



The remarkable story of three families and their amazing journey across the planet we all call Home.

earth



Disney nature
earth



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DISNEYNATURE FILMS

Presents

EARTH

A
BBC, GREENLIGHT MEDIA,
DISCOVERY CHANNEL
Co-Production

A
BBC NATURAL HISTORY UNIT
Film

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EARTH

Production Information

The first in the Disneynature line-up of films, “EARTH,” narrated by JAMES EARL JONES, tells the remarkable story of three animal families and their amazing journeys across the planet we all call home. “EARTH” combines rare action, unimaginable scale and impossible locations while capturing the most intimate moments of our planet’s wildest and most elusive creatures. Directors Alastair Fothergill and Mark Linfield, the acclaimed creative team behind the Emmy Award®-winning “Planet Earth,” combine forces again to bring this epic adventure to the big screen, beginning Earth Day, April 22, 2009. Behind-the-scenes talent includes producers Alix Tidmarsh and Sophokles Tasioulis, award-winning composer George Fenton directing the Berlin Philharmonic Orchestra, and editor Martin Elsbury (“Deep Blue”).

DISNEYNATURE

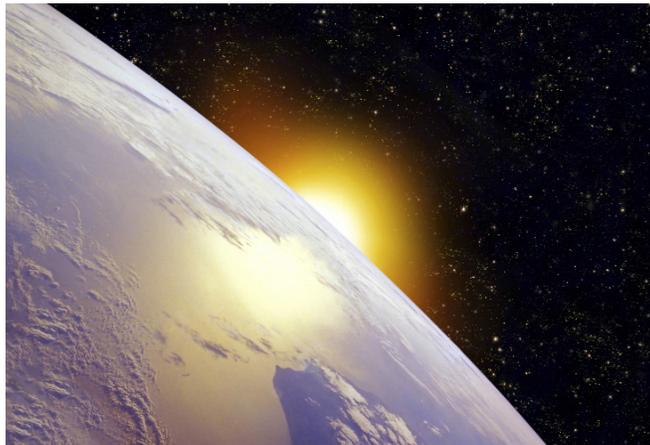
DISNEYNATURE: ALL NEW, ALL NATURE

Disneynature is the first new Disney-branded label in 60 years. Jean-François Camilleri serves as executive vice president and general manager of the company. With plans to release one feature-length nature film a year, Disneynature was formed in the proud tradition established by Walt Disney with the classic True-Life Adventures series from 1948 to 1960, which won eight Academy Awards®.

Camilleri says: “I think the public worldwide is really looking for films which are entertaining, which are educational, which show beautiful things about nature and are basically environmentally conscious. And I think that Disney is the best studio to do this because that’s what Walt Disney created 60 years ago.

“Nature invents the most beautiful stories,” he continues. “If you’re looking for the best scripts, they are actually in nature. So in a place like the Disney Studios, where storytelling is key, we are going to go and look for the stories in nature and bring them to the big screen. This was a vision of Walt Disney back in 1948, and this is the vision of Disneynature today.”

Dick Cook, chairman of The Walt Disney Studios, says, “Disney has been a pioneer in creating landmark nature films for more than six decades, and we’re thrilled to be expanding upon that legacy with some extraordinary new films from Disneynature. We believe that



moviegoers of all ages and all over the world want to know more about the planet in which they live. Working with the world's top nature filmmakers, it is our goal to create exciting new motion pictures on a variety of subjects that are timely, entertaining and informative. 'EARTH' is a great example of the kind of film we want to make, and we know audiences everywhere are going to be blown away by this magnificent production."

"I think 'EARTH' is a perfect film to start the DisneyNature series in the States because it is a portrait of the whole planet," director Alastair Fothergill says. "We literally filmed from pole to pole. It's a celebration of the beauty of the entire planet. In a sense, 'EARTH' is like the overture in an opera. It's the very, very best together in a wonderful epic celebration, so it's a wonderful opener for the whole of the DisneyNature series of movies."



Starting in the arctic winter just 700 miles from the North Pole, "EARTH" follows the sun's warming influence as it travels south right down to the Antarctic. This epic global journey is told through the eyes of three key animal families. We watch as a polar bear mother struggles to feed her newborn cubs as the sun melts the ice beneath their feet. We marvel at the determination of an elephant mother as she guides her tiny calf on an endless trek across the Kalahari Desert in search of fresh water. We follow a humpbacked whale mother and her calf as they undertake the longest migration of any marine mammal—4,000 miles from the tropics to the Antarctic in search of food.

POLAR BEARS STRUGGLE

POLAR BEARS STRUGGLE FOR SURVIVAL

The first family to appear on screen is the polar bears. Some 700 miles south of the North Pole, a male adult bear hunts far out on the pack ice, which, as spring arrives, is melting around him earlier than in past years.



And a mother bear emerges from her den with her two cubs after a long winter in their snow den. She too faces the challenge of feeding her family and herself because her hunting platform, the sea ice, is melting earlier and earlier each year. Her survival and that of her cubs are in serious question.

Director Mark Linfield says: "I think the polar bear has become an emblem for all the animals that are struggling on planet Earth because its plight is so visual, it's so graphic. When the polar bear falls through the ice, you almost need no commentary, the images just tell the story and it's heart rending. Of course global warming hits the poles first,

that's where we first see it and that's where it hits hardest, so the polar bear in a very real sense is a barometer for what's happening and a warning for what's ahead."



