



THE WEINSTEIN COMPANY

# THE GIVER

## Preliminary Production Notes



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**Running Time:** 97 mins  
**MPAA Rating:** PG-13

## SHORT SYNOPSIS

The haunting story of THE GIVER centers on Jonas (Brenton Thwaites), a young man who lives in a seemingly ideal, if colorless, world of conformity and contentment. Yet as he begins to spend time with The Giver (Jeff Bridges), who is the sole keeper of all the community's memories, Jonas quickly begins to discover the dark and deadly truths of his community's secret past. With this newfound power of knowledge, he realizes that the stakes are higher than imagined – a matter of life and death for himself and those he loves most. At extreme odds, Jonas knows that he must escape their world to protect them all – a challenge that no one has ever succeeded at before. THE GIVER is based on Lois Lowry's beloved young adult novel of the same name, which was the winner the 1994 Newbery Medal and has sold over 12 million copies worldwide.

## FULL SYNOPSIS

THE GIVER tells the coming-of-age story of Jonas (Brenton Thwaites), a young man raised in a seemingly utopian world where everyone appears to be happy. This sense of harmony is created by a strictly engineered existence where the community is deprived of the so-called burden of memories. They have no notion of suffering, hunger, or violence. On the other hand, there's no freedom, no choice and no individuality. Being treated with a regimented daily injection, the humans are genetically designed not to feel emotion or see color, and the scientifically-controlled environment prevents any visual distinctiveness that may stimulate sensation and alter the order of their seemingly utopian world. They live in sameness: identical homes, identical clothes, and an identical family structure.

Family units in this unusual society each consist of a husband, a wife, and two children: one male and one female who are born to designated "birthmothers."

Apart from a bright intelligence, and integrity, there is something slightly 'different' and exceptional about Jonas. At the Ceremony where youth is assigned their vocations, the Chief Elder (Meryl Streep) selects Jonas to inherit the position of the community's Receiver of Memories. In this, most-honored position in the community, he will become the keeper of ancient memories before the time of 'Sameness'.

Jonas enters into training with the current Receiver of Memories, known as the Giver (Jeff Bridges). The old man is kind, but weary as he carries the burden of memory. His coaching with the Giver isolates Jonas from his friends. Absorbing memories from the Giver, Jonas learns about joy and pleasure, as well as true pain, sadness, war and death in the real world. As the dark and deadly truths of the community's secret past are revealed, Jonas realizes that the model society in which they all live, is actually dystopian; and by depriving the community of memories they will never be conscious of joy, if they haven't experienced suffering.

Together, Jonas and the Giver come to the understanding that the time for change is now, that the Community has lost its way and must have its memories returned. Experiencing emotion for the first time Jonas falls in love, with his friend, Fiona, (Odeya

Rush), and he must race against time to escape and save his own life and the lives of others he loves. With the power of knowledge Jonas discovers that the stakes are worse than imagined, a matter of life and death for Fiona, baby Gabriel, and even the Giver. At extreme odds he must escape to protect everyone – a challenge that no one has ever succeeded at before.

## ABOUT THE PRODUCTION

### DEVELOPMENT

Lois Lowry's science-fiction novel *The Giver* has sold more than ten million copies worldwide and is Harper Collins's top-selling children's eBook. Today the 'young adult' fiction is assigned reading by middle schools throughout the United States and has assembled a massive fan base in the youth audience.

Co-producing partner Walden Media spent over a decade developing the project, and Chief Operating Officer, Frank Smith, says, "*The Giver* is the crown jewel of children's literature, and we are proud to add this film to the list of other great book to film adaptations we have produced like HOLES, CHARLOTTE'S WEB, BRIDGE TO TERIBITHEA, BECAUSE OF WINN DIXIE, RAMONA, and THE CHRONICLES OF NARNIA."

The motion picture adaptation of THE GIVER represents the fulfillment of a twenty year-long dream for actor Jeff Bridges, who also serves as a producer on the production. "My daughters read the book, but before I had known that they had read the book, I was looking for some material in which to direct my father, Lloyd Bridges," he recalls. "I also wanted to make a movie that my kids could watch at the time. I was looking through a catalogue of children books and I came across this wonderful cover of a book, with this old, grizzled kind of guy on the cover and thought, 'Oh yeah, my dad can play that guy!'"

Bridges says that he was expecting to read a children's book, "but on an adult level it worked so well, and I thought this was going to be a terrific project for my father to be involved in." Bridges went as far as shooting, with his own video camera, an entire movie in which he directed his father in the character of The Giver, along with his nephew in the role of Jonas.

Together with his manager at the time, Neil Koenigsberg, Bridges spent a number of years trying to develop the project that went through numerous incarnations with a variety of directors and screenwriters. "Because it was such a successful book, I thought this will be a movie that will be easy to get made, but that proved not true!"

More than fifteen years ago, a company where producer Nikki Silver was working owned the rights to the property. Silver concedes that it was by good fortune that she was able to acquire the rights herself, "I've always been a lover of children's literature, especially young adult, and *The Giver* is one of the prize pieces of children's literature."

Starting at that time, Bridges and Silver began to develop and nurture the project together, and tenaciously kept it alive. Silver explains, "Jeff had been involved up to the point that I came across the project and I immediately called him to ask if he still wanted do it. I got a resounding 'yes' – and from there it's been a long journey for myself, Jeff and Neil." Silver adds that she kept in close touch with author, Lois Lowry, over the years. "She loved our vision of it and stayed with us, and here we are today, which is so exciting!"

Silver, who faced similar challenges in getting backing for the project, says, "It was particularly difficult because everybody loved and respected the material. However, it was both a drama and it was for kids, and those words scared a lot of people. But The Weinstein Company stepped up and were willing to take up the challenge with us."

"*The Giver* has always been a favorite book of mine and my kids," says Harvey Weinstein, co-chairman of The Weinstein Company.

## **LOIS LOWRY'S UNIQUE SAMENESS**

Lowry recalls the genesis of the book that she wrote some twenty years ago. "It was not prompted by any political thought; it was inspired by my father who at that time was very old, and his memories were fading. He was living some distance from me and I'd pay him a visit every six weeks. Over time it became more apparent that he was losing memories that to me were so important. I also saw that he was content, as he had forgotten every sad and scary event that he experienced, including his involvement in World War II, and the death of his first child - my sister - at a young age. This made me think about the importance of memory and how one can manipulate it."

Having grown up on military bases around the world, where all the houses were identical and the rules were the same for everyone, was Lowry's source of inspiration in creating the world of Sameness in which Jonas and The Giver live. "While living by a lot of rules and in an orderly environment makes them content, there's also the reality that the more you try to exist in that kind of role, the more you are desperately lacking. Now that I no longer live that way, I can appreciate the diversity and the variety of the neighborhoods and places where I now live."

On why she thinks stories about dystopian, futuristic societies are so appealing to young people, Lowry adds: "They are growing up in a world with so much uncertainty in it and there's so much out there to be worried about. When I was a kid in the Eisenhower years, I never thought about the future, I assumed it would all be as pleasant as it was then."

"Kids today are more sophisticated than I was and they have access to media. I didn't have a television growing up. I think they have cause to be concerned and to try to sort out what their role is going to be in the shaping of the future. That's why they're drawn to this sort of speculative fiction."

## **PENNING THE ADAPTATION**

Screenwriter Michael Mitnick is an accomplished theater playwright. *THE GIVER* is only his second feature film screenplay. His introduction to screenwriting was his play, "The Current War", which he adapted into a screenplay. "It was from that script that I got the incredible opportunity to write *THE GIVER*."

"When The Weinstein Company asked me if I'd ever heard of it, I told them it was my

favorite book growing up," says Mitnick. Because he was such a fan of Lowry's novel, he was thrilled but also incredibly nervous. "In adapting it and making revisions, I'd feel sad when little elements had to change for a myriad of reasons, and I was the one making the changes! But that's one of the trickiest parts when you adapt a novel to screen."

Silver says, "When we brought along Michael, he had a singular vision for it and he was really able to put the whole thing together."

Adds Robert B. Weide, who drafted his own version of the film nearly 17 years ago: "When I was writing the script, the book was already popular, but too new to acquire the massive following it would eventually find. I'm sure when Michael Mitnick was working on his drafts, he felt the pressure of how important this book is to many millions of devoted readers. I wasn't facing that intimidating statistic, but Michael and I both felt great responsibility towards staying true to Lois' intentions."

Once director Phillip Noyce was on board, he and Mitnick began a dialogue with Lowry. "She couldn't have been more generous and understanding," says Mitnick. "I was very apprehensive because the book has such a following, but Lois was very excited that it was being made into a movie. Whenever we would hit a snag, we would email her and she had the answer."

Lowry adds, "I have read screenplay after screenplay by various writers trying to adapt the book to the screen and it's been difficult for many reasons, primarily that a book and a movie are very different mediums. This particular book does not have a lot of action in it. Since the story takes place inside the consciousness of a boy, it is very tough to portray that on the screen. What they needed was a script that would stay true to the themes of the book, but also add an action element to it. I admire Michael for taking on for what must have been quite a challenge for him, and doing it as well as he has."

Says Weide: "My first draft of *THE GIVER*, and Michael Mitnick's final shooting script are spaced 17 years apart. As far as I know, that may be an unprecedented gap between drafts by two writers who share a screen credit. When I finally read Michael's script, I felt nothing territorial about my own work, and thought he did a great job with his rewrite. I was relieved that with whatever changes he brought to it, we were still on the same page, so to speak, and both treated the source material with utmost respect."

Discussing the book's phenomenal success in the youth market, Silver offers that *The Giver* hits into something within children. "There are very universal themes, primarily about what makes true happiness and what we're willing to give up to gain it. This story has a coming-of-age of boy who is willing to sacrifice everything to save his community. The book is widely read in middle school, and it's amazing that this is the first time that kids are confronted with a lot of these issues. At the heart of *The Giver* there are two different philosophies of the world, and for it to work you have to believe that both hold value."

