



**Netherlands Film Fund – Hubert Bals Fund
Co-production Scheme**

**NFF+HBF GUIDE
January 2019**

NFF+HBF: Netherlands Film Fund – Hubert Bals Fund Co-production Scheme

Annually, around 25 film productions are realised with the support of the Hubert Bals Fund. In order to stimulate Dutch producers to get involved in international co-productions, and to support Hubert Bals Fund projects in the stage of production, the Netherlands Film Fund and the HBF set up NFF+HBF Netherlands Film Fund - Hubert Bals Fund Coproduction Scheme.

The NFF+HBF Co-production Scheme (previously HBF Plus) is a collaboration between the Netherlands Film Fund and the Hubert Bals Fund. Dutch producers can apply for financial support from NFF+HBF. Projects eligible for the NFF+HBF programme are those that have been granted HBF support for Script and Project Development at an earlier stage, and which are now looking for funds to finance the production.

Annually the Netherlands Film Fund sets available an amount of € 200,000 for applications from Dutch producers who can be awarded a maximum of €50,000 production support in order to co-produce a film that has received a script development grant by HBF. The NFF+HBF Co-production Scheme offers support twice a year, with application deadlines in Spring and Fall. The next application deadline will be on 25 February 2019.

NFF+HBF applications should be done at the Netherlands Film Fund.

Criteria

- Maximum contribution is €50,000
- Maximum 10% overhead and producers fee
- 50% of the committed amount (including overhead and fee) must be spent on Dutch services, cast and crew
- The project must have received Script & Project Development support from the HBF
- The total production budget cannot be more than €1,000,000
- The Dutch producer must have produced at least one theatrically released feature film

Requested materials

- Cover letter of Dutch producer
- Synopsis
- Director's statement
- Script (in English)
- Total budget
- Finance plan (listing the contributions of attached partners)
- Expenditure plan of Dutch producer (written explanation)
- Company profiles of all involved producers
- Production schedule
- Bio/filmography and previous work of director (on DVD or through an online streaming link)
- Written explanation on distribution strategy / audience engagement plan for finished film

For questions concerning the NFF+HBF Co-production scheme, please contact:

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NFF+HBF selections 2018-2006

2018

Nasir	Arun Karthick	India	<i>Rinkel Film</i>
Feathers of a Father	Omar Elzohairy	Egypt	<i>KeplerFilm</i>
Ningdu	Lei Lei	China	<i>Submarine</i>
The Whole-Timers	Pooja Gurung and Bibhusan Basnet	Nepal	<i>Circe Films</i>

2017

Almost in Love	Leonardo Brzezicki	Argentina	<i>KeplerFilm</i>
The Reports on Sarah and Saleem	Muayad Alayan	Palestine	<i>KeyFilm</i>
Sick, Sick, Sick	Alice Furtado	Brazil	<i>BALDR Film</i>
A Land Imagined	Yeo Siew Hua	Singapore	<i>Volya Films</i>

2016

Window Boy Would Also Like to Have a Submarine	Alex Piperno	Uruguay	<i>BALDR Film</i>
The Omission	Sebastian Schjaer	Argentina	<i>Volya Films</i>
Late to Die Young	Dominga Sotomayor	Chile	<i>Circe Films</i>
Rafiki	Wanuri Kahi	Kenya	<i>Rinkel Film</i>
Tehran, City of Love	Ali Jaberansari	Iran	<i>Viking Film</i>

2015

La cama	Mónica Lairana	Argentina	<i>Topkapi Films</i>
Rojo	Benjamin Naishtat	Argentina	<i>Viking Film</i>
Something Useful	Pelin Esmer	Turkey	<i>Topkapi Films</i>
White Sun	Deepak Rauniyar	Nepal	<i>Waterland Film</i>

2014

The Wound	John Trengove	South Africa	<i>OAK Motion Pictures</i>
Oscuro Animal	Felipe Guerrero	Colombia	<i>Viking Film</i>
Land and Shade	César Acevedo	Colombia	<i>Topkapi Films</i>
Oblivion Verses	Alireza Khatami	Iran	<i>Lemming Film</i>
Don't Swallow My Heart, Alligator Girl	Felipe Bragança	Brazil	<i>Revolver Amsterdam</i>

2013

Big Father, Small Father and Other Stories	Phan Dang Di	Vietnam	<i>Volya Films</i>
Rey	Niles Atallah	Chile	<i>Circe Films</i>
La última tierra	Pablo Lamar	Paraguay	<i>Fortuna Films</i>
Women of the Weeping River	Sheron Dayoc	Philippines	<i>Waterland Film</i>

2012

El cinco	Adrián Biniez	Argentina	<i>Topkapi Films</i>
Dos disparos	Martín Rejtman	Argentina	<i>Waterland Film</i>
Neon Bull	Gabriel Mascaro	Brazil	<i>Viking Film</i>
Humidity	Nikola Ljuca	Serbia	<i>Lemming Film</i>

2011			
Leones	Jazmín López	Argentina	<i>Lemming Film/ Viking Film</i>
La tercera orilla	Celina Murga	Argentina	<i>Waterland Film</i>
Men Who Save the World	Liew Seng Tat	Malaysia	<i>Volya Films</i>
The Blue Wave	Merve Kayan and Zeynep Dadak	Turkey	<i>Family Affair Films</i>
2010			
De jueves a domingo	Dominga Sotomayor	Chile	<i>Circe Films</i>
Solo	Guillermo Rocamora	Uruguay	<i>Volya Films</i>
Tanta agua	Ana Guevara and Leticia Jorge	Uruguay	<i>IDTV Film</i>
Villegas	Gonzalo Tobal	Argentina	<i>NFI Productions</i>
2009			
40 Days of Silence	Saodat Ismailova	Uzbekistan	<i>Volya Films</i>
Abrir puertas y ventanas	Milagros Mumenthaler	Argentina	<i>Waterland Film</i>
Our Grand Despair	Seyfi Teoman	Turkey	<i>Circe Films</i>
Los últimos cristeros	Matías Meyer	Mexico	<i>IDTV/Motel Films</i>
2008			
Agua fría de mar	Paz Fabrega	Costa Rica	<i>Isabella Films</i>
Black and White Photos	Shu Haolun	China	<i>IDTV/Motel Films</i>
The Light Thief	Aktan Arym Kubat	Kyrgyzstan	<i>Volya Films</i>
Los viajes del viento	Ciro Guerra	Colombia	<i>Volya Films</i>
2007			
Salt of This Sea	Annemarie Jacir	Palestina	<i>Augustus Film</i>
Jermal	Ravi L. Bharwani	Indonesia	<i>Motel Films</i>
Gigante	Adrian Biniez	Uruguay	<i>IDTV/Motel Films</i>
My Marlon and Brando	Huseyin Karabey	Turkey	<i>IDTV/Motel Films</i>
2006			
Chnchik	Aram Shabhazyan	Armenia	<i>Isabella Films</i>
Border	Harutyun Khatchatryan	Armenia	<i>Volya Films</i>
Happiest Girl in the World	Radu Jude	Romania	<i>Circe Films</i>

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ANATOMY OF TIME

Original title: ภาพวาดแห่งเวลา

Director: Jakrawal Nilthamrong

Producer: Mai Meksawan, Chatchai Chaiyont, Yohann Cornu

Production companies): Diversion, Thailand; Damned Films, France

Production country: Thailand, France

Expected Shooting date: December, 2018

Contact: Mai Meksawan, maimeksawan@gmail.com, +66 86 566 6768, 72 Soi Attakarnprasit 11B Sathorn Tai Road Bangkok 10120 Thailand

Total budget: € 500,000

Synopsis

Regional Thai town, 1960s. Mam is a young woman who develops a relationship with two men: an ambitious calculating army lieutenant and an old friend whom she shares a difficult history with. Following a military power shift, the lieutenant asks her to move away with him. Bangkok, present day. The young lieutenant now ends up a disgraced general lying in a coma. Mam in her old age has been living with her abusive husband through decades of hard times. With her life now also approaching its end, she sets to sacrifice herself and take care of him until their last days.

