



A Lions Gate Films Release

Walden Media presents

I AM DAVID

A Film and General Production

**Written for the Screen and Directed
by Paul Feig**

Based on the novel by Anne Holm

Runtime: 95 mins.

Rating: PG (for thematic elements and violent content)

I AM DAVID

Synopsis

An extraordinary family adventure, I AM DAVID follows a twelve year-old boy as he boldly escapes from an East European prison camp and makes an incredible personal journey to freedom. Fleeing with only a compass, half a loaf of bread and a sealed, secret letter he must carry across the continent, David cannot foresee the dramatic odyssey that awaits him. From stowing away on a ship bound for Italy, to facing his fears of the dangerous

outside world, to the unexpected revelation of his true identity, David discovers for the first time the real meaning of courage, trust, laughter and hope.

Based on the internationally acclaimed young adult novel by Anne Holm, *I AM DAVID* celebrates the indomitable human spirit and captures the thrill of a child tasting the wonders and excitement of life for the first time. The film is written and directed by Paul Feig (the Emmy-nominated creator of television's "Freaks and Geeks"). The cast includes Oscar nominee and two-time Golden Globe winner Joan Plowright ("Enchanted April"), acclaimed American actor Jim Caviezel ("The Passion of the Christ") and newcomer Ben Tibber in the role of David. The producers are Clive Parsons, Davina Belling and Lauren Levine.

When the story begins, freedom is just a dream to David (Ben Tibber), a young boy who has grown up a captive in a 1950s labor camp with almost no knowledge of the outside world or what happened to his family. Everything he knows about life has been taught to him by his fellow prisoner and mentor Johannes (Jim Caviezel). One night David is helped to make a brave break from the camp and is handed a mysterious letter he is told must reach Denmark, a place David has never heard of, let alone knows how to find. Relying on his wits and courage, David manages to evade the prison commandos, attempt a dangerous border crossing and hide away on a freighter headed for Italy, but his adventure is only just beginning.

In Italy, David discovers something beyond his imagination: a country at peace. He has no idea how to get along in this brave new world—the only advice he's ever been given is to trust no one. He doesn't understand the most basic aspects of everyday life – doesn't know what money is, how to use silverware or even how to smile. It's as if he must learn how to live in the world from scratch, and each day brings both shocking new terrors and exhilarating new pleasures. When David is taken in by a kind aristocratic Italian family, he is so happy to at last have a home, he almost gives up on his quest to reach Denmark. But the journey must go on. Haunted by memories, David crosses into Switzerland, where he meets an artist recovering from her own tragedy, Sophie (Joan Plowright), the woman who will help him find the key to his identity and his destiny at last.

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I AM DAVID

Festivals & Awards

Heartland Film Festival (Indianapolis, IN)

Winner, Crystal Heart Award

Filmfest KC (Kansas City, MO)

Winner, Best Picture

Winner, Best Director (Paul Feig)

Winner, Best Actor (Ben Tibber)

Winner, Best Actress (Joan Plowright)

San Diego Film Festival

Winner, Best Picture

Winner, Most Promising Actor (Ben Tibber)

Austin Film Festival

Winner, Audience Award

Damah Film Festival (San Clemente, CA)

Winner, The Damah Feature Film Achievement Award

Monaco Film Festival

Winner, Best Actress (Joan Plowright)

Winner, Best Newcomer (Ben Tibber)

I AM DAVID

About The Production

A boy's perilous escape from a post-WWII labor camp becomes an inspiring adventure of transformation as he crosses Europe on a secret mission and uncovers both a world of unexpected wonders and his true identity in I AM DAVID. Winner of numerous awards and accolades at film festivals around the world, I AM DAVID is family entertainment that is not just a suspenseful thriller, but a stirring human story about a child's unbreakable spirit and wit in the face of tremendous obstacles. As David treks through danger and beauty, across spectacular landscapes and foreign cultures, he encounters sights, sounds, friendships and emotions that are thrillingly new to him. Having learned what it is to be hunted, David at last discovers what it means to have hope.

The story of I AM DAVID is based on Danish writer Anne Holm's celebrated 1963 novel of the same name, which until recently was published in the U.S. as North To Freedom. Breaking taboos, Holm wanted to create an exciting, page-turning story for young readers that also would tackle such vital real-life subjects as warfare, refugees, the importance of trust and the responsibilities of freedom. She forged the character of David as a clever young boy who could be like any child anywhere but is trapped in unimaginable circumstances -- and readers around the world fell in love with him. In Denmark, the novel went on to become a million-copy bestseller and garner numerous awards. In the U.S., Holm drew similar accolades, with *School Library Journal* calling it one of "the finest novels ever written for children."

For many who came across the novel in their youth, David's journey was an unforgettable experience. This was especially true for producer Lauren Levine who couldn't get the book she had read as a child out of her head. "I read the novel when I was eight or nine years old and was just transported by it," she explains. "Like all great writing, it drew me in, and even though David was in the middle of a situation I couldn't imagine, I empathized with him. I related to his need to be safe and his discovery of things we so often take for granted. I've always wanted to see the book become a film because I think so many people, adults and kids alike, will connect with David's adventure."

Levine pursued the dream for years, bringing in her producing partner Clive Parsons, who had similarly been trying to bring this book to screen since his wife read the book to their daughters. They, in turn, brought the novel to writer/director Paul Feig, best known for his

critically-acclaimed television comedy “Freaks and Geeks,” which focused its wry comedy on the outcasts of a suburban high school. Feig was immediately intrigued by the story.