With ten million fans of the book, the filmmakers were also careful to maintain the

book's thematic integrity. Silver explains, "Lois told us that the best adaptations are about keeping the *spirit of the novel*, not the novel itself. So we took her literally and her view of that. In developing it, we really had to think about what in *The Giver* would make a great film. What are the messages that we want to be telling? What are those themes that we want to pull through? I think that Michael did a great job of doing that and being truthful to the source material, while allowing us to make a film that will draw in audiences of all ages."

Jeff Bridges concurs. "In this whole twenty year journey of taking it to film, I wanted to be so faithful to the book. But finally you have to let that go. The great thing about the movie business is that you're working with a collection of creative people. In order to take advantage of that, you have to let go of some of the things you're clinging to. We were very fortunate to have Michael writing our script. He comes up with such great ideas, and he's very open to everyone else's ideas. You put them into his hopper and he comes up with just a slightly different spin on it that is better than yours."

## **AT THE HELM**

Distinguished filmmaker Phillip Noyce, whose many credits include *SALT*, *DEAD CALM*, *PATRIOT GAMES*, *CLEAR AND PRESENT DANGER*, and *THE BONE COLLECTOR*, is at the helm of this unique dystopian motion picture.

Noyce states: "My two eldest daughters had read *The Giver* at school, but it wasn't until Harvey Weinstein suggested a screen adaptation, that I picked up the book for myself. For a director who had made both big budget mainstream movies and also found a different kind of pleasure with smaller character-driven material, this seemed like the dream project. Here was a hugely entertaining story with rich characters, exotic settings and highly charged emotions that was also asking deep and fundamental questions about how we might live our lives".

"We felt so blessed to have Phillip come on board." says Silver. "The scope of his work was the perfect mix. He brings us his wide, big action films like *SALT* and *PATRIOT GAMES*, and at the same time he has a human touch, which can be seen in his some of his smaller movies like *THE QUIET AMERICAN* and *RABBIT PROOF FENCE*. Those had heart and individuality. These were all the things that we are looking for to make *THE GIVER* a really special event."

"Interestingly there is a section of the book that I believe is reminiscent of *RABBIT PROOF FENCE*. Once Jonas has fled the community with the baby, he finds himself in a very barren landscape struggling to survive with this child. I think Phillip brings a remarkable visual sense for that landscape, as well as a deep sensitivity. He showed a similar recognition of the human condition in *RABBIT PROOF FENCE* when he takes three children across the Australian desert, fighting to survive."

Executive producer Ralph Winter says, "Phillip has such a great body of work, all the way back to *DEAD CALM*. He's got a great eye for the particulars of how a story gets told, how to design that world and he's done that with many actors over a lot of

movies. I feel very fortunate to work with him on this picture."

Adds editor Barry Brown, "Phillip has a very eclectic body of work, but I don't think he has ever done anything quite like this. I don't know if any of us have, which is one of the reasons why I wanted to do this job, because it is so unusual."

"Making movies is 99% about casting, and that includes the top guy – our director," says Bridges. "We have really lucked out by having Phillip as our leader."

## **THE 'SAME' PEOPLE – CASTING**

Discussing the draw of the strong cast, Winter offers, "It's the kind of project that makes people say, 'I want to be on that list!' I believe it's a combination of the respect that Harvey Weinstein has in the film community, along with the attraction of working with legendary talents like Jeff Bridges, Meryl Streep, and Phillip Noyce."

Weinstein says, "We could not have assembled a more impressive cast for this project behind Lois Lowry's beautiful novel and the directorial talents of Phil Noyce, and are so tremendously excited about this production."

Comments Noyce on Bridges: "Just when you think you've seen everything that actors have to offer, along comes someone who rewrites the rule book you thought you knew. Jeff Bridges was a complete revelation to me. This is an actor who works deep inside his characters, always trying to reveal more of the invisible life, the unwritten back stories that scar the heart and soul of the person he is playing. Every gesture, every word has a lifetime of suggested encounters for an audience to speculate about if they so choose. You emerge from one of Jeff's scenes feeling that you really have spent time with the character and that the person you've met is unique."

Says Lowry of Bridges and Steep's casting: "The Chief Elder in the book is a female, but she's a very bland role. But in the movie she's Meryl Streep and she has a definite personality and there's a little more conflict between her and Jeff Bridges than there is in the book and I think that's appropriate and handled very well. He is the spiritual leader in the community and she is the political leader and both are very dynamic."

Silver adds: "Apart from the exciting material, the fact that both Jeff's and Meryl's kids had read the book is what started our team. To have two of the best actors of our generation – who have never acted together before – going at it with two philosophies, is incredibly exciting."

"In addition to seasoned actors like Alexander Skarsgård and Katie Holmes, we have an incredible team of newcomers. Even though he's older, Brenton Thwaites has all the characteristics that the younger Jonas in the book possessed. Everybody is going to fall in love with Odeya Rush in the role of Fiona. Her innocence and naiveté are perfect for the character, and she is a beauty that will stun many. I believe that Cameron Monaghan, who plays Asher and rounds out our trio of kids, is one to watch!"



Bridges muses, "I really struggled with casting a twenty-four year-old to play Jonas who is twelve years-old in the book. But when I met Brenton, we hit it off immediately, and he does such a wonderful job in portraying Jonas, I've been proven wrong! He has a lot of the spirit that Lois has emphasized; it's not so much about being true to every fact that's in the book, but to portray the spirit of the book."

Skarsgård says, "I was excited to come on board because this has been such a passion project for Jeff Bridges. He told me fifteen years ago that he wanted to make this movie. Because he's been trying to get this done for so long, he brought such enthusiasm and excitement to the set."

Adds Noyce: "The most unusual casting I've ever had to do in my career has to be the search for the four babies who play Gabriel. The secret to casting them was choosing a very particular crew member called a baby whisperer, someone who works as a kind of acting coach for a child who doesn't even know they are acting. South African mother Tracey Lund had worked with babies on numerous TV commercials, developing an extraordinary ability to engage little ones with whistles, toys and facial gestures so that a director can actually 'direct' a performance. We literally saw hundreds of kids from six weeks to one year-old. I would tell Tracey what I was looking for and she would see if one of her techniques could work with the kid. After three screen tests, twins James and Alex Jillings were cast as the one year-old Gabriel, a role that would see them shooting in remote northern South Africa and atop freezing, snowy mountains in Utah."

Silver expounds on the casting of Taylor Swift, "We had written the character Rosemary to be a piano player, long before the hope of Taylor coming aboard. One of the executives from The Weinstein Company had seen Taylor at a live performance and said she was just fantastic. Her character was a difficult one to put in the film because in the book, she is no longer in the community. She only survived for five weeks in training as Receiver of Memory. During filming Taylor had this youthful exuberance of the character Rosemary, and she also added her musical insight. It's always fascinating to me that we wrote the character as a Taylor character, before we ever thought of casting Taylor in that role."

## **THE CHARACTERS AND THEIR JOURNEY**

Bridges plays the pivotal role of The Giver, who appears ancient but is not old at all. Rather, he is weary because he carries the burden of preserving all the memories of humanity. While he uses his wisdom to help the Committee of Elders make important decisions, he is forbidden to share his knowledge or use it to make changes in the community.

Describing his character, he says, "While the Elders have kind of done away with memories and history, they do understand the value of memory and of not wanting to repeat the mistakes. So all of the memories have been reduced down to one fellow who holds them, and that's The Giver."

The story is told through the eyes of Jonas, a young boy who is unique in the community of sameness; he is mature, perceptive and compassionate, and is awarded the most honored assignment.

The Giver's key relationship is with Jonas. "It's my job to transmit all these memories I hold within me, and share with him the contents of the books in my house," says Bridges.

Over time Jonas views the Giver not only as a mentor, but also as a friend and even wise old grandfather, and in his training he receives a series of memories that spark the joys of feeling emotion and seeing the world in color – which have been absent from his life. However, he also has to deal with the bad memories, like loss, death, and warfare. One big change made for the movie was making the young characters — Jonas (Thwaites), Asher (Monaghan) and Fiona (Rush) — a little bit older.

"In the book, they're 12 years old, but in the movie they're about 16. When I was told they were doing that, I did beg them to please not turn it into a romance and they haven't," says Lowry. "But there is a very sweet element of the relationship between the boy and his friend Fiona, which would not have been there if they were 12. It's more of a wistful thing about what might have been."

"But, of course, given the plot of the book, which the movie adheres to, they are going to be separated at the end when the boy leaves. So you know that it's not going to be a romance, but it does add an element of sweetness to the movie that's very appealing."

Brenton offers, "I think it's a very classic coming-of-age story and it touches on emotions that we all go through; love, pain, betrayal, and a natural hunger for life and adventure. As a kid I definitely wanted to travel and experience things. I think Jonas does exactly that towards the end of the journey when he finally escapes."

Haunted by the memories of suffering and pain, The Giver lives in isolation in his residence. Brenton recalls, "The first two weeks of shooting were amazing. We were mainly in The Giver's quarters, shooting all the transfers of memories. It was an astounding set, packed with books like a library. It's there in that creative environment that my character discovers the color red for the first time - on a beautiful old phone from the 60s." The actor adds that he learned a great deal working with Bridges. "Jeff is so willing to improvise and do quirky little things before the shot to help me out and it taught me to do the same for him."

"Brenton is a remarkable young actor, and I'm sure were going to be hearing a lot from him," says Bridges.

Among the members of the community, only The Giver is capable of real love, and after years of loneliness he experienced a strong connection with Rosemary. She was designated to be the next Receiver of Memory, but after two months of training with

The Giver she asked to be released from the community.

Taylor recalls her attraction to the project: "I remember that the book deeply affected me when I read it at school. When reading the script I pictured the characters played by these incredible actors, Jeff Bridges and Meryl Streep, who'd already signed onto the project. I was thrilled and honored to play Rosemary."

