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The Last Standing Bear: a documentary film on the life and work of Charles Jonkel

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THE LAST STANDING BEAR: A DOCUMENTARY FILM ON THE LIFE AND WORK OF CHARLES JONKEL

By

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The Last Standing Bear: The life and work of Charles Jonkel is a documentary film about Dr. Charles Jonkel, a pioneer of polar bear biology, and his contributions to science, conservation and community. Jonkel was among the first scientists to capture and handle black bears and polar bears, was instrumental in developing international conservation and management strategies for polar bears, and has influenced generations of biologists, conservationists, activists, and students through his scientific research, teaching, advocacy, and character. *The Last Standing Bear* attempts to interpret Jonkel's contribution to science, conservation, and community. Using direct cinema, the film examines Jonkel's life and work through his own words, interviews with colleagues, students, friends, and family, and archival 16mm and Super-8 film footage of Jonkel's polar bear research with the Canadian Wildlife Service. While Jonkel's accomplishments are wide and varied, the film presents his life and work in relation to his affinity with the polar bear. This thesis presents the script, an analysis of the film and its process, and the opening and closing scenes of the film.

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INTRODUCTION

Wildlife biology of large mammals first came into its own in 1959 with the invention and commercial availability of the dart gun (Bush, 1992). Before it's arrival, field studies of large carnivores were limited mainly to observations, zoo studies, necropsy, and early rudimentary attempts to trap and handle the animals without the ability to fire a tranquilizer dart from a safe distance. In 1959, the dart gun came on the market, and that year, four field studies began on bears in North America--the first studies involving the tranquilization, capture, and handling of bears. John and Frank Craighead began work on the grizzlies of Yellowstone (Craighead et al., 1960), Douglas Pierson started a study of black bears on the Olympic Peninsula (Pierson, 1966), Art Pearson researched grizzly bears in the Yukon Territory (Pearson et al. 1968), and Charles Jonkel started researching black bears in Montana's Whitefish Range (Jonkel, 1960). Of those four biologists, Jonkel is the only one still working on bears (Jonkel, personal interview, 2010).

"The Last Standing Bear" is the title of a 55 minute documentary film on the life and work of Dr. Charles "Chuck" Jonkel, a pioneer of bear biology, who developed the first capture and handling procedures on polar bears for the Canadian Wildlife Service (Jonkel, 1969). Dr. Jonkel is a longtime active member of the Missoula community, having earned two degrees at the University here, and taught in both the Wildlife Biology and Environmental Studies Departments. Jonkel and a group of UM students started the International Wildlife Film Festival, the first,

longest running, and largest festival of its kind, in order to promote ethics and accuracy in wildlife media (Jonkel, personal interview, 2009; Rose, personal interview, 2009). Jonkel's activism continues today with the Great Bear Foundation, a non-profit bear conservation organization that he co-founded and serves as President of to this day.

Jonkel has served as a mentor, teacher, and patriarch to generations of biologists, conservationists, students, and community members (personal interviews, Pilkington, 2009; Willcox, 2009). He has played an active and integral role in every community in which he has worked, and his influence on those communities has been strong. As Jonkel approaches his eightieth birthday, the time is ripe to collect his stories and to reflect on the vital role he has played in wildlife biology, conservation, education, and communities over the last fifty years. This film aims to interpret Jonkel's historical role in the development of modern wildlife biology, public policy, and conservation, and to pay tribute to the life and work of an iconic Montana character.

COLLABORATION

The project is a collaborative effort among myself, Dr. Frank Tyro, director of Salish Kootenai College Media, and documentary filmmaker, media consultant, and bear advocate, Matt Anderson. Tyro directs and edits the film, and conducts much of the camera work. He and Salish Kootenai College Media have contributed significant in-kind services and equipment use for the film. Anderson conducted the early camera work and played an integral part in coming up with the idea for the film, collaborating on the story line, research, and outreach work for the film. My role

has been fundraising, producing, research, organizing and conducting interviews, outreach and marketing, and all stages of scripting, from the initial proposal through post-production. The film project is sponsored by the Great Bear Foundation, Salish Kootenai College Media, Humanities Montana, the Cinnabar Foundation, and numerous private donors.

GOALS

The goals of this film project are multiple: 1) to document a historic era in wildlife biology, examining Dr. Jonkel's groundbreaking work establishing the protocol for capture, handling, and drugging of polar bears and the first scientific databases on the polar bears of the Canadian Arctic, 2) to celebrate Jonkel's iconic role in communities—the communities of Missoula, Montana, Churchill, Manitoba, Waterton Parks, Alberta, the conservation community, the community of wildlife biologists, and the wildlife film community, 3) to acknowledge and examine the influence Jonkel has had on younger generations of biologists, activists, teachers of all forms, and members of the general public, 4) to preserve and present to the public Jonkel's own film footage of his work on polar bears in the Canadian Arctic and Greenland in the 1960s and '70s, and 5) to instill in the audience an awareness of global warming and its threats to the Arctic, its wildlife, and its peoples.

Documenting an Era

The Last Standing Bear documents a historic era of wildlife biology, modern-day arctic exploration, and the Canadian Wildlife Service (CWS). As we tracked down Jonkel's CWS colleagues, stories and events came up that indicate what a

fascinating, groundbreaking, and challenging time that was (personal interviews, Knudsen, 2009; Tessier, 2009; Kiliaan, 2009; Bruemmer, 2009; Jonkel 2010). The CWS at the time was made up of some of the world's finest biologists, all with a strong spirit of adventure, and an insatiable curiosity. With each person I met and interviewed, I discovered more about what an inspiring and intriguing group of people made up the CWS in the 1960s and '70s. Meeting these people and collecting their stories compels me to want to expand the project, and an idea for the future is to spend more time interviewing these people and others, to capture and document that era in polar history. Those stories are soon to be lost as that generation grows older. Many of the interviewees worried that their stories, and even their research, would be lost and forgotten with their retirement and the dissolution of the CWS. Many of their projects terminated with their retirement.

Jonkel as a Community Member

In attempting to capture Jonkel's role as an integral part of many different types of community, we interviewed people who knew him in those various settings and filmed Jonkel on location. Many people in Missoula and beyond alluded to his booth at the Missoula Farmer's Market, where he makes "Montana leis" with bachelor buttons and marigolds from his Northside garden, and visits with the community, passing out literature on bears and the Great Bear Foundation (personal interviews, Merrill, 2009; Russell-Towe, 2009; Price, 2009). People in Churchill spoke of Jonkel's annual arrival on the train during "polar bear season" with piles and piles of boxes and roast elk and Missoula-grown apples for everyone on the train (Daley, 2009). People in Waterton Park talked about the feasts of

home-grown and wild foods he brings along on his visits (personal interviews, Russell-Towe, 2009; Russell, 2009). His field colleagues described the close affinity Jonkel had with the Indigenous people and local communities of the North (personal interviews, Russell, 2009; Kiliaan, 2009; Stirling, 2009; Tessier, 2009).

Influence on Younger Generations

It was not difficult to find people whose careers and lives had been deeply influenced by Chuck Jonkel (personal interviews, Belt, 2009; Roof 2009; Willcox, 2009; Pilkington 2009; Knudsen, 2009; Price, 2009). Our largest private donation came from a couple in Virginia who felt that Jonkel had assumed the role of a "surrogate grandfather" for their daughter when she moved out West. Biologists ranging from their thirties to their 70's acknowledged Jonkel's influence on them in terms of their scientific careers as well as their social consciousness and appreciation for life (personal interviews, Knudsen, 2009; Russell, 2009; Willcox, 2009; Daley, 2009). Activists, students, established and up-and-coming biologists, environmental educators, and community gardeners all spoke of Jonkel's influence on their lives, careers, and attitudes.

An unexpected outcome of the film was an examination of the people who influenced Jonkel himself. In Waterton Park, we stayed at the family homestead of Andy Russell, whom many consider the "father" of the Canadian conservation movement. Jonkel is a close friend of the Russell family, and worked for many years in the field with Andy's son, Dick. Over the course of our visit, and through interviews and off-camera interactions with the family, I came to understand and appreciate Andy Russell as a role model for Jonkel. In the film, Jonkel remarks that

"Andy was great for visiting about anything from the olden days" (Scene 10.4). I use that scene as a turning point to shift the focus of the film from Jonkel's arctic work and adventures to a more reflective piece that interprets him as a character, and examines his influence on the world around him. But first, I examine the influences that made Jonkel who he is.

Andy Russell was a self-styled mountain man, an atypical Alberta rancher, naturalist, and a heavyweight on the conservation front, both in terms of his political determination and influence, and the way he shaped the Canadian stewardship ethic (personal interviews, Jonkel, 2010; Russell-Towe, 2009). Like Jonkel, Andy's passion lay in sharing his knowledge, experiences, and love of the natural world with the public, and he traveled as a naturalist for Audubon Society Canada, giving wildlife-and-nature-oriented slideshows across Canada (Jonkel, personal interview, 2010). He later went on, with his sons, to create some of the first wildlife films. Jonkel admired Andy Russell not only for his traditional knowledge, but also for being a western Renaissance man, whose vocations ranged from cattle ranching to wildlife film to politics. It is easy to see the affinity that would exist between two such men with strong relationships with the natural world and a yen for sharing their passion and knowledge with the public.

David Suzuki, another major player in Canadian conservation, presented a bit of a surprise in terms of influence. Suzuki was Jonkel's genetics professor while he pursued his PhD at University of British Columbia. According to Jonkel, the two would work late into the night in their offices on the same hall, and then spend hours discussing their research and philosophy (personal interview, Jonkel, 2009).

Jonkel's polar bear research progeny and UBC classmate, Ian Stirling, remarks that Jonkel was actually the one to influence Suzuki, crediting much of Suzuki's famous environmental philosophy to those late-night conversations with Jonkel (Stirling, personal interview, 2009). According to Stirling, up to that point, Suzuki had been a very traditional scientist, who looked down on the wildlife students and referred to them as "the remedials."

Jonkel's other great influence was his mother, Ruby, who worked hard as a single mother during the Great Depression to raise him and his siblings on a northern Wisconsin farm (Jonkel, personal interview, 2010). Ruby instilled in him a strong work ethic, generosity, surviving spirit, and an abhorrence of waste in any form. Jonkel's son describes his father and grandmother in the same vein, remarking that neither of them could stand to see a potato go to waste, and would eat a rotten one first, even when there were good potatoes available (Jonkel, J., personal interview, 2009).

Preserving Jonkel's Arctic Film Footage

We have achieved our goal to preserve and present Jonkel's film reels of his historic work in the Arctic by incorporating much of that footage into the film, and by converting the material to digital format for posterity and to share with the public. Ultimately, we will make that footage available to libraries and archives, and through the Great Bear Foundation. That footage will be used extensively in the final version of the film.

Raising Awareness of Climate Change

The film addresses climate change and its threats to the Arctic, its wildlife, and people by sharing it with viewers on film, and by interviewing and telling the stories of people who care passionately about the region. It can be difficult to motivate the public to care about the threats to a cold, purportedly barren, remote land that is virtually uninhabited by people, but when viewers become familiar with the region and people who love and depend on it, the Arctic becomes more accessible to the audience, resulting in emotional investment, and promoting stewardship. The Arctic has changed tremendously since Jonkel and his colleagues first worked there, and some interviewees allude to those changes (personal interviews, Jonkel, 2009, 2010; Stirling, 2009; Knudsen, 2009; Russell, 2009; Bruemmer, 2009). In addition, biologists Ian Stirling, Dick Russell, and Jonkel weigh in on the reality of climate change and its threats to northern life. The film draws comparisons between Jonkel, the aging biologist who has devoted his life to the polar bear, and the threatened polar bear struggling to survive in a changing climate.

THE PROCESS

The Birth of the Project

The idea for a film on the life of Charles Jonkel was born in Churchill, Manitoba in November 2008, on one of Jonkel's expeditions to teach people about polar bears and arctic ecology through observation. One of the course participants had learned that Jonkel had filmed much of his work on polar bears in the Canadian Arctic on 16mm and Super-8 film, and those reels were sitting in storage in the

basement of the Great Bear Foundation and at the Roxy Theater, the home of the International Wildlife Film Festival and Media Center. Doreen Yashan put up a monetary donation to have those films converted to DVD for posterity, and to share with the public. Frank Tyro, the director of Salish Kootenai College Media, and documentarian Matt Anderson and I were all staff members on this trip. Frank had been thinking of making a documentary about Jonkel for years, Matt wanted to work on a similar project, and I had just decided to abandon my previous thesis on human-bear interactions on a river in Alaska, in favor of collecting Jonkel's stories. As Matt and I drove Jonkel's pickup truck on the marathon, sleep-deprived journey back to Montana from Hudson Bay drinking translucent Canadian coffee, I realized that since beginning graduate school, I had learned more from my time with Jonkel than from all of my academic pursuits, both about bear conservation and about living a good and full life. At that moment, I realized that I wanted to do my thesis on Chuck Jonkel, collecting his stories to share with the public. Frank, Matt, and I all came together with the same idea in the same place, at the same time, and within a month we were beginning work on a documentary film on the life and work of Dr. Charles Jonkel.

The Evolution of the Project

Dr. Jonkel has a lot of loyal supporters, and word of the film project spread quickly, meeting overwhelmingly positive responses from people here in Montana and across North America. Since announcing the project, people have sent me letters describing Jonkel's influence on their life and careers, decades-old photos, and checks accompanied by notes with warm wishes for Dr Jonkel.

Meanwhile, Matt Anderson and I were busy tracking down people from Jonkel's past, for the ultimate "this is your life" experience. We brainstormed with Frank about our favorite "Chuck stories" and what people were involved in them, and Jonkel scribbled out a list several pages long of important people in his life. We probably called half the homes in Ontario looking for Frank Brazeau, the technician who fell through the polar bear den into the claws of a protective mother bear. Fred Bruemmer, the arctic wildlife photographer who worked for Jonkel, was traveling overseas for several months, and I played phone tag with his son until just days before we were due to travel to Eastern Canada, where he lives. Dick Russell was in the sugar bush in Ontario harvesting maple sap for a month while I tried in vain to contact him. Jonkel's colleagues and friends all seem to share a strong work ethic, a passion for travel and adventure, and a love of remote, pristine places, which makes them difficult to track down.

As we located our interviewees, we discovered new people to interview, and acquired some of our most valuable footage through that serendipity. Each interviewee had his or her own remarkable story that deserved its own documentary. Brenda Carter, the accomplished wildlife artist who worked as a technician for Jonkel and broke the gender barrier in the Canadian Wildlife Service in the Arctic, was undergoing treatment for a brain tumor that left one side of her body paralyzed. She learned to paint with her left hand, and re-invented herself as a talented impressionistic painter. Brenda passed away a few months after our visit. We were honored to have met her, and fortunate to be able to interview her while

she was alive. Her loss only further compels me to try to document the stories of the protagonists of that era.

As we encountered these fascinating and inspiring people and collected their stories, staying focused and on task became a serious challenge. We easily taped enough footage to make a dozen documentaries, and we would still never manage to tell the whole story of Jonkel's long and fabled career and his history with bears. We needed to set limits, and we decided to focus mainly on Jonkel's work in the Arctic, because of the rich material we had on that topic, the intriguing, groundbreaking nature of the work he did up there, and the pertinence of the threats facing the Arctic today.

The Last Standing Bear

The film opens with helicopter crash in the Canadian High Arctic that Jonkel, his field tech, Henk Kiliaan, and the pilot Gene Vernet survived in 1972 (personal interviews, Jonkel, 2009,2010; Kiliaan, 2009). The research party had pushed the weather and become lost in a fog bank forty miles off course, crashing into a mountain. The SARAH beacon did not work, and they were out of radio contact. The island was uninhabited by humans, but heavily inhabited by polar bears. "They're no help" (Jonkel, Scene1.6). Jonkel remarks that he sometimes wonders whether he actually survived that helicopter crash, or if the past four decades have been the moment before he dies, when his entire life flashes before his eyes (Scene 1.7).

Chuck made that comment to me one afternoon after cameraman Matt Anderson and I had returned from Edmonton, where we interviewed Henk Kiliaan,

the other survivor of the crash. Immediately, I knew that would be my hook for the film. The idea of Jonkel's life flashing before his eyes provides a compelling motivation and apt framework for reflection upon the man's life and career. I just had to get him to repeat that on camera.

