

in **3D**

HURRICANE

A film by
Cyril Barbançon, Andy Byatt, Jacqueline Farmer

With the voice of **Paloma Garcia Martens**
Music by **Yann Tiersen**

**KINO
LOGY**





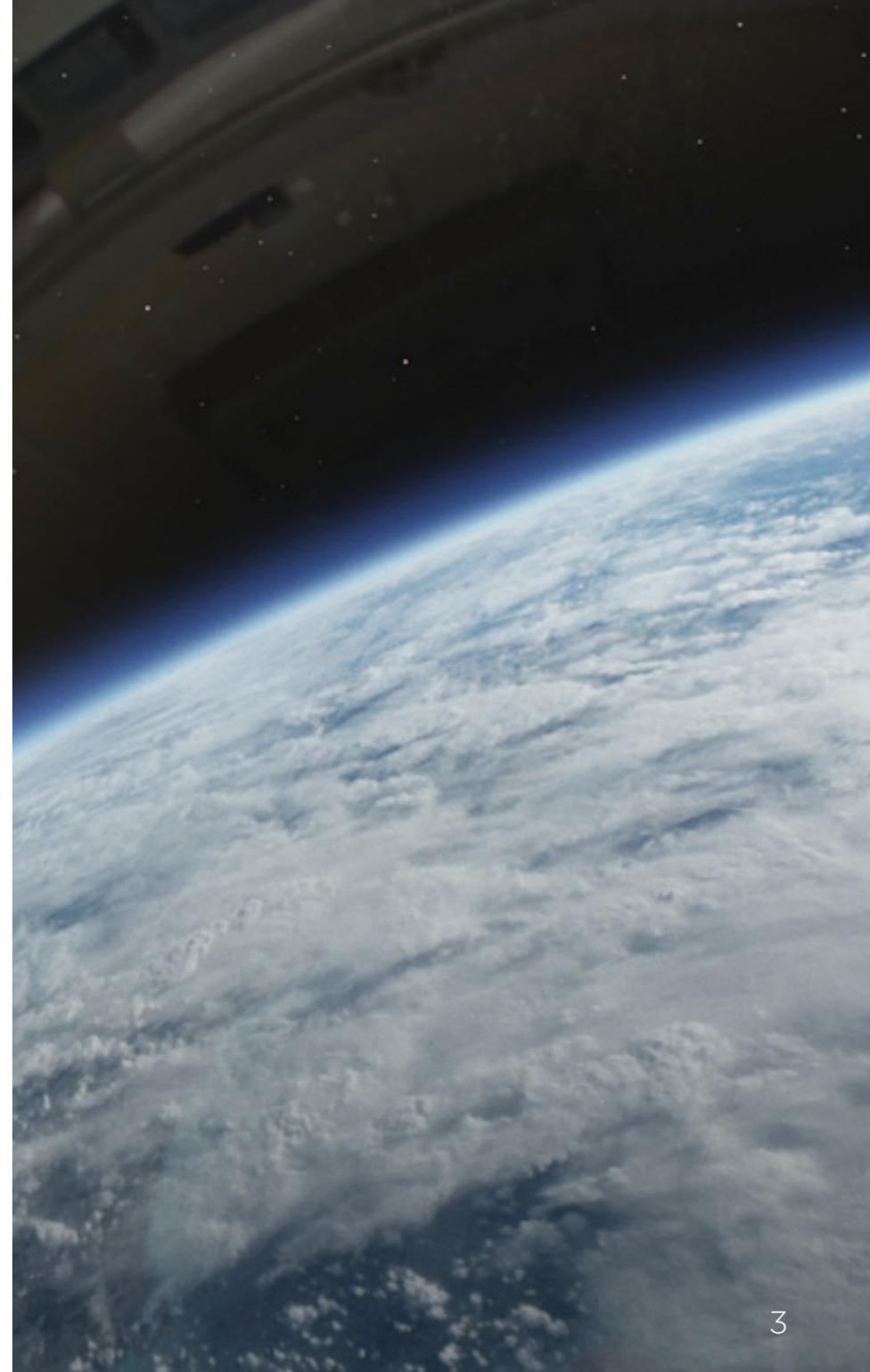
SYNOPSIS

200 kmh winds, 18 cyclones, 12 countries...