One of the changes the filmmakers made in adapting Lowry's book for screen was having Rosemary play piano. Taylor relates, "I think one of the reasons I was approached for the role was that one of the production executives saw me perform a really emotional song sitting at the piano, as we see Rosemary do in the movie. Although she is only seen a very few times, Rosemary is alluded to throughout the movie. She is such an interesting character to me because she reminds me of an analogy of the modern day artist. A lot of the time you have someone who is so fragile and vulnerable, and that is why they are so successful at making art or successful. But that can also be their downfall as happened in Rosemary's case. She was exposed to too much and couldn't handle it, and I think that that plays out in modern day society all the time."

Adds Swift, "Acting is very new to me, so coming into this whole scenario I was just saying to everyone 'I love constructive criticism, anything you want to tell me, anything you want me to work on... I want to learn'."

"Working with Phillip is a dream because he will get your head in a space where the characters head would be, but he allows you to draw your own inspiration," she says. "Working with Jeff Bridges in my first big movie role is sort of outlandish and something out of a day dream. He could not be more engaging, kind and friendly."

## **UNUSUAL FAMILIES**

Skarsgård is Father to Jonas and Lily (Emma Tremblay), and his job in the community is that of a Nurturer, who is accountable for the physical and emotional needs of every newborn child during the first few months of its life. He is also responsible for the release — killing — of infants who are deemed worthless because something either emotional or physical is wrong with them.

Although he had not read Lowry's novel, Skarsgård reveals that in his youth he was a big fan of books in the dystopian, sci-fi genre, such *1984* and *Brave New World*. "THE GIVER script felt like a very interesting take on that world," he says. "At first glance the society is perfect; there's no pain, and no suffering, and no critical thinking. We, at least in our society, know what questions to ask, but 'Father' doesn't know the concept of love or the concept of death so his life is shallow."

He adds, "Growing up, my parents taught me to question everything, and every authority. My dad would always say, 'I'm a human being, I make mistakes', so it was very challenging and interesting for me as an actor to find that level, someone who is not naïve, but just doesn't know any better."

Katie Holmes plays Mother to Jonas and Lily. She holds a prominent position in the Department of Justice, and must strictly enforce the rules of the community. She recalls her discussions with Noyce: "We really concentrated on how to interpret the dual nature of my character; her strength required for her job, and her measured vulnerability in being the mother of Jonas, who is having these experiences that are completely out of her realm of understanding and control. She is watching her child start to fall away from her and grow up. She is ultimately has to let him go, and this can't be an easy journey for a parent," says Holmes, adding that in prepping for her role she was inspired by the film *THE THREE GIRLS FROM BROOKLYN*.

Before his assignment as the Receiver of Memories, Jonas and his two best friends Fiona and Asher are a tight trio. Through the memories he learns from *The Giver*, Jonas' life is enriched and more meaningful, and he wishes he could give that richness to the people he loves. As his view of his world dramatically changes, so his feelings and relationships become more complicated.

As a cheerful, mischievous boy, Asher is assigned the job of Drone Pilot. "He's the kid who had some discipline issues when he was a younger," says Monaghan, "so he's no stranger to the discipline cane."

"At the beginning Jonas is the model citizen, while Asher was always the one who was a little bit on the edge. Then as Jonas starts to defy the system and move against it, Asher becomes a pawn in it. He's the guy who ends up chasing after Jonas, and he starts to become the antagonist, the bad guy. So their stories are going in opposite ways throughout the movie. It's an interesting arc for a character."

Rush, who plays the role of the very pretty, sensitive, and intelligent Fiona, says it was by mischance that she hadn't read Lowry's book. "I was moving from one school and they were reading it the year I left, and then when I moved to the new school they had just read it. I had seen posters all over from the projects that had been done on *The Giver*, so of course I knew about it. All my friends read it, but I just missed it."

In prepping for her role as a Nurturer in the community, Rush spent time volunteering at a hospital with babies and mothers. "Even though I have four younger brothers and I was around when they were babies, I wanted to get a natural feeling at a bona fide facility."

Although they start out as best childhood friends, through his new awareness of strong feelings Jonas gets a crush on Fiona, and as his love interest she takes his side. "It's a dream project. There is nothing like it out there. Students in middle school are going through the similar experiences to Jonas, and I think that will be gravitational for a younger audience," she says. "We are telling a very moving and beautiful story, from tremendous talent."

"Odeya is an amazing young actress," says Bridges, "In the casting process I remember just being knocked out by her initial presence there."

Jonas' younger sister Lily is played by seven year-old Emma Tremblay, whose other sci-fi movie is ELYSIUM. An advanced reader, Emma muses, "What stood out for me in the book is that everyone is the same. I was wondering how that would have worked in the movie!"

"Lily is a really sweet, energetic girl, but she is also nosey and wants to know what everyone is talking about and what's going in their lives. She's a really fun role to play and I am super excited because it's a movie that my friends can see," says Tremblay.

"Phillip is getting a lot out of this young cast," says Brown. "He's most definitely an actor's director, and he picks up on subtleties. He watches his actors, and he's constantly trying to pull them into the moment."

## **THE IMPORTANCE OF MEMORY**

The most pivotal of the multi-layered themes in THE GIVER is memory, as a source of wisdom as well as pain. The community that Lowry created in the novel uses strict rules to remove freedom of choice and individuality. While this is done to achieve an existence devoid of conflict and difference, it quickly becomes evident that this is also a world robbed of depth and emotion.

"The question that is put to the audience is: does the end justify the means? What are we willing to do for simple comfort? Are we willing to scrap all these huge polarities in our lives? Can we be rid of the tremendous sorrows and tremendous joys in life in order to just have a neutral, safe, relatively happy existence? Is that good enough for us?" muses Bridges.

The actor reveals that an important personal memory of his was the role his mother played in his youth. "I had a wonderful mother. She used to play with all of us, quite intensely. Each child would have an hour a day when our mom devoted all of her attention to each of us. In my hour, I would say, 'Okay Mom, let's go under the table and you be the space monster and I'll be the thing,' and she would just love that!"

Brenton adds, "My favorite theme in the story is that it touches on love and the idea that fighting for love is one of our main strengths as humans. Jonas becomes the most curious when he experiences love, and he pushes for that throughout the story."

Monaghan shares, "What I like most about this story is that there is no real villain. It's not about bad guys. Most of the rules of deprivation come not from bad intentions, but from quite the opposite, from good intentions. In their purity this community believes that they are doing the right thing. That's very relatable to reality in that most of the time when people do bad things, they don't know or believe it's bad. I think that's very important to teach kids."

Thwaites believes that the powerful relevance of the movie will draw an audience. "I also hope that as a young artist portraying Jonas, I will encourage younger people to

emote, and to not be embarrassed to voice their opinions or to voice their emotions.”

## **THE WORLD OF SAMENESS**

The ten weeks of principal photography were shot on location and studio interiors, in and around Cape Town, South Africa, where the entire production was mounted.

Responsible for creating the unique setting where all the magic takes place is production designer Ed Verreaux, whose accomplished career in designing faraway places – that aren't of this world – includes visual effects in fantasy films such as CONTACT, MISSION TO MARS, and JURASSIC PARK 3.

“In the book there's a lot of stuff that's implied, which is wonderful because you can let your imagination run wild. However, it is also a challenge to work on a piece of literature. In trying to create this world we needed to make it feel parallel.” Verreaux offers that he referenced the movie GATTACA. “That's a very stylish movie that had a very specific look, building the movie around contemporary architectural structures. We had to build a ‘world building’ to create an alternate reality,” he notes.

Verreaux discusses the design task to portray a society that is emotionally suppressed, and at the same time find a way to inject emotional energy into the film so that the audience can care about the characters. “To depict this harmonious world in which everything is identical, we used a lot of plastic and steel material to create a uniform, sanitary and austere looking world.”

Adds Noyce: “Trying to conceive the overall look of the community described in Lois Lowry's novel was my first big design problem. I was looking thru family holiday photos, when I came across one of my five year-old son atop Table Mountain in Cape Town, South Africa. There he was on this beautiful flat mesa, surrounded by spectacular southern African clouds. And suddenly I could see Jonas standing where my son was, gazing out into the mist and wondering if it might be possible to escape from his insulated world. And that became the inspiration for our creation of The Community.”

Winter, whose vast production experience in visual effects includes the X-MEN franchise, says, “In this utopian world without art, music or color, there's nothing that's off the shelf and everything has to be designed from scratch to send a signal of being set in the future. On a low budget, that becomes very complex when augmented by visual effects like holograms.”

Major sets were required to portray story elements such as the community celebrations in the vast Odeon. The filmmakers scouted locations throughout South Africa where they found sports stadiums that could hold up to 100,000 people. However, due to budget, technical and logistical limitations, the film was shot in Cape Town where stages were built and unique structures that inspired them in their scouts – such as stadium archways – would be created in visual effects.

Verreaux explains, "We had to create a lot of set extension. The visual effects enhance and hook it all together and in the end, the movie looks like it cost a whole lot more than it did!"

He adds: "Jeff had a lot of input. He is very aware of contemporary artists and introduced us to the incredible work of James Turrell," says Verreaux. During prep in Los Angeles, Bridges arranged for the filmmakers to attend an after-hours viewing of a Turrell retrospective, which featured a 700 square meter light installation. "This helped inform and inspire a lot of the design where we have tried to create walls of light."

In contrast to the world of sameness is the Givers residence that, serving as a depository of memory from the old world, Verreaux packed with some 20,000 books. "It had to suggest that there are some remains of a previous civilization."

From the viewpoint of an executive producer, Winter says: "One of the biggest challenges in making this movie was getting all the things we needed to create the world of the film and its specific design with a compact budget. We had to figure out how far to expand the story of Jonas: where he's going and how he gets there. We added certain things along the way, like the drones and the use of technology."

## **THROUGH THE LENS (CAMERA DESIGN)**

Director of Photography Ross Emery, whose notable work includes *THE MATRIX*, *SUPERMAN RETURNS*, and *ANNA AND THE KING*, describes the approach to take the audience on Jonas' journey of multiple paths: "We didn't want the audience to simply observe his journey. Our choices of camera styles, lenses and lighting were made to immerse the audience in Jonas emotions."

