

WALKING WITH DINOSAURS

For the first time in movie history, audiences will truly see and feel what it was like when dinosaurs ruled the Earth. *WALKING WITH DINOSAURS* is the ultimate immersive, big-screen adventure for families. You'll meet dinosaurs more real than you've ever seen as you embark on a thrilling prehistoric journey, where Patchi, an underdog dino, triumphs against all odds to become a hero for the ages.

Patchi's heroics and antics resonate in any era, but he is also a product of his times and stomping grounds – the latter part of the Cretaceous Period, about 70 million years ago in a land we now call Alaska.

Twentieth Century Fox and Reliance Entertainment present in association with IM Global, a BBC Earth Films and Evergreen Studios Production in association with Animal Logic, *WALKING WITH DINOSAURS*. The 3D family adventure stars John Leguizamo, Justin Long and Karl Urban. It is directed by Barry Cook and Neil Nightingale from a screenplay by John Collee. The film is produced by Mike Devlin, Amanda Hill and Deepak Nayar. The executive producers are Stuart Ford, Marcus Arthur, Tim Hill, David Nicksay, Miles Ketley and Zareh Nalbandian. Music is by Paul Leonard-Morgan.

A STORY AND HERO 70 MILLION YEARS IN THE MAKING

WALKING WITH DINOSAURS presented a unique creative challenge to its filmmakers, who had to project themselves back in time – 70 million years – to what is

now the U.S. state of Alaska, in the Late Cretaceous Period. Then, they had to imagine the myriad adventures a lovable young dinosaur might encounter on an odyssey unlike any other.

“*WALKING WITH DINOSAURS* is a story about a dinosaur’s life and adventures, and we’ve gone to the ends of the world to film it!” says director Barry Cook, whose credits include the animated feature *Mulan*, co-directing the animated feature *Arthur Christmas* and working in a variety of key creative capacities on *Aladdin*, *Beauty and the Beast*, *The Little Mermaid* and *TRON*. Now, with *WALKING WITH DINOSAURS*, Cook inhabits a world far away and long, long ago – and makes it come spectacularly alive.

Also taking on directing duties is Neil Nightingale, a filmmaker admired around the world for his ability to capture nature’s wonders in ways you’ve never experienced. “Life’s fundamentals have not really changed since the time of the dinosaurs,” says Nightingale, who is Creative Director at BBC Earth, where he spearheads the development of new forms of commercial content. “Thankfully, we don’t face perilous pursuit by hungry gorgosaurs, but audiences can identify with Patchi’s quest for survival. We meet him as a hatchling and watch him learn to navigate his environment and face the primary challenges of finding enough to eat, evading predators and rising above his rivals in order to win a mate. These are things we can all recognize and empathize with. Audiences will really get behind Patchi and root for this underdog hero to triumph.”

WALKING WITH DINOSAURS points to our continuing fascination, if not obsession with creatures that have been extinct for millions of years. The *T. rex* and the *Gorgosaurus* are among the most fearsome predators to have ever walked the Earth, but kids (of all ages) can’t get enough of them. Dinosaurs spark our imaginations as much as any fictional creation does.

“Kids love dinosaurs, and they’re going to love *WALKING WITH DINOSAURS* because it feels so real, has lots of humor and fun,” says John Leguizamo, who voices Alex, a prehistoric parrot who is Patchi’s best pal. “Plus, they’ll love the camaraderie between Patchi and Alex.”

Dinosaurs combine the best of two worlds: they’re scary, but because dinos haven’t been around for millions of years, they’re non-threatening. Nightingale believes our enduring obsession with them is here to stay. “Dinosaurs are the most amazing

creatures to have ever existed on our planet. In four and a half billion years of Earth's existence, there have been no creatures that are more dramatic or terrifying. Dinosaurs fascinate us because they represent a sort of safe danger. You can be scared of them but not too scared because they are long gone. They're not going to come out from under the bed or pounce on you in the dark! And it is not just dinosaurs we are talking about; it is The Age of Dinosaurs. It is amazing to know that the world we now live in, the skies above us and the stars we see were once their realm— incredible animals now lost to prehistoric history.”

“In bringing *WALKING WITH DINOSAURS* to the big screen, we wanted to transport audiences back to a real world, to meet dinosaurs that truly existed and to immerse audiences in that world,” Nightingale continues. “For a big motion picture experience it's also vital to have a strong and emotionally engaging story. So we used what we know about Late Cretaceous Alaskan dinosaurs as inspiration for a fictional, character-driven story we knew would entertain families.”

Screenwriter John Collee's (*Master and Commander: The Far Side of the World*) tale introduces us to the movies' newest hero: Patchi. Ever curious, always brave and unfailingly optimistic, Patchi pretty much has us at “hello” – when we meet him as a hatchling, and then share his adventures as he grows to adulthood.

Patchi hails from a family and tribe of *Pachyrhinosaurus* (from the Greek for “thick-nosed lizard”) dinosaurs. He is far from being the biggest or toughest guy in the herd, so he must use his wits and his heart to compete for food with his larger brothers and sisters, particularly Scowler, the alpha male of the group who has ambitions to succeed his father as leader of the herd.

“Patchi must survive an adventure that calls on him to use all of his inner strength, tenacity and courage to become a hero,” elaborates director Barry Cook. “In a world that demands physical strength, Patchi's physiognomy makes him the quintessential long shot that everyone will root for.”

The character's creators gave him important qualities that add up to far more than brute force. “Patchi has a unique personality trait in that he seems to have the capacity to ‘see the big picture’ and consider how his actions affect not only himself but those

around him. He's also endearing through his curiosity and drive to never give up," Cook adds.

"Patchi is a diminutive outcast who faces all changes by believing in himself and trusting his inner courage," says Nightingale. "At its heart, *WALKING WITH DINOSAURS* is a classic coming of age tale. You have two rival brothers, a love story and an epic journey that presents a series of hurdles for Patchi to overcome."

Patchi's ability to think outside of the nest is evident even as a hatchling, when he wanders from his home to explore his surroundings. These early forays can have wildly unexpected consequences, like when Patchi is snatched by a hungry predator, which leaves him with his defining physical trait – a bite-hole in his frill.

According to actor Justin Long (*Live Free or Die Hard*), who voices the role, Patchi has "an insatiable curiosity, as many runts do. It does get him into trouble, but in the long run it helps him evolve and become the leader he was meant to be."

The puny *Pachyrhinosaurus*' intrepid spirit captures the attention of Alex, a prehistoric bird whose default traits are humor and ebullience. Alex is fascinated by Patchi and his adventures, and isn't shy about unexpectedly showing up on the scene and nudging Patchi in the right direction. "He's Patchi's friend, guide, conscience and mentor," says Long.

