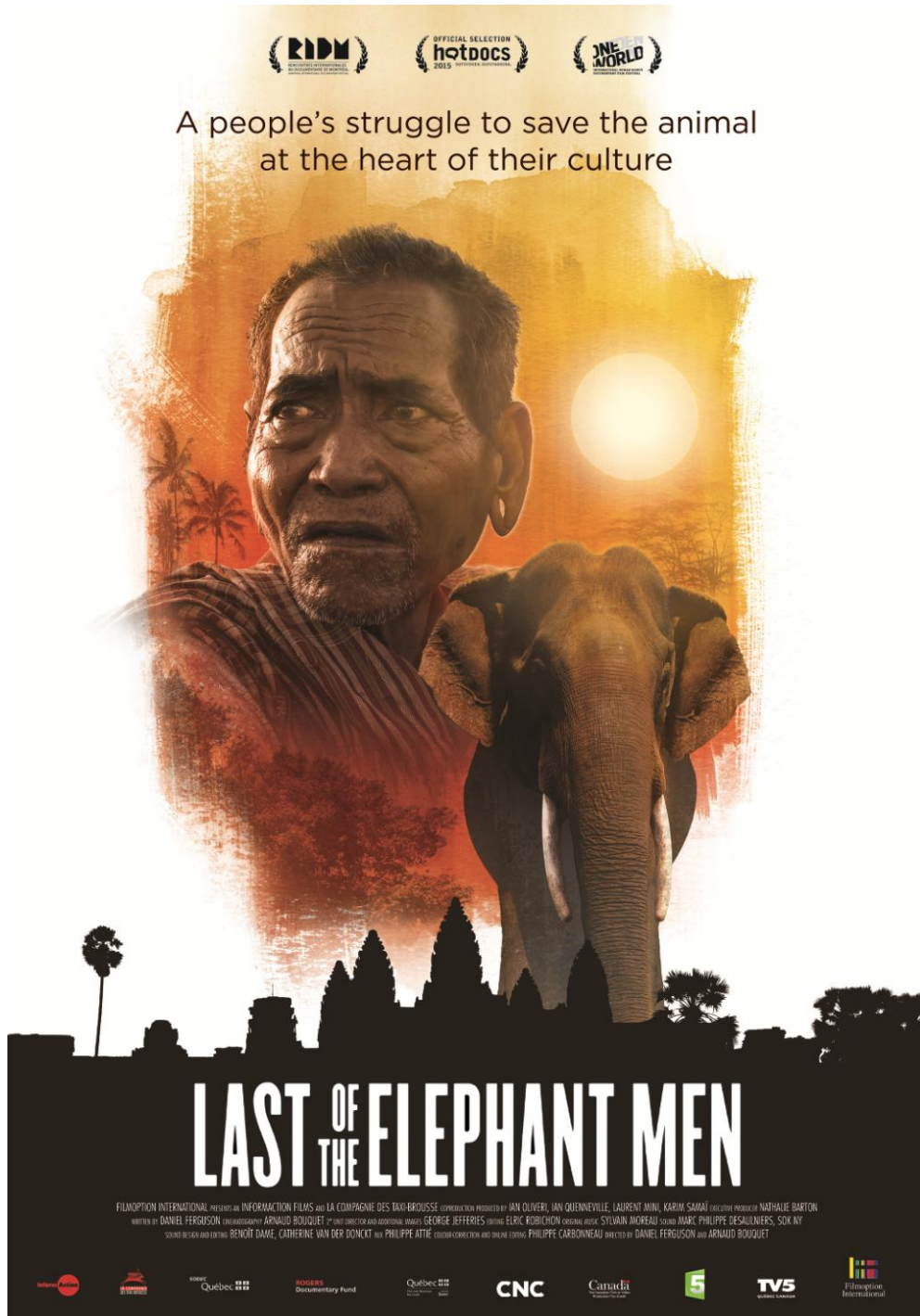




PRESS KIT



A people's struggle to save the animal
at the heart of their culture



LAST OF THE ELEPHANT MEN

FILMOPTION INTERNATIONAL PRESENTS AN INFORMATION FILMS AND LA COMPAGNIE DES TAXI-BROSSÉE PRODUCTION PRODUCED BY JAN OLIVERI, VAN QUENNEVILLE, LAURENT VINI, KARIM SAMAI EXECUTIVE PRODUCER NATHALIE BARTON
WRITTEN BY DANIEL FERGUSON INVESTIGATED BY ARNAUD BOUQUET FILM BY DANIEL FERGUSON AND ARNAUD BOUQUET EDITOR GEORGE JEFFERIES SOUNDING ELRIC ROUSSEAU ORIGINAL MUSIC SYLVAIN MOREAU SOUND MIXER PHILIPPE DESJARDINS, SOK NY
SOUND DESIGN AND EDITING BENOT DAME, CATHERINE VAN DER BONCKT MIX PHILIPPE ATTIE COLOR CORRECTION AND GRAIN EDITING PHILIPPE CARBONNEAU DIRECTED BY DANIEL FERGUSON AND ARNAUD BOUQUET



LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai*

Québec, Canada, 2014, HD, colour, 5.1, 86 min.

Directed by	Daniel Ferguson, Arnaud Bouquet
Researched and Written by	Daniel Ferguson
Additional Research	Arnaud Bouquet, Marc Eberle, George Jefferies
Cinematography	Arnaud Bouquet
2nd Unit Director & Additional Images	George Jefferies
Sound Recording	Marc Philippe Desaulniers, Sok Ny
Edited by	Elric Robichon
Original Music	Sylvain Moreau
Sound Design and Editing	Benoît Dame, Catherine Van Der Donckt
Sound Mix	Philippe Attié
Colour Correction and On-Line Editing	Philippe Carbonneau
Executive Producer	Nathalie Barton
Produced by	Ian Oliveri, Ian Quenneville Laurent Mini, Karim Samai

**An InformAction
and La Compagnie des Taxi-Brousse
Coproductio**

Produced with the financial participation of

SODEC

(Société de développement des entreprises culturelles, Young Creators Program – Québec)

Rogers Documentary Fund

Québec (Film and Television Tax Credit – Gestion SODEC)

Centre National de la Cinématographie et de l'Image Animée

Canada (Canadian Film or Video Production Tax Credit)

with the participation of
France Télévisions (France 5)
and
TV5 Québec Canada

Distributed by