Emery continues, "The community is very manufactured and their world is uneventful, bland and colorless, but I visualized it with the *absence* of color, and not in black and white. Color is a stimulus to heightened sensations in the story. As Jonas starts experiencing memories, color starts leaking into the story. Red represents the initial awakening of his passion, and then we introduce a palette of primary colors."

Winter reflects the dual nature of the task: "How do we open a movie in such a way that we're portraying the flat and uninspired world of Sameness? Ross, who did a magnificent job on the last *WOLVERINE*, is uniquely suited to this job and by the time Jonas reaches the end of the story and full character choices get made, the film is vibrant with a full coat of chrome color."

Toward the overall look of the film, Verreaux adds, "We did several weeks of color testing on fabrics, wood and floor samples, starting a de-saturation process from 25% up to 90% to establish which colors held on the longest. It was a very conscious exploration of all these forms and surfaces to see what would work in black and white, as well as color when we get into it later in the story."

Emery informs that the camera work is a similar map to the colors. "We start the film with quite benign camera movement. Everything is very smooth and very considered. As the complexity of the story comes through, the camera starts moving more and explores unusual angles to represent the distinctive way that Jonas starts experiencing life."

"The audience sees and learns things as Jonas learns and sees them, so a lot of the movie is shot from my point of view," says Thwaites. "There is a lot of movement from the camera, and it's kind of exciting that you feel like you're with Jonas as he discovers that he has been living a lie and decides to move on."

## **DRESSING THE SAME (Costume Design)**

Color also played a pivotal function in Diana Cilliers' costume design. "It's such a different, separate world, but we didn't want to go futuristic," she explains. "We first explored color blocks to identify the different characters career designations. We needed pleasing colors that didn't jar or disturb the characters calm existence, so we worked mostly with pastel colors at first and introduced primary colors when the drama shifted and memories came forth."

In her research, Cilliers found inspiration in catwalk shows and discovered a unique fabric similar to a wet-suit that was imported from Italy. "The material is very structured and we were able to create a very strong feeling of sameness," she says.

The shape of the outfits had to resonate with the rigid structures of buildings in the community's physical environment. "We avoided anything superfluous or patterned and opted for significantly paired down, very regulated, fitted and multi-functional clothes," explains Cilliers, whose team undertook the mammoth task of manufacturing some seven hundred costumes.

With the intention of setting him apart from the community, the Giver is the only character Cilliers dressed in completely natural fabrics. "Creased and natural linens link him slightly to the world of memory, and he was unique in that he was in severe black."

Cilliers, who sent Meryl Streep a board of her designs for the Chief Elder, says the seasoned actress was hands-on about the appearance of her character. "Once I fitted Meryl she thought the severity of the fabric was interesting," says Cilliers, adding that the regal color of purple linked the actress to her authoritarian role.

When Jonas' story becomes more personal and more dimensional through a series of memories including the Vietnam War scene, the 19<sup>th</sup> century Italian wedding, and contemporary hunting scene, the costume team enjoyed the liberty of using more saturated color, and shape and texture.

Thwaites rejoins, "All of Jonas' memories, future or past, are relevant for him in the present, so wearing all the crazy and eclectic costumes from the different eras helped me to deliver my performance."



## ABOUT THE FILMMAKERS

### **PHILLIP NOYCE (Director)**

Phillip Noyce was born in the Australian outback town of Griffith, New South Wales, and moved to Sydney with his family at the age of 12. As a teenager, he was introduced to underground films produced on shoestring budgets as well as mainstream American movies. He was 18 when he made his first film, the 15-minute BETTER TO REIGN IN HELL, utilizing a unique financing scheme selling roles in the movie to his friends.

In 1973 he was selected to attend the Australian National Film School in its inaugural year. Here, he made CASTOR AND POLLUX, a 50-minute documentary that garnered the award for best Australian Short Film of 1974.

Noyce's first professional film was the 50-minute docudrama GOD KNOWS BUT IT WORKS in 1975. This helped pave the way for his first feature, the road movie BACKROADS (1977) which starred Australian Aboriginal activist Gary Foley and iconic Australian actor Bill Hunter who would go on to appear in two other Noyce films.

In 1978, Noyce directed and co-wrote NEWSFRONT, which won Best Film, Best Director, and Best Original Screenplay at the Australian Film Awards, as well as proving a huge commercial hit in Australia. In addition to opening the London Film Festival, NEWSFRONT was the first Australian film to screen at the New York Film Festival.

In 1982, HEATWAVE, co-written and directed by Noyce and starring Judy Davis, was chosen to screen at the Director's Fortnight at the Cannes Film Festival.

The success of the Australian produced DEAD CALM (1989), starring Nicole Kidman, Sam Neill and Billy Zane brought Noyce to Hollywood, where he directed six films over the next decade, including PATRIOT GAMES (1992) and CLEAR AND PRESENT DANGER (1994) starring Harrison Ford, and THE BONE COLLECTOR (1999), starring Oscar® winners Denzel Washington and Angelina Jolie.

In 2002 Noyce returned to his native Australia, and two of his films were released worldwide, almost simultaneously. THE QUIET AMERICAN starred Michael Caine in an Academy nominated best actor performance and appeared on over 20 top ten lists for 2002, including the National Board of Review and the American Film Institute.

Noyce's RABBIT PROOF FENCE was based on the true story of three Aboriginal girls abducted from their families by Australian authorities in 1931 as part of an official government policy. The film won Best Picture at the Australian Film Awards, and together with THE QUIET AMERICAN, garnered Noyce numerous best director awards including National Board of Review in the US and UK's London Film Critics Circle.

In 2006 Noyce directed Tim Robbins and Derek Luke in the South African set political thriller CATCH A FIRE, starring Tim Robbins.

2010 saw Noyce reteaming with Angelina Jolie for his biggest box-office hit, the spy thriller *SALT*, which grossed \$295 million worldwide.

In 2012, Noyce directed the drama *MARY AND MARTHA* for HBO Films, starring Hilary Swank, Brenda Blethyn, and Sam Claflin.

Noyce's Television credits include the Australian mini-series *THE DISMISSAL* as well as *THE COWRA BREAKOUT*, which he also co-wrote. In the U.S, Noyce directed the pilots for Fox's *TRU CALLING*, and Showtime's *BROTHERHOOD* TV Series. In 2011, Noyce directed the pilot for ABC Network's current hit series, *REVENGE*. In 2012 Noyce directed the pilot for NBC's thriller, *CRISIS*.

### **MICHAEL MITNICK (Screenwriter)**

Michael Mitnick's screenplay, *THE CURRENT WAR*, was among the 10 Best Screenplays of the 2011 *BLACKLIST*, and is produced by Steve Zaillian (*MONEYBALL*, *SCHINDLER'S LIST*) and Harvey Weinstein.

Mitnick is writing an original feature and a screen adaptation of the Oliver Jeffers book *THE INCREDIBLE BOOK EATING BOY*, both for Universal Pictures as well as a project for Sacha Baron Cohen.

For Broadway, Michael is writing the book to a musical version of the classic film *ANIMAL HOUSE*, with songs by David Yazbek. He wrote lyrics (music by Massive Attack) for *KING KONG*, which is currently running in Melbourne, and will soon be showing in NYC.

Mitnick's Off-Broadway credits include *FLY BY NIGHT* (Playwrights Horizons spring 2014; Dallas Theater Center), *SEX LIVES OF OUR PARENTS* (world premiere 2ndStage), and the multimedia play, *ED, DOWNLOADED* (world premiere Denver Center Theatre Company), directed by Sam Buntrock.

Michael received the 2012 'Visionary Playwright Award' from Theater Masters. Michael is writing commissions for The Roundabout, Manhattan Theatre Club, and The Goodman Theatre. Mitnick received his MFA in Playwriting from the Yale School of Drama. He lives in Brooklyn.

### **ROBERT B. WEIDE (Screenwriter)**

Robert B. Weide began his career as a documentary filmmaker, chronicling iconic American comedians in such films as *THE MARX BROTHERS IN A NUTSHELL*, the Emmy winning *W.C. FIELDS STRAIGHT UP*, *MORT SAHL: THE LOYAL OPPOSITION*, and *LENNY BRUCE: SWEAR TO TELL THE TRUTH* (another Emmy winner and Oscar nominee for Best Feature Documentary).

In 1996, Weide wrote and produced the feature film *Mother Night*, based on the Kurt Vonnegut novel. In 1999, he produced and directed the HBO comedy special, *LARRY DAVID: CURB YOUR ENTHUSIASM*, which served as the springboard for the Golden Globe winning series, *CURB YOUR ENTHUSIASM*, for which Weide served as principal director

and Executive Producer for the first five seasons. He was Emmy-nominated for Outstanding Comedy Series and Outstanding Comedy Directing for four years running, winning the directing Emmy during the third season. He returned to the series to direct the much talked-about episode, *Palestinian Chicken*, which earned him the prestigious DGA Award for comedy direction, as well as another Emmy nomination. 2008 saw the release of Weide's feature directorial debut, *HOW TO LOSE FRIENDS & ALIENATE PEOPLE*, a British production starring Simon Pegg, Kirsten Dunst, Jeff Bridges, and Megan Fox. It opened as the #1 film in the UK in October, 2008.

In 2011, Weide returned to his documentary roots with *Woody ALLEN: A DOCUMENTARY*. The film met with glowing reviews, played in cinemas world-wide, and was an official selection at the Cannes Film Festival in 2012. It earned Weide two more Emmy nominations.

In 2013, Weide created, wrote, and directed a British television comedy/drama series called *MR. SLOANE*, starring Nick Frost and Olivia Colman. The critically-acclaimed series premiered on Sky Atlantic in spring, 2014.

Weide is currently back in production on his long-awaited documentary on author Kurt Vonnegut, with whom Weide shared a very close friendship for 25 years. He is also writing "The Cola Wars," a comedy about the 1980's battle between Coke and Pepsi, for Gables Media.

### **LOIS LOWRY (Based on the book by)**

Lois Lowry is best known for her young-adult novel, *The Giver*, and for *Number The Stars*, a children's novel about the Holocaust. Lois received the prestigious Newbery Medal for each of these books. However, what many people don't know is that Lowry has written more than thirty books for children and young teens, including several series.