“I’m drawn to stories about outsiders,” Feig explains. “FREAKS AND GEEKS was all about people who aren’t accepted by the mainstream. To me, the hero of I AM DAVID is the ultimate outsider – he doesn’t know who he is, where he came from, or what his place is in the world, but he discovers all these things in one remarkable series of events. I loved the challenge of trying to tell his story, and was thrilled to be given the opportunity to bring it to the screen.”

Feig continues: “I’ve always wanted to do a film about a person discovering the world for the first time, seeing things that we usually take for granted as new and wondrous. I loved this aspect of the book, and especially how David has to learn not only how to get by on his own in alien surroundings, but also how to trust people and believe in their goodness. We all have a tendency to take the freedoms that we experience in our daily lives for granted, since few of us have ever been exposed to true injustice and persecution. But I think it’s so important for people of all ages and from all places to realize that sometimes you have to risk a lot in order to attain freedom.”

When Lauren Levine sat down with Feig, she knew he was the right person to take on the adaptation of Holm’s novel. “He absolutely understood the book and I knew he could turn it into a compelling drama,” she says. “I always felt it should be an emotional adventure story for families and Paul felt the same way. I also knew that even though David lives in another time and place, that Paul would find a way to let the movie truly speak to kids today.”

For Feig, the key to adapting I AM DAVID was combining the novel’s inherent suspense of a boy who believes he has to run for his life with the emotional impact that film can provide. “I wanted it to be an adventure story but also a very emotionally affecting experience,” comments Feig. “For this reason, I knew I didn’t want to use any voice-over narration. Instead, I really wanted the audience to focus completely on David, to see the world through David and how he reacts to things, and how those reactions begin to change. I wanted them to be able to read his mind by reading his face, instead of being told by his voiceover what he was thinking at any given moment. This proved to be the greatest challenge and greatest satisfaction in writing the script.”

To avoid having to use subtitles for each country David visits and the many languages he has to maneuver through, Feig also gave him a special gift: that of being able to quickly understand the essence of different tongues and to assimilate into different cultures. “I feel that subtitles distance an audience,” the writer/director explains. “Instead, once the audience learns that David has the power to communicate and blend in with the people he meets, they are able to

relax, sit back and really become a part of David's reactions as they watch him throughout the adventure, rather than watch the bottom of the screen."

Once Feig's screenplay was completed, the producers showed it to Cary Granat of Walden Media who was moved by its combination of tense thrills and authentic emotion, punctuated by flashes of humor and lyrical beauty. "It was clear Paul had put his entire heart and soul into the writing," says Granat. "It seemed very right for him to direct this powerful project. We immediately green-lit the film."

Granat continues: "I think audiences will be enraptured by I AM DAVID. It's a film in which the magic comes from within and I hope children and their parents will come out saying: 'I just went on this unbelievable adventure.'"

FINDING DAVID: THE CASTING

From the start, the filmmakers knew the essential key to bringing I AM DAVID to life would be finding a young actor who could embody David's unusual personality: a combination of street-smart survival and ingrained mistrust with an often humorous blank-slate naïveté and a hidden yearning for human connection. They also need a child with the strength and commitment to carry a heroic leading role entirely by himself, especially because David appears in essentially every scene in the film. The production brought in casting director Pippa Hall, who specializes exclusively in casting children and who previously found acclaimed Jamie Bell for the hit film BILLY ELLIOT, to take on the search.

After extensive auditions, Paul Feig found his David in Ben Tibber, a British twelve year-old who previously played Tiny Tim in a television production of A CHRISTMAS CAROL. "I saw a sadness in Ben's eyes and a maturity in his face that you just can't invent," explains Feig. "I asked him to read some scenes and was blown away by his acting. His face was so expressive it was always clear what was going on in his head without words. I felt really choked up and from that moment on, there was no looking back."

Adds Cary Granat: "This kid who had little professional training came into the room and simply *was* David. He had this very poignant look, this emotional, spiritual stare, and his eyes were just so expressive, without the need for dialogue. He embodied everything we wanted David to be, he really understood the character, and we were really fortunate to find him."

Ben was already familiar with I AM DAVID, as his mother had read the book to him and his brothers when they were young. He too was a big fan of David's. "I like that David goes on a huge adventure," he summarizes, "and meets loads of different people as he learns to make

friends, and bit by bit, to figure out who he is. It's as if he's been blind in the labor camp, and when he escapes, he's able to see for the very first time."

Despite growing up in contemporary England, Ben worked hard to get a sense of how tough and scary David's reality in the camp must have been through reading and imagination. "I think of the camp as a sort of horrible womb," he observes. "When he leaves the camp, it's as if David is born at the age of twelve because everything is completely new to him. It's a very strange thing because David is really quite fearless and he likes to explore but there's nothing more frightening for him than being around people, until he learns how to trust."

As he got deeper into the role of David, Ben was also excited to get the chance to perform many of his own stunts, including being dropped over the side of a boat. He explains: "They were talking about using a stunt double if I didn't want to do it myself. But I saw the ship, saw how high up it was, and I just said yes immediately, I really wanted to do it. It was such fun hanging over water in mid-air and it's also something that David wouldn't hesitate to do. He knows he's going to have to be brave to make it all the way to Denmark."

