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DISNEYNATURE
Presents

In Association with
GALATÉE FILMS - PATHÉ

In Association with
PARTICIPANT MEDIA

A
GALATÉE FILMS
Production

A
PATHÉ
NOTRO FILMS
FRANCE 2 CINÉMA
FRANCE 3 CINÉMA
Co-Production

In association with
CANAL + and TPS STAR

Narrated by
PIERCE BROSNAN

A Film by
JACQUES PERRIN and JACQUES CLUZAUD

With the Support of
VEOLIA ENVIRONNEMENT

TOTAL FOUNDATION

EDF

HH SHEIKHA SALAMA BINT HAMDAN AL NAHYAN

CRÉDIT AGRICOLE

BETTENCOURT SCHUELLER FOUNDATION

EUROPEAN SPACE AGENCY - ESA

PRINCIPALITY OF MONACO
PRINCE ALBERT II OF MONACO FOUNDATION
INSTITUT OCÉANOGRAPHIQUE
PRINCE ALBERT I OF MONACO FOUNDATION

OCEANS

A Film by JACQUES PERRIN
and JACQUES CLUZAUD

Original Screenplay JACQUES PERRIN
JACQUES CLUZAUD
FRANÇOIS SARANO
STÉPHANE DURAND
LAURENT DEBAS

English Narration Written by MICHAEL KATIMS
In Collaboration with the Authors

Original Score BRUNO COULAIS

With LANCELOT PERRIN
As the Boy

Underwater Directors of Photography DIDIER NOIROT
RENÉ HEUZÉY
DAVID REICHERT
YASUSHI OKUMURA
SIMON CHRISTIDIS A.C.S.
JEAN-FRANÇOIS BARTHOD
GEORGES EVATT
THOMAS BEHREND
MARIO CYR

Directors of Photography LUC DRION SBC
LUCIANO TOVOLI AIC - ASC
PHILIPPE ROS
LAURENT CHARBONNIER
ERIC BÖRJESON
CHRISTOPHE POTTIER
LAURENT FLEUTOT
THIERRY THOMAS
PHILIPPE GARGUIL
VALÉRIE LE GURUN
MICHEL BENJAMIN
OLIVIER GUENEAU

Second Unit Director CHRISTOPHE CHEYSSON

Scientific Advisers FRANÇOIS SARANO
STÉPHANE DURAND
YVON LE MAHO

Editing VINCENT SCHMITT
CATHERINE MAUCHAIN

Producers JACQUES PERRIN
NICOLAS MAUVERNAY

Producer Handling
Partnerships YVETTE MALLET-ROUMANTEAU

Line Producer OLLI BARBÉ

Executive Producer JAKE EBERTS

Associate Co-Producer ROMAIN LE GRAND

Associate Producers MANUEL MONZON
JEAN-MARC HENCHOZ

Digital Imaging Director.....	PHILIPPE ROS	Digital Photography Engineers	CHRISTIAN MOURIER OLIVIER GARCIA
Color Timing Supervisor.....	LUCIANO TOVOLI AIC – ASC	Coordinator.....	DIMITRI BILLECOQC
Colorist.....	LAURENT DESBRUÈRES	Chief Digital Imaging Technician.....	FRANÇOIS PATUREL
Digital Cinema Manager.....	TOMMASO VERGALLO	Supervisor & 35mm Camera 1st Assistant ...	STÉPHANE AUPETIT
Sound Engineers.....	PHILIPPE BARBEAU MARTINE TODISCO	Digital Imaging Technicians	LÉONARD ROLLIN CYRILLE LIBERMAN MATHIEU LAMAND SALOMÉ GADAFI BENOÎT TORTI EURIEL ETEVENON
Sound Editing	DOMINIQUE FANO RENAUDIN ELISABETH PAQUOTTE	35mm Camera 1st Assistants	MARYSE CHARBONNIER MARINE DELCOURT NICOLAS DESAINTEQUENTIN MÉLINDA LIGNOT STEVE MOREAU FRANÇOIS QUILLARD
Sound Design.....	JÉRÔME WICIAK	Mini-Chopper Pilot.....	FRÉDÉRIC JACQUEMIN (BIRDY FLY)
Mix.....	FLORENT LAVALLÉE ANNE LE CAMPION	Unit Production Managers	PHILIPPE BAISADOULI A.F.R. CHRISTOPHE BOILEAU GIL DESCOINGS MARC GAVIARD PAULA LUTTRINGER NICOLE SORIANO ETIENNE STEIGER ALEXANDRE POULICHOT THOMAS PFLIMLIN
Post-Production Supervisor	GUY COURTECUISSÉ	Location Managers.....	LINDA ABBING ERIC CHEVALIER ROMAIN CORDONNIER CHRISTOPHE GINDRE STÉPHANE MARTIN LUDOVIC SIGAUD
Special Effects Supervisors	CHRISTIAN GUILLON ARNO FOUQUET	Production Secretaries	ODILE BALME FLORENCE FORNEY JULIE SAINT-HILAIRE
Production Supervisors	JOHANN MOUSSEAU ANTOINE DE CAZOTTE VINCENT STEIGER CHARLES STENHOUSE PHILIPPE SCHWARTZ	Rebreather Instructors	ALDO FERRUCCI IAN THOMAS DENIS LAGRANGE MARK THURLOW PATRICE PAIN SYLVAIN BEATA ROBERTO BORDIN CHRISTIAN ALLANIC
Executive Production Associate.....	NICOLAS DUMONT	Hyperbaric Doctors	ERIC BERGMANN SYLVAIN CHAPON CORINNE LELONG GEORGES PERNOD DR. ARFAOUI
Assistant to Jacques Perrin	PATRICIA LIGNIÈRES	Hyperbaric Expert.....	GEORGES GOURDON
Marine Adviser.....	BERNARD DEGUY		
Guides and Scientific Advisers.....	RICHARD FITZPATRICK MARK DOUGLAS NORMAN JULIAN FINN DAVID DONNELLY NICO GHERSINICH JOHN CALAMBOKIDIS RICHARD SEARS (MICS) ANA MARIA VELASCO-STEIGER JAN STRALEY FRED SHARPE PH.D. FRANÇOIS-XAVIER MAYER RENATO RINALDI GRAHAM DICKSON BARBARA BLOCK CLAIRE GOIRAND MICHAEL ROTHSCHILD MARVIVA		
Development and Technological Advice			
Engineer.....	JACQUES-FERNAND PERRIN		
Design and Technical Production	ALEXANDER BÜGEL HERVÉ THEYS		

Grips
 Naturalist Keygrips ALEXANDER BÜGEL
 EDGAR RACLOT
 ALAIN BENOIST
 VINCENT BLASCO
 GUILHEM BOUBÉE DE GRAMONT
 SYLVAIN BARDOUX
 SAMUEL MALNATI
 FRANÇOIS PERRAULT ALIX
 Gyron FS Technicians BASILE LONGCHAMP
 STEVE DESBROW
 Underwater Gaffers ANDREW HARCOURT
 PAUL JOHNSTONE
 Microscope Gaffers MARC SERAYET
 PHILIPPE WEGIEL
 MICHEL MONNAIE
 Underwater Lighting SYLVAIN CHAMPION
 Sound Assistants FRANÇOIS BIDART
 GRÉGORY WINTREBERT
 Additional Sound Recording JEAN-FRANÇOIS BARTHOD
 ISABELLE CHARRIER
 VINCENT LECOMTE
 JAN STRALEY
 Additional Sound AURA FILMS
 GORILLA SOUND
 MACAULAY LIBRARY
 C.I.R.A.
 CROSS CORSEN
 KATHY TURCO
 WOLFGANG TINS
 Underwater and Location Photographers PASCAL KOBEH
 RICHARD HERRMANN
 ROBERTO RINALDI
 MATHIEU SIMONET
 HIDEKI ABE
 IGOR BELY
 JÜRGEN FREUND
 YVES GLADU
 PASCAL KOBEH
 RENAN MARZIN
 KOJI NAKAMURA
 KATELL PIERRE
 EDMOND STAAL
 JOHN RUMNEY
 JULIEN SAMSON
 "Making of" Directed by RENAN MARZIN
 Camera Crew ALEXANDRE AYER
 STEVE GADLER
 SÉBASTIEN MALLET
 CHRISTINA KARLICZEK
 FRÉDÉRIQUE CHEYENNE
 COLIN CLUZAUD
 Story-Boarder VINCENT COPERET

Scientific Adviser and Subject Co-Writer YVES PACCALET
 Production Accountant CATHERINE KIEFFER
 Assistant Production
 Accountants MARIE-CHRISTINE GAUCHÉE
 KIM COURCELLE
 YASMINA HO YOU FAT
 Galatée Films
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 NASSER BELKALEM
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 Assistant General Accountants CLAUDE MORICE
 STELLA ANGIONI
 Lawyer MAÎTRE FRANÇOIS POUGET

