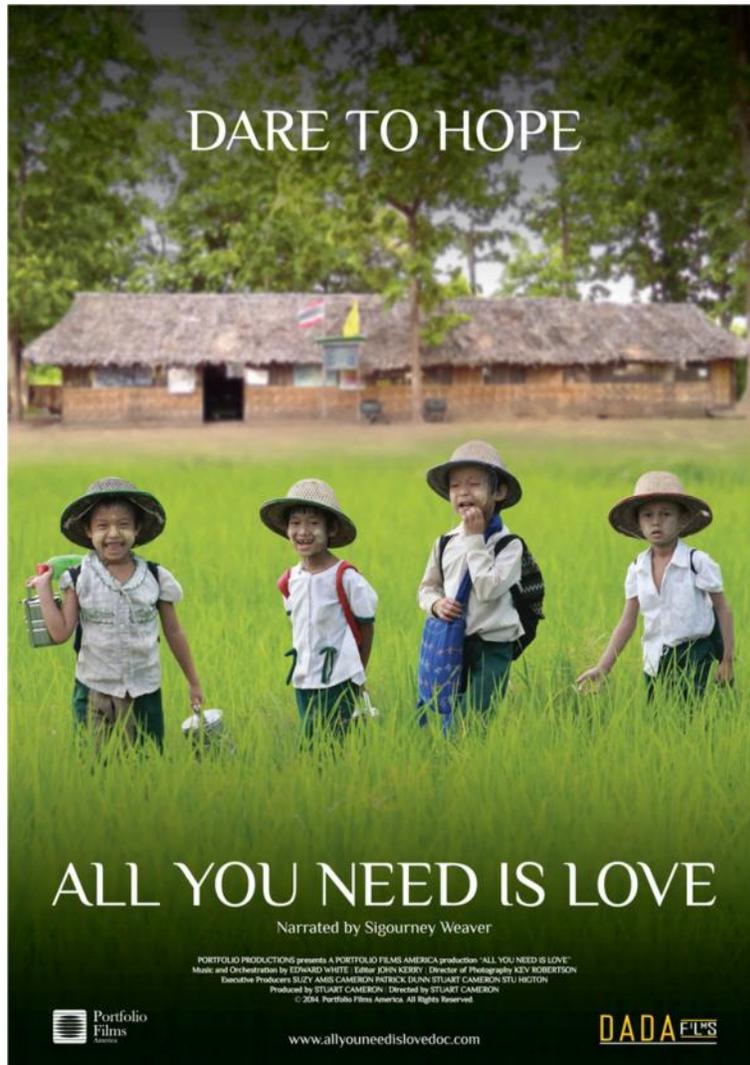


PORTFOLIO PRODUCTIONS PRESENTS A DOCUMENTARY BY STUART CAMERON



## ALL YOU NEED IS LOVE

**DIRECTED BY: STUART CAMERON**  
**PRODUCED BY: STUART CAMERON AND MEDDY EZRAH ORTEGA**  
**EXECUTIVE PRODUCERS: SUZY AMIS CAMERON, PATRICK DUNN,  
STUART HIGTON, AND STUART CAMERON**

## U.S PRODUCTION NOTES

Running Time: 78 MINUTES

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# ALL YOU NEED IS LOVE

## Short Synopsis

Produced by Portfolio Films America – ALL YOU NEED IS LOVE is a documentary that focuses on the lives and dreams of the children of Good Morning School in the district of Mae Sot, Thailand. Mae Sot is one of the many towns along the Thai-Burma border where hundreds of thousands of Burmese nationals have chosen to live as a result of the repressive actions taken by Burma's military junta. They fled from Burma and escaped to Mae Sot with the hope that they will be able to sustain their families and become free from the fear of getting shot and arrested. However, the vast majority of Burmese in the town exist as people without nationality, rights, or any solid future. This is the harsh reality that the Burmese children in Mae Sot have to face every day. The documentary highlights not just their plight, but also the positive way that these children go about their lives in conditions and under circumstances we dare not even imagine.

## Long Synopsis

Under the hot morning sun, the children of western Thailand are getting ready to start the school day. A young girl clutches her book and hurries to find a desk and chair in the crowded classroom. A group of ten-year olds plays tag on the unpaved schoolyard, running and laughing. A teacher calls the students in, and they pile through the doors and take their seats, quieting down as their bright faces look up in anticipation.

It could be the beginning of an ordinary school day anywhere, but this is not an ordinary school and these are not ordinary students. The Good Morning School, in the town of Mae Sot, Thailand, sits on the Burma/Thai border. Tens of thousands of Burmese children live there, some with their families, some as orphans, displaced by half of a century of violence in their home country. Without official Thai statehood, these children have no access to the Thai public school system.

**“Education is the foundation that provides opportunities for children.”**

- Stuart Cameron

In 1986, a Burmese teacher and fellow refugee, Paw Ray, was determined to prevent so many young minds from going to waste. She started the first of what would become a network of 50 schools in the region, opening the doors to any child who wished to attend.

*All You Need Is Love* is the story of the Good Morning School, but even more so it is the story of the remarkable spirit of the children growing up and attending school in impoverished conditions. The film is a jubilant and compelling look at life stripped of material possessions and the innate ability of children, through their imagination and creativity, to remind us of what is truly important.

## The History



Burma, also called Myanmar, lies in Southeast Asia between India and Thailand. Over a third of its land mass is coastline, bordering the Bay of Bengal and the Andaman Sea. It is the 40th largest country in the world, and the 25th most populated, with over 55 million people.