Director's statement

The story's inspiration comes from the life of a person particularly close to me – a woman trapped in a miserable marriage with no way out. I wonder why some people seem to put themselves under the bondage of pain, and whether this form of self-mortification is perhaps an effort to understand life. The film looks into the truth of nature through the one woman's life in two different stages, amidst the story of the tumultuous changes in the military's power struggle. The nature serves as a narrative device for the Buddhist teaching: that all human lives come with sufferings.

ARNOLD IS A MODEL STUDENT

Original title: Arnold pen nak rean tua yang

Director: Sorayos Prapapan

Producer: Donsaron Kovitvanitcha

Production company/(ies): Minimal Animal

Production country: Thailand

Expected Shooting date: August, 2019

Contact: Donsaron Kovitvanitcha, donnyhwd@hotmail.com, +66 837101238

86 Soi Luecha Phaholyothin Road, Samsennai, Phayathai, Bangkok 10400 Thailand

Total budget: € 227,500

Synopsis

Arnold, a half Thai-Filipino boy lives alone in Bangkok. His parents are seeking political asylum in a country far away from Thailand. His school is one of the best school where parents are willing to bribe the headmaster to get their kids into the school, but he always despises Thai educational system which teach students to believe without questioning. During the political unrest in 2014, when middle class people in Bangkok were calling the military to get rid of the corrupt politician, Arnold meets Bee, a guy who works for an agency that works in cheating the military school entrance examination. Arnold joins Bee's agency. The job takes him to the world of corruption and let him see the double standard of morality in Thailand.

Director's statement

When I was in high school, my school taught me not to cheat, but I remember seeing my teachers hinted the content of the examination to the student who pay for special class. Some parents 'donated' money to the school so their children can get in the school easily. Student can't question the school. In every class, teacher taught me and my friends to respect the nation, religion, and the monarchy. We can't criticize any of these fundamental institution of the country. It seems that Thai people are not taught to be logical. I want to express these problems through a high school boy character who are curious of his society. What happens with him in the story will change his way of thinking forever.

BEIJING TIME

Original title: Beijing Shijian

Director: Zhang Yuedong

Production companies: Hu Tong Communication, Youku Inc.

Production country: China

Contact: Li Kitming, kitming@rocketmail.com or Jeroen Groenewegen, rinses@gmail.com

Budget: € 450,000

Synopsis

Zhang Zhaohui and Zhou Yang are close friends. Zhou Yang has feelings for the beautiful Lin Jia, but Lin Jia is in love with Zhang Zhaohui, who in turn is planning to move abroad. With the help of Lin, Zhang manages to get his one-way ticket. He entrusts Lin to Zhou, and disregarding everything else shoves his way into the plane headed for Europe. Ten years later, Zhang returns hardly touched by time. Lin and Zhou have not married at all, but did become very wealthy. They live a decadent and incomprehensible life style. The places and people that were once so familiar to Zhang have entirely changed. Passé friendship and reignited love, topped off with the confusion of identities: Zhang feels as if he is living in a story. Everything seems full of possibilities, but is also hard for him to take in. This world is no longer the one he recognises. His hopes shatter one after the other, like a vulgar comedy gone mad. Absentmindedly, continuing flying becomes his only option to preserve his faith in life.

Director's statement

This is a story about travel and emotions, about the relations between time, space and people, about the questionable values people have, about people's inaccuracy, the suspicious self-awareness, and about the unknown factors that influence people's course of life. It also tells you that all this is not important, as long as everyone moves and dances in merry disorder. Disregarding everything else, Zhang Zhaohui shoves himself on the plane. But this flight doesn't seem to offer anything he likes. After many years he now returns hardly changed, unsure of what a decade or so of living abroad means to him. It shocked him to find out that he was prepared to give up his European identity in a single stroke. Yet the place he came from and the people there changed entirely.

BORDER BRIDE

Original title: Nüren

Director: WANG Bing

Producers: Isabelle GLACHANT, LIANG Ying

Production company: Chinese Shadows, Hong Kong

Production country: Hong Kong

Expected Shooting date: March 2019

Contact: Isabelle GLACHANT, chineseshadows@gmail.com

Budget: € 500,114

Synopsis

In the rainforest between China and Laos, young Laotian women cross the border to sell themselves to Chinese husbands, leaving everything behind as they are looking for a better future. Though what they find on the other side of the border isn't the dream life. The Chinese peasants who propose to them marriage offer a little more than what they had. Money, work, love will then decide the destiny of each of these new couples.

Director's statement

One day as I went into a long journey near the border between China and Laos and discovered the Laotian border brides. I want to film several of these "brides" to see if they will find love, living in a foreign country with men they can't communicate with. The Cinéma vérité style of this film will allow the austere yet true images to speak for themselves. I wish also to combine fiction with the documentary, by asking the real protagonist to reenact some parts of their life that we might not have been able to film.

THE BOYFRIEND

Director: Ashim Ahluwalia

Producers: Ashim Ahluwalia, Pinaki Chatterjee

Production company: Future East Film

Production country: India

Contact: Vidur Nauriyal, vidur@futureeast.com and Ashim Ahluwalia, ashim@futureeast.com

Total budget: € 650,000

Synopsis

Yudi, a middle-aged banker has his privileged world jolted when he picks up an 18-year-old working class boy, Milind, in a public toilet. As their affair turns more passionate and morally hazy, Yudi must make a series of decisions that will forever affect their lives.

Joyous and heartbreaking, *The Boyfriend* captures a little-known side of contemporary Mumbai: the sweat-drenched gay clubs, the explosive mix of class and caste and the private sexual hells buried under a dangerously conservative society. Ultimately, however, *Boyfriend* is about something deceptively simple, something easily taken for granted and sometimes difficult to admit: love occurs in different forms.

Director's statement

The Boyfriend is based on an autobiographical novel that I discovered more than a decade ago. In India, homosexuality is illegal, and the fact that this book was published was nothing short of a miracle. A brittle love story between Yudi, a privileged, middle aged man, and Milind, an 18-year-old “untouchable” boy – it had all the unstable elements of class, caste, tradition and modernity that depict the contemporary Indian moment. Much like the criminal filmmakers of my first film, *Miss Lovely*; they are forced to live each day of their lives as invisibly as possible, under the unrelenting fear of being trapped and prosecuted. In such a doomed love affair, the tropes of romantic life feel both poignant and ironic to me.

For me, *The Boyfriend* is a film about fear and longing, selfish love and self-loathing and the frightening machinery of desire. I hope I get to make it.

THE CALM

Original title: PING JING

Director: Fang SONG

Producer: Shozo ICHIYAMA

Production country: China, Japan

Contact: Fang SONG, harlequins@vip.sina.com, +86 138 106 77582

Total budget: € 400,000

Synopsis

Lin is a documentary director in her early 30s. This winter she breaks up with her boyfriend Gui-ren towards whom she has deep emotion. She feels that her world collapses. Since then she tries to maintain her life with control and wants to face the sorrow by herself.

Director's statement

I would like to treat such a subject – how people face the pain in a context of daily life. And I will try to make it not too much through the language. Also I want to take the nature as a character. The film will go through three seasons- winter, spring and summer, for showing the process of transition in heroine's mental world.