AMERICA

NORTH AMERICA

CANADA

ARCTIC SHOTS 1-2-3
 Production Supervisor JOHANN MOUSSEAU
 Government of Nunavut
 Hamlet of Pond Inlet
 Hamlet of Grise Fiord
 Hamlet of Igloodik
 Canadian Wildlife Service
 Grise Fiord Hunters & Trappers Association
 Pond Inlet Hunters & Trappers Association
 Arctic Kingdom Marine Expeditions
 Chief Expedition Officer GRAHAM DICKSON
 Operations Manager KRISTYN GRAY
 Expedition Leader LOUISE MURRAY
 Expedition Manager THOMAS LENNARTZ
 Nautical Operation and Technical Diving ... MICKAEL ROBERTSON
 Arctic Guides TOMMY AGLAK
 JAKE AWA
 DAN KOMONGPIK
 DANIEL KOONOO
 LIZA NINGIUK
 SAM OMIK
 ELIJA PANIPAKOOCHO
 ERIC PIJAMINI
 MATTHIAS QUANAQ
 SHEATIE TAGAK
 USA
 Supervision ANTOINE DE CAZOTTE
 NOAA Chief Permits MICHAEL PAYNE
 AMY SLOAN
 CARRIE HUBARD

Issued under the authority of the Marine Mammal
 Protection Act and the Endangered Species Act

ALASKA

Shooting Permits PERMITS # 410-1700-01
& # 716-1705-01
Scientists JAN STRALEY
FRED SHARPE PH.D.
CRAIG MATKIN PH.D.
JOHN DURBAN PH.D.
Sound Engineer..... LISA BUSCH
Logistics FLING CHARTERS
OCÉAN OLYMPIC
CAPTAIN ATLE REMME
RON PAULEY
RORY MULLEN

CALIFORNIA - SAN DIEGO

Shooting Permits ... CASCADIA RESEARCH, JOHN CALAMBOKIDIS
NMFS PERMIT # 540-1811-02
Scientific Guide ERIN FALCONE
Plane Pilots DAVE MILLER
CASEY MILLER
TOM GREEN
CARL SBAROUNIS
RANDY MORSE
Local Production Management..... ADAM RUDDER
FRANCK THURLOW
SHANE WELLS
BOB EVASICK
Ship Pilot GREGORY DREISCHMEYER

CALIFORNIA - MONTEREY

Shooting Permits PERMIT CFC # 9359
& PERMIT CFC # 12586, CHUCK BANCROFT
Scientific and Logistical
Back-Up MONTEREY BAY AQUARIUM: CHRIS DE ANGELO
ALICIA PEREYRA
MIKA YOSHIDA
DR. MIKE MURRAY
MARISSA VIENS
KARL MAYER
KAREN JEFFRIES
PAUL CAIN
Biologists LILIAN CARSWELL
DAVID BOOTH

TEXAS, FLOWER GARDEN

Shooting Permits NOAA, PERMIT # 2008-007
Logistical and Scientific Back-Up GEORGE SCHMALL
EMMA HICKERSON
Diver Biologists PETER VIZE PH.D.
JAY R. REICHMAN PH.D.
SARAH DAVIS
ASLING BRADY
Safety Divers..... NEAL BALTZ
KURT CARSON
Production Management..... DAWSON BRYINGTON
GEORGE PHILLIPS

FLORIDA

Shooting Permits PERMIT # 41511-08-11, PAM DARTY
Location Managers..... PETE CURRY
RYAN GRAFFEO
HEIDI MEITZLER
JAY ROGERS
ERIN BLENDER

BAHAMAS

The Bahamas Film and TV Commission
HMS Bounty Organization LLC and Her Crew
UNEXSO The Dolphin Experience
Local Production Support TAMEE FURGUSSON
Dolphin Trainer VERONICA CUCCURULLO
Marine Coordinators DAN MALONE
GARY LOWE
Marine Director MARK DAVIS
Key Grip SCOTT HOWEL
Crane Grip KENNY KEVIN

CENTRAL AMERICA

COMMONWEALTH OF DOMINICA

Shooting
Permits ANDREW MAGLOIRE, CHIEF FISHERIES OFFICER
ARUN MADISETTI
Logistics FRÉDÉRIQUE HUARD

MEXICO

Logistics Socorro..... SEA ESCAPE
FERNANDO & PEDRO AGUILAR
MIGUEL GARVALENA
Scientific Coordination BENITO BERMUDEZ
CARLOS NARRO
Logistics Guadalupe SAN DIEGO SHARK DIVING, INC.
PAUL DOC ANES
Logistics Isla de Mujeres..... THE SHIP LA NENA
ESTEBAN ANCORA ARGÁEZ
Safety Divers..... JOSÉ ANTONIO AGUILAR
JONATHAN ULIZES LOPEZ ESCOBAR
MARIN RODRIGUEZ
Scientific Back-Up Loreto..... REBECA KOBELKOWSKY (CONANP)
RICHARD SEARS (MICS)

COSTA RICA & PANAMA

Logistical Back-Up MARVIVA
MICHAEL ROTHSCHILD
ALEXANDRA COUSTEAU
CREWS OF THE SHIPS PROTEUS AND PHOENIX
Shooting Permits AREA DE CONSERVACION MARINA
DE LA ISLA DEL COCO
Guide..... NICO GHERSINICH
Production Managers LILLY PENA
DANIEL PEREZ
ADRIAN PEREZ
SHAWN LARKIN
ROY SANCHO
Safety Divers..... STEVEN LAGOS
BAUDAINS KIERON
KEVAN MANTELL

SHOOTING PERMITS

Mexico:

The footage from Socorro, Isla de Mujeres, Isla Guadalupe and Loreto was shot in a protected area subject to special restrictions imposed by the Mexican government in order to preserve its natural resources.

Socorro: Comision Nacional de Areas Protegidas
Permit No. 807212013922

Isla Guadalupe: Comision Nacional de Areas Protegidas
Permit No. FOO.200.DGMC.2163

Isla de Mujeres: Direccion de Comunicacion y
Cultura para la Conservacion
Permit No. DCCC/123/2007

Comision Nacional de Areas Naturales Protegidas
Secretaria de Medio Ambiente y Recursos Naturales
Permit No. DAPFFYB – 028/07

Loreto: Comision Nacional de Areas Protegidas
Permit No. FOO.200.DGMC.0020

SOUTH AMERICA

ARGENTINA

Shooting PermitsHECTOR HORACIO CASIN
DIRECCION GRAL. DE CONSERVACION DE
AREAS PROTEGIDAS CHUBUT
Animal Guide JUAN COPELLO, LA ERNESTINA
Production ManagerLISA COLBERT

GALAPAGOS

Shooting Permits and
Logistical Back-UpGALAPAGOS NATIONAL PARK
– MINISTRY FOR THE ENVIRONMENT
ALFREDO CARRASCO VALDIVIESO, HEAD OF SAMIRI
CHARLES DARWIN FOUNDATION ON THE
GALAPAGOS ISLANDS, GRAHAM WATKINS
PUBLIC RELATIONS OFFICE OF THE
PRESIDENT OF THE REPUBLIC OF ECUADOR
Scientists ANA-MARIA VELASCO-STEIGER
FRIEDMANN KOESTER
GUNTHER RECK
THOMAS DELLINGER
CARLOS VALLE
SYLVIA HARCOURT-CARRASCO

VENEZUELA

Logistics and Ship.....ARISTIDES MORENO
JOSÉ LUIS REVENGA

Shooting
Permits TERRARIO DEL PARQUE DEL ESTE
SAUL GUTIÉRREZ

AFRICA

SOUTH AFRICA

Thanks to Mr. Jean-Luc Bodin, French Consul,
and Mr. Jacky Charotte, Deputy Consul

Thanks to the Coastguards of East London & Port Saint John
Safety Diver..... RONALD BARTHEL
Logistics - Port ElisabethPETRA & RAINER SCHIMPF,
EXPERT TOURS
Logistics - Port Saint John, Aliwal Shoal .. GAIL & MARC ADISSON,
BLUE WILDERNESS DIVE EXPEDITIONS
Logistics - False Bay KAREN & ROB LAURENS,
AFRICAN SHARK ECO CHARTER
Production ManagerERNEST MOKWENA
Helicopter Pilots NICK HILL, NIGEL

EGYPT

Logistical Back-Up AGENCE COCORICO, MONIQUE BADUEL
GRAND BLUE DIVING, SIMONE PICCOLI
Guide..... ASHRAF RANGER BEHOY

SENEGAL

Logistical Back-UpATLANTIC EVASION, ERIC DUBOUCHET
With the Assistance of Laurent Le Flanchec

MADAGASCAR

Logistical Back-Up and
Shooting PermitsMÉGAPTÉRA ASSOCIATION,
FRANÇOIS-XAVIER MAYER
PRINCESS BORA LODGE
Production ManagerERIC CHEVALIER

ASIA

INDONESIA

Logistical Back-Up LEMBEH RESORT AND DIVE CENTER,
DANNY CHARLTON
Shooting PermitsROOSANA SIPASULTA