The filmmakers were the first to be allowed access to the polar bear denning site in Kong Karls Land, Norway, where they captured the emergence of a mother polar bear with her two cubs from their snow den. They also provided a first-time perspective, using aerial photography, of polar bears negotiating the sea ice, which cannot be filmed from the land. For the aerial shots, they used helicopters equipped with gyro-stabilized Cineflex aerial camera systems with more powerful lenses than had been possible to use before. This allowed the filmmakers to track their animal characters from great distances and heights and place them into the context of their environment without disturbing them.

Fothergill says: "For me, probably the ultimate moment filming for 'EARTH' was in the helicopter getting those wonderfully special images of the polar bear swimming in the ice. It was a very beautiful image, but also it seemed to me it was a fantastic symbol: the world has disappeared beneath the feet of this large carnivore, and in a sense it was emblematic of the fragility of our planet."

The bitter cold posed a challenge to both the crew and the camera equipment. To keep the camera kit warm, they developed a special jacket they called a "polar bear jacket" made of quilted down with a heating circuit in it. "However, keeping the crew warm was just as important," says Jason C. Roberts, polar logistics expert. "The biggest problem they face is frostbite. You have to keep moving to keep warm. But camera people are very focused, and when they are filming they will keep still, which can be dangerous."



ELEPHANTS OF THE KALAHARI DESERT

To visit the next family, filmmakers travelled far to the south, the journey continuing across the world's harshest deserts. We are battered by sandstorms in the Sahara, we fly over the world's largest sand dunes in Namibia, and in the Kalahari Desert we meet the second of the animal stars: an elephant mother and her tiny newborn calf.

It is the dry season and thousands of elephants are struggling across the Kalahari in search of fresh water. Thick clouds of dust blow across the desert, and there is a real risk that the

mother and calf will get separated in the sandstorm, and after days of trekking, the matriarch finally leads the herd to an isolated water hole in the desert. At last the elephant calf and mother can quench their thirst, but they do not drink alone. The elephants are forced to share the precious water with hungry lions.



During the day the elephants dominate the water hole, but at night the balance of power shifts. Lions can see far better in the darkness, and the lions try to steal the calf away from its mother. The elephants gather around their calves to form a defensive wall of hide. Frustrated by this defense, the lions have to change their tactics. This is the largest pride of lions in Africa, and 30 of them join forces to attack a young adult elephant. Will the calf and its mother survive the night and continue their trek for fresh water, which must continue to ensure they survive? The elephants are striving for the Okavango Delta, an inland delta still hundreds of miles away. At the moment the delta is dry,

but the flood will come.

Fothergill says: “Filming the extraordinary sequence of the lions and the elephants at night from open vehicles was a great challenge. In the first place, that is a very, very unique story. I think, as far as we know, only that one pride in Botswana, 30 strong, has learned to bring a massive elephant down in the way they do.

“For us filming it, there were a number of challenges. In the first place we knew we had to film it in infrared; any normal light would have disturbed the natural behavior of the lions and the elephants. What was absolutely terrifying was that in complete darkness, blind, very upset, very large female elephants were running all around the place, and I have to say that a big female elephant or a bull elephant, upset, thinking it’s about to be eaten up by lions, will not stop if they run into a vehicle, and that was what was quite frightening: it wasn’t the lions, it was the elephants.”



Linfield says: “For me, the scene of elephants battling a sandstorm in the Okavango delta is one of the most powerful in the whole movie. From our chopper above the storm, we could see everything. It was elephants versus the elements. It was just raw, natural drama. The lengths that one mother went to in order to save her calf was so uplifting and yet, moments later, the dust cleared and it became apparent that another calf was lost. And from high overhead, we could see what that little calf could not—it was walking in the wrong direction into the middle of the desert. There was nothing we could do to help it. In one sequence we

had drama that touched so many different emotions, and it came out of the blue with no script. Nature did it all for us.”

SUN'S ANNUAL RHYTHM DRIVES CYCLE OF WET AND DRY

The lives of the elephant stars are just as dominated by the sun as those of the polar bears. The sun's annual rhythm drives the cycle of wet and dry which forces the elephants to be constantly on the move in search of fresh water. “EARTH” sets the elephants' intimate struggles against the epic global story of the freshwater supply across the planet. With spectacular time-lapse photography from the air, we watch as massive storms form over the tropical seas before blowing inland to meet the great mountain ranges of the planet.

The clouds forced up by the mountains cool and drop their moisture as snow. When the sun's warmth melts that snow, we follow as this fresh water starts its long journey back to the ocean. The cameras take viewers right over the world's highest and largest waterfalls and on towards the sea. As this fresh water sweeps across desert lands, the Okavango Delta is transformed into a fertile paradise. After weeks of marching, the elephant mother and calf have finally arrived and play together in the crystal clear waters.

“This was a very special shoot,” says field assistant Chadden Hunter. “We lived with the elephants for nearly two months observing them as they traveled across near barren desert, surviving on such a meager diet. They are remarkably tough animals and incongruous in such an extraordinary setting!”

