



VERONICA BRUGNOLI per la BRAVE FILM presenta



**VARIETY** "Raramente si è visto un film così emozionante e poetico"

**The New York Times** "Un film che tocca il cuore"

# 200 milioni di anni fa cominciò...

Voce narrante

**Paola Cortellesi**



## *L'incredibile viaggio* della

# TARTARUGA

SOLA MEDIA presenta in associazione con MTN MOVIES, FILMSat59, e THE SAVE OUR SEAS FOUNDATION con il contributo di FILMSTIFTUNG NRW, AUSTRIAN FILM INSTITUTE E ORF - AUSTRIAN BROADCASTING CORPORATION in coproduzione con TRADEWIND PICTURES e ALLEGRO FILM e BIG WAVE e FILM & MUSIC ENTERTAINMENT PRODUCTION "L'INCREDIBILE VIAGGIO DELLA TARTARUGA" voce narrante (edizione originale) MIRANDA RICHARDSON musicista HENNING LOHNER montatori RICHARD WILKINSON, SEAN BARTON direttore della fotografia RORY McGUINNESS ACS direttore di produzione ANGELA PALMERTON, amministratore di produzione KIM BALLARD coproduttori THOMAS SPRINGER, HELMUT G. WEBER, KATHARINA BOGENBERGER, HELMUT GRASSER, SOLVEIG LANGELAND, BEATRIX WESLE, produttori esecutivi CHRIS CLARKE, ZORANA PIGGOTT, MIKE TIMS sceneggiatura MELANIE FINN prodotto da SARAH CUNLIFFE, MIKE DOWNEY, SAM TAYLOR regia NICK STRINGER



© 2008 - Big Fame Limited, Tradewind Pictures GmbH, Allegro Film Produktion GmbH



Director	Nick Stringer
Director of Photography	Rory McGuinness ACS
Editing	Richard Wilkinson, Sean Barton
Composer	Henning Lohner
Produced by	Sarah Cunliffe, Mike Downey, Sam Taylor
Producers	Big Wave Productions & Film & Music Entertainment
Co – Producers	Tradewind Pictures, Allegro Film
Post Production	Films @ 59
Format	Sony HDCam, Panasonic DVCproHD
Running time	80'
Sound	Dolby Digital 5.1
Year of production	2008
Italian distribution	Bolero Film
Narration by	Paola Cortellesi
Press Agency	Lionella Bianca Fiorillo / Storyfinders Via Nomentana 126 – 00161, Roma +39.06.45436244 +39.340.7364203 press.agency@storyfinders.it

Turtle: the incredible journey is the story of a little loggerhead turtle, as she follows in the path of her ancestors on one of the most extraordinary journeys in the natural world. Born on a beach in Florida, she rides the Gulf Stream up towards the Arctic and ultimately swims around the entire North Atlantic across to Africa and back to the beach where she was born. But the odds are stacked against her; just one in ten thousand turtles survive the journey.

She faces many hazards, her siblings are lost in the doldrums of the Sargasso Sea, she comes face to face with creatures of the deep and nearly dies at the hands of fishermen. She travels up north but she drifts from her life current, the Gulf Stream, into dangerously cold waters. When she finally reaches the Azores on the other side of the Atlantic, she sees the greatest celebration of life on the Earth as sperm whale and baitballs explode from the water. But deep and powerful changes are happening in the oceans – the fish are disappearing, sea levels are rising, the turtle's birthing beach could be washed away and bring a way of life to an end.

Then her calling comes, she must return to her beach. When she finally reaches the shores of Florida, 25 years will have passed! Under a million stars, she crawls out of the sea to lay her own eggs and keeps the Turtle's Journey alive.

Turtle: the incredible journey has all the elements of a great epic: suspense, adventure, despair and hope.



What happens in the natural world is as good as anything we can dream up in our human world, the intricacies of the lives of each and every creature and plant is full of intrigue and mystery. We see them on our television screens and in books and magazines, but now more than ever, we need to see their stories in a new arena.

Cinema takes natural history to a powerful new level and unshackles the wildlife filmmaker. The recent emergence of independent wildlife features like "Crimson Wing", "March of the Penguins", "Winged Migration" and "Earth" on the big screen marks the beginning of an exciting, and necessary, new era for wildlife filmmakers. Cinema breathes new life into our understanding of the natural world; it captivates us in a much more emotional and experiential way. It should be no surprise that we see natural history films in the cinema, there's no better place for the panoramic views and extraordinary wildlife of this beautiful planet. How to bring these stories to life is another matter. I've always wanted to tell a story of the sea, it's the cradle of all life, the great abyss in which all life on Earth began. It has a deep spiritual resonance, a mood and character that is all-powerful, it humbles you and one senses that, ultimately, it controls everything and keeps the planet alive. But it is truly a hidden and inhospitable world, our own inner space, and through it runs the great secret pathways of ancient nomads and travellers.

