FROM THE AWARD WINNING DIRECTOR OF **THE MONKEY WHO CROSSED THE SEA**

**LAND OF THE BEARS**

A FILM BY **GUILLAUME VINCENT**

CHRISTMAS 2013 SHOT IN 3D
LAND OF THE BEARS

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FROM THE AWARD WINNING DIRECTOR OF
THE MONKEY WHO CROSSED THE SEA

PRODUCED BY LES FILMS EN VRAC
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The Kamchatka Peninsula. A land of legend. The ultimate wilderness on earth, the land of the bears. For this reason, the Kamchatka Peninsula is inhabited by a large number of brown and black bears, a young ranger has been sent there by his mother in order to learn the life of the least exploitable species. Against the backdrop of a world where the bear has become a reclusive symbol of the land and the forest, his wildness is the foundation of his existence. He must learn to know the bear and to understand it, to live with it, to respect it, to love it, to become a part of it. The young ranger will have to return to his mother, in order to be able to join the world of nature and offer the viewer a big breath of fresh air: very fresh indeed, in the Kamchatka Peninsula. The Landscapes...
certain images will position the point of convergence in front of the window, there, yellow sulfur escapes from the earth. screen at the audience, or bubbling mud that splatters the ground. here and places in wispy fumaroles, water bubbles that swell and explode out of the we fly over mineral formations with fantastic colors and shapes, such as the or slanted.

outside, the wind blows. it's started snowing on us (negative parallax on the we slowly approach.

through the trees, we discern the entrance to a den. hoarse whimpers waft out. we gently track forward to emphasize the effect.

the trees stand out against the taiga, accentuating the depth of hundreds of

Treatment

Act I : The Winter

viours of these wild animals.

the following synopsis tells the story as we developed it from the natural beha -

moment. the mother seems full of affection. the cubs snuggle against her.

their cub is on its way.

Act II : The Spring

for now, it's the only breath of life in the icy wilderness.

in the valley of geysers, the geysernaia river never freezes over. it meanders

boil one after the other.

we return. the mother bear clearly recognizes the bear that has been following

in her den, the mother bear is sleeping, while her cubs nurse away. feeding her

other cubs. being too big to stay with her any longer.

he smells out. he is standing several kilometers away from the lynx but, his

only then, he begins to devour the prey, starting from its behind.

the lynx licks the corpse conscientiously to clean it up, tears away hairs of the

ry five to ten minutes, throwing plumes of rocks and smoke into the atmosphere.

stands the karimski volcano, which towers above a superb lake and bursts eve -

it's the mother bear.

in the tundra, nature slowly comes to life. the animals to hear.

in the tundra, nature slowly comes to life. a few hungry foxes or lynxes venture

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he is not strong enough and will inevitably be pushed away. A difficult year: he is without a mother to protect him, still fragile and inexperienced and must fend for himself. Among territories already taken, he has no chance: the dominant male will try to evict him.

The dominant male reclaims his spot: this is his territory, and like any dominant, he will defend it. He may be a dwarf, maybe as a punishment by the spirits for committing a petty theft... but perhaps his short stature is actually an advantage. After all, a bear that is small and quick is more easy to attack. So the dominant bear makes a move to attack, and the intruder retreats and finally disappears.

The spring. In the valley of geysers, the young bear has eaten his fill of new plants born with the end of winter, but he still has not learned to look for food. He is still relying on his mother, who remains nearby. But the young bear is not just waiting. During the day, he takes long strolls through the immense landscape, searching for food. In the evening, he returns to the den, where his mother is already waiting with his food. The two bears make a coordinated strategy of successive surroundings and underwater sound communication. They are using echolocation to find the school of salmon. They have a great need to eat. An adult can consume 25 kilograms of salmon in a single day. The morphological traits of the killer whale are adapted to this type of preying. When they see a school of salmon, they circle around it, using echolocation to locate the fish. They use their teeth to plow into the school and bite everywhere around them, catching and eating as many salmon as they can. They are not satisfied until they are full.

In the meantime, the young bear continues to grow. His muscles are becoming more defined, and he is learning more about his environment. He has learned to climb trees and to search for food in the taiga. He is now a full-fledged bear, and his mother is not around to protect him anymore. He must fend for himself and find his own way to survive in the wild.

The young bear rises to a mature valley that drops from the Valley of Geysers to the slow current of the Chumnaia River. The first step is difficult, but the young bear is persistent. He will not give up easily. He knows that he must be strong and determined to survive. He will not be pushed away. A difficult year: he is without a mother to protect him, still fragile and inexperienced and must fend for himself. Among territories already taken, he has no chance: the dominant male will try to evict him.

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Total immersion amidst the bears in their extraordinary world, a brutal and savage wilderness.

A mother, her two cubs, a teenage bear and a big male in the Kamchatka peninsula: the highlight of individual destinies, the grandiose extravaSTAGes of the landscapes.

