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PRESENTS

DEEP BLUE

DEEP BLUE IS RATED "G" AND HAS A RUNNING TIME OF 90 MINUTES

DEEP BLUE

About The Production

“When we go back to the sea, we go back to whence we came.”

John F. Kennedy

DEEP BLUE is an innovative motion picture experience that sets off on an epic, emotion-filled voyage through the last great frontier on earth: the ocean. Diving into the unexplored liquid space that exists just beneath the surface of our planet, DEEP BLUE takes audiences to awesome realms where humans, and especially cameras, have rarely dared to go: darting with lightning speed through fierce schools of sharks, riding over stormy waves with massive killer whales, fighting for survival with families of polar bears and seals, and even plunging into pitch-black chasms that are home to wild, alien-like creatures so rare they have never been seen before on film. Recounting the amazing stories of wildlife in its untouched state, the result is a visual and musical event that viscerally evokes the wonder, power and drama of the deep blue sea.

Until now, the ocean has been most often seen at the movies as a backdrop to action-adventure films or as the fanciful playground for animated stories such as “Finding Nemo.” DEEP BLUE brings a new perspective: the ocean in stunning, up-close, raw reality. From the candy-colored reefs of the shallows to the unfathomable depths which seem almost like outer space, from moments of fear among the ocean’s hunted to flashes of ecstatic joy as sea creatures frolic without care, DEEP BLUE unveils the secret world of the sea, home to 80% of all life on earth. Otherworldly and inaccessible as it is, the ocean is revealed in the film as a place that can be filled with a surprising array of human emotions: with moments of light comedy as well as sudden tragedy, mercilessness as well as mesmerizing beauty.

To capture the full majesty and magic of the ocean, the filmmakers of DEEP BLUE set out on one of the most ambitious productions yet undertaken in documentary filmmaking. They dispatched some 20 skilled camera teams to more than 200 far-flung locations over five years to bring back in excess of 7,000 hours of footage, from which the movie’s image-driven experience was eventually created. Along the way, the filmmaking team’s members submerged as far as 15, 000 feet below the surface in cutting-edge submersible watercraft, journeyed to the planet’s most extreme polar environments and even ran into previously unknown and wildly surreal forms of life.

DEEP BLUE is narrated by award-winning actor Michael Gambon (“Harry Potter”) and features a score that matches the grandeur and wildness of the oceanic world written by five-time Academy Award nominee George Fenton (“Ghandi,” “Cry Freedom”) and performed by the Berlin Philharmonic Orchestra, marking the renowned orchestra’s first film score. The film is directed by Alastair Fothergill and co-directed by Andy Byatt. The producers are Alix Tidmarsh and Sophokles Tasioulis. The executive producers are Andre Sikojev, Stefan Beiten and Nikolaus Weil.

DIVING INTO AN UNSEEN WORLD:
THE ORIGINS OF DEEP BLUE

For DEEP BLUE director and renowned nature filmmaker Alastair Fothergill, few places on earth are as entertaining and downright dazzling to experience as the deep ocean. Yet it’s a place that only a handful of the most daring and highly trained human beings will ever get to visit in person. Even at the movies, the underwater world is most often digitally recreated or animated because it is far too challenging to shoot in such an unpredictable realm filled with dangerous creatures and lacking both light and life-sustaining oxygen. The result is that few human beings really have ever seen the true oceanic world.

This is why Fothergill, who previously served as head of the BBC’s Natural History Unit, had always wanted to make a feature film that would bring to audiences the sheer thrill of discovery that usually only the most intrepid oceanographers and explorers get the chance to feel. From the beginning, Fothergill didn’t perceive DEEP BLUE as a nature film – rather, he saw it as a richly entertaining and profoundly emotional experience unlike any other.

“I wanted to take people to a place that they’ve never been before and I wanted them to be emotionally moved by it,” he says. “I don’t think anyone can fail to have an emotional response to the oceans, and I wanted to bring a view of the 70% of our planet that is all too rarely seen to audiences. Our planet is a blue planet, and 60% of it is covered by ocean waters more than a mile deep. So why do we know so little about it?”