There are so many unknown journeys in the ocean, but the loggerhead's odyssey around the North Atlantic is one of the few we're beginning to understand, and it is truly epic. It begins from the moment she is born and lasts throughout the next 25 years of her life. It takes her around the entire North Atlantic and ultimately back to the coast where she was born. In many ways the turtle embodies our relationship with the ocean, once a land dweller it dared to go back to the ocean and make it home, but the turtle is still something of an alien in the ocean world, it still has to breathe air and inevitably must return to the land to lay eggs. It's incredibly moving to see a turtle hauling its great weight from the sea at night after decades of travelling at sea. Awestruck you can't help ask - Where have you come from? Why have you come here? What have you seen? You might ask the same questions of an alien. I wanted to know more about her story, I wanted to immerse the audience in her world and experience her odyssey through her eyes.

And the deeper you look into her story, the more incredible her journey becomes. From the moment she hatches she goes into what the scientist call a 'frenzy' where she will run non-stop down the beach face ghost crabs pelicans and then swim for up to three days before she reaches the Gulf Stream. Only 50% of turtles survive to this point. After that, our turtle is at the mercy of the current, which is already carrying her at about 5-miles-an-hour north. What awaits almost seems impossible to overcome. She'll be battered by storms, possibly drift into the doldrums or worse, the freezing north and that's if she's not eaten before. A lucky few make it as far as the Azores. The odds are stacked against her, just one in 10,000 loggerheads survive the journey around the north Atlantic, yet it's a way of life that has survived more than a 150 million years, since the age of the dinosaurs, thousands of generations have followed the same pathway before her.

My vision was to transport the audience into her world, to meet the other great nomads of the ocean and experience the journey through her eyes. This is the most ambitious production I've undertaken. Ocean films are notoriously difficult. A hurricane can blow you out for weeks and we were in prime hurricane territory, with just a year to complete filming we were up against the gun. But with two of the world's top underwater cameramen, Rory McGuinness and Rick Rosenthal onboard I was in good hands. They are both formidable talents. Their understanding of the ocean and their instincts for finding and filming marine life is a joy to witness. Experiencing the ocean world through the turtle's eyes and how to realise an intimate and emotional story was the always at the forefront of our minds. The stylistic approach and new technology were key to lulling the

audience into the turtle's world. To get up close to the little hatchling on the beach and capture the sense of the battlefield she has to cross, required the latest in miniature Hi-Definition cameras. They allowed us to get right down on her level and track with her all the way to sea. And once in the ocean, underwater housings for miniature cameras allowed us to keep close to her in the raging surf and all the way out to the Gulf Stream. It's brought a really intimate and energetic perspective to our opening scenes, enabling us to capture and experience the early life of the turtle as never seen before. As ever we were dependent the film's scientific consultant, Dr Jeanette Wyneken, a leading turtle biologist, to advise us when and where to film. We filmed at several locations where we knew we could find the different aged turtles to tie the whole story together. The hatchlings emerging were filmed on a beach in Florida, and with extraordinary luck we captured rare footage of juveniles in the Azores, while adult turtles were filmed in the Florida Keys and the Caribbean. Finding turtles can be hard enough but catching them actually doing something is a test of will. You can spend days bobbing up and down on the ocean, diving on reefs looking for signs of activity, waiting for the weather to settle and still see nothing, but then the ocean always throws up surprises. One of the highlights came after two weeks of looking for mating turtles and on the very last day of filming a radio call came in from our spotter plane. They had sighted a pair of turtles just a few hundred meters from the boat. Slowly, Rory approached and we were finally rewarded with a wonderful scene to two turtles locked in a loving embrace. Whilst we know where the turtles go, it's nearly impossible to find them on the oceanic passages of their journey, so some scenes had to be filmed with rescued turtles in a specially built marine studio. With almost half the world's loggerhead turtles born in Florida we set up a special marine studio at the at the Gumbo Limbo Nature Reserve in Florida. Under the guidance of Jeanette Wyneken from Florida Atlantic University, we filmed hatchlings in a specialist macro studio and resident juvenile turtle, Phoebe, in specially built tanks complete with built-in wave machine to recreate her voyage across the open ocean. Snowstorms were recreated, an underwater harbour scene and using visual fx a giant supertanker carving through the water. Some of the most challenging filming involved the hatchling turtles. No longer than your little finger, they spend their early days hiding in saragssum weed that foats on the surface of the ocean. To try and reconstruct the ocean surface, the light and movement was a particular challenge. It involved an elaborate set-up of wave machines, ripple tanks and extreme patience! Whilst the vast majority of the film was shot at sea, some scenes, in particular the interactions between the characters, were digitally enhanced with the latest in special fx and blue screen technology. The film used the latest in HD technology from the "Iconix" lipstick cameras that took us right down into the hatchlings world to the "Cinefex gimble", which brought us spectacular aerials over the ocean. This state of the art unit delivers rock-steady, pin-sharp images from the air capturing unique images of turtles swimming alone in a vast ocean. *'Bringing HD into the marine environment is very exciting because the camera's are so quiet'* - says Rick Rosenthal. *'Animals that we routinely swim with in the open ocean - great whales, dolphins, mar-lins, tunas and sharks all react to the sound of the bubbles from our scuba gear and to the sound of the film camera, particularly when it is placed inside an underwater housing. With HD, the sound is minimised, allowing us to work in relative silence. It made a real difference for some of the more challenging sequences we filmed in the Turtle: The incredible Journey'*.