The camera cuts to a montage of still photos of Jonkel throughout the course of his life, from eleven months old through the Depression years on a farm in Northern Wisconsin, his time serving in the Korean War, getting married and having children, and up through all his work on pine marten, black bears, polar bears, and grizzly bears to his life now as an eighty year old grandfather, wildlife advocate and President of the Great Bear Foundation. Intermittently, the progression of Jonkel's life is broken up by flashes of helicopter rotors to signify the crash and the moment when his life flashes before his eyes.

From that point on, the film becomes a reflection of Jonkel's life and his contribution to wildlife biology, conservation, and community. The next scene opens with Vic Charlo reciting his poem, "First Polar Bear," which Charlo writes, is "about Chuck Jonkel, Polar Bear and Grizzly Man" (Charlo, 2008. P 15). The poem alludes to a character named Walking Bear, from an ancient song, who "comes finally home." The poem is about Jonkel, the polar bear, and Walking Bear, and invokes ancestral connections between humans and bears.

> You want to paint your face a color mixed
> with red granite and Hudson Bay water as a sign
> that you take your place at council fire
> with bear to talk of relatives, to share songs.
>
> Charlo, 2008. P 29, ll 19-22.

Charlo's poem sets the stage for a film about a man whose character is timeless and ancient, and who shares an affinity with polar bears, the land, and the ancestors.

Jonkel remarks that he has "probably worked in more parts of the Arctic than anyone else on earth" (Scene 2.9), and then recalls how he first started working on polar bears, a naïve young biologist who actually feared polar bears and had no arctic experience. Through interviews with Jonkel and his colleagues, students, and field techs, the viewer learns about the early days of polar bear research, the challenges of survival in the Arctic, keeping helicopters and equipment serviceable, the dangerous inconsistencies of immobilizing bears with the early drugs, and mishaps and misadventures that make for wild and intriguing stories today.

Roughly the first half of the film focuses on Jonkel's arctic polar bear research, from field techs relating stories of outlandish misadventures like falling through a polar bear den or having a bear suddenly wake up from the immobilizing drugs without warning, to colleagues reflecting on Chuck's role pioneering research on polar bears and the arctic, integrating women into the CWS's arctic work, and even crediting him with starting "the whole interest in polar bears" (Miller, Scene 3.1). Through these stories, the viewer follows Jonkel's maturation from a young biologist figuring out the first protocols for this type of research to a seasoned, experienced polar bear biologist with a powerful affinity with the objects of his research.

The Hawk's Nest

Following a series of interviews commenting on Jonkel's role as a pioneer of polar bear biology, conservation, and what Jonkel insists on calling "ecologically and

culturally sensitive tourism" but most people have shortened to ecotourism, the scene shifts to Waterton Park, Alberta, and the Hawk's Nest, the Andy Russell homestead, a place of inspiration for Jonkel (Scene 10.1). Jonkel reads a poem about the sunrise that he wrote for his mother as a young man just before shipping off to Korea. The camera pans across a spectacular late September sunrise over Waterton Park and Chief Mountain, shot from the porch of the Hawk's Nest on a recent visit to the Russell family. The viewer learns of Jonkel's history with the Russell Family and that place: father, Andy Russell, the great Canadian conservationist, acted as Jonkel's elder role model, and Jonkel took on son, Dick Russell, as a graduate student, the beginning of a close working relationship and friendship that would last over forty years. Beth Russell-Towe, Trail of the Great Bear Coordinator and Andy's former daughter-in-law, describes the long nights of philosophy on the porch of the Hawk's Nest where a lot of the era's great conservation ethics were born (Scene 10.2).

The poem and the setting at the Hawk's Nest shift the focus of the film from Jonkel's arctic research and adventures to a more reflective second half of the film, in which Jonkel and his brother reflect on their childhood and how it shaped them, and the ways in which Jonkel has influenced, motivated, and inspired generations of biologists, conservationists, students, and community members.

The second half of the film also deals more with Jonkel's later career, focusing more on education and advocacy than on hard scientific field research. Jonkel has often told me that a scientist that builds his or her entire career on a living species must at some point give back. That is what Jonkel has done for the last three decades, as the co-founder and President of the Great Bear Foundation, a

teacher at the University and of multiple field courses through non-profits, founder of the International Wildlife Film Festival, and outspoken advocate for bears, the planet, and the downtrodden. Today, Jonkel's greatest priorities are 1) his granddaughter, Madeline, 2) teaching kids to understand, respect, and coexist with wildlife, and 3) bringing people to see and learn about polar bears and arctic ecology (personal observation).

This half of the film deals more with Jonkel's legacy to the generations after him. Biologists, conservationists, teachers, activists, and students comment on how Jonkel has inspired them, mentored them, challenged them, and treated them with respect and generosity. We examine the role that Jonkel played in helping to launch the careers of two iconic Canadian landscape and wildlife artists, photographer Fred Bruemmer and painter Brenda Carter (Scene 12). Jonkel's son, Jamie, also a bear biologist, reflects on how he has followed in his father's footsteps, along with a number of other younger biologists who came out of the same "litter," trained by Jonkel (Scene 13.1).

Many of the younger generations describe Jonkel's bear-like nature. Interestingly, I found that the older generation that worked with Jonkel in the field did not seem to consider him all that bear-like (Stirling, personal interview, 2009). A number of people describe Jonkel's relationship with food, begging the comparison between man and bear as opportunistic omnivores (Scene 17). Interviewees describe Jonkel feeding them everything from ants to raw caribou meat to chicken covered with pocket lint. Interviewees go on to name which species of bear he most reminds them of, and the film closes with Jonkel describing the den

site he has picked out on North Twin Island just in case he comes back in the next life as a polar bear. Vic Charlo's poem, "Churchill and Now It's Time To Go" closes out the film as the credits roll (Charlo, 2008. p 47).

THEMES

The Arctic

As I reviewed interview transcriptions for the A/V script, several themes emerged. A few months shy of his 80th birthday, Charles Jonkel has accomplished and experienced enough to make a dozen documentaries: polar bear work, grizzly bear work, exploring the Arctic, founding the world's first and largest wildlife film festival, inspiring generations of wildlife biologists, teachers, and advocates, his later years as president of the Great Bear Foundation. Early on in the process, I thought I would try to paint a broad picture of Jonkel's life and career, presenting his vast and varied accomplishments and experiences. We would interview grizzly bear people here in the Rockies, polar bear people in Canada, film festival people, Great Bear people, University people, community garden and farmer's market people, and we would present Jonkel as an eclectic person and icon of the community.

However, as the interview process progressed, I realized that in order to examine Jonkel's entire life and career, I would have to sacrifice depth in any one area. Meanwhile, much of the most compelling footage was emerging from Jonkel's colleagues in the Arctic. The stories these people told involved falling through polar bear dens, helicopter crashes, doing artificial respiration on polar bears, measuring polar bears immobilized by early drugs, and having the animal suddenly wake up and walk away, throwing the field tech off its back. These were the first serious field

biologists to work on large wild mammals, and the first men and women to work for the Canadian Wildlife Service in the High Arctic. They were developing the first protocols, learning to survive in the Arctic, charting new territory, and building the first databases on arctic wildlife. As I interviewed Jonkel's colleagues from that era, they came across as a tight-knit family. Those early years of arctic field research created a bond that one rarely sees among scientists or any type of professional these days. That was a proverbial golden age for the Canadian Wildlife Service that needs to be documented while we have the chance.

I realized that I needed to focus mainly on Jonkel's work in the Arctic and his relationship with that region, its wildlife, and its people. It is timely in that the Arctic and the polar bear are so threatened today by global warming and loss of sea ice and habitat. Upon meeting Chuck Jonkel, it is difficult not to see his resemblance, both physically and in character, to a bear, and specifically, a polar bear. Learning how he has devoted his life to the polar bear, from his early studies to his current advocacy and passion for bringing people North to observe and learn about polar bears in their natural habitat, it is hard not draw comparisons of the threatened arctic bear and the aging polar bear man. It is an opportune chance to raise awareness of climate change and its effects on the Arctic and the polar bears. In addition, we had a bounty of film footage from Jonkel's polar bear research, and shelves upon shelves of slides from all over the Arctic in the 1960s and '70s. The idea for the film was born on a polar bear field trip. As things came together, it became inevitable that we would focus on Jonkel's polar bear work--especially

considering that, in case he is reincarnated as a polar bear, he has his den already picked out on North Twin Island.

Survival

After our trip to Montreal to interview the iconic arctic wildlife photographer, Fred Bruemmer, who had gotten his start when Chuck hired him on as a field tech so he could photograph the Arctic, Frank, Chuck and I read Bruemmer's recently published memoir, *Survival: a refugee life,* an account of his surviving Soviet prison camps and atrocities during World War II (Bruemmer, 2005). Reading that memoir, and reflecting on the various interviews I'd conducted, survival emerged as a major theme for the film. Both Bruemmer and Henk Kiliaan, Jonkel's first field tech in the Arctic, had survived internment in prison camps during the War. Jonkel had survived the Depression and the Korean War. Those men, and many of the others they worked with, drew strength, resourcefulness, and adaptability from their adverse experiences, and in a way, they sought refuge in the Arctic, a place where, as Jonkel explains in the film, survival "takes up a lot of your day." They depended on the help of the Inuit people, for whom survival in harsh conditions is a mundane fact of life.

As I started to draw these connections about survival, I also realized that survival is a major theme for the polar bears, and for the Arctic itself. Polar bears are struggling to survive the effects of climate change and human encroachment. As they lose habitat, they move to places with alternate food sources, and they get into conflicts with humans. If polar bears are to survive, they will need humans to tolerate them and to try to coexist. Bears and humans will have to adapt to each

other. In the film, biologists Ian Stirling, Dick Russell, and Jonkel discuss the fate of the polar bear, and the outlook is not hopeful (Scene 18).

Is there hope?

Towards the end of the film, Jonkel writes "There is no hope" on a whiteboard (Scene 18.1). After visiting and interviewing Jonkel's former student and field tech, Brian Knudsen, in Winnipeg, Chuck and Brian got riled up about the state of the world, and Chuck's mantra became "there is no hope." We joked about using that as the title of the film. In one of the final scenes of the documentary, interviewees talk about his world-weary, cynical side, but conclude that sometimes it is necessary to acknowledge that we're in real trouble, and use that to fuel the fight (Scene 18.2). Jonkel talks about his young granddaughter, and how he worries and hopes for her future. As Jonkel approaches eighty years of age, she is his motivation. There is a point where the best bet for survival is to give up hope and to fight.

Jonkel as a Bear

Late in the script-writing process, I re-discovered some poems that Salish poet, Vic Charlo wrote about Jonkel and his experiences traveling with him and observing polar bears as part of the Great Bear Foundation's annual polar bear ecology field course in Churchill. When I discovered Charlo's poem, "First Polar Bear," dedicated to Jonkel, I was compelled to use it in the film to establish the connections among Jonkel, the bear, and ancestors. I placed the poem immediately after the helicopter crash/Jonkel's life flashing before his eyes scene, to set the scene

in the Arctic among polar bears, and to establish the theme of Jonkel's affinity with the bear.

The film closes with interviewees comparing Jonkel to the North American bears, and Jonkel describes the place where he will dig his den in the next life if he returns as a polar bear, cementing for the audience the bond between the man and the bear. The final stanza of Charlo's poem, "First Polar Bear" appears again in the closing scene, following Jonkel's den description:

> You remember teacher singing who
> Walking Bear was as you scratch your
> Joy deep in smooth, hard stone and
> Walking Bear comes finally home.
> (Charlo, 2008. P 29, ll 19-22)

As the credits roll, Charlo reads another poem he wrote about his trip to observe polar bear with Jonkel, "Churchill and Now It's Time to Go" about saying goodbye to the region and reflecting on his experiences observing the polar bears.

THE INTERVIEWS

The interview process presented a great learning curve, but I quickly discovered how things like body language, lighting, and setting could affect an interview. In one outdoor interview, the wind came up partway into the shoot, and it presented a distraction that affected the interview adversely. I came to see how my posture and facial expressions could change the tone of the interview. An interview in someone's home was often different than an interview in an office or a neutral space. We started out local, both because of convenience and expense, which was beneficial because I was interviewing people I already knew and felt

comfortable with, and we could easily conduct follow-up interviews if necessary. In the early interviews, I relied heavily on scripted questions and tried to cover a broad range of topics.

As the project grew and we raised the necessary funds, we were able to expand our interviews beyond Missoula to Yellowstone and Alberta, and later to eastern Canada. Themes emerged and I honed my interview skills, learning to better direct and focus the interview, while still leaving room for discoveries. I researched each interviewee ahead of time through personal interviews about them with Jonkel and by reviewing their publications and achievements. I asked Jonkel for stories about them, so I could prompt them to tell those stories. By the end of the interview process, I was still drafting a list of questions ahead of time, but I relied heavily on intuition and followed threads that emerged in their stories, tying them in when possible with themes that had emerged in other interviews.

The timing of the interviews at the various stages of the project presented different outcomes. Early interviews were broad in focus and asked more formal questions. As the project evolved, we arrived at themes, and developed a narrative arc, I focused the interviews differently, sometimes guiding the interviewee towards those themes and topics. The questions I asked Gaston Tessier in October, 2009 varied greatly from the questions I had asked his colleague, Ian Stirling six months earlier. While I tried to guide some of the interviews in a certain direction, I also left enough room for interviewees to bring up their own stories, ideas, and reflections.

Jonkel accompanied us on trips to interview the Russell family in Waterton and his Canadian Wildlife Service colleagues in eastern Canada. Those interviews

were the most dynamic, as the reunion of old friends sparked colorful, animated stories and a reflective tone. We were able to obtain valuable B-roll of the reunions, some of the places and people described in stories, and Jonkel reminiscing with old friends.

THE BIGGEST CHALLENGE: FUNDRAISING

Fundraising was the biggest challenge I faced in making the documentary film. Frank Tyro and SKC Media donated approximately $26,000 in in-kind services, but he estimated that we would need $15,000-$25,000 to make the film (see budget, Appendix A). Much of the cost would be for travel expenses, as potential interviewees lived as far away as Eastern Canada, Hudson Bay, and the UK. $15,000 would allow us to do some local, western travel, $20,000 would expand our interviews to Eastern Canada, and $25,000 would take us to the UK to interview Geoffrey Boswell, who founded Wildscreen, the British wildlife film festival that is counterpart to Jonkel's Missoula-based International Wildlife Film Festival. As our work progressed, and we narrowed our focus to Jonkel's arctic work, we determined that travel to the UK would be unnecessary, and we reached our fundraising goal of approximately $20,000 through two grants and numerous private donations.

Grant writing was one of the most challenging and time-consuming aspects of this project. Those who suggest that grants are "free money" have never applied for one. The first step was to identify grants to which I could apply. My timeline was fairly rigid due to my graduation schedule, so grant application deadlines were a limiting factor. I needed funding within the year, and I did not have the time to

wait out the next grant cycle if I had already missed a deadline for the current year. Due to Jonkel's strong role in the local community and his contribution to the conservation and wildlife biology communities in Montana, I chose to focus on local, Montana-based grants. I applied to Humanities Montana and the Cinnabar Foundation for funding.

I was working at the Great Bear Foundation and had secured their sponsorship, as well as the sponsorship of Salish Kootenai College Media, through collaboration with its director, Frank Tyro. I also gained the support of the Canadian bear conservation organization, Ursus International, by appealing to its founder/director, Rupert Pilkington, who has a long-standing friendship and working relationship with Dr. Jonkel. Pilkington wrote letters of support for the project, helped to raise awareness about the project, and we interviewed him for the film. I was able to use the Great Bear Foundation's 501(c)(3) status to apply for grants, and private donors could use their contributions for tax deductions.

As grants go, the application process for the Cinnabar Foundation grant was fairly straightforward, short, and simple, but I learned the importance of personal relationships in non-profit fundraising. The Cinnabar Foundation has been a great supporter of the Great Bear Foundation in the past, and Dr Jonkel has maintained a strong, positive relationship with its director, Jim Posewitz. Cinnabar values strong, grassroots, community involvement, and an optional section of the grant application asks for a description of how the non-profit's personnel are involved in community and volunteer efforts. The Great Bear Foundation is a very grassroots, community-based organization, and the combination of the values of the applicant organization

and the project's focus on an iconic local community member won the support of the Cinnabar Foundation.