Filmoption International

LAST OF THE ELEPHANT MEN

A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai

In short

*“When an elephant is sick, the whole village is sick.
When an elephant is saved, everyone is saved.”*
– Bunong legend

For centuries, the Bunong indigenous people of Eastern Cambodia lived with elephants, depending on them for every aspect of life. Now with the forest around them threatened by logging and mining companies, both the Bunong and the elephant face a desperate struggle to survive. **Last of the Elephant Men** follows three members of the tribe as they attempt to prevent the disappearance of the animal at the heart of their culture.

*

Summary

Filmed over several years in stunning and remote locations across Cambodia, **Last of the Elephant Men** is an elegy for the domestic elephant in Asia and a plea to protect the remaining wild population. The story follows three Bunong from different generations – each showcasing fascinating and moving aspects of the bond between people and elephants: the legendary elephant catcher Mrey, who, haunted by nightmares and a lingering illness, must appease the elephant spirits before his final voyage; Mane, a human rights lawyer searching to understand what happened to her own family’s elephant, while she fights to help her people keep their ancestral lands; and Duol, a teenager learning to become a mahout – an elephant rider – in order to support his parents and keep his traditional culture alive.

From remote jungles to the iconic temples of Angkor and the bustling streets of Phnom Penh, the film reveals an intimate portrait of Cambodia’s disintegrating heritage, remarkable human-animal interaction, and an indigenous people trying to find solutions to universal problems. Ultimately the themes of these stories apply to many traditional cultures – a microcosm for the link between biological and cultural diversity and the pressures they both face worldwide.