DENGUE

Director: Prantik Basu

Producers: Prantik Basu, Celine Loop

Production companies: PNB Films (India), Travelling Light (India)

Production country: India

Expected Shooting date: June 2020

Contact: Prantik Basu, prantik.n.basu@gmail.com, +91 9836655507, 56A, Milan Park, Calcutta, 00084, India

Budget: € 260,000

Synopsis

Summer of 2016. *Sunny*, a Bengali medical student lives with his parents in the suburbs of Calcutta. In spite of certain disagreements, the three formed a bond resulting from mutual dependence. One day, he meets *Nepal*, a migrant worker from Bangladesh and the two develop an unlikely friendship. When a sudden summer rain leaves the streets of the city waterlogged, Sunny finds himself taking refuge in Nepal's room where they discover the secrets about each other's past.

Meanwhile, the stagnant rainwater becomes a breeding ground for mosquitoes that carry a tropical virus. Down with fever, Sunny begins to hallucinate. Later, the two boys meet again and go for a blood test whose reports are due in a couple of hours. They visit a nearby museum to kill time. While looking at fossils, the remains of a wrecked ship and a 4000 years old mummy on display, they discover common interests and a surprising ease with being together.

Director's statement

I am interested in exploring the possibility of a romance, forbidden at many levels in the current socio political milieu. The rain or rather the water in the film is the leveller that brings people from diverse backgrounds to the same plane where they question their differences while addressing their collective, clandestine fear. The film plays out like fragments of memory, over the course of a few days. I want to depict a transient, intimate encounter that leaves behind a lasting impression on the characters. Calcutta, where the film is set, was the capital of British India and is a port city that gets flooded every monsoon. The colonial drainage system hasn't been upgraded since, much like the rule book that criminalizes homosexuality in the sub continent. While the characters navigate through their individual complexities seeking refuge, their act of wanting to see each other becomes a political one.

DO FISH SLEEP WITH THEIR EYES OPEN?

Original title: Dormen os peixes de olhos abertos?

Director: Nele Wohlatz

Producers: Violeta Bava, Emilie Lesclaux

Production companies: Ruda Cine (Argentina), Cinemascópio (Brazil)

Production country: Argentina, Brazil

Expected Shooting date: December 2019, January 2020

Contact: Nele Wohlatz, nwohlatz@googlemail.com, + 54 11 4190 9868 / Violeta Bava, Ruda Cine, violeta@rudacine.com.ar, + 54 11 62772949 / Emilie Lesclaux, CinemaScópio, emirecife@gmail.com, + 55 81 30324972

Budget: € 822,000

Synopsis

Lixue, Bo and Ah move through a town in the tropics, and inhabit places that could be anywhere in the world: A tower block with blank, empty rooms; shops that sell cheap products made in China; a beach with shark attacks; the sea. The city imposes a reality on them that is more like fiction, or perhaps a prediction of the future cities of the world. Three strangers, their non-belonging, and a chronicle passed from hand to hand: who speaks through whom?

Director's statement

"Now I am here, and I am doing well. I think I could go anywhere and adapt, but there's no place where I feel that I do belong anymore," Xiaobin Zhang, the lead of my film *El Futuro Perfecto* and contributing actress to this one, once said to me. For years now, I have been a foreigner in Argentina. When I visit Germany, I no longer feel a sense of belonging. Yet, in a certain way, don't we all lose it at some point? What does 'belonging' even mean? To whom and to what can one belong? This film ultimately aims to create a place to return to.

DESIRE LINES

Original title: Linije Zelje

Director: Dane Komljen

Producers: Natasa Damnjanovic, Vladimir Vidic

Production companies: Dart film, Serbia / SCCA-Pro.ba, Bosnia and Herzegovina

Production country: Serbia

Expected Shooting date: June 2020

Contact: Natasa Damnjanovic, office@dartfilm.com, +381642908505, Niska 6, 11000 Belgrade, Serbia

Budget: € 750,000

Synopsis

Branko's brother is behaving strangely and Branko wants to figure out what's happening. As he obsessively trails his brother through Belgrade, Branko learns more about his own true nature than anything else. Branko passes through a wall and realizes he's not human, he keeps on walking until he finds something else: a community of ghosts living in a yellow house on a Bosnian mountain, a new way of seeing and being seen, a place where everything and everyone has a story to share.

Director's statement

Desire Lines is a film about walking. With it, I would like to convey an experience of movement, shape shifting and transformation. It's a film that moves from obsessive stalking to carefree stroll. That moves from playing with the tropes of the thriller and horror genres to a patchwork that seamlessly shifts between different practices - a study of landscape, an essay on transience and fluidity, a utopian fiction. That moves from a portrait of monomania and loneliness to snapshots of a community formed of humans, animals, plants, minerals and phantasms. That moves from images of solitary figures, cold winds and concrete buildings to images of compassion and tenderness, bodies embraced and masked, damp from night swims in a lake. It's a film that moves from blacks and blues to colours.

DREAM STATE

Original title: Ngu mo

Director: Bui Thac Chuyen

Production companies: BBB Art & Media

Production country: Vietnam

Contact: Tran Thi Bich Ngoc, tbn1977@yahoo.com

Budget: US \$ 500,000

Synopsis

Du - a girl afflicted with depression since the age of 12 following a bicycle accident, wounded in the area of her genitals. Taken to the hospital she is scolded cruelly by two older female doctors who think she has had sexual activities too early. At the age of 28, an incident awakens her sexual instinct, and she decides to seek sex, also seeking her own natural instincts. She looks for someone with whom she can have sex. A mediocre sex with the guard at her library makes her want to go back to the depression pill. She looks for Vi, the prostitute who is her neighbor, just to find out that Vi has run away from her father's death. Desperately, Du takes off her clothes, steps into Vi's bathtub in front of the balcony, where Vi used to bury herself every day.

Director's statement

Sexuality has been an obsession as well as a challenge to directors, especially in a country such as Vietnam where there are many taboos and obstacles to it. A desire to discover the various aspects of sexuality by each individual, each generation, gender, and by people in varying circumstances is what attracts me to this story. A film with an existentialist character. It's time the Vietnamese look at the true value of sex. It's not only about pleasure, or a procreative activity, but it's also a redemption. The rather unique perspective in this project created a strong impression in me. I will only use locations I understand the most. These are areas I am most familiar with in Ha Noi, the city where I live. More important are the people in it. Ha Noi is a city for people with strong instincts. The past or the future isn't important in this city.

ÉRAMI. EL MONTE QUE ES EL MUNDO

English title: Érami. The Forest that is the World

Director: Paz Encina

Producer: Paz Encina, Vanessa Ragone, Gabriela Sabaté

Production companies: Silencio Cine, Zona Audiovisual, Sabate Films

Production countries: Paraguay, Argentina

Expected Shooting date: August, 2018

Contact: Paz Encina, encinapaz@gmail.com, +595981294731

Budget: \$ 154,631

Synopsis

Forest and deforestation / Isolation and immigration / The cojñone, the insensitive / A father and a daughter / The cojñone and a loss / Change, to have to change / Changing the world / Ayoreo: indigenous word that means man, human / Érami, which in Ayoreo means forest. The forest that is the world.

Director's statement

The Paraguayan Chaco is the territory with the highest rate of deforestation in the world. Yes, the world. I thought then that maybe it would be interesting to make a story in 3D, or with small fragments in 3D, so that space is somehow forever portrayed. So that this space can, although it is only in cinema, that are pretty much dreams, inhabited. Érami contains three dreams in its narrative, these three dreams, with Ayoreo stories, and these fragments, are intended to be filmed in 3D, so that way we can remember what it was, if it ever disappears. This is my love story; this is my gesture of love. To tell Érami, this forest that is the world.

ESTATE

Director: John Trengove

Producer: Elias Ribeiro, Cait Pansegrouw

Production companies: Urucu Media

Production country: South Africa

Expected Shooting date: 2019

Contact: Cait Pansegrouw, cp@urucumedia.com, +27 83 395 0088

Total budget: € 1,000,000

Synopsis

When Leandri falls in love with Thomas, a misguided young trust fund kid, she is swept up into a world of privilege. Blinded by her infatuation, she ignores the warning signs of his delusional and destructive behavior until it is too late, and she becomes a player in a cataclysmic finale.