The journey of making DEEP BLUE began with the groundbreaking production for the BBC television series “The Blue Planet” (co-produced by Discovery), which became one of the most internationally successful nature-themed shows ever created. Upon its release, the eight-show series was proclaimed an instant masterpiece of nature filmmaking and widely praised, with *The Wall Street Journal* saying: “If there was a Nobel Prize for wildlife filmmaking, these producers would get it.” The worldwide popularity of “The Blue Planet” revealed a hunger among audiences to experience the ocean. The concerted effort to leave no portion of the ocean un-filmed for the series also resulted in perhaps the most extensive collection of oceanographic

footage ever amassed, much of it from previously uncharted waters and of events never before seen on any screen.

In the wake of the series success, the creators of “The Blue Planet” – including Fothergill and DEEP BLUE’s co-director Andy Byatt – saw an opportunity to bring the wonders of the ocean to a far larger audience in the most immediate way possible. Going back to the yards and yards of footage captured for the series, Fothergill and Byatt worked to weave together the most exciting, unique and rare of the images to create a cinematic tapestry that would chronicle the ocean in an entirely different way from the television show – focusing more on forging a total sensory event rather than a more fact-oriented journalistic report. The idea was to truly bring the underwater world home to audiences through its most astonishing and climactic moments – and, perhaps, through this moving experience, to inspire a renewed passion for keeping the ocean safe for future generations.

“With this film, we hope to reveal how spectacular the ocean can be, and at the same time, to also give a sense of how vulnerable this amazing place is and how important it is that human beings start to care about it and try to look after it,” summarizes Andy Byatt. “By giving audiences a unique chance to really engage with the creatures and environments of the sea and to take an emotional ride through their world, we hope they’ll see the world with new eyes.”

ANOTHER WORLD REVEALED: ABOUT THE STORY OF DEEP BLUE

DEEP BLUE is structured as a voyage that circles the globe’s waters, joining one extraordinary sea community and dramatic oceanic event after the next, and allowing audiences to get a “you-are-there” view into the secret lives of aquatic creatures. Shot at locations that include such exotic ports of call as the Maldives, the Azores, the Cayman Islands, Bermuda, Patagonia, South Africa and Antarctica the film becomes a woven tapestry of uniquely stirring experiences, which include:

- **A BOLD ALBATROSS MIGRATION:** More than half a million of these courageous birds struggle against the storm-tossed Southern ocean to return to their spectacular breeding colony on a remote, windswept island off the Falklands where they are surrounded by the most extreme forces of nature
- **DOLPHINS AND SHARKS CHASING THE SARDINE RUN:** DEEP BLUE joins a pod of speeding dolphins heading in from the open ocean to attack gigantic shoals of sardines along the coast of Natal. The dolphins are soon joined by thousands of hungry bronze

whaler sharks, as well as gannet seabirds diving down from the skies and an immense, tropical Brydes Whale who swallows thousands of sardines in a single gulp

- **KILLER WHALES AND SEA LIONS FACE OFF NEAR THE PATAGONIA COAST:** A playful family of sea lion pups learns how to hunt off this craggy, dramatic coast, only to be threatened by a family of powerful Orcas who are also learning how to hunt
- **WILD COASTAL WAVES AROUND THE WORLD:** In one of DEEP BLUE'S most poetic moments, the camera reveals the dynamic border between land and sea through an extraordinary montage of waves pounding coastlines in a testament to the pure strength and power of the ocean
- **AN ARMY OF BLUE SOLDIER CRABS:** A huge phalanx of dazzling blue soldier crabs sprints across the shoreline with a military precision that looks strikingly like an invasion from outer space
- **CANDY-COLORED CORAL REEFS:** The film plunges into the endangered paradise of earth's coral reefs, exploring an enchanted tropical garden brimming with a rainbow array of corals and reef fish – a magical realm that also turns out to be home to a gigantic whale shark, the largest fish in the sea
- **CORAL REEFS AFTER DARK:** DEEP BLUE reveals how coral reefs become a different world after sunset, transforming into a dangerous realm of hunters and stalkers like something out of a science fiction movie. The film also introduces the “walking bush,” one of the strangest animals on earth, a mobile tree-like creature that only comes out at night.
- **THE ARCTIC OCEAN FREEZES OVER:** Following a grey mother whale, DEEP BLUE journeys to the most far-flung polar regions, where the seas themselves are beginning to freeze over with the dramatic change of seasons
- **POLAR BEARS AT SWIM AND ON THE HUNT:** Though mighty and fearsome on land, polar bears are the most elegant of swimmers. Using a specially designed camera, DEEP BLUE captures them underwater for the first time, as well as hunting for Beluga Whales in ice holes, another first captured on film
- **EMPEROR PENGUIN FAMILIES:** Under the magnificent lights of the *aurora australis*, thousands of male emperor penguins nestle together for warmth as the Antarctic winter delivers its worst. They brave the weather until spring, when the females return to care for the hatching chicks
- **WANDERERS OF THE OPEN OCEAN:** In a heart-stopping tapestry of images, DEEP BLUE unveils the slow, graceful wanderers of the open ocean including manta rays, sharks, turtles and tiny fish larvae as they search for food
- **MARLIN AND TUNA ON THE ATTACK:** Out in the big blue are some of most spectacular predators on earth – tuna and whales. DEEP BLUE explores what it feels like to be a tiny sardine in the midst of an enormous shoal being attacked by marlin, tuna and even a massive Sei Whale.