With the role of David cast, the filmmakers began looking for the characters who play crucial roles in David's journey. The part of David's friend and mentor in the camp, Johannes, went to Jim Caviezel, who most recently played the role of Jesus Christ in Mel Gibson's *THE PASSION OF THE CHRIST*. Caviezel read the script on a Friday and was on the phone to his agent over the weekend determined to get the part. "Paul had written the most fantastic screenplay which reminded me of why I wanted to be in this business in the first place," he says.

Caviezel was drawn to the character of Johannes, and the part he plays in helping David do the impossible and return to the free world. "Johannes is on a journey of transformation himself, insofar as he becomes more selfless through his relationship with David. In a camp like the one they are in, you *have* to look out for yourself, but David opens the world up to Johannes in ways he had never imagined," he says. "Through David he has a chance at a little bit of hope."

Cary Granat feels Caviezel brings to Johannes a kind of rough-hewn charisma that kids find particularly compelling. "He beautifully portrays the kind of person a kid really feels he can talk to, one of those people you meet and within ten minutes you feel that they know you in a way no one else does. You can confide in them and their advice is way more meaningful than anyone else's," says Granat.

Especially moving to Caviezel was the close relationship he developed with Ben Tibber in the making of the film. "He's a great find, a very talented actor," comments Caviezel. "Ben belongs in this role, and we have a fantastic chemistry - and I don't say that lightly. I've worked

with a lot of young actors, but he's a kind of little angel. Each take he does, he gives something a little different. He has the wisdom of an adult even though he's very much a little boy."

Also adding cachet to the cast is one of Britain's most acclaimed and versatile actresses: two-time Golden Globe winner Joan Plowright. Plowright appears in the pivotal role of Sophie, who teaches David how to truly open his heart and trust when she takes him into her home in Switzerland. Paul Feig had dreamed of Plowright in the part while writing the script, and was absolutely ecstatic when she said yes.

Plowright had a passionate and immediate reaction to reading the script for I AM DAVID: "I thought it was very, very touching," she says. "This little boy meeting the real world for the first time is like a junior Pilgrim's Progress where he encounters both good and evil."

She also quickly developed her own vision of Sophie. "Sophie is one of the good people in David's life. She is a loner, too, and immediately is on David's side because she herself lost a little boy and there is a gap in her life which David fills. She's eccentric and artistic and her impression of David when she paints him is striking. I think she's a wonderful character because she gives a child back some of his confidence and trust in people, and she helps him on the final part of his journey."

Says Paul Feig of Plowright: "Joan was so creative and had so many great ideas, she made my job easy. She has this incredible ability to take scenes from the written page and turn them into very real moments that are moving, sweet and often very funny."

To round out the cast, Feig enlisted an assortment of top-notch European actors to play pivotal roles throughout the story, including Hristov Shopo as the menacing guard overseeing the labor camp and Francesco de Vito as a friendly sailor who assists David on his journey. Both went on to receive praise for their portrayals of Pontius Pilate and the apostle Peter, respectively, in THE PASSION OF THE CHRIST.

FIVE COUNTRIES IN BULGARIA: THE SHOOT

Although I AM DAVID is the story of a journey that traverses the continent of Europe, moving from remote Eastern Europe to the Mediterranean and on to Scandinavia, the film was shot in its entirety on location in Bulgaria, the tiny Eastern European nation that has recently experienced a culture renaissance in the wake of the collapse of Communism. From vast fields of wild flowers and lush forests, to spectacular ancient villas, Bulgaria provided all extraordinary range of environments through which David must intrepidly travel.

Anne Holm's novel never specifies a time or a place for its action – she simply provides subtle clues that the story starts in Eastern Europe not long after World War II. Lauren Levine explains: “It seems that Anne Holm purposefully left the location of the camp where David begins his journey ambiguous. In the book she mentions there's a Queen on the throne of England and the first specific location mentioned by name is Salonika. We all agreed with Paul that for the purpose of making a movie we needed to root it historically and geographically. After extensive research we found a Bulgarian *gulag* around 1952 was accurate.” And so the story evolved into a journey through Bulgaria, Greece, Italy, Switzerland and Denmark.

At first, Feig looked forward to following in David's footsteps. “When I was writing the script, I kept thinking how cool it was going to be to shoot in all the places where the movie is set,” he admits. “But in Italy, everything was too built-up and modern. When we got to Bulgaria, I realized what a truly beautiful and diverse country it is. It's an unspoiled land with a varied, timeless landscape. We found that the countryside there can resemble Italy, the beaches around the Black Sea can seem like Greece and some of the old mountain villages were the perfect stand in for Switzerland.”

Adds Clive Parsons: “In many respects Bulgaria is thirty or forty years behind the rest of Europe so it felt very much of the period of the film. Filming rarely stopped because of airplanes and there were no traffic jams, no satellite dishes or double yellow lines to be covered up. You would round a corner and see shepherds herding their flocks, or old men whittling sticks in front of wonderful crumbling buildings and ancient villages which didn't need to be dressed.”

The crew traveled extensively around Bulgaria, with scenes shot in Kavarna, Balcik, Yailata, Vakarel, Malyovitsa and the 700-year-old village of Bojentzi where the Swiss scenes were shot. But the main base for the movie became the magnificent Boyana Studios in Sofia, originally built by the Communists to make state-sponsored films, and home to a wealth of skilled film technicians, as well as a vast back-lot replete with woods and streams.