John Leguizamo, having voiced the role of the silly sloth Sid in the blockbuster *Ice Age* films, embraced the new challenges that came with finding a voice for Alex. "Alex is a kind of precursor to a parrot, so I adopted a Spanish accent for Alex because most parrots come from Latin American countries," he explains. "What was most difficult was finding the right pitch, because Alex is a small bird, but he's also the story's narrator. So he also had to sound paternal and patriarchal."

Like many strong friendships, Patchi's and Alex's is symbiotic. "The *Pachyrhinosaurus* herd attracts a lot of insects, which Alex regularly snacks on," says Long. Adds Leguizamo: "Patchi's basically a four-legged buffet for Alex."

Unlike Alex, Patchi's older brother Scowler is less than helpful in showing Patchi the path to survival and heroism. Big, strong and single-minded, Scowler will take on any challenge – or challenger – to lead the herd. He is usually OK with his younger bro, but Scowler's goals often lead to some intense sibling rivalry.

“Scowler teases Patchi, taunts him, and picks on him,” says Justin Long. “It’s classic sibling rivalry. Patchi’s always trying to impress Scowler, but Scowler’s not easily impressed.”

Patchi’s heart and fearlessness are more than enough to match Scowler’s size and strength. But Patchi must summon a different kind of courage to approach a pretty (for a *Pachyrhinosaurus*, anyway) female named Juniper. Juniper shares Patchi’s sense of adventure, as well as his bravery and resilience. When she’s separated from both her family and the herd, Juniper develops a real connection with Patchi, even though she can’t always show it.

If love is in the air then so is the continued presence of danger, mostly in the formidable form of a cunning and relentless *Gorgosaurus* named Gorgon. Always on the lookout for his next meal, Gorgon is like a turbo-charged *T. rex*, and uses precise tactics and strategies to track his prey. “Gorgon is the baddest of the bad,” says Long. He’s the Lucifer of the dinosaur world.”

While the filmmakers hold special affection for their young hero, a few confess to a special appreciation for the film’s villain. “I loved Gorgon; I could make an entire movie about this guy!” says Animation Director Marco Marengi, whose credits include Tim Burton’s *Alice in Wonderland*, Steven Spielberg’s *Minority Report* and the box-office hit *I Am Legend*.

Also playing a key role in Patchi’s journeys is his father, Bulldust, the strong and respected leader of the *Pachyrhinosaurus* herd. While leading his family in the annual migration, Bulldust, along with Scowler and Patchi, are separated from the others in a forest fire. Trapped by a *Gorgosaurus*, Bulldust sacrifices himself to save his sons. Patchi’s Mom also perishes in the fire.

Left alone after making it through the inferno, the two brothers must fend for themselves. Their ominous situation heightens their rivalry, and the tension continues to escalate as Patchi and Scowler grow into powerful young adult males.

The herd’s migration leads the brothers and Juniper to their greatest battle, where Patchi summons his inner courage and strength to become the leader he was born to be.

CUTTING-EDGE TOOLS FOR A PREHISTORIC TALE

The vast and colorful world of *WALKING WITH DINOSAURS* provides the perfect backdrop for a thrilling family-themed story with vivid and fun characters. Moreover, no other motion picture has created dinosaurs that look this real and that interact with their environment in such an authentic way. Bringing it all to life are the latest dinosaur research and discoveries, realistic designs created in collaboration with paleontologists, cutting edge visual effects delivered by the award-winning company Animal Logic, and 3D wizardry from Cameron Pace Group (CPG). CPG's groundbreaking work includes *Avatar*, captured, like *WALKING WITH DINOSAURS*, using the Fusion Camera System developed by company principals James Cameron and Vince Pace.

This collective talent has created a layered world rich with incredible sights and astonishing characters.

The filmmakers tapped a century of collective research to ensure authenticity in locations and dinosaur renderings. Director Barry Cook notes that, "Although dinosaurs roamed the Earth millions of years ago, they are relatively new to the human experience. Only recently have we been able to see these creatures brought to life on film. We've learned more about dinosaurs in the past 100 years than in the rest of combined human history."

Marco Marengi, Head of Animation at Animal Logic, adds: "As a movie, *WALKING WITH DINOSAURS* is designed to entertain but it is driven by many factual discoveries and whenever possible, it is as accurate as we could make it."

In the course of their exhaustive research, the filmmakers learned about many dinosaur species that lived in Arctic Alaska and Canada 70 million years ago. Those findings provided a wealth of types and characters for the film. Moreover, Cretaceous Alaska creates a stunning backdrop because it had a much milder climate than it does today, closer to Seattle's or Scotland's, with distinct summers and winters. This presented an exciting new world for the filmmakers to bring to life.

To achieve their goal of transporting audiences back in time, the filmmakers shot most of the environments on location, in the wilds of Alaska and New Zealand. "The intention," says Nightingale, "was for *WALKING WITH DINOSAURS* to look as though a

real wildlife cameraman had gone back in time to capture the footage. So we found locations that would replicate, as closely as we could in the modern world, Arctic Alaska in the Cretaceous Period.”

Bringing a new dimension to this world is the 3D Fusion Camera System – the world’s most advanced stereoscopic system. Key crew members from the Cameron Pace Group team, including director of photography John Brooks, lent their talents to the shoot, which yielded fantastic real-life backdrops that merged seamlessly with the computer generated dinosaur characters to create a unified whole.

“We knew the project was ambitious so wanted to partner with the industry leader in 3D technology,” explains producer Mike Devlin, CEO of Evergreen Studios. “Cameron Pace is highly respected for its technology innovation, R&D, engineering and manufacturing. They are truly creative artists and have over eleven patents such as the Fusion 3D camera and workflow system that was used on this film. Their rigs and equipment for the 3D settings of the cameras allowed for an immersive filming environment. They have the highest standards of quality, and it was an honor to work with them.”

According to Vince Pace, CPG’s approach to 3D was a key element in bringing the film’s you-are-there qualities to life. “We use a specific approach to 3D. So as a shot gets more intimate or more distant, we’re adjusting those settings of the two cameras on a dynamic basis. It’s an approach that has worked very well for us; we let the shot breathe in 3D and really tell its own story based on the look and feel of 3D,” he explains.

When asked about a favorite scene employing these cutting-edge 3D systems, Pace instead points to their big-picture benefits. “I think the most important thing is almost forgetting the movie is in 3D and instead getting the sense of how real it feels. That’s the biggest payoff for me. The 3D in *WALKING WITH DINOSAURS* makes you feel you’re traveling back in time and that this world and characters all blend together

“I have an eleven-year-old and a nine-year-old and I can’t wait for them to see it,” Pace continues. “I know the film is going to resonate with kids and with families.”