- **AN EYE-OPENING JOURNEY INTO THE ABYSS:** Traveling inside a specially designed submersible, DEEP BLUE descends into the deepest ocean on epic journey into the deepest part of the sea, known as the abyss. Passing through the twilight zone of jellyfish and squid, the cameras soon descend to a place where all sunlight stops. This is the “dark zone,” a strange and marvelous place that is home to surreal, alien and sometimes monstrous-looking creatures never seen by humans. The journey into the deep also reveals a vast volcanic ridge filled with hot vents that allow life to survive in this harshest of all ocean habitats
- **VERTICAL MIGRATION:** Emerging from the abyss, DEEP BLUE chronicles the largest daily migration of life on the planet. Each night, under cover of darkness, millions of beautiful and bizarre deep sea creatures journey up from the deep to feed on the surface of the ocean, captured here as an awesome ascent towards dawn
- **SPINNER DOLPHINS AT PLAY:** The film unveils hundreds of spinner dolphins leaping out the water and spinning around in mid-air in a spectacular display of oceanic joy

DEEPER THAN ANY DOCUMENTARY HAS GONE BEFORE:
ABOUT THE PRODUCTION OF DEEP BLUE

The ocean may well be the most inhospitable filmmaking realm on earth, requiring great reserves of courage, skill, innovation as well as patience from any one who would try to capture its many moods and life forms on camera. The footage seen in DEEP BLUE required an unprecedented effort to achieve, involving more than 20 individual camera teams who were dispatched to some 250 locations over a period of five years, each of which was filled with constant challenges and the need for instantaneous problem-solving.

Sums up director Alastair Fothergill: “To be a wildlife filmmaker first of all you have to have a passion for the subject . . . but you also have to be a little bit crazy, because when it comes to the hard shots, a lot of things can and do go wrong.”

. Fothergill continues: “In a sense, we’re like the predators we film because we can’t just rush into things. We have to approach our subjects very, very carefully. For me the single most enjoyable process of making this film was getting into the brains of the animals and trying to understand what makes them tick.”

Adds co-director Andy Byatt: “This type of film is incredibly hard to make because in the open ocean you cannot easily find your subjects and you often have no idea where they are. It’s different than making a film on land where you can get in your Land Rover and find lions at the watering hole. With this film, we had no choice but to dive right in with the animals we were

seeking, which added a considerable element of danger and unpredictability, but also makes the footage even more compelling.”

Among some of the most difficult portions of the production were shooting in the extreme cold of the earth’s poles; photographing man-eating sharks; and figuring out how to capture the lightless, oxygen-deprived, largely unknown world at 15,000 feet beneath the sea on film. When it came to shooting in the polar regions, Fothergill and Byatt knew they would be working at odds with environmental conditions that are brutal to human beings the entire time. “The biggest problem with shooting in the polar regions is of course the extreme cold,” says Fothergill. “You not only have to keep yourself warm but the gear has to stay warm as well or it can break down. The other massive challenge was that we spent much of time filming on the ice – which has the nasty habit of sometimes floating away. At one point during the filming of DEEP BLUE we did have one very worrying moment when a camera team actually floated out to sea and for a whole day we were worried the ice might break up before we could rescue them with a helicopter. Fortunately, it all ended well.”