Director's statement

In South Africa in recent years there have been a series of domestic murders committed by wealthy white men, the most recent being Henri van Breda, who allegedly bludgeoned his family to death with an axe in their upmarket home. A strange pathology is revealed in these narratives. In a society polarized by race and class, affluent white communities neurotically barricade themselves in compound-like housing estates against external forces of poverty and crime. In the process, they become hotboxes for internalized, self-inflicted violence. *Estate* explores these bubbles of privilege and the bizarre acts of transgression that happen inside them.

THE FRENCH TEACHER

Original title: A Professora de Francês

Director: Ricardo Alves Jr.

Producer: Thiago Macêdo Correia

Production company: EntreFilmes, Brazil

Production country: Brazil

Expected Shooting date: March, 2019

Contact: Thiago Macêdo Correia, entrefilmes@gmail.com, +55 31 2510 9820, +55 31 99431 6042

Rua Pium-í, 361, Cruzeiro, Belo Horizonte, MG, Brazil

Total budget: € 850,000

Synopsis

The French Teacher addresses the malaise produced by the ascension of religious fundamentalism in contemporary Brazilian society. It follows a young teacher named Graça who gives private lessons of French in order to support herself in a big Brazilian metropolis. As an independent and black woman of middle-low class who just ended a long-term relationship with Clara, Graça sees herself confronted by the obscure aspect of religious fanaticism when she's obliged to live with an extremist evangelical family that gradually entangles the teacher in a mysterious way towards the loss of reason.

Director's statement

What originally moves this project is the desire to reflect about the intolerance and prejudice about race, belief and gender, or, in short, the usual inability of some fractions from contemporary society to deal with what is different from what is considered as "normal". For such reflections to be proposed, I have chosen to look toward radical relations that may result from the way individuals relate to faith, especially in an extremist bias. All over the world, this extremism is becoming increasingly terrifyingly visible. The French Teacher is a film that combines elements of suspense and terror to portray emerging social tensions of contemporary Brazil, fusing the genre film with social realism.

FROM GUINÉ

Original title: De Guiné

Director: Caroline Leone

Producer: Paola Wink

Production company: Vulcana Cinema

Production country: Brazil

Expected Shooting date: March 2021

Contact: Vulcana Cinema, vulcanacinema@gmail.com, +55 51 3062-4400, Rua Castro Alves, 163, Porto Alegre, RS

Total budget: € 700,000

Synopsis

Lidiana, a psychoanalyst from São Paulo, moves to Guiné, a village countryside of Bahia, to live with her boyfriend, a crossing guide in the area. However, the relationship with the village locals is distant and lonely, which makes her question the lifestyle change. That is, until a local calls upon her to help his brother, desperate with his mother's death.

From Guiné tells Lidiana's journey to finding herself again in such a different setting than the one she left behind. In this almost magic rural setting, Lidiana will have the opportunity to redefine her relationship with life, and others.

Director's statement

Such as my previous feature, From Guiné originated from the appreciation of simplicity and complexity of human characters. It's a narrative that concentrates on the strength of everyday poetry and the richness of day-to-day events. To build the narrative in a simple way, but that subtly overflows with meaning is the great challenge of this project.

I intend to reflect upon a task all humans have to fulfill, and that presents itself in different ways throughout our lives: the task of going from oneself to the other, from the subjective universe to the shared objective world, from old to new, from urban to rural, at last, from self to non-self. The question that guides Lidiana's story is: on what bridges can this crossing happen?

LA HIJA DE TODAS LAS RABIAS

English title: The Daughter of All Rages

Director: Laura Baumeister

Producers: Laura Baumeister, Rossana Baumeister, Bruna Haddad, Eva Chillón (co-producer), Daniel Chillón (co-producer)

Production companies: Tanacatana Films (Nicaragua) and Pomme Hurlante Films (France)

Production country: Nicaragua, France

Expected Shooting date: November 2019

Contact: Laura Baumeister Demontis (director and producer), laura.baumeister.demontis@gmail.com, +52 1 55 27503721; Bruna Alves Rocha Haddad (producer), bruna.ahaddad@gmail.com, + 52 1 55 47024087, Calle General Salvador Alvarado 111, Colonia Escandón – 11800 – Ciudad de México – México

Total budget: € 553,915

Synopsis

In the garbage dump of Nicaragua's capital city, a mother and daughter struggle to survive collecting recyclable materials. When a bitter conflict arises between them, the mother, as a punishment, sends her daughter away to work at the garbage sorting belt near the dump. The girl becomes part of a group of abandoned children who work in exchange for food and shelter. Eventually the mother regrets her actions but her daughter no longer wants to return to her. Their relationship seems to be irrevocably damaged.

Director's statement

My commitment to the garbage dump 'La Chureca' started when, as a teenager, I was assigned to alphabetize a group of kids in the settlement. Thru the practices we became close. What stroke me the most about them was the amazing imagination despite all of the harshness. During that time, I was also going thru a tense relationship with my mother, who was going thru her third divorce, meanwhile raising my sister and I and supporting my three elder brothers. Many years after, this experience, this moment in my life, became the seeds for the argument of The daughter of all rages. Essentially, we could say that this is a film that seeks to explore forgiveness in a mother & daughter relationship — the primary link of every human being — pained by the very nature of the bond and also aggravated by the inhospitality and viscosity of the environment in which the story unfolds.

LA JAURÍA

English title: The Pack

Director: Andrés Ramírez Pulido

Producer: Johana Agudelo Susa, Andrés Ramírez Pulido

Production company: Valiente Gracia

Production country: Colombia

Expected Shooting date: March, 2019

Contact: Andrés Ramírez Pulido, valientegraciacine@gmail.com, +57 3112505803, Ocobos 1, Bloque 7, Apto 302, Ibagué, Colombia

Total budget: € 450,000

Synopsis

The blinded desire of killing his father led Eliú, a peasant teenager, to kill another man by mistake. Now he pays a sentence in the middle of the jungle. He can only find relief during his mother's visits, but she has stopped visiting him due to the cancer she suffers. He tries to capture a vulture; he believes that the animal's blood can heal his mother's cancer. Upon suspecting that his father has returned home and that his mother is in danger, he will try to flee from the detention center abruptly and to put end to the hatred that tears apart his soul.

Director's statement

In recent years, a need has arisen for me to create a portrait of adolescence in Ibagué, Colombia, especially in a group of minors who pay condemnations for various crimes in middle of jungle. The hostile place, where these minors are held, their life stories and their bodies that speak to me of a Colombian generation stalked by violence, led me to write La Jauría. In search of a realistic representation, almost a documentary film, I intend to work with non-actors. I want to work on the plasticity of their bodies and faces. I aim to make a raw and emotional story, the rudeness and the monotony of the place must be felt.

LOTUS POSITION

Original title: Jiejiafuzuo

Director: LIU Shu

Producer: LIANG Ying

Production company/(ies): Chinese Shadows, Hong Kong

Production country: Hong Kong, China

Expected Shooting date: November, 2016

Contact: LIANG Ying, ying@chineseshadows.com, +86 186 1407 5857

Total budget: € 420,000

Synopsis

YU, a young teacher, suddenly learns her mother died in a hit-and-run. As the police doesn't seem to be efficient, YU decides to find the driver herself. During her mourning, she goes further and deeper in her journey for justice and into Buddhist beliefs. She believes more and more that the Buddhism can bring the truth. The attorney of the driver proposes a financial compensation to close this case. Yu refuses and finally meets the driver, an important official. She discovers he is also a devout Buddhist. He believes her mother died because of her bad Karma. It was her destiny. YU is shocked and sees no way out of this Impasse between money, Buddhist forgiveness and her need of revenge.