Director of photography John Brooks embraced the challenges of bringing audiences into this incredible world: “It’s all about presenting environments that feel like you’re a part of them. We’ve done that with every shot,” he notes.

While Pace is reluctant to pinpoint a favorite sequence that highlights this 3D magic, Brooks cites the enormous fire that threatens Patchi and the herd as one of the most intricate and rewarding. He explains: “If you watch fire, even in your own fireplace, you’ll see it has a certain volume and three dimensional character. So we shot tests to see where we wanted to put the volume on film, and we found the necessary roundness the fire needed so it didn’t pull apart and seem fake. The final version of the fire sequence makes you feel like you’re right there with Patchi. You will feel the heat!”

For Barry Cook, filming on location in 3D for the first time in his impressive career was a revelation and not just in the film’s sweeping action scenes. “I’ve learned ways to use the power of 3D to enhance certain moments in the story,” he explains. “One of the most dynamic 3D moments in the film is when Patchi is at his very lowest, emotionally. At first, the idea of using a very ‘deep canvas’ for this scene seemed counter-intuitive. But by doing so it tends to draw the audience in to experience a real empathy for Patchi.”

“*WALKING WITH DINOSAURS* had to be bigger and more immersive than anything that had gone before,” Cook adds. “The dinosaurs you see are really believable and the level of action, drama and emotion is intense. With the world of CGI moving on we’ve created a ‘you-are-there’ experience. By seeing the movie on the big screen you are transported to that time, the story envelops you, and you’re amongst the dinosaurs, sharing their adventures.”

The filmmakers digitally married the 3D live action backgrounds to the computer generated characters to create an impressive photorealistic effect. This was accomplished by scanning the locations with LIDAR (Light Detection and Ranging). LIDAR uses light pulses to find distance information about environmental objects, which provided the filmmakers with a high resolution CG model. LIDAR technology has been used for years in CG shots to capture backgrounds, but never before for nearly an entire movie, as it was with *WALKING WITH DINOSAURS*.

“You will be able to see that this process brings an entirely new level of realism in contact dynamics as the characters interact with each other and their world,” says Mike Devlin.

Only two scenes employed CGI instead of LIDAR and were set in an icy lake where two characters battle. “We wanted the dinosaurs to interact with the ground, so we created ice in a computer,” explains Nightingale. “This was the most effective way for us to get our dinosaurs to interact and fight, ensuring their fall through the ice looked and felt realistic in keeping up with the dramatic pace of the movie. The way we can create realistic worlds using CGI is incredibly exciting, allowing us to tell stories that just a few years ago would have been impossible.”

The dinosaur characters are remarkable for their incredible detail. Audiences will see every scale and feather on the creatures. Cutting edge and proprietary software created a CGI muscle system based on painstaking research – all of which ensured that the film’s dinosaurs move as their real-life counterparts did 70 million years ago.

The award-winning visual effects house Animal Logic created the film’s digital dino magic. The company’s groundbreaking CGI work in animal skin, collision dynamics, particle systems and feathers had long impressed the teams at Evergreen Studios and BBC Earth. Says Mike Devlin: “Animal Logic’s software innovations helped create the most realistic creatures ever projected. Their contribution to *WALKING WITH DINOSAURS* is instantly recognizable in the remarkable realism of these prehistoric characters.”

Marengi, head of Animation, credits two rendering breakthroughs as being “game-changing.” “The two big ones,” he elaborates, “were the skin/scale system and the excellent muscle system our team of character setup artists created for us. This really told us a lot about how these amazing creatures were built, moved and interacted.”

The visual effects department, headed by VFX supervisor Will Reichelt, also created footprints, splashes, dust and a myriad of other generated effects, which make us believe that a dinosaur is inhabiting a given setting. “We made sure the production received all the necessary information for integrating the dinosaurs into the live action plates captured on location,” says Reichelt

Before Animal Logic created its digital wonders, dinosaur designer and paleo-artist David Krentz worked on early dinosaur renderings using a sophisticated computer-modeling and sculpting program called ZBrush. “I’m a traditional clay sculptor, so ZBrush fit me well,” says Krentz, who credits the 1933 classic *King Kong* with inspiring

his interest in dinosaurs and natural science. “You squish, pull, rake and slap on digital clay until you get a nice base model.”

But creating characters, notes Krentz, transcends physical modeling. “It’s always about telling a story, so I have to know what the characters are about before I even begin to draw or work up a CG model,” he explains. Making a ‘Scary Tyrannosaurus’ or ‘Hero Herbivore’ is just not enough. Why are they scary and why are they a hero? You have to forget all about the bones, at first, and concentrate on traits that will underscore the character’s life journey. Things like attitude, gestures, and the look in their eyes are important.”

BEGINNINGS AND WRAP-UP

WALKING WITH DINOSAURS represents the work of some of the motion picture world’s most talented filmmakers, technicians and artists. But there would be no big screen event without the groundbreaking television series that preceded it fourteen years ago. The series, like the movie, used advanced technology to take viewers into the world of the dinosaurs.

Walking with Dinosaurs’ depiction of dinosaurs as though they were being filmed in the wild was a revolutionary move away from traditional dinosaur-themed documentaries. It forever changed the way we perceived the fearsome and larger-than-life creatures.

By 2010, advances in CGI and 3D technologies created a new opportunity to reinvent the franchise in an even more ambitious fashion – as an epic motion picture adventure. Inspired by the latest scientific discoveries, the *WALKING WITH DINOSAURS* movie ushers audiences – in ways never before possible – into exotic but real environments populated by characters rich with emotion and personality.

The two filmmakers at the helm of this incarnation of a beloved franchise have high hopes for *WALKING WITH DINOSAURS*. “It’s all about trying to tell a good story and bringing characters to life in a way that audiences can relate to and connect with emotionally,” says Barry Cook.

Adds Neil Nightingale: “We want moviegoers to love the characters and love being transported back in time and immersed in a world that existed tens of millions of years ago.”

WALKING WITH DINOSAURS opens in theaters everywhere December 20, 2013.

THE SCIENCE THAT INSPIRED WALKING WITH DINOSAURS

Since the original *Walking with Dinosaurs* television series aired, a wealth of new dinosaur finds has taken our understanding of these amazing creatures to new levels. Dinosaur remains have been unearthed on every continent, revealing that the group thrived around the globe during the Mesozoic era, which covers three important geologic periods: the Triassic, the Jurassic and the Cretaceous. The 3D movie is set towards the end of the Cretaceous Period.

