



Inside Noah's Ark

Three 1-hour reality documentaries revealing what really happens in the hidden world of wildlife reserves.

How the reserves have to be managed like giant ranches if they — and the animals they shelter — are to survive for our children.

Inside Noah's Ark — Tales of the Grassland

Inside Noah's Ark — Tales of the Desert

Inside Noah's Ark — More Tales of the Desert

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Most people think of African wildlife reserves as huge chunks of virgin land where animals — safe from human interference — live naturally inside a fence which keeps the animals safely in and poachers safely out.

That's exactly how wildlife reserves *want* to be seen. And exactly how tourists want to see them.

That's not exactly the way they are.

These three 1-hour reality documentaries, first of a series, take viewers where tourists can never go — behind the scenes at two of the world's great wildlife reserves. The reserves are South Africa's Pilanesberg National Park and the Tswalu Kalahari Reserve. In both of these reserves, wild animals are managed like cattle on a ranch.



Our guide is Field Biologist Gus van Dyk who recently moved from Pilanesberg to manage Tswalu, South Africa's newest and largest private wildlife sanctuary.

Van Dyk is handsome, charismatic and caring, more like a rough-hewn movie star than a scientist. His animal expertise combines modern science with traditional African knowledge as he works to create 21st Century Noah's Arks in South Africa's high-veld and Kalahari Desert.

This unique project is far from traditional wildlife programming. Instead, it is powerful reality storytelling, focusing on a man who must radically intervene in nature to save nature.

The three hours are shot in PAL DVCam by world-renowned wildlife Director of Photography, Russell Belter. The first two hours are licensed in Canada only — by The Discovery Channel and the Saskatchewan Communications Network. The third hour is, as yet, unlicensed.

We are now seeking licenses for all three hours of **Inside Noah's Ark**.

Inside Noah's Ark — Tales of the Grassland

Pilanesberg National Park is world-famous for its magnificent lions. They're the first animals that tourists — who pay most of the bills — want to see.

Lions are predators, eating almost anything they can catch or scavenge. So it would be a wonderful irony if lions could be used to protect some of the young, the rare and the endangered animals in the park.

Gus van Dyk thinks it's possible. Which is why he invites Dr. Jon Grinnell, one of the world's great experts on lion communication, to Pilanesberg. While Van Dyk concentrates on managing the reserve's animals, Grinnell furthers his research into the language of lions.

Some scenes:

- Grinnell plays alpha-male recorded lion roars to the prides, records how they react. He has two goals. One is to use the recorded roars to save lion cubs by frightening infanticidal males away from females with cubs. The other is to use the roars to keep lions from killing people and livestock on the edge of the reserve and killing expensive and rare animals like sable and roan antelope in the reserve.
- While Grinnell plays DJ to one pride of lions, Van Dyk lures 20 lions from another pride to antelope bait. He darts and captures two of the lions, treats the female for an eye infection and drives the male off to a corral. There, the new male will start a fresh pride with unrelated females — and the pride will eventually be sold to another reserve.
- A bull rhinoceros attacks a tourist car but does little damage. Van Dyk sets out to capture another rhino, tranquilizes and blindfolds it and — with considerable help from his staff — persuades it into a truck. The rhino will be sold to another reserve to introduce badly needed new blood into South Africa's threatened rhino population.
- Using Pavlov's reflex conditioning method, Van Dyk trains shy and endangered African wild dogs to associate a whistle with food, then releases the pack into the park. A month later, deep in the bush, he whistles — and the pack comes running.

(Licensed to Discovery Canada and SCN)

Inside Noah's Ark — Tales of the Desert

The huge Tswalu Kalahari Reserve is owned by the billionaire Oppenheimer family (gold and diamonds). The family has hired Gus van Dyk to restore this part of the Kalahari Desert to its wild state and make Tswalu one of the finest wildlife reserves in the world.

Tswalu is the newest and largest private game reserve in Southern Africa. It's also one of the world's most expensive game lodges, charging tourists more than U\$1,500 a night.