Director's statement

In China, every day from around the country, we hear all kinds of terrible social news. I always felt concerned: what should we do when we face violence, revenge?

In 2005, I started to be interested in Buddhism, which focuses on the theory of Karma: cause and consequences. People hope faith will become a remedy bringing back morality. Then forgiveness is the best solution? So I started the idea to make a film. Through the struggles and pain of a young woman face injustice, I wish to find all the possible answers between compromise and revolt. I will rely heavily on hand-held cameras with only one stationery camera scene.

THE MYSTERIES OF TAAL

English title: The Mysteries of Taal: A Philippine Volcano and Lake, Her Sea Life and Lost Towns

Original title: Wala ng Lawa

Director: Gym Lumbera

Producer: Armi Rae S. Cacanindin

Production company: Cinematografica Films

Production country: Philippines

Expected Shooting date: August, 2020

Contact: Armi Rae S. Cacanindin, armi.cacanindin@gmail.com, +63 917 9549021

Total budget: € 235,000

Synopsis

This is the story of a doomed love between a man and a lake. Juan, a Filipino-American scientist, grew up hearing about the Philippines through the folktales and ghost stories of his mother. When invited to join a UNESCO team to study the ecosystem of Lake Taal, he makes his pilgrimage. Upon first seeing the ancient lake wrapping around a majestic volcano, Juan falls in love. The villagers' warm welcome for the team's arrival turns cold overnight. They begin studying the lake. But as news of bombs and martial law in Manila buzz out of the locals' radios, the team faces terror as they mysteriously die off one by one in the water under the silent gaze of the villagers on shore. Juan presses on and dives deeper and deeper into Taal's depths, eventually deciding to never surface again.

Director's statement

Modelled after Romeo and Juliet, this film will depict how the infernal feud between the pastoral and urban ways of life in the Philippines creates a world in which even star-crossed love can only end in tragedy. Our Romeo is a halfling returning to his homeland to seek knowledge older than himself, equipped with both the entitlement and privilege of the wealthy immigrant. He will find his lover not in any masked ball, but in the dance of capital, science, and back-door diplomacy. His fated romance and inevitable doom will be legislated, aided, and obfuscated by our own versions of Prince Escalus and Friar Lawrence— the Marcos regime of the 70's and the team of American scientists. The Juliet who will play the roles of both holy object and willful sacrifice is played by Lake Taal herself.

THE NEO-NEW ADVENTURES

Original title: 椒麻堂会

Director: Qiu Jiongjiong

Producer: Cheng Rui, Ding Ningyuan, Qiu Jiongjiong

Production company: Little Reunions Culture and Media Co., Ltd. China

Production country: China

Expected Shooting Date: September, 2019

Contact: Ding Ningyuan, ningyuan.ga@gmail.com, +852 6700 8202

Total budget: € 300,000

Synopsis

In a night in the 1980s, the two guardians of the Underworld pick Qiu Fu-xin up who just passes away. On the road to the Ghost City, Fu-xin watches the familiar scenery of the Underworld, and bumps into old friends. They chat and constantly look back at the Human world across the river...

In the Human world, a kaleidoscopic scroll unveils with the turbulent times. In the fissure, the opera troupe head Liu Shucheng's and the clown actors Qiu Fu-xin's ups-and-downs sketch out a group portrait of the troupe. The actors and actresses flounder forward, singing their way through.

Before entering the Ghost City, Fu-xin drinks up a bowl of lethe soup, to erase his memory. The irresolvable heartaches of last century seem to have never occurred.

Director's statement

To me, the basic function of filmmaking is to “un-forget”. Although confronted with lies, brainwashing, ignorance and boredom - I still have to invent expressions of the already clichéd history, individuals, land, and nostalgia.

The film is based on personal and family history, lived through a Sichuanese opera group. I try to carbon-copy in opera's grammar, and to sing, mimicking its melodic model. I set out to reconstruct the lengthy lived history in a studio in a handcrafted way and try to portray an era's primordial deity with techniques of cartoons. With a joy of invention resembling cinema's early days, and the vitality of silent films, I want to make something ingenuous... a Sichuanese Lilliput re-appears in and out of alternating flats and handcrafted hyperbolic props. People are jolting on a river made of plastic sheeting, chewing cottonmade clouds, and getting lost in steamy fog and burning smoke.

NAFI'S FATHER

Original title: Baamum Nafi

Director: Mamadou Dia

Producer: Maba Ba

Production company: Joy e didi, Senegal

Production country: Senegal

Expected Shooting Date: 2019

Contact: Mamadou Dia, md3330@nyu.edu, +13476978252 - +221775148943

Total budget: € 300,000

Synopsis

Nafi's Father is about the merciless fight between Tierno, the imam of a small town in Northern Senegal and his orthodox brother over their children's wedding. Tierno's role as a father and his responsibility as a *tierno* are at odds. In trying to prevent his daughter from making what he perceives to be a mistake, Tierno will struggle to reconcile fatherhood and leadership, intimacy and civic service, personal interest and communal harmony. How far will Tierno go in the discrete war against this wedding, his own brother and his tight community?

Director's statement

Marriage is par excellence the coming together of two individuals and their families. In this case, it forces two brothers, who had grown apart, to confront one another. Nothing more than giving or receiving someone's "hand" shapes families, communities and their descents. Extremists have recently used weddings to recruit new members. The two brothers represent two factions: the local Islam that includes practices borrowed from animist traditions predating the arrival of Islam; and a conservative movement that fights Sufism and is gradually gaining followers in West Africa. Can their bond as siblings help them go beyond their ideological differences? Eventually, can we integrate and respect each other's differences in our communities?

LA NIÑA DEL RAYO

English Title: The Lightning Girl

Director: Maria Luz Olivares Capelle

Producer: Maria Luz Olivares Capelle, Karin Macher

Production Company: Austria t.b.a.

Production Country: Argentina, Austria

Expected Shooting Date: June /August, 2020

Contact: Maria Luz Olivares Capelle, luzolivares@hotmail.com, + 43 680 5021551

Total Budget: € 461,000

Synopsis

An accident will change the history of a continent.

A girl dreams what another girl sees.

A beast will be searched. Someone will die, someone will return to life.

Or maybe: a girl will have an accident, a beast will return to life and a continent will die.

THE LIGHTNING GIRL is a narrative tongue-twister, a knot. A historic puzzle.

Director's statement

I will offer a tale of what was, and a tale of what was NOT.

If someone told me: -Right there in front of your nose lies reality. Where would you point the camera?

I would probably point it behind my back and answer: over there, far away!

In my opinion, a film is not a tool to copy what my eyes can see. For me, it's like a toy I use to alter the established order.

Through this disorder we can propose other ways of thinking or even questioning reality... or Universal History, or... the "Discovery" of America.

NINGDU

Director: Lei Lei

Producer: Isabelle Glachant, Liang Ying

Production Company: Chinese Shadows, Hong Kong

Production Country: Hong Kong

Expected Shooting Date: 2018

Contact: Liang Ying, ying@chineseshadows.com, +86 186 1407 5857

Total Budget: € 880,000

Synopsis

Grandfather Lei narrates his story. In the 1950s, following the Chairman's call to learn from farmers, Lei is separated from his family while his wife passes away. Heartbroken, he sends his children to child services in a small birdcage.

Time passes. Lei is back and has a new wife. But a new revolution starts. Lei becomes the target of violent political critics. Again he is pushed too far from his family, his daughters must cut ties with him, while the authorities remain gods in the heavens, gathering around their hot pot and peering down at the masses striving like ants to show their commitment.

Director's statement

In 2010, I read an article by my father that narrated my family's separation and reunion over the course of a 40-year period of China's history rarely mentioned in books. One year later, I interviewed my grandfather who talked non-stop for six hours recounting my family history during the Cultural Revolution.