Although Lowry grew up with an older sister and a younger brother, she reports, "I was a solitary child who lived in the world of books and my own vivid imagination." She was born in Hawaii, and with her father being in the military, the family moved a lot, spending time in various states and in Japan.

After two years at Brown University, Lowry married. Like her father, her husband was in the military and they moved a good deal, finally settling in Cambridge, Massachusetts when he entered law school. They had four children, two boys and two girls (Tragically, one of their sons, an Air Force pilot, died in a plane crash in 1995).

The family lived in Maine while the children were growing up. Lowry received her degree from the University of Southern Maine, went to graduate school, and began writing professionally. After her divorce in 1977, she returned to Cambridge, Massachusetts where she still lives; she also spends time at her home in Maine.

Lowry's first book, *A Summer To Die*, which was published by Houghton Mifflin in 1977, was awarded the International Reading Association's Children's Book Award. According to Lois Lowry, after hearing from young readers about the book, "I began to

feel, and I think this is true, that that audience that you're writing for, when you write for kids, you are writing for people who can still be affected by what you write in ways that might change them."

Since then, Lowry has written more than thirty books for young people, from 2 year-olds to teens, and has received numerous honors. Lois Lowry received the prestigious John Newbery Medal, for two of her books: *Number The Stars* and *The Giver*. Other honors include the Boston Globe-Horn Book Award, and the Dorothy Canfield Fisher Award.

Some of Lowry's books, like the Anatasia Krupnik and Sam Krupnik series provide a humorous look at daily life and are geared for readers in grades 4-6 (8-12 year olds). Others, while targeting the same age level, are more serious, such as *Number the Stars*, a story about the Holocaust. One of her series, which she is planning to expand, the Gooney Bird Greene series, targets even younger children, those in grades 3-5 (7-10 year olds).

Many of Lowry's most serious, and highly regarded, books are considered young adult books. They are written for children in grades 7 and up (12 years old and up). They include *A Summer To Die* and *The Giver* fantasy trilogy. Her newest book, *Gossamer*, which is also a fantasy, is for children in grades 5 and up (10 years old and up).

In discussing her books, Lowry explained, "My books have varied in content and style. Yet it seems that all of them deal, essentially, with the same general theme: the importance of human connections. *A Summer to Die*, my first book, was a highly fictionalized retelling of the early death of my sister, and of the effect of such a loss on a family. *Number the Stars*, set in a different culture and era, tells the same story: that of the role that we humans play in the lives of our fellow beings."

### **NIKKI SILVER (Producer)**

Nikki Silver is an Emmy® award-winning producer and Chief Creator of Tonik Productions. Before joining forces with Tonya Lewis Lee she was president of On Screen Entertainment.

Her love for young adult literature prompted Nikki to option and produce numerous award-winning books for television and film.

In 2013 Silver produced Christopher Paul Curtis' *THE WATSONS GO TO BIRMINGHAM*, adapted by Tonya Lewis Lee. *THE WATSONS*, a co-production between Walmart, Proctor & Gamble and Walden Media, celebrated the 50th anniversary of the pivotal events of the Civil Rights Movement.

*MIRACLE BOYS*, a live-action mini-series based on Jacqueline Woodson's award winning novel, premiered on MTV's *The N* (Teen Nick.) Directed by Spike Lee, Ernest Dickerson, LeVar Burton and Bill Duke, the series chronicled the life of three orphaned teens struggling to keep their family together.

Silver recently produced the documentary, *TEENAGE WITNESS*, which aired nationally on

PBS in 2011. The film follows an 83-year-old Holocaust survivor, Fanya Heller, as she shares her unique story with inner city teenagers. Richard Gere provided the voice-over for the film, which has also played at several film festivals. She also produced the 2011 American Masters film, JEFF BRIDGES: THE DUDE ABIDES, on the life and family of Jeff Bridges.

Nikki has produced for many networks on a variety of scripted and documentary programming. READING RAINBOW, a multi-award winning children's series on PBS for over 20 years, has won 24 Emmys including Best Children's Series for five consecutive years. The documentary series, WHAT'S GOING ON? was produced in association with the United Nations for Showtime Networks and hosted by top celebrity activists including Michael Douglas, Angelina Jolie, Richard Gere and Laurence Fishburne. THE ZACK FILES, a fifty-two episode live action teen comedy based on the book series of the same name aired on ABC Family.

Silver began her career in documentary television at Thirteen/WNET. Her interest in children's television prompted her to join Lancit Media Entertainment in 1992, where she produced several television series including THE PUZZLE PLACE, BACKYARD SAFARI, and OUTWARD BOUND.

She received her B.A. from the University of Pennsylvania. She grew up in New York City where she currently lives with her husband and three children, Harrison, Jack and Justin.

### **ED VERREAUX (Production Designer)**

Ed Verreaux attended the San Francisco Art Institute where he studied fine art, painting, and printmaking. As a child he loved movies, was good at drawing, and was always getting into trouble for drawing in class, being told by his teachers, "you get nowhere fast in life with those doodles!" Verreaux's career is a whose-who of visual effects fantasy classics that most recently includes production designer of G.I. JOE: THE RISE OF COBRA, RUSH HOUR 3, X-MEN: The Last Stand, LOOPER and currently THE GIVER.

Verreaux's first film job was with the legendary Chuck Jones, who was doing animated TV specials like THE GRINCH WHO STOLE CHRISTMAS, and HORTON HEARS A WHO. There, Verreaux had the luck to work alongside some of the best ex-Disney animators and designers from the golden age of animation, where as an apprentice animator he learned the old school way.

Freelance work at several of the larger animations studios like Hanna-Barbera followed. Drawn to the new technology and creative spirit at Robert Abel & Associates, Verreaux found himself working on STAR TREK: The Motion Picture. The firm was tasked with creating some of the film's visual effects and he was part of the concept and designed team working on animations, illustrations, set design and storyboarding.

Shortly afterward Verreaux began working with Stephen Spielberg on such films as RAIDERS OF THE LOST ARK, POLTERGEIST and E.T.. While working on TWILIGHT ZONE: The Movie, he met George Miller and was invited to Australia to work on MAD MAX BEYOND THUNDERDOME as Visual Design Consultant. After an amazing year in Australia he

returned to work on several other Spielberg productions including the follow up INDIANA JONES films, THE COLOR PURPLE, EMPIRE OF THE SUN, BACK TO THE FUTURE PART II and PART III, and THE BLUES BROTHERS.

His first production design job was Bob Zemeckis' CONTACT, starring Jodie Foster. An especially memorable film because he spent a lot of time with author Carl Sagan in concept meetings. Since that time Verreux has designed STARSKY AND HUTCH, and several other visual effects fantasy films such as MISSION TO MARS, JURASSIC PARK 3, and THE SCORPION KING. The feature length motion capture digital cartoon MONSTER HOUSE was a welcomed return to his animation roots.

As an art director Verreux worked on several projects including: HONEY, I BLEW UP THE KIDS, THE DISTINGUISHED GENTLEMAN, CASPER, and HOW TO MAKE AN AMERICAN QUILT, among others. His illustration credits also include MARS ATTACKS!, BIG TROUBLE IN LITTLE CHINA, and THE ADVENTURES OF BUCKAROO BANZAI ACROSS THE EIGHTH DIMENSION.

### **ROSS EMERY (Director of Photography)**

Born in Sydney, Australia, Ross Emery learned his early craft with his documentary maker father with an early career working on documentary films in Africa, Asia and South America. This led to developing a worldview unique to documentary filmmakers that gives him the ability to be comfortable in all locations and cultures and has enabled him to truly be regarded as a member of the worldwide production industry.

Following Emery's early documentary work progressed to feature film work as first an AC then operator on many high profile projects and working with such esteemed international DPs as William Fraker ASC, Darius Wolski ASC and Lazlo Kovacs ASC.

A stretch of more feature films followed but with the elevation to 2nd unit DP on such notable projects as THE MATRIX, and subsequent Trilogy, and SUPERMAN RETURNS, and ANNA AND THE KING.

Emery's other motion picture credits include WOLVERINE, THE CAVE, and UNDERWORLD RISE OF THE LYCANS. Emery is sought for films that require a high level of expertise in difficult blends of action, VFX and performance, and in the entertainment industry he is regarded as a DP who is comfortable with the latest changes in technology that the industry has encountered the last few years. His knowledge of these new processors such as 3d and digital cinematography has seen him as a valuable speaker at seminars such as SMPTE and SPAA.

His experience and skill set in shepherding the major action and VFX sequences on these films have not stopped him regarding himself as a storyteller first and foremost with his desire to work with the filmmakers whose regard for the story is paramount.

In 2001 Ross was awarded full accreditation with the Australian Society of Cinematographers a society that has subsequently awarded him a number of awards

for his work in feature film and TV Commercials work.

Emery's desire is to continue working across countries and cultures at the highest levels and continue to collaborate with likeminded filmmakers.

### **ROBERT GRASMERE (2<sup>nd</sup> Unit Director and Visual Effects Supervisor)**

Robert Grasmere began his career as a photojournalist and documentary filmmaker.

His art photography has won many awards. After spending a year on the road as a photographer in South America he decided to extend his work into film and was awarded a scholarship to CalArts. He studied under the legendary director Alexander Mackendrick and earned an MFA in film directing and cinematography.

His work has taken him to many exotic parts of the world, from the Steppes of Kazakhstan, to the Amazon, Thailand, Russia, Eastern and Western Europe, Cuba, Nicaragua and many more.

He has been a 2nd unit director and Visual Effects Supervisor for the last 20 years on films such as SALT directed by Phillip Noyce (with whom he has collaborated with on seven films) - and THE LAND OF BLOOD AND HONEY, directed by Angelina Jolie. He is also a writer, has had many scripts optioned and two of his scripts produced and released by major studios. He is developing a new feature project to direct THE ACCOUNTANT, a comedic thriller. He recently directed a creature feature for Syfy/Sony.