As for sharks, Fothergill says he and his team relied on their intimate knowledge of the animals, as well as counting on a bit of luck, to circumvent deadly attacks. “You can wear a shark suit, but the most important thing is being able to judge the behavior of the animal,” says the director. “You have to realize that most sharks would rather eat something better than a person in shark suit, but you also have to know at what point to get out of the water. That’s how you deal with sharks.”

For the group of cinematographers who worked on DEEP BLUE, the work was supremely physical and often required fearless daring-do. Much of the footage shot in the open ocean required the cameramen to be in the water for hours, equipped only with snorkels and masks for breath-hold diving. Scuba equipment, it turns out, can scare creatures away with its bubbles, so it was largely avoided, despite the risks.

Of course, when it comes to the potentially bone-crushing depths of the ocean, human beings require extreme protection. Thus, the unprecedented deep-sea sequences for DEEP BLUE were shot from inside a groundbreaking, state-of-the-art submersible capable of descending to distances never before attained by mankind.

The production used the Johnson-Sea Link submersible, a small but highly maneuverable sphere that must be launched and recovered with a crane but can travel to depths of 15,000 feet with four human beings packed tight within. Inside the pressurized hulls of this tiny capsule, just a quarter inch of ultra-tough acrylic separates the crew from the deadly, high-pressure zone around them. The sub allowed the production to take cameras into a world so rarified, that fewer

people have traveled there than have walked on the moon – a place filled with bioluminescent and chemosynthetic creatures that generate their own light!

Still, even with all the sophisticated features of the Johnson-Sea Link submersible, the craft was originally designed for research, not professional filmmaking, and presented its own creative challenges.

“For one thing, if you suffer from claustrophobia, you don’t want to go in a deep sea sub,” notes Fothergill. “You are stuffed into this very small space, side by side, and it is very frightening at first. But then you begin to see the weird animals and all the fear goes away. You feel privileged because you are literally seeing animals never seen before.”

Another challenge lay in the fact that the deepest seas are entirely pitch black and the submersible’s external lights, though enough to illuminate the sub’s path, couldn’t provide the kind of cinematographic shadows and intimate details the filmmakers sought. Thus, the filmmakers came up with innovative methods of using the submersible’s robotic arm to “light design” shots as much as possible in this most remote of earthly environments.

It was during this portion of filming that the filmmakers began to feel as if they had truly journeyed to outer space. “In these realms, there are monsters of the deep that in many ways scarier than the dinosaurs, and what’s amazing is that these are creatures that are still alive,” comments Fothergill.

Andy Byatt notes that the abyss sequences provided a fitting, crescendo of a climax for the film’s consistently stunning imagery. “In terms of constructing the film, we always felt that the story should head progressively further and further away from shore, and that the deepest places, both in a literal and emotional sense, should be the end point of the journey,” he explains.

At times the filmmaking process could be highly frustrating, yet even the most desolate moments were punctuated by flashes of sudden inspiration. In one classic example, Andy Byatt recalls he searched at one point for 200 days straight for shots of speeding marlin on the prowl – only to come up empty handed, day after day after day. Yet, at the very last moment he captured not only the marlin but a wholly unexpected visit from a 30-ton Sei Whale eating a school of fish, which would become one of the film’s most powerful images. This was the kind of event – rare, yet extraordinary -- around which the entire production of DEEP BLUE was created.

“It was just awesome,” says cameraman Rick Rosenthal. “This whale had just taken in half a ton of water and I was right next to it. Luckily, on reflex, I hit the trigger. Had I been shooting five or six feet closer to the action, I would have been inside the whale’s mouth!”

With the film completed, the filmmakers added further to the wonderment of DEEP BLUE's imagery by bringing in Academy Award nominee George Fenton to compose a sweeping orchestral. For centuries, the ocean has been a fertile source of inspiration for musical composers and this proved to be the case for Fenton as well. Yet Fenton had a vantage point different from other composers – he had the wide-ranging, emotionally charged stories of sea life that Fothergill, Byatt and their filmmaking teams had captured to jumpstart his musical imagination.