LAST OF THE ELEPHANT MEN

A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai

The Context

“Elephants did not just appear out of nowhere. They come from human beings. Long ago, the rivers were full of magical fish. When the people ate the fish, they turned into elephants. Ever since then, we have gone into the forest in search of the elephant men – so we can live together again.”

– Bunong legend



Conservationists have long referred to the province of Mondul Kiri in Eastern Cambodia as the Serengeti of Asia. Uniquely isolated by monsoons and with little road access, the region is home to vast pristine forests and rare wildlife. It is also home to several indigenous communities, including the Bunong – a tribe famous for their unique bond with elephants.

The Bunong believe elephants and humans are derived from the same soul. For centuries, they considered it their sacred duty to reunite the two by catching and taming elephants from the wild. Once tamed, a single elephant was often shared by many families and was central to every aspect of Bunong life – their economy, religion and identity.

The last 40 years have seen violent upheaval in Eastern Cambodia: the Vietnam-American war, the brutal Khmer Rouge period and more recently the arrival of multinational logging and mining companies who are cutting down forest and seizing Bunong ancestral land at an alarming rate. The elephant population has been decimated.

Some Bunong have accepted the disappearance of the elephant from their culture. Others are fighting to prevent it. Ultimately the debate surrounding the future of the elephant has become a debate about the fate of the tribe itself: Who should control the terms of change? Is it possible to retain their identity once the animal that defined them is gone?

LAST OF THE ELEPHANT MEN

A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai

The Characters



Mrey is a legend among his people, having caught and tamed hundreds of elephants over his lifetime. Now in declining health, he is haunted by recurring nightmares. Each night, the elephant spirits demand a sacrifice for the elephants he stole from the forest. Now Mrey must find a way to appease the spirits before his death. Thus begins a journey across Mondulkiri province to find the last remaining elephants he caught and ask them for forgiveness.



When she was 25, **Mane** became the first member of the Bunong tribe to get a university degree. Now at 32, she is a human rights lawyer devoted to helping her people secure legal claim to their ancestral lands. At the same time, she must confront a trauma in her past – the sale of her family's elephant. Mane has always wondered: had she stayed in the village, would her elephant have been sold? Now in an attempt to heal family wounds, Mane sets out to find her elephant and bring her back.



17-year old **Duol** prefers motorcycles to elephants. Yet, when his father becomes too ill to work, he must take a job as a mahout – an elephant rider. As he begins his training, he discovers the weight of responsibility that comes with the job. Not only must he look after the elephant, but he must also perform sacrifices whenever something terrible happens in the village in order to placate the spirits. When his elephant falls sick with a mysterious illness, Duol's world is turned upside down and his future as a mahout is called into question.

LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai*

Filmmakers' Notes

Last of the Elephant Men looks at the dual plight of the Bunong and elephants as a microcosm for the pressures facing cultural and biological diversity worldwide. The themes can be applied to almost any indigenous community, yet for us the emotional bond between the Bunong and the elephant makes this story even more poignant.

Many of the Bunong we met throughout research and filming inspired us to try to tell the story from their point of view, reflecting their belief in the shared destinies of elephants and humans. We spent months living with our subjects, building the trust required for them to allow us into their world. This trust allowed us incredible intimacy and the chance to let the story unfold in a natural and observational way – without interviews, voice-over or narration.

Making this film was an opportunity to express years of frustration at watching the wild and domestic elephant population decline throughout Southeast Asia; anger at the mistreatment of the Bunong and indigenous communities worldwide at the hands of the powerful; outrage at the rapid rates of illegal deforestation and the companies and individuals who directly or indirectly support this cycle.

Ultimately, we made this film as an elegy for the domestic elephant across Asia and the traditional cultures who have depended on these animals for generations. With the average age of most working elephants now over 50 and wild capture outlawed, the days of these beasts of burden are coming to an end throughout much of Asia. It is time to let the dwindling captive population disappear with dignity and focus our collective energy on protecting the remaining wild population and their habitat.