Recent discoveries that inspired *WALKING WITH DINOSAURS* include:

- **The World of *WALKING WITH DINOSAURS***
 - **Herds**
 - Huge “bone-beds” found in Alaska and Canada over the past two decades have brought to our attention the remains of hundreds of similar animals, old and young, all jumbled together. This suggests a mass death caused by a catastrophe such as a flash-flood. (The movie presents a scenario in which ice breaks over a frozen lake). Most importantly for our story, these finds show that vast herds of large herbivores, including *Pachyrhinosaurus* and *Edmontosaurus*, roamed Late Cretaceous Alaska.
 - **Migration**
 - Large herds cannot remain in one location without destroying the vegetation that serves as their food source. So it is likely that some dinosaurs migrated great distances annually in search of food and more favorable environmental conditions – just as caribou do today.
 - **Family Behavior**
 - We meet Patchi in the nest being cared for by his mother and watched over by his formidable father Bulldust. All dinosaurs laid eggs. Some fossils suggest that certain dinosaur species looked after their young, including fossils of dinosaurs tending their eggs and fossils of nestlings in and around dinosaur nests.

- Family group fossils – assemblages of fossil bones and footprints show that youngsters and adults of many dinosaur species travelled in groups, suggesting that adults and young remained together even after leaving the nesting area.
 - **The cast of *WALKING WITH DINOSAURS***
 - The diverse cast of characters you meet in the movie is based on the range of animals found at the various fossil sites in Alaska and Canada, particularly from Prince Creek, Horseshoe Canyon, Bear Paw, Wapiti, and Dinosaur Provincial Park.
 - **Ecology**
 - The Denali excavations have built up a picture of an entire Late Cretaceous ecology, including the primary dinosaur species, mammals, birds (including shore birds, mud-peckers and waders), amphibians and insects. Together these finds, and other clues unearthed in Alaska and elsewhere, enabled us to reconstruct the world that served as home for these amazing dinosaurs.
- **Life-like Dinosaurs Brought to the Big Screen:**
 - **Controversy settled**
 - When the *Walking with Dinosaurs* TV series was broadcast the idea that birds were descended from dinosaurs was still a matter of hot debate. Now there is no doubt. Many new finds of bird-like dinosaurs and dinosaur-like birds, particularly those emerging from spectacular sites in China, have established the direct link between the theropod dinosaurs (like *Gorgosaurus*) and the lineage of birds.
 - So, contrary to popular belief, the dinosaurs did not go extinct 66 million years ago. They're still around us – as birds. In fact, with about 10,000 living bird species, there are more kinds of dinosaur descendants around on Earth today than mammals.
 - **Skin and Feathers**
 - We're used to seeing depictions of dinosaurs as giant reptiles – the word dinosaur means “terrible lizard” – and we've grown up imagining them as such. However many fossils have remains of soft tissue, skin impressions and impressions of feathers (particularly notable finds are those of feathered dinosaurs in China and Mongolia). It is now clear that many dinosaurs (and very likely all of the theropods) were feathered, particularly the young of the species, who might have lost their downy feathers as they aged.

- **Color**
 - By the Late Cretaceous Period, flowering plants had evolved, suggesting a world rich with color. It is likely that dinosaurs would have had color vision in order to flourish. Following from this, it is likely they were colored themselves.
 - Very special fossils have been found in China and Mongolia, which show us the colors of dinosaurs. In particular, melanosomes (pigmentation structures within animal cells) have been preserved and from the shapes of these structures we can ascertain the types of colors and patterns these animals had. *Anchiornis huxleyi* was white, black and russet red. *Sinosauropteryx* was stripy ginger! Furthermore, dinosaurs like *Microraptor* have been found to have iridescent feathers like a number of birds today.
<http://www.wired.com/wiredscience/2010/02/dinosaur-fossil-reveals-true-feather-colors/>
 - The discovery of a mummified Hadrosaur, including some of its soft tissue, included skin texture, showing variation typical of striped color. <http://news.bbc.co.uk/1/hi/sci/tech/7124969.stm>
- **New perception of Pterosaurs**
 - Pterosaurs could move better on land than we once thought, and they could easily fly or glide long distances.
- **Adaptability**
 - Dinosaurs have now been found on all continents across the prehistoric globe, including at both Poles with their long, harsh winters.
 - The *Troodon* you meet in *WALKING WITH DINOSAURS* are based on those found in Alaska. They had large eyes and were much bigger than other *Troodon* species in other parts of the world. Their large eyes probably gave them an advantage in the dark Arctic winter, and enabled them to become one of the area's most successful predators. This inspired their role in the movie as a constant predatory threat.

WALKING WITH DINOSAURS: Amazing Facts

- Your nose will be thankful you don't live in the Late Jurassic Period: A single *Diplodocus* fart would have produced enough gas to fill a hot air balloon.

- Some members of a pterosaur group called the azhdarchids would have had jaws up to 2.5 meters long. Although they had no teeth, their jaw size is more than enough to swallow a child whole.
- Some azhdarchid pterosaurs were the size of a small plane.
- Coprolites (fossilised poop) belonging to *Tyrannosaurus rex* (a relative of *Gorgosaurus*) have been found measuring 2 liters (3.5 pints) in volume – the size of a big bottle of your favorite fizzy drink.
- Some of the more out-there theories explaining the dinosaurs' extinction include that they all became blind due to cataracts caused by the hot, sunny climate and a plague of caterpillars that ate all the vegetation.
- Another Late Jurassic dinosaur, *Stegosaurus*, had a brain the size of a kitten's (even though its body weighed more than 2700 kittens).
- Ankylosaurs were plant-eaters. They probably consumed the equivalent of over 700 carrots per day, in the form of low growing plants like ferns, cycads and perhaps even flowering plants, which were diversifying during the Cretaceous period.
- The film's fine-feathered hero Alex belongs to a group of toothed birds that lived alongside the dinosaurs. The birds we know today have lost their teeth. However, scientists have successfully made chickens grow teeth just like Alex's in laboratory experiments. This suggests the genes that code for teeth are still hidden away in the DNA of living birds!
- *Chirostenotes* had no teeth. Instead it had a beak and an elongated second finger, which some scientists believe was used to probe crevices for grubs and armored amphibians.
- Some scientists once believed that *Edmontosaurus* could hop like a kangaroo. The discovery of more complete skeletons shows this view to be incorrect.
- Scientists have identified a fossil of *Edmontosaurus* skin that is preserved so intricately that you can see a scar.
- *Gorgosaurus* teeth were banana shaped but serrated like a carving knife – perfect for sawing into flesh.
- Dinosaurs could grow brain tumors! One *Gorgosaurus* fossil has been uncovered with a spongy mass in its skull cavity. This would have made the animal a bit wobbly and accident prone when it was alive.