HUMPBACK WHALES MIGRATE 4,000 MILES

Just as it does on the land, the sun fuels life in the oceans, and it is there that filmmakers go for the final stage of the journey. The third stars are a humpback whale mother and her newborn calf, and we meet them first in tropical waters near the equator. These warm, calm waters make good nurseries. The calf is just a few weeks old and the mother delicately supports him near the surface so he can breathe. The calf receives over 600 quarts of milk a day from its mother, but the mother is starving. There is nothing for her in these clear waters.

Eventually, when the calf is five months old, mother and calf set out on the longest journey undertaken by any marine mammal—4,000 miles from the tropics all the way to the southern extremes of the planet in Antarctica. From a unique aerial perspective, flying just above the whales, cameras follow them as they journey all the way.



As they travel south, the whales encounter some of the ocean's greatest spectacles. A hundred sailfish, with javelin-like bills, chase through the ocean at nearly 70 miles an hour in search of prey. A great white shark, filmed in ultra-slow motion, explodes out of the ocean to



grab its fur seal prey.

Eventually the humpback whale and her calf reach Antarctica just in time for the summer. The sun has melted the ice and life has returned. Now the humpback mother can replenish her reserves. She and other whales cooperate to create a spiralling net of bubbles with which they harvest shrimp-like krill. But the whales must work fast because soon the sun's warming influence

will return to the north and the sea will freeze again—forcing the whales to journey all the way back to the tropics.

GETTING CLOSE TO THE GIANTS OF THE OCEAN

“Filming underwater means getting up close, which is why it’s so special,” cinematographer Doug Allan says as he describes filming the giant whales. “When you are on the land, you quite often rely on being a long way away and you’ll be hidden in a blind or in a vehicle. In the water, you have to work much closer to the subject. It will be aware of you, so its confidence is essential. My goal is always for the animal to accept me.

“I’m not surprised when people say having a whale encounter changes their lives,” he continues, “and I had a far more intimate, personal experience with a whale than most people. There is no equivalent experience with a live animal. You can make friends with an elephant but whales are so much bigger, and in the weightless medium of water, they have this intangible mystery about them.”

Speaking of the three animal families featured in the film, producer Sophokles Tasioulis says: “They are heroes in a very traditional way. They have their battles, they have their defeats, they have their victories, so you sympathize with them, you feel with them, and that’s what you want to have in a big-screen drama.”



Producer Alix Tidmarsh adds: “I really felt that we needed the intimate stories of the animals combined with the epic scope of the film to make it work well on the big screen.”

CARIBOU MIGRATE ACROSS ARCTIC TUNDRA

While focusing on the three animal families, “EARTH” also explores the lives of other members of the animal kingdom and the geography of the planet. Traveling south from the

arctic home of the polar bears, the film reveals the first vegetation after the snows—the endless grasslands of the arctic tundra. This expanse of grassland is practically lifeless in the winter, but every summer thousands of visitors arrive from the south to take advantage of the brief flush of food in the summer. In Canada, 3 million caribou trek 2,000 miles north following the thaw. It is one of the longest overland migrations on Earth and one of nature’s greatest spectacles. The vast herds do not travel alone. Hungry wolves shadow them all along the way. We watch a complete wolf hunt from the air as the wolves cooperate to separate a calf from its mother.

To reach the first trees on the planet, the film travels some 1,200 miles from the North Pole, where stunted shrubs mark the “tree line” of the planet. This is the start of the taiga—the greatest coniferous forest in the world which stretches unbroken all around the northern hemisphere—containing one-third of all the trees on Earth. For much of the year the taiga is a snow-covered wonderland, a silent world where the snow is rarely marked by footprints. Among the few that live there is the lynx, which is captured on film.

Approximately 1,500 miles south of the North Pole are broad-leafed woodlands. Summer is long enough here for deciduous woodlands to take over from conifers. These are the woodlands of bluebells and nightingales, foxes and deer. In spring, mandarin duck chicks take their first brave and comic leaps from their nest hole high in the treetops.

Eventually the epic journey reaches the equator. This is the only part of the planet that has no seasons, for here in the tropics the sun shines reliably for 12 hours every day of the year. With so much available energy, the jungle grows unchecked and supports a variety of life. Although it covers just three percent of the planet, the rain forest is home to more than half of all its plants and animals. In Papua New Guinea alone, there are 42 different species of Birds of Paradise, an extraordinary variety with amusing mating displays. The jungle depends not just on reliable sunshine all year round but also on receiving more rainfall than anywhere else on Earth. Without rainfall there would be no rainforest—just desert.

Among other animals featured in the film are flocks of demoiselle cranes that undertake an incredible migration over the planet’s highest peaks—the Himalayas—from Mongolia to India. Able to climb to altitudes of up to 25,000 feet, they must reach their breeding grounds on the other side to winter in warmer climes, but there are times when winds over the mountains force them to turn back and try again another day.



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CAPTURING PREDATION IN SLOW MOTION

To capture predation in super-slow motion—including a scene in which a cheetah brings down a gazelle—the filmmakers used a camera originally developed for crash testing cars. It records straight onto a hard drive—there’s no film or tape—creating digital files that are stored straight onto a laptop computer. It can film at 1,000 frames per second at full 1024x1024 pixel resolution. This means that the filmmakers can slow an event down by up to 40 times but maintain the clarity and detail of the image.