Until the early 19th century, Burma was a loose collaboration of city states, when it became a province of India under the British Commonwealth. The country attained full independence in 1948 as a democratic nation, but the 138 different ethnic tribes were in constant conflict, and Burma fell to a military dictatorship in 1962. The new government's leaders sought to unify the country in their own image, and began a systematic and brutal course of ethnic cleansing, sending Burmese civilians fleeing for the borders of Bangladesh and Thailand.

Following many decades of brutality and violence, politically motivated arrests and persecutions, Burma (Renamed Myanmar by the ruling Junta) has over the last four years been attempting to reform itself both politically and externally to the Global Community. These positive developments included the release of the peace campaigner Aung San Suu Kyi in November 2010 and the promise of more inclusive elections in 2015.

Change is now potentially underway but the rate of change is very slow with many hurdles that risk slowing or stopping progress.

The vast majority of Burmese migrants and refugees living on the Thai Burma border remain there with no wish to return in the short and medium term.

More critically, the children living under these conditions are forgotten; A further hidden casualty of this slow rate of change...An entire generation that will not have the opportunity of an education, that will never experience the feeling of personal security that is a basic human right, that due to their status (or lack of) are at risk of being trafficked or abused.

It is this current, very real, and mostly forgotten generation about which our film seeks to inform an audience.

## ABOUT THE DOCUMENTARY

Portfolio Productions presents the emotionally uplifting documentary *All You Need Is Love*, directed and produced by **Stuart Cameron** and narrated by three-time Academy Award®-nominee **Sigourney Weaver**.

*All You Need Is Love* is the story of a small group of people with similar passions who joined together to fund and build a brand-new school for the Burmese migrant students attending the Good Morning School in Mae Sot, Thailand. It is the story of **Paw Ray**, Chairwoman of the Burmese Migrant Workers Education Committee, who has dedicated her life to the welfare of these forgotten children. It is the story of MUSE School CA founder and education advocate **Suzy Amis Cameron**, who learned of the Good Morning School and shares with Paw Ray the common principals that a child's life should not be about pain and suffering but rather be full of joy and wonder.

But mostly, *All You Need Is Love* is about the children of the Good Morning School. These are children living in poverty, without running water or electricity and almost no material possessions. But despite this they exude an almost palpable positive energy - toward everyone they meet, toward their teachers and parents, and toward one another. Curious, energized, creative, empathic, and very funny, the children of the Good Morning School serve as an anecdote to first-world cultures in search of spiritual meaning and exhausted by capitalism. Director Cameron captures the souls of these young 'citizens of the world', as well as the compassion and camaraderie shared by those brought together by a common goal - to give every child the opportunity to grow into free-thinking, positive, and kind human beings who want to take care of each other and the world.

Director Cameron and Executive Producer Amis Cameron met through their mutual business manager, **Patrick Dunn**, who is an executive producer on the film. Ms. Amis Cameron, an accomplished actress, founded the MUSE School CA with her sister, Rebecca Amis, in 2006. They had a specific plan for the kind of school they wanted MUSE to be.

"MUSE is a place where children go not just to learn academics, but to explore their interests with greater creative freedom," said Amis Cameron. "The children are taught the responsibility of respecting themselves, one another, and the planet."

While Amis Cameron was interviewing educators, she met **Erin Terzieff**, who introduced her to the plight of the Burmese children in Thailand. Interested in expanding the reach of MUSE beyond the U.S., Amis Cameron and her team spent a week in 2007 meeting with a variety of experts representing different perspectives on Burma and its history, culture, and crises. Terzieff traveled to Mae Sot, Thailand to meet with Paw Ray to discuss opportunities. "Erin found Good Morning School in Mae Sot for MUSE to connect with," said Amis Cameron.

The Burmese Migrant Worker's Education Committee, headed by Paw Ray, is an umbrella organization that looks out for the welfare of the children and the teachers. "Paw Ray has organized schools for thousands of children living in conflict and crisis," said Amis Cameron. "She is a teacher at heart, but has taken on the heavy burden of organization, working with donors, and liaising with governments, to ensure migrant education is fought for."

"Paw Ray is an extraordinary woman," said Amis Cameron, "who cares so deeply for her culture and these children, she dedicates her life to helping children have opportunity that don't otherwise have one. There aren't very many people in the world that give so selflessly as she does."

They had their work cut out for them. "Good Morning School was in bad shape," said **Terzieff**. "There were only two teachers and 40 kids. No food, materials, or electricity."

Patrick Dunn had been working with Amis Cameron, overseeing the construction of MUSE School CA's Santa Monica campus, when she told him about the Good Morning School and her plans to expand MUSE globally. "Suzy's philosophy of inspiring and preparing young people to live consciously in all aspects of their lives really hit home for me," said Dunn. "When she told me about the Good Morning School, I was motivated to get involved." It seemed obvious to both of them that one of the best things they could do to help was to try and raise the funds to build a new school.

Mr. Dunn had another client, Stuart Cameron, a successful businessman based in Dubai who in 2008 had started a film production company, Portfolio Films, with a partner, Stu Higton. Their goal was to produce films and documentaries with positive themes. Mr. Cameron, also an education advocate, and his business partner, Stu Higton, were intrigued by Dunn's stories about MUSE and the Good Morning School.