### **DIANA CILLIERS (Costume Designer)**

Diana Cilliers is a Primetime Emmy® (2013) nominee for her work on the BBC Television Film THE GIRL, directed by Julian Jarrold, and starring Sienna Miller, Toby Jones and Imelda Staunton.

In a career in the entertainment industry spanning nearly 3 decades, Diana has designed costumes for over one hundred feature films as well as numerous television productions and commercials. Her credits include the Academy Award® nominated film DISTRICT 9, directed by Neil Blomkamp, JUDGE DREDD; the box office hit, CHRONICLE, MANDELA: LONG WALK TO FREEDOM, starring Golden Globe nominee, Idris Elba, and Naomie Harris, the acclaimed BBC History Channel series, AMERICA: THE STORY OF US; BOESMAN AND LENA, (with Danny Glover and Angela Basset), Morgan Freeman's BOPHA, (with Danny Glover, Alfre Woodard and Malcolm McDowell), Academy Award® winner, Tom Hooper's RED DUST, starring Academy Award® winning Hilary Swank, and Chiwetel Ejiofor; DISGRACE, based on the novel by Nobel Prize winning author JM Coetzee starring John Malkovich; WOMEN IN LOVE (Rosamunde Pike).

Diana was nominated for a Canadian Gemini for the award winning series HUMAN CARGO in 2004 and garnered the SAFTA Golden Horn award for Best Costumes for the feature film GOODBYE BAFANA. She was nominated a second time for the SAFTA

Golden Horn Award for the film THEMBA in 2010.

Following her graduation with a Bachelor Degree, Majoring in Theatre Costume and Set Design at the University of Pretoria, Diana went on to work in theatre at The Cape Performing Arts Board and the State Theatre for 5 years working under very accomplished local and international costume designers like Peter Cazalet, Bruno Santini, Raymond Schoop, and many others on opera, drama and ballet productions.

She parlayed her talent for design into the entertainment industry working with acclaimed SA director Manie van Rensburg, working on various TV film productions including VERSPEELDE LENTE, and ANNA, which cemented her love for period costume. She has designed the costumes for most of South African director Katinka Heyn's films including PALJAS, KLARA VILJEE, and the recently completed film on a part of the life of SA author Eugene Marais.

Diana owns Theatre and Film Costume Workshop, and she will soon commence a Master of Fine Arts degree at UCT's Michaelis School of Fine Art. The subject of her thesis is 'The Emotional Language of Clothing' focusing on Africa and the Diaspora.

### **MARCO BELTRAMI (Original Score)**

Marco Beltrami received Academy Award nominations for his iconic scores to *3:10 to Yuma* and *The Hurt Locker*.

Marco's recent scores include *Snowpiercer* starring Chris Evans and directed by Joon-ho Bong, the Brad Pitt action thriller *World War Z*, James Mangold's *The Wolverine*, the remake of the classic horror hit *Carrie* and the Cannes Film Festival hit *The Homesman*, starring and directed by Tommy Lee Jones.

He has lent his voice to such unique hit films as *Live Free or Die Hard*, *Terminator 3: Rise of the Machines*, *I, Robot*, and the *Scream* series. His scores include *The Woman in Black*, *Soul Surfer*, *Deadfall*, Sundance favorite *The Sessions*, Clint Eastwood's *Trouble With The Curve*, the zombie comedy *Warm Bodies* for Summit Entertainment and the latest installment of the Bruce Willis action series *A Good Day To Die Hard*.

Born in New York, Beltrami studied music at the Yale School of Music, then in Italy, before apprenticing with legendary composer Jerry Goldsmith in L.A.

### **BARRY ALEXANDER BROWN (Editor)**

Barry Alexander Brown has worked as a director, editor and writer in documentaries and feature films for over thirty years. He was nominated for an Oscar for his first feature length documentary, *THE WAR AT HOME*.

Barry started a long working relationship with the director Spike Lee when both were young struggling filmmakers in the early eighties. Since, he has cut many of Mr. Lee's feature films including *DO THE RIGHT THING*, *MALCOLM X*, *HE GOT GAME*, *SUMMER OF SAM*, *25<sup>th</sup> HOUR* and *INSIDE MAN*. Most recently they collaborated on the critically acclaimed feature documentary *BAD 25*, the story of the making of Michael Jackson's



Bad Album 25 years later and OLDBOY, a remake of the 2004 Korean film.

As a director, he has shot music videos and commercials as well as the critically acclaimed features LONELY IN AMERICA and WINNING GIRLS (written by Daniel Harnden). His third feature, LAST LOOKS, was shot on location in Turkey and was made to be a part of a transmedia novel, which he also wrote. LAST LOOKS will be released as a tablet APP later this year.

## ABOUT THE CAST

### **JEFF BRIDGES (“The Giver”/producer)**

One of Hollywood’s most successful actors and a six-time Academy Award® nominee, Jeff Bridges’ performance in “Crazy Heart”—as Bad Blake, the down-on-his-luck, alcoholic country music singer at the center of the drama—deservedly garnered the iconic performer his first Oscar® for Best Performance by an Actor in a Leading Role. The performance also earned him the Golden Globe, SAG Award and the IFP/Spirit Award for Lead Actor.

The film follows Blake, who, through his experiences with a female reporter (Maggie Gyllenhaal), is able to get his career back on track while playing mentor to a hotshot contemporary country star and simultaneously struggling in his shadow. The movie, directed by Scott Cooper, is based on the debut novel by Thomas Cobb and also stars Robert Duvall and Colin Farrell. Bridges’ moving and multi-layered performance is one of many in a career that spans decades.

He earned his first Oscar® nod in 1971 for Best Supporting Actor in Peter Bogdanovich’s “The Last Picture Show,” co-starring Cybill Shepherd. Three years later, he received his second Best Supporting Actor nomination for his role in Michael Cimino’s “Thunderbolt and Lightfoot.” By 1984 he landed top kudos with a Best Actor nomination for “Starman”; that performance also earned him a Golden Globe nomination. In 2001, he was honored with another Golden Globe nomination and his fourth Oscar® nomination for his role in “The Contender,” Rod Lurie’s political thriller, co-starring Gary Oldman and Joan Allen, in which Bridges played the President of the United States.

In December 2010 his reunion with the Coen Brothers in the critically acclaimed western “True Grit” landed him his sixth Oscar® nomination. The film focuses on fourteen-year-old Mattie Ross’s (Hailee Steinfeld) whose father has been shot in cold blood by the coward Tom Chaney (Josh Brolin), and she is determined to bring him to justice. Enlisting the help of a trigger-happy, drunken U.S. Marshal, Rooster Cogburn (Bridges), she sets out with him — over his objections — to hunt down Chaney.

The same month he was seen in highly anticipated 3D action-adventure “TRON: Legacy.” Bridges reprised his role of video-game developer Kevin Flynn from the classic 1982 film “TRON.” With state-of-the-art technology, “TRON: Legacy” featured Bridges as the first actor in cinematic history to play opposite a younger version of himself.

Last June he starred in the supernatural action adventure "R.I.P.D" opposite Ryan Reynolds, Kevin Bacon and Mary-Louise Parker for director Robert Schwentke.

Bridges will next star in the adventure/fantasy film "Seventh Son" opposite Julianne Moore, Ben Barnes and Kit Harington for director Sergey Bodrov. The film is an adaptation of a series of young adult books about a teen who learns the art of wizardry after discovering that he is the seventh son of a seventh son slated for a February 2015 release.

Prior to "Crazy Heart," Bridges was seen in the war comedy "The Men Who Stare at Goats," playing Bill Django, a free-spirited military intelligence officer, who is the leader of a secret group of warriors in the army. The Peter Straughan screenplay (based on the Jon Ronson book and directed by Grant Heslov) is based on a true story about a reporter in Iraq, who meets a former member of the US Army's First Earth Battalion, a unit that employs paranormal powers in their missions. He stars opposite George Clooney (also a producer), Ewan McGregor and Kevin Spacey.

Additionally, he starred in "A Dog Year" for HBO Films/ Picturehouse, based on the memoir by Jon Katz and directed by George LaVoo (who also wrote the screenplay) and garnered an Emmy nomination; as well as opposite Robert Downey, Jr. in the Paramount Pictures/Marvel Studios blockbuster "Iron Man," playing the character of Obadiah Stane.

He starred opposite Shia LaBeouf as Geek, a cantankerous and washed-up surfer penguin, in the Academy Award®-nominated "Surf's Up," from Sony Pictures Animation. Prior to that, he was in his second film for director Terry Gilliam, entitled "Tideland," where he played Noah, a drug addicted, has-been, rock guitarist.

The actor's multi-faceted career has cut a wide swathe across all genres. He has starred in numerous box office hits, including Gary Ross' "Seabiscuit," Terry Gilliam's offbeat comedic drama "The Fisher King" (co-starring Robin Williams), the multi-award-nominated "The Fabulous Baker Boys" (co-starring his brother Beau Bridges and Michelle Pfeiffer), "The Jagged Edge" (opposite Glenn Close), Francis Ford Coppola's "Tucker: The Man and His Dream," "Blown Away" (co-starring his late father Lloyd Bridges and Tommy Lee Jones), Peter Weir's "Fearless" (with Isabella Rossellini and Rosie Perez), and Martin Bell's "American Heart" (with Edward Furlong, produced by Bridges' company, Asls Productions). That film earned Bridges an IFP/Spirit Award in 1993 for Best Actor.

In the summer of 2004, he appeared opposite Kim Basinger in the critically acclaimed "The Door in the Floor" for director Todd Williams and Focus Features, which earned him an IFP/Spirit Award nomination for Best Actor.

He played a major featured role in "The Muse" (an Albert Brooks comedy starring Brooks, Sharon Stone and Andie MacDowell); appeared in the suspense thriller "Arlington Road" (co-starring Tim Robbins and Joan Cusack, directed by Mark Pellington); and starred in "Simpatico," the screen version of Sam Shepard's play (with Nick Nolte, Sharon Stone and Albert Finney). In 1998, he starred in the Coen brothers' cult comedy "The Big Lebowski." Before that, he starred in Ridley Scott's "White Squall,"

Walter Hill's "Wild Bill," John Huston's "Fat City" and Barbara Streisand's romantic comedy "The Mirror Has Two Faces."