Andy Byatt Cyril Barbançon and Jacqueline Farmer team up with NASA and composer Yann Tiersen to bring this immersive experience to the big screen. We live inside this Hurricane as it begins its journey as an ominous sandstorm in Senegal, heading west across the Atlantic building momentum as it tosses ships on growing swells, then crashes into the jungles of the Caribbean. Ants, lizards, bats, frogs, horses, men, rivers, ocean reefs... all bend before the power of this monsoon turned magnificent. We see it from space, we see it through the eyes of animals, from the headquarters of emergency agencies and we see it from the ground as it explodes and unleashes its fury upon us...

While the film explores the chaos of homes and lives laid waste, hurricane survivors reflect on their experiences, at times deeply moving and at times breathtaking in the scope of their vision. Their message is not one of depression and hopelessness, far from it: for them, the hurricane imparts strength of new purpose; visions of an exuberant nature revitalized by the storm; hopes to rise up anew and create a better future.

With a point of view that shifts from the skies to the earth to the sea, all joined by the purifying but destructive force of nature, Hurricane shakes up the established order as it brings us light.





“Did you see that Hurricane that blew through Vancouver ? It’s likely to return in 3D and is definitely one to see in the safety of a theatre. The power it documents is truly incredible, a feat for the filmmakers...”

DAVE OLSEN, REEL LIFE

“A perfect sound track accompanies a magnificent use of 3D, and sparing but meaningful words spoken by those who have been touched by the hurricane. A powerful film, “Hurricane 3D” goes straight to the heart of the spectator, by virtue of the force of the imagery.”

IVANA FARANDA, ECO DEL CINEMA

“The impressive pictures shot during the fury of the storm, make the film an imperative witness of the destructive force of an atmospheric phenomenon, of human fragility and the mysterious ways of nature.”

BRUNA ALASIA, DAZEBA NEWS

“Hurricane 3D” prepares, surprises and frightens movie-goers. They behold a great spectacle which swallows light and spits darkness, where no-one is safe and no one beneath the sky can write the last word of a story fashioned out of wind, water and death.

DAMIANO PANATTONI , CIAK



DIRECTORS' NOTES

An immersive experience

The fear. Palpable. The intense summer heat sits like an immense hot house over the tropical islands, incarcerating the sweltering Caribbean. Hurricanes are brewing.

Beyond the question of where they will strike, we wanted to tell the tales of the wind. To speak of winds beyond imagination. To understand the stress of waiting; the relief of the near miss. The horror of the unlucky few who face a hurricane's inferno full on.

We wanted to dig deeper. To explore the feelings of those who survived, witnesses of events that have scarred the human psyche. We wanted to observe the fragility and resilience of nature. We needed to understand what the mightiest weather system on earth meant to all those who lived beneath its shadow. We wished to be there in the heart of the storm, in the eleventh hour, when all hope was lost, when the deepest fears were faced and hope, somehow, despite everything, survived.

Nearly all of us alive today witness our planet through the magical perspective of 3D. It is our take on how things are. We see our world in perspective. Even those of us who are physically unable create a version through parallax. Ours is a three dimensional world. What better way to explore the immensity of the hurricane than through our own unique perspective - 3D.

And so it is. In sound too - we sought to put you there. Where our teams actually were, in the heart of it. We took them into the eye of the wind's cataclysm armed with cumbersome and weighty 3D camera systems encased in restrictive waterproof housing. We packed them off to remote locations, exposed to the worst winds the planet's forces can conjure. We sent them, voluntarily, to hell on earth. And they came back with something totally unexpected.





Beauty

The worst moment of the storm. The crucial instant when the tempest crushes life; when despair lowers its dark mantle to the ground: when the world is dancing to the entrancing beauty of wind, and rain and waves immersed in their own unseen tango. An event never seen by human eyes because they were either rightly hidden in shelter or unable to perceive the reality before them, blinded as they were by blasting winds and searing rains.

In three dimensions, the hurricane is seen as it really is. Witnessed from space it is as beautiful and mysterious as a gemstone; felt face first, close up and personal, it is simply hell.

But what is it that we wished to say through this recording of fearful beauty? Life is not always at first what you would think. Look deeper. See your hopes rising from the chaos of impossible odds. Realize that from adversity is strength. See that from the horror of the storm comes life. Feel that we are simply part of it, that the "it" is both impenetrable and without apparent end. There are things larger and of more consequence than us. Human is not the beginning and reason of everything. Realizing this, accepting this, embracing this, our lives become our own to explore and earth a home to cherish.

A film about hurricanes. A film about everything else that ever blew us down. A film about a place you dream of as home. A story where to fear is to live.



A free adaptation of 'The Sea and the Wind'

The film's commentary was inspired by some of Victor Hugo's lesser known writings. An improbable coincidence, at first glance, as the poet never encountered a hurricane himself...

