Academy Award® winner Morgan Freeman ("Million Dollar Baby," "Dolphin Tale") narrates the IMAX® 3D documentary "Island Of Lemurs: Madagascar," the incredible true story of nature's greatest explorers—lemurs. The film reunites Freeman with Drew Fellman, who also wrote and produced the 2011 IMAX 3D documentary "Born To Be Wild 3D," and director/cinematographer David Douglas, who was the director of photography on that film.

Captured with IMAX 3D cameras, the film takes audiences on a spectacular journey to the remote and wondrous world of Madagascar, where lemurs arrived millions of years ago as castaways. They have since evolved into hundreds of diverse species, but are now highly endangered.

"Island Of Lemurs: Madagascar" highlights the tireless efforts of trailblazing scientist Dr. Patricia C. Wright and her lifelong mission to help these strange and adorable creatures survive in the modern world.

Joining Douglas once again behind the scenes are editor Beth Spiegel, co-producer Diane Roberts, and composer Mark Mothersbaugh. Songs are by Hanitrarivo Rasoanaivo & Tarika.

A presentation of Warner Bros. Pictures and IMAX Entertainment, "Island Of Lemurs: Madagascar" will be released in select IMAX and IMAX 3D theatres starting April 4, 2014.

islandoflemurs.imax.com

This film has been rated G.

ABOUT THE PRODUCTION

Finding Paradise

On a remote island in the Indian Ocean special animals exist that may best be known as cartoon characters; however, these very real and spectacular creatures have an amazing story that started over 60 million years ago with a journey across the sea from Africa. It is widely held that a small group of proto-lemurs, one of the earliest primates, were washed out to sea in a storm and drifted to Madagascar on a floating raft of vegetation. At the time there were no predators in Madagascar—or even other mammals and birds—so lemurs took over and evolved into hundreds of different species, some as large as a gorilla.

That was before humans, traveling from Borneo, first arrived in the lemurs' gentle paradise 2,000 years ago.

Now, over 90% of the forests have been destroyed and all the giant lemurs, along with many other taxa, are extinct. More than three quarters of the lemurs that remain are at risk of disappearing from our planet forever—and taking with them important details of primate evolution.

Filmmakers David Douglas and Drew Fellman, previous collaborators on the critically acclaimed documentary "Born To Be Wild," share a long-held fascination with Madagascar and, after spending three months exploring the wilds of the exotic island, developed an equally strong admiration for the unique lemur population that exists naturally nowhere else in the world.

Douglas, who is both director and cinematographer on the film, offers, "Lemurs are amazing creatures that were left behind by history, protected by Madagascar's isolation from the competition that shapes evolution. We found an extraordinary come-from-behind survival story and we wanted to tell it."

Writer/producer Fellman agrees. “The lemurs’ story is one of the great adventures of epic proportions. A twist of fate brought them to this strange island where they forged a new life and a whole parallel reality that was uniquely theirs. That really inspired us to make this movie.”

Morgan Freeman, who narrated the filmmakers’ “Born To Be Wild” documentary, had never been to Madagascar, but was concerned with the lemurs’ plight and eager to be involved. “Lemurs are incredibly diverse and that is a reflection of the diversity on this planet. But we’re jeopardizing that, pushing them out of the way so we can grow food or erect buildings. Our responsibility is to recognize that we’re not here to have dominion; we are here to share this planet, and to protect it. Film has the power to spread that message.”

It is a message one woman has worked diligently to convey for decades. Madagascar’s and its lemurs’ fiercest advocate is American primatologist Dr. Patricia C. Wright. One of the leading authorities on lemurs, she holds a BA in Biology and a PhD in Anthropology and is a professor in the Department of Anthropology at Stony Brook University. Her lifelong interest in primates began by chance when she ducked into a pet store on her way to a Jimi Hendrix concert in New York City. She emerged with an owl monkey, a rare nocturnal primate from South America. She made a trip to Peru to study them in the wild and discovered she had a rare talent for tracking elusive primates. After getting her PhD, Dr. Wright was sent to Madagascar to determine whether or not the Greater Bamboo lemur, which hadn’t been seen in 50 years, was extinct. She found a small population near the town of Ranomafana and also discovered the Golden Bamboo lemur, which was previously unknown to science.

Dr. Wright spent several years fundraising and advocating for the forest to become a national park. Today Ranomafana National Park is one of the jewels of Madagascar and home to over 15 species of lemurs. And Dr. Wright has dedicated her career to helping the charismatic lemurs fend off extinction.

Douglas says, “If we lose these animals, we lose individuals who have real lives that are worth living. And the more we can help our audience make that connection, the more we enable people like Pat who are physically trying to keep them on this Earth.”

Fellman affirms, “Pat is one of the most extraordinary people I’ve ever met. When Dave and I were travelling around Madagascar with her, we’d be wiped out, but Pat would be on the phone raising a million dollars for a conservation effort or arranging delivery of emergency food

or medical supplies in villages. She's a non-stop problem solver. It's been a humbling experience to be around her. She is making Madagascar a better place every moment of every day."