Some of Bridges' other acting credits include "How to Lose Friends and Alienate People," "K-PAX," "Masked and Anonymous," "Stay Hungry," "Fat City," "Bad Company," "Against All Odds," "Cutter's Way," "The Vanishing," "Texasville," "The Morning After," "Nadine," "Rancho Deluxe," "See You in the Morning," "Eight Million Ways to Die," "TRON," "The Last American Hero" and "Heart of the West."

In 1983, Jeff founded the End Hunger Network, a nonprofit organization dedicated to feeding children around the world. Jeff produced the End Hunger televent, a three-hour live television broadcast focusing on world hunger. The televent featured Gregory Peck, Jack Lemmon, Burt Lancaster, Bob Newhart, Kenny Loggins and other leading film, television and music stars in an innovative production to educate and inspire action.

He is currently the national spokesman for the Share Our Strength/No Kid Hungry campaign that is fighting to end childhood hunger in American by 2015.

Through his company, AsIs Productions, he produced "Hidden in America," which starred his brother Beau. That television movie, produced for Showtime, received a Golden Globe nomination in 1996 for Best TV/Cable Film and garnered a Screen Actors Guild nod for Best Actor for Beau Bridges. The film was also nominated for two Emmy Awards.

One of Jeff's true passions is photography. While on the set of his movies, Jeff takes behind-the-scenes pictures of the actors, crew and locations. After completion of each motion picture, he edits the images into a book and gives copies to everyone involved. Jeff's photos have been featured in several magazines, including *Premiere* and *Aperture*, as well as in other publications worldwide. He has also had gallery exhibits of his work in New York (at the George Eastman House), Los Angeles, London and San Diego.

The books, which have become valued by collectors, were never intended for public sale, but in the fall of 2003, powerHouse Books released *Pictures: Photographs by Jeff Bridges*, a hardcover book containing a compilation of photos taken on numerous film locations over the years, to much critical acclaim. Proceeds from the book are donated to the Motion Picture & Television Fund, a nonprofit organization that offers charitable care and support to film-industry workers.

In August 2011 Jeff released his self-titled major label debut album for Blue Note Records. Multiple-Grammy Award-winning songwriter, musician and producer T Bone Burnett produced the album. It is an organic extension and culmination of his personal, professional and music friendship with Burnett, whom he has known for more than 30 years. The critically acclaimed album was a follow up to his first solo effort "Be Here Soon," on Ramp Records, the Santa Barbara, CA label he co-founded with Michael McDonald and producer/singer/songwriter Chris Pelonis. The CD features guest appearances by vocalist/keyboardist Michael McDonald, Grammy-nominated Amy

Holland and country-rock legend David Crosby. Ramp Records also released Michael McDonald's album, "Blue Obsession."

Jeff and his wife Susan divide their time between their home in Santa Barbara, California, and their ranch in Montana.

### **MERYL STREEP ("Chief Elder")**

For almost 40 years, Meryl Streep has portrayed an astonishing array of characters in a career that has cut its own unique path from the theater through film and television.

Ms. Streep was educated in the New Jersey public school system through high school, graduated cum laude from Vassar College, and received her MFA with honors from Yale University in 1975. She began her professional life on the New York stage, where she quickly established her signature versatility and verve as an actor. Within three years of graduation, she made her Broadway debut, won an Emmy (for *Holocaust*) and received her first Oscar nomination (for *The Deerhunter*). In 2013, in a record that is unsurpassed, she earned her eighteenth Academy Award nomination for her role as Violet Weston in *August: Osage County*. Her performance also earned her a Golden Globe and Screen Actors Guild nomination. Streep will next be seen in Tommy Lee Jones' *The Homesman*, The Weinstein Company's *The Giver*, Disney's *Into the Woods* and *The Suffragette* alongside Carrie Mulligan and Helena Bonham Carter. She is next set to begin production on Diablo Cody's *Ricki and the Flash*.

Ms. Streep has pursued her interest in the environment through her work with Mothers and Others, a consumer advocacy group that she co-founded in 1989. M&O worked for ten years to promote sustainable agriculture, establish new pesticide regulations, and the availability of organic and sustainably grown local foods.

Ms. Streep also lends her efforts to Women for Women International, Women in the World Foundation and Partners in Health. She is a member of the Vassar College Board of Trustees and the American Academy of Arts and Letters. She has been accorded a Commandeur de L'Ordre des Arts et des Lettres by the French Government, a Lifetime Achievement Award by the American Film Institute, a 2008 honor by the Film Society of Lincoln Center, The 2010 National Medal of Arts by President Obama and in 2011 she received a Kennedy Center Honor.

Her husband, sculptor Don Gummer, and she are the parents of a son and three daughters.

### **BRENTON THWAITES ("Jonas")**

With six major upcoming films, Australian actor Brenton Thwaites is cemented as one of the biggest breakout talents to watch this coming year.

Thwaites' ascension began when he won the lead role in the Lifetime Channel's 2012 television movie *Blue Lagoon: The Awakening*. His standout performance gained him critical acclaim and helped secure him the highly sought-after role of Prince Charming in *Maleficent*. The Walt Disney live action remake of *Sleeping Beauty*, in which he stars alongside Angelina Jolie and Elle Fanning, is set for a July 2, 2014 release.

Thwaites has commenced production playing the iconic role of Jonas, opposite Jeff Bridges, in Weinstein Co.'s film adaptation of Lois Lowry's *The Giver*. It was recently announced that he would be the lead role in *Gods of Egypt*, where he will star alongside Gerard Butler, *Game Of Thrones*' Nikolaj Coster-Waldau and Geoffrey Rush.

Fans enjoyed Thwaites debut at Toronto Film Festival in the psycho thriller, *Oculus*, slated for wide release by FilmDistrict in February 2014.

He will soon be seen co-starring as Ewan McGregor's protege in crime-thriller, *Son of a Gun*, followed by sci-fi pic, *The Signal*, opposite Laurence Fishburne. He also just wrapped production, starring in the Helen Hunt-directed romantic comedy, *Ride*.

His versatility, talent and infectious charm has made Thwaites one of the most watched and casted young actors in Hollywood.

He began his career on Australian television series' *Home and Away*, *SLIDE* and *Sea Patrol*.

A graduate of Queensland University of Technology, he made his film debut in the independent film *Charge Over You*. He currently resides in Los Angeles.

### **ALEXANDER SKARSGÅRD ("Father")**

Swedish born, Alexander Skarsgård is quickly becoming one of the most sought-after actors in Hollywood. He began his acting career at the age of eight and worked steadily in films and on Swedish television. Skarsgård went on to study theatre at the Leeds Metropolitan University in the UK and at Marymount Manhattan College in New York. He returned to Sweden immediately following and appeared in a number of productions making him a star in his native country. A visit to Los Angeles landed him on a part in the hit comedy *ZOOLANDER*, (2001) starring alongside Ben Stiller and Will Ferrell.

Skarsgård returned home to Sweden to continue honing his acting skills with roles in film and theatrical productions including *WHO'S AFRAID OF VIRGINIA WOOLF?* and *BLOODY WEDDING*. He also co-wrote and co-directed an award-winning short, *ATT DÖDA ETT BARN (To Kill a Child)* (2003), which was screened at the Tribeca and Cannes Film Festivals.

Alexander's first big break in the US was with the HBO miniseries *GENERATION KILL* (2008). His portrayal of Marine Sgt. Brad "Iceman" Colbert astonished critics and audiences alike. Immediately following, Skarsgård was cast in the role of Eric Northman, a 1,000-year-old Viking vampire, on HBO's hit series *TRUE BLOOD*, in which he currently stars alongside Anna Paquin and Stephen Moyer. The show rode to success on quality scripts, great acting and the public's obsession with the vampire genre. *TRUE BLOOD* will go into its 7th season in 2014.

He has recently starred in *THE EAST* (2012) for Fox Searchlight directed by Zal Batmanglij starring opposite Brit Marling and Ellen Page; *WHAT MAISIE KNEW* (2012) directed by the

team of David Siegel and Scott McGehee starring opposite Julianne Moore and Steve Coogan; DISCONNECT (2012) directed by Henry Alex Rubin starring opposite Paul Patton, Jason Bateman and Andrea Riseborough and HIDDEN (2013) – also with Riseborough - for Warner Brothers directed by Matt & Ross Duffer.

Additional film credits also include Universal's BATTLESHIP directed by Peter Berg with Liam Neeson, the award winning MELANCHOLIA directed by Lars Von Trier starring opposite Kirsten Dunst and Rod Lurie's remake of STRAW GODS. Other films include Gela Babluani's 13 with Sam Riley, Mickey Rourke and 50 Cent; the independent film METROPIA, which premiered at the Tribeca Film Festival; and the animated film THE MOOMINS, with his father, actor Stellan Skarsgård.

### **KATIE HOLMES (“Mother”)**

An actress who has received critical acclaim for a spectrum of diversified roles on stage and screen, Katie Holmes has appeared in several notable films, ranging from the action blockbuster *Batman Begins*, directed by Christopher Nolan, to critically acclaimed art house pictures such as Ang Lee's *The Ice Storm* and Peter Hedges' *Pieces of April*.

Holmes was recently seen in the dark comedy, *Miss Meadows*, directed by Karen Leigh Hopkins which made its debut at Tribeca Film Festival. Next up Katie will be seen in the utopian drama, *The Giver*, opposite Meryl Streep and Jeff Bridges, to be released August 2014. Holmes is also the face and co-owner of Alterna Hair Care.

In 2012 Holmes starred in the Broadway production *Dead Accounts* opposite Nobert Leo Butz. She had previously made her Broadway debut in the 2008 limited run of Arthur Miller's *All My Sons*, in which Holmes starred opposite John Lithgow, Patrick Wilson and Diane Wiest. Her portrayal of Ann garnered glowing reviews and established her as an accomplished actress on both screen and stage.