“We use this camera to give a unique perspective on wildlife events that happen in a very short period of time,” says cinematographer Simon King. “Only by filming this way can we truly appreciate the beauty and mastery of such magnificent creatures as the cheetah or evoke the poignancy of the life-and-death struggle between prey and predator. Shooting at its highest speed, this camera would take an event that occurs over four seconds and make it into a shot that takes more than five minutes to lay out!”



Although animals in nature must struggle for survival, there are lighter, even humorous moments in their lives. In the Okavango Delta a troop of baboons gingerly wade through the water, clearly hating to get wet. Also in the delta, elephants joyously swim in the crystal-clear waters after their long trek through the desert. Elsewhere in the film, chimpanzees stuff their mouths full of fruit, a male bird of paradise dances and struts to

attract a mate, and baby mandarin ducks launch themselves from their nests high in the trees, making hard, bouncing landings on the ground that leave them unharmed.

“EARTH”—A MASSIVE PROJECT

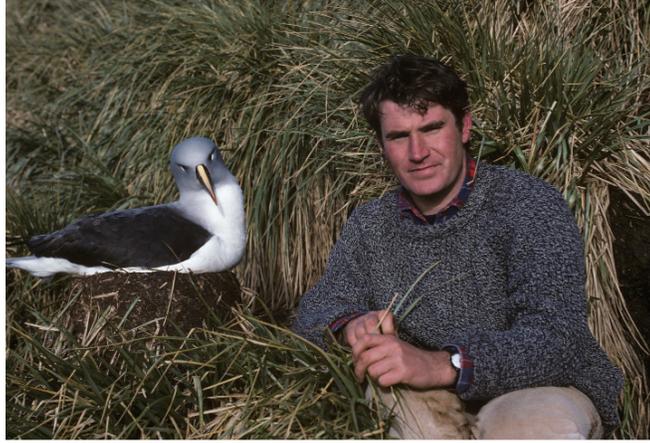
Never in the history of cinema have so many resources and so much time been invested in a true-life feature film. “EARTH” is the ultimate portrait of the planet, revealing its natural splendors as they have never been seen before. At a time when we are all becoming increasingly aware of global warming and the fragile state of the planet we call home, “EARTH” is a movie of the moment.

“I’ve worked on some pretty massive projects in my time,” Fothergill says, “but they’re completely dwarfed by the scale of ‘EARTH.’ In over five years, we filmed at more than 200 locations in 64 countries worldwide and employed 60 cameramen, all of whom are complete

experts in their own field. Nobody in the history of cinema has ever had so much time, resources and talent brought together for one true-life feature.”

In addition, the production included 250 days of aerial photography, and the final movie features 42 animal species.

As the years pass, more and more of the natural world is dwindling or disappearing. “If we were to make this film in 10 or certainly 20 years’ time, we would not be able to bring the extraordinary images we are bringing to the big screen,” Fothergill says. “So there’s a subtle, yet powerful message behind the film, which aims to encourage those who see ‘EARTH’ to feel compelled to do something to preserve our beautiful but fragile planet.”



“Five years is a long time,” director Mark Linfield says, “and in a production of that length you have ups and downs and some shoots fail and some shoots are successful; you have to constantly rethink the story. I think it’s fair to say that all of the teams at times thought, ‘Can we really pull this off?’ It’s such a massive undertaking in terms of the sheer scale and the vision, but looking back at it after five years I think it worked out really well.”

As narrator James Earl Jones says: “The people who put the footage together for ‘EARTH’ are artists. Not just artisans, as every photographer has to be, but artists. To have the patience to find the subject, to know what angle they want to shoot that subject in, the light they want to shoot the subject in and then the patience to wait for it to behave in a way that’s interesting, that they’ve never seen before—that’s artistry.”



In conclusion, producer Tidmarsh says: “We as humans are all part of one big system—a complex system of relationships called Earth. We affect this system more than most, therefore I believe we have a responsibility to respect it. By showing and reminding people of the beauty and wonder of our planet, we hope that it will remind us all to just take a little more care and action towards preserving our precious resources and the

living things that share our planet with us. Without them, our lives could change radically in a way we might not like, and given it’s impossible to tell which direction things may definitely change I hope that people watching this movie will just take a little more care to protect our planet.”

“EARTH” FUN FACTS

Humpback Whales

- The humpback whales in the film migrate 4,000 miles from the warm waters of the tropics to the waters off Antarctica where they feed on krill and small fish.
- To avoid getting separated and losing track of each other, mother whale and calf keep in contact by slapping their fins on the surface of the water.
- Humpbacks sometimes feed on krill cooperatively using a method call “bubble netting.” A group of whales emit bubbles in a circle, which herds the krill together and forces them towards the surface at the center of the circle, making it easy for the whales to feed.
- Humpback whales’ very small eyes help them withstand the pressure of a deep-sea dive.
- Instead of teeth, a humpback whale has approximately 330 pairs of baleen plates, or fine brush-like structures, which strain krill from the water.
- Humpback whale calves are able to swim within 30 minutes of being born. Calves drink about 160 gallons of milk a day.
- Humpback whales are singers: their songs can last up to 10 minutes. Why or how humpbacks sing is unknown, though it is possible it is related to communication and, in breeding season, to mating.

Polar Bears

- The polar bear gets all the liquid it needs from its food its main source being the ringed seal—so it has no need to drink water.
- Polar bears will travel hundreds of miles in search of food and can swim 12 miles a day.
- The polar bear is so well adapted to retaining heat that they can’t run long distances because it would be in danger of overheating.
- Polar bears are the largest land predator in the world. Males can grow up to about eight feet and weigh up to 1,800 pounds.