The Cinnabar grant was a $5,000 challenge grant, so I still had to raise another $5,000 from other sources before I could collect the funds. I was also applying for a grant from Humanities Montana, but the timeline was such that I would have to wait several months to find out the results of that application. This is where individual private donations became very important. Private donations are extremely valuable, because 1) they usually lack the stipulations of grant money that tends to earmark funds for specific purposes within the project, 2) with an effective campaign, the money can be raised relatively quickly, and 3) private, individual contributions show strong grassroots support for the project, which is attractive to funders.

Again, the Great Bear Foundation came in handy. One of its founders, Jonkel has been President for over two decades, and Scientific Advisor since 1981. Due to Jonkel's nature and that of the organization, GBF's members are fiercely loyal to both, and despite not being a terribly wealthy demographic, they are quite generous. Using the GBF membership database, I started a direct mail campaign announcing the project, soliciting stories, photographs, and film footage, and asking for donations for the film project. With $100 in seed money, I selected a small list of people who were the most likely to contribute financially to the project, based on their allegiance to and support of Dr. Jonkel and his work, and I mailed those people packets announcing the project and asking for donations. As returns came in, I was able to expand the direct mail campaign incrementally. We received donations of

$15 and donations of $500, $1,000, and even $2,500. The most meaningful donations may have been the countless small donations from people who don't have a lot, but who wanted to contribute in some way to the tribute to Chuck Jonkel.

Matt Anderson and I spread the word about the project by contacting Great Bear Foundation members, Jonkel's former students, colleagues, friends, and supporters. We put the word out on the internet and conservation list-servs and received several photographs of Jonkel's early work, stories, and monetary donations. Many other groups and individuals posted information about the film on their websites, newsletters, and blogs. I talked to people at events like the Montana Chapter of The Wildlife Society's annual meeting, GBF's annual Bear Honoring, and the yearly Arctic Ecology Field Course reunion in Hungry Horse, passing out informational material about the film and pledge cards everywhere I went. In the end, we raised over $7,000 in private donations from 45 individual people, enough to meet the $5,000 challenge from the Cinnabar Foundation, and enough to start traveling to conduct interviews for the film. In many ways, the project sold itself, thanks to Jonkel's fiercely loyal supporters. The news spread quickly, and before long I was getting donations from people I'd never heard of and had not specifically reached out to.

Compared to the Cinnabar Foundation, the Humanities Montana application was not so simple. An affiliate of the National Endowment for the Humanities, Humanities Montana must adhere to federal grant making guidelines, resulting in an application process that is extremely thorough and time-consuming. Questions were detailed and thought-provoking, requiring long, essay-style answers. The

application demanded a well-planned-out project, including a developed budget, treatment, sample script, detailed timeline, and list of project personnel and committed interviewees. Although the process was demanding, it was excellent for the project as a whole, because it forced me to formalize my research, define my goals, and develop a strong, thorough plan for the execution of the film project. In terms of planning, that grant application may have been the most valuable part of the entire process. It required a long-term vision of the film as a finished product and a realistic plan for how to accomplish that goal. I was forced to confront, analyze, and communicate the entire process, from beginning to end. This helped me to organize and realize the project, and fortunately, my application was successful, and the project was funded. The requirements I met as conditions of the Humanities Montana grant largely contributed to the success of the project.

While fundraising was probably the biggest challenge of my entire thesis process, it was also perhaps the most useful skill I learned. This thesis is a true EVST thesis in that it is interdisciplinary, community-based, and process-driven. Although I learned an incredible amount and developed diverse skills throughout the entire process, as someone destined to a life-long involvement with non-profit organizations, fundraising is probably the most important and life-sustaining skill I will need in my career.

CONCLUSION

The Last Standing Bear interprets Charles Jonkel's life in relation to his work with polar bears, the animal to which he has devoted his life. While examining various themes (survival, the challenges and wonders of the Arctic, the evolution of

polar bear biology and conservation, Jonkel's influence on younger generations and those who influenced him), the film examines these things through the lens of his decades-long relationship with polar bears. Jonkel's son, Jamie, remarks in Scene 13.7, "Everything we look at is through bear glasses, and every time there's a conversation we always relate those conversation through those bear sunglasses…." (Jonkel, J., 2009). This film presents Jonkel's life and contributions to science, conservation, and community through polar bear glasses.

A documentary film about Chuck Jonkel could focus on any number of diverse themes: his grizzly bear research, black bear research in the initial years of capture and handling large mammals, his crusade for ethics and accuracy in wildlife media, the search for the possible last surviving grizzly bears in Mexico, or the journey from humble, Depression-era farm boy to an accomplished wildlife biologist. This film examines Jonkel's life and work in terms of the polar bear. Beginning with a life-threatening helicopter crash while researching bears in the High Arctic, the film takes off as a piece that reflects on his life and contributions when Jonkel remarks that "I sometimes wonder if I did really crack up one of those times and everything that I'm talking about and seeing and doing now is that period just before you die where everything flashes before your eyes" (Scene 1.7). A montage of photos represents Jonkel's life flashing before his eyes, from baby pictures to Korea through his 50 year career with bears to an old man. The audience follows journey, but mainly in relation to polar bears. Colleagues from the Arctic share stories that reflect important qualities and character traits, but always in relation to polar bear work (Scenes 2-9). Vic Charlo's poem, "First Polar Bear",

dedicated to Jonkel, evokes a strong spiritual connection between him and the polar bear (Scene 2.1). Many of the younger people whom Jonkel has mentored describe him as a polar bear, or cite his polar bear field course as an experience that strongly influenced them (Scenes 14.2, 19). When Jonkel is interviewed about hope for the future, he answers in terms of the future of polar bears (Scene 18). And finally, Jonkel leaves us with a rich description of the den he has picked out on North Twin Island, lined with tundra flowers, that he will claim if he returns in the next life as a polar bear (Scene 19). A biologist told me off-camera that over the course of his life, Jonkel has evolved through the different North American bear species, beginning as a shy but adaptable black bear, growing into a fierce grizzly, and finally becoming the northern white polar bear. This film examines the Chuck Jonkel who has grown to resemble the polar bear both in body and spirit.

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Rose, Janet. 17 February 2009. Personal interview, Roxy Theater, Missoula, MT.

Russell, Richard. 5 October 2009. Personal interview, the Hawk's Nest, Waterton Park, AB, Canada.

Russell-Towe, Beth. 4 October 2009. Personal Interview, Waterton Village, AB, Canada.

Stirling, Ian. 10 April 2009. Personal interview, Edmonton, AB, Canada.

Tessier, Gaston. 28 October 2009. Personal interview, Ottawa, ON, Canada.

Willcox, Louisa. 25 April 2009. Personal interview, Livingston, MT.

APPENDIX A: Budget

Income:		Prospective	Committed	In-Kind Contributions	Cash Income
Source 1: Salish Kootenai College Media		☐	x	14050	
Source 2: Great Bear Foundation, Ursus International		☐	x	12000	
Source 3: Private donations/GBF membership appeal	$7260 already raised	x	x		$ 12,416.00
Source 4: Grant from Cinnabar Foundation		☐	x		$ 5,000.00
Source 5: **Humanities Montana Grant**		x		XXXXXXXXXXX	$ 8,000.00
Subtotals Income (must equal expense totals below)				26050	$ 25,416.00
	TOTAL Revenue from all sources				**$ 51,466.00**

Expenses:			from Humanities Montana Grant	Cost-Sharing (total must meet or exceed grant) In-Kind Costs	Other Cash Expenses *Not* from Humanities Montana Grant
Personnel: Staff:					
research/collection	24 hr x $50		0	1200	0
scripting	12 hr x $50		0	600	0
shooting	20 hr x $600		0	12000	0
tape logging/transfer	30 hr X $50		0	1500	0
Travel & Per Diem:					
Travel to Ottawa /Montreal for interviews (flight, hotel, car, gas, per diem x 3 people x 3 days)			4350	0	0
Travel to Livingston MT for interviews (540 mi, 2 days x 3 people)			650	0	460
Travel to UK for interviews ($3000 x 3 people)			0	0	9000
Other interview travel (Edmonton, Manitoba, Wyoming, Montana x 3 people)			3000	0	3540
Office:			0	0	0
Promotion/Publication:					
Display ad in The Missoulian	$52/col. Inch x 4" x 2 days		0	0	416
Facilities & Equipment:			0	0	0
Other Expenses (itemize):					
videotape stock		15 x $25	0	375	0
stock and contract footage		10 x $50	0	500	0
permissions		$4,000	0	650	3350
stills/graphics		20 x $75	0	1500	0
narration and music		4 x $150	0	600	0
effects and graphic design		6 x $75	0	450	0
effects and graphic production		12 x $75	0	900	0
label graphics		2 x $50	0	100	0
on-line stock		2 x $25	0	50	0
on-line editing		45 x $125	0	5625	0
duplication: dvd copies		200 x $3.25	0		650
Total (must equal income totals above)			$ 8,000.00	$ 26,050.00	$ 17,416.00
			Total Cost Share	(In-Kind + Other Cash)	$ 43,466.00
	TOTAL Expenses from all sources				**$ 51,466.00**

Budget Narrative

The budget presented was created for the Humanities Montana grant application.

The costs outlined in the budget are based on Dr. Frank Tyro of Salish Kootenai College (SKC) Media and KSKC Public TV's 40 years of experience in submitting budgets for over 100 funded projects. Shooting and edit estimates are based on what SKC Media charges for those types of services. Estimates for the total project cost are based on usual and accepted costs in the industry.

The proposed budget is based on a bid submitted by SKC Media based on estimated program length of approximately 55 minutes. The program would be shot on a digital format and edited non-linear with a BetaSP or DVCAM master or possibly HDV. The estimate assumes eight to ten days of interviews on location. These sites include Vancouver, southern Alberta, Edmonton, Montreal, Manitoba, the United Kingdom, Wyoming, and Montana.

Travel costs are based on .585 cents per mile in personal vehicles. Lodging and per diem are estimated at $130 per person per day for three people (camera, audio, and producer).

The Cinnabar Foundation granted the Great Bear Foundation $5,000 for the project. We have raised over $7260 in private donations through direct mail, word-of-mouth, and membership appeals through the Great Bear Foundation and partner organizations including Ursus International and the North Fork Preservation Association. Our goal is to raise a total of $12,416 through private donations, based on budget estimates. Salish Kootenai College Media is contributing the equivalent of $26,050 in in-kind services. Together, the Great Bear Foundation and Ursus International are contributing in-kind services equaling $12,000 in the form of personnel and consulting services.

APPENDIX B: Project Personnel and Interviewees

Executive Producer, Writer: Shannon Donahue

Director, Editor, Camera: Frank Tyro

Camera, Research: Matt Anderson

Sponsors:
Salish Kootenai College Media
Humanities Montana
Cinnabar Foundation
Great Bear Foundation

Interviews:
Greg Price, Great Grizzly Search
David Merrill, Climate change activist
Jami Belt, Citizen Science Coordinator
Jamie Jonkel, Son, Wildlife Biologist
Matt Anderson, Great Bear Foundaiton
JR Roof, Greenpeace International
Ian Stirling, Canadian Wildlife Service
Henk Kiliaan, CWS
Steve Miller, Hudson Bay Helicopters
George Jonkel, Brother, Bird Biologist
Louisa Willcox, NRDC
Doug Peacock, Activist, writer, filmmaker
Dick Russell, CWS
Beth Russell-Towe, Trail of the Great Bear
Kim Daley, Churchill Northern Studies Centre
Rupert Pilkington, Ursus International
Julie Mae Muiderman, Great Bear Foundation
Bill LaCroix, Montana Human Rights Network
Colette Weintraub, Course participant
Brian Knudsen, Knudsen Wildlife Manangement Systems
Gaston Tessier, CWS
Frank Brazeau, CWS
Brenda Carter, Artist, Field tech
Fred Bruemmer, Photographer, Field tech
Ange Trenga-Anderson, Friend
Janet Rose, Director, International Wildlife Film Festival
Jim Butler, University of Alberta
Lorraine Brandson, Eskimo Museum
Amy Mudierman, Field course participant
Kevin Muiderman, Field course participant
Hayes Muiderman, Field course participant
Christina Chott, Field course participant
Elissa Chott, Field course participant
John Chott, Field course participant
Peter Tannen, Field course participant
Louise Allen, Field course participant

APPENDIX C: The Script

The Last Standing Bear: The life and work of Charles Jonkel

A documentary film script written by Shannon Donahue

VIDEO	AUDIO
16mm aerial film images from helicopter flying over Hudson Bay--from Jonkel's film archives taken during his research in the 1970's.	CHUCK JONKEL (Office interview) (P 2) We were trying to get from the weather station at Eureka back down to Resolute. We were getting near the end of a contract and...the weather just wouldn't settle down.
Fog banks, flashes of Arctic scenery, ground, obscured by fog	HENK KILIAAN (P 10) We lifted off, and we got to Norwegian Bay, and suddenly, like it tends to do, it's socked in. We were inside a ping-pong ball. Half the time we didn't know what was up, what was down, right or left. CHUCK JONKEL (INTERVIEW #2) (P 12) I never have figured out on a map where we were. Neither did the pilot. We never did know exactly where we were, but we came around this point and it was instant whiteout.
Images of Hudson Bay shoreline from Jonkel's archival footage	HENK KILIAAN (P 11) Chuck said "let's follow the coast" and anywhere we were flying, "Oh, it's a bit clear there, let's go there. Oh, clear over there." So we were sort of zig-zagging, trying to get out of there. And suddenly we got inside a ping pong ball, and I remember looking between my feet, and I saw rocks racing under my feet. And I said to Gene "pull 'em up!"
Transition into simulated white-out	CHUCK JONKEL (INTERVIEW #2) (P)13 The pilot says, Jesus Christ what happened? I said, well, we hit the ground, and so he was all flustered and he was trying to get control of the plane and we hit the ground again and we were sliding along. We would have been okay. We hit a little drift and rolled over. That was the end of the helicopter.

VIDEO	AUDIO
Still photo of chopper on its side in snow (Scan from slides)	HENK KILIAAN (P 11)And suddenly it was dead silent. (momentary silence)....The chopper was lying on its left side. You had the pilot, and then you had myself, in the middle, and then you had Chuck.
Chuck speaking in Great Bear Foundation office	CHUCK JONKEL (Office Interview) (P 2)And I was trying to get out-- couldn't get out, I couldn't figure out why. And he says take your Goddamn seat belt off! And I hadn't taken my seat belt off. I'm trying to lift the whole helicopter. So I unhooked it and I pile out and Gene's yelling, "she's gonna blow, hurry, she's gonna blow!" HENK KILIAAN (P 11) And the bubble was still--you know, it was cracked, but it was intact. And none of us was hurt. And so, we were way off course, the radio didn't work, the emergency locator did not work, the battery was gone dead, because in those days, people didn't pay much attention to that. CHUCK JONKEL (INTERVIEW #2) (P 11) There's no aircraft much fly over that area to track your signal if you were calling, "Mayday! Mayday!" Who's gonna hear you? Except the polar bears. They're no help. HENK KILIAAN (P 11)So, we pitched a tent, a pup tent, and we took the seats of the helicopter, we used them to sleep on, and we had a little bit spare food left, we were munching on that. I was sneaking up to a seal earlier that evening, but it went down the hole, so I figured maybe tomorrow..... HENK KILIAAN

VIDEO	AUDIO
	(P 11) We could hear suddenly in the distance [makes helicopter noises], and Gene suddenly blurted, “there’s another chopper! Another chopper!” So we all run out of the tent, and we all have on our bare feet, and it was maybe 15, 20 below, didn’t matter, we didn’t feel that. CHUCK JONKEL (INTERVIEW #2) (P 13) They were putting along with their radio turned off drinking coffee, going real slow, feeling their way along in the weather and they went right on by us, and then they started turning. HENK KILIAAN (P 12)One pilot said to the other one suddenly, “Holy mackerel, what are those Inuit doing there, way out here? Let’s go have a look.” And they came over and then they said, “Look at that--chopper lying upside down. Chopper crashed.” And, so they landed beside us, took us in, and, ah flew us straight back to Resolute Bay, where we landed the next morning. And we got out of that big helicopter at Polar Shelf, and the guy that runs Polar Shelf said, “What are you guys doing here in this helicopter? Where’s your chopper?” Because the radio had been broken, he didn’t know--nobody had any idea in the world that we had crashed. And in that country, we could have been there for weeks and weeks before anybody, if anybody would have found us. That was like divinity. You know, God had smiled upon us and given us another lease on life there, and ah rescued us.