If a species like Asian elephant is to survive and one day thrive again in a country like Cambodia, there must be a combined effort between the government, NGOs and indigenous communities like Bunong. Yet without legal rights to their rivers and forests and equal treatment, the Bunong will continue to be alienated. It is our hope that by presenting a portrait of individuals struggling to defend a vital part of their national collective heritage, this film might help to provoke a shift in popular thinking.

- Daniel Ferguson and Arnaud Bouquet

LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai*

Production Notes

The film was shot over three years (2012-2014) and had its World premiere at the Montreal International Documentary Festival (RIDM) in November 2014 (National Competition section).

Research and initial filming began in 2006. During fundraising, several of the potential protagonists passed away, necessitating further research in 2009 and again in 2011.

The main crew was comprised of up to five people – Co-director/Cameraman; Production Manager/2nd Unit Director; Sound Recordist; Interpreter and Production Assistant.

In order to achieve the greatest degree of naturalism, the crew spent considerable time bonding with principal subjects and their families prior to filming,

2nd Unit Director, George Jefferies (initially living in Phnom Penh) moved to Monduliri Province to undertake a comprehensive survey of all the elephant owners and domestic elephants in the province. It was during this research the central character of Mrey was identified. George was also on hand to film some key scenes where the main crew was not available.

During the rainy season, it often took two days to travel from Phnom Penh (the capital of Cambodia) to Memong, the village where Mrey lives. The journey involved treacherous motorcycle trips through rivers and forests with no roads. The crew often stayed with local families, sleeping in hammocks under homes with the animals.

To facilitate filming around domestic elephants, it was necessary to habituate the animals by getting them used to the smell of the camera and sound team.

Location Sound Recordist, Marc-Philippe Desaulniers, contracted malaria in late 2013 and was replaced by a local soundman until his recovery.

The crew was supported by Bophana Audiovisual Resource Center, an Cambodian organization co-founded by Academy Award winning-filmmaker, Rithy Panh.

The team used eight translators working over several years. In many cases, fully translated rushes were not available for months after filming.

Editing took place over 12 months in Montreal, often with incomplete or inaccurate translations. For the final verification of the edit and sub-titles, a Bunong translator was brought to Paris.

When research began in 2006, there were over 180 domestic elephants in Monduliri. At the end of 2014, when the film was complete, there were estimated to be fewer than 40.

LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai*

A Few Key Facts 1/2

- Of Malayo-Polynesian origin, the Bunong tribe (often written M'Nong in Vietnam, or Phnong in Cambodia) claims to be among the original inhabitants of Indochina. Incorporated into the kingdom of Champa that spread across South East Asia in the 2nd century C.E., they were later driven westwards into the Central Highlands by the dominant ethnic Kinh (Vietnamese) and eastwards by the Khmer people. We have opted to use "Bunong", as this is the term preferred by members of the tribe in Cambodia's Mondulhiri Province where most of the film was shot.
- Mondulhiri Province, located in the far east of Cambodia (on the border with Vietnam) is the country's largest province. Just over 70% of the population of Mondulhiri Province is Bunong (between 40,000-50,000 people). The remaining population is a mix of Khmer, Cham (Muslim) and ethnic minorities like Barai and Tampoon.
- There is little western documentation of the Bunong up until the French colonized Cambodia in 1864. A road was built linking Sen Monorom (present-day capital of Mondulhiri province) to Kompong Cham, though Mondulhiri remained sparsely populated (as it does today with only 2 people per square kilometer). In the 19th century, the Bunong in Cambodia had a reputation for being particularly warrior-like in their resistance to the French army.
- The Bunong, like many other indigenous groups, practice swidden (rotating) agriculture; gather non-timber forest products for food and sale; raise livestock; and pursue fishing and hunting. Their primary resource is the forest, from which they have traditionally taken just what they needed – enough elephants without decimating the species, enough land for their crops so as not to destroy the forest. However, there is no sense of direct ownership or active system of management of the forest, apart from customary laws stemming from religious beliefs.
- The traditional Bunong belief system is Animism: a belief in spiritual forces present in the natural environment – the forest, earth, hills, stones, water and rice – but also in household items like rice-wine jars. These spirits have the power to influence the health, wellbeing and prosperity of the villagers. The spirits of the ancestors are also highly respected and have the power to protect or harm people. A variety of ceremonies are held throughout the year in order to appease these spirits.
- The Bunong can plant their crops anywhere but in areas designated as spirit forests and burial forests, both considered sacred territory. It is theoretically possible to collect wild vegetables, cut trees or hunt animals in the burial forest, but few people exercise this option for fear of disturbing the dead. Spirit forests are even more off limits. Anyone who collects resources from these forests or plants his crops here will incur the wrath of the spirits upon the entire village.

LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai*

A Few Key Facts 2/2

- Incest is considered a significant crime against the spirit world, and requires a heavy sacrifice to pacify the angry spirits (usually a buffalo). Bunong belief strongly prohibits breeding among captive elephants (as a part of their views on incest). Should a female calf become pregnant, the owner must make elaborate offerings not only to the spirits, but also to the owner of the male elephant (in some cases it is reverse – the owner of the male must give to the owner of the female).
- The capture of elephants from the wild was outlawed by the government in Cambodia and Vietnam in the mid-1990s.
- Several conservation organizations are active in Mondulhiri, including World Wildlife Fund (WWF); Wildlife Conservation Society (WCS); Flora and Fauna International (FFI); WildAid.
 - Since 2006, the Elephant Livelihood Initiative Environment (E.L.I.E.), a local NGO, has created the Elephant Valley Project (EVP), a sanctuary for retired working elephants and a source of local employment. Through international donations, EVP has become home to many elephants, allowing them to live out their lives in social groups in the wilderness. The organization also provides veterinary care to elephants throughout Cambodia.
- From 2000-2004, a French tourism company (La Compagnie des éléphants d'Angkor) purchased 40-50 elephants from families in Mondulhiri. The animals were walked across the country to the iconic temples, where they provided treks to tourists. Today there are fewer than 12 elephants at Angkor Wat.
- Economic land concessions (ELC) are long term leases granted by the Cambodian government over land for agro-industrial exploitation. Over the past years, ELCs have dramatically increased in Cambodia and are the subject of severe criticisms by civil society organizations and international human rights groups. ELCs to foreign and multi-national companies include use for mining (gold, bauxite), logging, and commercial plantations (coffee, pepper, pine, rubber). Often these ELCs are made without consulting the local Bunong population and involve the destruction of forest, agricultural land and burial grounds. In the film, activist Mane Yun is seen with a group of villagers from Bousra Commune, Mondulhiri Province, protesting the actions of Socfinasia-Khaou Chuly Group (KCD). In 2008, these companies were granted ELC to exploit industrial rubber plantations. According to The International Federation for Human Rights (FIDH), these concessions affect over 850 families and have involved the destruction of Bunong spirit forest and burial land, often without consultation of the local communities. Registered in Luxembourg, Socfinasia is owned mainly by the French industrial group Bolloré and Belgian families Fabri and de Ribes. KCD is a prominent Cambodian construction company with close ties to governmental figures.

LAST OF THE ELEPHANT MEN

A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai

The Team

Daniel Ferguson (Writer/Co-Director)

Daniel conceived the idea for *Last of the Elephant Men* in 2006 during a trip to Cambodia's Mondulkiri Province and the Central Highlands of Vietnam, where he interviewed several Bunong elephant catchers. Since 1998, he has been involved in the IMAX/giant screen film industry, overseeing distribution of such films as *Wolves*, *Wildfire: Feel the Heat*, *Bears* and *India: Kingdom of the Tiger*. He worked as Line Producer on *Lost Worlds: Life in the Balance* (narrated by Harrison Ford and inspired by the writings of E.O. Wilson), and was Associate Director and Co-writer on *Wired to Win: Surviving the Tour de France*. In 2007, he Line Produced *Journey to Mecca*, one of the largest documentary productions ever filmed in the Arabian Gulf. Daniel's debut as Director was the 3D IMAX film *JERUSALEM*, distributed by National Geographic Studios and Executive Produced by the late-Jake Eberts. The film won Best Cinematography and Best Film at the 2014 Giant Screen Cinema Association Achievement Awards and has grossed over \$10M worldwide in its first year of release. A graduate of McGill University with a Joint-Honours degree in History and Religious Studies, Daniel serves on the board of the Giant Screen Cinema Association and the Alter-ciné Foundation, which provides grants to filmmakers in the developing world.