“When I was first asked to write the music for DEEP BLUE, I imagined footage which would be awesome, terrifying and magnificent. It is all of these things,” says Fenton. “But my last impression, and for me the greatest achievement of the film, is that the music and images combined actually make the ocean feel as if it is as natural a habitat for humans to move in as the land above.”

One of Fenton's most intriguing tasks was to write music for the sequences in which the cameras and crew descend beyond all semblance of sunlight, as the cameras journey through total darkness only to come face-to-face with creatures that seem like aliens from space. “It's a tremendous challenge to write music for something that can't really be seen by human eyes,” Fenton explains. “I became unstuck by this peculiar world of the deep. So, I focused on trying to capture what it would feel like inside to be in that submarine going down so far. It would feel dangerous, it would feel dark, it would also feel courageous and the music reflects all these elements.”

Ultimately, the filmmakers were impressed with how closely Fenton seemed to match the many roiling emotions they themselves had felt while experiencing the remarkable life of the sea unfold. “George's music perfectly captures the mood, the sense of tension, the pace and the atmosphere that we wanted to create in DEEP BLUE,” says Alastair Fothergill. “George's music becomes another element, along with the pictures and Michael Gambon's narration, that creates the rich, emotional effect of all that the deep blue holds within.”

THE WORLD OF DEEP BLUE: **FACTS ABOUT THE OCEAN**

- The oceans occupy more than 70% of the planet earth's surface
- The total length of the ocean's coastlines could circle the equator 12 times
- 10% of the earth's surface is covered with frozen water or ice. In the Arctic, there are areas where the ice is 65 feet thick
- More than half the world's human population lives within 60 miles of the coast
- 80% of the planet's life lives in the ocean
- More than 90% of the ocean's volume exists in the deepest seas known as the abyss
- Less than 10% of the ocean has been explored by humankind to date
- The average depth of the ocean is more than 2.5 miles deep
- The water pressure in the deepest spot on earth, the 35,802 feet deep Mariana Trench, can be as great as 8 tons per square inch, equivalent to the force created by 50 jumbo jets
- 90% of all volcanic activity on earth occurs in the ocean
- The water that forms off the coast of Iceland can be found in the Pacific Ocean, 1000 years later
- There are more than 275,000 species known to man living in the ocean, and the potential for many, many new discoveries
- The largest animal on earth lives in the ocean: the blue whale, which weighs as much as 40 rhinos and has a heart the size of compact car
- The largest fish in the world is the whale shark, which can weigh close to
- The longest migration on earth also takes place in the ocean – that of the grey whale, which travels 10,000 miles each year
- The Great Barrier Reef is the largest structure on the planet earth, visible from space
- The longest mountain range on earth is the submerged Mid-Ocean Ridge, which is 40,000 miles long
- The tallest mountain is also under the water: Mauna Kea in Hawaii, which stands 33,465 feet tall
- The highest tides in the ocean occur at the Bay of Fundy between New Brunswick and Nova Scotia, where the difference between high and low tide can be the height of a three-story building
- The marlin is the fastest fish in the ocean, having been clocked over 75 mph

- Over 60% of the world's coral reefs are threatened as a result of pollution, sedimentation and rising water temperatures

ABOUT THE FILMMAKERS

ALASTAIR FOTHERGILL (DIRECTOR, SCRIPTWRITER)

Alastair Fothergill was educated at Harrow School and the Universities of St. Andrew's and Durham. He joined the BBC Natural History Unit (NHU) in 1983. He has worked on a wide range of the department's programs, including the BAFTA award-winning "The Really Wild Show," "Wildlife on One" and the innovative "Reefwatch," where he was one of the team that developed live broadcasting from beneath the sea. Fothergill then 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, presented by David Attenborough. While still working on this series, he was appointed Head of the NHU in November 1992, aged 32. In June 1998 he stepped down as Head of the NHU to concentrate on his role as Series Director of "The Blue Planet," a landmark television series on the natural history of the world's oceans. In 2001, Fothergill became Director of Development for the NHU. In 2002 he co-presented "Going Ape," a film that took him to Ivory Coast. Following his work on the ocean documentary DEEP BLUE, Fothergill is currently Series Director for the NHU's next landmark television series, "Planet Earth," the follow-up to "The Blue Planet."