Nick Stringer

## NICK STRINGER

Nick Stringer is an Emmy® Award winning film director and a co-director of Big Wave, one of the world's leading independent producers of wildlife documentaries. He has spent 17 years directing and producing natural history and science films for the BBC, Channel 4, PBS, National Geographic and Animal Planet. Originally trained as a biologist he worked for environmental charities before turning to film production. He worked, first as a researcher for Partridge Films and



then as an assistant producer on several award-winning films for Oxford Scientific Films and National Geographic Television before joining Big Wave in 1998.

Recent productions include two one-hour films for the BBC's Natural World series and a science series, Alien Worlds, for Channel 4. He is widely recognised for his innovative and stylistic fare and his films have won numerous awards over the years. Body Snatchers, received several awards including an Emmy for Best Lighting Director in 2001 as well as a Gold Award for Best Documentary at the New York Film Festival in 2001. Poisons! received Emmy nominations for Best Director, Best Special Effects & Animation and Best Sound Track. Other awards include a Silver Chris for best documentary at the Columbus 2001 International Film Festival; Best Animation International Monitor Award 2003; Gold Medals for Art Direction and Effects, Bronze for Best Documentary from the New York Film Festival 2004; Royal Television Society Award for Best popular Factual Programme 2005.

## MIRANDA RICHARDSON

Miranda Richardson was born in England on March 3rd 1958. She comes from Southport in Lancashire (near Liverpool), and has one sister, eight years her senior. Her parents and sister are not involved in the performing arts. At an early age, she performed in school plays, having shown a talent and desire to 'turn herself into' other people. She has referred to it as 'an emotional fusion; you think yourself into them'. This mimicry could be of school friends or film stars. She left school (Southport High School for Girls) at the age of 17, and originally intended becoming a vet. She also considered studying English literature in College, but decided to concentrate on drama and enrolled at the Bristol Old Vic Theatre School (as did many well-known British actors). After three years she graduated and moved into repertory theatre. She became affiliated with the Library Theatre in Manchester in 1979, where she became an assistant stage manager. She obtained her Equity card, and after several regional productions, first appeared on the London stage (Moving at Queens Theatre) in 1981. British television roles soon followed, and then film. Since then, Miranda has moved into the international arena, and has made films in America, France and Spain. Television work (on both sides of the Atlantic) continues, as does some stage work. Her roles are diverse, but powerful and engaging. She has been quoted as stating "what I basically like is doing things I haven't done before" and this continually comes through in the variety of roles she has played in her career. She is also selective in the roles she takes, being uninterested in performing in the standard Hollywood fare, and preferring more offbeat roles. Her attitude is summed up by a quote from an interview that appeared in the New York Times (Dec 27 1992) "I would rather do many small roles on TV, stage or film than one blockbuster that made me rich but had no acting. And if thats the choice I have to make, I think I've already made it". Miranda currently lives in West London. Her hobbies include drawing, walking, gardening, fashion, falconry, and music. She, by her own admission is a loner and lives rather modestly. She is an animal lover, and has 2 cats (Emil and Ines), and 2 dogs (Liv and Ivo). Charities that Miranda has supported include the World Society for the Protection of Animals, the World Wildlife Fund, Comic Relief, The Chelsea Royal Hospital, the Humane Society of New York, UK Childrens Hospices, Victoria Animal Hospital, the Tibetan Peace Garden project, the RSPCA and Alzheimers.



## PAOLA CORTELLESI

Paola Cortellesi was born on November 24, 1973 in Rome, Italy. She is a famous actress and a writer. She sang an Italian hit song when she was only 13 years old. Paola started her career as an actress with the famous movie "Chiedimi se sono felice" in which she played the role of Dolia in 2000. She acted in the movie "Senza freni" in which she played the role of Giulia in 2003. After acting in the movie "Senza freni" she played the lead role in the famous movie "Piano, solo" which was released in 2007. Paola Cortellesi is also the writer of the television series "Nessundorma" which was released in 2004.