JAPAN

Logistical Back-UpJAPAN UNDERWATER FILMS CO., LTD.,
KOJI NAKAMURA
FRIENDS SHIMANE DIVING SERVICE, JUN ISHIKURA
SADO DIVING CENTER, RYO HONMA

OCEANIA

Naturalist Production Supervisor VINCENT STEIGER
Fiction Production SupervisorCHARLES STENHOUSE

AUSTRALIA

Great Barrier Reef Marine Park Authority
Gladstone Port Authority
GBRMPA and Reef HQ Aquarium
Martina Neidig, Paul Boyd, Chris Ferris
Digital Dimensions, Richard Fitzpatrick & Brett Shorthouse
Seaworld Australia
DECC – NSW Maritime – DPI Fisheries

Marine CoordinatorANDREW HARCOURT, OMD
Assistant Marine Coordinator ...JARED FAULKNER, ROB TORELLI
Safety DiverCHE "TAFFY" MCGUINNESS
Production ManagerNICK WOLF
Production Coordinator ZURAYA HAMILTON
Production Manager / LocationsNICK MCKINNON
Gaffer PAUL "PJ" JOHNSTONE
CameramanRICHARD FITZPATRICK
Camera Assistant ANDREW BURNS

NEW ZEALAND

Shooting Permits and Local Coordination BLUE WATER
HUNTING INTERNATIONAL PTY, LTD - ROB TORELLI
Scientific Adviser..... DAVID DONNELLY

EUROPE

FICTION FRANCE

Children on Sand Dune ZELDA-ROSE BARBÉ
NYIMA BARBÉ
VIRGIL DEGUY
NYLS DESLAURIERS
SHINSAI DESLAURIERS
ANNÉLIE DURAND
SUZIE LE BERRE
MAXIME LELIÈVRE
SONAM MARZIN
ISIS RAMUZ
OSCAR STENHOUSE
KARL TIMSIT

Steadicam Operator..... MICHEL RODAS
Chief Electrician..... JEAN-CLAUDE LE BRAS
Storm Helicopter Pilot.....THIERRY LEYGNAC

MICROSCOPE SHOOT FRANCE

Logistical Back-Up OCEANOPOLIS
ERIC HUSSENOT
Head of Audiovisual Department..... PHILIPPE COYAULT
JEAN-MARC L'HUILLIER
Biologist..... PIERRE MOLLO

NORWAY

Logistical Back-UpOFFORSOY FERIESENTER,
MR. ARN FINN FENES

ITALY / SARDINIA

Shooting Permits CARLOFORTE TONNARE PIAM,
GIULIANO GRECO

GREECE

ZAKYNTHOS

With the Backing of Vassili Vassilikos

Shooting Permits .FRENCH EMBASSY, MR. DELAYE, AMBASSADOR
GREEK CENTRE FOR MARINE RESEARCH,
GEORGES CHRONIS, CHAIRMAN

Logistical and Scientific
Back-Up PELAGOS CETACEAN RESEARCH INSTITUTE,
ALEXANDROS FRANTZIS

RHODES

Shooting Permits and Logistical Back-Up LAURENT LE FLANCHEC
THE SAILBOAT ILLARYA, MR. LOURANT

THE AZORES

Guide and Logistical Back-Up.....ESPAÇO TALASSA
SERGE VIALLELLE

UNITED KINGDOM

Shooting Permits Department of Fisheries / Gov. Isle of Man
Licence No. WLA / PO12 / 08

IRELAND

Shooting Permits and Logistical Back-Up Galway Film Office
Executive Helicopters Galway

FRENCH OVERSEAS TERRITORIES

ANTARCTIC

Adélie Land, Dumont D'Urville Base
With the Support of Yvon Le Maho
Coordination and Shooting
Permits INSTITUT PAUL EMILE VICTOR (IPEV),
MANAGER: GERARD JUGIE
PATRICE GODON, HEAD OF LOGISTICS
AND ALL THE MEMBERS OF THE INSTITUT POLAIRE FRANÇAIS

TERRES AUSTRALES ET ANTARCTIQUES FRANÇAISES (TAAF),
THE PREFECT ERIC PILLOTON AND THE STAFF OF THE
TERRES AUSTRALES ET ANTARCTIQUES FRANÇAISES

Pleneau Island

Steadicam Operator..... JEAN-FRANÇOIS BARTHOD
Marine Logistics ...OLEG BELY, POLARIS / THE SAILBOAT LE KOTIC
Guide..... IGOR BELY

EUROPA

Coordination and Shooting
Permits TERRES AUSTRALES ET
ANTARCTIQUES FRANÇAISES (TAAF)
FORCES ARMÉES EN ZONE SUD DE L'OcéAN INDIEN (FAZSOI)
SHELTAM, PETER WOODS
Scientific Advisers..... KELONIA ASSOCIATION,
FABIEN JAN

GUADELOUPE

Local Coordination..... CAROLINE & RENATO RINALDI
ASSOCIATION EVASION TROPICALE

FRENCH GUYANA

Ile du Grand Connetable Nature Reserve
Shooting Permits and
Local Coordination CONSERVATOIRE DU LITTORAL ET
DES RIVAGES LACUSTRES DE GUYANE
DIRECTION RÉGIONALE DE L'ENVIRONNEMENT GUYANE
Logistics and Guides GEPOG, SYLVAIN HURIOT
ONCF, ERIC HANSEN
ASSOCIATION KWATA
Additional Support WWF GUYANE, LAURENT KELLE

Ariane / Kourou

Shooting Permits and
Logistical Back-Up EUROPEAN SPACE AGENCY – ESA

MAYOTTE

Logistical Back-Up and
Shooting Permits SEA BLUE SAFARI, NILS BERTRAND
with the help of MÉGAPTÉRA, MADAGASCAR

NEW CALEDONIA

Scientists PIERRE LABOUTE,
L'INSTITUT DE RECHERCHE POUR LE DÉVELOPPEMENT (IRD)

Location Managers GILLES DONNEGER
RAPHAEL LUCCHINI DI POZZO

Shooting Permits and
Logistical Back-Up PROVINCE SUD FILM OFFICE,
ALINE MARTEAUD
with the backing of
PROVINCE SUD DE NOUVELLE CALÉDONIE
and of the GIE NOUVELLE CALÉDONIE TOURISME POINT SUD

FRENCH POLYNESIA

Logistical Back-Up TAHITI FILM OFFICE
SILVY DESCHAMPS
HINANO DEXTER
Shooting Permits MINISTER GEORGES HANDERSON
MIRI TATARATA, MINISTER IN CHARGE OF THE ENVIRONMENT
Production Manager MAURICE LENOIR

No animals were harmed during the making of this film

POST-PRODUCTION

Post-Production Supervisor ... GUY COURTECUISSÉ - 3.2.1 FILMS
Post-Production Assistant CHRISTELLE DIDIER
Assistant Image Editors NOËME LOEVE
LISE COURTÈS
CLARA SANTUCCI
Assistant CLÉMENCE HARDOUIN
Assistant Sound Editor EMILIE BOUEIL
Foley Artists NICOLAS BECKER
PHILIPPE PENOT
Assistant Foley Artists ASSIA ZIPPER
JACQUES DEFRANCE

Assistants AURÉLIEN BIANCO
SIMON COURTECUISSÉ
Image Editing Equipment CTM

MUSIC

Executive Producer PAUL LAVERGNE - MADORO MUSIC
Music Supervision SLIM PEZIN
Coordination ANNE COULAIS
Lawyer MAÎTRE PIERRE-MARIE BOUVERY

Performers

Conductor LAURENT PETITGIRARD
Solo Violin LAURENT KORCIA
Second Violin CHRISTOPHE GUIOT
Harp Soloist MARIELLE NORDMANN
Flute RENAUD-GABRIEL PION
Percussion MARC CHANTEREAU
ADRIEN PERRUCHON
Voices GABRIEL YACOB
LANCELOT PERRIN
Choir CHOEUR DE CHAMBRE MIKROKOSMOS
DIRECTION LOÏC PIERRE
Orchestra PARIS PHILARMONIC ORCHESTRA
Recorded at STUDIOS DAVOUT – PARIS
BY DIDIER LIZÉ
Orchestra ... THE BULGARIAN SYMPHONY ORCHESTRA – SIF 309
DIRECTED BY DEYAN PAVLOV
Pro Tools Operator AYMERIC LETOQUART
Assistant CÉCILE COUTELIER
Mixed at STUDIOS DE LA SEINE – PARIS
BY DIDIER LIZÉ
Pro Tools Operator AYMERIC LETOQUART
Assistant MATTHIEU MARIETTI
Logic Pro Assistant PIERRE BRIEN

Production: Galène Editions
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Editions: Galène Editions/Passerelle