ANDY BYATT (CO-DIRECTOR, SCRIPT WRITER)

Andy Byatt gained a Masters degree in hydrogeology from University College London. He has been making films with the BBC's Natural History Unit since 1989, initially as safety diver on "The Natural World – Splashdown." He is a highly experienced diver and specializes in underwater films, serving as one of the directors on "The Blue Planet." He is Series Director on his latest project, "Monsters We Met," a three part CGI and drama series that transmitted on BBC TWO in April 2003. He has a broad experience of natural history production with director credits ranging from "The Really Wild Show" (1992) to "Wildlife Special – Whale" (1997). Other director credits include "Wildlife on One" films on jellyfish and termites, and the innovative "Incredible Journeys" (1996).

GEORGE FENTON (COMPOSER)

One of the most important names in film music on both sides of the Atlantic, George Fenton has written the scores for countless feature films and television productions. Among the five-time Oscar nominee's award-winning films are "Gandhi" (nominated for the Grammy, BAFTA and Oscar; winner of the Ivor Novello Award for Best Film Score), "Cry Freedom" (nominated for Golden Globe, Standard, BAFTA, Grammy and two Academy Awards; winner of the Ivor Novello Award for Best Film Score), "Dangerous Liaisons" (nominated for an Oscar and a BAFTA), "Memphis Belle" (nominated for a BAFTA), "The Fisher King" (Academy Award nomination), "Shadowlands" (winner of Ivor Novello Best Film Score), "The Madness of King George" (nominated for a BAFTA) and "Anna and the King" (nominated for Golden Globe Best Score & Song and Ivor Novello Best Film Score). His most recent productions include "Sweet Home Alabama" (2002) and "Sweet Sixteen" (2002). In DEEP BLUE, Fenton leads the Berlin Philharmonic Orchestra in its first-ever recording of a film score.

MARTIN ELSBURY (EDITOR)

Martin Elsbury has been involved in the post production of films for television for 24 years. After studying Documentary Film at Newport Film School, he joined the BBC in Bristol in 1978. Martin quickly gained a reputation for his work in television documentary and in the output of the BBC's Natural History Unit. In 1985 he was nominated for a BAFTA award for his work on a three-part series "Kingdom of the Ice Bear." Many other films followed in the fields of drama, documentary, and wildlife. "Maneaters of Kumaon" (1986) was a documentary drama for the BBC2's "The Natural World." "My Family and Other Animals" (1987) was a ten-part drama series based on the book by Gerald Durrell.

In 1989 Martin left the BBC and has since been working in a freelance capacity. He has continued to maintain very close links with the BBC, and in particular the Natural History Unit, and has continued to work on many of their high profile and award-winning productions, which include: "Too Close for Comfort" (winner: Best Editing, Missoula Film Festival), "Life in the Freezer" (nominated: BAFTA), "Alien Empire" (winner: Best Editing, Missoula Film Festival), and "The Blue Planet" (nominated: BAFTA, Emmy; winner: RTS editing award, Best Series and Best of Festival, Wildscreen 2002).

ALIX TIDMARSH (PRODUCER)

Alix Tidmarsh gained a degree in Zoology from Bristol University. In 1998 she joined BBC Worldwide as Brand Manager for the world-renowned BBC Natural History Unit. In her current role as Director of Intellectual Property Management – Factual, she has been instrumental in managing the global marketing of hugely successful, award-winning brands such as "The Human Body," "Walking with Dinosaurs," "The Blue Planet" and David Attenborough's "Life of Mammals," and is responsible for providing consumer insights, marketing and funding support to the production process. A highlight was the funding and marketing of the successful IMAX film version of "The Human Body". Prior to joining the BBC Alix gained 14 years' experience in classic strategic marketing roles at such major international companies as Unilever and L'Oreal, before running her own successful restaurant and bar.