VIDEO	AUDIO
Chuck speaking to camera in front of caribou hides (Interview #2)	CHUCK JONKEL (Interview #2) (P 14) I sometimes wonder if I did really crack up one of those times and everything that I'm talking about and seeing and doing now is that period just before you die where everything flashes before your eyes. For all I know maybe a minute or so ago we may have had a crash landing and you're just flashing by. In that one minute before you're dead.
Image of Chuck speaking to the camera fades into a time-lapse scenario of his entire life,	(Dissonant string music)
Montage: Still photos of childhood on a depression-era Wisconsin farm; Chuck and his brother as young boys; Chuck as a young soldier in the Korean War; Chuck as student handling a pine marten; Young Chuck handling black bear, then grizzly bear;	(Intermittent sounds of rotor blades, helicopter crashing sounds)
Chuck working on polar bears in the Arctic in the 1970's; Chuck teaching class at UM; Chuck leading field course; Chuck in his 70's working in the garden; Chuck playing with granddaughter; Chuck building igloo with students on Hudson Bay	(Music climaxes with the progression of images from Jonkel's life)
Progression of photos/footage intermittently interrupted by footage of helicopter rotors, simulated white-out fog, flashes of arctic tundra and Hudson Bay shoreline	(Helicopter noises, crashing sounds, dissonant music)
White screen	(Silence)

VIDEO	AUDIO
Vic Charlo superimposed on Arctic landscape	VIC CHARLO Years of waiting became centered north as you leave warm Reservation to travel unknown trails guided by knowing you are at the center of the universe wherever you are.
Chuck walking on Arctic landscape	You try to walk with all beings knowing you do your best to do what is right. Your feet are light as song,
Polar bear walking on Arctic landscape	Walking Bear's song, that urges you on, urges you onto country of your ancestors, the Cree and the Chippewa and Walking Bear comes finally home.
Scratched granite on tundra (Churchill trip footage?)	Was it ancient scratches on glacier polished granite that told you your ancestors were waiting?
Geese flying against sky (get stock footage or check Chuck's films)	Was it high wind that geese ride north or those
Snowy owl (get stock footage)	owls who sang the Great Snowy, those owls on tree at your door at old Dixon Agency?
Granite/tundra footage, moving to Hudson Bay footage from Churchill trip or Chuck's films	You want to paint your face a color mixed with red granite and Hudson Bay water as a sign that you take your place at council fire with bear to talk of relatives, to share songs.
Polar bear walking from Chuck's films	You remember teacher singing who Walking Bear was as you scratch your joy deep in smooth, hard stone and Walking Bear comes finally home.

VIDEO	AUDIO
Jonkel, a wild-looking white-haired man in his 70's, walks bare-headed, with jacket open, on the frozen tundra near Churchill, Manitoba on Hudson Bay	CHUCK JONKEL (INT #1) (P 18) I've probably worked in more parts of the Arctic than just about anyone else on Earth. CHUCK JONKEL (INT #2) (P 30) When I first started working there I was about the only guy working in the High Arctic in wildlife area. None of the other biologists had extended things like caribou work or arctic hare work or (?) work or anything into the Arctic. So, I was kind of all alone in terms of Canadian Wildlife Service.
Arctic landscape in winter	CHUCK JONKEL (INT #2) (P6) This guy walked in my office one day and said I'm John Kenner. I'm with the Canadian Wildlife Service. We want to start a polar bear study. We heard you know how to work on bears. CHUCK JONKEL (INT #2) (P6) And so off I went and I worked then for many years with the Canadian Wildlife Service developing all the study techniques and the management programs that we needed initially and got all the work done. Both times I wasn't really looking for bears. The bears found me. CHUCK JONKEL (INT# 2)(p 8) I was actually afraid of polar bears because the only things people knew about polar bears what they did in zoos. Nobody had really been out on the land seeing how polar bears lived and learning about polar bears.

VIDEO	AUDIO
Get zoo bear footage	CHUCK JONKEL (INT #2) (P 9) I had three different zookeepers who all put their arms on my shoulder. Son, those polar bears will hunt you all the time--cause that's what happened in the zoo.
Try to get polar bear hunting seals footage	CHUCK JONKEL (INT #2) (P 8) One of the ways they hunt ringed seals is to get flat on their belly on the ice when they see a seal maybe a couple of hundred yards out and then what they--they put their front legs back parallel to their body and they use their rear foot toenails to propel themselves. CHUCK JONKEL (INT #2) (P 8) Then, when they got close enough, they would jump up and run like crazy and try to get the seal before he went down the hole. CHUCK JONKEL (INT #2) (P 9) When the zookeeper walked by and they were just using the zookeeper as kind of a seal that they were sneaking up on, and they were just practicing their sneak and so in case they ever got back out in the wild, they'd still know how to do it, and I suppose to kill time... CHUCK JONKEL (INT #2) (P 10-11) In my view a polar bear is more tractable than black bears or grizzly bears in terms of doing research on them. They are big pussycats compared to a typical grizzly, and compared to a lot of black bears they are big pussycats. If you're not a ringed seal. There's not a ringed seal around--they got time on their hands. Their whole world is ringed seals. What you don't want to do is get in a sleeping bag

VIDEO	AUDIO
	and be sleeping out on the ice because then you'll look like a ringed seal, but other than that they're curious about people and I've had them many times walk up to three, four or five feet from me and look and sniff and look and sniff and look and sniff and turn around and walk away.
	KIM DALEY (Churchill Northern Studies Centre) (P 4) Chuck is one of the founders of polar bear biology....He was one of the first Canadian Wildlife Service polar bear biologists. Out tagging, and tracking, and starting the mark and capture program that continues to this day in the North, and also here in the western Hudson Bay population. FRED BRUEMMER (Wildlife Photographer) (P 15) You know it's like any other study that...(SKIP SENTENCE)...somebody had to think up these things, and on that basis of course it goes on. It goes from Newton to Einstein, but somebody had to do the Newton part first, and Chuck is in that category. He is the earliest one who did systematic polar bear work....(SKIP SENTENCE)....Everybody else basically built upon what he did. Small by small you add up these things, and then again you have to remember that somebody somewhere had to begin and Chuck began.

VIDEO	AUDIO
Images of papers Chuck wrote, close up of his name in bibliographies	KIM DALEY (p 5) And with publications I can't even begin to list the amount of information that in his early years working with the Canadian Wildlife Universities that he's published to this day that is still being cited about in almost any paper being written about polar bears. BILL LACROIX (Montana Human Rights Network) (P 1) Well, he started a lot of things that became standards in bear biology and even ecotourism. He's just one of those people that made things happen in the field that he choose and even outside the field that he choose. I've seen him at the farmer's market over the years. For all that he's just a regular guy. STEVE MILLER (Hudson Bay Helicopters) I think the whole polar bear thing is his legacy. He started the interest in polar bears, he started the research--the real research into them, and ah, he just has to go down as the one who brought that to the forefront. And I mean Canada is one of the prime ah areas for polar bear research, just because of the accessibility, and Chuck was the one who started it. That's all there is to it. JAMIE JONKEL (Son; Wildlife Biologist, MT FW&P) (P 10) Dad started a lot of the bear sort of bear research. Ah, started the IBA, ah, started almost everything you look at out there, Chuck was one of the early day bear biologists that started, ah, all of the pathways that all of the bear scientists are following now. FRED BRUEMMER

VIDEO	AUDIO
	(P 20) Everything later scientists did, they could say, this was already tried by Chuck Jonkel and he found this and that.
Arctic landscape; aerial footage of polar bears from chopper	CHUCK JONKEL (INT #2) (P 11) By and large nobody knew where we were. We'd be sometimes out two or three hundred miles from where we'd filed our position and where we were gonna be for the day. You know, it's--you're following animals and pretty soon you're a hundred miles away in a helicopter. HENK KILIAAN (P 1) We used to do rounds and look for tracks of sows and cubs coming off the shore, ah on the sea ice, which was usually the end of March and the first couple of weeks in April. So if we found, ah, fresh tracks, or if, you know, a track that could be followed--of a sow and cubs, ah, we used to backtrack it inland, and try to find the location of the den. Which we were quite successful at.
Aerial footage of polar bear tracks	IAN STIRLING (Researcher Emeritus, Canadian Wildlife Service) (P 2) We were, uh, trying to delineate some of the areas of the terrestrial denning area that--that the polar bears have there, 'cuz it's a fairly unique area where the pregnant females actually go in and dig dens in earth--in the frozen earth, which is quite unusual.

VIDEO	AUDIO
Footage/stills of denning area at North Twin Island (have stills from Brian and from Chuck's slides)	IAN STIRLING (P 2) Chuck and I were going around and we were measuring the insides of dens and, ah, looking at what the permafrost was. And of course, Chuck was sitting in the helicopter, and it was my job to go inside and measure them, and I was fairly enthusiastic and young and inexperienced and wasn't really looking around at the fact that there was an awful lot of fresh dirt dug out around the--the entrance. So I climbed inside to start taking some measurements and noticed...fortunately for me, this was a den that had two big rooms in it. CHUCK JONKEL (INT # 2) (P 23)...It was almost thirty feet down to the end of the den and there was a great big slab of pure white ice, big ends of ice that the bear was sleeping on. He had dug down to that just to keep cool on that slab of ice and the chamber was...There was this big slab of ice as big as a sofa where's he'd been stretched out sleeping in there and it was just so far down he didn't hear us...
Try to find picture of 1460 pound bear--check in Stirling's book or Passion for Wildlife book	IAN STIRLING (p 2) And I, as my eyes adjusted to the darkness in there, I started to notice that the, uh, white wall of permafrost in the second room was moving, and I realized of course it wasn't permafrost, so I bolted out of there. And, uh, a few minutes later a, uh, this great big bear came out that we immobilized and, uh, it was 1460 pounds, so it was probably a very lucky thing for me it was facing the other way and in the second room when I naïvely climbed in to measure some dens. Chuck thought it was pretty funny.

VIDEO	AUDIO
Arctic landscape with pressure ridges, leads, snowdrifts	CHUCK JONKEL (INT # 2) (P 10) We'd go out and work and you had to be looking out for the bears, but you also had to be keeping track of where you were, which isn't easy. CHUCK JONKEL (INT #2) (P 11) When you're looking for white covered land on white covered ocean, it's awfully hard to tell whether you're over land or whether you're over the ocean. CHUCK JONKEL (INT #2) (P 11) Whenever I could, I'd take a local Native person along, because they knew how to read the directions in the snow. Written in the snow. And they knew things about the sea ice and pressure ridges and all the ice features, all the pressure ridges. Even the angle and the depth and the criss-crossing of the drifts in the drifting snow. They could look at that and they could look at the pattern of the little snow drifts criss-crossing one on top of the other, on top of the other, on top of the other and they'd know where they were based on that.
Check slides for photos of Chuck with Inuit people, or photos of Inuit people he worked with	DICK RUSSELL (p 4) Chuck's name was frequently invoked in personal conversations I had with the older Inuit who could remember meeting him in the villages and really obviously liked him and respected him. I thought that was one of his strongest attributes, was that rapport, that special rapport that he had with indigenous people of the North. HENK KILIAAN (P 17) The Inuit were always asking about him--How is Chuck

VIDEO	AUDIO
	Jonkel doing, you know? CHUCK JONKEL (INT #2) (P 10) Well, surviving the arctic takes a lot of your day. CHUCK JONKEL (INT#2) (P 11) We had to invent all sorts of ways to keep the helicopters serviceable and how to deal with storms that came up unexpectedly and finding your fuel cache. CHUCK JONKEL (INT#2) (P 11) So, it was a real challenge to understand and be able to take care of yourself in terms of where were you, in terms of how you deal with storms, how do you deal with emergencies with the aircraft. We piled up once and we've had flame outs and we hit the ground hard and cracked this and that and there's things that we had to work on and fix where we were because nobody else knew where we were. CHUCK JONKEL (INT#2) (P 12) You know, it was you and the polar bears and the ice and the snow and the helicopter and the pilot. And that was it. Everything was focused on little things. You just forgot everything else until you come back and get warm and get a belly full and get stretched and think about okay who am I? Oh yeah, got that figured out. Well, where am I? Figure that out. Okay, what am I doing? Tagging bears. Okay, now I can go to sleep.

VIDEO	AUDIO
	CHUCK JONKEL (INT #2) (P 17-18) Working with Sucostrin was a devil because it was a muscle relaxant. It was very narrow margin of safety and with just a little bit of an overdose it would stop the diaphragm. So, it would immobilize them, but it didn't drug them. They were conscious and they were struggling and trying to bite back or run or whatever, but they couldn't because the neuromuscular junction was blocked by Succinylcholine and so, there's the poor animal just tense as all get out. Aware of what you're doing but unable to move. Like that dream you might have where you can't move and end up the lions are coming straight at you and you can't run. You can't run away.
Image of polar bear being darted, fading in and out with scenes of arctic ice to represent bear's "dream"	VIC CHARLO (V.O., from "Polar Bear Jail") What do bears dream of when they are all tranked up? Dreaming of ancient ice to cover Hudson's Bay?
	CHUCK JONKEL (INT #2)(P 18) Anyhow, that's kind of the dream that the bears have, you know. You're right there and you're hurting them and they can't move....(SKIP 2 SENTENCES)....You have to help them breathe during that time because their bodies are so rigid they're not doing any breathing. It might go on for two minutes.
	FRED BRUEMMER (P 11) Chuck and I had given artificial respiration to I don't know how many bears and it's hellishly hard work. You pump up and down, up and down, up and down and when you finally get the bear back to breathing normally and it's

VIDEO	AUDIO
	all over and the bear's recovered. It's a wonderful feeling. CHUCK JONKEL (INT # 2) (P 19) ...The system that I developed was one hand on a handful of skin right by the ribcage, and then the other one on the shoulder or the front leg. I'd pull them up and then I'd push down and put my knee on them. Use my weight to force the air out. Then, pull up. So, let him suck all the air in. It was hard. It was hard work, but I had to invent it. But it's actually a lot easier than people because you got all this loose skin in his front leg. Pull on the skin and the ribcage just comes up along with it and make a real sucking sound. FRED BRUEMMER (p12) On polar bears, Chuck was undoubtedly the first one who did that and successfully. He did a hell of a job.....(EARLIER, SAME PAGE) It can be an awful long time. I mean it may only be half an hour but it seems very very long. It's a real struggle....(SKIP PHRASE)...Chuck likes bears and so do I and for us to lose a bear was much more than a number of the bear. It could have been a personal friend. GEORGE JONKEL (Brother; Bird Biologist) (P 4) Chuck has lost fewer bears in his career than some biologists I've known have lost in one year, and working on bears in the Arctic. IAN STIRLING (P 1) We were still working out the most basic things of trying to handle bears, how could we safely immobilize them, what kind of tags would stay on them, so it was...a

VIDEO	AUDIO
	trial and error sort of a period. CHUCK JONKEL (INT # 2)(P 19) Multiple doses are always bad, because you didn't know, did they get all of the first one, or how fast is the old one coming out? Should I give them a new one? So, we always tried to avoid that. If we were almost done, we'd, a lot of times, just hold the animal, pin him down and hold him until we'd get the last measurements taken or whatever, and then we'd clear the area and literally hold them down and jump up and run. Hope they didn't come to. HENK KILIAAN (P 9) A lot of our work was sort of in initial stages when the first immobilizing of bears was done with Sucostrin, which was a very tricky drug to use, you know. And you know, we have had a few close calls with bears suddenly standing up while we were working on them, and luckily walking in the other direction. IAN STIRLING (P3) We had a bear that was more or less immobilized but quite lively, and it was in a little creek, and Chuck told me to stand on the back of its neck and hold its head down while he put tags in its ears. GASTON TESSIER (Wildlife Biologist, retired, Canadian Wildlife Service) (P2) So yeah, he says, "You sit on its neck." I mean the bear just lifted up and Gaston went tumbling, and that was it. There was no way that we could keep him down HENK KILIAAN (P 10) I remember one time I was

