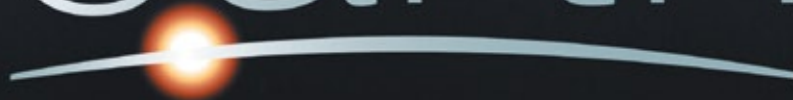




# earth



Production Press Book





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## An Event Movie

Greenlight Media and BBC Worldwide present a unique film about our home, **earth** – a celebration of the beauty of our planet whilst reminding us of the delicate fragility of where we live.





earth

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**Production Press Book**

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A film by  
BBC Natural History Unit

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Directors  
Alastair Fothergill and Mark Linfield

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Written by  
Alastair Fothergill and Mark Linfield

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Produced by  
BBC Worldwide and  
Greenlight Media

United Kingdom and Germany 2007

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Press contact  
Chris Charlton

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World sales contact  
Greenlight Media

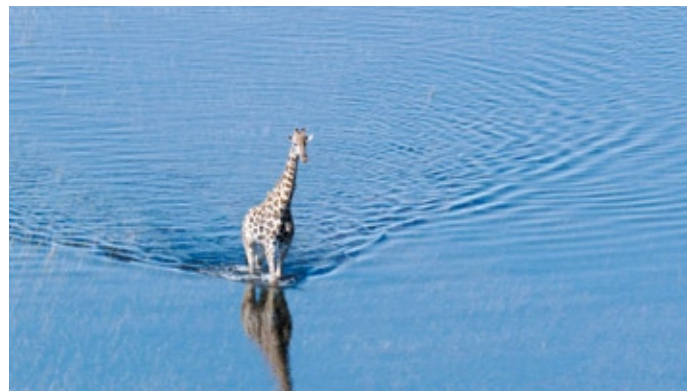


The Team

Directors Alastair Fothergill and Mark Linfield	Cinematography Andrew Anderson, Doug Anderson, Doug Allan, Paul Atkins, Barrie Britton, Richard Burton, Simon Carroll, Rod Clarke, Martyn Colbeck, Justin Evans, Wade Fairley, Ted Giffords, Mike Holding, Michael Kelem, Simon King, Toshihiro Muta, Justin Maguire, Didier Noiret, Andrew Penniket, Rick Rosenthal, Adam Ravetch, Tim Shepherd, Andrew Shillabeer, Peter Scoones, Warwick Sloss, Paul Stewart, Gavin Thurston, Jeff Turner, Nick Turner, John Waters
Producers Alix Tidmarsh and Sophokles Tasioulis	
Executive Producers André Sikojev, Nikolaus Weil, Stefan Beiten, Mike Phillips and Wayne Garvie	Editor Martin Elsbury
Narration written by Leslie Megahey, Alastair Fothergill and Mark Linfield	Sound Editors Kate Hopkins and Tim Owens
Narrated by Patrick Stewart	
Original Music by George Fenton	Re-recording Mixers Andrew Wilson and Matthew Gough
Symphonic Music performed by Berliner Philharmoniker	
Associate Producers Melissa Caron and Amanda Hill	
Production Managers Amanda Hutchinson and Mandy Knight	