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- Even with their mother's care, only 50 percent of the polar bear cubs survive their first year, and more are lost when they first leave their mother to make their way alone.
 - The polar bears were filmed on Kong Karls Land, a group of islands between the Barents Sea and the Arctic Ocean. Part of Norway, it is a land where the midnight sun lasts from April 20 to August 23, and the polar night lasts from October 26 to February 15.

Elephants

- An adult elephant can eat more than 300 pounds of food and drink 50 gallons of water a day.
- Elephants' ears act as a cooling system. By holding them out in the wind or flapping them, the elephant can increase the movement of air over its ears and cool the blood running through them, thereby regulating its body heat.
- It can take up to six months for an elephant calf to learn how to use its trunk to bring water up to its mouth.
- In times of danger the adult elephants in a herd will form a ring around the young, facing out to protect them.
- In the film the elephants spend weeks traveling across the Kalahari Desert to reach the abundant waters of the Okavango Delta, the world's largest inland delta, where the Okavango River empties into the desert.

Other Cast Members

- Millions of caribou undertake one of the world's longest land migrations at 2,000 miles.
- Grey wolves travel greater distances than any other land mammal in North America except for the caribou.
- Thousands of demoiselle cranes migrate from Mongolia to the warmer climates of India, over the highest mountain range on Earth: the Himalayas. They can fly at altitudes up to 25,000 feet.
- Lions are the only cats to live socially in prides, and it is the lionesses in a pride that do most of the hunting.
- The cheetah is the world's fastest land animal. It can accelerate from 0 to 40 miles per hour in three strides and to its full speed of 70 miles per hour in seconds.

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- A great white shark is the world’s largest predatory fish, with about 3,000 teeth at any one time. It is one of the few sharks that can jump fully out of the water.
 - In the film, a troop of Chacma baboons can be seen delicately wading through the flooded Okavango Delta, where the Okavango River empties into the Kalahari Desert, as though they can’t stand getting wet. They do, however, enjoy eating the tubers of aquatic plants. An average troop of baboons consists of 20 to 80 individuals.
 - Mandarin ducks build their nests in a hole in a tree up to 30 feet from the ground. When the eggs hatch, the mother calls the chicks from the ground. Each chick crawls out of the hole and launches itself into a free fall. Astonishingly all the chicks land—and sometimes bounce—unhurt and head for the nearest feeding ground.
 - There are approximately 40 different bird of paradise species in Papua New Guinea, each with a different mating display. For his mating display, the male six-plumed bird of paradise builds his dance floor, clearing a small patch of forest floor of leaves and twigs and pruning the surrounding branches of leaves. He wants all the visiting females to get a good look at his performance.
 - During the approximately five years of filming “EARTH,” the production captured 42 animal species on film.
 - The Earth is tilted at an angle of exactly 23.5 degrees to the sun. Without this tilt, the Earth would be a very different planet. While there would still be climatic variations north to south caused by the varying concentration of solar energy reaching the planet’s surface, there would be no seasons and no variation in the hours of daylight and darkness during the year.
 - Tropical rainforests cover less than 3 percent of the planet’s surface but are home to more than 50 percent of the world’s species.

ABOUT THE NARRATOR



JAMES EARL JONES’ voice is known by people of all ages and walks of life—the “Star Wars” fans who know him as the voice of Darth Vader, children who know him as Mufasa from Disney’s “The Lion King,” those who hear him intone “This is CNN” while watching the news, and the countless people who use Verizon phone services, for which he was the exclusive spokesperson for many years.

Born in Mississippi and raised in Michigan, Jones moved to New York City after graduating from the University of Michigan and serving in the military. Renowned Broadway producer Joseph Papp gave Jones one of his first major breakthroughs, casting him as Michael Williams in Shakespeare’s “Henry V.” This marked the beginning of Jones’ long affiliation with the New

York Shakespeare Festival, which eventually included the title roles of “Othello,” “Macbeth” and “King Lear” among his many distinguished performances for the company.

Based on his success in the theater, he began to be cast in television roles. In the 1960s, Jones was one of the first African-American actors to appear regularly in daytime soap operas (playing a doctor in both “The Guiding Light” and “As the World Turns”), and he made his film debut in 1964 in Stanley Kubrick’s “Dr. Strangelove.”

In 1969, Jones won a Tony Award® for his breakthrough role as boxer Jack Johnson in the Broadway hit “The Great White Hope” (which also garnered him an Oscar® nomination for the 1970 film adaptation). He won a second Tony Award in 1987 for August Wilson’s “Fences.”

Although he was cast in numerous leading roles in films in the 1970s, including “The Man,” “Claudine,” “The River Niger” and “The Bingo Long Traveling All-Stars and Motor Kings,” Jones continued to make his biggest impression on stage. In addition to his Shakespearean work, he began a long-standing collaboration with South African playwright Athol Fugard, acting in “The Blood Knot,” “Boseman and Lena” and the critically acclaimed “Master Harold...and the Boys,” among others.

His films of the 1980s included John Sayles’ “Matewan” and “Field of Dreams,” while the ‘90s found him in the thick of the Tom Clancy blockbuster trilogy—“The Hunt for Red October,” “Patriot Games” and “Clear and Present Danger”—as well as in the film version of the Alan Paton classic “Cry, the Beloved Country.”