The bears are masters of the territory of big males, and go farther with their exploration of the cabins.

They are light on their young paws, making it easy for them to climb trees and navigate through dense vegetation.

They use their strong front paws to manipulate objects, such as berries or insects, that they want to eat.

The bears also use their front paws to mark their territories by pounding them against trees or rocks, a behavior known as "marking.

Through these actions, they establish their dominance and prevent other bears from entering their areas.

The bears are also skilled climbers, using their strong and agile bodies to scale trees and rocky outcrops in search of food. They use their sharp claws to grip and pull themselves up, and their strong necks to maneuver through narrow spaces.

They are also able to swim and navigate across bodies of water, using their powerful legs to paddle and their sharp claws to grip the sides of canoes or rocks as they travel.

Through their exploration, they discover new sources of food, such as lakes, streams, and forested areas, and establish routes that they will use in the future.

The bears are also able to adapt to changing conditions, such as the loss of food sources, and use their survival skills to find new ways to survive.

By exploring their territory, the bears are able to expand their knowledge of their environment, and their ability to adapt and survive in the face of adversity.

The bears' exploration of their territory is a crucial element of their survival and success, and their ability to adapt to changing conditions is a testament to their resilience and adaptability.
he understands that his mother will no longer pave the way for him or help him

...steller sea lions float on the perl grey breakers of the pacific ocean. the

...and others take over. an astonishing ballet captured in 3 d in all its magnificent

Act IV: The Autumn

...the wolves become discouraged.

...the bears are binging: they must store up enough energy – dark blue for the vaccinium berries, black for the crowberries and red

...the bears that are

Epilog: So goes life on the Land of the Bears

...for «babies» they will never meet, which shall swim back to the sea, where they

...the volcano, which ends further away with the perfect cone of the kronotski volcanoe.

...Chatka can produce. the ground shakes, the smokes are getting thicker, lava

...one of the most powerful that ever blasted on the globe since the appearance

The key

...So goes life on the Land of the Bears

...and every living thing on the land of the bears, also depend

...the koriakski, the kamene, the tolbatchik, the chiveloutch or another...(there is

...the mother bear takes advantage of this windfall and catches two salmons at a time, that

...a bear takes advantage of this windfall and catches two salmons at a time, that

...bears line the banks, each on their own plot of land.

...the battle begins between the two contestants. the fight lifts up gerbes of water,

...the big male arrives.

...the big male comes back up the riverside.

...the mother bear and her cubs also turn up in the valley.

...the mother bear is hindered by the presence of her cubs. she considers lea -

...the salmon swim, while bears line the banks, each on their own plot of land.

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Notes on the production

The bear holds a special place in the popular imagination. Many children have had a teddy bear as their first companion, both a confidant and a protector. It remains in the unconscious as a companion, whose strength and bonhomie provide reassurance. Among animals, it is undoubtedly the most popular.

Through its attitudes, behaviors such as standing, sitting or performing its famous cowboy walk, the bear possesses a great ability to generate identification in the public and exerts a real fascination.

Land of the bears is a wildlife film aimed at a family audience. It is a spectacular wildlife documentary in the tradition of March of the Penguins or Earth.

Because of the quality of the story we are about to tell, the popularity of the main character and the artistic demands that define us, we strongly believe that the film has the potential to become a commercial success.

Like the film March of the Penguins, the success of Land of the Bears relies on an animal that lends itself to an anthropomorphic vision, served by a strong, structured story - all of this taking place in breathtaking sceneries that are “naturally” filmic, as you will see in the attached portfolio.

The screenplay was written by Yves Paccalet and Guillaume Vincent.

Guillaume Vincent comes from the documentary field (wildlife mostly). His Monkey who crossed the sea has received, inter alia, the award for Best Film at the Brussels European Natural Film Festival, thanks to his storytelling skills and the many unseen sequences that were filmed. The astonishing sequence of monkeys swimming inapnea was one of the few stock films purchased by the BBC to be part of the series Planet Earth. He has already offered two television wildlife documentaries in the Russian Far East: Taiga, in the tiger’s tracks (France 3 and TF1 International) and Orphan Bears of the Taiga (Canal + and TF1 int.). He co-authored several feature-length documentaries for cinema.

For Land of the Bears, we will gather around Guillaume Vincent a team thoroughly experienced in wildlife as well as feature-length filmmaking. The director of photography will be Lionel Jankerguistel who signed, among others, the images of Guillaume Vincent’s previous documentaries as well as those in the feature film by Nicolas Hulot and Jean-Albert Lièvre, Titanic Syndrome (release due in October 2009). The underwater images will be signed by René Heuzey who just shot Oceans by Jacques Perrin.
Land of the Bears is a spectacular and epic wildlife film. The idea for the film originated from the passion Yves Paccalet and myself share for Siberia, the taiga, the tundra, the vast stretches of wilderness, the majestic silhouette of the bear, with such a vigor and such a strength. I have to admit that, in fifteen years of work throughout the world, I have never seen such a stunning wilderness. The silence and the purity of vegetation in summer, the fluttering grasses, glazed by the cold as the silence and the pureness of the ice, fumaroles, stone and lava, as well as the fur of the bears and their rasping breath (that the audience will feel on its neck!).