"At the time, Stu and I were talking about doing a documentary on Nobel Prize winner and Burmese opposition politician, Aung San Suu Kyi, who is also a candidate for next year's presidential election in Myanmar," said Mr. Cameron. "But MUSE's approach to education inspired me. I was captivated by the "chasing the butterfly" approach, where a teacher's responsibility is to attach curriculum subject matter to a child or a class' interests. If their interests move, even in the middle of a lesson, then the teacher moves with their interest. The science behind this approach is simple; a child absorbs far more of a subject they have an interest in." Mr. Dunn introduced his clients.

"Initially we became involved with Suzy to support the building of the new school in Mae Sot," said Cameron. "We realized we shared a passion for education."

"Stuart came back from one of his LA trips," said producer **Meddy Ezra Ortega**. "He told me that he met Suzy and that Suzy was supporting a school on the Thai-Burma border, which he wanted to visit."

The trip changed everything.

**“One visit and I was hooked. The kids, who had virtually nothing, were absolutely committed to their school, their classes, their classmates and their teachers. Their energy was inspiring.”**

*- Stuart Cameron*

“Burma has a long and complicated history, intertwining colonization, decades of oppression, and intricacies of ethnic and regional politics,” said Amis Cameron. “Good Morning School students are generally in Thailand for two reasons. One, their parents fled Burma out of economic necessity. Or two, they fled because of genocide or persecution. Villages burned down. Religious persecution. Human rights violations, like trafficking.”

Mr. Cameron had been aware of the situation in Burma for many years; the country held an interest for him personally as his grandfather was stationed there during the Second World War. “Aung San Suu Kyi was and remains an inspiration to many of us throughout the world,” said Cameron. “Her struggle on behalf of the people of Burma simply reflected a set of ideals that seemed to be disappearing from a world increasingly polluted by power and greed. As my wife is Thai, South East Asian history and culture has long been an interest of mine.”

The students of Good Morning School are referred to as migrants rather than refugees, because they are not living in one of the nine refugee camps that line the border between Thailand and Burma. They live in the town of Mae Sot, with no papers. “They choose to stay close to Burma and day labor,” added Suzy, “many with the hopes they will return home some day.”

A month after his first trip, Mr. Cameron returned to Mae Sot with Ezra Ortega and a three-person film crew. He met with Ms. Terzieff, who had become the director of the program, toured the school and met with founder Paw Ray. “Having been exposed to the challenges facing the children in Mae Sot and across the whole border, it became clear to Stuart that this was a ‘hidden issue’ between politics and reality,” Amis Cameron explained. “A generation of kids were being denied basic opportunities to an education while the ‘change programs’ initiated at the political level gathered dust. Stuart presented the idea of making a documentary and we were delighted to participate.”

“After after being introduced to Good Morning School,” said Ezra Ortega, “we thought that making a documentary about how these children go about living despite their situation would be a more inspiring story for audiences.”

“Stuart sheds light, gives hope, and advocates for the future of the children in the most beautiful and honest way,” said Patrick Dunn. “I am honored to have had the opportunity to work with Stuart Cameron and Suzy Amis Cameron on this amazing project.”

## ABOUT THE PRODUCTION

A common thread that runs through all Portfolio Film's projects is positivity. "We believe that more positive energy should be transmitted through the most powerful communications mediums available to global audiences, which are film and broadcast," said Mr. Cameron. Choosing to document the Good Morning School and the construction of the new facility was in keeping with Portfolio's mission statement and the personal creative philosophies of Cameron, Higton and Ezra Ortega.

"Stuart has an enormous heart and a deep caring for the Burmese migrant children and their families," said Ms. Amis Cameron. "He has dedicated his time, production team, and resources to create this documentary and to bring awareness around what is happening in this part of the world, in the hopes of making the situation better."

**"Education is the foundation that provides opportunity for children. Intelligence alone does not create doctors, builders, engineers, joiners, teachers and scientists."**

*- Stuart Cameron*

The production process was a long journey that took almost three years. "Principal photography took place over a 15-month period," said Cameron. "We decided early to work almost exclusively handheld and with natural light; we used a Canon 5D. Lightweight, unobtrusive, with great picture quality."

Cameron believes in collaborating and trusting the skills of those around him. "Directing in a personal sense requires the balancing of multiple creative inputs towards the delivery of a sound cohesive story," he said. "Directors need egos, but more to mould a result rather than dictate one."

"Making the documentary was a trek, both literally and figuratively," said Meddy Ezra Ortega, who was on location in Mae Sot over 20 times during shooting. "It was literally a trek because of the extended shooting schedule, and we filmed with three different film crews from the US, from Thailand and from the Philippines. And while we were filming it, we were mostly on foot, following the children from their homes to the school and back, or to the fields, the waterfall, or to a monastery. Mae Sot was a vast location."

"Using the DLSR - EOS 5D - made filming very discreet," Ortega continued. "Working with these children and with the extended Good Morning School community, who I may say was very accepting of us, made it easier. The only challenge was the language barrier as the children and the parents' command of English is not really strong. Some speak Burmese, while others speak Karen, which is another different language altogether. We had Burmese and Karen translators on location, doing a

“live feed” of what was being said, so whoever was doing the interview could throw up an appropriate follow-up question. In some instances, which we only found out when we were redoing translations in post, some of the questions translated to the interviewee and also some of the answers translated back to the interviewer were a bit different.”

“We set the style with a great sound and camera team from the U.S., who I have used many times, and then asked the other teams we brought in to follow this style,” explained Cameron.

It took another year and several offline edits before the filmmakers found in veteran **John Kerry** the editor they needed to communicate their story. “The biggest challenge,” said Ms. Ortega, “was making sure that we chose and cut together the material that best represented the realities we wanted to show. We had more than a hundred hours of footage and there are too many good stories and anecdotes to share and too many character angles worth featuring.”