Arnaud Bouquet (Co-Director/Director of Photography)

Arnaud joined the team in the Spring of 2013 as Co-Director and Director of Photography. He spent over five months filming in Mondulkiri Province, living with the Bunong and their domesticated elephants. Arnaud has filmed in over 45 countries, beginning with his work on the documentary, *Buenos Aires no llores*, shot in Argentina in 2002 during the economic crisis. He then worked on *If I had a Hat* (co-directed with Anaïs Barbeau-Lavalette), interviewing Yasser Arafat shortly before his death. His work on several high-profile documentary TV series has dealt with the plight of x children (*Leaving for ideas*), night workers (*Walk on the Night Side*), and orphans in Port-au-Prince after the 2010 earthquake (*Haiti Built Me*). From 2010-2013, Arnaud directed a magazine program about responsible tourism for three seasons (*Leaving differently*). His TV productions have been broadcast on TV5, Radio-Canada, RDI, ARTE and France Télévisions. As Director of Photography, his most recent projects include a documentary shot in Iraq on the Kurdish front against ISIS (*Kurdistan by Hook or by Crook*, directed by Julien Fréchette). Arnaud has taught video production to various disenfranchised communities, including the Wapikoni Mobile project in Atikamekw and Algonquin communities, and organized a workshop for the actors of the film, *City of God*, in a favela of Rio de Janeiro. In 2009 he produced and directed the documentary short, *Mohammed Rewind*, that generated controversy in Montreal and went on to travel to many international festivals. *Last of the Elephant Men* is his first feature documentary.

LAST OF THE ELEPHANT MEN

A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai

The Team

Ian Oliveri (Producer)

A graduate of Concordia University's Film Production Program, Ian Oliveri has been working for InformAction Films, a renowned production company specialized in creative documentaries, for 15 years. At InformAction, after being Head of Promotion and Assistant-Director for many years (for Carole Laganière, Carlos Ferrand, Araz Artinian, André Melançon, etc.), Ian worked as Producer for both theatrical and TV documentaries (*Gratien Gélinas* by Pascal Gélinas, Géméaux-Award winner and finalist at Banff; *Taxi* by Wendy Champagne; *Rachel* by Hélène Magny and Pierre Mignault, starring Rachel Mwanza, the Congolese young star from the Academy-Award-nominated foreign film *Rebelle/War Witch*). In 2014, his feature documentary *Waiting for Spring* won the Best Documentary prize at the Jutra Awards, Québec's most prestigious awards in cinema. In 2015, he will release three theatrical documentaries. He is currently developing a new project with the National Film Board and completing production of his first feature fiction film as Producer, *Le garagiste/The Mechanic* by Renée Beaulieu. Through his own production company Luz Films, he immerses himself in personal projects as a short film Director (*Frontier*, fIEXiff Award in Sydney, Australia, for Best Experimental Film), or Producer (multi-Géméaux-Award-nominee feature documentary *The Living* by Eduardo Lucatero). Always up for new adventures with a deep passion for cinema, Ian is co-president of the DOC Québec Association, board member of the Hot Docs festival and active on various levels in the Canadian cinema industry,

Ian Quenneville (Producer)

