit atra. Graatinouse prose corner surgery of water vapor, with smaller amounts of carbon closels (CO.), mathematic and obtain profits and Caces of phonological carbona ICFC4

The Root & Of Long. same in CO. Write most of the CO. amb test by far is the result. of natural phanomenaThe past Derivry may beer a "Imperprot" of human activity. The longerprint according when an POC lead autor conceded to the "uncertainty informed in computer climate modeling Numericenses, rations at Kyoto are being

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Unsettled Science

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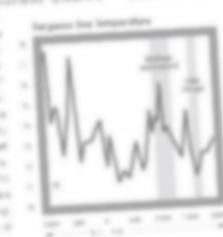
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For the first half of 1982, America was inurdarled by the media with dre predictions of globat sepretry tatastrophes, at of shack seemad to be arread at heating up the rhetoric from the Earth Surveys in Pilo de Janeiro last June.

Uniterturnately, the media hupe proclassing that the sity was failing ald not properly portrain the parameters of the scarolific community. After the Earth Surrent, there uses a reduceable lack of authorize of the sity antually failing and subsetquert polder than ranna temperatures ecrose the country coulded the warming hypererie as well.

Everybody, of course, remembers the Earth Surrent and the tons of preper used up in reporting on 1 - paper now buried in landitia around the work. But hav patight ever heard of a major document issued at the same time and called the "Heidelberg Appent." The research # Last date 7 makes "rates".

Perhaps that is because the Appent unped Burnetst attandees to avoid making reportant environmental decisions based on "pesudoscientific arguments or felse and non-relevant Contract.

The Heidelberg Appeal web losued initially by some 264 solardists from around the world. including 52 Nobel Prize winners, Today, the topest carries the signatures of more than 2 300 solarithts -- 65 of them Notes Prize withrang-from 79 countries. I nothing also, its message is flustrative of what's wrong with so much of the plotest warming metoric. The tech of solid scartific data.

Scientists can agree on certain facts perturing to global segming. First, the generit-tube effect is a rational phanomenon, it accounts for the modurate temperature that makes our

trations of greathouse pases. And it arises again when offmate predicition models are used to perchase Earth's temperature will strate drate scally in the next caritury and --broad on such modes -- to propose policy decisions that could drashingly affect the automany

Apporting to Arizona State University opmanologist Dr. Robert C. Balling in his book the Heated Debate (San Francisco: Pacific Antenarch Institute for Public Policy, 1992, und terchologies of the interplay between scenario and the attracepture improves, "model predictory must be treated with considerable caution. Moreover, models don't simulate the comprovity of skyads, nor do they dont adequately with test ical probe or chariges in relacisity of the surri--

And they don't stand up to reality teating. comparing actual temperatures over the last 100 years against model calculations, the mode als predicted temperature increases higher than From that actually occurred. Morecover, most of the section temperature increase over the last anti-ry occurred ballysy 1940. Yet, the real build up in man-made CO, didn't option unit after 1640. Itemperatures actually 5g between 1940 and 10710

gring evolute slot data. Dr. Balling has conclusied, "there is a large amount of empirical evidence suggesting that the aponatupits vision is it error and that the righty touted preservouse disaster is recal reprotestite.

Other scentists have an even more intersating unsequent. Notes atmospheric physicial Fried Brigger, president of the Heathrighton C. based Science & Environmental Policy repart, "the net impact of a modest warming my well be bereficial

At of which would share to support that he pay's still out on whether dreams steps to LPS CO, emissions are resplied. It setuld search of the phenomenon - and its impact on the propring - and important anough to warrant todarably more research before proposity toria sun fring latter regret.

Perfugie the sky snil failing, after al-

- Amy Westervelt, Journalist

Lies they tell our children

Editors Ethanie & Roburne

unant --- or the efficacy of the anumer-and curring CO. arrestors reduce the

> Works a Decision source is inally in provide room prevent on what factors affect pold serving them. by supporting the datenon-making the part don't have the informa

which sears streaming down has face, a 13-

year old girl made the bleak assessment to her lather. Is back up her personnen, she had brought herea from school a minacigraphed sheet being the horrors that awarted her generation in the next 25 years interlative farmers, everyopulation, air porlatter so had that everyone would what a past mass, befoused rivers and streams that around mandate cheansing tablets in drinking water . a generifycute effect that would mell

Moved by the got's meany her lather, Perbert I London of the Hudson Institute as grouper much at some of our schools. And schoolger, and safer the brook ranses a question in our ments, when the next generation have any better under which are heartly agree is that we should

in the U.S. are less than had what they were Francis 1967 to 1967

· The amount of unit-ealthy sulfur dependent in the arrhest been streadily declining since

· The bacteria level in the Huthon Review declined by more than 30 percent between 1966 and 1960

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standing of science and technology-both. help our children think for themselves and