Here, Italian production designer Giovanni Natalucci,, who started his career in the art department on Joseph Mankiewicz's CLEOPATRA and later worked with Sergio Leone on ONCE UPON A TIME IN AMERICA, created some 55 richly detailed sets, often using Bulgaria's renowned craftsmen in his re-creations of villages, vineyards and villas.

To authentically bring to life a rarely seen Bulgarian prison camp, Natalucci immersed himself in research, interviewing people who had lived in some of the fifty-plus camps which existed in Bulgaria as recently as twenty years ago. Paul Feig also consulted a book entitled Voices From The Gulag: Life and Death in Communist Bulgaria by Tzvetan Todorov, which provides a searing portrait of life in the camps at Belene and Lovech, where hundreds of

thousands of Bulgarians were imprisoned simply for disagreeing with the government or even for reading the wrong books or listening to the wrong music. These camps tore families apart, resulted in uncounted deaths and continue to haunt many lives. Based on the survivors' recollections, the camp Natalucci recreated is sparse, dark and focused on brutal manual labor in a harsh rock quarry, with inmates using their own shoes the pillows. "I welcomed this chance to let the world see what happened there and what is still happening elsewhere in the world," Natalucci comments.

Meanwhile, costume designer Uliva Pizzetta, who most recently worked on *GANGS OF NEW YORK*, collaborated with Paul Feig to create a sense of transformation with the color palette. "We decided to start with very shadowy shades in the camp but then the coloring slowly changes," Pizzetta explains, "so that when David arrives in Italy we move on to frothy pinks and sky blues, gradually building up towards rich, emotional reds at the very end of the movie."

To capture both the stunning natural landscapes – and the equally important interior landscape of David's emotional journey – the filmmakers brought in cinematographer Roman Osin, a quickly rising photographic talent who shot Asif Kapadia's BAFTA award-winning film *THE WARRIOR*. Osin was inspired both by the dynamism of modern action films and the more austere photography of early Eastern European movies in the look he and Paul Feig developed for *I AM DAVID*. "The marriage of the film's emotions with Roman's heart-stopping photography make this story truly accessible for audiences," says Cary Granat.

SET TO A HEARTBEAT: STEWART COPELAND'S SCORE

As a film that is often driven more by pure adventure and experience than dialogue, Paul Feig knew *I AM DAVID* would need a rhythmic, emotionally evocative musical score that would reflect on David's fears and hopes as he moves from the prison camp into the overwhelming outside world and towards a new life.

Feig always had one artist in mind for the score: Stewart Copeland, winner of the Hollywood Film Festival's first Outstanding Music in Film Visionary Award and a recent inductee into the Rock and Roll Hall of Fame, as well as a former member of the seminal band The Police. But he had no idea if it was within the realm of possibility.

"Stewart is one of my musical heroes," says Feig. "I always felt his score for *RUMBLEFISH* is one of the greatest ever and I thought to work with him would be a dream come true."

Lauren Levine sent the script for I AM DAVID to Copeland when the movie was just two weeks into production. “It was a great moment,” she recalls, “I was standing in the middle of a field in Bulgaria at 3am, watching David escape the Bulgarian border guards. My cellphone rang, it was Stewart’s manager telling me he’d love to do it. Paul and I were thrilled.” Collaborating with Feig, Copeland created a musical journey that follows David – starting with a primal and percussive track that resembles a human heartbeat, moving into lively folk songs that reflect the chaotic outside world David discovers and ultimately turning into a more lyrical and openly expressive tapestry of voice and orchestral strings.

For inspiration, Copeland turned to archival and modern recordings of traditional folk music from Eastern Europe – ranging from gypsy fiddles and spirited dance melodies to Bulgarian women’s choruses and the haunting, chant-like vocals native to the mountains. Always an innovator, Stewart then built his soundtrack from a rich, interwoven texture of these traditional recordings, which were cut up, remixed and overdubbed with his own original compositions and performances. Finally, a 40 piece string orchestra was brought in to create the fullness and warmth needed for the more emotional moments in the story.

Feig could not have been more excited about Copeland’s contributions to the film. “To me, there is no more wondrous moment than when sound and picture become one,” he says, “when the emotions of what the audience is seeing are taken to a new level by what they are hearing. To me, I think Stewart has done some of the best work of his career for this film. His mix of invention and desire to use the actual sounds from Bulgaria bring to the film the exact magical, transporting quality that I had in mind. As David moves along, the soundtrack starts to expand with him, mirroring his emotions of fear, urgency, loneliness, discovery and eventually opening up completely, as David opens up to the world.”

Indeed, the film’s final heartrending scene is set to a contemporary song that brings the audience right back into 21st century reality: “Cold Water” by rising Irish singer-songwriter Damien Rice, known for his gorgeous melodies, understated love songs and emotionally astute lyrics.

Concludes Feig: “In every aspect from the performances to the photography to the music, I wanted to make sure this movie had heart, so that it might move people of all ages and backgrounds, and allow them to see the world through different eyes. I’d like to think that David’s journey is one that audiences will walk away from feeling better about this world and the people in it – and that it will remind them of the power of hope.”