Mr. Cameron said that Kerry “got what we were trying to achieve immediately, and delivered our final cut. His expertise was invaluable.”

The director engaged his full-time production team to manage the entire shooting schedule from Dubai. “It was immense,” he acknowledged. “Our producer Meddy Ortega deserves a special mention as she really did give everything to the film and continues to manage the film through to the launch.”

Ortega makes an unplanned cameo appearance in the documentary. “I was moving around the school and I did not know the camera was rolling,” she explained. “It was one of these shots you cannot replicate - that’s why **Kev Robertson**, our DP, was always one step ahead, rolling without anyone knowing. I got in the way of the shot. The funny thing is that you won’t really notice me,” Ortega laughed. “I blend well with the children. I am 4-foot, 11 inches and share regional characteristics with the children. So look at the film closely and try and figure out which of the “children” is actually a 27-year old!”

Post-production was carried out at Halo in London and Edward White was hired to create the moving score.

### **About the music**

“Ed White and I have worked together on all of my projects,” said the director. “Ed’s sensitivity to different environments makes his musical insights powerfully emotive. We have a great understanding of each other’s skill sets. I deliver a broad outline, we work on some initial samples and sounds, suggest instruments, arrive at key thematic notations, and then build from there. Ed has a great instinct for emotional contrasts and the score therefore works as an additional layer of communication, rather than simply following the visual delivery.”

Mr. White was born in London and played the electric guitar in bands while studying music. Outside of music, his other love was film. "When I finished University, I had no idea how to get a job writing film music," said Mr. White. "So I wrote to a couple of film composers. **Patrick Doyle** (*Thor, Brave*) was kind enough to respond and had me visit him.

"He told me to, 'go to where actors are'. And completely by chance I had a job where all my colleagues were out-of-work actors. One of them got cast in a film and, remembering what Patrick said, I was able to leverage that connection to get my music to the producers. I had no credits but they loved my music and against all odds, I got my first movie."

Edward White and Stuart Cameron have done a number of projects together over the last few years. White said, "I was introduced to Stuart when he was producing *Beautiful Wave*. That was our first film together. I'd been aware that he was putting *All You Need Is Love* together for a long while."

Mr. White described his process. "From picture-lock, the score was written very quickly - in about four weeks or so. But the conceptual work took place over a much longer period of time. I was on this project from the get-go and was developing material in bursts. It was very much a conversation between the evolving film and its music. During that evolution we had the opportunity to record some material with the Bulgarian Symphony Orchestra. There was a main suite that I wrote for full orchestra which showed off the theme for the film along with some other bits and bobs. So by the time the film locked its cut, I had a lot of material there that I was able to pull about in pro-tools and conform to picture. And the rest I basically wrote around that pre-existing material in the old fashioned way: sitting and looking at the picture; figuring out how best to tell the story and play the drama with music."

The goal was to achieve a "real feeling of geography", as Mr. White put it. "I did a lot of research into traditional Myanmar music - the music of Burma - and traditional Thai instrumentation. I wanted the score to feel like it 'belonged' to the images."

"At the same time," he continued, "it's a film about children - which is not to say that the music was supposed to be childish, but the idea was to try to convey a child's view of the world - their point of view - through music. As adults, for example, we might look at a situation and think, 'my God those conditions are completely incompatible with raising children'. And yet, the children still find opportunities for play, for wonder, for hopes and dreams."

"There is a harsh reality to it though, which is that many of the children will not achieve even the most modest of their aspirations. So at the same time, the music had to find a way to acknowledge the sadness of that fact. And then I tried to distill all of these ideas - to forget all the preparation - into something which is cinematic and emotional, and which will translate for an audience moment to moment," White said.

The symphonic elements of the score are performed by the Bulgarian Symphony Orchestra, recorded in Studio 1 of the Bulgarian National Radio studios in Sofia. Deyan Pavlov was the conductor, and Vlad Boyadjiev was the recording engineer. White was impressed with the quality of the musicians in Bulgaria, and Soviet era's well-constructed studios, which have been retro-fitted with state-of-the-art equipment.

### **About the location**

The town of Mae Sot sits on the border between Thailand and Burma. "Sylvester Stallone shot *Rambo... 3*, I think it was, there," said Mr. Cameron, "and he called it the most dangerous city on the planet. It is in the center of a major drug production region, has very real issues with border sensitivities, including an army of 7,500 soldiers coming over the border one night while we were there, and then going underground in Mae Sot. And it has major illegal immigration challenges.

"Other than as background and context," he continued, "this was not the story we set out to tell. We simply wanted to show the positive and simple human attributes displayed every day by the children we followed."

Cameron and his crew had freedom of movement while working in Thailand: "We had a couple of sticky moments when shooting outside the school environment," recalled the director, "but nothing fatal. Challenges do, however, exist everyday for the children, their parents and the teachers. Most of them have no papers and daily run the risk of deportation if the immigration police descend on their villages or places of work."

Mae Sot lies amidst great natural beauty. Surrounded by mountains and rivers, the landscape is lush green as far as the eye can see. It frequently rains, which complicated the shooting schedule. The crew discovered that the civilians see it as a normal part of life part of their lives, and the flooding introduces more opportunities for food, as the riverbanks swell and the residents catch fish in their front gardens.

### **About the children**

The children of Good Morning School are not professional actors, or acting students, and so the filmmakers were curious to see their response to the daily influx of cameras, cords, cables and crew over the 15-month shoot.