Original Soundtrack
COLUMBIA & SONY MUSIC

LABORATORIES & AUDITORIUMS

Digital Film Lab

Digimage Cinéma & Digimage

President DENIS AUBOYER
Vice President OLIVIER DUVAL
Head of Digital Cinema TOMMASO VERGALLO
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ANGELO COSIMANO
Technical Manager FRANÇOIS DUPUY
Post-Production Coordinators CENDRINE GADY
JULIEN SOUCHET
GÉRALDINE GUESS

STABILISED MOUNT THETYS

SANDOR WELTMAN

MINI-CHOPPER

BIRDY FLY
MICROSTRAIN

MICROSCOPE

TRANSVIDEO
CARL ZEISS MICROIMAGING GMBH
CARL ZEISS FRANCE
CAMAGRIP
EUROCEP

SCOOTER

HYDRODOME

UNDERWATER TRACKING

EMIT

HD CAMERA DEVELOPMENT

SONY FRANCE
PANAVISION
CARL ZEISS

INSURANCE

GRAS SAVOYE
MARSH
DAN EUROPE
DAN USA – TOKYO MARINE ASSISTANCE
QBE INTERNATIONAL (FRANCE) LIMITED

BANKS

NEUFLIZE OBC
FORTIS
FORTIS MEDIACOM FINANCE

FREIGHT AGENTS

SONETRANS
ASC LOGISTIC
PACKAIR
SHOWBIZZ
GULFSTREAMS FILMS

VEHICLES / TRANSPORT

EUROPCAR FRANCE AND OVERSEAS – EFFERIS

Travel Agencies

SHENENDO
LES ATELIERS DU VOYAGE
WAGRAM VOYAGES

NAUTICAL PARTNERS

ZODIAC
BOMBARD
GUY COTTEN
SUZUKI MARINE
VOLVO CAR
LES ABEILLES INTERNATIONAL

STILL PHOTOGRAPHY PARTNER

CANON

PARTNERSHIPS

THE SCHMIDT FAMILY FOUNDATION
LUC HOFFMANN
WWF
SEA SHEPHERD CONSERVATION SOCIETY
CAPTAIN PAUL WATSON
PLANETE MER
LONGITUDE 181 NATURE
LA CITE DE LA MER

GALATÉE FILMS THANKS

LAURE FOURNIER,
LAURENT LE FLANCHEC
ROSSANA RUMMO
JOHN COLLEE
BRUNO TARDON
ALEXANDRA COUSTEAU
GEORGES PERNOUD
CAPTAIN PAUL WATSON
PHILIPPE COURT, PRÉSIDENT DU YACHT CLUB DE FRANCE
MONSIEUR LE BARON BENJAMIN DE ROTHSCHILD, GITANA TEAM

UNIVERSITÉ DE STANFORD (USA):

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SCOTT BENSON PH.D.
GEORGE SCHILLINGER PH.D.
RANDY KOICHEVAR
BOB CRANSTON
PAUL SPONG
EMMA HICKERSON

CSC CAMERA AND LIGHTING FT. LAUDERDALE

CINEMOVES INC.
HYDROFLEX INC., LOS ANGELES
VINCE PACE, RYAN SHERIDAN
PACE TECHNOLOGIES

CINTV

***GALATÉE FILMS WISHES TO THANK THE FRENCH DIPLOMATIC
AUTHORITIES ABROAD FOR THEIR INVALUABLE ASSISTANCE***

THE AUSTRALIAN EMBASSY IN PARIS
THE US EMBASSY, MICHÈLE CARTERON, SOPHIE ROY-SULTAN
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SONG

"Make A Wave"

Written by Scott Krippayne, Jeffrey Peabody

Produced by John Fields

Performed by Demi Lovato and Joe Jonas

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Disneynature
Oceans

"Oceans" allows the audience to be a part of marine life—to share all the emotions engendered by the exploration of the last great wild expanse: wonder, fear, calm, tenderness, violence, vitality, power. We took the time to allow the animals to invite us in. We waited to become a fish among fish."

~ Jacques Cluzaud, Director

Disneynature, the studio that presented the record-breaking film "Earth," brings "Oceans" to the big screen on Earth Day, 2010. Nearly three-quarters of the Earth's surface is covered by water and "Oceans" boldly chronicles the mysteries that lie beneath. Directors Jacques Perrin and Jacques Cluzaud dive deep into the very waters that sustain all of mankind—exploring the harsh reality and the amazing creatures that live within. Featuring spectacular never-before-seen imagery captured by the latest underwater technologies, "Oceans" offers an unprecedented look beneath the sea.

"Oceans" puts audiences in the very heart of the action, racing along amid a school of traveling tuna, leaping with dolphins and swimming shoulder-to-fin with the great white shark. "Jacques Perrin and Jacques Cluzaud have given us the pleasure of looking over their shoulders and doing what I have only dreamed of being able to do," says Dr. Sylvia Earle, Explorer in Residence at the National Geographic Society.

"Watching this film, I felt as if I were in a school of fish, that I was a dolphin or a whale, swimming along with them. It takes me places I've always wanted to go. This is beyond art. This captures the spirit, the very essence of the sea."



Narrated by actor and active environmentalist Pierce Brosnan ("The Ghost Writer," "Percy Jackson & the Olympians: The Lightning Thief," "Mamma Mia!"), "Oceans" also shines a light on the many threats, both natural and manmade, facing the oceans and their populations. The magic and the wonder of life at sea will be unveiled when "Oceans" opens on April 22, 2010, the 40th anniversary of Earth Day.

"Oceans" is the second film from Disneynature, the first new Disney-branded film label from Walt Disney Studios in more than 60 years. Disneynature brings the world's

top nature filmmakers together to share a wide variety of wildlife subjects and stories with theatrical audiences. "Earth," the label's first release, broke records for both opening weekend and single-day box office for a nature documentary.

The label carries on the work begun by Walt Disney, himself a pioneer in wildlife filmmaking who produced 13 True-Life Adventure motion pictures between 1949 and 1960, including "Seal Island" (1949), "Beaver Valley" (1950), "The Living Desert" (1953) and "Jungle Cat" (1958) and earning the studio eight Academy Awards®.

Rated G by the MPAA, "Oceans" is a film by Jacques Perrin and Jacques Cluzaud, produced by Jacques Perrin and Nicolas Mauvernay. Executive producer is Jake Eberts and Disneynature executive producers are Don Hahn ("Earth," "The Lion King," "Beauty and the Beast") and Kirk Wise ("Beauty and the Beast"). The English-language narration was written by Michael Katims.



ABOUT THE PRODUCTION

ASTONISHING FOOTAGE REVEALS THE OCEAN AS NEVER BEFORE An Unknown World Surfaces During a Seven-Year Voyage

"The secrets of the ocean have always fascinated explorers. Man first ventured into the sea gradually, unaware of its infinite richness and diversity. Over the centuries, there have been so many discoveries, but the sea is still an immense and wild territory."

~ Jacques Perrin, Director

Seven years ago, directors Jacques Perrin and Jacques Cluzaud embarked on a daring undersea venture. Their idea was simple, but seemingly impossible to realize: they would use their cameras to place audiences alongside the rare and magnificent creatures of the sea.

The result is "Oceans," an epic journey around the globe that stars the fauna of the aquatic world in their element, from the notoriously shy humpback whales nursing their calves to the coral that lines the ocean floor and provides haven for some of the world's most elusive creatures. Traversing all five of the Earth's oceans over a period of four years, the filmmakers chronicled the exotic and the familiar in ways that will forever change viewers' perceptions of the underwater world.

"The secrets of the ocean have always fascinated explorers," says Perrin. "Man first ventured into the sea gradually, unaware of its infinite richness and diversity. Over the centuries, there have been so many discoveries, but the sea is still an immense and wild territory."



More than 50 years ago, Jacques Cousteau and Louis Malle first brought the diversity and vulnerability of the ocean to the world's attention with the pioneering documentary "Le Monde du silence." With "Oceans," Perrin and Cluzaud go further than ever before to provide the most comprehensive look at marine life to date.

"In both of the films Jacques and I have made together, our goal was to experience the remaining wild parts of our planet," says Perrin. "We accompanied the birds flying above manmade borders, continental landscapes and oceanic spans in 'Winged Migration.' In 'Oceans,' we were able to do what no filmmaker or scientist had ever before done—to move on and under the sea at the speed of the marine life that crisscrosses the world's oceans, and experience life from their perspective."

"Oceans' is not an attempt to simply explain behavior or give information," adds Cluzaud. "We wanted to arouse strong feelings in the audience, so we asked ourselves where we could go in order to find something 'new.' There was only one answer: in all possible directions. From accompanying marine life in its travels to finding new ways of lighting up the oceanic night, we broke down the boundaries that separated us from the animals being filmed and transformed each one into an individual.

"Oceans' allows the audience to be a part of marine life," continues Cluzaud, "to share all the emotions engendered by the exploration of the last great wild expanse: wonder, fear, calm, tenderness, violence, vitality, power and much more. We took the time to allow the animals to invite us in. We waited to become a fish among fish."