- Scientists are uncertain why many theropod dinosaurs like *Gorgosaurus* had such short arms. Theories about how these arms were used range from plausible to silly, including:
 - Holding its probably-still-wiggling food still as it ate
 - In some kind of mating ritual
 - Use by juveniles when feeding (in young tyrannosaurs, the arms were more sizeable relative to the body than in adults)
 - To aid in balance, turning or agility
 - To prepare a nest - in effect, to make their bed
 - Turning their eggs
 - To help them right themselves in case they fell over
 - No use at all and were just slowly becoming lost over time through evolution

WALKING WITH DINOSUARS Filming Locations:

ALASKA:

Anchorage
Girdwood
Kenai
Ninilchik
Homer

NEW ZEALAND:

Glenorchy
Te Anau
Mavora Lakes
Ahuriri River (outside Omarama)
Eastwood & Westwood Rivers (outside Kingston Station)
Kawarau River

ABOUT THE FILMMAKERS

BARRY COOK (Director) is a veteran of film and animation with more than 30 years of experience. He began his career at Hanna-Barbera Studios, where he worked as an assistant animator on the pilot episode of *The Smurfs*. In 1981 he moved to the Walt Disney Studios, where he lent his talents as an effects animator to such notable features as *Tron*, *The Little Mermaid*, *Beauty and the Beast* and *Aladdin*.

In 1992 Cook made his directing debut with the CG short *Off His Rockers*, followed by the Disney/Amblin short *Trail Mix-Up*, starring Roger Rabbit.

His feature debut was in 1998 with *Mulan*, which earned over \$300 million in worldwide box office. For his work on the picture, Cook received the International Animated Film Society's Annie Award for best individual achievement for feature directing.

Cook has also developed the feature film property *My Peoples* for Disney and *Mean Margaret* for Starz Entertainment. In 2008 LAIKA Entertainment hired Barry as a development director, where he co-wrote the screenplay for the CG feature project *Jack & Ben*.

In 2009 Barry signed with Aardman Animations and co-directed their feature *Arthur Christmas*, released by Sony/Columbia Pictures in 2011.

NEIL NIGHTINGALE (Director) is the Creative Director of BBC Earth, the global brand for all the BBC's natural history content. In that capacity, Neil leads the creative development of the brand, including new forms of commercial content such as feature films, giant screen films, 4D experiences, digital projects, live events and immersive exhibitions. He is a co-director of the 3D film *Enchanted Kingdom* and is executive producer on the landmark BBC TV series *Great Barrier Reef*.

Neil was Head of the BBC Natural History Unit from 2003 until 2009, before stepping down to return to program making and lead commercial development. In that time the NHU produced a diverse range of award winning programming – approximately 1000 hours on television, radio, online and for the cinema, maintaining the BBC's reputation for definitive and ground-breaking factual shows that inform and entertain audiences.

During that time, he was responsible for the major television series *Life*, *Planet Earth*, the *Saving Planet Earth* season, David Attenborough's *Life In Cold Blood* and *Life In The Undergrowth*, *British Isles-A Natural History*, *Wild China*, *Big Cat Diary*, *Elephant Diary*, *Amazon Abyss*, *Expedition Borneo*, *Wild Caribbean*, *Nile*, *Lost Land of the Jaguar*, *Nature's Great Events*, *South Pacific*, *Steve's Deadly 60*, *Sam and Mark's Guide to Dodging Disasters*, *Animal Crime Scene*, *Springwatch*, *Autumnwatch*, *Galapagos*, *Yellowstone* and *Natural World*. His radio series credits include *Nature*,

Living World, Soundscapes, Gardens of Faith, Changing Places and a major live event, *World on the Move* and *Saving Species*.

Neil also took the Natural History Unit into new areas of online production, www.bbc.co.uk/nature, including the ground-breaking *Earth News, Earth Explorers, Wildlife Finder, Springwatch* and *Autumnwatch* surveys and the *Breathing Places* campaign, which inspired hundreds of thousands of people to become involved with nature and build a greener Britain. Its work with BBC Local Radio and Television extended the appreciation of our unique natural heritage into the heart of British communities to connect with local audiences.

During this time, the Natural History Unit also released feature films *Deep Blue, The Meerkats* and *Earth*, all of which have been enjoyed by millions in cinemas around the world. *Earth* is the most successful ever documentary feature film produced in Britain.

Between 1995 and 2000 Neil was Editor of the Natural World strand, commissioning over 100 films from in-house and independent producers around the world. Under Neil's leadership, Natural World programming won the top award at every major international wildlife film festival, won the RTS award for Best Factual Strand and also received their highest ever audiences, regularly featuring in BBC TWO's top ten with well over 4 million viewers.

During the same period he was also executive producer responsible for a broad range of wildlife programming including *Wild Africa, Congo, Wild Battlefields* and the BBC1 Wildlife Specials, including *Lion Spy in the Den*, which introduced innovation in style with new technology such as "bouldercam" to capture fresh perspectives and surprising new animal behavior. Meanwhile the Wildlife Specials, *Grizzly* and *Gorilla* introduced strong human storylines and *Tiger* won another BAFTA for the Unit.

Neil also led the *Continents* series for BBC TWO and was the series producer of *Wild Down Under*. Three years in the making, *Wild Down Under* took Neil and his production team almost a million miles, over snow-capped mountains, through lush rainforests, across arid deserts and to the remotest regions to provide the most comprehensive series ever on Australia and its surrounding islands.

As a producer for the Natural History Unit, Neil developed a fresh new style for David Attenborough in *Lost Worlds, Vanished Lives*. His award winning *Portrait of the Planet* in 1990 was one of the first documentaries to take a global view of human impact on the planet, including global warming. In David Attenborough's Emmy® Award winning *Private Life of Plants*, Neil employed revolutionary time-lapse technology to reveal plants as they had never been seen before. *Restless Year*, a nostalgic time-lapse portrait of the Cotswolds, was the highlight of the Natural History Unit's first ever Natural History Night.

Graduating with a first class degree in Zoology from Oxford University, Neil has always had a passion for the natural world and the species that inhabit our planet, undertaking wildlife expeditions as a student to Borneo and West Africa. After working as a freelance journalist for *New Scientist*, he joined the BBC in 1983.

JOHN COLLEE (Written by) previously co-wrote George Miller's animated hit *Happy Feet* and Peter Weir's historical drama *Master and Commander: The Far Side of the World*, for which he won the London Critics Circle Film Award for Screenwriter of the Year, shared with Weir.

Before starting his writing career, Collee trained as a physician in his native Scotland and worked as a doctor for international aid organizations in several developing countries.