After attending a screening of "Born To Be Wild," Dr. Wright enthusiastically came on board for this new film, recalling, "David and Drew's great love for animals and understanding of them was very clear and I'm impressed with the way they translate science into something very exciting for the audience." She adds, "It is truly thrilling that IMAX is bringing Madagascar and these unique creatures to the outside world."

But it was much harder for the outside world to get to Madagascar.

Douglas and Fellman spent a year working with scientists in various areas of Madagascar to prepare for the film. Madagascar is enormous, about the size of Texas, and is known as the "Eighth Continent" because it has such varied topography and environments. Before they even started production, filmmakers personally experienced its inaccessible and unpredictable nature.

Dr. Wright knew exactly what was in store for them. "When they first told me they wanted to shoot an IMAX film in Madagascar, I warned them about the terrain and the weather. But they had no fear. We ended up going to places filmmakers have never been before, the most dramatic places in Madagascar. It was quite an adventure."

Douglas shares, "What makes Madagascar a great adventure isn't what is there but what *isn't* there. There is no road system, which means you won't know if you're going to get there until you do. There are few hotels, no government infrastructure. If it rained it didn't mean we couldn't shoot there that day, it meant we couldn't get anywhere for a week. I had never shot under such conditions and couldn't have without my terrific crew and the Malagasy people, who not only assisted us but were our guides."

Fellman recalls, "Everything in Madagascar changes so quickly that it was impossible to plan more than a few days in advance. That's a terrible way to have to make a movie, but the animals were so charismatic and so appealing that it was worth all the craziness to get it right."

Into the Wild

"I love lemurs. And you should too!"

-Dr. Patricia C. Wright

Science and conservation are inseparable in Madagascar. The lemurs are so close to extinction that scientists must actively participate in their survival. While on her first trip to Madagascar in 1986, Dr. Wright realized the local slash-and-burn agriculture was destroying the lemurs' rainforest habitat. Working closely with the Malagasy people, Dr. Wright garnered support for and raised the necessary funds to establish Ranomafana National Park.

Inaugurated in 1991, Ranomafana National Park provides 112,000 acres of protected rainforest where lemurs have a chance to live in peace as they did when they first arrived in Madagascar.

The island's isolation led to lemurs forming their own parallel branch of primate development. Part of a "super continent" consisting of Africa, South America, Australia, Antarctica, and India, Madagascar moved away from Africa as the mainland broke apart roughly 160 million years ago. Scientists think the lemur-like ancestor that originated in Africa likely washed across the Mozambique Channel in a storm and landed on Madagascar some 60 million years ago, where they thrived for millions of years. Since the island was cut off, there were no other primates to compete with, unlike in Africa, where monkeys, apes, and eventually hominins, prevailed. So lemurs adapted to fill every ecological niche, like pollinating and seed dispersal, across the island's myriad habitats.

That same isolation, however, proved logistically challenging for filmmakers.

Fellman describes the first scout with Dr. Wright. "Pat brought us out to these limestone pinnacles, the Tsingy Stone Forest. You can only get in a few months out of the year, if at all. We rented a car but ten hours later had only gone 60 miles. Eventually the road just turned into a

muddy river with stuck, abandoned cars. We walked to the ferry but the ferry wasn't running. The only way across the river was lashing two canoes together and paddling against the current while lightning and a rainstorm whipped around us. We actually had to hold the canoes together with our hands at one point as water started rushing in. We could go no further once we made it to the other side, so we took shelter with a couple of ducks under a lean-to while the storm raged."

Even the travails experienced during scouting did not prepare them for the 56 days they shot in terrain ranging from mountains, beach, desert and rock to ancient rainforest.

The remote locations and difficult terrain required alternatives to the usual equipment like cranes and large cameras. They needed something that would allow the entire production to stay light on their feet—literally. Douglas also knew the second half of the shoot would be aircraft-dependent, with longer jumps between locations. So they needed a camera package that could strip down small enough to fit in one small Cessna single engine aircraft. The size of the plane also meant numerous trips moving the crew, leapfrogging with only the bare essentials onto unsurfaced dirt airstrips.

Fortunately, the IMAX D3D camera Douglas used is smaller, quieter and less intrusive than its predecessor, which weighed close to 300 pounds and only held three minutes worth of 65mm film.

At a trim 50 pounds, the D3D stereo remote-sensor camera offers real mobility that proved crucial in Madagascar.

The first two days of shooting proved quite a test for any camera. Douglas recalls, "We had it mounted on a stabilizer on the bow of a small open boat, bouncing across the open ocean off a little island east of Madagascar called Ile Saint-Marie. We were trying to capture images of breaching whales for the opening sequence of the film."

The idea sprang from a drawing Douglas had made in his notebook of the lemurs passing waving whales while floating across the sea to Madagascar. Fellman remembers, "We imagined what adventures lemurs encountered, what they saw on their original journey to island. We wanted to create a sense of adventure worthy of their experience."

The entire sequence was filmed in live action on the sea. So filmmakers had to create a floating island that would be seaworthy and survive being towed through three-foot swells. In

order to prepare, they worked with a local whale research station that helped them build the island and locate the whales.

Douglas notes, “Drew was the architect. He worked for days on end and we brought over a serious amount of equipment to stabilize the camera to be able to shoot in the open water.”