SOPHOKLES TASIOULIS (PRODUCER)

Sophokles Tasioulis studied aerospace engineering at Berlin's Technical University (TU Berlin) and Media Design and Media Art at the BILDO Academy Berlin. Since 1989, he has been involved in a variety of film and television productions. In his career he has produced well over 100 hours of factual programming along with some selected feature films for an international audience. Among his productions shown at international festivals are the documentary series "Cheerleader Stories" (2001, Venice TV Festival) and "Shoes from America" (2001, Warsaw International Film Festival, Moscow International Film Festival, Jerusalem International Film Festival a.o.). As Vice President of Production at Greenlight Media, he is responsible for the development, financing and production of all factual productions.

NIKOLAUS WEIL (EXECUTIVE PRODUCER)

Nikolaus Weil studied jurisprudence in Freiburg, Munich and New York. He began managing various music and advertising projects during his student days, as musician and producer.

Weil worked as a lawyer for the music and publishing industry before specialising in the field of film financing. In 1998 he came to Greenlight Media as Chief Operating Officer and has been in charge of developing international film projects such as “Happily N’ever After” (with Sigourney Weaver) as well as cooperations with Vanguard Films (Shrek). At Greenlight Media he is responsible above all for international co-productions and project financing.

STEFAN BEITEN (EXECUTIVE PRODUCER)

Stefan Beiten studied law in Munich, California and Berlin. His love for photography, architecture and design soon brought him into contact with the media and film industry. After ten years of broad international experience as a lawyer and manager in Los Angeles and London (for ABN Amro, among others), Beiten was appointed chairman of the board of Greenlight Media AG, which he also co-founded. He began his active involvement in the development and financing of “SimsalaGrimm” in 1996. His areas of responsibility at GLM are corporate strategy, finances, distribution and New Media.

ANDRÉ SIKOJEV (EXECUTIVE PRODUCER)

André Sikojev studied philology, Slavic languages and literature, and orthodox theology in Berlin and Munich. In 1981 he began his career as a freelance journalist for Der Spiegel and other publications; he also worked as literary translator of ancient European epics (Narty), philosophers (P. Florensky) and publisher of Russian and African literature. He founded Greenlight Media with his partners in Munich in 1993. It was there that the idea for Germany’s TV export No. 1 – the animated series “SimsalaGrimm” – saw the light of day. In addition to a number of animated series (“Funky Cops”), he conceived and executive produced the documentary film series “Mystery of Nature” (Sandstones, Iceland) as well as the GLM co-production “Giorgio Armani,” thus laying the foundations for Greenlight’s documentary film division. At GLM he is responsible for new business and strategic partnerships.

MIKE PHILLIPS (EXECUTIVE PRODUCER)

As Managing Director, International Television and Film, Mike Phillips manages BBC Worldwide’s television and feature film business. Responsible for the investment in BBC programming and selected BBC theatrical films, he has served as Executive Producer on Julian Temple’s “Pandaemonium” starring John Hannah and Linus Roache, the Roddy Doyle comedy, “When Brendan met Trudy,” and the supernatural thriller, “Dr. Sleep,” starring ER’s Goran Visnjic. He is currently developing a feature film based upon the BBC’s classic sci-fi hero, “Doctor Who.” Before joining BBC Worldwide, Mike was Managing Director of Thames Television - then the UK’s largest independent production company; a director of two UK production subsidiaries, Euston Film and Cosgrove Hall Productions and President of the Los Angeles based production company, Reeves Entertainment. He was responsible for single films for the BBC such as John Schlesinger’s “Cold Comfort Farm.”

RUPERT GAVIN (CHIEF EXECUTIVE, BBC WORLDWIDE)

Rupert Gavin has had an extensive and varied career in media, retailing, entertainment and communications. Joining the BBC in 1998 as Chief Executive of BBC Worldwide, Rupert is

responsible for all of the BBC's commercial consumer activities around the world and is a member of the BBC's Executive Committee.

Prior to this, Rupert was with BT, which he joined in 1994 as Director of ICE (Information, Communications and Entertainment) for British Telecommunications plc, leading BT's multimedia advanced development program. In 1995, he became Director of Multimedia Services, heading up the product and services activity in Multimedia ranging from Internet through Broadcast to Broadband.