**"The kids were a continuous inspiration to all involved in the film-making."**

- Stuart Cameron

"Once the kids got used to the cameras," said Mr. Cameron, "which only took a few minutes, we largely became invisible and were able to pick up whatever was going on. We often shot periods of play from a distance, but for interviews, the kids were not

nervous in the slightest. It helped having great camera crews with us, who were very sensitive to their responsibility to capture reality rather than performance.”

Mr. Cameron continued. “They were interested, yes, fearful, almost never. We were at the school and in many of the kids’ homes so often, that, we became part of the background. One or two of the kids were natural entertainers and we enjoyed capturing their ‘performances’ on camera. Technically, one or two of the kids took an interest, and we provided the school with a small, consumer Panasonic HD camera to use to shoot when we were not there. The school now has their own music and video facilities, where they are currently producing their own music videos. I guess some of that interest has been maintained, which is cool.”

Not all the children living in Mae Sot are fortunate enough to still have their families. “We have a boarding house which provides a comfortable, safe and fun place for children to live if their parents are deceased, if the children have been abused, or if their families are too poor to care for them,” said Suzy Amis Cameron. “Currently, we have 15 boarding students.”

Both Cameron and Ortega were impressed by the children’s natural exuberance and happiness in spite of their living conditions and the real threat of being kidnapped and sold into child trafficking. “Many of the kids come from difficult family backgrounds - their parents are not around, or they have their own issues related to drugs and alcohol,” said Cameron. “In addition, some of the children have been systematically abused. As a result, the kids are very aware of others’ pain. We saw little bullying at Good Morning School between the kids throughout the entire period of filming. Empathy is therefore a natural emotion that is apparent across the school.”

Mr. Cameron continued. “We were continually amazed at the positive human values displayed by the kids; sharing, helping, supporting - a willingness to share food, for example, when their next meal could be a long way away. Their compassion - the community sessions that were held regularly were very revealing. Brutal honesty contrasting with slapstick humor and mature observation... all within two sentences.”

He grinned. “Sibling rivalry, of course, does exist and competitiveness amongst the kids is apparent. And their creativity - nothing is ever wasted. An old water bottle would become a toy car within five minutes, a rap line came out of nowhere as a result of an occurrence normally involving girls and boys... some things are universal!”

“As a parent living in the developed world, there’s an ideal to which we expect to raise our children,” said Edward White. “We take it for granted in many ways. And yet, some of these kids in Mae Sot have had to endure and go without in a way which really confounds that ideal. What this film really shows is that children are the same everywhere. They have the same hopes and dreams...the same humanity. And stripped of all materialism and first-world comfort, that humanity is a beautiful and humbling thing. It’s inspirational.”

In setting the tone for the production Mr. Cameron was conscious that strong women were responsible for the vision behind every aspect of the project, from conceiving the idea of schools in Thailand to generating awareness and raising the funds for the building. “The film is anchored by powerful woman, both on camera and in terms of the producing team,” said Mr. Cameron. “It was important that we continued this approach in the narration. Our first choice was Sigourney Weaver.”

The Oscar®-nominated actress is a long-time friend of Suzy and her husband, director James Cameron; Weaver starred as Ellen Ripley in the science-fiction classic *Aliens* and in Cameron’s seminal CGI masterpiece *Avatar*. “Sigourney was only too happy to help and she was a delight to work with,” said Mr. Cameron. “We captured the narration in New York City on St. Patrick’s Day and all the streets around the facility were closed off to cars. Sigourney popped out and walked the last mile, helped ably by New York’s finest. Working with her, even for a short period of time was enlightening. As a director, I think when you have actors of Sigourney’s quality, you simply sit back and absorb.”

“The children at Good Morning School are living authentic and meaningful, dignified lives,” Ms. Amis Cameron observed. “They are living what we are trying to re-create in American society. In other words, their interactions with each other and the world are purely joyful, in spite of their harsh or cruel circumstances. They are our mentors in this way.”

**“As we are distracted with “things” and “stuff”, they are living interdependent, reliant, communal, close-knit lives. This brings a depth to the spirit.”**

- Suzy Amis Cameron

### **About the Good Morning School**

The Good Morning School recently won the top honor in Thailand for migrant schools, and Good Morning School is the highest-ranking Burmese migrant school in Tak Province.

“Which means,” said Amis Cameron, “we are hitting all the benchmarks to ensure these children qualify for greater education both in Thailand and Myanmar.”

Executive Producer Patrick Dunn described the challenges faced in building the new school. “It was no easy feat to transform a dirt floor school on the Thai Burma border, an area known to have serious human rights abuses and is populated predominately with refugees and migrant workers,” he said. It was with the assistance of the MUSE School CA and individual donors that the building of the new school was accomplished. Dunn saw firsthand the impact the project had when visiting the school upon its completion.

“The school is not only providing a rich and varied education to the local children but has virtually transformed an entire village,” he said. “To be a part of a community of people committed to improving the lives of these children and providing hope and a brighter future has been a profound and life changing experience for me.”

The program's director Erin Terzieff described the philosophy behind MUSE, which is being applied to the Good Morning School. "MUSE schools are committed to environmental sustainability and emphasize an interdisciplinary and holistic approach to fostering the knowledge, skills, and attitudes needed to build a sustainable world for present and future generations," she explained. "It is the MUSE mission to work toward zero net waste, energy and water, and to promote sustainability as a way of life for all MUSE students and their families."