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A BRIEF NOTE ABOUT BULGARIAN LABOR CAMPS

Although the inhumane labor camps that became known as *gulags* are most commonly associated with Stalin's Russia and the Soviet Union, numerous camps based around the same model of "reforming" political prisoners also existed in other Communist countries and remain largely hidden from popular history even today. In 1952, the International League for the Rights of Man found that there were more than 400 such labor camps across Eastern and Central Europe. In Bulgaria, starting with a 1945 campaign to halt all dissident activity in the country and continuing for several decades, hundreds of thousands were torn from their homes by secret police and shipped to harrowing work camps in Belene, Lovech, Skravena and others. Husbands and wives, children and their parents were often quickly and cruelly separated. Charged with fictitious crimes in mock trials, those taken into custody were imprisoned for indefinite periods of time, uncertain if they would ever see their loved ones again.

Conditions in these camps were infamously harsh, with backbreaking work schedules, a lack of adequate food and clothing and a constant fear of death and punishment for making even the smallest mistake. The fate of those who disappeared inside often remained unknown, and escapes were quite rare, though dreamed about.

Only recently has a long code of fearful silence been broken about the camps – and the true stories of what happened inside them revealed so that it might never happen again.



A FRUITFUL PARTNERSHIP: WALDEN MEDIA TEAMS WITH THE UNHCR

To help produce thought-provoking educational support *I Am David*, Walden Media actively sought and secured a successful partnership with the United Nations High Commissioner for Refugees (UNHCR).

Throughout history, war and political upheaval have displaced countless people from their homes. The UNHCR was formed in 1950 to assist the many people uprooted by World War II. Its mission is "to safeguard the rights and well-being of refugees." The UNHCR estimates that there are currently 20 million people around the world living as refugees. The organization saw the partnership with Walden Media as a valuable opportunity to reach young people and educators and to raise awareness about this important issue, in the past and in the present.

The partnership has successfully produced a free educators' guide with discussion topics and lesson plans that explore 20th century history through the lens of this global problem, challenge common misperceptions, and encourage students to "make a difference."

Walden and the UNHCR also have screened *I Am David* at numerous educational conferences, including the National Council of Teachers of English, the National Council for the Social Studies, and the National Association of Independent Schools. Educators have lauded the film for its realism and poignancy, and are enthusiastic about the teaching topics that can be elicited from it. Many teachers noted that their schools and communities include people who came to this country as refugees. They believe that the film provides an effective forum for discussion and, ultimately, for instilling and encouraging compassion in their students for the plight of refugees around the world, and within their own communities.

One of the highlights of the Walden-UNHCR partnership will be a screening of *I Am David* in Washington, D.C. on World Refugee Day (June 16, 2004).

ABOUT THE CAST

BEN TIBBER – David

Twelve-year-old Ben Tibber is best known for playing ‘Tiny Tim’ in LWT’s A CHRISTMAS CAROL. Film credits include: THE CICERONES (Film Four Lab); the voice of ‘Patch’ in 102 DALMATIANS and DOMESTIC VIOLENCE. Television includes the voice of ‘Otis’ in GEORGIE GOAT and the voice of ‘Edward’ in LITTLE GHOSTS as well as two episodes of the long-running BBC Television series HOLBY CITY and WITHIN LIVING MEMORY, also for the BBC.

Ben’s radio appearances include: THE LONG FAREWELL; A CHILD OF OUR TIME, a monologue for which he won a Bronze Award at the Sony Awards in 2001; FUMERS and SON OF RUTH, all for BBC Radio 4, and NIGHTWAVES for BBC Radio 3. Ben was School Captain at football, Club and School Captain for cricket and has a purple belt for karate.

JOAN PLOWRIGHT – Sophie

Joan Plowright, Lady Olivier, was married to Laurence Olivier from 1961 (when he divorced Vivien Leigh) until his death in 1989. Long considered one of Britain’s finest stage actresses, it wasn’t until the 1980s that Plowright came into her own as a character actress in films. She trained at the Old Vic, making her stage debut in 1951, later appearing in such ground-breaking productions as John Osborne’s THE ENTERTAINER and Ionesco’s RHINOCEROS. She received acclaim for title roles in MAJOR BARBARA and SAINT JOAN and won a Tony for her Broadway performance in A TASTE OF HONEY.

Joan Plowright made her feature film debut in MOBY DICK in 1956 but gained more attention when recreating her stage role in the film adaptation of THE ENTERTAINER in 1960 playing the daughter of Laurence Olivier, whom she later married in real life.

Whilst raising her family – the actresses Julie Kate and Tamsin and director Richard - Ms Plowright worked only sporadically, appearing in such films as THREE SISTERS (dir: Olivier) and EQUUS. Her output increased in the 1980s with BRIMSTONE AND TREACLE, BRITANNIA HOSPITAL, WAGNER and REVOLUTION. Starring roles in DROWNING BY NUMBERS and THE DRESSMAKER followed.

Joan Plowright demonstrated her range and ability with accents in the American films I LOVE YOU TO DEATH as Tracey Ullman’s Yugoslavian mother and AVALON as Aidan Quinn’s Jewish mother. She played an uptight Victorian widow in ENCHANTED APRIL for which she received an Oscar nomination, co-starred in the TV movie STALIN and played Mrs Wilson in John Hughes’ adaptation of DENNIS THE MENACE. She also co-starred in THE SUMMER HOUSE and appeared in WIDOW’S PEAK. In 1993 she had a cameo in LAST ACTION HERO as a schoolteacher gamely trying to interest pupils in Shakespeare by showing a film of Olivier’s 1948 HAMLET.