Facts

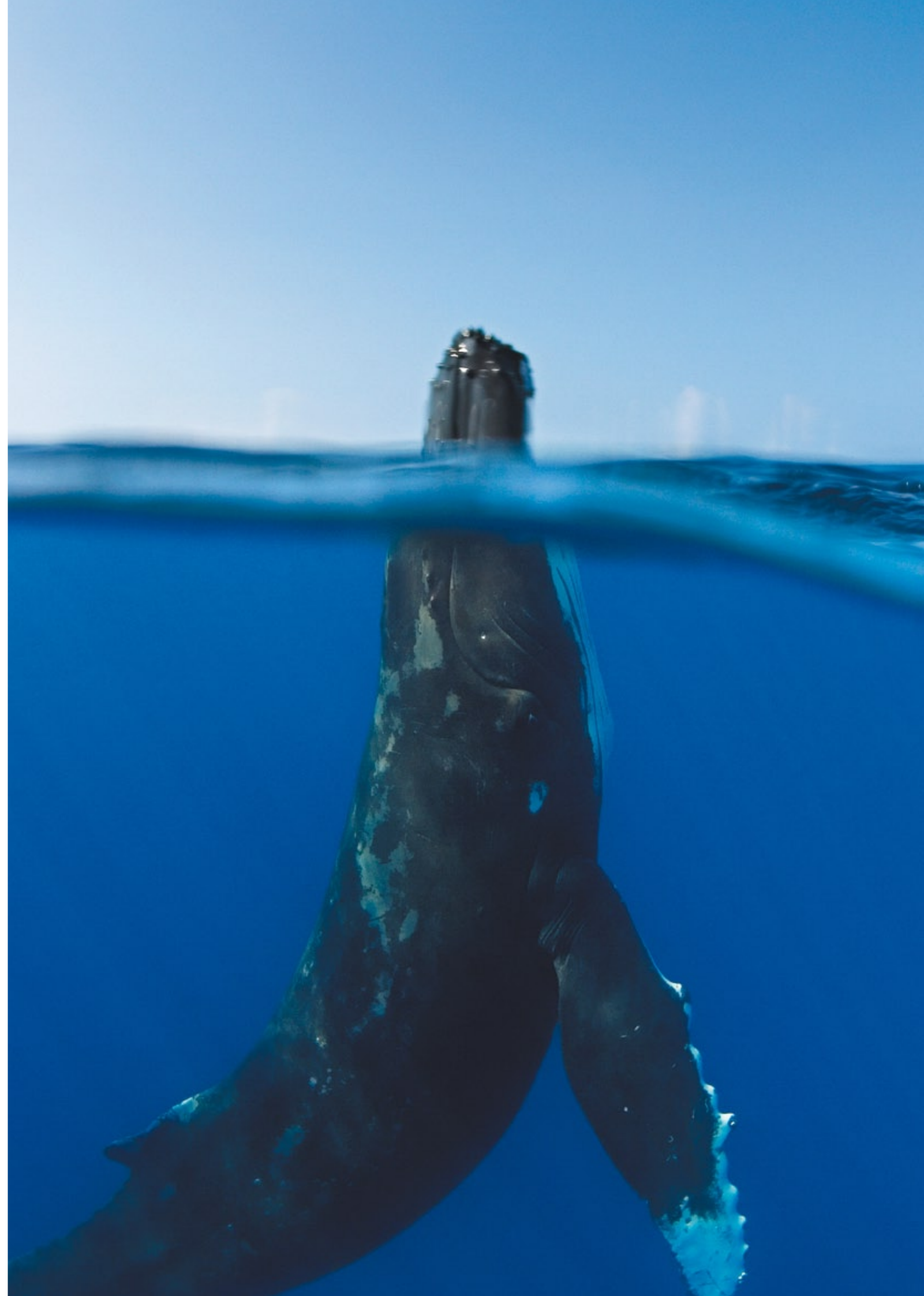
Featured Locations Antarctic Peninsula; Argentina; Banks Island, Canada; Danum Valley, Borneo; Everest Valley, Nepal; Gabon, Gulf of Mexico; Himalayas, Nepal; Japan; Kalahari Desert, Botswana; Kali Gandaki Valley, Nepal; Karakoram, Pakistan; Kibale Forest, Uganda; Laponia, Sweden; Northwest Territories, Canada; Okavango Delta, Botswana; Pacific Coast, California, USA; Rurutu, French Polynesia; Sahara Desert, Niger; Seal Island, South Africa; Svalbard, Norway; United Kingdom; Venezuela; Vermont, USA; Vladivostok, Siberia; Western Highlands, Papua New Guinea	Format 35mm and HD
	Length 98 mins
	Date of start of principal photography November 2004
	Date of completion of principal photography June 2006
	Year of copyright 2007
	Countries of origin UK and Germany
	This Film has been supported by the Federal Film board of Germany (FFA)
Produced by BBC Worldwide and Greenlight Media	
A Film by BBC Natural History Unit	
Distributed by Greenlight Media	



“**earth** is an escapee movie in a sense: I want to take people to experience the natural spectacles of our planet that few of them would be able to experience for themselves. The range and quantity of resource over such a long period of time required to do that means that nobody – until now – has ever been able to do it before.

“If we were to make this film in ten – or certainly twenty – years’ time, we would not be able to bring the extraordinary images we are bringing to the big screen. 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.”

Alastair Fothergill  
Director





How well do we know planet Earth? Using the most advanced film-making methods ever developed, **earth** takes us on a tour of our home as we've never seen it before.

Five billion years ago, a massive asteroid crashed into the young Earth. The impact was so great that it tilted the entire planet at an angle of twenty-three and a half degrees. But far from being a catastrophe, this cosmic accident was crucial to creating life and the world as we know it today. Without the Earth's tilt, we wouldn't have such a spectacular variety of landscapes, or such extremes of hot and cold. We wouldn't have the changing seasons. And most importantly, we wouldn't have the perfect conditions for life.