Naturalistic, stereoscopic also gives the film a spectacular dimension. A few spectacular shots will be filmed in the enormous scale of the screen: geyser bursting out at us, fumaroles escaping from the ground, snow falling on us, salmon leaping over the rapids, the bare skin of the bear's paws, the falls rushing over the spout, the presence of the bear's paw and even the roar of this big male.

As an animation, 3D will avoid the pitfalls of exaggeration, artificial effects. That’s not my conception of 3D. For me it must reinforce the authenticity and immerse the audience in the surprising reality of the action.

To achieve absolute empathy, we will be alongside the animals of the film in the real-life action. From the moment we enter the place on earth where the bears are most approachable. There are so many of them and they.breathe a human presence (as much as a bear can).

Stereoscopic 3D will emphasize our proximity to their presence and heighten the audience’s emotions. We will capture the animals’ feelings and emotions and transmit them to the audience, who will be in total immersion in the story between the rocks or the whistling of the cold wind in the branches, as if every drop of water whispered a story, every rock contains a legend.

We will have to face a major technical challenge: the animals (and actors, this requires technical innovations in the construction of specific rigs and use of different camera configurations, which must be sufficiently mobile and flexible. Our characters are, mostly, easily approachable, even though they haven’t been touched in the reserve for decades.

Galloping storks, we will conceive and develop these rigs specifically for this film. If it is flattering to imagine a way to put in the constant inherent to this type of shot.

We will have minor tricks, which offer a range of stereoscopic effects that immerse the audience in the scene without adding an artificial effect.

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the place on earth where it is easiest to approach the bears. They are numerous and tolerant with humans (that is, insofar as a bear can be). We follow them in parallel, preparing for this longstanding meeting, in up in the rivers by the millions and cast the signal for the great gathering. All be reunited there. And the film will reach a new level of magnitude. The bears themselves are unaware of it. Those are the ones that will turn mentioned that the destiny of the bears depends on them, even though more: the salmons show up fairly early in the movie. Early on, also, it is tension and this drama, as we move closer to the grand final.

It’s a period that is tempered with nostalgia and melancholy, but which immersion in the bears’ world, to reinforce the blend of feelings we have described. The soundtrack will also convey this quest for both reality and magic. To conclude, an anecdote: Lionel Jaërlagarter and myself were shooting in the middle of the taiga, accompanied by one tracker only, seeking the Siberian tiger (at the exact spot where Dersou Ouzala shot ting in the middle of the taiga, accompanied by one tracker only, sear-

Quite frankly, who would not want to know more about this animal ca-

The whole voice – very widely directed over the vast panorama of the Kamchatka – not the animal, the character back into the vast landscape (just, metamorphically, come the force of the image). The voice itself will include the usage of a helicopter-borne camera with a gimbal system, enabling it to make its moves, its aerial moves and allows flight of agony. Beside as much as figure-

The director of photography will be enthused to Lionel Jaërlagarter and me. The world of the bears, its wildness, its freedom, its solitude, its richness. We have been together for more than 20 years. It is his story, it is his adventure, it is his passion. It is also a way to focus on the destiny of the bears. It is a genuine immersion into the animal world, emotional and affective, designing to bring the spectator to feel in it, to live in it. Finally, to reveal it. It is only once a year that the “stalking of the salmon’ comes, from the surprise that things are the way they aren’t.

The bear, its voice, its look, its presence, its excesses, in the film by Nicolas Hulot and Jean-Albert Lièvre.

As for the writing, we are aware of how much we have to tell. We are aware of the anecdote, of the adventure, of the story that is told. We are aware of the life, of the death, of the dynamics, of the tension, of the drama. We are aware of the tension, of the action will therefore erupt tellingly and confers lyricism and scope to the image.

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And his excesses, in the film by Nicolas Hulot and Jean-Albert Lièvre, style of Carter Burwell or Michael Nyman’s compositions – typical of the musical style of the soundtrack. It will be a love story for nature – raw, wild and beautiful – without having to impose a conspi-

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As for the writing, we are aware of how much we have to tell. We are aware of the anecdote, of the adventure, of the story that is told. We are aware of the life, of the death, of the dynamics, of the tension, of the drama. We are aware of the tension, of the action will therefore erupt tellingly and confers lyricism and scope to the image.

Quite frankly, who would not want to know more about this animal ca-

And his excesses, in the film by Nicolas Hulot and Jean-Albert Lièvre, style of Carter Burwell or Michael Nyman’s compositions – typical of the musical style of the soundtrack. It will be a love story for nature – raw, wild and beautiful – without having to impose a conspi-

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