While he was researching 'The Toilers of the Sea', Victor Hugo had already been in exile on the English Channel island of Guernesey for the past 10 years. For Hugo, the sea was at once a source of terror and fascination, and storms, which he observed regularly from the windows of his rooftop study, a metaphor for his own destiny at the hands of the French Emperor Napoleon III.

'The Sea and the Wind' was originally a chapter in his acclaimed book, which he later edited out before 'The Toilers of the Sea' was published. The text describes the raging elements and some magnificent storm moments. In Hugo's words, "storms are the lungs of infinity."

The correlation between Victor Hugo's words and our experiences in the field while shooting was striking. As if a sort of affiliation had been created between his texts and our research. We were struck by his imagination, by the fact that he had figured out how hurricanes function long before we sent satellites into space. Hugo realised that these powerful atmospheric phenomena brought good things as well as bad.

His writing echoes Lucy's story, a storm born in Africa, which grows as it crosses the Atlantic into a hurricane and dies in North America leaving destruction and desolation in its wake, but also bringing life, reborn from chaos. "a storm is partly curse and partly blessing and it is the blessing which is its greatest aspect". Meteorological phenomena and their evolution emerges already in Hugo's writings by 1865. The theme of man's place in his environment is a considerable part of the poet's work. These reflections take on particular meaning during our times of climatic uncertainty.

"(Nature) would be a monster , if it wasn't a miracle."

A large, dramatic painting of a stormy sea with a blue banner at the top containing the text 'VICTOR HUGO'. The painting depicts a massive, curling wave with white foam, rendered in a style reminiscent of J.M.W. Turner's 'Rain, Steam, and Great Bridge'. The colors are dominated by dark blues, greys, and earthy browns, with bright highlights on the white foam. The overall mood is one of intense power and natural beauty.

VICTOR HUGO

A FIVE YEAR JOURNEY

280 days of shooting, 12 countries, 11 months of research and development for the specialised camera systems, making the film was an adventure in itself ...

How did this movie come together from your perspective?

OURAGAN was a long and ambitious project. It began with a common and challenging desire to make a film about something invisible...the wind. And because that wasn't difficult enough, we decided to shoot it in 3D. So began a five year journey, of technical research and development, shooting 3D in the field, followed by a long and complex process of post-production.

We took our cameras into storms, underwater and into the skies. Our local producers in Senegal, Puerto Rico, Cuba, the US and our cinematographers, camera assistants and sound engineers were key. Not everyone wants to be part of a film crew in the eye of a hurricane. It takes rather special people to do that.



Sounds like you had a lot of challenges. What would you say was the biggest one?

There were so many ! Production, artistic, technical. One of the toughest was the logistics and getting the crews into the storms. We would sometimes have only an hour or two to take the decision to send them or not, to find fixers in places we had never been to before, to do virtual recce of the locations, to find flights, vehicles, get filming permits. Sometimes we would send them and the hurricane would not make landfall, or it would make landfall but not where it was supposed to, or it would make landfall at night and then there would be a power cut and we couldn't film. And sometimes the crew would be in exactly the right place at the right time and we would spend the next two days biting our fingernails, worrying about their security.

While you are working on a movie, what keeps you going? What drives you?

Magic moments. Moments that take your breath away. When everything is just there unrolling in front of the camera and you know you've got it. Like the sandstorm we filmed in Senegal. We didn't even script it, because we knew the likelihood of filming a sandstorm, of being in the right place, at the right time, with the 3D cameras rolling was practically zero. And suddenly there it was, right in front of us. And it was scary, because we had no idea what was going to happen, whether the sand would get into the cameras and kill them, whether we would be able to breathe, but it was exhilarating at the same time. Those moments made all the rain, and the wind, and the cold, and the mud and the flat tires worthwhile.



We did have a couple of narrow escapes. One memorable one happened while we were filming a river in Puerto Rico. We had been watching the water levels closely, because of the dangers of flash floods and we had a security team with us armed with ropes and harnesses. Everything was going fine until suddenly we heard our local producer yelling "Get the hell out of there ! NOW !!" We looked up and saw a huge wave heading straight for us. All our crew and filming gear were in the riverbed, tripod, cameras, crane, gyro-stabilised heads. We had 10 seconds. There was nothing anyone could do. Our local regisseur who has a Puerto Rican sense of humour started counting it down. The water hit us and rushed up to our shoulders. I remember looking around and seeing the whole crew struggling to keep their balance and not be swept away, trying to hold pieces of equipment high above their heads, struggling to stabilize the tripod and gyro head. Very little was said. We managed to get everyone and everything out. Cameras intact. We lost only a few small pieces of equipment. We had a very good team.