Using the Sun as a guide, we set out on a truly global journey. On the way, we meet three mothers struggling to bring up their young. In the Arctic, a polar bear family

awakens to the first sunlight of spring. Will they find food before the ice on which they live melts?

Half a world away, in the heat of the Kalahari, an elephant mother and her calf find water after a danger-filled trek across the desert. But they must share the pool with a pride of lions. Will their uneasy truce last?

For the final leg of the journey, we follow a humpback whale mother. She must keep her calf safe on their 6,000 km migration from the equator to Antarctica.

And so life on Earth goes on. A story played out billions of times a day, 365 days a year, as the Earth moves through the seasons, every living creature bending to the power of the Sun. No film has ever captured the epic scope of the drama of an entire planet, yet told it with heart-breaking and heart-warming intimacy of real animal characters. Until now...







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Without the Earth's tilt, we wouldn't have such a spectacular variety of landscapes, or such extremes of hot and cold. We wouldn't have the changing seasons and, most importantly, we wouldn't have the perfect conditions for life.

When the team behind the **earth** movie set out to tell the story of our planet, they chose the Sun as their guide. The journey begins close to the North Pole, where there are 24 hours of darkness during winter. Only in March does the Sun rise over the horizon for the first time.

Here we meet the first star of the film – a mother polar bear who has spent



the winter under the snow. Advanced film-making techniques capture the moment her cubs venture into the daylight for the very first time. All the cubs want to do is play – but the mother has other things on her mind. All too soon, finding food will be a matter of life and death.

Early in our journey we learn that the Sun can be both a blessing and a curse. While its warmth is welcome, it also starts to melt the landscape in which the polar bears have made their home. We see the male bear struggling as the ice melts beneath his paws...

Leaving the icy Arctic wasteland, we travel south, stopping to take in the sight of three million caribou in Canada. Their two thousand mile search for fresh pasture is the longest overland migration on Earth. But the vast herds do not travel alone. Hungry wolves shadow them, all along the way. We watch from the air as the wolves co-operate to separate a calf from its mother. How will the pursuit finally end?







To reach the first trees on our planet we need to travel further south still. 1200 miles from the North Pole, stunted shrubs mark the ‘tree line’ of our planet – the northernmost point where trees can grow. This is the start of the Taiga – the greatest coniferous forest in the world. This lonely woodland stretches unbroken around the northern hemisphere and contains a third of all the trees on Earth. In spring, after the icy thaw, the oxygen around the whole world is increased because of these trees. For much of the year it is a snow-covered wonderland, rarely marked by footprints. Those animals that do live there, like the lonely lynx, are true spirits of the wilderness.

1,500 miles south of the North Pole, there is enough sunlight to support broad-leafed woodlands of bluebells, nightingales, foxes and deer. We watch in spring as mandarin duck chicks take their first brave leaps from their nest hole high in the treetops. And in winter – when the deciduous



trees have dropped their leaves – we glimpse the rarest cat in the world. An Amur leopard and her cub scrape a living in the harsh cold.

We continue our journey south to the equator. Here the Sun shines for 12 hours every day. Where there is enough rainfall, there is life in abundance. Tropical rain forests cover just three percent of our planet, but they are 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, with an extraordinary variety of amusing mating displays.

However, not everywhere around the equator is as hospitable. In the Kalahari, the Sun beats down on barren desert. Here we meet an elephant mother with her tiny newborn calf, travelling with her family group, aiming for paradise in the Okavango delta. After days of trekking in search of food and water, the elephants find a small waterhole.



But they must share the precious water with a pride of lions. Will their uneasy truce last?

The sun also fuels life in the oceans. It is here that we enter the final stage of our journey. In the tropical waters near the Equator we meet a humpback whale mother and her newborn baby. When the calf is five months old, the family of two set out on the longest migration of any marine mammal: over 6000 km from the tropics to the southern extreme of our planet. We follow the whales as they encounter some of the oceans' most awe-inspiring spectacles, and watch violent storms form over the tropical seas.

**earth** showcases some of the most breath-taking landscapes on this planet, from the greatest mountain ranges to the highest waterfalls and the harshest deserts. And it also portrays some of the most incredible animals, whose lives are in a delicate balance. As the rhythm of the seasons starts to change, their struggle for survival becomes even harder.

And so life on Earth goes on. A story played out billions of times a day, 365 days a year, as the Earth moves through the seasons, every living creature bending to the power of the Sun. No film has ever captured the epic scope of the drama of an entire planet, yet told it with heartbreaking and heart warming intimacy of real animal characters. Until now....