She continued to explain how the Good Morning School's garden and farm has become a cornerstone in their approach to education and sustainability. Not only does the farm provide the students an opportunity to discover nature and grow their own food, it also is a model for community sustainability, providing parents with fair wage jobs. The school has been able to offset school-operating costs substantially and generate revenue from selling our goods at the market.

"As a result of our farm," said Terzieff, "Good Morning School was able to expand the boarding House and build the grade eight classroom."

The Thai government is offering Burmese migrants different ways to register for work permits and even obtain citizenship, but deportation is a constant threat and the Burmese are cautious to trust the system. Educated children become informed adults with the ability to design plans and strategies to help improve conditions at home, or to find economic security elsewhere.

The Good Morning School makes it a priority to keep Burmese culture alive. "Yes, very much so," said Ms. Amis Cameron. "Burmese language, culture, and history are taught daily. These children will have the opportunity to return home to Burma and be community leaders, small business owners, university students, and so much more. Our curriculum meets both Thai Ministry of Education standards, as well as Myanmar Ministry of Education standards. We have worked very hard to partner with BMWEC and each country's government. It is one of our greatest accomplishments. Now our kids can qualify for university in Burma as well as Thailand."

**"In essence, our kids are giving to the audience, rather than asking for help."**

*- Stuart Cameron*

"The world is a hard place, with so many disadvantaged people living in it," Mr. Cameron said. "Despite these difficulties, the children of Good Morning School, through their attitudes,

cheerfulness and positive approach became a haven of strength for me. In the developed world, we increasingly rely on what we have to measure our happiness, whereby in Mae Sot, in the physical sense they have little or nothing. I felt that telling their story would perhaps help an audience in the developed world, in a small way, to reacquaint themselves with the "really important" bits of life."

Technology has permitted the students at MUSE School CA to interact with the students at Good Morning School. "The power of the internet is like having pen-pals on steroids," said Suzy Amis Cameron. "In real time via Skype, connecting with children, and with Erin, sharing materials while traveling. The students have written stories and songs together, even though they are thousands of

miles away. This experience has made a huge impact on the children, and also provided the adults with an understanding of the cultural struggles that the families go through.”

Ultimately, the documentary was made to bring awareness and through its success to raise additional, much needed funds for kids to go to MUSE and receive a great education.

“I am grateful and appreciative every day for the safe life that I am able to have with my family and my children,” acknowledged Amis Cameron. “And I am comforted in knowing that we are trying to create a haven for the children and families of the Good Morning School.”

“I hope audiences will feel fortunate and grateful about the simple good things in their lives as a result of watching the film,” said Meddy Ortega.

Mr. Cameron expressed his own ambitions for the documentary. “I want an audience to feel better about themselves as a result of watching; to take the time to absorb the simplicity of happiness and then reflect on how they can apply this into their busy, hectic lives.

“For the kids,” he continued, “I want to project a reality that exists around the world. Lots of kids need the help of responsible adults. Our kids at Good Morning School are typical of good kids everywhere. They simply want a chance to succeed and a chance to achieve their dreams or fulfill their potential. To do this they need education, guidance, consistency, and some form of emotional well-being that allows them to grow and mature. Ideally, I would love to see members of the audience become advocates, through personal action, who support the delivery of education, nutrition, and safety for the world’s disadvantaged children.”

“Involvement is a great word as it suggests commitment and advocacy,” said Amis Cameron. “Funding is always an issue when trying to provide education, nutrition and security to children, throughout the world, so all help in this regard is always appreciated. As important, though, is simply seeing and appreciating the challenges facing children and their parents and teachers as they struggle day-to-day for some future. Change requires awareness followed by advocacy.”

As far as the Good Morning School goes, Amis Cameron says proudly, “Things have changed for us. Almost 300 students, a full operating farm....we are thriving.”

## CAST AND CREW BIOS

### STUART CAMERON Director and Producer

Director and producer Stuart Cameron is an adventurer in the classic sense of the word. He ran away to sea at the age of 16, returning two years later to complete his education at Mackie Academy in Scotland.

Mr. Cameron combined his creative and commercial skills as a disc jockey, a promoter and a body guard, but his creative intuition and strategic instincts were put to best use in his burgeoning career in advertising, marketing, and business consulting. With a focus on marketing as a planner and strategist, Mr. Cameron rose to senior management positions in London, Asia and the Middle East, where he ran the offices for global advertising firm Saatchi & Saatchi.

In 2000, Mr. Cameron launched his own consultancy business, providing strategic and creative solutions to many regional and global brands. He also began to develop an interest in filmmaking. By 2008, Mr. Cameron was working full time on feature film and documentary production. During the last 6 years, he produced or directed two feature films and two documentaries, as well as developing a slate of over 16 projects.

His initial documentary, *Earth Meets Wind*, received critical acclaim at film festivals across California. Mr. Cameron's first feature film, *Beautiful Wave*, a coming of age story starring Aimee Teegarden, achieved mini cult status amongst a niche fan base in the United States, Japan, China and more.

*All You Need is Love*, like all his projects, is driven by personal passion, in this case the rights of all children to education, nutrition and security. Mr. Cameron has a direct vision and a preference for the truth, which he applies to his filmmaking. "There is true beauty and honesty in reality," he says, "Why try to embellish?"

His approach as a film-maker is to trust his audience. "A good story told slowly and well is remembered longer."

Mr. Cameron is founder and president of Portfolio Films America and has worked with his creative partner and collaborator Stu Higton for 15 years. Together they develop, produce and direct independent feature films and documentaries designed to enlighten and enrich.