When he began to write, he authored three novels: *Kingsley's Touch*, *A Paper Mask*, and *The Rig*, all published by Viking and Penguin. It was while penning a weekly medical/historical column for *The Observer* newspaper that Collee segued into writing for the screen.

His first produced feature film screenplay was *Paper Mask*, based on his own novel. He also scripted several television dramas, including *The Heart Surgeon*, for the BBC.

In 1996, Collee moved to Sydney, Australia, where he has since worked full time as a screenwriter. He has several films in development and, in addition to his own projects, is frequently called upon as a script editor.

He co-wrote *Oceans*, a drama documentary about the vanishing wonders of the aquatic world, released in 2008, and a film version of Tim Flannery's book *The Weathermakers*.

MIKE DEVLIN (Producer) is CEO, Evergreen Studios and a technology innovator who knows how to build remarkable leadership teams and companies. In 1981, Mike co-founded Rational Software Corporation, which grew from a startup to become an S&P 500 public company and the market leader in advanced software development technology with \$800 million in revenue. In 2003 the company was acquired by IBM.

Devlin then founded Dangerous Passage Productions in 2006 and built a post-production studio in Anchorage, Alaska and Forest Hill, California, producing premium programming that had never been done before. Mike recently produced *Icy Killers: The Secrets of Alaska's Salmon Sharks* for the National Geographic Channel. From his background in digital technology and computer science, Mike brings invaluable expertise to the creation of cutting edge production systems and digital programming.

Devlin attended the USAF Academy and graduated valedictorian of his class of 1977 with a B.S. in Electrical Engineering and a B.S. in Computer Science. He was awarded a National Science Foundation Fellowship to Stanford University and graduated in 1978 with a M.S. in Computer Science.

AMANDA HILL (Producer) is Chief Brands Officer, BBC Worldwide, where she is responsible for the overarching brand strategy for all of BBC Worldwide's businesses and formats including the global brands *Doctor Who*, *Dancing with the Stars*, *Top Gear* and *BBC Earth*.

Amanda joined BBC Worldwide in 2003. Before becoming Chief Brands Officer, she was responsible for BBC Earth, a global guardian brand representing the BBC's factual content and its *Walking with Dinosaurs* franchise. In this role she has driven the growth of these brands leading them into theatric features with the creation of BBC Earth Films, exciting live events and exhibitions and driving digital growth. The cinema release marks a major re-launch of BBC Worldwide's *Walking with Dinosaurs* franchise overseen by Amanda. The film release is accompanied by the launch of a global website

www.walkingwithdinosaurs.com the ultimate destination for dinosaur fans and new apps, products and games including *Wonderbook: Walking with Dinosaurs* for Sony.

In 2010 BBC Earth announced a slate of three new natural history feature films: *One Life*, the *WALKING WITH DINOSAURS* feature film and *Enchanted Kingdom 3D*. This followed a four year gap from filmmaking following the smash-hit movie *Earth* (2006), the third highest grossing documentary film ever. Beyond traditional cinema, BBC Earth announced a new deal with Giant Screen Films in 2012 to take the BBC's world-class nature content into institutions worldwide with a slate of bespoke productions for giant screen the first of which *Hidden Kingdoms 3D* will release in 2014.

DEEPAK NAYAR (Producer) is considered one of the most respected independent producers in Hollywood whose films have been big box office success. His films have also played in competition, and won him awards, at various film festivals across the world, including Cannes Film Festival, Berlin Film Festival, Toronto Film Festival and Sundance. He has worked with some of the industry's most exciting and esteemed directors, including David Lynch, Wim Wenders, Paul Schrader, Robert Luketic and Gurinder Chadha.

Nayar began his career in his native India, collaborating with the Merchant Ivory group on films including *Heat & Dust*, *The Deceivers* and *The Perfect Murder*. After a move to Los Angeles, he set up his own production company, Kintop Pictures. In 1997 he produced David Lynch's highly acclaimed *Lost Highway*, followed by *The Million Dollar Hotel*, which he produced alongside Bono (U2) starring Mel Gibson. His collaboration with Wim Wenders earned an Oscar® nomination for *The Buena Vista Social Club* and a Grammy nomination for the music video *Teatro*.

In 2001, he produced the hugely successful *Bend It Like Beckham*, earning both Golden Globe® and BAFTA nominations. He followed this with another collaboration with Gurinder Chadha, the cross-cultural box office hit *Bride and Prejudice* and *Mistress of Spices*. Some of his other notable films have been Paul Schrader's thriller *The Walker*, Wim Wender's *End of Violence* and Mika Kaurismaki's *LA Without a Map*.

Besides working with auteur film makers, Nayar has given many first time filmmakers their first break, *7-teen Sips* with Stephen Berra, *Harlem Aria* with Bill

Jennings, Matt Dillion's directorial debut *City of Ghosts*, Jonathan Newman's *Swinging With The Finkels* and *Foster*, Mahesh Mathai's *Bhopal Express* and *Broken Thread* and recently Eli Craig's directorial debut *Tucker and Dale vs. Evil*, which won the Audience Award at SXSW and premiered at the Sundance Film Festival.

He is currently working alongside Reliance Entertainment as an executive producer with *Jesus Henry Christ* as the first film under that collaboration. This was followed by *Safe* starring Jason Statham and *Dredd 3-D*. Subsequent films under the partnership are the greatly anticipated *Bullet To The Head* starring Sylvester Stallone; *Enchanted Kingdom*; *Hummingbird* starring Jason Statham; *Dead Man Down* starring Colin Farrell; and *A Haunted House*. He is currently producing *Vampire Academy* under the same partnership.

He has also had a notable career in TV production producing episodic series like *On The Air* for ABC, *Hotel Malibu & Second Chances* for CBS, *White Dwarf* with Fox and *Hotel Room* for HBO. In addition to producing films, Nayar is the co-founder of Filmaka, an award-winning global digital entertainment studio. Filmaka produces multi-platform branded and non-branded entertainment content through an online community of filmmakers in over 150 countries.

Nayar also co-founded India Take One Productions, a production services company based in Los Angeles and India. India Take One has worked on notable films such as *Holy Smoke*; *Alexander*; *Slumdog Millionaire*; *Eat Pray Love*; *Mission: Impossible – Ghost Protocol*; *The Best Exotic Marigold Hotel*; *Life of Pi*; and *Zero Dark Thirty*.

ABOUT THE CAST

A multi-faceted performer and Emmy Award winner, **JOHN LEGUIZAMO** (Alex) has established a career that defies categorization. With boundless energy and creativity, his work in film, theatre, television, and literature covers a variety of genres, continually threatening to create a few of its own.