- Five years in production
- Filmed in 200 locations
- 26 countries featured in final movie
- 40 specialist crews
- 1,000s of hours of footage
- 250 days of aerial photography



- Polar bear emergence, Kong Karls Land, Norway
  - The BBC were the first to be allowed access to this polar bear denning site by the Norwegian Government – no one had been there for 25 years.
- Polar bear hunting on sea ice in Svalbard, Norway
  - Using cineflex (aerial) technology, this was a unique and first-time perspective of polar bears negotiating the sea ice – this cannot be filmed from the land.
- Wolves hunting caribou – Northwest Territories, Canada
  - First complete hunt filmed from the air with cineflex technology.



- Birds of paradise, Western Highlands, Papua New Guinea
  - The low light levels at which these birds perform their displays in the rainforests of Papua New Guinea restricted filmmakers in the past – the low light capabilities of the new HD technology allowed the **earth** team to film it in exquisite detail.
- Cherry blossom and leaf turning
  - No CGI used at all in the filming of **earth** – all done using cutting edge time lapse photography
- The first high quality aerial shots of the Himalayas
  - Reconnaissance airplane of the Nepalese Army enabled such filming



- Unique access to the Karakoram mountain range in Pakistan
  - The range contains more of the world's highest peaks than anywhere else on the planet
- The Tepuis in Venezuela
  - The isolated mountain plateaus that inspired Conan Doyle's *Lost World*
- The first time use of super high speed cameras outside a studio environment.
  - **earth** adapted and custom-tailored high speed cameras used for car crash testing and ballistic tests to work in the field. These cameras made the shark attack and the cheetah hunt sequence come to live.





“I’ve worked on some pretty massive projects in my time, but they’re completely dwarfed by the scale of **earth**. Over the past five years, we have filmed at over 200 locations worldwide; we have spent a record 4,500 days in the field and employed over 40 cameramen, all of whom are experts in their own field.



“Every shoot presented massive logistical challenges. Gaining access to the locations took years of negotiations. But because of our experience, logistical knowledge and reputation, we were able to get in, and bring back, such wonderful images – it’s something that you couldn’t simply buy.”

Alastair Fothergill  
Director





**Filming the ‘white beasts’ of the Arctic – a lesson in keeping warm**

The camera we used in the field for the polar bear shoot was an HD Varicam camera with a 800mm zoom lens. As HD is a fairly new technology, this was the first time we had taken it to temperatures below -30C. So our crew was experimenting to some degree.



The camera needed to be kept warm and constantly on standby. Nature filming is reactive and in the freezing cold the camera took too long to warm up from being turned off. Letting it get too cold affected the availability of the colour channels, especially blue. By the time we were up and running, the moment could be lost.

Keeping the camera on meant lots of battery power – and to complicate matters further, batteries die faster in low temperatures. So, we used Exploration lithium long life batteries and we had to keep them warm along with the camera.

To keep the kit warm, we developed a special jacket we call a ‘polar bear jacket’. It’s made of quilted down with a heating circuit in it. We would also bury the kit in the snow as it’s the wind that drives the temperature down in the Arctic.

Another measure we took was to ‘winterise’ the tripods – changing the grease we used to lubricate it. Ordinary lubricant would freeze and the tripod lock solid.

However, keeping the crew warm was just as important. 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 with their eye glued to the eye-piece. Their eye socket can get stuck to the eye-piece and can also lead to frost bite around the eye – something very dangerous.

And to prepare our crew? Doug Allan and Jason Roberts spend most of the year at either one of the poles and seem to be as perfectly acclimatised as the local fauna!

**Jason C. Roberts**  
Polar logistics expert

**A rapid descent amongst mighty peaks – filming in the Himalayas**

4am in a Nepalese Air Force Base in Kathmandu. Cameraman Michael Kelem and I found ourselves watching soldiers emptying bombs from an ex British spy plane. In just one hour we would be taking off in this same plane to film high altitude aerials of Mount Everest, and to get shots from the Demoiselle Crane migration scene. It was an unconventional start to a shoot, to say the least.

It was a perfect morning for filming. The massive barrier of the Himalayas appeared to stretch into infinity before us. Within minutes we were heading towards China to position ourselves on the Eastern side of Everest, ready for sunrise. We were cruising at an altitude of 28,000 feet, within a couple of miles of the summit. As the first rays of sun hit the peak I gave the instruction for filming to commence. At that moment, Michael pointed at the monitor – the image was cloudy, the front lens had frosted over. With the Sun about to rise we didn’t have long to sort this out. Without hesitating Michael crawled forward and quickly unscrewed and cleaned the front of the camera. This was quite a feat, working next to an open door at minus 20 degrees C whilst breathing through an oxygen mask is not to be underestimated.