They constructed an eight foot-by-eight foot platform on a pontoon and draped its sides with vegetation. A diver in the water could lift the vegetation and rotate the pontoon.

“In retrospect,” Fellman says, “it was a ridiculous notion that we could just summon a whale from the sea to hit a mark on command. But we had to try because we knew it would be so awesome if we pulled it off.”

To film the lemur voyagers, the filmmakers turned to the Duke Lemur Center in Durham, North Carolina and their small population of fat-tailed dwarf lemurs. “The dwarf lemurs are the only animals in the film not playing themselves,” says Fellman. “They’re portraying the first proto-lemurs that arrived in Madagascar 60 million years ago.”

These dwarf lemurs at Duke are the only captive population in the world. Their enclosure was transformed into a mini film studio and the tiny lemurs were filmed in front of green screen, making history as the first-ever lemur special effects unit!

3D Aerials

“Island Of Lemurs: Madagascar” showcases the first ever aerials shot in IMAX 3D. Douglas used a balloon called the cinebulle that he describes as “a strange flying lawn chair” with a three-foot propeller on the back allowing it to move in any given direction.

Douglas decided early on that the aerials would be shot in 3D, not 2D and converted. Up until now, that had been difficult to do, but with the smaller camera the balloon platform made

this possible, allowing the camera to brush right past a tree, floating like a butterfly, or to follow an animal into the canopy without rotors disturbing the leaves.

"The ability to float around in this gentle way was quite a revelation," Douglas attests. "A balloon is a marvelous platform for photography but a small island in the middle of an ocean is not the sort of wind-free environment you'd usually want to find for a balloon. We had to keep working at it until we got the right weather but it was worth it when we did."

In a zero-wind situation, it could move approximately three to four knots, which is walking speed. But if there's any wind at all, control rapidly decreases. Landing was also an adventure.

"When you land, your feet hit first, so I tried to hold them so they weren't pulled underneath me," Douglas recalls. "And when that happens, your face is in the dirt, bumping along through a field of stumps. So there's a strong incentive to land gently."

They also used the balloon on the Avenue of Baobabs, near Morondava, as well as the coastal location of Marovosa Be. "The first morning we went out we had a little pocket of wind that let us maneuver across some gigantic baobab trees in a part of Madagascar that is extremely remote, unbroken and unburned. It was a really great place to shoot opening sequence footage that would give the audience the idea of what Madagascar must have looked like before humans ever came."

When the balloon would set down in remote villages, hundreds of people would come running out of the field. "It was like something out of 'The Wizard of Oz,'" says Douglas.

Greater Bamboo Lemurs

The go-to tool for much of the film, says Douglas, was the MAT tower, a light-weight hydraulic mast that can rise 40 feet up into the forest canopy. The tower's heaviest part, which could be broken down and reassembled, is a ten-foot long beam which weighs approximately 250 pounds.

One of the most intense setups using the tower was deep in Ranomafana National Park's rainforest and involved the movie's "love story" between two groups of critically endangered Greater Bamboo lemurs.

Greater Bamboo lemurs are extremely rare—there only 300 in the world. The two that reside in Ranomafana National Park are a father whose mate was likely killed and his female offspring. They were the only two of their species living in a protected forest.

Dr. Wright located another group of Greater Bamboo lemurs in a village outside of Ranomafana National Park and she wanted to translocate a few individuals to Ranomafana to bolster the population in the park by introducing potential mates for the father and his daughter. This had never been done before and was quite an undertaking; it took the entire year before production started just to coordinate the details. Dr. Wright and her team not only had to secure permits, but work with village elders to acquire permission. In addition, they wanted to follow the animals before the capture to compare their behavior after they were translocated. For the filmmakers, it was an opportunity to capture on film this once-in-a-lifetime effort to save a species.

A "release cage," which would temporarily house the lemurs they brought in so they could acclimate to the new surroundings safely, also had to be designed and built. The project was undertaken by the staff at the Centre ValBio, a facility in Ranomafana National Park established by Dr. Wright to study lemurs. The secluded location was chosen by Dr. Wright based on proximity to food and the resident Greater Bamboo lemurs but out of the view of tourists visiting Ranomafana National Park's network of trails.

Once the new lemurs were safely quarantined in Ranomafana, they were checked out and fitted with telemetry collars so they could be tracked after they were released.

Meanwhile, the release cage site was prepared for filming. A team of 40 porters helped haul a couple thousand pounds of camera gear down miles of slippery jungle pathways through rain and mud to the release site.

Working as quietly as possible, the crew set up while the transferred lemurs were brought down to the release cage. Now, all the filmmakers could do was wait.

Douglas states, "We had no certainty that the father and daughter lemurs would come to meet the new Bamboo lemurs, but Pat's idea was that if they did, they could acclimate to the new

arrivals safely, with the cage wire protecting each side from aggression." To the filmmaker's delight, that's exactly what happened.

"In a film shoot full of firsts, this was my favorite moment, capturing that successful meeting and the release that followed, creating a new family and the possibility of replenishing the population."