VIDEO	AUDIO
	sitting on top of a bear holding him by the ears or the jowls, so that Chuck would pull a little tooth out of it [gestures with hand]. Chuck would say, “Hold him still Henk.” I would say “Chuck, that bear is--he’s getting lively! He’s starting to move his jaws way too much.” And suddenly the bear, you know, I was sitting on him, suddenly stood up and walked away. And I quickly fell off in the other direction. Of course, your heart goes a little bit--takes a few extra beats. HENK KILIAAN (P 14) And at one time I think Chuck sometimes used to check out bears in the beginning stages with Sucostrin, ah, by sometimes sticking his boot in the mouth. You know? And then feel when the bear starts to come out of it a bit, ah Chuck would figure he could feel by the strength of the jaws when it was time sort of to leave. And I think at one time, the bear bit a little bit harder than the--then Chuck had cared for. I don’t know if the bear punctured the boot, but he definitely said ouch! IAN STIRLING (P3) He seemed to have this, uh, this way of approaching bears as if somehow the bears would understand that he...(cut the uh’s)...was part-bear himself and uh and shouldn’t be, uh, was never in any danger. CHUCK JONKEL (INT #2) (P 19) But mostly with the polar bears they’re just so cool. They’d look at you...(skip sentence)...I had a few chase me but most of the time they were just

VIDEO	AUDIO
	kind of like, what did you do that for? They'd look at the dart, look at you and how come you hurt me? DICK RUSSELL (Wildlife Biologist, retired, Canadian Wildlife Service) (P 3) Oh, yes, there were times that polar bears came out of drugs too early. But, fortunately, polar bears we found to be very good-natured animals. They didn't get angry like the grizzly bears who really lose patience with you on something like that. BRENDA CARTER (Arctic wildlife artist, field tech) (P 2) In Greenland they say that only the seventh bear is a danger. But of course you don't know what the seventh bear is. The bears typically responded by running away. CHUCK JONKEL (INT # 2) (P 17) One time I was...I had a bear caught in a foot snare, and I'd shot a dart into him. It was...a lot of the polar bears were so cool. They really didn't get alarmed. You walk right up, you know, and you got ten feet away and you might lift their head up and look at you a little bit, but you were literally unimportant. If you weren't a ringed seal you weren't important to the bear. Anyhow, this bear was quite tractable, and I'd shot a dart in him and he looked at where the dart when in. He looked at me like, what'd you do that for? And pretty soon he put his head down in his paws and I thought he was going under. I told Fred, I said, he's not quite ready yet, but he's going down. I want to give him a little bit more, but I don't really want

VIDEO	AUDIO
	to shoot another dart into him. I said why don't you go around to the other side and kind of shake your gloves at him. Keep him busy and I'll go up with the hand syringe and give him some more drug. So, Fred went around and got on the other end of him and was making some noise and fussing at him with a stick, and I walk up in back of him just with a hand syringe, stuck it in his leg, squirted the drug into him. He kind of looked at me like, what did you do that for? Looked over his shoulder at me, and then after a little bit he was asleep and we worked on him. Well, I took the dart and found out it hadn't been fired. He was totally undrugged when I walked up and gave him the shot with the hand syringe, and that was like a six, seven hundred pound bear. He could make mince meat out of me, but he just kind of looked at me. What are you doing back there? DICK RUSSELL (P 3) A grizzly would never have put up with that. BRIAN KNUDSEN (Wildlife Biologist, Knudsen Wildlife Management Systems) (P 9) Chuck has a special relationship with bears. When he would be handling the bears you could see that it was the kind of relationship that was based on caring. CHUCK JONKEL (INT # 2) (P 20) I never left the animal until it could get up, and a lot of people get done and they leave, but I always would wait until the animal was able to take care of itself.

VIDEO	AUDIO
Still photos of Brian & Chuck working on bears	CHUCK JONKEL (INT #2) (P 16) I'd been using a muscle relaxant, but had Sernalyn, but I was not really familiar with it yet. It was much more effective than Sucostrin and easier to work with eventually, but at first I didn't, you know, I had to learn how to apply it and what the symptoms were and you know, but it said right on the vial that the animal will be anesthetized with the following dosage. BRIAN KNUDSEN (P 2) We wanted to roll the bear over so she would be on her stomach so she would be able to breathe properly while she was coming out of the drug. I was rolling the back end Chuck was rolling the front end. CHUCK JONKEL (INT 2) (P 16) So, anyhow I'd done everything just the way it said on the bottle. This bear had been lying on one of it's sides and I wanted to flip it over so the other lung would be working and you wouldn't get fluid build up in the lung that way. So, anyhow I was about half done with my work and I rolled the bear over and it reached up and bit me. BRIAN KNUDSEN (P 2) He was pretending that the bear had his arm in her mouth and he was hitting her across the nose kind of looking like Inspector Cluso having fights with his assistant in the Pink Panther movies. I thought this was pretty funny so I started laughing, but was still trying to turn over my end of the bear. Then, he looked up and he wasn't laughing...(SKIP 2 SENTENCES)...Well, he wasn't kidding. The bear had started to come out. The jaws come out first

VIDEO	AUDIO
Chuck shows his arm	and the bear had bit his arm and put two canines through the top. Two canines through the bottom. So, he had four bear canines between his wrist bones and his parka had jammed between the molars, and that is what kept one of the bones from being crushed. He was looking for some help here. When he looked up and saw me laughing he was looking for more than that from me because there was nobody else nearby at the time. CHUCK JONKEL (INT 2) (P 16; EARLIER, BEGINNING OF STORY) Well, yeah I still got a white spot right there. BRIAN KNUDSEN (P3) His advantage over the Frank Brazeau situation was that when he was at cocktail parties he could show the women who were willing to be impressed by this, the scars on his arm. Whereas, Frank Brazeau, if he ever went to a cocktail party, was not able to show his scars to people in that kind of a setting.
	CHUCK JONKEL (INT #2) (P 20) Oh, Frank was a French Canadian Guy from north of Ottawa, Maniwaki. He was our storage guy and I needed fuel caches put out. So, he'd come up with me to put out the hill caches while I started to work. FRANK BRAZEAU (Technician, retired, Canadian Wildlife Service) (P 3) I finished my work on Friday, so Chuck there said, "Tomorrow you're coming to assist me in the polar bear tagging."

VIDEO	AUDIO
	GASTON TESSIER (P 6) Frank and I were with Chuck that day, and of course we were looking for some of polar bear dens. CHUCK JONKEL (INT # 2)(P 21) I wanted to go down to Somerset Island, which was to the south, because there were some lakes in the map it showed. I knew on the lakes there were drifts, and if there were drifts there might be some bear dens. I said, I bet there's some maternity dens down in that area where the little lakes are. CHUCK JONKEL (INT #2)(P 21) We got back in the helicopter and I said, there is another bear right there. It looked like she came out of that den. So, anyhow, I was collecting data on the dens. Just how did they construct them and how they work? What were the parallels? Did they have system to what they do, what they do? They have very good dens and very big dens, but I wanted to measure them in terms of depth and width and height and how big a chamber...a cubbing chamber was, and all that. Anyhow, I said, there's her den, right there. CHUCK JONKEL (INT #2)(P 21) I ended up above her because I knew that dens went uphill in the drift like that. So, the land was just above. It was only about ten feet higher or so, but a little bit higher. And then we walked down there in the helicopter and took them in a loop because I knew the dens go uphill into the drift, but I didn't explain that to Frank. We just walked around, and I said, okay,

VIDEO	AUDIO
	you stand here by the entrance. I'll walk in. I'll do the measurements. I'll call them out, and if you'll write down what I yell. Well, I crawled back up in there like thirty or forty feet, and there was a bend in the tunnel, and I didn't like that. I couldn't see the end. It was quite a ways in. I was on my hands and knees and it was hard to turn around, but anyhow I decided I was gonna rethink this whole thing. I was backing out, and Frank saw me backing out and decided it was time to go back to the helicopter and get some cigarettes. Only I hadn't explained to him that the den went up hill and that we'd made that circle on purpose. CHUCK JONKEL (INT #2) (P 21-22) So, he's walking straight to the helicopter and I pulled my head out of the den and looked up, just as he was walking up the hill, and I started to yell, Frank don't go there! FRANK BRAZEAU (P 4) But just...I noticed sinking, something said jeez, and I seen this big head grab me by the leg (?). I said, "She's got me! She's got me!" CHUCK JONKEL (INT # 2)(P 22) ...and these big yellow arms come up out of the snow. GASTON TESSIER (P 6) ...all of a sudden, Frank disappeared. CHUCK JONKEL (INT #2) (P 22) She had scraped the ceiling of her den, so where light came through, and actually some heat through, but it was still

VIDEO	AUDIO
	about a ten inch layer of snow, which was kind of like a greenhouse. It was so warm in there. Anyhow, she could see him walking. She could see his shadow through the snow, and when he got right over the top of her, she just broke through and pulled him down in, and he yelled "Help! She's got me!" FRANK BRAZEAU (P 4) Down the hole I went, and I got up and I start swinging. I seen fur and went for it. I seen the bear face to face, and I start swinging, and swinging. (?) am I shouting it loud. I know I was punching that bear, I don't know how many times, but I was punching it. And then I remember she kinda got up and she went like this, "Ah, I'm gone. I'm gone."....(P 8) There was no way I was going to get out of there. Not in a, it was about six or seven feet deep there in there with the three bears there. The mother and the cubs... CHUCK JONKEL (INT #2)(P 22) And I went running up there, and he disappeared down the hole, and just as I got to the hole he popped up again, and I grabbed his arm and pulled him up out of there, but she'd been chewing on him down there in the meantime. FRANK BRAZEAU (P 4) Then I, I guess she threw me out the hole; then I seen blue sky and I turn around to my left and I see the bear. Her two paws are top of the snow and just her head. She's trying to come out of the den, but I don't think she really wanted to come out of the den. But I didn't want to stick around to find out.

VIDEO	AUDIO
	CHUCK JONKEL (INT #2)(P 22) And we both ran like hell for the helicopter and she came kind of halfway out of the den and looked at us and looked at the helicopter and looked back at the cubs. Then looked at us, looked at the helicopter and then she looked back at the cubs, and then she slowly went back down into the den. FRANK BRAZEAU (P 4) So, they called in on the radio into the nurse's station. They said, ah, "Be sure that the nurses be there because there was a guy that got mauled by a bear." So we got in the helicopter and we headed to Resolute. GASTON TESSIER (P 6) The funny part was, once we got back to Resolute, and we take Frank to be seen at the hospital. And after the nurses look at it and they say, "Oh we wonder if we should give Frank, you know, rabies shot. Have you had your tetanus and everything else?" I remember at the time Chuck saying, "Oh, don't give him anything. Think of that poor bear. Who's gonna give her the rabies shot?"
Title card: In 1973, the IUCN signed the Agreement on the Conservation of Polar Bears, establishing a strategy for the conservation and management of polar bears and securing traditional hunting rights for the Indigenous people of the North.	

VIDEO	AUDIO
Title card: Chuck Jonkel was a driving force behind that agreement.	DICK RUSSELL (P 5) I think undoubtedly the work that he did on the International Polar Bear Conservation Agreement stands out in my mind as being a singular achievement of Chuck. He wanted to have something like that since the moment he started working on polar bears in 1966. He could see the need for it and he brought a lot of scientists and government people from other countries on side thinking that this was a good idea because Chuck had the idea we shared polar bear populations, not to the extent that some of the Russian and Europeans thought that polar bears were one big population. CHUCK JONKEL (INT # 2) (P 6-7) They had read this book by Peder Pedersen, a Dane, that said that central polar ice moves seven miles an hour around the pole in a clockwise manner. They knew if a polar bear sat down, he would float all the way around the whole polar basin. At seven miles an hour.
Still photo of first IUCN Polar Bear Specialist Group. Chuck is on the right end of the front row.	DICK RUSSELL (P 5) Chuck saw many sub-populations, but still he looked at the whole species and thought that it would be advantageous to polar bears everywhere if we had an international agreement. When they got down to our negotiating agreement in 1972 and the agreement signed in 1973, chuck was at the forefront of the drafting of that agreement. CHUCK JONKEL (INT #2) (P 7) The Russians were pushing real hard to have the total full-on moratorium on hunting, which would greatly hurt Canadian Native People. The Inuit depended on polar bears for rugs and for blankets to sleep on in their

VIDEO	AUDIO
Still of Inuk with polar bear pants from Chuck's slides (??--might be from Greenland, not Canada)..and/or still of polar bear hides	igloos and on their komatiks and such. IAN STIRLING (P 6) There is uh a long-term use of polar bears by aboriginal people, Inuit in particular, a very important part of both the culture and the economy. Ah, nobody wants to see polar bears be overharvested, whether you're a white person from the south or an Inuk from the north, and so the quota system was basically set up, ah, supposed to be sustainable for all populations. FRED BRUEMMER (P 8) I lived with people that still remember being "discovered," who had lived until their early twenties hunting exclusively with harpoon and bow and arrows, and had no knowledge of white men...(skip 2 sentences)...The moment they saw how a gun worked compared to a bow and arrow. Don't forget they didn't have wood. They were very laboriously put together, tied together with sinew and wrapped with leather...(skip sentence)...You had to hide, and then it was very difficult. And then, suddenly somebody comes up with a gun. Wow! This thing worked. I mean overnight everybody wanted the gun. FRED BRUEMMER (P 8) The moment you started to have guns, you also had to have protection. Natives never overhunted for a very simple reason that if they did they starved to death. That is simply the balance of nature. They were just as subject to it as any other predator. FRED BRUEMMER (P 9) There were no Native hunting rights. The RCMP was there to see

VIDEO	AUDIO
	that certain laws were enforced, but hunting limits and hunting rights were at that time not an issue. But they were going to become an issue, you know...(skip sentence)...You have to start somewhere. If you're just at the very end of the few polar bears left that we should protect, it's too late. FRED BRUEMMER (P 9) Now we have to protect them. It would have to be somebody who is out of it and that was Chuck. He was not the hunter. He was the one who was in harmony with the hunter because he himself hunts, but at the same time could also see that unless you protect the animal that there won't be any animals left. To find that balance, you need somebody like Chuck, and he was one of the first to see it. DICK RUSSELL (P 5) I really credit him for probably the single greatest contribution to the achievement of that agreement and having it come to flourish, and I think it was his foresight that allowed that to happen. So, I think that's one of his greatest achievements, and it is one that has stood the test of time. It's still a very good agreement on the conservation of polar bears and still adhered to largely by most of the nations.

VIDEO	AUDIO
Panoramic footage of sunrise over Waterton Park and Chief Mountain from the porch of the Hawk’s Nest, the Russell Family Homestead	CHUCK JONKEL (INT #2) (P 1) It came... First on a gentle glow On the fringe of a jet black pencilled cloud, So faint it almost seemed a guess. As moments passed, The cloud began to glow as if within Until a firey brand it made. And then the sky itself awoke today... From stern to stern, the broad red smile, Took place of the milky black. With silent bells and noiseless trills, As trumpets blare, A sound not heard but felt, The sun approached the crest of hills. Rushing on, a tenseness felt, Like spring in a southern breeze, Filled to bursting Like a tiny wren and then... With cymbal force, bouncing high, Not slow but all at once, The sun was up, the break of day. KIM DALEY (P 1) Chuck always says, “Sunsets, sun rises, and full moons are the key to a happy and healthy life.”
Beth speaking, images of Russells, Hawk’s Nest, Waterton	BETH RUSSELL-TOWE (Trail of the Great Bear) (p 1)The Hawk’s Nest is the traditional hunting cabin of the Russell family and their forefathers. It’s perched high on a hill overlooking the Waterton Front from Chief Mountain all the way up to the Crow’s Nest Pass.... BETH RUSSELL-TOWE (P 1) It has a remarkable view and it also has a remarkable history in terms of being a place of conversation, debate and philosophy and conservation. CHUCK JONKEL (INT # 2) (P 25) The sunrise coming up over the prairie or the

VIDEO	AUDIO
	rainbows over the mountains, shooting stars streaking across the sky. BETH RUSSELL-TOWE (P 5) The Russell home was the center of conservation thinking for many many years and that's where it all happened and those were the people and the family that sort of where it all took place and the family that led it in that regard. DICK RUSSELL (p 9) Chuck and my dad got along really well
Still of Andy Russell on porch (from May Hawver)	CHUCK JONKEL (INT #2) (P 25) Andy was great for visiting everything about the olden days...(SKIP)...He was a great voice for wildlife, for nature, and for the parks and for preserving habitats and such. CHUCK JONKEL (INT # 2) (P 24) A lot of his thinking and his accomplishments were tied really to that beautiful site.
Stills of Andy Russell in Waterton area--on horse, hiking--must acquire. I've seen some online and in books.	CHUCK JONKEL (INT #2) (P 25-26)...He became a very strong voice for environmental concerns and fought the Old Man River dam. And a lot of other issues. Canadian-wide issues. He would be there getting in his two cents. A lot of the bigshot politicians in Ottawa knew Andy Russell. When they needed him, they would summon him to Ottawa for this and that. Kind of a strong force. BETH RUSSELL-TOWE (p 5) I had the incredible joy and opportunity to sit there and listen to Chuck Jonkel and Andy Russell and Charlie and Dick and John debate different philosophies. Heresy would come.