## SUZY AMIS CAMERON

### Executive Producer

Suzy Amis Cameron is an education and environmental activist whose passion is to “inspire and prepare young people to live consciously with themselves, one another, and the planet.” From her independent teenage years to her present day life, Suzy Amis Cameron remembers the turbulent world she witnessed, often in remote parts of the world, while working as a high-fashion model and actress. With her husband, James Cameron, Ms. Amis Cameron is dedicated to informing and educating the public about the destructive impact livestock production has on the environment. Her ultimate goal is to declare urgency, heighten awareness and challenge individual responsibility towards the benefits of a plant based diet, while encouraging one and all to “do the one thing that can make an immediate difference” to healing the Earth.

Another passion of Ms. Amis Cameron’s is MUSE School CA, which she co-founded with her sister, Rebecca Amis, in 2006. At MUSE children are taught the academics, but are also able to explore with creative freedom. MUSE teaches the responsibility of respecting one another and the Earth. In Fall 2015, MUSE School CA will be the first plant based school in the country.

In 2009, Ms. Amis Cameron founded Red Carpet Green Dress (RCGD), which combines the worlds of fashion and sustainability by challenging designers from around the globe to create a gown made entirely of sustainable materials. The winning dress will be worn on the red carpet at the Academy Awards®. Proceeds from the competition go towards scholarships at MUSE School CA and MUSE Global for underserved children.

Global MUSE is a network of sister schools that are modeled after the same principles and provide children on every continent with access to education. The MUSE Global outreach program provides educational and financial resources to Good Morning School in Mae Sot, Thailand, which is a partner school educating children of migrant workers who have escaped genocide in Burma.

With her well-earned recognition and clear vision, Ms. Amis Cameron is often asked to lend her name and life experiences to various projects. Ms. Amis Cameron was Executive Producer of the 2010 short film, *The Rounder Comes to Town*, directed by her nephew, Adam Davis Beatty. In 2002 she served as Executive Producer as well as hosting and narrating the documentary *Jackie Cochran: First Lady Of Flight*, directed by Elliot Haimoff, which appealed to her interests as a woman and a licensed pilot.

Suzy Amis Cameron’s film acting credits include feature performances in *Rocket Gibraltar*, *Blown Away*, co-starring Jeff Bridges, *The Usual Suspects* and *Titanic*. Ms. Amis Cameron is excited, honored and humbled to be an Executive Producer of *All You Need Is Love* and hopes to bring awareness to the Burmese unrest.

## PATRICK DUNN

### Executive Producer

Patrick Dunn is a CPA and a founder and managing partner of Dunn & Pariser, a boutique business management firm handling prominent entertainers, executives, producers, directors and professional athletes. Mr. Dunn is an authority in business management, taxation and accounting. For thirty years he has devoted his attention to the unique business management and financial needs of entrepreneurs, corporate leaders, professional service providers and their families, professional athletes and those in the entertainment industry.

Mr. Dunn is a Board Member and Treasurer of the MUSE School in Santa Monica, California, which was founded by Chairman Suzy Amis Cameron.

## STU HIGTON

### Executive Producer

Stu Higton graduated from Ravensbourne College in London in 1999, with a degree in Interactive Design. He went to work for the global advertising firm Saatchi & Saatchi in Riyadh, Saudi Arabia, creating an interactive portfolio for one of the world's wealthiest investors, Prince Alwaleed Bin Talal Al Saud.

While in Saudi Arabia, Mr. Higton met Stuart Cameron, and in 2000 they started octOpus Advertising in Dubai. During the last 14 years they have produced over 30 television commercials for regional and global clients, including a two-minute stereoscopic cinematic spot for Toshiba, featuring Lance Henriksen (*Aliens*) and Ryan Giggs of the Manchester United Football Club. The piece was filmed in Los Angeles with the Cameron Pace Group (*Avatar*) providing the stereoscopic expertise.

With a desire to move beyond commercials, Mr. Higton and Mr. Cameron launched Portfolio Productions in 2008, where the focus on positive, authentic stories has led to a slate of projects completed over the last six years. Mr. Higton was Executive Producer of the award-winning documentary *Earth Meets Wind*; the surfing drama *Beautiful Wave*, starring Aimee Teegarden ("Friday Night Lights"), Patricia Richardson ("Home Improvement") and Lance Henriksen (*Aliens*, *The Terminator*), as well as the critically acclaimed international prison drama *Dance of the Steel Bars* starring Patrick Bergin (*Sleeping with the Enemy*).

*All You Need is Love*, narrated by Sigourney Weaver (*Avatar*) is Portfolio Production's most recent documentary. Mr. Highton, who continues as Creative Director of octOpus, is responsible for the design of *All You Need Is Love's* marketing campaign, including the posters, trailers and websites.

## PAW RAY

### Chairwoman, Burmese Migrant Education Committee

Paw Ray has been instrumental in Migrant Education in Mae Sot, Thailand since 1999. As a young teacher and mother with four children, Paw Ray was forced to leave her home in Burma due to extreme social, political, and economic injustices. She arrived on the Thai-Burma border in hopes of creating a safe and secure environment for her family. Paw Ray struggled to enroll her own children in school, as they did not qualify due to their immigration status. Dealing with this challenge, compounded by the overwhelming number of Burmese Migrant Children facing the same circumstances, Paw Ray decided to start a small school at the gas station where she worked. Almost 16 years later, her pursuit for the Right to Education continues.