Holmes' film career began in 1996 when she landed the role of 'Libbets Casey,' opposite Tobey Maguire and Sigourney Weaver in Ang Lee's award-winning drama *The Ice Storm*. Since then, she has worked with some of Hollywood's most prominent actors and directors. Her credits include Curtis Hanson's *Wonder Boys*, Jason Reitman's *Thank You for Smoking*, Sam Raimi's *The Gift*, Stephen Gaghan's *Abandon*, Doug Liman's *Go*, Joel Schumacher's *Phone Booth*, Keith Gordon's *The Singing Detective*, Forest Whitaker's *First Daughter*, Kevin Williamson's *Teaching Mrs. Tingle* David Nutter's *Disturbing Behavior*, Dito Montiel's *The Son of No One* opposite Al Pacino and Juliette Binoche, the Guillermo Del Toro produced thriller, *Don't Be Afraid of The Dark*, Shari Springer Berman and Robert Pulcini's *The Extra Man*, opposite John C. Reilly, Kevin Kline and Paul Dano and the Sony comedy *Jack and Jill* opposite Adam Sandler. Holmes also executive produced, in addition to starring in, writer/director Galt Niederhoffer's *The Romantics*, an ensemble romantic drama with Anna Paquin, Josh Duhamel, Malin Akerman, Candice Bergen, and Elijah Wood.

In 1997 Holmes was cast as 'Joey Potter' on the WB TV series "Dawson's Creek," opposite James Van Der Beek and Michelle Williams. The show quickly became the highest-rated series on the WB network throughout its six-season run. She has since

appeared on television in "The Kennedys" as First Lady Jacqueline Kennedy opposite Greg Kinnear as President John F. Kennedy. The miniseries chronicled the story of the most fabled political family in American history and garnered 10 Emmy nominations including 'Outstanding Miniseries.'

In 2009 Holmes co-founded the Dizzy Feet Foundation, a non-profit organization which aims to help underprivileged youth realize their dream of becoming professional dancers and works to support, improve, and increase access to dance education in the United States. Her co-founders include director, Adam Shankman; producer, Nigel Lythgoe; "Dancing with the Stars" judge, Carrie Ann Inaba; business manager, Mike Thompson; and attorney, Mona Metwalli. Holmes' work with the foundation was recognized at Variety's 2010 Power of Women event where she was honored alongside a select group of Hollywood's most philanthropically impactful women.

### **ODEYA RUSH ("Fiona")**

Odeya Rush is a beautiful, fresh-faced, Israeli-born actress who is currently making many fans in Hollywood. She achieved overnight success after her break out role in Disney's THE ODD LIFE OF TIMOTHY GREEN, opposite Jennifer Garner and Joel Edgerton and directed by Peter Hedges. The studio did a worldwide search for this coveted role and auditioned thousands of young actresses. She has also appeared in several television shows including LAW & ORDER: SVU and CURB YOUR ENTHUSIASM.

### **CAMERON MONAGHAN ("Asher")**

Cameron Monaghan is a Series Regular on the international hit show, SHAMELESS on Showtime. The 4th season is currently in production and Cameron continues to be an international fan favorite in the role of Ian Gallagher, son of Frank Gallagher (William H. Macy) and sister of Fiona Gallagher (Emmy Rossum). In addition to his work on the series, Cameron starred in 2014 in VAMPIRE ACADEMY, directed by Mark Waters.

In 2013, Monaghan spent 6 months filming abroad in London and Cape Town. Cameron was recently seen in the starring role in the Carter Smith (THE RUINS) directed feature titled JAMIE MARKS IS DEAD, produced by Alex Orlovsky (BLUE VALENTINE, THE PLACE BEYOND the PINES) which was one of 16 films in the prestigious dramatic competition at Sundance 2014.

Cameron's theatrical debut was in THE MUSIC MAN (2003) as the character Winthrop Paroo opposite Victor Garber, Matthew Broderick, and Kristen Chenoweth. The musical feature film was produced by Neil Meron and Craig Zadan of Storyline Entertainment and distributed by Disney. Ron Howard originally played the role in the 1962 version of THE MUSIC MAN.

Cameron has appeared in a broad range of dramatic and comedic projects including over a dozen television guest star roles, and many feature film credits including seven studio films in major roles. His most recent guest lead appearances were in LAW & ORDER: SVU, and NCIS. Monaghan was submitted for an Emmy nomination by both productions. Mariska Hargitay was submitted for an Emmy nomination for the same episode of SVU for her scenes with Cameron.

### **TAYLOR SWIFT ("Rosemary")**

23 year-old Taylor Swift is a seven-time GRAMMY® winner, and is the youngest winner in history of the music industry's highest honor, the Grammy Award for Album of the Year. She is the only female artist in music history (and just the fourth artist ever) to twice have an album (2012's *RED* and 2010's *Speak Now*) hit the 1 million first-week sales figure.

With *RED*, Taylor became the first artist since the Beatles (and the only female artist in history) to log six or more weeks at #1 with three consecutive studio albums. *RED* has topped the *Billboard* 200 Albums Chart for seven weeks, following *Fearless* (11 weeks), and *Speak Now* (6 weeks).

With more than 1.2 million copies sold in the U.S. in its first week, *RED* scored the highest first-week sales debut of any album in over a decade, had the 8th largest first-week debut in chart history, and marked the 2<sup>nd</sup> biggest week ever for a female artist. Taylor's lead single from *RED*, "We Are Never Ever Getting Back Together" set a new record for the biggest digital sales week ever for a song by a woman, and for the second-largest sales week overall. With *RED*, Taylor also set a new worldwide iTunes record for highest ever first-week album sales, and *RED* reached #1 on iTunes and national sales charts in 50 countries, including the UK, Canada, Brazil, Japan, Mexico, Malaysia, Ireland, Argentina, New Zealand, Ireland, and Australia.

In early 2012, Taylor's *Speak Now* album was lauded on *Rolling Stone*'s prestigious The 50 Greatest Albums of All Time (by women) list, and *Time* magazine has named Taylor one of the 100 most influential people in the world. She is *Billboard*'s youngest-ever Woman of the Year, and she has garnered over 100 industry awards including the American Music Awards' Artist of the Year (twice), the Country Music Association and the Academy of Country Music's Entertainer of the Year (both also twice), and three European Music Awards. Taylor is also the most awarded star in the history of the Teen Choice Awards, taking home honors for both music and movies.

Taylor, who writes all of her own songs, has career record sales in excess of 26 million albums and 75 million song downloads worldwide, and her two most recent albums are two of only 18 albums in the entire history of music to sell more than 1 million copies in a single week.

Taylor has had singles top both the country and pop radio charts around the globe, and has thus far scored 13 #1 singles across multiple radio formats. She is one of the top 5-selling digital music artists worldwide, and is the top-selling digital artist in country music history.

Taylor is *Billboard*'s reigning Artist of the Year and holds the *Billboard* records for the Most Top 10 Debuts in the History of the Hot 100 Chart, the Most Charting Songs from One Album in a Single Week, and the Longest Charting Album on the Top 200 Chart.

In 2013, the North American portion of Taylor's *RED* Tour played to more than 1.36 million fans over 66 shows (including 13 stadium stops) in 47 cities in 29 states and 3 provinces spanning 6 months. And, starting in late November, Taylor will take her *RED* Tour, which *Rolling Stone* dubbed "a massively excellent show," Down Under, performing stadium



shows in Sydney, Melbourne, Brisbane and Perth, as well as arena dates in Auckland. Swift will be the first solo female artist in twenty years to undertake a national stadium concert tour of Australia. The RED Tour heads to Europe in 2014.

Taylor's *SPEAK NOW* World Tour played 111 shows to more than 1.5 million fans in sold-out stadiums and arenas in 19 countries spanning four continents in 2011 and 2012. Her 107-date *FEARLESS* 2009/2010 Tour sold out arenas and stadiums in 88 cities in five countries.

Taylor voiced the character of Audrey in the 2012 hit movie *DR. SEUSS' THE LORAX*, "and has written the end credit song "Sweeter Than Fiction" for the movie *ONE CHANCE*, a bio pic of *Britain's Got Talent* winner Paul Potts. She also contributed two songs to the soundtrack of the movie *THE HUNGER GAMES*, winning a Grammy Award for Best Song Written for Visual Media, and earning a Golden Globe nomination for Best Original Song. She has hosted *Saturday Night Live*, appeared in the Garry Marshall film *VALENTINE'S DAY*, and guest-starred on the Emmy-winning TV drama *CSI*.

# CREDITS

Directed by  
**PHILLIP NOYCE**

Screenplay by  
**MICHAEL MITNICK and ROBERT B. WEIDE**

Based on the Book by  
**LOIS LOWRY**

Produced by  
**NIKKI SILVER**  
**JEFF BRIDGES**  
**NEIL KOENIGSBERG**

Executive Producers  
**BOB WEINSTEIN**  
**HARVEY WEINSTEIN**  
**DYLAN SELLERS**

Executive Producers  
**RON BURKLE**  
**ALISON OWEN**  
**RALPH WINTER**  
**SCOOTER BRAUN**

Director of Photography  
**ROSS EMERY, ACS**

Production Designer  
**ED VERREAUX**

Edited by  
**BARRY ALEXANDER BROWN**

Costume Designer  
**DIANA CILLIERS**

Music by  
**MARCO BELTRAMI**

Music Supervisor  
**DANA SANO**

Casting by  
**MARY VERNIEU, CSA and VENUS KANANI, CSA**

**JEFF BRIDGES**

**MERYL STREEP**

**BRENTON THWAITES**

**ALEXANDER SKARSGÅRD**

**KATIE HOLMES**

**TAYLOR SWIFT**

**CAMERON MONAGHAN**

**ODEYA RUSH**

**EMMA TREMBLAY**

**THE WEINSTEIN COMPANY**

**and**

**WALDEN MEDIA**

**PRESENT**

**An**

**TONIK / AS IS PRODUCTIONS  
PRODUCTION**

**In Association with**

**YUCAIPA FILMS**

**THE GIVER**