His career also includes a wide range of television work, including “Roots: The Next Generation”; “Heat Wave,” for which he won an Emmy®; and a great number of guest roles in series ranging from “The Defenders” and “Dr. Kildare” to “Touched by an Angel” and “Homicide: Life on the Streets.” He also earned an Emmy as the title character in the series “Gabriel’s Fire.”

In addition to the many awards he has received as an actor—two Tonys®, three Emmys®, a Golden Globe®, two CableACEs, two OBIEs, five Drama Desks, and a Grammy®—Jones was honored with the National Medal of Arts in 1992 and the John F. Kennedy Center Honor in December 2002. He also was honored by the Screen Actors Guild with the Lifetime Achievement Award in January of 2009.

In the spring of 2005, Jones starred on Broadway in a critically acclaimed revival of “On Golden Pond,” for which he was nominated for a Tony Award®. In 2006, he also starred as Supreme Court Justice Thurgood Marshall in the production of “Thurgood” at the Westport County Playhouse, and in spring of 2008 portrayed Big Daddy in “Cat on a Hot Tin Roof” on Broadway with cast members Terrence Howard, Anika Noni Rose and Phylicia Rashad.

ABOUT THE FILMMAKERS

ALASTAIR FOTHERGILL (Director) was educated at Harrow School and the Universities of St. Andrew’s and Durham. He joined the BBC Natural History Unit (NHU) in 1983. He has worked on a wide range of the department’s programs, including the BAFTA award-winning “The Really Wild Show,” “Wildlife on One” and the innovative “Reefwatch,” where he was one of the team that developed live broadcasting from beneath the sea.

Fothergill went on to work on the BBC ONE series “The Trials of Life,” with David Attenborough. In 1993 he directed “Life in the Freezer,” a six-part series for BBC ONE

celebrating the wildlife of the Antarctic. While still working on the series he was appointed head of the NHU in November 1992.

In June 1998, Fothergill stepped down from his role as head of the NHU to concentrate on directing the TV series “The Blue Planet,” the ground-breaking TV series on the Earth’s oceans, and “Deep Blue,” the feature-length version which achieved both critical and box-office success for its outstanding cinematography. “Deep Blue” went on to rejuvenate worldwide interest in the documentary film genre. He is also the creative visionary behind the Emmy®- and Peabody Award-winning 11-part series “Planet Earth,” which he executive produced.

MARK LINFIELD (Director) was educated at the University of Oxford. He had a childhood passion for nature and started his filmmaking career at the age of 21, on a BBC documentary about gorillas in the Congo, West Africa. He then joined Green Umbrella Productions from where he traveled the world producing and directing many award-winning documentaries including “The Triumph of Life,” “The Battles of Braveheart,” “Orangutans: The High Society” and “The Temple Troop.” In 2000 Mark returned to the BBC to direct on the BAFTA-nominated “Life of Mammals” with Sir David Attenborough. In the last four years Mark has produced and directed the award-winning “Capuchins: The Monkey Puzzle” and two episodes of “Planet Earth,” including the opening show: “Pole to Pole.”

SOPHOKLES TASIOULIS (Producer) studied aerospace engineering at Berlin’s Technical University (TU Berlin) as well as media design and media art at the BILDO Academy Berlin. After completing his studies, he worked for various broadcasters and film production companies (including Arte, BBC, CanalPlus, ZDF) and founded THESA Film und Fernsehproduktion in 1991. In 1998 he founded Hope & Glory Film Productions. Since 2002 he has been in charge of developing, financing and producing projects with German and international co-production partners.

He produced and co-produced a number of noted documentaries, including “Cheerleader Stories” and “Deep Blue” as well as features such as “Shoes of America,” “The Great Match” and the animation feature “Quest for a Heart.”

ALIX TIDMARSH (Producer) gained a degree in zoology from Bristol University. In 1998 she joined BBC Worldwide for seven years, as Director of Marketing where she headed an integrated, full-service marketing operation that included strategic market planning and the creative execution of campaigns.

She facilitated company-wide marketing projects and helped shape the company’s investment strategy. She was responsible for providing consumer insights, marketing and funding support to the production process and directed the account management of the BBC specialist factual departments, working with producers and BBC Marketing to develop programming with a global multi-media potential. Her team also coordinated and managed the global exploitation of those brands across media. She was instrumental in managing the global marketing of hugely successful, award-winning brands such as “The Human Body,” “Walking With Dinosaurs,” “The Blue Planet” and David Attenborough’s “Life of Mammals,” and is responsible for providing consumer insights, marketing and funding support to the production process. A highlight was the funding and marketing of the successful IMAX film version of “The Human Body” as well as conceiving and producing the box-office smash hit

“Deep Blue.” Prior to joining the BBC, Tidmarsh gained 14 years’ experience in classic strategic marketing roles from two major international companies, Unilever and L’Oreal, before running her own successful restaurant and bar.

As managing director of international television and film, **MIKE PHILLIPS (Executive Producer)** managed BBC Worldwide’s television and feature film business. Responsible for the investment in BBC programming and selected BBC theatrical films, he has served as executive producer on “Deep Blue”; Julian Temple’s “Pandemonium,” starring John Hannah and Linus Roache; the Roddy Doyle comedy, “When Brendan Met Trudy”; and the supernatural thriller “Dr. Sleep,” starring “ER’s” Goran Visnjic.