Fellman was also amazed. "The moment the father and daughter crept out of the foliage and went to the cage, they realized that, after years of solitude, they were no longer alone."

Thanks to the efforts of Dr. Wright and her team, there is hope for a new baby lemur next year and the Greater Bamboo lemur may take a small step back from the brink of extinction.

Mouse Lemurs

As rare as the Greater Bamboo lemurs were, filmmakers interacted with an abundance of Mouse lemurs in Ranomafana. Dr. Wright's study at Centre ValBio includes 500 micro-chipped lemurs that scientists have been following for a decade. Douglas wanted to show the importance of studying lemurs for scientific advancement, and filmed the scientists capturing the Mouse lemurs and taking data.

The Mouse lemur is the smallest primate in the world but it still has the same genetic foundation of all primates, including humans.

Douglas cites, "You can see us in their little hands and the spacing of their eyes and their stereo vision and the size of their brain. A lot of these lemurs have natural resistances to different diseases and if they disappear with that genetic capacity, we lose out as well." Mouse lemurs in captivity are one of the few animals that have been documented getting Alzheimer's; by conducting a long-term study of wild populations, Dr. Wright and her colleagues hope to analyze the difference between captive and wild populations to search for clues for the disease's cause.

The humane capture of the Mouse lemurs is made possible by little metal traps with bananas in them which entice the lemurs. The scientists bring the box cages back to the lab at Centre ValBio and examine the lemurs and take their data.

"One moment they're bounding around the forest, the next they're being carried off and probed by strange giants," Fellman remembers. "It reminded the crew of alien abductions and so we worked that feeling into the scene.

"It's all done in dim light, because the Mouse lemur is nocturnal, so it feels very sci-fi. What is surprising is that many of the same Mouse lemurs are caught every night," Fellman smiles. "It's hard to escape the mysterious lure of the banana."

Irreverent Ring-tailed Lemurs

Perhaps the most recognizable of all lemurs is the iconic Ring-tailed lemur because it is in zoos around the world. Highly adaptable, they travel in groups of approximately 20. As in all lemur species, the females are dominant.

Douglas was able to film Ring-tailed lemurs in the Anja Community Reserve. The lemurs inhabit a canyon lined with sheer cliffs and dotted with huge boulders that create a natural fortress. The small village at Anja's entrance operates the reserve and served as guides and porters for the film team. It's a perfect example of how local communities can prosper by protecting lemurs and drawing in tourism, which is exactly what Dr. Wright has been fostering with her conservation awareness programs.

But Anja is also an extremely difficult location to pull off an IMAX shoot. Negotiating the rough terrain and boulder field with the equipment took great care and often proved precarious.

But the Ring-tailed lemurs are perfectly at home. "One of the funniest sights in Madagascar," says Fellman, "is watching the ringtails sunbathe in the morning. After waking up, they climb to tops of rocks and trees and open their arms wide to catch the sun."

Leaping over huge chasms from one craggy rock formation to the next by day, they curl up on the side of the cliff together at night, forming one massive lemur ball with the babies in the center.

Douglas notes, "They're like skinny raccoons—fast moving characters, happy to steal your breakfast if you don't hang onto it."

Fellman agrees. "They are the cheekiest of the lemurs; they have a lot of attitude. They were not afraid of us. On the contrary, they would come right up and get on the equipment or stand next to us, interested in every little thing we were doing."

Dancing Sifakas

In addition to the practical science and survival issues, Douglas was determined to find humor and joy in the images of the animals. He explains, "Connecting to everything that is positive about lemurs, and there's a lot, lets people take on the larger threatening and potentially tragic picture far more readily."

One particularly joyous sequence was filmed on the Berenty Reserve in the southern part of Madagascar, in an extreme habitat known as the spiny forest. Nothing quite captures the fun of lemurdom than the sight of dancing Sifakas.

Sifakas are large, slender lemurs that are mostly arboreal. They can leap great distances between the trees covered in needle-sharp spines. They're built for jumping, not walking, and when they travel on the ground; they skip and dance from side to side in what Douglas describes as "a charming lateral ballet."

Fellman agrees. "It's hilarious, it's acrobatic, just an extraordinary sight to see."

"Drew and I wanted to build on the experience of 'Born to Be Wild,' and show that animals are individuals and have lives worth saving," Douglas shares. "And the Sifakas 'dancing' is a statement of how beautiful and individual these creatures are."

In Berenty, the filmmakers enlisted the help of Malagasy scientist Dr. Hantanirina Rasamimanana, who has a PhD from the Muséum d'Histoire Naturelle in Paris, and has been studying lemurs in Madagascar for 20 years.

Dr. Rasamimanana is also an author and professor at the École Normale Supérieure, the teachers' training arm of the University of Antananarivo, where she has supervised over 20 students through field research for their Masters degrees.

Fellman says, "She is, more than anybody else, dedicated to education in Madagascar, because she knows that if anyone can save the lemurs, it must be the Malagasy people themselves."

The filmmakers developed a special relationship with her graduate students, and those of other top scientists, who were working toward their PhDs. The production hired several young Malagasy graduate students to spend months studying the daily habits of specific lemur groups that Fellman and Douglas intended to film.