Tomorrow's energy needs

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Loss of "Multi-Special reported to excreme And in case of the local division of the loc rearry restores and have to provide the towns tarbox content is to move at an opportunity plus. Cost and restance important for time prover conterns in presentating from and parts of Later

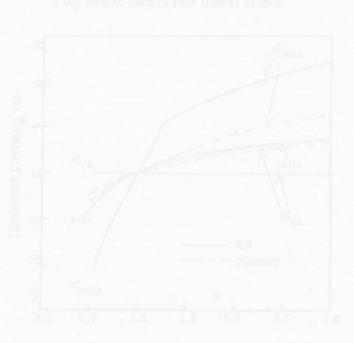




"As a son of a judge and a psychologist I learned early on that we can only deal with the problems of our time if we agree on a common factual basis. Coming from this academic environment it is hard to bear how we as a society have discredited and politicized the work of scientists in recent years. This trend, which has been significantly intensified by the COVID-19 pandemic, is extremely worrying and one of the biggest threats to our liberal democracies. I deeply believe that we can only overcome the defining crisis of our time if we can solve the misinformation crisis and find a common factual base rooted in science. I believe in the power of cinema to let us create a collective experience that makes the pressing issues of our time emotionally tangible. I'm convinced that only when we as humans look at ourselves and examine the problems of our time, a collective will for change can emerge."

function of freezing degree hours (points). The model prediction using h = 11.5 W/(m² K) is given by the curve.

– Simon Schneider, Director & Writer



CO, RELATIVE ADDRESS

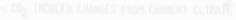
REFERENCE FILMS

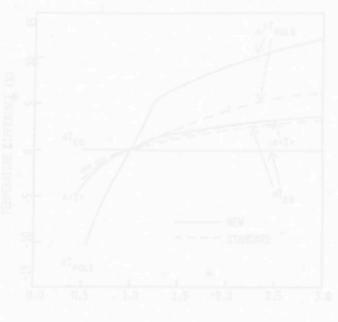


SPACEY BETTANY RONS QUINTO BADGLEY BAKER MCDONNELL MOORE TUCK MARA R GINCCALL

BE FIRST. BE SMARTER. OR CHEAT.

A gripping thriller that explores the corporate structures that lead to self-centered and shortterm thinking on a big scale. A grounded, realistic and relevant investigative drama with a deep emotional impact.



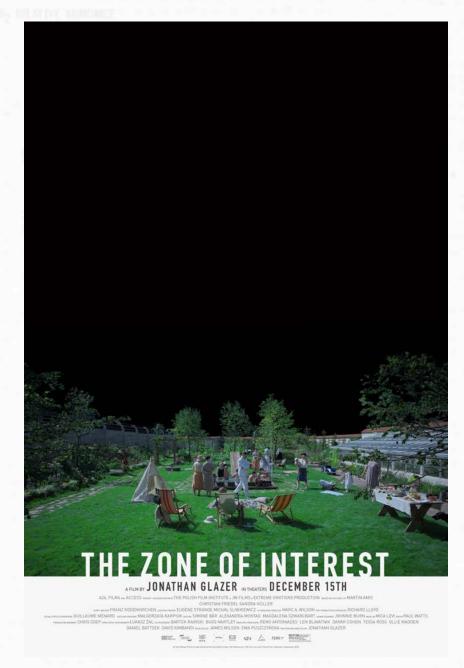


CO, RELATIVE ABUNDANCE

OBSERVATORY, HAWAU

M A R K R U F F A L O M I C H A E L K E A T O N R A C H E L M C A D A M S L I E V S C H R E I B E R J O H N S L A T T E R Y S T A N L E Ÿ T U C C I SPOTLIGHT BREAK THE STORY. BREAK THE SILENCE.





An illustration of human terror and complacency, through the tension of what is on screen, and off screen.





SIMON SCHNEIDER DIRECTOR & WRITER

Graduated 2021 with a Bachelor's degree in film directing from ifs international film school Cologne, Germany. He worked as a director and writer for German public television and participated in the young filmmakers program TP2 Talentpool. His short film MADE IN GERMANY won the 2022 Audience Award at the Max Ophüls Preis Film Festival and the Fest Award at the FEST New Directors New Films Festival. His work has been screened at film festivals worldwide and been broadcasted on networks like ARD, ARTE and Disney+. Since 2023 he is a directing fellow at the AFI American Film Institute Conservatory, Class of 2025.