VIDEO	AUDIO
Dick and Chuck on porch in Sept ’09	DICK RUSSELL (V.O.) (p 9) We had many an evening out on the porch here...(skip)...Talking and philosophizing, lots of political discussions. Mainly how it pertains to environment, decisions made. BETH RUSSELL-TOWE (P 5) When I think of the Russell’s. I almost always think of Chuck in the same mindset, the same conversation. They set new trails together in terms of the thinking about bears. They must be cut from the same cloth of philosophy. DICK RUSSELL (P 3) We thought so much alike.
Find photos of Andy, Dick and Charlie--have seen them in book or online...ask Dick	DICK RUSSELL (P 1) My dream was to work, do research on polar bears, because I had worked with my brother Charlie and my dad on filming grizzly bears in Alaska and the coast of British Columbia and in the Rocky Mountains here on the ranch....(skip)...So, I got to work on polar bears, and that’s how I met Chuck and started to work on polar bears. DICK RUSSELL (p 2) We became close friends in the years I was doing my research and helping him with his studies on polar bears. I got an opportunity to do my work on food habits of polar bears and he got my help on his tagging and some other studies of polar bears. We developed quite a close friendship over those years.

VIDEO	AUDIO
Hawk's Nest, Russells, interspersed with footage of Chuck speaking; map following waterways from AB/MT to Hudson Bay	CHUCK JONKEL (INT # 2) (P 25) Waterton Lake originates partly in Montana, partly in Alberta, and flows on down and becomes the South Saskatchewan, and then goes into Lake Winnipeg, and then into the Nelson, and then into Hudson Bay. So, there's a direct connection from the Hawk's Nest and Montana incidentally right from that area right up to Hudson Bay and to the food chain of the polar bears.
polar bears at Hudson Bay.	Part of which originates right where the Hawk's Nest is. The water flows north, carrying nutrients and minerals that feed the food chains which feed the polar bears.
Footage from the porch of the Hawk's Nest	CHUCK JONKEL (INT # 2) (P 25) It just, I don't know, with the prairie on one side where you can get these beautiful sunrises, and then the vista of the Waterton Valley and the Rocky Mountain to the west, rainbows spouting all over, big meadows down below with bears and elk and such that you can see right from the deck. Sometimes you can see six eight bears at a time just sitting on the deck at the hawks nest. A whole herd of elk or some moose cutting through the rounds. Now the occasional wolf and coyotes and black bears and such. It's a great place for just sitting and sitting and watching the world. It's a very inspirational place.

VIDEO	AUDIO
Still photos of Chuck's mom, Ruby, family farm	CHUCK JONKEL (INT #2) (P 2)....When my mom was born my grandmother was down in this sweet corn patch picking sweet corn with my two uncles, then would go to fill cart and sell in our yard. And then she felt the baby coming, but she didn't make it up to the house. So basically my mom was born in the sweet corn patch, but nobody really thought that much of it. CHUCK JONKEL (INT # 2) (P 2) People back then could cope with a lot.
Still photos of Ruby as an old woman	CHUCK JONKEL (INT#2) (P 38) When she was in her eighties she decided to go into truck farming and planted this huge tomato patch.
Depression-era images	CHUCK JONKEL (INT # 2) (P 1) The Depression was extremely hard on men. They failed their families, they failed personally, they couldn't get work, and they wandered. It ruined a lot of men. They ended up alcoholics, ah, people year after year, but then left the women at home with the kids and no money and it made them extremely strong. They couldn't buy a bottle and sit in the brush along the railroad tracks. They had to stay at home and take care of the kids with no income, and the Depression was hard. You know, we're in hard times now, but nothing like the Depression yet. My mom took us from Chicago where we were living and left us with our grandparents up in northern Wisconsin. Well, my grandparents had raised six kids of their own. They didn't need three more, but they had a farm so they had food.

VIDEO	AUDIO
Still photos from Chuck's childhood	CHUCK JONKEL: (INT #2) (P 2) When I was seven we moved from my grandparents to this little farm and we had, so we had one more job, which was taking care of the farm and the cows, and chickens and all those sort of things. I used to work for the neighbors....He taught me, when I was seven I had my first trap line, he taught me how to trap mink and muskrats. GEORGE JONKEL (P 2) We roamed the woods a lot when we were kids. CHUCK JONKEL (INT #2) (P 1) When I was five and my brother was seven he got his first .22, and we'd hunt squirrels and bring then home for red meat. We poached our first deer when he was nine and I was seven, and that's how you got by. That's the only red meat you can afford to have. CHUCK JONKEL (INT #2) (P 4) The interest in wildlife came, I think, came from interest in farming. You know, I got to know pigs, and cow, and chickens, and turkeys, and geese, and then with the hunting and got to know wild critters and such. But in those days there was no such thing as a wildlife biologist. GEORGE JONKEL (P 3) Chuck and I both did hunting for raccoons and for skunks. There were a lot of striped skunks scattered, and we'd hunt at night and then come and sleep in school in the daytime part of the time. But we hunted at night for the raccoons and skunks. And we got enough, and we'd have to prepare the pelts....(SKIP)...The local fish and game club--hunting

VIDEO	AUDIO
	club would buy the carcasses from us, for fifty cents a pound, big money. And we thought it was wonderful, because when they prepared 'em and had a feast for their big fall get-together, they'd always give us free admission to the feast, so we could go in and sell them the raccoons and then go in and have a raccoon feast at the--at the hunting club. CHUCK JONKEL (INT #2) (P 4) He went with the birds and I went with the mammals, and we both ended up as wildlife biologists as our life work, but it all goes back to grubbin' around on that sandy stump farm with my grandparents and poaching cottontails, and squirrels, and eventually deer to have some red meat.
Still photos of Chuck as a young man, photos of young Chuck working on black bears	CHUCK JONKEL (INT #2) (P 4) I got very interested in wildlife that way and so did my brother. Just a little by little by little we did more hunting and such, and then he found out that you could actually go to school and work with wildlife, and then I learned that out from him. That go to school and you learn about wildlife and get jobs. There were agencies who were starting by that time to hire wildlife biologist. A lot of people really didn't think they were scientist or researcher, or whatever. Thought they were just playing with wildlife, but you know gradually it became a profession and both of us stayed in it. CHUCK JONKEL (INT #2) (P 4-5) Well, bears kept falling in my lap.....(SKIP)...The last week of school, well, a teacher at the University of Montana, P.L. Wright, came walking

VIDEO	AUDIO
	up behind me one day and there he said “you ever thought of going to graduate school?” And I said, “Hell no.” And he said, “Well you better think about it. I need another person to work on the pine marten study.”
Young Chuck holding a pet pine marten	And ten days later I was a master’s degree student....(SKIP)....Well as I was finishing the work on the pine marten I had gotten married by then and I had a little boy Jamie, and I needed work.
Still photos of Chuck, Joan, and Jamie	The dart gun had been invented in 1957 and by 1959 I was looking for a job again....(SKIP)....With a dart gun, this--it was possible to work on bears and do research on them, and by 1959 it was available...(SKIP)....Before that you couldn’t do research on bears because there was no way to handle them. With deer, antelope, grouse, and squirrels and such you could just wrestle them down, or find them in a fox trap, and squeeze them, and tag them, and tattoo them and such. But with bears you couldn’t do that sort of thing. It depended on the dart gun we had invented, and I needed work.
Still photos of UM campus in the 1950’s (must obtain)	I had two job offers. One was to start the black bear study, and the other was to rake leaves on campus. The leaf job actually paid more, but I thought, “I’m a biologist. I better take the biologist job.” But I didn’t know zip about bears. In fact, I was kind of mad at bears because they were forever ruining my pine marten traps when I was doing the pine martens. They’d squash the trap and steal my bait.

VIDEO	AUDIO
Still photos of Chuck, Craigheads, Pearson and Piersen (must acquire)	Well that year, 1959, I started my black bear study. The Craigheads started their grizzly study in the Yellowstone. Art Pearson started the grizzly study in the Yukon and a guy named Doug Pierson a black bear study in Washington State on the Olympic peninsula. GEORGE JONKEL (P 4) He's worked on bears for over 50 years. Quite a long career on bears. It might be a record.
	JAMIE JONKEL (P 4) You know, everyone was sort of produced from Chuck's litter, and I got to be in the litter, so, ah, you know, ah, all of the peers I work with all look at Chuck as like the person that started them out. BRIAN KNUDSEN (P 1-2) Those first years when we were in the field together I was able to kind of soak up a lot of his attitude towards work...(SKIP)...It's pretty important to somebody who's nineteen and twenty, which is the ages I was then...(SKIP 2 SENTENCES)...Chuck, as a role model for working in the field, attitudes towards social issues, he's a role model that I'm grateful that I had, because I could have turned out different. KIM DALEY (P 1) Chuck has influenced my work in many ways...(SKIP SENTENCE)...He is the one who brought me here to Churchill originally, and he also now visits me in Churchill, so without Chuck I don't think I would be where I am today, and as with what I'm doing, and accomplishing

VIDEO	AUDIO
	here in Churchill working with bears and Churchill Northern Studies Center. KIM DALEY (P 1, EARLIER) It helped me in many ways to focus on what I wanted to accomplish, working with bears. IAN STIRLING (P 1) Chuck started in ’66 I think it was, and I started in ’70. KIM DALEY (P 4-5) And some of his (students ?)are now--like Stirling, for example, is one of the lead biologists, who is actually getting to retire this time. He’s Emeritus at the University of Alberta, and he is now in that role, as well as the other thing that Chuck has been able to do is continue to support people like myself with our research, and being as he gives his opinion, as well, as brings other people with similar interests together. DICK RUSSELL (P 2) I got an opportunity to do my work on food habits of polar bears and he got my help on his tagging and some other studies of polar bears. DICK RUSSELL (P 2) We used food snares often to capture the polar bears and then dart them and put radio collars on them and tag them and so on. So, I got to learn that end of biological business. DICK RUSSELL (P 2) That was my introduction to High Arctic and it was great it was wonderful experience. I went on from there to do work with other projects on caribou and muskoxen.

VIDEO	AUDIO
Fred Bruemmer’s photos	HENK KILIAAN (P 8) ...We quite often had---way in the older days, early 70’s, had a guy, Fred Bruemmer along. He used to be quite well-known photographer, he used to make beautiful coffee table books about the North--the people and the wildlife...(SKIP)...And we used to take him along, and he used to help, ah, Fred, getting his footage and his material, so Fred could, you know, write nice books and at the same time communicate his message down south....(SKIP)...So indirectly, you see, Chuck did that. CHUCK JONKEL (INT #2) (P 28) Fred Bruemmer wanted to get to know the Arctic. CHUCK JONKEL (INT #2) (P 29) He decided then he wanted to be a photographer, and he wanted to specialize in arctic topics, but there he was working underground in southern Ontario with very little money. With the little money he had, he bought three cameras and a few rolls of film and started developing the idea somehow of getting north and becoming the arctic photographer. He wanted to specialize in arctic topics. So, he came to Ottawa to see me and talk about the Arctic. I said, well, why don’t you go there yourself? Well, I don’t have any money. I said, well, I need some help in the summer. I’ll hire you and you can come up and learn the Arctic. On your time off, you can take photographs, which is why he came to see me. That’s what he was hoping might work out, and it did work out. From my standpoint it was a beautiful relationship because he’s such a hard worker. FRED BRUEMMER (P 1) It lasted for all that

VIDEO	AUDIO
	summer and late in the fall we went all over the North. So, it was a very very good thing, and Chuck was a wonderful person to be in the field with. He had lots of field experience. He knew what he was doing, and he was fun to be with.
Bruemmer's photos--first polar bears, then marine animals, then Alaska (get permissions)	CHUCK JONKEL (INT #2) (P 29) And it worked out great for him. He started getting a collection of photographs, and it worked great for me. I had a really good deal that helped...(SKIP SENTENCE)...Then, he decided that he needed to document all through the environment--aquatic environments. The marine areas. So, I introduced him to some of the Fisheries Research Board people in Quebec. I told him, boy, hire him, you know, in some capacity. Whatever it is he'll do a great job. So, they worked out the same relationship with him that he'd come and work on their crews and take photos on the side. Then, he wanted to get some Alaskan stuff. So, I introduced him to some of the researchers in arctic Alaska and he went up and spent some time with them as well. By then he was selling a lot of stuff and doing quite well. CHUCK JONKEL (INT #2) (P 29-30) He's still succeeding in just about everything he does. As far as I can tell, he's an incredibly hard working guy and incredibly dedicated. He's done what he's wanted to do in life at an amazing level. A very significant person in my view. I feel kind of proud that I was able to help him get his initial start at doing that.
Brenda Carter's artwork	

VIDEO	AUDIO
Title card: Brenda Carter was an iconic arctic landscape and wildlife artist, and the first woman to work for the Canadian Wildlife Service in the Arctic.	CHUCK JONKEL (INT #2) (P 26) When I first met Brenda she was coming down into the Connecticut and into the southwest doing typical art. But she decided she wanted to do wildlife and do arctic stuff. I said well, I could hire you on.
Northern lights; caribou; Brenda's artwork	BRENDA CARTER (P 1) It was like a dream come true. It was so pristine and so--it was everything I had expected and more than I had hoped for. The things I remember most are lying under the stars watching the northern lights. They were spectacular. The caribou came through. I had drawn caribou but I had never seen one in the wild and so the clicking of their hooves, which I read about, was very pronounced. (sound of hooves clicking) CHUCK JONKEL (INT #2) (P 26) She came up and worked just as in the field. Helping this and that and whatever, but then was sketching and painting in her off times and such.

VIDEO	AUDIO
Brenda's bird artwork; landscape/wildlife artwork (ie painting of small muskox in big habitat)	CHUCK JONKEL (INT #2) (P 26) Gradually became kind of an expert on arctic birds and did very well, known for her...especially her bird paintings and such, but landscapes and such. I've always liked what she does because in a way she kind of picked up on something and I talked to her about and I had complained at a lot of the wildlife art. People put the animal up front and a lot of times there wasn't any habitat. As far as I'm concerned, habitat was more important then the animal. If it were me, I would paint the animal small and the habitat big, and she started doing that, and pretty much, as far as I can tell from her collected stuff, she kind of followed that all her whole career. Really emphasizing their habitat which makes me really like her stuff. CHUCK JONKEL (INT #2) (P 26) This was back when women were not even second class citizens and were treated very unfairly in terms and such. There weren't any women in the Arctic except Native people in the Arctic. But at all the weather stations and such all across the Arctic were a hundred percent guys. I started questioning that. They said, well, there's only one bathroom. We couldn't have women here. I said, well, you know, two bathrooms. We'll take turns or whatever, you know. But there was a lot of resistance to women coming into the Arctic. BRENDA CARTER (P 2) The people who were in control of who goes north and who doesn't, for field work, were absolutely rigorous that no women should go...(SKIP SENTENCE)...I did go and I guess I was one of the first. It was due to Chuck that I

VIDEO	AUDIO
	had really got a piece of the pie or brought in, because he didn't believe that there should be a disparity between male and female. CHUCK JONKEL (INT #2) (P 27) About that time is when I came across Brenda, and she was wanting to go to the Arctic, and so I'd hired her on just to help her out. Hauling supplies, cooking and camping and working whatever needed to be done with the bears and such. But, other people in the Canadian Wildlife Service were really really nasty about it. They didn't want me to introduce a woman to the Arctic. CHUCK JONKEL (INT #2) (P 27) I did integrate the Canadian Wildlife Service and to a degree I integrated the Arctic. So, women could go to the Arctic, but when I first took Brenda up there. Boy, people were--a lot of people were really nasty about it. But I said to hell with them.
	JAMIE JONKEL (P 1) Well from the earliest times I can remember, you know, Dad was always working with bears, so I always got to go out with him...(SKIP)...So I was kind of like a kid growing up into a ranching family in a way...(SKIP)...So it was then natural then for me to follow his path.