I would love to know about the tech side of the film and the 3D, and how you put that all together ?

We were working closely with NASA, as we have a lot of space scenes in the film. We also worked extensively with hurricane researchers, meteorologists and the NHC in Miami. We have many underwater sequences and others shot in forests. All these environments are really good in 3D, because they put the spectator right there. However in order to be able to do this we had to spend months and months designing, building and testing practically everything; our 3D rigs which we had to storm proof, our time-lapse camera system, the underwater rig, our sound system. The project required specific camera and sound solutions.

THE CREATIVE TEAM



From left to right : Cyril Barbançon, Jacqueline Farmer et Andy Byatt
© Getty Images, Franco Origlia

Cyril Barbançon

Born in the French Alps, Cyril Barbançon spent his early years outdoors in the snow and nature. Both director and DOP, he has directed a number of wildlife films for ARTE, France 3 and Canal Plus, and several commercials. A mastery of technical issues fueled his interest in developing projects like “Soulcam”, a new tool for aerial cinematography and the first radio-commanded airship. In 2009, a meeting with Alan Deroche (the pioneer of stereoscopy in France) marked the beginning of a new adventure. Cyril travelled across the world with “Hurricane” for 4 years, shooting 3D in the field in the heart of storms.

Jacqueline Farmer

A biologist by training, Jacqueline Farmer worked for the BBC World Service. During this time she also wrote for the British and French press and edited several poetry anthologies. She joined the French Indie Saint Thomas Productions in 2002 where she has directed and produced many films on science and natural history for National Geographic, Discovery Channels, ARTE, France Télévisions. “Hurricane” is her first feature. She also produced a three part television series to accompany the film.

Andy Byatt

Passionate about nature, Andy Byatt worked for 19 years for the BBC’s Natural History department where he directed many films. Specialising in underwater cinematography, he has collaborated on several of the BBC’s flagship films : Blue Planet (2003 , 34 million dollars box office) , Blue Planet TV series (2001), Planet Earth (2006). He left the BBC in 2007 for several years sailing in the Caribbean. Today, he lives in France but works internationally.

CREW AND CAST

A FILM BY

CYRIL BARBANÇON
ANDREW BYATT
JACQUELINE FARMER

WRITTEN BY

FRÉDÉRIQUE ZEPTER
PHILIPPE BLASBAND
OLIVIER LORELLE

MUSIC BY

YANN TIERSEN

ADDITIONAL MUSIC

CATHERINE GRAINDORGE
THOMAS TILLY

THE VOICE OF

PALOMA GARCIA MARTENS
WORDS INSPIRED BY THE WRITINGS OF
VICTOR HUGO

TECHNICAL TEAM

PRODUCED BY

JACQUELINE FARMER

LINE PRODUCER

JEAN-YVES ASSELIN

CO-PRODUCED BY

CLIMAX FILMS, OLIVIER RAUSIN
ORANGE STUDIO
SAINT THOMAS PRODUCTIONS, BERTRAND LOYER

DIRECTOR OF PHOTOGRAPHY AND STEREOSCOPY

CYRIL BARBANÇON

UNDERWATER CAMERA OPERATOR

ROBERTO RINALDI

CAMERA OPERATORS

JOHN JACKSON
PIERRE PETIT

STEREOGRAPHY, CAMERA ASSISTANTS , GRIP

KEIR CAMPBELL BYATT
RAPHAËL PALIN SAINTE-AGATHE
PHILIPPE PIRON
GÉROME IACHKINE

TIME-LAPSE

CLAUDE TARDY

SOUND ENGINEERS

YVES BEMELMANS
FABRICE OSINSKI

PICTURE EDITORS

LUC PLANTIER
PHILIPPE RAVOET

MIXER

EMMANUEL DE BOISSIEU

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FORMAT

ORIGINAL FORMAT

3D-4K

AVAILABLE IN

2D-4K
2D-2K
3D
HD CAM 2.35 :1

ASPECT RATIO

2 :35

RATING

UNIVERSAL

LANGUAGE VERSIONS

VA, VO SOUS-TITRÉ, VF

SOUND

5.1

PRODUCTION YEAR

2015

COUNTRY OF ORIGIN

FRANCE - BELGIQUE

LENGTH

83 MINUTES

Design by Irina Moons



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