Fellman notes, "It was rewarding to hire these students and send them off a month or two in advance to follow the animals we wanted to work with, and keep diaries of their activities so we'd have the most current information when it came time to shoot. It's nearly impossible for students to raise funds for field work in Madagascar, so we helped by funding their research. They became key members of our team, and kept us connected to real life in Madagascar."

Incredible Indri

A fair amount of unexpected and interesting data came out of that experiment. A major highlight involved a student following a group of Indri when one Indri gave birth. Because there

are not many Indri in Madagascar, she was the first scientist to document the first month of an Indri's life.

If the Sifakas are the dance troupe, the Indri, the largest of the lemurs, are the choral masters. Filmmakers shot the Indri in Mitsinjo Reserve near Andasibe National Park, and at the Palmarium Reserve.

Fellman recalls, "They have a plaintive wail that echoes through the forest and the whole group will join in and sing to each other across long distances. It's the perfect sound to wake up to, especially if you're having a strange dream."

Douglas remembers the first time he saw Indri while scouting in the eastern rain forest with Fellman and a guide. "We hiked through steep terrain and were in a deep valley with this tremendous stillness under a canopy of giant fern trees, and a couple of families of Indri had come down from the upper canopy to nap. So we slowly got close until we were within about ten or 15 feet. All of a sudden, they broke out into song in front of us. It's so loud, almost like a whale underwater. It was amazing and I wanted to share their unique voices with the audience."

Music

"Island Of Lemurs: Madagascar" features four songs by Madagascar's top international recording artist, Hanitrarivo (Hanitra) Rasoanaivo, and her band Tarika. The filmmakers met Hanitra by chance during a scouting trip of Ranomafana National Park, while she was on a scouting trip of her own searching for local musicians. One night at Dr. Wright's headquarters, they showed her "Born to Be Wild" and she gave them a CD of her music. The CD had a cover of the song "Be My Baby." Months later, Fellman was listening music on shuffle and the song came up randomly. "I'd forgotten where the song came from," Fellman said. "But I knew immediately that it would be the perfect theme song for our lemur love story."

For her part, Hanitra had no idea the song was a famous American hit when she recorded it; she assumed the Malagasy version which played on the radio while she was growing up was from Madagascar.

Madagascar is so culturally set apart from the rest of the world that even the ubiquitous disco anthem "I Will Survive" was largely unknown there. The song seemed like a perfect fit for

a film about lemurs' struggle to survive so the filmmakers asked Hanitra to record her own version.

"Even though Hanitra had never heard the song before," Fellman said, "she totally made it her own, re-writing the lyrics in Malagasy from the perspective of a lemur overcoming the environmental destruction of Madagascar." Hanitra recorded vocals in Madagascar and the song was produced in Los Angeles with composer Mark Mothersbaugh's team at Mutato.

Conservation

In addition to the symbiotic relationship with scientists, filmmakers forged an equally strong relationship with Malagasy citizens, many of whom were involved with the film. Shooting in dozens of locations all over the island meant a lot of time spent seeking permissions from the local people.

Fellman explains, "It would start out with a conversation, trying to understand what a village needed and then we would make an exchange that was worthwhile for them. Sometimes we would make donations to the village, fix a leaking roof, or provide a feast."

"The people of Madagascar really went out of their way to help us," he adds. One such incident involved an old Michelin train which filmmakers found dismantled in a siding shed. Essentially a diesel-powered school bus that rides on a track, the rubber-tired Michelin train was an important mode of transportation in Madagascar's early years. The train, however, had no engine. Filmmakers suggested to the workers that if it was repaired, they would rent it. So the workers fixed the engine and Douglas used the train for a sequence with Dr. Wright.

Riding in a Michelin for the first time in years made Dr. Wright reminisce about all the things that have changed in the almost three decades she has been involved with Madagascar, its lemurs and its people. Although a lot of the forest is gone, and deforestation is still the number one threat to lemurs, the seeds of conservation she has planted are slowly taking root. Training

people to learn trades and replace slash-and-burn agriculture with eco-tourism is starting to bring in income that does not deplete the rainforest. And, bit by bit, reforestation efforts continue.

"I'm optimistic about the future," Wright shares. "Lemurs may be on the brink of extinction, but it's not too late yet. If we all work together we can save the lemurs, and this rainforest, which is an incredible repository of the world's biodiversity."

"Lemurs have survived dinosaurs. They've survived being castaways. But can they survive humanity? That's the big question," says Fellman. "We hope 'Island of Lemurs: Madagascar' will show people all over the world how special lemurs are—and how worthy they are of our admiration and protection."

"Awareness is the first step," Douglas affirms. "That's happening now in Madagascar largely because of the efforts of scientists like Pat. We're trying to motivate the next generation of Pat Wrights in Madagascar and around the world. There are lots of things we can do to save the rainforest, and lemurs, we just have to do them now. If we do, these 'living fossils' have a chance."

FEATURING

MORGAN FREEMAN (Narrator) is an Academy Award®-winning actor and one of the most recognizable figures in American cinema, whose works are among the most critically and commercially successful films of all time, with a combined worldwide box office of more than $3 billion.