More recent films include JANE EYRE, SURVIVING PICASSO, 101 DALMATIANS, and a hugely memorable role as a high society Englishwoman in Franco Zeffirelli’s TEA WITH MUSSOLINI. Joan also has a starring role in the director’s CALLAS FOREVER and was most

recently seen dancing to hip-hop in Touchstone Pictures' hit movie BRINGING DOWN THE HOUSE opposite Steve Martin and Queen Latifah.

JIM CAVIEZEL – Johannes

Jim Caviezel was born and raised in rural Mount Vernon, Washington with no thoughts of acting as a career. But now, more than ten years on, after landing the lead role of Witt in THE THIN RED LINE, which put Jim on the map, he has not only chosen acting as a profession, but accepted it as a calling.

Parroting voices of movie stars, mimicking mannerisms and perfecting teammates' gestures came naturally to Jim, one of five siblings. It seemed to be a gift, something not to be taken seriously. But in accordance with Jim's conscious decision-making process, a serious seed had been planted. Jim spent much of his youth and early adulthood as a serious athlete. He entered Bellevue Community College, planning to transfer to the University of Washington's powerhouse basketball program in two years. Numerous injuries disrupted Jim's initial plan, but allowed his dramatic talent to blossom and come to the forefront.

Whether it was a fluke or divine inspiration, Jim decided to test his abilities by auditioning in Seattle for a small part as an Italian ticket agent in MY OWN PRIVATE IDAHO. After observing two Italian Americans being rejected by casting in favor of a more "just off the boat look", the Irish Jim convinced casting into believing he was a recent Italian immigrant. So it was that his career began. True to his determined character, Jim moved to California to put his heart and soul into becoming an actor. Bit by the bit the parts began to materialize. The role of a boxer in the film DIGGSTOWN soon surfaced.

It was feast or famine, as in 1993 when Julliard, the reputed performing arts school, accepted Jim for admission in the autumn of that year. At the same time, Jim was offered a part in WYATT EARP, playing Kevin Costner's youngest brother in the epic movie. As it was impossible for him to attend the school and do the film, he had to make a choice. To paraphrase Robert Frost: "one path often leads to another, never returning to the origin." Jim's choice has led him down a long and successful path in front of the camera.

WYATT EARP sent him down trails that led to a role in a CBS miniseries CHILDREN OF THE DUST with Sidney Poitier, a development deal with Warner Brothers Network that resulted in two television pilots (77 SUNSET STRIP and SPIDER'S WEB) and his role as a Navy Seal in GI JANE. His breakthrough role was as 'Witt', the unsung hero of THE THIN RED LINE, Terence Malick's film which was nominated for seven Academy Awards.

Jim went on to appear in RIDE WITH THE DEVIL, a civil war epic directed by Ang Lee in which he played the leader of a gang of bushwackers which included Toby Maguire, Skeet Ulrich and Simon Baker Denny. Jim's transformation from tortured hero in THE THIN RED LINE to the hardened but sympathetic leader of a band of renegade confederates in RIDE WITH THE DEVIL is testimony to his range as an actor.

Jim dealt with a different type of father/son relationship in the New Line feature FREQUENCY with Dennis Quaid. Greg Hoblitt ("Primal Fear" and "Fallen") directed this heartfelt thriller about a father and son who are able to transcend time with the help of a short-wave radio to thwart a serial killer's objective.

Jim then appeared in PAY IT FORWARD opposite Helen Hunt and Kevin Spacey. He played a homeless heroin addict who learns a life lesson from Haley Joel Osment. Jim starred opposite Jennifer Lopez in Luis Mandoki's ANGEL EYES and was the lead in the critically-acclaimed period action adventure classic THE COUNT OF MONTE CRISTO for Touchstone Pictures. The film, directed by Kevin Reynolds, also stars Guy Pearce and was hailed by Premiere magazine as "breathtakingly beautiful... Caviezel is extraordinary." Jim also starred in MADISON, the power boat racing film released by MGM in November 2002.

Jim will next play the lead role in the thriller HIGHWAYMAN for New Line Cinema, to be directed by the acclaimed action director Robert Harmon. HIGHWAYMAN brings Harmon back to his "Hitcher" roots and allows Caviezel to play a sexy, tough and determined man with vengeance on his mind.

Shortly after filming on I AM DAVID was completed, Jim was cast as the lead in THE PASSION OF THE CHRIST, Mel Gibson's ambitious picture about the last twelve hours in the life of Jesus Christ.

ABOUT THE FILMMAKERS

PAUL FEIG - Writer/Director

A graduate of the University of Southern California Film School, Paul Feig won the school's Jack Oakie Award for Comedy in Film in 1984. He began his career as a script reader for TAXI DRIVER producer Michael Phillips, worked for years as a stand-up comedian and segued into acting with a series regular role on CBS' DIRTY DANCING. His subsequent acting work as a regular cast member spanned such TV shows as GOOD SPORTS, THE JACKIE THOMAS SHOW, THE LOUIE SHOW and SABRINA THE TEENAGE WITCH. He also appeared in such films as SKI PATROL, HEAVYWEIGHTS and Tom Hanks' THAT THING YOU DO.

When he was abruptly written out of SABRINA, Feig was driven to write, produce and direct his first independent feature film, LIFE SOLD SEPARATELY. This led to him writing a spec pilot script for a series about high school set in the 1980s, FREAKS AND GEEKS, which he sold to DreamWorks Television and co-executive produced. The short-lived but acclaimed NBC series earned him two Emmy nominations for writing. Feig also wrote and directed the Emmy nominated series finale, which led to directing work on the Fox college series UNDECLARED. Most recently, Feig directed two episodes (including the season finale) of the Fox series ARRESTED DEVELOPMENT.