He signalled that we were now ready to go. With one shot in the can, we decided to push our luck and try for another. I wanted to fly even closer to the summit. Just as I called ‘Action’, I caught sight of the engineer’s fingers which were twitching erratically. This is a classic symptom of hypoxia, or



altitude sickness. I looked up at his eyes and saw that they were rolling backwards in his head. I shouted to the co-pilot who immediately jumped out of the cockpit and began to share his oxygen. But nothing was happening – it appeared that the co-pilot’s oxygen mask was also jammed. There was only one thing to do, and the pilot made the split decision to descend to a safe altitude, dropping 3000 metres in 15 seconds. The engineer came around almost immediately and was soon joking with the pilots as if nothing had happened. Michael had been in blissful ignorance, focussing throughout on his filming. In fact, he came up to cockpit to find out why we’d dive-bombed halfway through, ruining his shot!

The instant we landed, the soldiers arrived to reload the bombs as our pilots had been redeployed for a bombing mission. I was still in a state of shock after our recent crisis but the air crew seemed un-phased. It was quite sobering to think that for these men, such danger is a grim reality if their daily lives. We all take risks filming wildlife, but I am grateful that such near death experiences are thankfully a rare occurrence.

**Vanessa Berlowitz**  
Field Director



**Filming the elephant –  
the joy of the spring rains**

We had gone to the Skeleton Coast to film the desert lions when we came upon a family of elephants. We were not expecting to find them at all. We didn't realise they came that far west. It was an incredible juxtaposition – the world's largest land mammal in such an austere landscape. No one has filmed these elephants where we filmed them, so we followed them in our vehicles. Trying to keep up with them was a great challenge. Desert animals move long distances in search of food.

Fifty kilometres for an elephant in a day and a night is typical. The only way to make progress is along the dried up river beds, and they are difficult to navigate. You can't travel outside those parts. There are too many rocks and the desert soils are fragile. Tyre tracks can last 50 years. None of us would want to destroy the look of the desert.

We avoided the Cineflex and only brought it in for a couple of days at the end of the shoot to do the aerials, where we could film from a long way off. These elephants hate the sound of helicopters and can pick up the infrasound – the low frequency sound – from some distance. In the Eighties, they were heavily poached from the air.

Filming from the ground was fine. The elephants allowed us to get quite



close to them and we treasured the experience of such a beautiful landscape. The only drawback was the sandstorms. The desert is always very windy. Sometimes so strong that it bounced the vehicles around. I came home with my lenses full of sand!

The highlight of the shoot was when the river flooded. It was a fantastic opportunity. The Hoanib hadn't flooded in October in living memory. The flipside was that we were stuck there for a week. The flood lasts for a day but the soil is like blotting paper and soaks up the water. It was too boggy for a 4x4.

This was a very special shoot, we lived with the elephants for nearly two months observing them as they travelled across near barren desert, surviving on such a meagre diet. They are remarkably tough animals and incongruous in such an extraordinary setting!

**Chadden Hunter**  
Field Assistant



**Giants of the Ocean – The art  
of filming humpback whales**

We filmed the humpbacks in the seas around Tonga. Humpbacks don't live in pods and the individuals are quite scattered. There's 7,000 sq miles of sea around the archipelago and the whales can be quite hard to find. You need to wait for the right conditions to spot them – clear, calm weather. You look out for their blows when they came up to the surface to breath. In rougher conditions, the chop conceals them and their blow is whipped away by the wind. What you also want was good sea conditions – clear water and plenty of sunshine. What it takes to film these whales is patience and good preparation. Good conditions don't last very long, so we were ever at the ready.

When we found them, they were not always very cooperative. We came across one group of males in hot pursuit of a female. There were four or five 36 tonne whales doing 10–15 knots; we certainly didn't want to get in their way. They are very powerful animals. But all the time you're out there you learn about the animals and learn how to interact with them. This was so important for filming the mother and calf.

Naturally, the mother was very protective of the newborn but she got more confident over time. Her calf was  
**(Continued over page)**



**(Continued from previous page)**

very boisterous and loved bashing its tail on the surface. It was just playfulness, but we had to be careful not to excite it. It could do a lot of damage.

Before getting into the water with them, we got to know their character, to learn how we should behave in their company. The right behaviour starts with sensitive handling of the boat – not approaching too fast, keeping the revs down and steady. Once in the water, I had to let them get accustomed to me. That also involved sensitive behaviour – keeping splashing down to a minimum, being gentle. There’s a knack to behaving around animals. That’s what will let you close to the animal while it carries on doing its natural behaviour.