Some scenes:

- A cheetah attacked by lions, hides near the reserve fence, far away from tourists. Van Dyk's 9-year-old daughter Casia joins him as he tracks and tranquilizes the cheetah and sends it off to another reserve in exchange for a cheetah with a different blood line.
- Magnificent sable and roan antelope must be rounded up and separated because old bulls are killing young bulls. A sable escapes onto the public road running through Tswalu. Van Dyk and his crew chase and tranquilize it. Van Dyk digs a hole under the fence with his hands and pushes the animal through so it can rejoin its herd.
- Van Dyk introduces rare and endangered African wild dogs to Tswalu. One of the dogs has to be tranquilized and checked for disease but has a life-threatening adverse reaction to the drug. To save it, a Tswalu Game Ranger gives the dog the kiss of life.
- An pubescent male rhinoceros is wounded while trying to protect its female companion from a sexually aroused bull rhino. Van Dyk tries to save its life, but it dies before the vet can arrive.
- A three-and-a-half ton rhino is to be captured and shipped to another reserve to introduce fresh blood. A Game Ranger in a helicopter darts the animal but it refuses to go down. Instead, it leads the Rangers on a long chase across the veld before it can finally be blindfolded and exported.

(Licensed to Discovery Canada and SCN)

Inside Noah's Ark — More Tales of the Desert

All the scarce and magnificent black-maned Kalahari lions in Tswalu are related and inbred. Gus van Dyk decides it is vital for the lion's survival to bring in new blood. He finds two unrelated Kalahari males in a northern reserve and flies there in a small plane to bring the lions to Tswalu.

Some scenes:

- Lions easily become traumatized when transported in cages, so they have to be tranquilized rather than caged when they travel. Van Dyk loads the two tranquilized lions onto the floor of the plane and they start the flight to Tswalu. When the lions start to wake at 20-thousand feet, a vet hastily injects more tranquilizer.
- When the plane lands, the two new lions are put in a corral while Van Dyk and his Rangers search for three Tswalu male lions to be exported. The three are found (one is hiding up a tree), darted with tranquilizers and loaded onto the same plane to be taken to another reserve where they'll start new prides.
- A month later the two new corralled males, now wearing radio collars so they can be easily located, are let loose in Tswalu. Their task is to bring fresh Kalahari lion blood into the reserve.
- Two months later, the new lions are tracked down. They've settled down with a pride of Kalahari females and it's believed most of the females are now pregnant by them.
- A Tswalu tracker teaches Van Dyk how to track a missing female lion, following the impressions of her paw prints.
- Van Dyk sets up huge audio speakers near a part of the reserve where rare and expensive sable antelope will be breeding. He wants to protect their offspring until they're old enough to look after themselves. When a lion approaches, Van Dyk plays alpha-lion roars over the speakers and we watch as the lion stops, turns and walks away, leaving the antelope in peace.

(This hour is currently unlicensed)



Tim Knight is Executive Producer, Co-Director and Writer of the Noah's Ark Project.

He's an *Emmy* and *Sigma Delta Chi* award-winning Documentary Producer who's been a Broadcast Journalist and Trainer for more than 30 years. He's worked with Zambia-TV, ABC-TV, NBC-TV, PBS and the Canadian Broadcasting Corporation (CBC)

and trained thousands of broadcast journalists in Documentary Production, Current Affairs and News.

For 10 years Knight was the CBC's Coordinator and Executive Producer, TV-Journalism Training and lead trainer for the CBC's prestigious annual Current Affairs Producers training workshop.

Since then he's run his own international Consulting and Broadcast Journalism Training and Production company, Tim Knight + Associates. He is also President of KnightHawk Communications Inc., a founding Vice President of International Broadcast Training of Canada (IBToC) and TV Vice President of the Commonwealth Journalists Association (Canada).