FILMOGRAPHY (EXERPT)

SILENT Director Horror | 9 min | 2024 **AFI American Film Institute Conservatory**

RANDOM ACT OF KINDNESS Director, Writer Comedy/Satire | 12 min | 2023 AFI American Film Institute Conservatory

MADE IN GERMANY Director, Writer, Producer Comedy/Satire | 24 min | 2022 Ifs internationale filmschule köln GmbH

AWARDS (EXERPT)

I'M WITH YOU Director Drama | 18 min | 2019 Ifs internationale filmschule köln GmbH

WHILE WE ARE HERE Director, Writer, Producer Comedy | 7 min | 2018 Ifs internationale filmschule köln GmbH

TRUE Director, Writer, Producer Thriller | 20 min | 2018 Dare-To-Fail-Production GbR

Artist Scholarship of the DAAD German Academic Exchange Service 2023 | Fulbright Scholarship Nominee for Foreign Students 2023 AFI Scholarship 2024 | Audience Award Winner, Film Festival Max Opühls Prize for "Made in Germany" 2022 | Jury Prize Winner: Best Middle length Film, Filmfest Bremen for "Made in Germany" 2023 | Producers Network Award Winner, Robert Bosch Foundation for "Made in Germany" 2020 | Pitching Award Winner, FEST New Directors New Films Festival for "Made in Germany" 2020

LIA KULAKAUSKAS CO-WRITER

Holds a Bachelor's in Audiovisual Studies from the University of São Paulo, Brazil. Since college, she has worked in different storytelling roles as an editor, writer and director. Her works cutting films include internationally renowned features, such as MADALENA and PENDULAR. She also edited TV-Shows for HBO, Paramount as well as the Netflix original series 3% and KISSING GAME. GROUNDED, her first short film as a screenwriter, was screened internationally and won the Audience Award in Tiradentes. She is one of the directors of FERAS, a series in which she also collaborated as a screenwriter. Kulakauskas created and directed the two-season documentary series PAPERBACK TRAVEL. Since 2023 she is a screenwriting fellow at the AFI American Film Institute Conservatory, Class of 2025.

FILMOGRAPHY (EXERPT)

DEEP TISSUE Writer Action | 9 min | 2024 AFI American Film Institute Conservatory

PLATINUM Writer Drama/coming-of-age | 13 min | 2024 AFI American Film Institute Conservatory

INVISIBLE GIRL Writer Dramatic Comedy | 12 min | 2024 AFI American Film Institute Conservatory

AWARDS (EXERPT)

FERAS Writer, Director, Editor Dramatic Comedy | TV Series, 13 x 30 min | 2019 MTV Brasil

GROUNDED Writer Comedy | 15 min | 2014

COPAN Director, Writer Documentary | 13 min | 2007

Fulbright Scholarship Award for Foreign Students 2023 | Best TV Series Editing Award at Brazilian Critic Awards for "Kissing Game" 2020 Best Film Editing at 11th Curta Taquary (Brazil) for "Tower" 2017 | Tribeca Film Institute Mentorship Award at BRLab 2016 Audience Award at Tiradentes Film Festival for "Grounded" 2014 | Language Research Award at the Brazilian University Film Festival for "Copan" 2007





MAXWELL KAGAN PRODUCER

Holds a Bachelors degree in Media Storytelling from New York University's Gallatin School of Individualized Study. He has an extensive background working in film and TV development at companies such as Marc Platt Productions and Sight Unseen. Prior to enrolling in AFI's producing program, he spent three years working in entertainment law and management for artists including Charlie Puth and Lauren-Spencer Smith. Since 2023 he is a producing fellow at the AFI American Film Institute Conservatory, Class of 2025. There his script, HUNDRED MILLION DOLLAR MAN, was an official selection of the 2025 AFI Thesis Committee.

FILMOGRAPHY (EXERPT)

BREAKING & ENTERING Producer

Thriller | 12 min | 2024 AFI American Film Institute Conservatory

HUNDRED MILLION DOLLAR MAN Writer

Comedy | 15 min | 2024 **AFI American Film Institute Conservatory**

END OF THE WORLD Producer, Writer Comedy | 10 min | 2024

AFI American Film Institute Conservatory

AWARDS (EXERPT)

Scholarship by the AFI American Film Institute Conservatory Finalist for the Roy. W. Dean Grant for DEGREE OF CERTAINTY Nominee for BEST DRAMATIC SHORT for BREAKING & ENTERING - City of Angels Film Festival Finalist for BREAKING & ENTERING at the ETHOS Film Awards.

CLIFF Producer Comedy | 10 min | 2024 **AFI American Film Institute Conservatory**

AVEC LE TEMPS Producer Drama | 2 min | 2023 **AFI American Film Institute Conservatory**

RANDOM ACT OF KINDNESS Producer Comedy | 12 min | 2023 **AFI American Film Institute Conservatory**

ELIOT GRIGO CINEMATOGRAPHER

Originally from Rockport, Maine, Grigo received a BFA in Film, from Syracuse University in 2017. He studied 35mm filmmaking in Prague at FAMU, and attended photographic workshops at Rochester Institute of Technology and Maine Media. Since then, Grigo has worked in New York with brands such as Nike, Calvin Klein, and Christian Dior, while shooting narrative shorts. Most notably, LA MUJER DE HECTOR (HECTOR'S WOMAN), which premiered and was nominated for 'Best of Festival' at the 2021 Palm Springs International Film Festival; a winner at the 2022 Miami Film Festival; and received a 2022 Vimeo Staff Pick. Since 2023 he is a Cinematography Fellow at the AFI Conservatory, Class of 2025.