This revolutionary approach and the dynamic nature of the subject matter required a complete rethinking of conventional moviemaking, says producer Nicolas Mauvernay. "How could we predict what we would be able to see? How could we set a pre-defined schedule that would encompass the storms we would search for in the four corners of the globe? We had all accepted that this would be a journey into the unknown, and that this film would lead us to a revelation. We came away with a renewed view and a new way of listening to the mysteries of the world."

With input from experts from the Census of Marine Life, as well as fishermen, tanker captains, whale hunters, environmentalists, deep-sea divers, marine biologists and others, the pair brainstormed dozens of scenarios and made meticulous plans to capture as much of the emotional life of the sea as they possibly could.

"We depended upon people who spend their daily lives in the ocean," says Cluzaud. "They shared with us how they feel when they are deep in the ocean and we wrote an outline that incorporated all these emotions. We sought out certain species and behaviors that





we knew would evoke these emotions and chose our locations with that in mind.”

The filmmakers devoted two full years to the preproduction process. That was followed by four years of shooting, with 75 excursions to dozens of the planet’s most untouched spots. It took nearly another year of postproduction to winnow down the 480 hours of footage.

After seven years in the making, “Oceans” premiered in France in 2009 and almost immediately became one of the top-grossing nature films in the country’s history. “We were surprised most of all by the enthusiasm from young children,” says Perrin. “They especially responded to the film’s positive message that anything is possible if the right measures are taken in a timely way.”

For “Oceans” North American debut, Perrin and Cluzaud have worked with

DisneyNature to fine-tune their film for a U.S. audience. “Disney has an illustrious history as a leader in the field of nature films,” says Perrin. “We want to sensitize people to the necessity of protecting our oceans.”

According to DisneyNature executive producer Don Hahn, the essential spirit of the film remains the same, with minimal adjustments for language and culture. “I came in and helped them craft the film for our audience, but the passion is theirs,” says Hahn, an Oscar®-nominated producer whose credits include such Disney animated features as “Beauty and the Beast” and “The Lion King.” “Every detail and scientific fact has been discussed and discussed. They didn’t set out to create entertainment, although it is certainly that. They have presented the world with the truth about the state of the ocean today and how much it has changed in just one generation.”

Actor and environmentalist Pierce Brosnan was called on to narrate the English-language version. “I read the script as if I were telling my sons a story of how beautiful the ocean is to me,” says Brosnan, who found many extraordinary moments in the film. “There are so many to choose from in this feast of a movie—from the crabs off of Melbourne Bay gathering by the thousands to the feeding frenzy of birds and whales, dolphins and seals, to the magnificent stillness of a man and a great white shark, side by side as they swim along in complete harmony.”

The scope and power of the visuals in “Oceans” set the film apart from any that have come before it. “Jacques Perrin and Jacques Cluzaud have created a film that takes full advantage of the big screen,” says Hahn. “There’s a poetry to their filmmaking. They use gorgeous cinematography to put you right there with the animals. It’s experiential; it’s like going on a travel journey.

“Much like in ‘Earth,’ we’re taking people to a place they can’t normally go,” Hahn continues. “And we’re taking them in grand style with the help of the best nature filmmakers around. Be prepared to see things you’ve never seen before. There are creatures so odd they could have been created by the art department on ‘Star Trek’—but they’re really out there.”

Working alongside Hahn, also as DisneyNature executive producer, was Kirk Wise, the director of “Beauty and the Beast” and “The Hunchback of Notre Dame,” among other animated films. “Oceans” is his first foray into the world of nature, but he points out that storytelling is at the heart of all filmmaking, whether it’s actors in

front of a camera, characters created with pencils and pixels, or animals in the wild. “Even though the animals in this film don’t talk, sing or wear pants, the stories of their lives are just as compelling as anything an animator could create. Actually, I take that back—humpback whales both talk and sing. But I’m reasonably sure they don’t wear pants.

“It’s a truly epic film,” Wise continues. “The directors put their cameras in places I’ve never seen attempted before. They’ve captured the speed, beauty and awe-inspiring scale of these creatures in such a way that demands to be seen on the big screen. It also makes you stop and think about our relationship with the ocean, and how we can be better stewards of this irreplaceable resource.”

By revealing the true nature of ocean creatures in their natural surroundings, “Oceans” reminds viewers of the diversity and exuberance of life on the planet we call home. “At the beginning of the film, a child asks, ‘What is the ocean?’” Cluzaud says. “In an attempt to answer that question, we have opened the doors of a fantastic and magical tale. We explore the marvels of the coral reefs, the heroism of dolphins and the graceful dance of the humpback whale. We also see the damage mankind has done to the ocean and its creatures. And we witness the incredible spectacle of the sea unleashed in a titanic storm.

“But for me, the look of the baby elephant seal in the final image before the credits roll says everything,” he adds. “It returns us to



ourselves and our own responsibility. It is very emotional, both to people already aware of the ocean as well as those who feel very disconnected from it."

Says Brosnan: "I hope 'Oceans' will become a family favorite for many years to come and that, maybe, just a few or many, will be inspired to do good things...for our planet."

A GLOBAL AQUATIC ADVENTURE FINDS BOUNDLESS LIFE AT SEA Diversity Survives in the World's Unspoiled Sanctuaries

For four years, "Oceans" camera crews lived beside the creatures of the sea from the tiniest krill to the mightiest cetaceans—and everything in between. From pole to pole, multiple film crews sought out places where life continues as it has for thousands of years, as well as sites where the natural order has changed due to human encroachment.

"We found that in many places the sea life we were searching for no longer exists because of things like over-fishing, pollution and over-development," says Cluzaud. "But we also found sanctuaries scattered here and there where life can express itself naturally, and recover with tenacity and strength. These small, remote places give us the hope that they are not a reflection of past diversity, but the expression of life, always renewable, wild and free.

"Near Cocos Island off of Costa Rica, you only need to put your head under water to see fish of all sorts," continues Cluzaud. "There are a variety of sharks, as well as all types of rays and tortoises and sea mammals. In the northern Arctic, we went to the small island of Coburg, where even our Inuit guides had never set foot, and we saw seals, walrus and polar bears still at home by themselves. At the extreme west of the Galapagos Islands, which rarely sees more than one scientist in 20 years, eagles, sea iguanas, sea lions and cormorants fearlessly settled a few yards away to observe."

Multiple crews traveled the globe as production manager Olli Barbé juggled time zones and seasons at the film's nerve center in Paris—Galatée Films French production studio. In some cases, crews returned to the same spots during the same season a year or more later to continue shooting. Perrin and Cluzaud accompanied crews to each location for the initial shoot to determine what kind of footage would be possible.



"Nature is neither controllable nor predictable," says Cluzaud. "Luckily, Jacques and I came to this without any idea of limits, including that of time. Time was the most precious element that Jacques Perrin gave us by carrying the production on his shoulders. It was absolutely necessary to film images that allowed us to edit a sequence as rich and dynamic as we would do in a feature film. We needed to be able to start over and over again, whatever problems we encountered."

Their persistence was rewarded with visuals unlike any filmed before, including a unique shot of the blue whale, the largest creature ever known to have existed on Earth, feeding.

"The blue whale is an almost mythical animal—furtive, rapid, discreet," says Perrin. "And very, very big! It has almost never been filmed underwater and never, to our knowledge, while feeding. It took a great deal of time to successfully film the blue whale gulping down a cloud of krill.

"To be exact, it was 28 weeks of patience," he says. "Imagine 190 days of scrutinizing the sea, seeking krill schools and blue whales from sunrise to sunset. Thousands of failures yielded these extraordinary moments where we accompanied the whale into a cloud of krill. The success of the shots was thanks to the exceptional perseverance of American cameraman David Reichert."

Few people on Earth are as familiar with the sea as Dr. Sylvia Earle, Explorer-in-Residence at the National Geographic Society and scientific advisor for Disney Nature. Often called the Jane Goodall of the ocean, Earle has been studying marine life up close since the 1950s, but "Oceans" was eye-opening even for this expert.

"I have had the joy of spending thousands of hours swimming with fish," says Earle. "The time I have spent in the sea has given me a different perspective. I try to get everybody I can to go diving, but as hard as I try, I know I'm not going to get everybody to go jump in the ocean. The next best thing is to see 'Oceans.' Even with all the diving that I've done, I've seen things in this film that I've never seen in life."

Earle has been diving in the Galapagos Islands since 1966, drawn by the wide variety of singular creatures that are native to the area, like the marine iguana. "The marine iguana eats seaweed," she says. "It will dive down, holding its lizard breath, 30, 40, 50 feet beneath the surface to chomp on the seaweed. Well, to see it even once is a heart-stopping event. But to see it the way it's documented in 'Oceans' is a



miraculous achievement. You're right there with the animal. You're in the lizard's skin, chomping and crunching. You can almost taste the seaweed." French cameraman René Heuzey shot the scene.