Before joining BBC Worldwide, Phillips was managing director of Thames Television—then the U.K.’s largest independent production company—a director of two U.K. production subsidiaries, Euston Films and Cosgrove Hall productions, and president of the Los Angeles-based production company Reeves Entertainment. He was responsible for single films for the BBC such as John Schlesinger’s “Cold Comfort Farm.”

ANDRÉ SIKOJEV (Executive Producer) studied philology, Slavic literature and orthodox theology in Munich and Berlin. He began working as a freelance journalist (*Der Spiegel*) during his studies and later became an author (“Die Narten—Kinder Der Sonne”), publisher and literary translator.

Sikojev is one of the co-founders of Greenlight Media AG and, since 2006, chairman of the supervisory board. Furthermore, he is the author of the successful 26-part animation series “SimsalaGrimm” and, together with Stefan Beiten and Nikolaus Weil, the producer of the series. As the co-producer and producer, he has developed and implemented further animation films, including “Funky Cops” and “Quest for a Heart,” the TV documentaries “Sandstones,” “Giorgio Armani—A Man for All Seasons” and “Iceland—Realm of the Gods,” as well as the motion picture “The Great Match.” He is also executive producer of “Deep Blue.”

STEFAN BEITEN (Executive Producer) began his international career in 1993 in the film and media law firm Chrystie & Berle in Los Angeles. He continued his career as a lawyer for Beiten Burkhardt in Berlin and as an investment banker for film and media finance with ABN AMRO in London.

In 1998 Stefan Beiten co-founded Greenlight Media AG and became chairman of the board of the media company. He is co-creator and producer of the successful animated series “SimsalaGrimm” and executive producer of the productions “Giorgio Armani—A Man for All Seasons,” “Iceland—Realm of the Gods,” “Sandstones,” “Funky Cops,” “Deep Blue,” “The Great Match” and “Quest for a Heart.”

WAYNE GARVIE (Executive Producer) is BBC Worldwide’s managing director of content and production. He joined BBC Worldwide in January 2006 to develop ways to secure and produce content for the company, and to manage vital investment relationships with BBC Production and with the independent production community.

Over the last two years, Garvie has led Worldwide’s production strategy both in the U.K. and around the world. Under his direction, the company helped set up new U.K. producers such as Left Bank Pictures and Cliffhanger, as well as investing in existing companies such as

Baby Cow, Big Talk, Clerkenwell and Hardy Pictures. Internationally, Garvie established Worldwide's first production center in Los Angeles, producers of the hugely successful "Dancing with the Stars," as well as conceiving wholly owned production companies in New York, Mumbai and Paris. During his tenure, Worldwide has also taken shares in companies in Sydney, Toronto, Moscow and Buenos Aires as it builds an international network of production companies.

Before joining BBC Worldwide, Garvie was the BBC's head of Entertainment Group. He is credited with having transformed the department during his four years in the position. He employed a new generation of creative leaders and a host of innovative new shows such as "Strictly Come Dancing," "Dragons' Den," "Honey, We're Killing the Kids," "Hardspell" and "The House of Tiny Tearaways."

Garvie is the current chair of the Royal Television Society, a trustee of the National Museum of Labour History, and holds a Ph.D. in economic and social history. He is also visiting professor of media at the University of Chester.

NIKOLAUS WEIL (Executive Producer) studied law in Freiburg, Munich and New York. As an attorney he specialized in film financing, entertainment and publishing law. He represented several clients from the film and music industry. He was also involved in numerous structured finance as well as M&A transactions in the media area.

In 1998 he co-founded Greenlight Media AG and was appointed chief operating officer of Greenlight Media, responsible for international co-productions, project financing and business affairs. He is executive producer of internationally successful animated series "SimsalaGrimm," "Happily N'Ever After," "Funky Cops," "Quest for a Heart" as well as "Giorgio Armani—A Man For All Seasons," "Iceland—Realm of the Gods," "Sandstones," "Deep Blue" and "The Great Match."

Nikolaus Weil is also a co-founder and managing partner of the Berlin Atlantic Group, an international investment house specializing in alternative assets, to which Greenlight Media also belongs.

Born in 1964, **JEAN-FRANÇOIS CAMILLERI (Executive Vice President and General Manager of Disneynature)**, a graduate of ESCM Management School in France, began his career in 1988 at Grey in Paris, the advertising agency which handled the budgets of Warner Bros. films in France, which, at the time, also distributed the Walt Disney films. He worked on "Batman," "Who Framed Roger Rabbit?," "Dangerous Liaisons," and "Dead Poet's Society."

He moved to Los Angeles in 1990 to become media manager at Buena Vista International until 1991. During this period he worked on such films as "Pretty Woman" and "Honey, I Shrunk the Kids." He then participated in the creation of the Buena Vista European office in Paris as advertising manager (1991-1992) and helped in the development of the Buena Vista International offices in Europe.

In 1992, he joined the newly formed Gaumont Buena Vista International joint venture as marketing director (1992-1997), then as general manager (1997-2004). During these years, he worked on, among others, "The Lion King," "Aladdin," "Tarzan," "Armageddon," "The Sixth Sense," "Sister Act," "Cool Runnings," "Face/Off," "Pirates of the Caribbean," "Toy Story" 1 & 2 and "Monsters, Inc."