VIDEO	AUDIO
Newspaper clippings of bear cubs with young Jamie	JAMIE JONKEL (P 1) Well, ah, some of the earliest memories when dad brought the bears cubs to the house and like I could remember...the lodger to the house, and how I wanted to be involved, and I went out to the end of the porch to go look for my little bottle. Because I knew we needed to give them milk. So I have this early, that's my earliest memory of being with the bears...
Photo from newspaper of cubs crawling on Jamie	JAMIE JONKEL (P 1) ...growing up with the little bears, ah, we got pictures of them crawling up on my high chair JAMIE JONKEL (P 2) So I got lots of press, and so did the bears 'cause, ah, you know, they'd have me crawl around with the little bears.
Newspaper photo of cubs in tree.	JAMIE JONKEL (P 1) A logger, ah, was logging and cut into a tree, and ah, I think the female was killed, and so he grabbed the cubs. They were newborn, and it was in the winter, and he didn't know what to do with them. Had them around town for a couple days, but someone should take them to Chuck Jonkel. Chuck was a bear man in Whitefish, and so Dad got them. JAMIE JONKEL (P 1) later as I got to be around four, or five, or maybe six, I started going out with Dad on the trapline. The earliest and best memories are being out checking traps. JAMIE JONKEL (P 1) That definitely got me hook, line, and sinker those early years were then I wanted to be out in the field, and be a biologist.

VIDEO	AUDIO
	JAMIE JONKEL (P 2-3) When he came to Montana and started work with the Fish & Wildlife on the Border Grizzly Project, I was about fourteen, fifteen, so then I started getting lots of time out in the field. In fact, he let me volunteer in the summers and I got to be part of the crews, you know, and so I gained a lot of work experience when I was fourteen, and got to work with all the young budding bear biologists. So now, even though I'm younger then most of the guys working on bears now, I fit in, you know, because I was there learning with them at a young age. So I was lucky that Dad let me do that. CHUCK JONKEL (INT #2) (P 33) I wanted to have Jamie come up and experience the Arctic.
Chuck's footage of N. Twin Island, denning area, Jamie	CHUCK JONKEL (INT #2) (P 33-34) It was beautiful and there were a lot of polar bears on North Twin Island. Dens all over the place. Just hundreds and hundreds of summer dens and I had a nice camp there. I built two little shacks out of plywood and was doing quite a lot of work there, and I thought it would be great to take Jamie up. I think he must have been seven then. CHUCK JONKEL (INT #2) (P 34) Anyhow, I talked to the guy that flew us out there...(SKIP)...He said, well, bring him up. He said, I'll just check him in as luggage. It won't cost you anything. So, I brought Jamie up next time.

VIDEO	AUDIO
Footage of Twin Otter landing, canoe coming ashore.	JAMIE JONKEL (P 3) When we landed, the ocean was very rough and crashing, and when you're in a little Twin Otter, you can't get close to shore, so it was really quite spooky, and they brought a canoe out.
Still photo of Jamie standing on the beach with motorcycle, and plane & canoe in background.	JAMIE JONKEL (P 3) They had a little motorcycle there, and...(skip)...I got to go up and down the shore fishing, looking for things, stuff washed up on the beach, and at that time it was extremely wild, wild area. Oh, there were polar bears all over the place, so I had to be real careful, and they watched me good.
Footage of Jamie playing on N Twin Island with motorcycle, spotting scope; Polar bears	CHUCK JONKEL (INT #2) (P 34) When I look back on it, there was like...it's about eight miles by about three miles size island. It had about forty or fifty polar bears on it at any given time. Here's this little kid running around. We were swimming in the ocean playing in the...there was huge sandbanks all over the place. Plenty of things to do. BRENDA CARTER (P 4) He was his father's son for sure. JAMIE JONKEL (P 4) We both think alike with hunting and stuff. Ah, we hunt together all the time. Ah, we're both strong-minded...(skip several sentences)...We both think in terms of bears. That's probably one of the faults we have, is we can't think outside of that. Everything we look at is through bear glasses, and every time there's a conversation we always relate those conversation through those bear sunglasses, so I think we bore the hell out of a lot of people.

VIDEO	AUDIO
	RUPERT PILKINGTON (Founder/Director, Ursus International) (P 1)I always called him the patriarch out of all of the bear specialists. He's like the elder statesmen. BETH RUSSELL-TOWE (P 2) Chuck would advise us as our elder, as our philosopher JAMI BELT (Citizen Science Coordinator, Glacier National Park) (P 6) I think it's hard to find in a room of people somebody who doesn't know Chuck and have a pretty good smile on their face when people start talking about him. I think he's a very unifying force in the community, in many communities that he's been a part of, um, because he just embraces people. He's kind of like the all-encompassing grandfather I guess and he kind of gives us an umbrella, under which we feel safe. LOUISA WILLCOX (Senior Wildlife Advocate, NRDC) (P 2) Chuck's been a Pied Piper for many younger people. And now I'm one of the older generation of perhaps many younger folks that have followed Chuck's example, ah, into the woods, into the research arena, but also into conservation. KIM DALEY (p 2) Chuck is an icon in the community, as well as with the Study Center. Yeah, you can mention his name to anyone on the train, or in town and a lot of people know him, and look forward to visiting with him when he comes to visit--every year when he comes to visit.

VIDEO	AUDIO
Footage of Chuck speaking in front of a group of people	LOUISA WILLCOX (P 1) Ah, he was a wealth of information biologically, but more important was his courage. JAMI BELT (P 5) Even though he may not always be in the majority, I've seen him stand up in a number of different conferences and voice his opinions, and I think a lot of people heff kind of a sigh of relief knowing that he's still keeping optimistic, still looking at the big picture, and still fighting for those things. LOUISA WILLCOX (P 1) And he set for me an example which I'll never forget, which was you must speak truth to power, if you know that truth. KIM DALEY (P 4) He has been on many of the committees and able to voice his opinion; especially now that he's tied to only his own organization's and not a specific University, or government agency. So he is able to speak freely on his opinions and what he thinks needs to be done conserve the different population of polar bears, as well as the bears altogether--circumpolar polar bears in general. JR ROOF (Former Senior Director, Greenpeace International) (P 3) Part of my being inspired by grizzly bears, part of my, ahm, initiating that Great Bear Rainforest campaign with Greenpeace in 1996 and 1997, that was part--that WAS inspired by Chuck. Ahm, and you know I definitely consider Chuck a mentor. HENK KILIAAN (P 7) Ah, he's a great person--I

VIDEO	AUDIO
	think, one of the greatest persons I ever met to motivate other people, and get other people interested what he's interested in. JOHN CHOTT (Participant, Bear Ecology Field Courses) (p 2) Chuck became an inspiration for both of us in our lives to sort of redirect our values, and our awareness, and not only that for ourselves, but probably even more significantly to be able to share and expand on those values to our kiddos. RUPERT PILKINGTON (P 5) I mean I really tend to think of him as being kind of a patriarch or kind of grandfather figure when it comes to those of us who are coming up on the generations behind. STEVE MILLER This whole polar bear thing is basically--falls back on his shoulders. He's the one that brought it to the forefront. He's the one that's been pushing it the last 30, 40 years, ah, all the time, and this was his main objective. Not just polar bears but bears in general, but, ah, he was the prime mover for the polar bear movement.
Greg Price speaking	GREG PRICE (Director, Great Grizzly Search) (Part 2) (P 8) You know, you read about Chuck and you hear about Chuck doing all this arctic work, and, you know, he was doing that before I was born, and so it's, it's worlds away.

VIDEO	AUDIO
Chuck, bare-headed on the tundra from Churchill trip footage	GREG PRICE (Cont) But then to see him up there in that element, you know. With his open coat and his chest hanging out, and the wind blowing forty miles an hour, and it's minus twenty, and he doesn't even have a hat on, and he's talking about polar bears, arctic foxes, palsa fields, and all these different things that are so unique to that landscape.
Churchill trip footage of Chuck talking to group	GREG PRICE (Cont) Um, it just deepened my respect and my love for him so much more because I just can't believe one person can hold all that knowledge, and all that perspective, and if I live to be his age, I hope to be, you know, I hope to hold half the wisdom that he has. JAMI BELT (p 7-8) I can't think of any other person that I've ever met who encompasses so much of the beautiful things that a human being can have all in one package as Chuck. JR ROOF (P 5) Even if there were one more person in this world of billions of people that was more like Chuck Jonkel, the world would be a much better place. JULIE MAE MUIDERMAN (Former Membership Coordinator, Great Bear Foundation) (P 9) I just thank him so much for letting me be a part of his crazy world. LOUISA WILLCOX There's a saying in Montana that a river runs through it. And I think in 200 years, when they're piecing together what would be bear conservation, I think they will

VIDEO	AUDIO
	find that Chuck Jonkel ran through it.
	STEVE MILLER First impression? Looked like a Wildman DOUG PEACOCK (Grizzly Bear Advocate, Author & Filmmaker) (P 7) So, there was this Bear Honoring and there's drums, and somebody's got some tipis up, and I just remember this scene in the spring time and it's getting dark. Everybody is sitting up and is just dancing around. More Indian-style than anything else. There's all these hippies and big bearded mountain men and there's this older guy. This professor named Chuck Jonkel. It was quite a scene. It was a beautiful scene. JR ROOF (P 1) We were around the campfire one night and Chuck came stumbling out of the Bob Marshall Wilderness with a group of students..... JR ROOF (P 4) Y'know I mean he just comes out of the darkness in a way. It was...It was pretty striking. BETH RUSSELL-TOWE (P 6) When you're with Chuck, any kind of magic can happen. JR ROOF (P 1) My first impression of him--and at the time he was in his mid-sixties, 64, something like that--was how young he was. Ah, that he had a youthfulness about him. Ahm, he seemed younger than

VIDEO	AUDIO
	the college kids he was with. He seemed more fun than they were. LOUISA WILLCOX (P 1) I didn't know what to think of Chuck at first. JAMI BELT (P 1) He had a skunk cabbage leaf with him that was, quite large, and I think he actually asked me to do a fan dance. LOUISA WILLCOX (P 2) He's just Chuck. And he kind of looks like a bear with his bearlike figure and his very droll way of talking about bears and people, and he disarms people. BETH RUSSELL-TOWE (P 4) Chuck is probably the most huggable of all. DAVID MERRILL (Climate Change Activist) (P 9) Someone who just spreads love on a daily basis. I think that's his signature achievement. JULIE MAE MUIDERMAN (P 4)I always thought that Chuck has had a guardian angel on his shoulder. And I first thought that just because of all the stories he would tell us about bears. You know, snatching him, or snatching his friend. You know, mother polar bear and dragging the guy down into the den, you know, and then the chopper falling off the edge of an iceberg. Things like that you know. That guy lived many lives. COLETTE WEINTRAUB (Arctic Ecology Field Course Participant) (P 3) I would say bring a bottle of whiskey and sit down and ask him to tell you about the helicopter

VIDEO	AUDIO
	crash.
Chuck talking to group in Glacier NP	BETH RUSSELL-TOWE (P 4) Chuck Jonkel's field courses for me are unique because when I come back out of the mountains I feel like a bear. I almost feel like rolling in the grass. JAMI BELT (p 4) Just investigating every little detail, and you know, sometimes in the process we made incredible discoveries related to bears. A lot of the times it had nothing to do with the bears. We were looking at mushrooms. We were looking at spider webs, you know we were just looking at everything that was within the habitat that bears lived in, and getting a better sense of the whole thing, and I think that, I think it's magical. BETH RUSSELL-TOWE (p 4) Chuck has taught us to speak for animals, because they can't speak for themselves. Not just the megaspecies, you know the megafauna, the bear, but all species. I think that was a real eye opener for me as an aspiring conservationist is to come to appreciate not only the big animals, but the tiniest of species. That was something that I learned from Chuck. GEORGE JONKEL (P 1) He seemed to be sensitive to things that I wasn't sensitive to. He taught me a lot of things. He taught me a lot of things even when I was little. BRIAN KNUDSEN (p 14) When I was with Chuck I was always learning. He was talking

VIDEO	AUDIO
	about what he was doing. He was showing how he did things and it never felt like it was formal training. It had to do with teaching, training, role models. DICK RUSSELL (p 2) Right from the get go we had concerns about the direction our world was heading in our environmental front, policies centering on environment. I think I was influenced a great deal by Chuck in that regard, because he was quite pressing often about these concerns. IAN STIRLING (P 1) What I think is probably more important than most people realize is that when David Suzuki, who everybody has heard of these days, came to UBC as a young professor in those days and he was very, uh, hypothesis and scientifically in his research minded, and not the least bit interested in environmental issues. In fact, he used to call all of us who used to work on environment, on environmental issues and animals the remedials. And he was quite disdainful. And Chuck, uh, Chuck and David got along really quite well and, uh, spent a lot of time talking. I think quite frankly that, uh, a lot of Suzuki's early formations into the environmental movement probably came from Chuck. BETH RUSSELL-TOWE (P 4) Perhaps from his work with David Suzuki and others that brought forward the information to us that we are all linked whether we're humans or bears or this little fly that keeps biting me on the knee right now. It's a wonderful thing to feel kinship to

VIDEO	AUDIO
	all living things. I think that is one of the most greatest gifts Chuck Jonkel has shared with us.
Chuck feeding people on the train to Churchill	COLETTE WEINTRAUB (P 2)He's up at five am, and he's feeding people all day long, and you can ask him a question at any point and he stops what he's doing. He'll sit down with you or stand up and talk to you. GREG PRICE (Part 2) (P 2) Chuck talks about, you know, people needing to sit by the fire, and eating meat on a stick, and look at the moon. DAVID MERRILL (P 5) He kind of has the habit of bear in that he roots around all the time, a squirrel because the is always saving up for something. MATT ANDERSON (Media Consultant, Great Bear Foundation) (Matt-Ange interview) (P 2) Sometimes his office smells more like a real bear--bear's den, but there's a lot of carcasses and things cooking in that place.
Still photo of Grandma Ruby in Wisconsin	JAMIE JONKEL (P 6-7)I would say that we have a good bacterial flora that most people growing up in the suburbs might not have. 'Cause when I used to go visit my grandmother, Ruby. Grandma Ruby was just like Chuck with food. Again, Depression, you know, it's like if there's ten good potatoes and ten rotten potatoes, you cut up the bad first, and save the good potatoes until they're rotten, and then used then when they're about to go. And so that's the way she always was, and that's the way dad is.