Kirk Wise points to a larger-than-life mid-ocean jubilee involving scores of animals as a highlight of the film that most people will have no other opportunity to witness in a lifetime. "There are hundreds of dolphins herding a huge school of herring into a giant 'bait ball,'" recounts Kirk Wise. "Then what appears to be about a million sea birds dive-bomb into the ocean. For the grand finale, a gigantic fin whale surfaces and gulps down the entire school. It's epic in scale, exciting and clearly illustrates the amazing interconnectedness of nature."

For Earle, the most unforgettable scene in the film is rare footage of a female walrus caring for her pup. "When I think of a walrus, I think of tusks and an aggressive, scary creature," she admits. "That image disappears when you see a mother walrus cuddling her newborn. I don't know how the cameraman snuggled in there and got those amazing images. It's a mother creature that weighs much more than a cameraman, with tusks, and bristles everywhere, and an attitude that says this is my baby, you better watch out. But somehow, it was communicated, 'I'm here because I care.'"



"That is the magic of this film," she adds. "It was made by caring people who want you to care. And you do. You share the spirit of the moment and of the ocean coming through a creature that most think of as a monster. This is a magnificent story, and you're there."

The question Earle says she hears most often is, "Why should we care about the ocean?" Her response? "Well, would you like to breathe? Would you like to drink water? Do you like to live? The single non-negotiable thing that life requires is water. Ninety-seven percent of Earth's water is ocean. Every breath you take and every drop

of water you drink are connected to the sea. It shapes planetary chemistry, drives the carbon cycle and the weather.

"When we damage the ocean, we have undermined our economy, health and security. We've undermined the capacity of this planet to take care of us. If the oceans are in trouble, so are we."

According to Earle, human beings have seen less than five percent of the ocean. "We've dangled nets and probes and dragged the ocean floor. We've looked from high in the sky. We know what the surface looks like in pretty good detail. But ten feet under the ocean, most of it is still unexplored. Go a hundred feet, a thousand feet, ten thousand feet, it's a never-never land. I have a friend who dives deep looking for fish. He finds as many as 30 new species an hour." The tragedy, she says, is that we're losing species at a much faster rate than we're finding them.

"What else is out there that we don't know about? What we do know is that the ocean is absolutely necessary, vital for our survival and our well-being. Take care of the ocean, you're taking care of us. Destroy the ocean, harm the ocean, you're undermining the integrity of the planet itself."

Perrin considers "Oceans" a "wildlife opera—it is a hymn to the sea and the species concealed within it," he explains. "Each underwater director of photography and each cameraman provided fragments of a score that we orchestrated. We wanted to convey all the majesty of untamed wildlife through the magic of the big screen and create an emotional connection between subject and viewer."



FILMMAKERS TURN TO INNOVATIVE TECHNOLOGY Pioneering Spirit Creates New Tools to Acquire New Imagery

"The best way to observe a fish is to become a fish."

~ Jacques Yves Cousteau

Perrin and Cluzaud set out to achieve famed oceanographer Jacques Yves Cousteau's ideal of "becoming the fish," going beyond mere spectacle and immersing the audience in a strange new world. The filmmakers' ambitious demands necessitated finding methods that would allow them to break down the barriers between audience and subject to foster a strong emotional connection. Ironically, their artistic goals would lead them to develop groundbreaking new technologies for use both underwater and at the surface.

After consulting with specialists in the animal world, as well as pioneers in aquatic cinematography, Perrin and Cluzaud worked with an armada of experts to develop or modify innovative technologies that achieved the cinematic quality and maneuverability required

to realize their vision.

Equipping camera operators with rebreathers made it possible to approach even the shyest sea creatures with minimal disruption. Developed for military use, rebreathers recycle exhaled air, eliminating the trail of bubbles left by conventional scuba gear.

“One of the other challenges was how to film the animals close up without disturbing their natural behavior,” says Don Hahn, executive producer for DisneyNature. “The idea was to go in and leave as small a footprint as possible.”

To capture the feeling of swimming alongside a school of tuna, cameras were mounted in “torpedoes” drawn by boats. Known as “Jonas,” the torpedo housed a camera lens and sensor in its nosecone. It could be towed behind a boat by a fiber-optic cable and “swim” along with schools of dolphins or fish traveling at full speed. “The challenge was getting stable high-quality imagery at high speeds, not mediocre footage,” says Perrin. “It took two years of hydrodynamic calculations and trial and error to create.”



Thetys, a unique device designed and built by engineers Jacques-Fernand Perrin and Alexander Bügel, allowed the camera operators to maintain a level horizon as the boats carrying them raced through the waves.

Filmmakers also used a camera that fixed onto a pole and tied along the vessel’s hull to film lateral traveling shots. In one exhilarating sequence, the camera slides along the water at top speed, in the midst of a pod of leaping spinner dolphins.

In addition to the conventional helicopters used for aerial and storm shots, the filmmakers brought in a tiny, remote-controlled helicopter nicknamed “Birdyfly.” Outfitted with a wide-angle lens, Birdyfly was nimble and quiet enough to discreetly film the most skittish whales without alarming them. A marine scooter served the same purpose in underwater settings. A custom-made “mid-air/mid-water” machine filmed both above and below the surface, making it ideal for following a seal swimming with its head above water.

The filmmakers leveraged the differing strengths of both 35mm film and digital cameras. Film provided more nuanced visuals, but digital storage technology afforded them more time underwater: 48 minutes as opposed to a maximum of six minutes with film. They elected to use digital cameras for the underwater shoots, and had watertight, hydrodynamic boxes custom-built to protect them. Created by the Swiss company Subspace Technology, the housings have now become the standard for underwater photography. External and aerial shots used conventional 35mm film.

A soundtrack for the ocean was built layer upon layer, including bird calls, whale songs and the violent thrashing of an ocean storm, as well as underwater sounds. “The more oceanographers research the ocean, the more they understand how much communication is going on,” says Hahn. “That becomes especially true with mammals. We worked with Skywalker Ranch on the sound design to make it as scientifically accurate as possible, so the audience is experiencing what we believe dolphins and killer whales do to communicate with each other.”

“Oceans,” which began a grand and improbable dream for its creators, has become a startlingly immediate and intimate reality for audiences. “Jacques Perrin and Jacques Cluzaud have used new technologies like high definition and new camera techniques to zero right in to see what the fish see,” says consultant Sylvia Earle. “They’ve adapted the cutting edge of the cutting edge and made it work. I have worked with technology, with submarines, with cameras and cameramen. It’s a tricky business and these are absolutely the best. I’m just grateful for the talented individuals who have the capacity, the patience and the love to do what it takes to put themselves—and us—into the ocean.”



EVOCATIVE SCORE ADDS TO OCEAN'S EMOTIONAL UNDERCURRENT **Joe Jonas and Demi Lovato Leave Audiences with an Inspirational Message**

“Oceans” musical score was written by award-winning French composer Bruno Coulais, who previously collaborated with Perrin and Cluzaud on the Oscar-nominated 2001 nature film “Winged Migration.”

Coulais says he wanted the music to provide an emotional commentary on the astounding action unfolding on screen. “The challenge was to avoid making the music too illustrative. I believe that to make people aware of important causes regarding the environment, it’s essential to reach them emotionally first.”



Through his score, the composer says he tried to convey a feeling of the ocean's unimaginable immensity but also of a magical and fragile world that could all too easily disappear. "I wanted the music to evoke a kind of nostalgic feeling, like a distant dream. That's an idea that was suggested to me by the strangeness and splendor of the images."

On a more pragmatic note, Coulais says he wanted the music to serve as a unifying element for the film's diverse seascapes. To that end, he used a theme and variations approach to the composition, with the film's central motif returning in different forms throughout the film.

Perrin and Cluzaud requested a predominantly orchestral score, so Coulais decided to compose what he describes as "a long concerto for violin and harp." For

the lead parts he brought in two renowned instrumentalists, violinist Laurent Korcia and harpist Marielle Nordmann.

"The soloists bring a kind of dreamy quality to the ensemble but also act as surrogates for the viewer," says Coulais, "reminding us of our responsibility to take care of our planet. Meanwhile, the orchestra provides breath, power and energy to the images. I also added some synthetic elements for some of the stranger sequences."

As the film ends, audiences are left with an inspirational message, courtesy of Hollywood Records recording artists Joe Jonas and Demi Lovato. Over the end credits, the pair team up on the original song "Make a Wave."

The rousing duet was recorded for Disney's Friends for Change: Project Green. The song's lyrics "just a pebble in the water can set the sea in motion, a simple act of kindness can stir the deepest ocean," reflect the primary message of Friends for Change: when people work together, small steps can make a big difference. All proceeds from purchases of the song via iTunes will benefit environmental charities through the Disney Worldwide Conservation Fund.