Freeman won the 2005 Best Supporting Actor Academy Award® for his role in "Million Dollar Baby." In 1990, he won the Golden Globe for Best Actor for his performance in "Driving Miss Daisy." Freeman also received three more Academy Award® nominations, in 1987 for Best Supporting Actor for "Street Smart," in 1994 for Best Actor for "The Shawshank Redemption," and in 2010 for Best Actor for "Invictus."

Freeman was honored with the Cecil B. DeMille Award at the 2011 Golden Globe Awards. That same year, Freeman received the 39th AFI Lifetime Achievement Award.

In 2000, Freeman received the coveted Kennedy Center Honor for his distinguished acting, and was honored with the Hollywood Actor Award from the Hollywood Film Festival.

In 2010, Freeman won the National Board of Review Award for Best Actor for his performance as Nelson Mandela in the acclaimed film “Invictus.” In addition to his Academy Award® nomination for Best Actor, he also received a Golden Globe nomination and a Critics’ Choice Award nomination. The picture was produced by Revelations Entertainment, the company he co-founded in 1996 with a mission to produce films that reveal truth. Since its inception, Revelations has continued to be a frontrunner in the field of digital technology.

Revelations’ other features include the recently completed “The Code,” “The Magic of Belle Isle,” “Levity,” “Under Suspicion,” “Mutiny,” “Bopha!”, “Along Came a Spider,” “Feast of Love,” “10 Items or Less,” “Maiden Heist” and the Peabody Award-winning ESPN 30 For 30 documentary, “The 16th Man.”

Through Revelations Entertainment and CBS TV Studios, Freeman is an executive producer alongside Revelations’ Lori McCreary and Tracey Mercer, director David Semel, and creator/writer Barbara Hall on the new CBS pilot “Madam Secretary,” staring Tea Leoni.

Currently, Freeman hosts the Emmy-nominated series “Through the Wormhole with Morgan Freeman.” The show is in its fourth season on Science Channel and is produced in conjunction with Revelations Entertainment. Freeman not only hosts the hit show, but is an executive producer as well.

Freeman will be seen in the upcoming films “Life Itself,” "The Last Knights," "Transcendence," "Lucy," Eagle Films and Revelations’ "Ruth and Alex," and "Dolphin Tale 2."

Most recently, Freeman starred in "The LEGO® Movie," "Last Vegas," "Now You See Me," "Oblivion," "Olympus Has Fallen" and "The Dark Knight Rises."

Freeman recently narrated The Science Channel program "Stem Cell Universe." He will be narrating the upcoming history documentary "We The People."

Freeman’s past credits include “Dolphin Tale,” “The Dark Knight,” “The Bucket List,” “Glory,” “Clean and Sober,” “Lean on Me,” “Robin Hood: Prince of Thieves,” “Unforgiven,” “Se7en,” “Kiss the Girls,” “Amistad,” “Deep Impact,” “The Sum of All Fears,” “Bruce Almighty,” “Nurse Betty,” ”Coriolanus,” “Attica,” “Brubaker,” “Eyewitness,” “Death of a Prophet,” and “Along Came a Spider.” He also narrated two Academy Award®-winning documentaries, “The Long Way Home” and “The March of The Penguins” as well as “Born To Be Wild 3D.”

After beginning his acting career on the off-Broadway stage productions of "The Niggerlovers*"* and the all African-American production of "Hello Dolly," Freeman segued into television. Many people grew up watching him on the long-running Children's Television Workshop classic "The Electric Company**,**" where he played the iconic Easy Reader among several recurring characters. Looking for his next challenge, he set his sights on both Broadway and the silver screen simultaneously and quickly began to fill his resume with memorable performances.

In 1978, Freeman won a Drama Desk Award for his role as Zeke in "The Mighty Gents." He also received a Tony Nomination for Best Performance by a Featured Actor.

His stage work continued to earn him accolades and awards, including Obie Awards in 1980, 1984 and 1987 and a second Drama Desk Nomination in 1987 for the role of Hoke Colburn, which he created for the Alfred Uhry play "Driving Miss Daisy" and reprised in the 1989 movie of the same name.

In 1973, he co-founded the Frank Silvera Writers' Workshop, now in its 37th season. The workshop seeks to serve successful playwrights of the new millennium. He is a member of the Board of Directors of Earth Biofuels, a company whose mission is to promote the use of clean-burning fuels. He also supports Artists for a New South Africa and the Campaign for Female Education.

DR. PATRICIA C. WRIGHT is an accomplished primatologist, anthropologist, and conservationist. Considered one of the leading experts on lemurs today, she is best known for her 28-year study of wild lemur interactions in Madagascar's Ranomafana forests, which were inaugurated on May 31, 1991 as Ranomafana National Park, resulting from Dr. Wright's efforts building relationships with funding organizations and the local villages.

Dr. Wright also founded the Institute for the Conservation of Tropical Environments at Stony Brook University in New York, which focuses on research, education, and community outreach in the tropics, and the Centre ValBio (CVB), a state of the art research campus in Madagascar. CVB also works with local communities in conservation and development efforts.