In 2013, I decided to bring this story to life through animation. A personal project, Ningdu portrays a world between myth and reality. Characters made of clay come to life against a backdrop of colorful hills, lakes, and rocks combined with historical archives and photos from old magazines, accompanied by a contemporary soundtrack. Ningdu is a mix of current pop culture, ancient art, and communist imagery.

OCTOPUS SKIN

Original Title: La Piel Pulpo

Director: Ana Cristina Barragan

Producer: Isabella Parra

Production Company: Caleidoscopio Cine, Ecuador

Production Country: Ecuador

Expected Shooting Date: December, 2017

Contact: Isabella Parra, isabella@caleidoscopiocine.com, +593 998357113, Francisco Salazar E13-76 Y Av.

Coruña, La Floresta, Quito Ecuador

Total Budget: € 600,000

Synopsis

Ágata (26) returns to the abandoned house of her childhood on a deserted beach to deal with the grief of her younger sister, Lía. The beach is full of octopus and mollusks. Ágata, Lía, and their brother Ariel spent most of their infancy in this paradise, always naked, playing secretly behind a couple of absent parents. Their fraternal relation exceeded the limits of normal intimacy. Now Ariel has a body paralysis and Ágata has to deal with, along with the visit of the old nana and the knowledge of the octopus man, to find path through grief, love and nature.

Director's statement

I'm fascinated on the intensity of sibling relationships, because of its distinctive complicity that excludes the rest of the world, which nobody else could understand. I used to spend vacations on a beach house with my sister and cousins. The climate was hot. I remember odor of urine in the toilet, bodies in pijamas, sweaty footprints, shouting, masturbation, breakfast and Nintendo.

I'm interested in films that leave behind an aroma. I'm seeking a fusion between beauty and strangeness, something pictorial and yet unsettling, to contrast a quiet beach with a coastal village, it's New Year traditions and life emerging from every pore of it.

OVER THE CITY

Original title: Nad gorodom

Director: Emir Baigazin

Producer: Anna Vilgelmi

Production company : Emir Baigazin Production

Production country: Kazakhstan

Contact: Anna Vilgelmi, enwi@me.com, +49 15787178499

Total budget: € 950,000

Synopsis

She is a recently divorced beautiful woman with a broken heart. He is a dreamer much younger than her with no proper profession. By a will of faith they spend a night together in the bars, streets and mountains of Almaty. Where will this night end, when two strangers get so close to each other?

Director's statement

As a director, I see my film, Over the City, as a story about HOPE. The story's main symbol is the dawn that finally comes to signify the start of a relationship between a man and a woman. It comes after the hypnotic and majestic night that bewitches and inspires people, prompting them to act daringly and decisively. Can ZHANNA, an abandoned woman, believe in love again? The story, which unravels in a single night, is about infatuation, love, and death. Will the protagonists walk this distance in just one night?

RAJA

Director: Deepak Rauniyar

Producer: Deepak Rauniyar

Production company: Aadi Production

Production country: Nepal

Expected Shooting Date: September / October, 2018

Contact: Deepak Rauniyar, deepakrauniyar@aadiproductions.com

Total budget: € 500,000

Synopsis

Raja is a socially-rooted police procedural, a race-against-time thriller, as well as a portrait of Nepal, a complex society on the threshold of a new future.

Director's statement

I am of the Madhesi ethnic group, which comprises one third of the population of Nepal, but which has no representation in government, the army or the police. Recently, after the decade-long Civil War and a new constitution, we've seen deadly protests as hundreds of thousands of dark-skinned Madhesis have taken to the streets to demand equal rights with the lighter-skinned population. The government's response to crack down has killed over 100 people. Raja is set during this time in a town in the midst of these protests. The audience will explore the Madhesi community with our detective, seeing through his eyes as he learns the truth behind the violent protests. I believe this exchange could become something beautiful, not only for us in Nepal, but also for people in other parts of world as race, discrimination, and national borders are topics of great import for communities throughout the world.

RAJA'S EARLY SUMMER

Original title: Xia Zhi Sen

Director: Zi Gao

Producer: Jiahan Xu, Mickey Liu (co-producer)

Production company: Midnight Blur Films

Production country: China

Expected Shooting Date: August-September 2019 (flexible)

Contact: Zi Gao, goldendorkim@gmail.com, + (86) 186 1015 4337, No.58 Langxinzhuang North Road, Yijingcheng Garden, Building 1030, Chaoyang District, Beijing, China, 100023

Total budget: € 550,000

Synopsis

Chu Xia, a filmmaker visits a desolate village to document its disappearing culture and enters into a local Muslim family. For a brief time there, the young Muslim housewife, Raja, develops an affection towards Chu Xia. Raja saves Chu Xia after she witnesses how Chu Xia tries to drown in the river. This incident makes them closer to each other. After meeting Chu Xia, Raja starts to have a hope for her own future. However, Chu Xia leaves her behind. In the end, as Chu Xia returns to her original urban den, Raja's life is forever trapped in the community.

Director's statement

At core of *Raja's Early Summer* is female identity in limbo. It discusses Raja, a Chinese Muslim woman, who struggles with her innermost feelings when she poses a threat to her ingrained convictions, religiously and socially informed. It is a hybrid film blend two modes - fictional and documentary storytelling - that simultaneously clash and compliment each other. The film consists of two different parts: the narrative shot on digital camera that presents the story of Raja and Chu Xia, and the other part that is created by the character Chu Xia, which is an anthropological documentary shot on 16mm film about the dying village and its disappearing local culture where the Muslim community (the characters) lives in.

REGRETFULLY AT DAWN

Director: Sivaroj Kongsakul

Producer: Pimpaka Towira

Production company: Extra Virgin, Thailand

Production country: Thailand

Expected Shooting date: October, 2018

Contact: Pimpaka Towira, pimpaka@extravirginco.com, 6622770824

Total budget: € 350,000

Synopsis

In a small province not far from Bangkok, the life of the former Thai veteran, Yong, casually seems like a typical old man. Even though he currently feels unwell, Yong spends every day with the dream of building a tree-house solely with his own hand, and raising an intelligent niece who was abandoned by her parents. Journalists in Bangkok and abroad have reported Yong's niece as a genius in speaking, listening, reading and writing various languages without having to go through education system.

At his house, there is a black Thai dog called Rambo. It has peculiar eyes to see mystery of the world after death and special senses in connecting with the past.

One morning, Yong wakes up and feels different from every other day. The first morning light of the day has lasted longer than usual. The morning sun pauses the moment; it would not come up from the horizon. He senses the coming of death.

Director's statement

Regretfully at Dawn' is my second feature film after 'Eternity'. At the moment, I'm interest in space and time in the past, present and future of Thailand. Eventually, all of these have been precipitated into developing this film. I'm currently interested in my own thinking progress during these years; the life experiences I've gained; the feelings of foresight through filmmaking to reflect upon our society and the world. I can feel the changes in people living in my country—the sadness from being hopeless of everything in the country we belong to, where the old people we love are dying; the middle-aged individuals are facing storms of confusion and loneliness in the world that everything passes them by rapidly; the critical situation in Thailand that the past seems to be swallowing up the present, forcing younger generations to look for their future outside the country.

EL ROSTRO DE LA MEDUSA

English title: The Face of the Jellyfish

Director: Melisa Liebenthal

Producer: Eugenia Campos Guevara

Production companies: Gentil, Argentina

Production country: Argentina

Expected Shooting date: August, 2018

Contact: Eugenia Campos Guevara, e.camposguevara@gmail.com

Total budget: € 105,000

Synopsis

This is the story of Renate (30), a researcher who is working on an academic project, which revolves around the genealogy of portraiture and the importance of the face in human relations. Throughout the film, Renate will travel around the world visiting zoos and aquariums, the field she chose to start her research. Projection in the animals, the quest for interpersonal connections, the impenetrable mystery of the Other's experience: this is Renate's journey, emotional and conceptual, leaping from one point to the other. At the center: the impossible face of the jellyfish, sneaky, free, giving no answers.