ABOUT THE CAST

(In order of appearance)

Marine iguana	Krill	Giant moray
Horseshoe crab	Redfooted bobby	Diagonal-banded sweetlips
Leatherback turtle	Great frigatebird	Banded sea krait
Coral eggs	Long-spined sea urchin	Broadclub cuttlefish
Sea urchin larvae	Sleepy sponge crab	Garden eel
Moon jellyfish	Anemone hermit crab	Razorfish
Sea nettle jellyfish	Palette surgeonfish	Spider crab
Spinner dolphin	Parrotfish	Sunfish
Cape gannet	Starfish	Blue shark
Long-beaked common dolphin	White-eyed moray	Spermwhale
Sardines	Zebra shark hatching	Whale shark
Copper shark	Lionfish	Yellowfin tuna
Mackerel	Craifish	Asian sheepshead wrasse
Bryde's whale	Scarlet hermit crab	Elephant fish
Lesser devil ray	Octopus	Leafy seadragon
Blanket octopus	Mantis shrimp	Giant cuttlefish
Bigeye trevally	Spanish dancer	Sea otter
Horse mackerel ball	Dugong	Bluefin tuna
Californian sea lion	Green turtle	Swordfish
Humpback whale	Sailfish	Leopard seal
Brown pelican	Anemonefish	Emperor penguin
Galapagos fur seal	Porcupine fish	Adelie penguin
Razoe surgeonfish yellowtail	Butterflyfish	Weddell seal
Flightless cormorant	Leaf scorpionfish	Polar bear
Porcupine fish	Slingjaw wrasse	Narwhal
Sally lightfoot crab	Oriental flying gurnard	Beluga
South African fur seal	Stonefish	Walrus
Great white shark	Angel fish	Nomura's jellyfish
Killer whale	Silvertip shark	Atlantic spotted dolphin
South American sea lion	Scalloped hammerhead shark	Shearwater
Blue whale	Potato cod	Northern elephant seal
	Cleaner wrasse	

ABOUT THE FILMMAKERS

JACQUES PERRIN (Director/Producer/Screenplay), a devotee of the theater and movies since childhood, began his career in 1960 as an actor and worked with some of the top actors and directors in France and Italy. He obtained the Volpi Cup for Best Actor in 1966. In 1968, a 27-year-old Perrin earned an Academy Award® as producer of Costa Gavras' classic "Z" and also appeared in the film. Since then, Perrin has made more than 80 motion pictures, including Jean-Jacques Annaud's "Black and White in Color" which won the Academy Award for Best Foreign Language Film in 1977.

More recently, Perrin has helped audiences make fascinating discoveries in the animal kingdom as director or producer of such acclaimed documentaries as "Microcosmos" and "Winged Migration," the latter film an Academy Award nominee.

Never turning away from the narrative feature, Perrin produced two Oscar® nominees for Best Foreign Film, Eric Valli's "Himalaya" and Christophe Barratier's "The Chorus." He also produced Barratier's subsequent drama, "Paris 36," and the documentary "Tabarly," about the life of the famed French sailor.

JACQUES CLUZAUD (Director/Screenplay) co-directed the Oscar®-nominated documentary "Winged Migration" and helmed the three-part series for French television, "Les Ailes de la Nature." He also co-directed an exclusive IMAX® film for the French theme park Futuroscope, "Travelers by Air and by Sea."

Jacques Cluzaud was nominated to the Cesar Awards for his short film "Joseph M." Cluzaud got his start as first assistant director on such films as "Indochine," starring Catherine Deneuve, an Oscar® winner for Best Foreign Film, and an Independent Spirit Award nominee, "Lumumba."

NICOLAS MAUVERNAY (Producer) joined filmmaker Jacques Perrin in 1999 at his production company Galatée Films, participating in the production of the Best Foreign Film nominee "Himalaya," directed by Eric Valli, and "Winged Migration," directed by Jacques Perrin, Jacques Cluzaud and Michel Debats.

Appointed Managing Director of Galatée Films in 2001, Mauvernay produced several films with Jacques Perrin: "11'09"01 – September 11," an omnibus film directed by Sean Penn, Ken Loach, Mira Nair and others; "Travelers by Air and by Sea," an IMAX® film directed by Perrin and Cluzaud; "The Chorus" and "Paris 36," two Best Foreign Film nominees directed by Christophe Barratier; and "Restless," directed by Laurent Perreau.

Born in 1972, Mauvernay graduated from the Hautes Études Commerciales (HEC) business school in 1995 and from the Sight and Sound Fundamentals program of NYU's Tisch School of the Arts in 2000.

ROMAIN LE GRAND (Producer) graduated from the Hautes Études Commerciales (HEC) business school in 1995. Le Grand began his career in 1995 as a financial analyst for Walt Disney. He joined Pathé (France) in 1997 as head of special projects. In 2001, he was appointed director of production for Pathé, supervising the production of such films as "The Nest," "Le Coût de la Vie," "The Chorus" and "Odette Toulemonde."

Le Grand was appointed deputy managing director of production at Pathé in 2007. Since then, he has overseen the production of the following films: "Mes Amis mes Amours," "Safari," "Incognito," "French Kiss," "Tout ce qui Brille" and "L'Italiano."

For Pathé, Le Grand was also the producer of the following films: Eric Rohmer's "The Lady and the Duke," Franck Mancuso's "Contre-Enquête," "Jacquou le Croquant," Christophe Barratier's "Paris 36" and Lisa Azuelos' "LOL (Laughing Out Loud)." Together, these films garnered numerous César nominations as well as three Oscar® nominations.

Le Grand is currently producing Kad Mérad's "Monsieur Papa" and serving as executive producer on "Titeuf" and Alain Chabat's "Le Marsupilami" as well as the U.S. remake of "LOL (Laughing Out Loud)," also directed by Lisa Azuelos and starring Miley Cyrus and Demi Moore.

JAKE EBERTS (Executive Producer) was educated at McGill University (B. Chem. Eng. 1962) and Harvard University (MBA, 1966). After a career as an engineer, diesel-engine salesman and investment banker, in 1977 he entered the film business. Since then he has financed or produced more than 50 films, including "Chariots of Fire," "Gandhi," "The Killing Fields," "Hope and Glory," "Driving Miss Daisy," "Dances with Wolves," "Black Robe," "A River Runs Through It," "Chicken Run," "Prisoner of Paradise" and "Journey to Mecca." These films received 65 Oscar® nominations, including nine for Best Picture, winning 37 Oscars, including four for Best Picture.

Eberts is currently serving as executive producer of Peter Weir's "The Way Back" and Louis Schwartzberg's "Hidden Beauty." He also serves as Chairman of National Geographic Films, whose Academy Award®-winning "March of the Penguins" was released in 2005, and is Trustee Emeritus of the Sundance Institute.

In 1991 Eberts published "My Indecision Is Final," his autobiographical study of the film industry. In 1992 he became an Officer of the Order of Canada. Eberts was awarded honorary doctorates by McGill University in 1998, Bishop's University in 1999, and Trent University in 2005.

DON HAHN (Disneynature Executive Producer) produced the classic “Beauty and the Beast,” which became the first animated film to receive a Best Picture nomination from AMPAS. His next film, “The Lion King,” broke box-office records worldwide, becoming the top-grossing traditionally animated film in history and a long-running Broadway musical.

Hahn served as associate producer on “Who Framed Roger Rabbit.” His other films include “The Hunchback of Notre Dame,” “Atlantis: The Lost Empire” and the 2006 short “The Little Matchgirl,” which earned Hahn his second Oscar® nomination.

“Waking Sleeping Beauty,” Hahn’s directing debut, chronicles the perfect storm of people and circumstances that led to Disney’s animation renaissance in the 1980s and ’90s. The film, released in March 2010, played to rave reviews at film festivals in Telluride, Toronto and the Hamptons, where it won the audience award for best documentary feature.

Hahn is currently working with Tim Burton on the stop-motion animated feature “Frankenweenie,” while also directing and producing several documentary and feature projects. Hahn has authored three books on the art of animation, including 2008’s “The Alchemy of Animation,” which provides the definitive account of how animated films are created in the modern age.

Hahn’s “Hand Held” is a feature-length documentary chronicling the story of *Boston Globe* photographer Mike Carroll from his horrific discovery of pediatric AIDS in Romanian orphanages and his subsequent 20-year odyssey against stultifying bureaucracy to bring aid to forgotten children halfway around the world.

KIRK WISE (Disneynature Executive Producer) is a veteran animation director behind “Beauty and the Beast” with co-director Gary Trousdale, the first animated feature to be nominated for the Best Picture Oscar®.

Wise worked his way through California Institute of the Arts as a caricaturist at Universal Studios and Magic Mountain. He was hired for his first Disney assignment while still a senior at CalArts, providing freelance animation for a “Sport Goofy in Soccermania” television special. Following graduation, he contributed animation and storyboarding to Disney’s animated features “The Great Mouse Detective” and “Oliver & Company.”

Wise began deploying story and character development on Disney projects such as the 1989 short “Cranium Command” (co-director/voice of “Hypothalamus”). This four-minute animated pre-show for the “Wonders of Life” exhibit at Disney’s Epcot Center was Wise’s first directing collaboration with Gary Trousdale.