Born and raised in Lyndonville, New York, Dr. Wright graduated from Hood College in 1966 with a Bachelor's degree in Biology. She worked as a lab technician at Harvard Medical School and then as a caseworker for the Department of Social Services. During this time, she

bought an owl monkey from a pet store. A trip to Peru with her family to see the owl monkeys in their native habitat sparked a lifelong interest in primates.

Dr. Wright returned to school, obtaining a Ph.D. in Anthropology from City University of New York. In 1986, she traveled to Madagascar to search for the Greater Bamboo Lemur, which was believed, at the time, to have become extinct. She and her team found the species in the Ranomafana forests, also discovering an unknown species, the Golden Bamboo Lemur.

Dr. Wright currently works as a professor in the Department of Anthropology at Stony Brook University.

FILMMAKERS

DAVID DOUGLAS (Director/Cinematographer) has helmed and photographed large format documentary benchmarks, including the Oscar®-nominated "Fires of Kuwait," which also received the GSTA Maximum Image Award for Best Classic IMAX film; critically acclaimed "Survival Island"; as well as the first IMAX concert feature, "Rolling Stones: At the MAX," which captures the world's greatest rock and roll band on their massive *Steel Wheels* tour and earned the GSTA Maximum Image Award. He also wrote, directed and photographed "Wolves" for the National Wildlife Federation and "Straight Up: Helicopters in Action," which premiered at the Smithsonian Institution's National Air and Space Museum.

Douglas' first high school multiple-image documentary led to employment at Multiscreen Corp. by the inventors of the IMAX system/fathers of the large format film industry, Robert Kerr, Bill Shaw, Roman Kroitor and Graeme Ferguson. He later spent 18 months training dozens of astronauts to be filmmakers on Ferguson's IMAX Space Team, supporting their orbital efforts on 14 shuttle flights from mission control, as well as shooting the terrestrial images for the original IMAX space series, "The Dream is Alive," "Blue Planet," "Destiny in Space" and "Mission to Mir."

Constantly moving between directing and cinematography, Douglas has photographed over thirty films for IMAX Corporation and other clients, including most recently, the IMAX documentaries "Born To Be Wild" and "All Access: Front Row, Backstage, Live!," and provided additional photography on the IMAX space documentaries "Space Station 3D," and "Hubble 3D."

In 2002, he was honored with the Kodak Vision award, and in 2010 received the IMAX Hall of Fame Award.

DREW FELLMAN (Writer/Producer) previously collaborated with Douglas on the critically acclaimed IMAX documentary "Born To Be Wild," which he also wrote and produced. The film received the National Board of Review's Top Five Documentaries Award in 2011 and also won the Genesis Award that year for best feature documentary.

He began his relationship with IMAX working as part of Howard Hall's diving team on the IMAX films "Under the Sea 3D" and "Hubble 3D."

Fellman has also worked as a journalist, screenwriter, and photographer.

A graduate of UC Berkeley, Fellman has a Masters from Columbia University Graduate School of Journalism.

DIANE ROBERTS (Co-Producer) Emerged from a background of innovative commercial television and award-winning feature film production in the UK, Europe, Africa and Canada.

Roberts has been involved in producing many IMAX films, collaborating numerous times with Chris Parsons OBE and Sir David Attenborough, two men who defined excellence in natural history documentaries, including "The Secret of Life on Earth," shot in 57 locations across the world, "Cities of the Wild" and "Survival Island," directed by David Douglas and shot in the South Atlantic.

Roberts also produced Douglas' Academy Award® nominated "Fires of Kuwait" and "Rolling Stones at the Max." Her other collaborations with Douglas directing include "Wolves" and "Straight Up - Helicopters in Action." Most recently, Roberts produced "Born To Be Wild," shot by Douglas in Borneo, with Drew Fellman writing/producing.

Among her other credits are the IMAX films "Mission to Mir," "All Access" and "Journey to Mecca," which brought specially trained IMAX camera units into the heart of the Holy Kabbah.

BETH SPIEGEL (Editor) has edited several shows which have won numerous awards ranging from the Genesis Award to a shared Emmy Award in the craft of editing for National

Geographic's (NGO) "The Dragons of Galapagos." She often travels for months at a time to live and edit in various places around the world.

Spiegel previously collaborated with David Douglas and Drew Fellman on the IMAX documentary "Born To Be Wild," which was shot in Borneo, and was honored by the National Board of Review.

In 2010, Spiegel spent six months in South Africa editing NGO's "Swamp Troop," which was nominated for a National News and Informational Emmy. Spiegel also headed an editing team on NGO and Paramount/Vantage's ambitious 2007 feature documentary "Arctic Tale," narrated by Queen Latifah, which was shot over the course of a decade in myriad formats.

Spiegel's long association with NGO includes editing episodes of critically acclaimed series "National Geographic Explorer" and "Strange Days on Earth." In addition, she has edited episodes of "Nature," A&E's "Biography," and PBS' "The Living Edens," "Intimate Strangers" and, most currently, "Craft in America."

A fine artist, Spiegel's exhibits include paintings at the Museum of Tolerance. Her children's book illustrations include the critically acclaimed *First Grade Stinks*.