VIDEO	AUDIO
	HENK KILIAAN (P 1) We'd have a caribou carcass skinned, draped on the komatik--on the sled--and then after you were hungry, you'd take a knife and you used to chop it off, because it was frozen hard, and, ah, you ate it like frozen candy. (Chuckles)....Yeah, we ate it raw, and ptarmigan we ate fresh, freshly shot, warm, raw, we ate that. It was nice--the meat was nice and warm. COLETTE WEINTRAUB (P 3) If you're a vegetarian you might want to consider eating meat. BETH RUSSELL-TOWE (P 5) When Chuck comes to the Hawk's Nest we always know that there is going to be some unusual food being prepared there. He often comes with the rewards of his hunts, and antelope meat was always a gold medal winner in my mind, but recently it's been the appreciation of boiling good vegetables and then drinking the water in which it's been boiled, which I think makes a lot of sense. GREG PRICE (Part 2) (P 10) You know, he drinks pickle juice, and he think vinegar is a remedy for everything.
Chuck with a group of students in the woods, eating ants/bear foods	GREG PRICE (Part 2) (P 2) Out in the woods we eat bear foods. You know. You push people's limits. You put ants on a stick and lick them off of a stick, and you watch people faces, you know, but by the end of the day everybody's eating ants. JULIE MAE MUIDERMAN (P 3) It makes you kind of think like a bear in a way. I mean that's just brilliant in a way. And people still talk about that when we were

VIDEO	AUDIO
	on that trip. “Oh, yeah we ate ants. You know ants taste like vinegar, lemon.” ELISSA CHOTT (Arctic Ecology Field Course Participant) (P 1) Then we ate ants in Thompson. They were, I think, crunchy. Kind of sour. GREG PRICE (Part 2) (P 11) We’re walking around, ah, in the Rattlesnake, and we’d just eaten some ants. And there was a guy with us...(cut "mentally ill" phrase)...and he walked up to a tree. Much to the horror of everybody in the group, and he announced that, “Well bears like to eat moths also.” And he snatched a moth off the tree and put it in his mouth, and chewed it up. And even Chuck was not gonna eat a moth, but he agreed that, yes bears do like to eat moths, but probably not as quite as tasty as an ant for people to try.... MATT ANDERSON (Matt-Ange interview) (P 3) I said, “Ay Chuck what’s the story on this elk?” And he was like, “Well, I dug it out of the bottom freezer. I figured it had been there from somewhere from seven to nine years.” But I think I could have been longer. And he said because it was in the bottom of the freezer that the meat didn’t go bad, but normal meat shouldn’t be kept that long. It should not be eaten, by humans. Anyways, I didn’t get sick off that piece of meat and neither did he, and so the next thing you know, Chuck’s writing a letter to Senator Baucus here in the State of Montana. And he had this great idea--he thought we’d get three D10 Cats, move them up to Greenland,

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	and dig out these huge trenches, so we could take all the corn and wheat surplus we have every year, and just bury it into these deep ice chambers. And then, you know, if there's a food shortage, or depression or something, we'd just fire up the D10 Cats, and let's start digging it up and feed the world that way. And ah, that was all because he pulled a elk leg out that was supposedly seven to nine years old out of his deep freeze, and it was still good. JAMIE JONKEL (P 6) He just hates to see a potato that's rotten get not used. BRIAN KNUDSEN (p 14) We had oatmeal that was mildly tainted with gasoline, and we had to eat it because that was the only oatmeal that we had. I can still remember what it's like after breakfast to burp and taste gasoline. JAMI BELT (P 2) During a class, I had forgotten my lunch, and he pulled something out of his pocket and handed it to me. And it was actually, it was some sort of meat, but it was not in a bag. Okay, it just came out of his pocket straight like that. I think it was piece of barbeque chicken. Which was quite questionable. JR ROOF (p 3) I've tended to stay away from Chuck's food. JAMI BELT (p 2) The most interesting things were the things that he left in our refrigerator at the Glacier Institute. There was always, um, a styrofoam cup with some sort of

VIDEO	AUDIO
	congealed fat at the surface that we would uncover weeks later and you know instantly would be able to say, “Ah, that must be Chuck’s.” JAMIE JONKEL (P 6) I never trust Chuck’s food. Never. And I’ve taught Maddie that too.
Chuck writes “There is no hope” on a whiteboard Chuck and Madeline at Farmer’s Market	LOUISA WILLCOX (P 3) I think Chuck has a little darker view of humanity. But he’s seen more than I have. CHUCK JONKEL (INT #2) (P 37) There isn’t any hope, but there is something beyond hope. I haven’t figured out what it is yet. But I think we’d better figure it out because I don’t know. I don’t like what’s going on in our planet earth. I’m worried. It’s pretty much all funneled to Madeline. I don’t give a damn about me at this point, you know, but I do about Madeline. DICK RUSSELL (P 9) His tremendous dedication to furthering the cause of conservation. I hope this saves the world despite his pessimism that there is no hope. IAN STIRLING (P 5) I don’t think polar bears have a chance of adapting to climate change. They became polar bears over the course of several hundred thousand years...(SKIP)...They’re not going to change back into grizzly bears or become land animals in a few generations, three or four at the most. DICK RUSSELL

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	(P 5) Dr. Ian Stirling I know, who is now recently retired, has been a strong advocate of paying heed to the climate change. He points to data that Chuck started and he carried on in the Hudson Bay Basin which shows that polar bears in the Hudson Bay and James Bay have been quite seriously impacted by a change in climate. IAN STIRLING (P 4) When I first started working on bears back in the ’60s and ’70s, and even through into the ’80s, the main problem was, the main concern we had was overhunting....(SKIP 3 SENTENCES)...Then the whole rise of contaminants, and contaminants of animals in polar regions because of, uh, airborne pollutants and seaborne pollutants, large degrees of contamination in what should be the most pristine areas of the world were a big surprise. But the thing that has really surprised us all is the--the speed of uh of climate warming in polar regions, the melting of the sea ice, the change of, uh, things like breakup date and freeze up date... DICK RUSSELL (P 5) A much longer ice-free period now in the late summer and fall where the bears cannot get out there to hunt. Their primary prey species is seal, ringed seal. That has had a huge impact. It’s starting to be shown in the survival of the cubs and the size of the animals. The numbers are starting to decline also. Bears in the Hudson Bay and James Bay Basin. It’s hard to ignore climate change as the main culprit. IAN STIRLING (P 4-5) We know that the average date of breakup of the sea ice in

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	Hudson Bay now is a full three weeks early than it was only 30 years ago. And that's really important because the major time that polar bears feed, the most important time for taking on energy, is in that period of May, June, July when the young ringed seals are available, and they're 50% fat, they take on 70 or 80% of the energy that they'll use for the whole year then. And, uh, so, if the breakup is taking place earlier and earlier at the most important time that they're feeding, they're coming ashore progressively in poorer and poorer condition. And we're seeing now that--that the population is declining, reproduction is slowing down, the survival of cubs is less. This is just, uh, a sign of, uh, of what's coming in the future. And in Western Hudson Bay, for example, the population had declined from about 1200 in 1987 to about 935 by 2004. And by now it's probably down between 700 and 750 at the most, so we're seeing some very large changes in a very short period of time. DAVID MERRILL (P 3) The fact that increased temperatures are causing the ice to melt and harming their ability to get food is a pretty simple dynamic a pretty depressing dynamic that people can grasp. IAN STIRLING (P 4) It's, uh, become very clear now that--that, uh, we're going to see a very large drop in the--in the overall--in the world population of polar bears in the next 30 to 50 years. CHUCK JONKEL (INT #1) (P 19-20) What's the

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	future of the polar bear? Well, it doesn't look good to me, for Alaska. The ice they live on to gain weight is shrinking and getting to be a much longer swim. The females still come ashore along Alaskan coastline to have their young, but then when she heads out to sea ice they're too small to swim that far. They can ride on her back, some, and they used to do it fifteen, twenty miles quite successfully. But now they have to swim up to a hundred miles. They're not doing it successfully. A lot of the young aren't making it and a lot of the adults aren't making it. It's just too far. They're wonderful swimmers and they float like corks when they're fat enough, and they're adapted to that, but they're not that fat these days and they've got to swim maybe ten times further than they used to have to swim. They're not making it. Maybe they're about to make it and a storm comes up? Well a polar bear can stand the cold and they can float pretty high, but if you got waves that are eight, ten feet high breaking over those polar bears out there, they've been swimming, some of them, seventy miles, it's gonna kill some of them. And, ah, those bad things are happening already. IAN STILRING (P 6) We're also seeing, in terms of relationship to a more stressful or more difficult environment for them to live in, we're seeing a number of things which, in themselves, ah, don't prove, ah, climate warming, but they're completely consistent with the kind of things you would predict...(SKIP)...I mean I've been working on polar bears for almost 40 years, some of the things like cannibalism, starvation, digging

VIDEO	AUDIO
	through sheets of solid ice to try and find seals underneath, um, wandering hundreds of kilometers inland, looking for alternate things to eat, these are all the things that we're seeing in the last two or three years in the--in the Beaufort Sea that we've never seen before. It coincides with the decline in the population in the Beaufort Sea of about 20%, and in some years bears being in poorer condition. CHUCK JONKEL (INT # 1) (P 14) The climate change is hitting harder up there, and rather then fight about "is it nature or is it us?" I wish people would recognize that it's both about nature and us. We can't do much about nature, but we can do something about our portion of the impact. IAN STIRLING (P 5) So, when bears start to get lighter, and they're running out of stored energy before freezeup, they don't just lie down under a tree and starve to death, like a caribou or a rabbit might. They're going to go looking for alternate food sources, and the main alternate food source in places like Western Hudson Bay are either villages or hunting camps. So we're--we have already seen a big increase in the number of problem bears or negative interactions between bears and people in Western Hudson Bay, because the bears are hungrier, and sadly, I think that that's only going to increase.

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Polar bears in Churchill town, roof of CNSC	CHUCK JONKEL (INT # 2) (P 10) There are now more aggressive ones around places like Churchill where a lot of them--there's not a lot of them, but some of them have learned bad habits towards people. CHUCK JONKEL (INT #2) (P 38) To me, the original state of North America was, you know, lots of animals, lots of things going on with the wolves and the bears running things just fine and the two-leggeds have upset that a lot. Mostly by challenging the bears and subduing the bears and taking over from the bears. The bears used to call the shots for a long, long time in North America. They were the dominant critter. Now it's the two-legged bears. I think that the bears see us that way. LOUISA WILLCOX (P 4) I think the two biggest threats to grizzly bears are the two threats that Chuck has been talking about his whole career. Loss of habitat and human development across their range,the isolation of ecosystems increasingly by human development, and sheer press of humanity in grizzly bear country that leads to conflicts and dead bears. DOUG PEACOCK (P 4) We just have to make that habitat available to them at all costs, political, social, or none of us are gonna make it. I think I've always argued our fates are mingled. Us and the grizzlies, and I believe that. BILL LACROIX (P 3) Well we all have the same needs. As far as needing a world to live in. And the Arctic is getting

VIDEO	AUDIO
	the biggest hit right now. Like Chuck says, nobody's speaking up for it, and then speaking up for the Arctic, they're speaking up for all the problems we have. I think at the core, what we call human rights is environmental ethics. BILL LACROIX (P 2) We call it human rights work, but it might as be polar bear rights work too. CHUCK JONKEL (INT #2) (P 37) Mom nature is telling us slow down. Back off. She's doing it big time, you know, with the tsunami and the Katrina and Haiti. Now Chile. It's all normal. It's all natural, but maybe Mom Nature is trying to tell us, hey, take it easy. I think we're enormously destructive to the Planet Earth. Hard to believe people could destroy a planet, but like we're trying real hard to destroy our own planet, and that bothers me no end.
Beetle-infested whitebark pine forest	DOUG PEACOCK (P 3) Whitebark pine in the Yellowstone Ecosystem is gone. It don't take a weatherman, you know. Stand up and look at the tops of the mountains anywhere around, and I go on all sides of it. Last fall it was amazing. The tops of the Centennials, Tobacco Roots, most of the Winds, all the Absarokas. They're gone, they're red...(skip a few sentences)...This happened so fast. The experts, the concerned public expected to see it, see the pine beetle move up the life zone, from lodgepole to whitebark. We thought it would take decades, maybe. It didn't. It took like three years. Last year it exploded. Whitebark pine bark is gone.

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	DICK RUSSELL (P 5) There is not a lot of reason to be optimistic, I don't think. Being a realist, I just I hope that we can make head way in that regard. I'm not wildly optimistic that we will, but I sure hope, for the benefit of everybody, all species including ourselves. LOUISA WILLCOX (P 1-2) I remember him speaking at a conference in 1992 in Missoula, an international bear conference....He spoke after a number of bear biologists from all over the world, who had been talking about sloth bears and spectacled bears, Asian black bears and grizzly bears, and basically said that grizzly bears and other bears are in trouble throughout their range, everywhere. And he closed the conference with a very down note, ah, saying all of us need to redouble our efforts, we're really in trouble here. There are real problems ahead. And I think that troubled a lot of bureaucrats who wanted to say everything's fine, and don't worry be happy. But Chuck wanted to end that conference on a note of motivating the audience and motivating scientists to get more engaged in conservation, which is how he always has arranged his life. JR ROOF (P 3) Chuck said the perfect thing at the perfect time to the right group of people. JAMI BELT (P 3) He has something of a cynical side, or maybe a jaded part of him, but he says again and again that he wakes up every morning ready to go again with optimism,

VIDEO	AUDIO
	and I think that that's one of the most important other things that I learned from Chuck, is that it doesn't matter how bad it seems, you always still have to keep working toward making it better.
Chuck scratching his back on a tree	JR ROOF (P 3)Chuck's always been a grizzly bear to me. But as he's gotten older, and I know his polar bear history more now than I did then, you know I start to think of Chuck as more of a polar bear now. You know, ahm, he's a northern bear. GASTON TESSIER (P 8) I was glad to give the old polar bear a hug a few minutes ago. LOUISA WILLCOX (P 2) He can be very fast and very fierce, which is like a grizzly. And a very fierce wit too. JAMI BELT (p 4) Grizzly bears need lots of wild open spaces. They know how to use a large variety of different types of resources, and they capture people's hearts so I guess to me that seems like Chuck. JULIE MAE MUIDERMAN (P 8) I often thought grizzly bear. Just because of the facial features and because often he would go into the office, and kind of scratch his back like a bear, you know? BRENDA CARTER (P 6) He would growl and make noises like a bear and behave like a bear. So, I think we all thought he was mostly a bear. BETH RUSSELL-TOWE

VIDEO	AUDIO
	(P 1) I've seen Chuck emulate bears on many occasions particularly when he is teaching. When he's telling us and showing us about where bears live and where they live, on the ground, things he eats, things bears eat, and I think his personality is more bear-like. CHUCK JONKEL (INT #2) (P 38) I'm a two legged bear. JAMIE JONKEL (P 5) I see him more as an ancient. Like there are some people that are ancients. In that they're still tuned in with the wilds, the wild lands. You see these old guys that are just, you know, they're ancients like the old tribal members ten thousand years ago that just have this basic cell memory of the way the world really is...(skip)...I don't see him as a bear. I see him as an old human elder still representing what humans understood ten thousand years ago. COLETTE WEINTRAUB (P 4) Oh, he's a polar bear. He just told me that he wants to be reincarnated as a polar bear, and I think he's already half-way there at least. I think his intuition, again, that he kind of just senses. He can smell things out. JOHN CHOTT (P 8) Chuck once told me that he was a polar bear and that he even had his denning place picked out. CHUCK JONKEL (INT #2) (P 37) I've got my den picked out on North Twin Island already. You go to the east side of North Twin Island, walk to the

VIDEO	AUDIO
	northeasternmost tip. Nice sandy beach, pure white sand and a really thick green carpet of tundra, hang a left about sixty yards, and there's a high bank about ten feet high with this beautiful den that goes back in there about four or five, all lined with tundra plants and flowers and such, and that's my den if I turn out to be a polar bear next time around. That will be my den.
Polar bear walking on arctic landscape; fade into Chuck walking on arctic landscape	VIC CHARLO You remember teacher singing who Walking Bear was as you scratch your joy deep in smooth, hard stone and Walking Bear comes finally home. (Sound of helicopter blades in the distance)
credits	VIC CHARLO (V.O.) Churchill and Now It's Time to Go Dream for a dreamer this lovely land of smooth boulders that are watchful animals until you look directly. You should circle a dance of respect for delicate stone, native faces along bitter Bay like polar bears who walk with an ancient pace. Yet, Denali, I see your delicate face as fresh as new polar tracks in drifted snow under window and wonder where you are on road as you fall back to Montana time finally, forever changed. Your laughter a lovely, clear, quick surprise. I could sing to you of mother bear and sacred cub we see on Sunday or how we pray a blessing on drugged mother and rag-limp cub being flown away from bear jail or how a bear

VIDEO	AUDIO
	flew on Centre roof hunting smell of cooking caribou that Rolland’s wife brings for us. But somehow nothing seems real without your shy yet open smile, your freezing hands resting in mine or that last held kiss launched from school bus that fires an understanding that I am loved and I love, knowing that love does move mountain. And my spirit rockets through soft, polar sky making our world light up like a billion bursting stars.