Director's statement

A year ago, I started to visit zoos and aquariums and to shoot there, on my own. I found no narration prior to images. To me, going out to shoot and later editing that material is equivalent to writing. The idea of making the process of discovery part of the film became crucial in this project. I decided I had to follow my own path of curiosity that led me to be interested in this topic and thus to want to make this film. Put in scene my own experiences, thoughts and research path, use that as the material for the script, make the film out of that, of those familiar places. The issue of our relationship with animals is to me closely associated with the issue of the Other, who always implies a relationship. In this sense, the animal represents a radical form of otherness and mystery.

ROYAL COURT

Original title: Corte Real

Director: Julia De Simone

Producer: Luana Melgaço

Production companies: Mirada Filmes, Brazil / Anavilhana, Brazil

Production country: Brazil

Expected Shooting date: March, 2017

Contact: Luana Melgaço, luana@anavilhana.art.br, +55 31 84499658

Rua Rio Negro, 855, Belo Horizonte, MG, Brazil – 30431-058

Total budget: € 600,000; 70% in place

Synopsis

Two spectral characters from Brazil's colonial period roam aimlessly in contemporary Rio de Janeiro. She is a handmaiden, a personal assistant to the aristocracy that came to Brazil in 1808 following the Court of Portugal. He is a black slave who was among the five hundred thousand brought to Rio de Janeiro at this time.

In an allegorical and fantastic narrative, both characters are spectral, spooky figures remainders from the 18th century, who are resident in the modern city these days. Their ghostly existences seek for their origins, for their background and ancestry, of which vestiges and traces are still buried in the city spaces. Their presences materialise and update a past not too distant that still can be felt.

Director's statement

Based on the survey of historical and archaeological data research, "Royal Court" will bring in its narrative and cinematic construction these elements which evoke a collective memory: unearthed objects will be used in scene, empty spaces and historic ruins will be sets for the characters experiences, and the way those characters / bodies should occupy and relate to such spaces today will rouse the latent tension between past and present.

Likewise the geological layers that is revealed as the excavation gets deeper, the film will be overlapping memories that reveal the city history and its social-space conversions through the relationship between the characters and the spaces. In such sense, a renewed perspective is being proposed, which deals with the city of Rio de Janeiro in a single timing, where the present incorporates the past and the times coexist with each other.

RUSTY HAIRPIN

Director: Margaret Bong

Production company: Joonloo Studio

Production country: Borneo, East Malaysia

Contact: Margaret Bong, margebong@gmail.com, +1626 554 8250

Total budget: € 510,400

Synopsis

Rusty Hairpin is an emotional story of a Chinese mother and daughter from a family with a communist background, who live through the most chaotic eras of Malaysia's mod-ern history. The entire story takes place in Sarawak, the biggest state in Malaysia, with arguably the most active communist movements in the country that lasted for more than 50 years before reaching the peace agreement in 1990. The story spans over 60 years, witnessing the fate of these two women under the major political events in the country, which changed the course of their live.

Director's statement

How do women see the war? How do women see the involvement and passionate pursuit of their men in communism? How do women cope with the physical, emotional or even sexual loss of their men? And if their husbands return again one day, how do the women adapt to the sudden change in their lives? I never have the chance to meet my grandmother. Therefore I create a model of her based on what I learned from my parents. It is neither about the history facts, it is just merely my imagination how people adapt the war emotionally.

THE SIGBIN CHRONICLES

Original title: Ang Kabilin Sa Sigbin

Director: Joanna Vasquez Arong

Producer: Bianca Balbuena

Executive Producer: Brillante Ma Mendoza

Production companies: Old Fool Films, Ltd., Centerstage Productions, Inc.

Production country: Philippines

Contact: Joanna Vasquez Arong / Bianca Balbuena, joanna@oldfoolfilms.com, bianca.balbuena@yahoo.com

Budget: € 260,000

Synopsis

The Sigbin is a creature, both feared and coveted in Philippine mythology. It is known to have the ability to go anywhere in the world and can take its owner along. The Sigbin Chronicles explores how the Sigbin plays into the lives of three men: a Revolutionary, a Hitman and an Artist, in their quest for freedom. It is the myth of Leon Kilat, the revolutionary who fought valiantly against Spain, which trickles into the experiences of both the Hitman and the Artist in modern-day Cebu, in their personal journey to overcome fear and betrayal.

Director's statement

Many bemoan the centuries of Westernization of the Filipinos at the expense of retaining our own local identity. As I spent time living in other Asian countries, where many proudly recount their long rich history, I too started feeling a tinge of loss and longing. As I reminisce about my childhood in the Philippines, however, I realised my most vivid memories are of the local myths and legends. Some of these myths are so ingrained in our psyche that they are a significant part of our reality. Perhaps these pre-colonization symbols and customs only need to be rediscovered after all.

SLEEPWALK

Director: Ricardo Silva

Producer: Paulina Valencia, Ryan Zacarias

Production companies: Specola

Production country: Mexico, USA

Expected Shooting date: 2018

Contact: Paulina Valencia, paulinavalenciagutierrez@gmail.com, +52 1 664 370 11 82

Budget: € 550,000

Synopsis

What is a miracle? The resurrection of Mano Frita, member of Tijuana gang Yunta 55 in the northern Mexico/USA border, will be set on camera as a potential miracle, a lie that will become an inevitable truth.

Director's statement

My mother traveled from the city of Guanajuato with her nine children all the way to the city of Tijuana, with the intention of migrating into the United States, but our childhood years passed in the "Primer Ayuntamiento" neighborhood, which would eventually give name to the gang to which my brother Vicente belonged: Yunta 55. One day, Perkins, Pastor Jonathan, Vicente and Mano Frita are caught on violent pursuit in which Mano Frita is beaten to death.

The event led the Yunta 55 to question themselves, and the gang disappeared. Thirty years later, Mano Frita returns, as a miracle of cinema. The exercise that is filmmaking can give them a second chance, to both the gang and the space in which I became a man. This can give them the power to go back in time and do things differently.

My main job as a director will be to guide Mano Frita back into his community, reinterpreted by an actor, whom will be directed by myself, by Armando's family and friends simultaneously.

THE STATION

Original title: Al Mahatta

Director: Sara Ishaq

Producer: Nadia Eliewat

Production companies: Screen Project, Jordan

Production country: Jordan, Yemen

Expected shooting date: Spring 2021

Contact: Nadia Eliewat, Nadia.eliewat@gmail.com, 00971567249517, Abu Dhabi, United Arab Emirates

Budget: € 809,200

Synopsis

At a women-only petrol station in war-torn Yemen, station manager Layal (15) buys her child brother out of militia recruitment with the only fuel tanker in town. Chaos erupts between the different parties to whom the tanker is promised. While Layal tries to control the damage she created, she overlooks her biggest obstacle - her brother's urge to join the militias.

Director's statement

When the war in Yemen broke out in 2015, social norms and dynamics began unraveling fast. Men grappled with unemployment, futility and social pressure to join warring frontlines, while women bore the full burden of sustaining their households and families. In a conservative society, these women became more omnipresent than ever - queuing for dwindling supplies of water, gas and groceries while bombs and shrapnel fell all around. Others waited in their cars in endless queues for petrol, which prompted the introduction of 'women only' petrol stations. Mesmerized, I began documenting the stories of many of these women - stories which would evolve to form the foundation of 'The Station'.