In 1997, he was promoted to Managing Director of BT's Consumer Division, responsible for all Consumer Sales, Payphones, Northern Ireland, Republic of Ireland, Consumer Products, Chargecard, fixed/mobile activities, BT Stores, Consumer Service Centres, Directory Enquiries, BT's Cable Companies, as well as his previous Multimedia responsibilities.

Prior to BT, Rupert was Deputy Managing Director of Dixons Stores Group, the electrical retailer, with responsibility for UK and Far East commercial operations including Dixons, Currys and PC World. From 1976 - 87, he was in the advertising industry, initially as a copywriter, latterly as an equity partner and Director at Sharps. On the sale of the company, he joined the Saatchi and Saatchi Group.

He was treasurer of the Contemporary Art Society for much of the nineties and is currently on the board of Arts & Business. Rupert is an active writer and has a range of theatre interests.

DOUG ALLEN (CINEMATOGRAPHER)

Best known for his topside and underwater photography in cold remote places, freelance cinematographer Doug Allan's work has taken him all over the world, from the frozen wastes of Antarctica and the length of the Andes, to the deserts of Africa and the upper reaches of Mount Everest. His first contribution to the BBC Natural History Unit came in the mid 1970s, following his award winning work for the British Antarctic Survey Team. Since then Doug has worked on a wide range of high profile award winning films and series including "Life in the Freezer," "Life of Mammals," "Congo," "Wildlife Special: Great White Shark" and "The Blue Planet." During the making of DEEP BLUE, he made more than 25 filming trips, to capture orcas attacking grey whales off the coast of California, and polar bears trying to capture belugas in a frozen hole in Arctic Canada -- both on-screen firsts. Doug has written numerous articles on wildlife and his experiences and published two children's books.

MIKE DEGRUY (CINEMATOGRAPHER)

Since studying Marine Sciences at University, Mike deGruy has spent more than 20 years specializing in underwater photography and is now one of the world's leading underwater cameramen. He was one of the principal submarine cameramen on DEEP BLUE. In addition to his behind-the-lens work, Mike has presented many of the television programs on which he has worked, including the live show, "Reefwatch," and the six-part series "Sea Trek." Recent credits include "The Blue Planet," "Incredible Suckers" and "Sharks on their Best Behaviour" for "Natural World," "The Octopus Show" (PBS "Nature") and "10 Deadliest Sharks" (BBC Wildvision for Discovery).

PETER SCOONES (CINEMATOGRAPHER)

Peter Scoones has been diving and taking underwater photographs since 1959. Originally trained as a naval architect and, with a keen interest in dinghy racing, his service with the RAF inspired his underwater interests. Peter's work first came to notice when he won the Gold Medal for the Best Amateur Film at the first Brighton International Film Festival. Since then he has gone on to win numerous awards including Underwater Photographer of the Year and Best British Underwater Photographer. Recent credits include "Wild Indonesia" and "The Blue Planet."

SIMON KING (CINEMATOGRAPHER)

Simon King was born in Nairobi, Kenya but moved to the UK in 1964 and has been working in Natural History film making for almost 30 years. He has produced a number of award-winning programs, working as principle cameraman, director, producer, and many more as presenter. He has contributed to more than 80 natural history films. He has been a regular presenter on the BBC Natural History Unit's "Live Watch" and fronted "Big Cat Diary," which followed the progress of lions, leopards and cheetahs in the Masai Mara. Recent projects include principle camera credits for "The Blue Planet" and "Wild Africa."

RICK ROSENTHAL (CINEMATOGRAPHER)

Rick Rosenthal was formally a marine biologist and fisheries consultant before becoming a freelance underwater cameraman in 1983. Among his many achievements, Rick has produced programs for BBC, Discovery Channel, PBS and the Canadian Broadcast Corporation and was one of the principal cameramen on DEEP BLUE. Other recent credit include "The Blue Planet", "BBC Wildlife Special: Hump Back Whale", and "Latin Seas," among other major productions. Rick is a visiting adjunct professor at Montana State University, teaching in the Science and Natural History Filmmaking programs, and Director of Film and Video for the Marviva Living Seas foundation in Latin America.