A graduate of the INIS (National Institute of Image and Sound) Production Program, Ian Quenneville has worked on numerous one-hour programs and feature films, as well as documentary series. Since 2001 he has worked for InformAction Films on more than 40 documentaries, including *A Dream of Kabul* (ReelWorld Award for Outstanding Canadian Documentary 2009), *Sans Réserve* (Québec's Critics Association's Best Documentary 2008), *The Genocide in Me* (winner of 6 international awards including the Multiculturalism Géméaux Award 2006), *The Magic Touch* (six nominations at the Géméaux Awards 2005 and winner for Best Cultural Documentary), *Roger Pelerin*, *Seeking Refuge*, *La Vie après la shop*, and the theatrical feature documentaries *Planet Yoga*, *Frameworks* (Best Canadian Film at FIFA Montreal), *Waiting for Spring* (Best Documentary Feature at the Jutra Awards 2014). He is also co-producer of the feature film *Le ring/The Fight* by Anaïs Barbeau-Lavalette, selected in prestigious festivals (Berlin, Pusan, etc.) where it won many international prizes, and the upcoming *Le garagiste/The Mechanic* by Renée Beaulieu. In 2001, he co-founded Toast Studio, a branded content agency.

LAST OF THE ELEPHANT MEN

A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai

The Team

George Jefferies (2nd Unit Director, Glidecam Operator and Additional Images)

George studied video production at the University of the West of England in Bristol and established a video production company shortly after graduating. In November 2009, George moved to Phnom Penh, where he works as a filmmaker and photographer. One of George's short films was screened during the 2010 Cambodia International Film Festival. Specialising in cutting-edge HD/SLR technology, George provides clients with professional, broadcast-quality, HD videos and photos optimised for printing and publishing on the web. George's client list includes Asia Foundation, Centre Culturel Français, TPO Cambodia and Cambodia Film Commission. He is also a member of Asia Motion, a creative agency based in Phnom Penh.

Elric Robichon (Editor)

A native of Paris, Elric is an accomplished visual artist and film editor who completed a Bachelor's Degree at the University of Montreal. During his education, he made two short films and assisted a renowned video artist for an installation at Montreal Museum of Contemporary Art. Some of Elric's main accomplishments include writing, producing, and directing a short film entitled *Escapades* in 2004, which he presented in New York and Miami. He then collaborated as a film editor on a dozen award-winning documentary features, short films, and music videos. His work as an editor brought him three nominations and one award at the G meaux Awards, and two nominations in the Documentary Feature and the Short Film Categories at the Jutra Awards (French-Canadian Awards).

Sylvain Moreau (Composer)

A classically-trained pianist, Sylvain Moreau began scoring short films and documentaries in his teens. In the 1990's, aware of the increasing importance of technology in this field, he pursued studies in sound engineering, while developing his musical aptitudes. In the 2000's, Sylvain started his own studio and composed music for ensembles as well as electronic music with analog synthesizers, which he continues to build himself. Over the years, Sylvain has composed over 30 soundtracks for TV series and documentaries, including *330 m tres sous les mers*, winner of several international awards.

In addition to his film work, Sylvain also produces tracks for various bands, including the famous group, Skip The Use, recipients of the Best Album prize at the 2012 French "Victoire de la Musique" event. In 2012 he began to create soundtracks and multichannel installations for ambitious video mapping projects involving large setups and interactivity with the audience. In 2013, he did the soundtrack, sound design and mix for the Portuguese film, *Arco de luz*. This project involved dancers and video mapping in Lisbon's biggest square, and was seen by over a million people over 10 nights.

LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samai*

The Canadian Production Company



is one of Canada's leading documentary production companies, specializing in point of view and creative documentaries directed by some of the best filmmakers in Canada. Founded in Montreal in 1971, InformAction produces single documentaries and mini-series on social issues, art and popular culture, international affairs and human rights for Canadian prime-time television and for theatrical release. Many have won awards and all are distributed internationally.