Filming underwater means getting up close, which is why it’s so special. 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. It’s a very satisfying challenge when you overcome it. My goal is always for the animal to accept me.

I filmed within a couple of metres of the humpback mother. That was when it was intensely exciting but also deeply satisfying. To be that close and have the animal accept me and watch me. I could see her eyeball and I could



see her looking at me. I felt privileged. I had managed to gain her trust. That was what was so enjoyable working with humpbacks, because they think – they’re sentient with feelings and intelligence. When I got close and she was still relaxed, I felt that I had created a relationship between us. But that relationship won’t last for very long because you inhabit different worlds, so it’s very precious. The whale is 45ft long, but it’s weightless, and so are you. Filming her, I could work in 3D, moving the way she does. On land, I’d need a crane to do the same kind of shots.

I’m not surprised when people say having a whale encounter changes their lives, 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.

**Doug Allan**  
Cinematographer

**Capturing predation in slow motion – the joy of digital**

The camera we use for our super slow motion shots is a digital camera that records straight on to a hard drive. There’s no film or tape. It creates digital files that are stored straight onto a laptop computer. It can film at 2,000 frames per second, at full 1024 x 1024 pixel resolution. This means that we can slow an event down by up to 40 times but maintain the clarity and detail of the image.

Since the camera is digital, it can fire its shutter at extremely high speeds. On a typical film camera, this process is mechanical. A second important feature is that the camera operates on a continuous four second loop. This means that it is recording constantly over four seconds, then recording again over the top of the previous four seconds. This enables us to trigger at any point during a specific action and you can be certain of getting the whole event. On a normal camera, you have to begin recording before an event happens, but with this camera you can trigger half way through an event and know that the camera has already recorded the previous two seconds, and will record the next two seconds as well. You can even set it to record on an end trigger, meaning when you hit the trigger, the camera will have already recorded the previous four seconds. This ensures that you will capture a split second action from start to finish.

The camera was originally developed for crash testing on cars, which is a very controlled environment. We needed it to work in the adverse conditions of wildlife filming, so we had it specially

adapted. The camera needs to stay hooked up to a processor and computer, from which it is controlled, and a regular power source. In the field there isn’t any, so a series of car batteries were rigged in the back of the Land Rover. It takes 10 minutes to warm up and then it’s never turned off. The camera had no view finder, so the team adapted it so that the cameraman could see what he was doing.

We use this camera to enable an audience to see spectacular events that happen in a very short period of time in detail – like a great white shark shooting out of the water – an event that is over in one second of real time. The human eye and brain cannot process this quickly enough, so we miss out the detail of what is happening. 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 over five minutes to lay out!

Of course, technology is not what makes a fantastic shot. It just enhances what has been filmed. The skill is the cameraman’s – in being at the right place at the right time and knowing what the animal is going to do. It takes a real expert to second guess a hungry cheetah.

**Simon King**  
Cinematographer



Alastair Fothergill

Director

Alastair Fothergill was educated at 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 programmes, 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, Alastair stepped down from his role as Head of the NHU to concentrate on directing *Deep Blue*, the ground-breaking feature-length film on the Earth’s oceans, 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.

Mark Linfield

Director

Mark started his career in 1990 working on a BBC documentary in West Africa. After several years he joined Green Umbrella Ltd, where he produced and directed many award-winning films including *The Triumph of Life*, *The Battles of Braveheart*, *Orangutans: The High Society*, and *The Temple Troop*.

In 2000 Mark returned to the BBC full time to produce and direct on the BAFTA nominated *Life of Mammals* with Sir David Attenborough. In the last four years Mark has produced the award winning *Capuchins: The Monkey Puzzle* and two episodes of *Planet Earth*, including the opening show *Pole to Pole*.



George Fenton

Composer

George Fenton began writing scores in 1974 after a brief career performing and song writing. He now works exclusively in theatre, TV and film. Theatre 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 Stephen Frears, including *Bloody Kids*, *Going Gently*, *Saigon Year of the Cat*, also the series, *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 signature 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 *Ae 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, and more recently he finished the first leg of a UK arena tour in Manchester, Newcastle and Nottingham with the Manchester Camerata.

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 has recorded a film score. His most recent film scores are Nick Hytner’s *The History Boys* and Ken Loach’s *The Wind That Shakes The Barley* and for television, the BBC series, *Planet Earth*.

In November last year, the Royal Television Society awarded George a Lifetime Achievement Award for his contribution to music for television. This year George has won Soundtrack Composer of the Year award for *Planet Earth* at the Classical Brit awards.