Wise and Trousdale both received story credits on the innovative computer-animated short “Oilspot and Lipstick” and the features “Oliver & Company” and “The Lion King.” They shared storyboard credits on the Mickey Mouse short “The Prince and the Pauper” and the feature sequel “The Rescuers Down Under,” before helming “Beauty and the Beast.” Wise and Trousdale next took on “The Hunchback of Notre Dame” and “Atlantis: The Lost Empire.” In 2002, Wise was selected to direct the English-language voice-overs for famed Japanese animator Hayao Miyazaki’s Oscar®-winning “Spirited Away.” He was story consultant on Sony’s animated feature “Open Season” and participated in the early development of “Cloudy with a Chance of Meatballs.” He has been reunited with producer Don Hahn to prepare “Beauty and the Beast” for re-release in stereoscopic 3-D.

Writer and translator **MICHAEL KATIMS (English Language Narration Written by)** is from New York City. He earned his B.A. in literature at Brooklyn College, studying poetry with the likes of John Ashbery and Joan Larkin as well as a brief seminar with Allen Ginsberg. Based in Paris for the last twenty years, he collaborated with director Elie Chouraqui on the screenplay for the 2000 film “Harrison’s Flowers,” starring Andie MacDowell and Adrien Brody. He signed the English dialogue and acted as script advisor for the 2006 stop-motion animated film “Renaissance,” directed by Christian Volckman. Alongside director Nicolas Saada, he wrote English dialogue for the 2009 film “Espion(s).” He is also the author of subtitles and English translations for scores of French films, putting his talents to the service of such filmmakers as Agnès Jaoui, Dany Boon, Claude Berri, Mathieu Kassovitz, Francis Veber, Julian Schnabel, Michel Blanc and Roman Polanski. He won the 2004 Julie Harris Playwriting Award for the play “Homesoft West.”

BRUNO COULAIS (Composer) is a French composer best known for film scores noted for their use of human voices, unusual sonorities and musical idioms reflective of a wide variety of world cultures.

Coulais began his musical education on the violin and piano with the intention of becoming a composer of contemporary classical music. However, his acquaintances with filmmakers gradually reoriented him towards film music. Coulais was particularly influenced by director François Reichenbach, who asked him in 1977 to write the soundtrack for his documentary “Mexico Magico.”

His first full-length feature was the 1986 film “La Femme secreta” by Sébastien Grall. He went on to compose the soundtracks for Christine Pascal’s 1992 film “Le petit prince a dit” and Agnès Merlet’s “Le Fils du requin” (1993).

A major turning point in his career came in 1996, when he worked with directors Claude Nuridsany and Marie Pérennou on the acclaimed documentary “Microcosmos.” The music played an integral role in the unnarrated film whose success made Coulais one of the most sought-after French cinema composers. He won the César award for the best musical score in a film, as well as a Victoire de la Musique award.

Coulais’ reputation was solidified by his soundtracks to “Himalaya” (1999) and “Les rivières pourpres” (2000). After that Coulais’s name was found on many subsequent French blockbusters including “Belphégor” and “Vidocq.”

After writing the soundtrack to 2001’s “Winged Migration,” directed by Jacques Perrin, Jacques Cluzaud and Michel Debats, Coulais

announced his plans to significantly reduce his film scoring work and instead concentrate on concert works. These included the creation of an opera for children and collaborations with Akhenaton, Akhenaton's group I AM and the Corsican group A Filetta, with whom he had worked since the writing the soundtrack for Jacques Weber's 1998 film "Don Juan."

Coulais did not stop film scoring altogether, however. In 2002, Coulais composed the score of the animation "L'Enfant qui voulait être un ours," and in 2004, he scored Frédéric Schoendoerffer's "Agents Secrets".

That same year, he wrote the soundtrack to the film "Les Choristes" by Christophe Barratier, which subsequently became an international hit. The film's music garnered critical praise and won Coulais his third César. Since then, he has continued to collaborate with directors including Jacques Perrin, Frédéric Schoendoerffer and James Huth.

In 2005, he wrote and conducted his setting of "Stabat Mater" in Saint Denis Cathedral with the participation of Soft Machine drummer and singer Robert Wyatt, one of Coulais' major early influences and a frequent collaborator.

SYLVIA A. EARLE (Consultant) has been hailed as "Her Deepness" by *The New Yorker* and *The New York Times*, called a "living legend" by the Library of Congress, and referred to as *Time* magazine's first "Hero for the Planet." The oceanographer is Explorer-in-Residence at the National Geographic Society, leader of the Sustainable Seas Expeditions and chair of advisory councils for The Harte Research Institute and for the ocean in Google Earth.

Earle received her Ph.D. from Duke University and has received 15 honorary Ph.D.s. She is a 2009 recipient of the coveted TED prize for her proposal to establish a global network of marine-protected areas, or "hope spots," to save and restore "the blue heart of the planet."

PIERCE BROSNAN (Narrator) is recognized internationally as one of the most dashing and skilled dramatic actors in Hollywood today. By the second quarter of 2010, the Golden Globe® nominee will have been seen in no less than four new films. First, Brosnan starred in "Percy Jackson & the Olympians: The Lightning Thief," based on the bestselling novel by Richard Riordan. The film opened in theaters worldwide in February. Next, Brosnan starred with Ewan McGregor in Roman Polanski's "The Ghost Writer," which made its premiere at the Berlin Film Festival in mid-February and opened domestically on February 19. And Brosnan has two films opening in March, "Remember Me," with Robert Pattinson, and "The Greatest," with Susan Sarandon and Carey Mulligan. The latter film premiered to rave reviews at the 2009 Sundance Film Festival.

Brosnan recently starred opposite Meryl Streep in the smash-hit film adaptation of the Broadway sensation "Mamma Mia!" His film credits include "Married Life," in which he starred with Rachel McAdams, Patricia Clarkson and Chris Cooper for director Ira Sachs; the Civil War drama "Seraphim Falls," in which he starred opposite Liam Neeson; "The Matador," for which he received a Golden Globe® nomination for Best Performance by an Actor in a Motion Picture and a nomination for Best Actor in a Lead Role from the Irish Film & Television Academy; and John Boorman's critically acclaimed film from the novel by John LeCarre, "The Tailor of Panama." Brosnan was also seen in Sir Richard Attenborough's "Grey Owl," Tim Burton's "Mars Attacks!," Barbra Streisand's "The Mirror Has Two Faces," Chris Columbus' "Mrs. Doubtfire" and Bruce Beresford's "Mister Johnson."

The actor is perhaps best known worldwide as James Bond. Brosnan reinvigorated the popularity of the Bond legacy in box-office blockbusters such as "GoldenEye," "Tomorrow Never Dies," "The World Is Not Enough" and "Die Another Day." Brosnan's first three Bond films earned more than a billion dollars at the international box office and "Die Another Day" alone garnered almost half a billion worldwide. Combined, three other Brosnan films—"The Thomas Crown Affair," "Dante's Peak" and "The Lawnmower Man"—have earned hundreds of millions internationally, cementing him as one of the world's most bankable stars.

Brosnan's next starring role will be alongside Greg Kinnear, Ed Harris and Jennifer Garner in "Salvation Boulevard." Filming began in spring of 2010.

In addition to his work in front of the camera, Brosnan has always had an interest in the art of filmmaking. After he achieved international stardom as an actor, in 1996 Brosnan expanded the range of his film work by launching his own production company, Irish DreamTime, with producing partner Beau St. Clair. Irish DreamTime has produced seven films to date: "The Nephew," "The Thomas Crown Affair," "Evelyn," "Laws of Attraction," "The Matador," "Butterfly on a Wheel" and "The Greatest." The company's first studio project, "The Thomas Crown Affair," was a critical and financial success and one of the best-reviewed and highest-grossing romantic thrillers in years.

"Evelyn," directed by Bruce Beresford, opened to critical acclaim at the Toronto and Chicago film festivals and also garnered rave reviews. The romantic comedy "Laws of Attraction" starred Brosnan and Julianne Moore as dueling divorce attorneys who fall in love. "The Matador," co-starring Greg Kinnear, earned Brosnan critical success and a nomination for a Golden Globe®. "Butterfly on a Wheel" starred Brosnan, Maria Bello and Gerard Butler. Upcoming projects for Irish DreamTime include the second installment of "The Thomas Crown Affair" series.

Some of Brosnan's many accolades include the 2007 Goldene Kamera Award for his environmental work, a Lifetime Achievement Award at the Chicago Film Festival, the International Star of the Year at the Cinema Expo in Amsterdam, an Honorary Doctorate of Arts from the Dublin Institute of Technology, an Honorary Doctorate from the University College Cork and an Order of the British Empire bestowed by Her Majesty, the Queen.

Brosnan was born in County Meath, Ireland, and moved to London at age 11. At 20, he enrolled in drama school and, while in London, performed in several West End stage productions including Franco Zeffirelli's "Fulimena" and Tennessee Williams' "The Red Devil Battery Sign" at the York Theater Royal.

Brosnan relocated to Los Angeles in 1982 and immediately landed the role of private investigator Remington Steele on the popular ABC television series of the same name.