Leguizamo currently appears in Ridley Scott's crime drama *The Counselor* opposite Brad Pitt, Michael Fassbender, and Javier Bardem. Later this year, Leguizamo will be seen in the anti-romantic comedy *Fugly!*, an autobiographical feature which he

wrote, produced, and starred in. *Fugly!* is a revenge film for every teenage boy who has overcome his own awkwardness to one day marry the quintessential trophy wife. The film also stars Rosie Perez, Rhada Mitchell and Griffin Dunne. Leguizamo also starred in the Spanish language film *El Paseo 2*. The film was the highest grossing film in the history of Columbian cinema and will premiere in the United States on HBO Latino.

In January 2014, Leguizamo will star in Universal's action comedy *Ride Along* directed by Tim Story, and starring Kevin Hart. Leguizamo plays an undercover cop who crosses paths with a fellow officer played by Ice Cube. In 2012, Leguizamo reprised his role as the voice of Sid in *Ice Age: Continental Drift*, which became the fifth highest grossing film of that year.

In 2011, Leguizamo returned to Broadway with his new solo play *Ghetto Klown*, the next chapter in his hugely popular personal and professional story. Directed by Academy Award winner Fisher Stevens, *Ghetto Klown* follows in the unabashed, uncensored, and uninhibited tradition of Leguizamo's *Mambo Mouth*, *Spic-O-Rama*, *Freak*, and *Sexaholix... a Love Story*.

Other recent film credits include *Love in the Time of Cholera*, *Vanishing on 7th Street*, *The Lincoln Lawyer*, the *Ice Age* franchise, *Love in Time of Cholera*, *The Happening*, *Righteous Kill*, *The Babysitters*, *The Take* and *Where God Left His Shoes*. In addition, Leguizamo has lent his talents to a slew of other films including *Miracle at St. Anna*, *Land of the Dead*, *Assault on Precinct 13*, *Sueno*, *Spun*, *Summer of Sam*, *King of the Jungle*, *Spawn*, *William Shakespeare's Romeo + Juliet*, *Dr. Doolittle*, *Carlito's Way*, and *Casualties of War*.

For his performance as a sensitive drag queen in *Too Wong Foo: Thanks For Everything, Julie Newmar*, Leguizamo garnered a Golden Globe nomination for Best Supporting Actor. Leguizamo also picked up ALMA Award nominations for his roles in *Moulin Rouge* (Best Supporting Actor) and *King of the Jungle* (Best Lead Actor). He was the recipient of the 2002 ALMA Award for Entertainer of the Year. In the summer of 2007, Leguizamo returned to television in Spike TV's limited series *The Kill Point*, in which he played the leader of a gang of bank robbers who had recently returned from serving in Iraq. Additionally, Leguizamo appeared as a guest star in twelve episodes of NBC's cornerstone drama *ER* during the 2005/2006 season, and in 2006 did a guest-

starring arc on the NBC hit *My Name is Earl*. In 1991, Leguizamo created an off-Broadway sensation as the writer and performer of his one-man show *Mambo Mouth*, in which he portrayed seven different characters. He received Obie, Outer Critics Circle and Vanguardia awards for his performance.

Leguizamo's second one-man show, *Spic-O-Rama*, had an extended sold-out run in Chicago at the Goodman and Briar Street theaters before opening in New York. The play received numerous accolades including the Dramatists' Guild Hull-Warriner Award for Best American Play and the Lucille Lortel Outstanding Achievement Award for Best Broadway Performance. Leguizamo received the Theatre World Award for Outstanding New Talent, as well as a Drama Desk Award for Best Solo Performance. *Spic-O-Rama* aired on HBO, receiving four CableACE Awards.

Freak, Leguizamo's third one-man show, ended a successful run on Broadway in 1998. Billed as a “Semi-Demi-Quasi-Pseudo Autobiography,” *Freak* was described as “scathingly funny” (*The New York Times*). Along with the Tony Award nominations for Best Play and Best Performance by a Leading Actor in a Play, Leguizamo won the Drama Desk and the Outer Critic's Circle Awards for Outstanding Solo Performance. A special presentation of *Freak*, directed by Spike Lee, aired on HBO and earned Leguizamo the Emmy Award for Outstanding Performance in a Variety or Music Program as well as a nomination for Outstanding Variety, Music or Comedy Special.

In fall of 2001 Leguizamo returned to Broadway with *Sexaholix...a Love Story*. Directed by Peter Askin, the play is based on the sold-out national tour, *John Leguizamo Live!* Leguizamo was nominated for an Outer Critics Circle Award for Outstanding Solo Performance and the show received a Tony nomination for Best Special Theatrical Performance. *Sexaholix* aired as an HBO Special in spring 2002 and also toured the country. Additional stage credits include *A Midsummer Night's Dream* and *La Puta Vida* at the New York Shakespeare Festival and *Parting Gestures* at INTAR.

To add to his list of attributes, Leguizamo is also an accomplished author. His autobiography *Pimps, Hos, Playa Hatas, and All the Rest of My Hollywood Friends*, was released by Harper Collins in October 2006. *The New York Times* called the book “brutally funny,” while *USA Today* coined Leguizamo as “one of the most exciting talents to come along in some time.”

Leguizamo currently resides in New York City with his wife and two children.

JUSTIN LONG (Patchy), a versatile talent in both film and television, starred in the recent feature *Comet*, opposite Emmy Rossum. Long wrote, produced and starred in *A Case of You*, opposite Vince Vaughn, Sam Rockwell, Evan Rachel Wood, and Brendan Fraser, and appeared in the ensemble drama *Ten Years*, opposite Channing Tatum, Kate Mara, Anna Faris, Chris Pine and Anthony Mackie.

Justin appeared opposite Drew Barrymore in *Going the Distance*, which was released by Warner Bros., and he appeared opposite Robin Wright, James McAvoy, and Evan Rachel Wood in *The Conspirator*, directed by Robert Redford.

Justin starred opposite Liam Neeson and Christina Ricci in *After Life*; played the lead role opposite Alison Lohman in Sam Raimi's *Drag Me to Hell*; starred in *Live Free or Die Hard* opposite Bruce Willis; joined the ensemble cast of Ben Affleck, Jennifer Aniston, Drew Barrymore, Ginnifer Goodwin and Scarlett Johansson in *He's Just Not That Into You*; and had roles in *Zack and Miri Make a Porno*, *Funny People* and *Serious Moonlight*.

Justin voices the leads in the animated show *Unsupervised* and lent his voice to the character of Alvin in *Alvin and the Chipmunks*, *Alvin and the Chipmunks: The Squeakquel* and *Alvin & the Chipmunks: Chipwrecked*. He voiced the role of Lem in *Planet 51*.