HANITRARIVO (Hanitra) RASOANAIVO (Songs) is a Malagasy native, known for her work with Madagascar's band Tarika, topping World Music charts and voted by Time Magazine as one of the ten best bands in the world on a list that also included, U2, Radiohead, Portishead, Ziggy Marley & The Melody Makers and Cuba's Orishas.

Tarika's thought-provoking 1994 album "Bibiango" was followed by the socially conscious-themed "Son Egal" in 1997, which received rave reviews in Europe and the USA, reaching the top of the European World Music Charts and holding the number one spot on the CMJ World Music Chart in the USA for 8 weeks. The album was nominated for the Kora All-African Music Awards and won the 1998 AFIM Indie Award for Contemporary World Music Album in the USA.

2001's "Soul Makassar," released on Hanitra's own UK-based independent label Sakay (Rogue Productions) in January 2001, explores the links between Madagascar and ancestral Indonesia.

With 12 albums and three films, including a BBC documentary film on her life as a female artist entitled "Mad Rhythm of Madagascar," Hanitra has re-created her band, now

called: Tarika Bé featuring the best drummer and guitarists of the capital of Madagascar and a multi-instrumentalist who plays all the traditional instruments. Tarika Bé has already toured for different prestigious festivals in the Indian Ocean, Africa and Europe, including the "Festival de Jazz de Montreux" in Switzerland.

In 2011, she put out her first DVD, "Live in Lugano."

Hanitra's music is a unique, modern blend from the roots music of the different regions of Madagascar, strongly featuring vocal harmonies and local instruments like the marovany, valiha, kabosy, jejy, voatavo and lots of local percussion among the more conventional guitars and electric bass. Tarika's albums have all been notable for songs which combine stories and hard-hitting political subject matter with upbeat, accessible, danceable music.

Hanitra designs her own stage costumes, jewelry, bags, and shoes. She writes and composes all her songs and on stage, she sings, dances and plays traditional percussions from her homeland.

Outside her main work with Tarika Bé, Hanitra performs as a comedian and toured all over the Indian Ocean, France and Norway with different international theatre groups.

She is also very active in helping other women in Arts and runs workshops, shows and trains young women in all aspects of their talents. She also participated in the "Women Of Africa" collaboration with Mali's Oumou Sangare, Cameroun's Sally Nyolo and South Africa's Sibongile Khumalo, creating joint work for their sell-out 1998 tour.

In 2002, she built the first Malagasy Arts Centre in Madagascar.

In 2011, she launched an effort for concerned artists of all disciplines to use their talents to celebrate nature, biodiversity and to spread messages for the protection of the environment. Her main aim is to focus on how artists and artisans from her native country can become self-sufficient and generate incomes from their talents.

MARK MOTHERSBAUGH (Composer) previously collaborated with Drew Fellman and David Douglas on the IMAX documentary "Born To Be Wild." He has written the music for more than 70 film and television projects, including the recent box office hits "The LEGO® Movie," "Hotel Transylvania," "Cloudy with a Chance of Meatballs" and its sequel, "21 Jump Street", and the upcoming "22 Jump Street."

Mothersbaugh first came to prominence in the music world as lead singer and keyboard player of the progressive new wave/rock band DEVO, that released a series of highly eclectic and satirical albums, including "Are We Not Men?" and "Freedom of Choice."

In the mid-1980s, Mothersbaugh began to write music for commercials and received a Clio Award for his work. He went on to compose music for numerous television projects, including the memorable theme song and underscore for "Pee-Wee's Playhouse." That led to a long run of writing music for the popular children's series "Rugrats" and the hugely successful "The Rugrats Movie." His more recent television credits include HBO's "Enlightened" and Showtime's "House of Lies."

In 1996, he met Wes Anderson and scored the filmmaker's critically acclaimed "Bottle Rocket." He also wrote the music for Anderson's "Rushmore," starring Bill Murray, and "The Royal Tenenbaums," starring Gene Hackman, Gwyneth Paltrow, Anjelica Huston and Owen Wilson. His score for "The Life Aquatic with Steve Zissou" is one of Mothersbaugh's most memorable, to date.

His additional film credits include "Last Vegas," "Alvin and the Chipmunks: Chipwrecked"; Catherine Hardwicke's "Lords of Dogtown" and "Thirteen"; Joe and Anthony Russo's "Welcome to Collinwood," starring George Clooney; and "Happy Gilmore," starring Adam Sandler.

Mothersbaugh's record and song production credits include work with such artists as Vampire Weekend, Tegan and Sara, David Bowie, Cypress Hill, David Byrne, Beck, Iggy Pop, B-52s, Jacob Dylan, Cindy Lauper and A Tribe Called Quest. Further extending Mothersbaugh's musical palate; he has also scored numerous video games, including "The Sims" and "Boom Blox."

The recipient of BMI's distinguished Richard Kirk Lifetime Achievement Award, Mothersbaugh continues to perform with DEVO, which has had a resurgence in recent years, playing concerts across the country, including New York's Central Park and the 2010 Winter Olympics in Vancouver.

The Ohio native studied at Kent State University. A world-renowned artist, his drawings and paintings have been shown in galleries around the world.