Paw Ray is a visionary woman who has built a network of schools, boarding houses, and night schools employing hundreds of teachers and serving thousands of children of Burmese migrants living (often illegally) inside Thailand. Her success depends on many delicate negotiations with the Thai and Myanmar governments, local authorities, and a community living in conflict and crisis. Her steely determination to make sure some of the world's least well-off children receive a chance at a better life through education makes her a force to be reckoned with.

Paw Ray has been crucial in helping MUSE establish a sister school relationship with Good Morning School and continues to build fellowship between our communities. Among her many awards, in 2007 Paw Ray was elected a Ashoka Fellow. Ashoka Fellows are leading social entrepreneurs who are recognized to have innovative solutions to social problems and the potential to change patterns across society.

## KEV ROBERTSON

### Director of Photography

Kev Robertson started his career as a cinematographer shooting commercials for the BBC. He moved to Los Angeles over 15 years ago and has become one of the most accomplished documentary DPs in the business. His broad range of projects and credits include: the Emmy®-nominated television movie *Flight 93: The Flight That Fought Back*; "Obsession: Dark Desires"; the festival favorite *Beautiful Wave*; "Adrift", for Discovery's Shark Week; "Mega Factories" for National Geographic; "How The Universe Works"; "Weather That Changed The World" and "Seconds From Disaster".

## EDWARD WHITE

### Music and Orchestration

Edward White is a highly regarded composer of feature film, television and commercial scores. Mr. White's credits the recently completed sci-fi thriller, *Listening*; the sci-fi comedy, *The Seventeenth Kind*, starring Sylvester McCoy (*The Hobbit*) and Brian Blessed (*Flash Gordon*); the gangland thriller, *The Sky in Bloom*, starring Sean Knopp ("24: Live Another Day") and Ross Mullan ("Game of Thrones"); the

surfing drama, *Beautiful Wave*, starring Aimee Teegarden (“Friday Night Lights”) and Lance Henriksen (*Aliens*) and the British supernatural thriller, *Nine Lives*, starring Amelia Warner (*Aeon Flux*) and Paris Hilton (*House of Wax*).

Mr. White’s television credits include the Discovery series “Railroad Alaska”, the 12-part History Channel series, “Mankind: The Story Of Us All”, narrated by Josh Brolin, and the Alan Turing biopic, “Codebreaker” starring Ed Stoppard (*Joy Division*), Henry Goodman (*The Damned United*) and Paul McGann (*Alien3*). He has scored music for high profile television shows for the BBC, Discovery, A&E, National Geographic, PBS and Channel 4.

In 2006, Mr. White was a finalist in the BBC New Talent/Television Composer competition. In 2007, he was presented in Los Angeles with a Turner Classic Movies Young Film Composer Award. The blue ribbon jury was chaired by Academy Award®-winner Hans Zimmer (*Inception*, *The Dark Knight*).

## MEDDY EZRAH ORTEGA

### Producer

Meddy Ezra Ortega is a film producer at Portfolio Productions. Ms. Ortega graduated from the University of the Philippines in 2006 with a Bachelor’s Degree in Broadcast Communication. She pursued a marketing career, joining Magsaysay Maritime Corporation as a marketing and training executive, and then gained experience in event planning, initiating events for major consumer brands on Boracay Island, a world-class Philippine tourist destination.

Ms. Ortega moved to Dubai in 2009 and was named Production Associate and Executive Assistant to Stuart Cameron at Portfolio Productions. She received Associate Producer credit for Portfolio’s *Earth Meets Wind*, *Beautiful Wave* and *Dance of the Steel Bars*. *All You Need is Love* is Ms. Ortega’s first Producer credit.

## ERIN TERZIEFF

### Mae Sot Program Director

Erin Terzieff is the Mae Sot Program Director for MUSE School and the Founder of All You Need is Love, a charitable organization. Both MUSE and AYNIL facilitate safe education for Burmese migrant children living in conflict and crisis on the border of Thailand and Burma. Over the past eight years, Erin has worked with schools, teachers, local leaders, powerful advocates and committed donors to support some of the world’s most marginalized children. Migrant school projects range from providing clean water, medical care, operating costs, building construction, capital projects, scholarships and teacher training to organizing a volunteer program.

In 2007, Terzieff started working with Good Morning School, a Burmese learning center in Mae Sot, Thailand. What began as a one-room hut with 40 children has developed into the standard of

excellence in the migrant school system. Good Morning School now has almost 300 children, 15 staff members and a full, operating farm.

In addition to galvanizing support for Good Morning School, Erin has been actively involved in partnering with local community based organizations to fund projects and operations at countless other Burmese migrant schools. In 2012, Erin founded All You Need Is Love to fill this gap and expand the reach and depth of services for these schools. As a passionate teacher for nearly 15 years, Erin's instincts are geared toward nurturing the school campus, staff, and students to create a safe and comfortable learning environment.

Over the years Erin has collaborated on projects with visionaries like Jack Healey, founder of Amnesty International, Nobel Prize winner Dr. Mohammed Yunus , Chairwoman of the Burmese Migrant Worker's Education Committee Naw Paw Ray, Nobel Prize Nominee Dr. Cynthia Maung, Co-Founder of U.S .Campaign for Burma Jeremy Woodrum, The Jolie-Pitt Foundation, and James and Suzy Cameron.

In her free time, Erin teaches Bikram and Vinyasa Yoga and is currently writing a book about her life experiences with mentor, inspiration, and child hero Sofia Tam.

END CREDITS

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