Justin got his start in comedy as a member of Vassar College's comedy troupe, Laughingstock, which led to his first movie roles in *Galaxy Quest* and *Jeepers Creepers*. He then shifted to the small screen on the quirky NBC series *Ed* and enjoyed his first box-office success in the offbeat comedy, *Dodgeball: A True Underdog Story*. Later comedic roles were in Universal's *Accepted*, produced by Tom Shadyac; *The Break Up*, opposite Vince Vaughn and Jennifer Aniston; and the Adam Sandler-produced *Strange Wilderness*, with Steve Zahn.

KARL URBAN (Uncle Zach) stars in the new television series *Almost Human*, which debuted on FOX in November. He was recently seen reprising his role as Dr.

Leonard ‘Bones’ McCoy in the 2013 global blockbuster smash *Star Trek Into Darkness*, reuniting him with director/producer J.J. Abrams.

Born and raised in Wellington, New Zealand, Urban participated in local theater and television productions before starring in his first feature film, *Heaven*. For his work in his next two feature films, *Via Satellite* and *The Price of Milk*, Urban received two Best Actor nominations at the New Zealand Film Awards.

Academy Award-winning director Peter Jackson discovered Urban in the whimsical romantic comedy *The Price of Milk*, and cast him in his first Hollywood blockbuster, *The Lord of the Rings: The Fellowship of the Ring*. Urban played Eomer, the banished, loyal prince of Rohan, and went on to reprise his role in *The Lord of the Rings: The Two Towers*, as well as *The Lord of the Rings: The Return of the King*, which went on to win an historic eleven Academy Awards and garnered Urban his second Screen Actors Guild award.

Urban starred alongside Matt Damon in the critical and box office hit *The Bourne Supremacy*. Urban’s other film credits include *The Chronicles of Riddick*, *Doom*, *Priest* and J.J. Abrams’ *Star Trek*.

Urban can be seen alongside Eric Stonestreet, James Marsden and Wentworth Miller in *The Loft*, and with Vin Diesel in *Riddick*, the third film of the *Pitch Black* series.

Urban is also an ambassador for Kids Can, a charity organization that provides food and clothing for over 50,000 children living in poverty in New Zealand. Recently, Urban has become involved with Key to Life Trust, a New Zealand-based charity organization focusing on school mental health promotion and suicide prevention.

Urban lives with his family in Auckland, New Zealand.

ABOUT “WALKING WITH DINOSAURS’ (THE FRANCHISE)

Walking with Dinosaurs is one of the world’s best known and most popular dinosaur brands. The original BBC television series, first broadcast in 1999 changed the way we saw dinosaurs forever. Created by Tim Haines this revolutionary show took viewers right into the dinosaurs’ world, showing them as if they were alive and filmed in the wild. It covered an amazing 155 million years of prehistory with the most cutting-edge technology ever seen on television. Since launch the series has been seen by over 700 million people around the world. It was followed in 2007 by *Walking with Dinosaurs: The Arena Spectacular* which has been seen by over 8 million people in 217 cities around the world.

The theatrical release of *WALKING WITH DINOSAURS* is the next great step for this brand giving audiences the world over the chance to see incredible, lifelike dinosaurs in 3D on the big screen. The film is accompanied by a new global website Walkingwithdinosaurs.com, new apps, products and games including *Wonderbook: Walking with Dinosaurs* for Sony.

ABOUT BBC EARTH FILMS:

BBC Earth Films is the theatrical wing of BBC Earth, the global factual brand for BBC Worldwide, the BBC's commercial arm. BBC Earth Films seek to take audiences on a journey of discovery, using entertainment to bring to life the incredible wonders, stories and characters of our planet. Combining Hollywood expertise with the BBC's world-leading filmmakers to create unforgettable cinema experiences for all the family,

ABOUT EVERGREEN STUDIOS:

Evergreen Studios (www.evgstudios.com) brings a Silicon Valley-based ethos to Hollywood storytelling. Using cutting edge technology to enhance the creative process, Evergreen targets and develops stories whose characters, plots, and ideas can unfold over multiple platforms. The company then determines which medium—films, television, apps, mobile games, console games, webisodes, and comics—is best suited to a particular aspect of a world. This allows Evergreen to tailor each immersive experience for its respective platform and retain the creative integrity of the story world. This release method empowers fans to explore and allows Evergreen to experiment while it builds awareness. Through this groundbreaking approach, Evergreen Studios is able to deliver story worlds of outstanding quality that resonate with audiences worldwide. Evergreen plans to launch a new cross-platform story world in early 2014 based on the best-selling military sci-fi novels, Honor Harrington. A comic series, game apps, and film are in development.

ABOUT IM GLOBAL:

Stuart Ford founded IM GLOBAL in 2007. The company is one of the leading film financing, sales and distribution companies in the world, championing a wide variety of cinema, including mainstream commercial, art house, foreign language and genre fare. In May 2010, Reliance Entertainment, part of Indian conglomerate Reliance ADA Group, acquired a majority shareholding in the company. The company has offices in Los Angeles, London, Mumbai, Mexico City, and Beijing.

ABOUT RELIANCE ENTERTAINMENT:

Reliance Entertainment (www.relianceentertainment.net) is the flagship motion picture arm of India's Reliance Group with a significant presence in filmed entertainment (film production, distribution, and exhibition). Reliance Group also has key interests in broadcasting and new media ventures. Reliance Entertainment has built an impressive film production slate in Hindi, English and other Indian languages, which it markets and distributes worldwide. Following its association with IM Global, the company now benefits from an international sales team with an excellent reputation and global presence dedicated to selling its Bollywood and regional language slate. In Hollywood, Reliance

Entertainment has partnered with Steven Spielberg and Stacey Snider on the formation of DreamWorks Studios. The Reliance Group (www.relianceadagroup.com) is amongst India's top 3 business houses and has interests in telecommunications, energy, financial services, infrastructure and media and entertainment.

ABOUT ANIMAL LOGIC:

One of the world's most highly respected digital production studios, Animal Logic produces award-winning design, animation and visual effects for the Film and Television industries. Credits include 3D Animated feature *Legend of the Guardians: The Owls of Ga'Hoole*, *Happy Feet*, *LEGO® Star Wars®: The Padawan Menace (TM)*, *The Great Gatsby*, *300*, *Hero*, *House of Flying Daggers*, *Moulin Rouge!* and *The Matrix* trilogy. Currently in production at Animal Logic is *The LEGO® Movie*. Animal Logic has studios in Sydney and Los Angeles. Information about Animal Logic is available at www.animallogic.com.