Knight was Current Affairs Consultant and Trainer to PBS stations in the US for five years and trained journalists at South African TV networks every year since 1993. He has covered stories in South Africa, Zimbabwe, Zambia, the Congo, Ghana, Côte d'Ivoire, Nigeria, Guinea, Liberia, Senegal, the UK, the US and Canada and trained journalists in more than a dozen countries around the world. He was keynote speaker at INPUT, the international public service TV conference in Rotterdam.

Among Knight's documentary credits are:

- *LSD: Trip To Where?* (ABC-TV, winner, *Emmy Award*)
- *Africa* (four consecutive hours on ABC-TV)
- *The Black Panthers* (ABC-TV, New York)
- *The Great, Grey Lady* (WNET New York, winner, *Sigma Delta Chi Award*)
- *Return Of A Tall Ship* (CBC-TV)
- *The Russians Are Coming* (two hours on CBC Radio's prestigious *Ideas* series)
- *The Challenge* (Vision-TV).

Knight has written three books on communication and broadcast journalism including ***Storytelling and the Anima Factor***.

Russell Belter is Director of Photography, Co-Director and South African Producer on the Noah's Ark Project. He is an internationally respected cameraman who has directed and shot award-winning wildlife documentaries for more than 20 years.

In the past few years, his company, WildCam Television, has shot documentaries on dingoes in Australia, jaguars in Colombia, lemurs in Madagascar, orangutans in Borneo, tigers in Thailand, chimpanzees in Zambia and rhinos, elephants and lions in South Africa. He shoots for the Discovery Channel, National Geographic Explorer, New York Science Times, BBC and the South African Broadcasting Corporation.

He has won both South Africa's *Environmental Journalist of the Year* and *Best Field Camerawork Awards* along with France's *Le Prix de L'Environnement* from the *Festival de L'Oiseu* and *Best Wildlife Documentary* from *Festival du Film*.

Belter has shot in many of the world's wildlife reserves but has a special professional relationship with Field Biologist Gus van Dyk with whom he has collaborated on wildlife shoots for the past 20 years.

David Balcon, one of the most experienced and respected documentary Producer/Directors in Canada, is Associate Producer and Business Manager on the Noah's Ark Project.

Balcon is a long-time consultant to the Canadian broadcasting and production industries and was Senior Policy Advisor to both the Canadian Radio-Television and Telecommunications Commission (CRTC) and the National Film Board of Canada (NFB).

Recent Balcon productions include: *Amanda Rising*, *The Amanda Forsyth Story* (Bravo and Women's Television Network); *Opus 50*, *The Story of a Pipe Organ* (Radio-Canada Television); *The Social Gospel* and *In Search of Hafiz* (Vision-TV); *I, Emile Petitot*, *Arctic Missionary & Explorer* (Radio-Canada Television and Vision-TV); *Growing Old Gracefully* (CBC); *Half a World Apart ... And a Lifetime Away* (National Film Board of Canada and Vision-TV); *Living Gandhi* and *Warriors for Peace* (Access TV).

Balcon is a member of the Canadian Independent Film Caucus and the Canadian Academy of Cinema and Television. He has chaired numerous industry juries for both Gemini and ACTRA awards and served as Executive Director of INPUT 90, organizing Canada's third edition of the prestigious international public service TV conference.



Co-production

The 1997 Audiovisual Co-Production Agreement of between South Africa and Canada grants national content status to broadcast projects where the parties in each country share both ownership and creative input.

The Noah's Ark co-production between KnightHawk Communications Inc. (Canada) and WildCam Television (South Africa) qualifies under this Agreement:

“Article I. 4 Every co-production produced under this Agreement shall be considered to be a national production for all purposes by and in each of the two countries. Accordingly, each such co-production shall be fully entitled to take advantage of all benefits currently available to the film and video industries.”

KnightHawk Communications Inc. of Canada provides Executive Producer, Co-Director, Co-Producer and Writer for the Project.

WildCam Television of South Africa provides Director of Photography, Co-Director and Co-Producer.

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Toronto
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