Patrick Stewart

Narrator

Patrick Stewart was born in Mirfield, Yorkshire. He has become an internationally respected actor known for successfully bridging the gap between the theatrical world of the Shakespearean stage and contemporary film and television and continues to demonstrate his versatility with a wide range of projects. In April of this year Patrick was awarded The Jules Verne Award d’Honneur by the Jules Verne Film Festival for his artistic achievements. In 2001 New Years’ Honours list, Her Majesty Queen Elizabeth conferred on Patrick the order of the Officer of the British Empire (O.B.E.).

Alongside his extensive theatre work, Patrick has had an enormously successful television and film career, which includes the originated role of ‘Jean Luc-Picard’ in the hit series, *Star Trek: The Next Generation*, which earned him a Best Actor nomination from the Screen Actors Guild. He earned both Emmy and Golden Globe nominations for Best Actor for his role as ‘Captain Ahab’ in the USA network’s epic mini-series *Moby Dick* (1998), while Patrick’s film work includes the *X-Men* series, *Steamboy*, *Chicken Little*, *The Game of Their Lives* and *Bambi 2* as well as the last four feature films from the *Star Trek* franchise.

Patrick has a long standing relationship with the Royal Shakespeare Company winning rave reviews from critics and awards which include the Society of the West End Theatre (now renamed Olivier Awards) Award for his performance as ‘Enobarbus’ in Peter Brook’s 1978 stage version of *Antony and Cleopatra*, Best Solo Performance award at the What’s on Stage Theatregoers Choice Awards, supplementing his Olivier Award nomination for Best Actor and the Olivier Award for Best Entertainment for Solo Performance, when he presented his universally acclaimed solo production of Charles Dickens’ *A Christmas Carol* at the Old Vic Theatre in 1993.

In **earth**, Patrick’s voice takes the audience on a journey of discovery, exploring this planet we call home and the affects the Sun has on the creatures and plant life that live on it.

Alix Tidmarsh

Producer

On her previous feature film project, *Deep Blue*, Alix spearheaded the vision with the Director of creating a feature film on the oceans. Working with co-producers Greenlight Media, *Deep Blue* was launched in 2004, grossing \$30m at box office and has sold-to-date over one million DVD’s. She is currently producing a number of feature films as well as providing consultancy services through her

media consultancy, B8 Media, which supports development, funding and marketing processes in film and television. She previously was at 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.

Sophokles Tasioulis

Producer

Sophokles Tasioulis 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 at Greenlight’s Production Department. Sophokles Tasioulis was appointed a member of the executive board in 2006. He produced and co-produced a number of noted documentaries, including *Cheerleader Stories* (2001), *Deep Blue* (2004) and **earth** (2007), as well as features such as *Shoes from America* (2000) ,*The Great Match* (2006) and the animation feature *Quest for a Heart* (2007).

Executive Producers

André Sikojev, Nikolaus Weil, Stefan Beiten, Mike Phillips and Wayne Garvie

Berliner Philharmoniker

BBC Worldwide and Greenlight Media’s first feature film, *Deep Blue*, introduced the world renowned Berlin Philharmonic Orchestra to the world of film-making. This relationship continues as the BPO record the soundtrack for **earth**.

Amongst the world’s leading orchestras, the BPO was founded in Berlin in spring 1882. The orchestra was given its current name and reorganized in 1887 and was lead by esteemed conductor Hans von Bülow, who, together with a string of prestigious composers like Hans Richter, Felix von Weingartner, Richard Strauss, Gustav Mahler, Johannes Brahms and Edvard Grieg helped to establish the BPO’s reputation.

The orchestra continued to perform throughout World War II, despite having its concert hall destroyed in 1944. The new Berliner Philhamonie was rebuilt in 1963 by the architect Hans Scharoun. Herbert von Karajan, one of the most illustrious conductors of recent times, joined the BPO in 1954 and remained with them until 1989, resigning only months before his death. Under him the orchestra made a vast number of recordings and toured widely.

Simon Rattle made it a condition of his signing with the Berlin Philharmonic that it be turned into a self-governing public foundation, with the power to make its own artistic and financial decisions. This required a change to state law, which was approved in 2001, allowing him to join the organization in 2002. The current Intendantin of the orchestra is the American Pamela Rosenberg.



BBC Worldwide

BBC Worldwide Limited is the main commercial arm and a wholly owned subsidiary of the British Broadcasting Corporation (BBC). The company exists to maximise the value of the BBC’s assets for the benefit of the licence payer and invest in public service programming in return for rights. The company has six core businesses: Global Channels, Global TV Sales, Magazines, Content & Production, Home Entertainment, and Digital Media. In 2005/06 BBC Worldwide generated profits of £89 million on sales of £784 million.