In September 2002, Random House published his first book, Kick Me – Adventures in Adolescence, a series of humorous essays about his childhood and school experiences in suburban Michigan.

LAUREN LEVINE – Producer

Producer Lauren Levine was raised in Manchester, England, but now lives and works in New York City. She began her production career in 1986 at THE MAX HEADROOM SHOW.

In 1988 Lauren was one of the first people to join MTV Europe as it began to transmit over 25 countries.

In 1992 Lauren left her post as Head of Programming and moved to New York to join MTV Networks. As VP Production she was Executive Producer of more than 16, 000 hours of MTV programming. Over her four years at MTV she co-created the MTV Beach House and oversaw all the music shows, including YO! MTV RAPS, 120 MINUTES, HEADBANGER'S BALL and a special on Nirvana that featured the final television interview with Kurt Cobain.

After eight years at MTV, Lauren joined Broadway Video which became Golden Books Family Entertainment to run their TV and Film division. This was her opportunity to follow her love of storytelling and produce narrative based series for the family audience. Over the next three years she oversaw a new series of LASSIE for THE LITTLE LULU SHOW for HBO.

Lauren set up her own production company, LLPi, in 2000. In 2001, while developing I am David, she was Executive Producer of MUSICIANS, a music performance and interview series for the BRAVO Network starring Sheryl Crow, Elvis Costello and Tony Bennett among many others. Building on her love of classic family entertainment she is currently in development on the feature adaptation of BRIDGE TO TERABITHIA for Walden Media.

CLIVE PARSONS/DAVINA BELLING
Film and General Productions Ltd

Film and General Productions was established in 1971 by Clive Parsons and Davina Belling with financial backing from a British investment bank to provide finance for the development of films. F&G established a successful new business, investing in more than fifty projects in the United Kingdom and the United States.

Clive Parsons graduated from Oxford University, was called to the bar, and then handled business affairs for the London offices of Paramount and Warner Bros. After training at RADA and LAMDA, Davina Belling spent six years in New York as executive assistant to the Broadway producer Alexander Cohen. She then worked as assistant to the Head of European Production for Warner Bros.

In 1974 Clive and Davina took over full membership of F&G and moved into production. Between 1975 and 1984 they produced nine feature films, establishing a reputation as one of the most prolific production teams in the United Kingdom. The pictures included INSERTS starring Richard Dreyfuss, SCUM starring Ray Winstone and directed by Alan Clarke, BREAKING GLASS starring Hazel O'Connor and directed by Brian Gibson, GREGORY'S GIRL written and directed by Bill Forsythe, BRITANNIA HOSPITAL directed by Lindsay Anderson and COMFORT & JOY written and directed by Bill Forsythe. Both GREGORY'S GIRL and BRITANNIA HOSPITAL were included amongst several critics' "ten best films of the '80s".

During the production of COMFORT AND JOY, F&G established a close relationship with Kings Road Entertainment Inc, a Los Angeles based production-financing company whose pictures include THE LAST PICTURE SHOW, SLAPSHOT, ALL OF ME and THE BIG EASY. This led to Davina spending a year in Los Angeles as executive vice-president of King's Road and to Clive's three and a half year appointment in Los Angeles as president of King's Road.

F&G's recent films are: OTHER PEOPLE'S MONEY (dir: Norman Jewison, exec prod: Davina Belling, starring Danny De Vito and Gregory Peck); A BUSINESS AFFAIR (Anglo-French co-production, starring Christopher Walken, Jonathan Pryce and Carole Bouquet); TRUE BLUE, the story of the Oxford Boat Race mutiny was produced with financial support from Channel 4, the Arts Council (National Lottery) and Booker, and was chosen for the 1996 Royal Command Performance; Franco Zeffirelli's TEA WITH MUSSOLINI, an Anglo-Italian co-production with Riccardo Tozzi's Cattleya (Rome) and Giovannella Zannoni's CineRitmo (Rome), starring Cher, Judi Dench, Joan Plowright, Maggie Smith and Lily Tomlin.

Other recent films include: Goran Paskaljevic's HOW HARRY BECAME A TREE, an Anglo-Italian-Irish co-production starring Colm Meaney and Adrian Dunbar, which premiered at the Venice Film Festival in 2001; Franco Zeffirelli's CALLAS FOREVER starring Jeremy Irons and Fanny Ardant which premiered in Paris on 16 September 2002 (the twenty-fifth anniversary of Callas' death), with Film and General as the British co-producer.

Amongst the feature films F&G have in development is THE BITTER SEA, an epic love story set in China which will be directed by Roger Spottiswoode.

Since 1989 F&G has produced many television programs, including: KIT AND THE WIDOW - LAVISHLY MOUNTED and MOUNTING THE HUSTINGS, two satirical specials for Channel 4 broadcast in 1992; four series of HARRY'S MAD, the successful children's television series; six series of THE QUEEN'S NOSE for BBC Television, based on the book by Dick King-Smith, the author of BABE and SUNNY'S EARS which won the Royal Television Society's award for Best Children's Drama for Carlton and ITV and was broadcast in 1996.

CALL RED, a major action series, was co-produced with Thames Television, whilst SEESAW, a three hour mini series based on Deborah Moggach's novel, starring David Suchet and Geraldine James was broadcast on ITV in 1998. THE GREATEST STORE IN THE WORLD, a family movie starring Dervla Kirwan, Ricky Tomlinson, Sean Hughes and Peter Capaldi was broadcast on BBC1 on Christmas Eve 1991 achieving a 40% share.