FILMOGRAPHY (EXERPT)

THE SCREEN Cinematographer Experimental | 2 min | 2024 American Film Institute Conservatory

FINDING BEAST Cinematographer Documentary | 18 min | 2022 FOFIF, Olivia Accardo

CLASSMATES Cinematographer Drama | 19 min | 2022 Columbia University **KNOCK** Cinematographer Horror | 9 min | 2021 Independent

HECTOR'S WOMAN Cinematographer Drama | 18 min | 2019 Columbia University

FOR MY LOVERS Cinematographer Drama | 10 min | 2016 FAMU, in association with Barandov Studios

AWARDS (EXERPT)

Nominated for 'Best of Festival' at Palm Springs International Film Festival 2021 | Winner of WarnerMedia One Fifty Award for 'Hector's Woman' at Miami Film Festival 2022 | Winner for 'Best Documentary Short' at Kino Short Film for 'Finding Beast' 2021 Winner for 'Best Short Film' at New Faces New Voices for 'Hector's Woman' 2021 | Winner for 'Best Director' at Tide Film Festival 2022 Honorable Mention at the Woodstock Film Festival for 'Hector's Woman' 2021





JASON LUO EDITOR

Recent graduate of the School of the Art Institute of Chicago, with a Bachelor of Fine Arts degree in Film, Video, New Media, and Animation. Co-founding Dope Film Studio with likeminded filmmakers, he has pursued projects offering many creative and commercial opportunities. Skilled as an editor, sound designer, and cinematographer, Jason's portfolio includes award-winning short films FOUND YOU and PERSONA, with FOUND YOU being a 2022 Independent Shorts Awards finalist. Since 2023 he is a editing fellow at the AFI American Film Institute Conservatory, Class of 2025.

FILMOGRAPHY (EXERPT)

BRING MY GRANDMA BACK! Editor

Comedy | 10 min | 2024 AFI American Film Institute Conservatory

PROSPECT Editor Drama | 11 min | 2024 **AFI American Film Institute Conservatory**

RANDOM ACT OF KINDNESS Editor Comedy | 12 min | 2023 AFI American Film Institute Conservatory

AWARDS (EXERPT)

Annual Award Finalist, Independent Shorts Awards for "Found You" 2022

FOUND YOU Editor, Cinematographer Drama | 6 min | 2022 Dope Film Studio

FIVE POINT SEVEN Editor, Cinematographer Thriller | 14 min | 2022 Dope Film Studio

PEGASUS Editor, Cinematographer Horror | 8 min | 2018 School of the Art Institute of Chicago

AFI AMERICAN FILM INSTITUTE CONSERVATORY

The American Film Institute is a non-profit organization that champions the future of the moving image as an art form and believes in the revolutionary power of visual storytelling to share diverse perspectives, inspire empathy and drive culture forward. The AFI Conservatory is the graduate-level program inside the institute that trains the future generation of narrative filmmakers. It counts Ari Aster, Patty Jenkins, Darren Aronofsky, Edward Zwick, Terrence Malick and David Lynch as Alumni and is ranked the #1 film school in America.

The AFI thesis film is the crowning achievement of this two-year tenure and showcases in a rigorous nine-month collaborative process the mastery of filmmaking achieved by each fellow. The 15-minutes films are showcased each year at AFI FEST, get screened at national and international film festivals and receive recognition worldwide.

AFI thesis films have been awarded with 18 Student Academy Awards, 2 Academy Awards and 10 Oscar nominations. Notable AFI Thesis Films include Ari Aster's breakout debut short THE STRANGE THING ABOUT THE JOHNSONS, the Academy Award nominated film DAY ONE, Max Barbakow and Andy Siara's THE DUKE, Chloe Okuno's SLUT and Halyna Hutchins' film HIDDEN, along with Leo Behrens' SKIN, which just won the Gold Metal at the **2023 Student Academy Awards.**

All AFI thesis films can be watched at watch.afi.com

2022 | 2023 Hollywood

Recognition

Last Five Years

After their MFA film school training, AFI Conservatory filmmakers go on to make enormous cultural impact that resonates and endures far beyond the halls of AFI

Awards

Emmy Awards

Major Festivals

AFI DOCS AFI FEST Berlin Cannes London New York Sundance





CONTACT

Maxwell Kagan PRODUCER

(646) 419 0230 mkagan@afi.edu