Greenlight Media

Greenlight Media AG, headquartered in Berlin, is a successful film company operating globally. From its base in Germany, Greenlight Media provides development, finance, production and distribution for worldwide high-quality theatrical and television films, primarily animation, event documentaries and features. It is committed to delivering strong entertainment brands to audiences all around the world in both film and non-film media.

Founded in 1993, Greenlight Media took off with the launch of the wildly successful animated TV series SimsalaGrimm, which has since been distributed to over 120 territories worldwide, making it Germany’s number one exported TV series of all time.

*Deep Blue*, Greenlight Media’s 2003 BBC Worldwide co-production Event Documentary, was the most successful German film abroad in 2004. The life action feature film, *The Great Match*, was selected for the Berlinale Special Section of Berlin’s International Film Festival 2006.

In cooperation with BBC Worldwide, Greenlight Media coordinates all global sales activities.

The BBC Natural History Unit

The BBC’s NHU this year celebrates its 50th anniversary. Based in Bristol, UK, the NHU has been enthralling listeners and viewers around the world with its pioneering techniques to document the flora and fauna of the globe. Its programme makers specialise in capturing the living wonders of the world and continue to find new marvels on the planet. The unit is the world’s largest wildlife television and radio production house and holds the world’s largest archive of natural history film and sound recordings. It produces around 100 hours of television and 50 hours of radio a year, using a variety of formats including major landmark series, classical wildlife, animal and people documentaries and live broadcasts and presenter-led shows for adults and children.

Alastair Fothergill

Director

“The sheer scale of **earth** is frankly breathtaking. Nobody in the history of cinema has ever had so much time, resources and talent brought together for one documentary feature.”

“Sometimes when you find yourself in a small, dark cutting room everything gets smaller and smaller and smaller as you edit the piece. What’s so wonderful is that as soon as you see the muted pictures on the big screen, add the sound effects and the music of the BPO and George Fenton, suddenly the picture and the experience gets bigger and bigger and bigger again. I hope that if nothing else, those sitting in the cinema will have that big experience that I originally had out in the wild.”

Mark Linfield

Director

“Five years is a long time. Over the course of that period I think all the team at times thought, ‘can we pull this off? It’s so difficult in a production of this length: you have ups and downs; some shoots fail, some shoots are successful. You have to constantly rethink the story. But after five years, looking back at it I think it worked out really well.”

“We’re hoping that **earth** is for absolutely everybody. We’re hoping that everyone will fall in love with their planet once they have seen it, not matter how old they are.”

George Fenton

Composer

“Creating music for the natural world is very liberating because you can do what you want provided you feel you’re being true to it.”

“We are probably the only unique species in the history of the planet who are developed enough to realise what is great about it and to understand enough to preserve it. I think the film speaks very strongly in that way, so I hope a lot of people go and see it.”

Sophokles Tasioulis

Producer

“I see **earth** as a history film rather than a natural history film. In the years to come, some of what we see in **earth** will not be there anymore. By that alone, this film will become more and more important.”

Alix Tidmarsh

Producer

“What’s wonderful about our home is that millions and millions of lives and stories are played out everyday of the year, and all are delicately intertwined because we are all influenced by the Sun and its effect of creating the seasons. Each wildlife story is unique and you can’t help but will the hero in that story to succeed. And when they do, you can’t help but feel inspired and give a little cheer.”





**Polar bear**  
“The polar bear emerged through the film probably as the ultimate symbol for our planet. When I managed to film those extraordinary images of the male polar bear swimming in the ice, not only was it an unique image but it was a breathtakingly beautiful image, and the scale of it... its the largest land carnivore on our planet, out there in this massive ocean, completely at the whims of the ice melting, an absolute prisoner to the Sun and it was very clear it was going to be our ultimate story – the key-message we had to give.”



**Elephant**  
“With global warming disrupting our planet’s weather systems supplies of freshwater are becoming increasingly unpredictable.”



**Humpback whale**  
“If you are going to preserve the humpback whale, you have to preserve Antarctica, you have to preserve the tropical reefs and you have to preserve everything on the way, and what could be a better symbol for our whole planet that an animal that needs the whole world to be in a good state of health to survive...”

**Alastair Fothergill**  
Director

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Finally we’ve begun to understand how precarious the state of our planet is. If we are to go on sharing it with such a rich cast of characters, and to preserve its fragile balance, now more than ever, it is in our hands.

It’s not too late to make a change. For more information look out for **loveearth.com** coming soon.