In 2000, he started the distribution in France of the Japanese animation films from director Hayao Miyazaki (“Princess Mononoke,” “Spirited Away,” “The Castle in the Sky,” “Howl’s Moving Castle”).

Under his leadership, Buena Vista International opened its own French office in 2004 and Camilleri became its senior vice president and general manager, releasing such films as “Pirates of the Caribbean” 2 and 3, “Ratatouille,” “The Chronicles of Narnia,” “The Incredibles,” “Cars,” “The Village” and “Enchanted.” As head of BVI France, Camilleri also developed local co-production and acquisition including, among others, “The Fox and the Child” (2007) which did \$21 million at the box office in France; “The First Cry” (2007), nominated for Best Documentary at the French Academy Award; and “The March of the Penguins” (2005), the most successful French film ever in the USA, earning \$77 million at the box office and \$130 million at the global box office. The film won the Academy Award® for Best Documentary (2006).

In 2008, Camilleri created Disneynature, the first new Disney-branded label in 60 years, dedicated to producing wildlife films for the big screen. Currently executive vice president and general manager for Disneynature Productions, Camilleri is working on such upcoming films as “Oceans,” “The Crimson Wing,” “African Cats,” “Chimpanzee” and “Naked Beauty.”

MARTIN ELSBURY (Editor) is an award-winning BAFTA- and Emmy®-nominated editor with over 25 years’ experience of film editing.

He joined the BBC in 1978 as an assistant film editor and in 1983 became a film editor, quickly gaining a reputation for his work with the BBC Natural History Unit. Since becoming a freelance editor in 1989, he has continued to maintain close links with the BBC.

His work for the BBC has included many major series such as “Kingdom of the Ice Bear,” “Trials of Life,” “Life in the Freezer,” “Alien Empire,” “The Private Life of Plants,” “Life of Mammals,” “Life of Birds” and “Blue Planet.” He has also edited many films for BBC’s “Natural World,” the “Wildlife Specials” and “Wildlife on One.”

He has been nominated for five BAFTA awards and an Emmy® and has received several awards for editing. He twice won the best editing category at the Missoula Film Festival. In 2001 he won a Royal Television Society Award for his part in the editing of “Blue Planet.” Following the TV series “Blue Planet” he edited the associated theatrical release “Deep Blue.” Besides BBC, Elsbury has worked with many other production companies for U.K., European and American broadcast channels. These include “Forces of the Wild,” “The Future Is Wild,” “A Company of Ravens,” “Limits of Perception,” “Appalachia—The Endless Forest,” “Animal Devil,” “First Flight,” “Vergiftet” and “Time Limits.” The series “Nature Tech,” commissioned by ORF, won the best limited series award at the Jackson Hole Film Festival in 2007 and an Emmy® in 2008.

Elsbury edited the first program in the major BBC series “Planet Earth” and went on to edit the theatrical release “EARTH” for Disneynature. He is now editing for a major new BBC series, “Life,” and has just started to work on another Disneynature film for completion in 2011.

GEORGE FENTON (Composer) began writing scores in 1974 after a brief career performing and songwriting. Theater work includes scores for The Royal Shakespeare Company, The National Theatre, the Royal Exchange Theatre, the Royal Court and Peter Gill’s

productions at Riverside Studios.

His film career began with films on television for Jim Goddard, including “Out” and “Fox”; and for Stephen Frears, including “Bloody Kids,” “Going Gently” and “Saigon: Year of the Cat.” His series credits include “The Jewel in the Crown,” “The Monocled Mutineer” and “The History Man.” In addition he has written music for many of Alan Bennett’s plays, films and monologues as well as popular theme tunes, including “Shoestring” and “Bergerac” and the major documentary series “The Trials of Life,” “Life in the Freezer,” “Beyond the Clouds,” “Shanghai Vice” and “The Blue Planet.”

He has composed for a wide variety of feature films, receiving Academy Award® nominations for his work on “The Fisher King,” “Dangerous Liaisons,” “Cry Freedom” and “Gandhi.” Other scores include “The Madness of King George,” “Groundhog Day,” “Shadowlands,” “Ever After,” “Sweet Home Alabama,” “Stage Beauty” and “Hitch,” as well as many of Ken Loach’s films such as “Land and Freedom,” “My Name Is Joe” and “A Fond Kiss.”

Following the broadcast of “The Blue Planet” in 2001, for which he won Ivor Novello, BAFTA and Emmy® awards for best television score, he has taken the show “Blue Planet Live!” on tour performing in London at the Royal Festival Hall and Proms in the Park as well as overseas in Hong Kong, Copenhagen, Montreal and the Hollywood Bowl in Los Angeles. In May 2003 for the film version of “The Blue Planet,” “Deep Blue,” he recorded the score with the Berlin Philharmonic at the Philharmonie, Berlin, the first time the orchestra had recorded a film score. His most recent film scores are “Fool’s Gold,” “The History Boys” and “The Wind That Shakes the Barley.”

Recently the Royal Television Society awarded Fenton a Lifetime Achievement Award for his contribution to music for television. He also won the Soundtrack Composer of the Year Award for “Planet Earth” at the Classical Brit awards.

Information contained within as of April 7, 2009.

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