GYPSY GIRL, a seven-part children's series starring Eleanor Bron and Gary Webster was transmitted on ITV in February 2001, whilst GREEN-EYED MONSTER, a two-hour drama for BBC1 starring Fay Ripley and Emma Fielding, written and directed by Jane Prowse, was shown in September 2001. HANS CHRISTIAN ANDERSEN, a four-hour mini series directed by Philip Saville for Hallmark was shown in the UK in March 2002.

ROMAN OSIN – Cinematographer

Roman followed his first class BA Hons in Film and Photography at the London College of Printing with a short career as a director of music videos. This led to him being commissioned by the Arts Council to direct three dance films.

At the same time he ran exhibitions of his photographic work extensively in London, culminating in a show at the Photographers' Gallery. This, and his increasing striving for visual perfection led him to choose a career in Cinematography.

He did his time at the National Film School in Beaconsfield, England and has been shooting documentaries, drama, music videos and commercials since graduating in 1995.

His work includes Channel 4's NO TURN LEFT UNSTONED, a documentary about the Pretenders; HOW I BECAME AN INDIAN, which won the 1996 David Atshul award and the 96 Silver Hugo at the Chicago Film Festival and SPINDRIFT which won the 1997 Panorama best Short at Berlin Film Festival.

Roman first partnered with Asif Kapadia on the director's short film SHEEP THIEF which won three awards as Best Film at the Poitiers, Brest and Tel Aviv Film Festivals. SHEEP THIEF was also runner up for the prestigious Palme d'Or at the Cannes Film Festival and distinguished itself with a Special Prize for Cinematography at the Cinema Texas Festival in 1997.

On the back of this success Roman and Asif partnered once more on THE WARRIOR which garnered two awards for Best Cinematography and some six awards for Best Film including two BAFTA awards for Best British Film and Best Newcomer.

Roman has since been Cinematographer on UNDER THE STARS, directed by Christos Georgiou which won three Best Film awards globally, and the soon to be released feature, Columbia Pictures' BIG GIRLS DON'T CRY, directed by Maria Van Heland

WALDEN MEDIA

Corporate Overview

Founded in 2001 by Cary Granat, former president of Miramax Films' Dimension label, and educator Micheal Flaherty, Walden Media produces films, live theatre, books and interactive media that strive to inspire, engage, enlighten and entertain. Walden believes that quality entertainment is inherently educational and can capture the audience's imagination, rekindle curiosity and demonstrate the rewards of learning.

Walden Media selects each production for its educational merit. Film and television projects include compelling interpretations of favorite works of literature, lively retellings of historical events, adaptations of contemporary novels popular in schools, giant screen extravaganzas and documentaries. Walden's learning and production groups work closely throughout the development, production, and post-production process to ensure that all projects have maximum learning value.

The Walden Learning Group partners with educational experts, world-class museums, and schools to create a comprehensive learning outreach program to support each Walden project. Every production is enhanced and extended by companion lessons, books, and Web sites. The Walden Learning Group is also creating stand-alone projects to support the Walden mission, such as Reel Thinking, a book series and premiere Web destination that helps teachers and parents use films to open new avenues to life-long learning.

Walden Media is part of the Anschutz Film Group (AFG), the parent company to both Walden and Bristol Bay Productions. Bristol Bay Productions develops, finances and produces feature films that tell uplifting, quality stories appropriate for audiences of all ages. AFG is a subsidiary of The Anschutz Corporation, a privately owned investment and holding company with investments primarily in the areas of entertainment, media, telecommunications, natural resources, transportation, and real estate.

CARY GRANAT - Chief Executive Officer

Cary Granat is the founder of Walden Media, which creates films, television shows, books, and interactive media that inspire, engage, enlighten and entertain. With the goal of offering audiences ways in which to immerse themselves in the educational applications of the programs, Granat enlisted educator Micheal Flaherty as Walden's President.

In forming Walden Media, Granat is able to leverage his experience in the entertainment industry and marry it with his background in media analysis. Immediately after graduating, Granat became a research fellow at the Israel and New York based headquarters of the Harry Karren Media Institute, where he assisted in the instruction of high school students about topical issues they saw dramatized in television and film.

Professionally, Walden Media follows Granat's phenomenally successful tenure as president of Miramax's Dimension division. Granat worked closely under Miramax co-founder Bob Weinstein to build Dimension into one of the most recognizable brands in the entertainment business, spearheading a roster that would become distinguished for both its trend-setting content and international box office success. This includes the blockbuster *Scream* franchise, the Wayans' *Scary Movie* franchise and Dimension's launch of its latest franchise *Spy Kids*. Granat

also led Miramax/Dimension to capitalize on the synergy between music and film, establishing alliances with major record labels Sony and Capitol/EMI in the formation of Miramax/Dimension Records. His commitment to seek out talented and visionary young directors, actors and musical artists also earned him a reputation for discovering and bringing the best out of highly creative people.

Prior to joining Dimension, Granat served as an executive at MCA/Universal, overseeing the development and production of critical and financial successes such as *BABE* and numerous other films. A graduate of Tufts University, Granat has helped to develop the school's Communications and Media Studies program, currently serving as chairman of the board.

Cary Granat lives in Los Angeles with his wife and two children.