Some of InformAction's signature titles: **The Price We Pay**, feature documentary by Harold Crooks (TIFF Top Ten; released in France and Canada in 2015) and **Grassroots in Dry Lands**, feature documentary by Helene Klodawsky (coproduced with the NFB), **Frameworks, Images of a Changing World**, feature documentary by Helen Doyle, 2013 (winner Best Cultural Documentary, Prix Gémeaux 2014), **Sand Wars** by Denis Delestrac (coproduced with La compagnie des taxi-brousse and Rappi Productions, winner Best Nature Documentary, Prix Gémeaux 2014), **Trains of Life** by André Melançon (2013), **Planet Yoga** (feature documentary by Carlos Ferrand, 2011), **Unlikely Treasures** and **Small Wonders** both by Tally Abecassis, **Battle of Wills** by Anne Henderson (2009), **Seeking Refuge** by Karen Cho (1st Award – Toronto Human Rights DocFest 2010, Gemini-Award nominee for Best Directing), **A Dream for Kabul** by Philippe Baylaucq (ReelAward for Outstanding Canadian Doc 2009, Gemini-Award nominee for the Donald Brittain Award for Best Social/Political Documentary) coproduced with the NFB, **American Fugitive: The Truth about Hassan** by Jean-Daniel Lafond (prix Gémeaux nominee), **East End Kids** (Prix Gémeaux and Prix Jutra nominee) and **The Moon and the Violin** (Best Canadian documentary Hot Docs 2003), both by Carole Laganière.

InformAction also supports emerging directors, among others **En attendant le printemps** by Marie-Geneviève Chabot (Jutra Award for Best Feature Documentary 2014), **La Vie après la shop** by Vincent Audet-Nadeau and **The Genocide in Me**, by Araz Artinian (both nominated for Best Social Documentary at the Gémeaux Awards 2006).

Producers Ian Quenneville and Ian Oliveri joined the company 15 years ago and teamed up with senior producer and co-founder of the company, Nathalie Barton. Nathalie was documentary representative on the board of the Quebec Producers Association (AQPM) from 1994 to 2002, served five years on the executive of Women in Film in Quebec and was Chair of the Observatoire du documentaire (The Documentary Network) from 2008 to 2011. Ian Quenneville is currently documentary representative on the board of AQPM and Ian Oliveri is co-chair of Doc Québec (Quebec chapter of Documentary Organization of Canada).

www.informationfilms.com

<http://www.facebook.com/pages/InformAction-Films/292169088296>

LAST OF THE ELEPHANT MEN

*A Film by Daniel Ferguson & Arnaud Bouquet
Produced by Ian Oliveri, Ian Quenneville, Laurent Mini, Karim Samaï*

The French Production Company



La Compagnie des Taxi-Brousse, based in Paris, is one of the ten leading French independent production companies, producing contemporary, original programming for a world-wide audience.

Founded in 1991 by Arnaud Hantute, Laurent Mini and Karim Samaï, and now directed by Laurent Mini, Karim Samaï and Maurice Ribière, La Compagnie des Taxi-Brousse focuses on producing thoughtful, innovative, challenging, yet highly accessible programs for television. Our documentaries are primarily single 52-minute pieces or series with a focus on science, human interest, art and/or history. Frequent French and international broadcasters include: Arte, France 2, France 3, France 5, RFO, RAI, Société Radio Canada, the Canadian Broadcast Corporation, History Channel, Planète, BBC, Canal+, NHK, NOVA-WGBH, RTBF, SSR, ERT, Teleacnot, Télé-Québec, TVO-TFO, the Discovery Channel, Cezka TV, ETV, Slovak TV, RTV Slovenija, TVP2, NRK, Skai TV...

La Compagnie des Taxi-Brousse has been nominated six times, including in 2014, for the award for Best French TV Producer, and received the Jury's Prize in 2003. The company recently opened an office in Singapore.

*

The International Distributor



Well established in both Montreal and Toronto and backed by 30 years of experience, **Filmoption International** lives and breathes the cultures of Quebec and Canada. Filmoption represents programs ranging from feature films, family and drama series and children fare to social/scientific/wildlife and cultural documentaries and music and arts programming. The company also holds non-theatrical and home video distribution rights.

Filmoption International
Andrew Noble

Vice-President – Domestic theatrical and Homevideo releasing anoble@filmoption.com
3401 Saint-Antoine West, Montreal, Qc, H3Z 1X1
T: +1 514 931-6180 x2657 F: +1 514 939-2034
www.filmoption.com