STONEWALLING

Original title: Shi Men

Director: Huang Ji

Producer: Ryuji Otsuka

Production companies: Yellow-Green Pi, China

Production country: China

Expected Shooting date: 2019

Contact: Ryuji Otsuka, ryujiotsuka@hotmail.com, +86-18500041946

Budget: € 330,000

Synopsis

A college student Lynn (21) is once a left-behind child. One day, she receives a phone call from her mother announcing her and Lynn's father's divorce. Her mother requests Lynn pay a visit to Guangdong, where her parents are still operating a medical clinic together. The caustic relationship has leaked into their professional lives, and an explosive argument at the Clinic has stressed one of their patients into premature labor. Chen Ming, the woman's husband, repeatedly calls for the Lynn family's attention, but amongst the pandemonium is left to helplessly watch failure of his childbirth delivery. Incensed by the couple's negligence, Chen Ming threatens with the police, and ends by calling in the mafia to compel monetary compensation. As Lynn is forced to reckon with the situation by herself, she discovers she's pregnant with boyfriend's child. Shortly after, Chen Ming and the mafia return for payment, and with no solution to pay the debt, the pregnant Lynn finds herself with no alternative...

Director's statement

Recently, my five-year-old daughter asks me a question, "Mommy, why did you give birth to me?" This question reminds me of my mother in my childhood. She used to be an obstetrician and very often took me to the operation room to see child delivering or abortion. The abortion was the best tool to coordinate "One-Child policy" in the past thirty years in China. In 2017, a new "Two-children policy" has been released, people can have more kids without limitation and women are free to choose whether to keep their babies or not. Will the abortion be reduced? In my opinion, it won't be decreased if people don't change the values of life and education. As I'm now a parent too, I start to conceive my daughter's future. "Mommy, why did you give birth to me?" I think, Stonewalling could be the answer for it.

THE STRANGER

Original title: Ju Wai Ren

Director: Zhengfan Yang

Producer: Shengze Zhu

Production companies: Burn The Film, China

Production country: China

Expected Shooting date: August, 2018

Contact: Zhengfan Yang, youngzhengfan@hotmail.com, (+1)3128600809 / Shengze Zhu,

zhushengze@gmail.com, (+1)3128413678

Budget: € 410,000

Synopsis

THE STRANGER consists of thirteen stories that take place in thirteen hotel rooms, each story is shot with one single long take. It addresses critical social issues through the lens of personal experience, telling the stories of different Chinese people who come to the capital city of China from different parts of the country and stay in hotel rooms for a variety of reasons. The film portrays the states of these people when they are separated from each other, alienated by the society, and isolated from the outside world. They feel like strangers not only in hotel rooms but also in their home country.

Director's statement

THE STRANGER is the last part of THE OUTSIDER TRILOGY, following my previous two films DISTANT and WHERE ARE YOU GOING. During the past several years, I have been living between China and elsewhere. Every time I travel back, I have a stronger feeling of being exiled in my home country than in a foreign country. Gradually, I lose my sense of belonging and I no longer feel at home here, there, or elsewhere. I decided to depict this atmosphere of being a stranger in the homeland, and examine my experience as an outsider not from the "outside" but from the "inside".

TABIJA

Director: Igor Drljaca

Producer: Adis Djapo

Production companies: SCCA/pro.ba

Production country: Bosnia and Herzegovina

Contact: Adis Djapo, adis@pro.ba, +387 61 205 019

Total budget: € 795,000

Synopsis

In a battered Sarajevo suburb, an orphan Faruk (17) lives with his dying grandmother. He picks up scrap metal with his uncle, while committing petty crimes with his friend Almir (19). Almir's gang plans a trip to the coast, and one spot remains in the car. To win the spot, Faruk is given five days to take a girl's virginity, and just as it appears he has lost, he meets Mona (14). Mona drifts aimlessly between her home, shopping malls, and school. When her career-oriented parents Aida and Slaven decide to send her to be schooled in Vienna, Mona discovers that they plan to divorce. While at the mall with her girlfriends she meets Faruk. Faruk and Mona continue to meet in secrecy, sharing their fears and hopes. He takes her on scooter rides around Sarajevo. Pressured to bring proof of his conquest, Faruk is conflicted. He takes Mona to a fortress that overlooks the city. They have sex and fall asleep. Mona wakes up, cold and alone. She makes a slow descent into the city.

Director's statement

Having left Sarajevo during the war, and having returned frequently during its post-war period, I've become frustrated with the apathy and hopelessness, which paralyze all segments of Bosnia's society. Especially worrying is that the youth born after the war has been abandoned. The privileged have changed the narrative and robbed them of any hope for a normal future, promoting the same hatreds in an effort to ignore actual problems. When a student realises that their education is inconsequential, dropping out, and living off of illicit activities doesn't seem like a poor decision. What are the new moral codes by which they abide by? How do they learn to love in this environment, when their own country has no meaningful place for them. What will Bosnia be like when they eventually take over?

TEMPESTUOUS

Original title: Tempestad

Director: John Torres

Producer: Shireen Seno, John Torres

Production company: Peliculas Los Otros

Production country: Philippines

Contact: peliculas@los-otros.com, +63 919 8885189

Budget: € 288,000

Synopsis

Solano just wants to live a new life and marry Amina, none of the violence in his past as a government hitman in a typhoon-ravaged island. He wants a small traditional Filipino wedding and a quiet life with her in the mountains. Here's the problem: Solano hasn't told Amina that he is already officially dead. That to escape his life of violence and poverty, he staged his death and moved far away. That he is submitting fake documents now to get approval from the church. All is well until he learns about the Marriage Banns: an announcement to the community to be posted in the local parishes that he is getting married. This means that their photo will be posted in his home parish for three consecutive Sundays for everyone to see: his former boss, an ex-wife, and his family and friends he abandoned long ago will see that he is alive and well. Solano sets out on a journey to the islands to get his photo before it's posted so he can come quietly back up the mountains to marry Amina.

Director's statement

My tempestuous body has been acting up lately, and so I am constantly reminded of my mortality as I enter my forties. The body is mostly water, and it moves with the storm of movements I make. If I have to get health insurance, I know that they are wary of applicants who have a host of what they call Pre-Existing Conditions, those illnesses that one has prior to applying for help to cover the medical future of one. Those conditions, either with or without one's knowledge, have the potential to swirl through one's inner waters anytime leading one closer to death. There was this real dilemma last time I filled out an application: should I declare the Pre-Existing Conditions and be honest with the health care agents up front for only a limited coverage or should I hide my medical history so they can accept me wholly, fully insured from this point on? Tempestad is a personal exploration of this same question relating to human relationships and natural storms.

THEY CALL ME...

Original title: Yo me llamo

Director: Rubén Plataneo

Producer: Monica Amarilla – Ruben Plataneo (Argentina) / Olivier Marbouef – Spectre Productions (France)

Production country: Argentina

Contact: Rubén Plataneo, rubenplataneo@hotmail.com, +54 (9) 341 3450569

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Total budget: € 580,000

Synopsis

They call me... is a black comedy about a young man who is trying to reassert his individual identity amidst the global hyper connectivity and depersonalization of Call Centres. His life and conversations become intertwined with the lives of other young workers of a telephone corporation located in a mysterious building, in a timeline that travels worldwide and plays with words. It's an absurd, tragicomic, romantic film that shows what many people can hear but don't see.

Director's statement

Ever since Call Centres have started emerging in Argentina as the offshore new corporation model of the new millennium, I looked into the phenomenon behind it. Many elements of my personal interest as well as working friends were brought together in these new kind of companies, characteristic of the current communicational level. The complications and possibilities of an overconnected world; lives crossed by globalised work conditions and the cohabitation of different languages. Sensitive worlds connected by cell phones; physical, technological changes; the value of words and their market price. Simultaneous stories, mad campaigns to increase productivity, peculiar relationships among young multilingual people, trained to “speak in a neutral way, and never say no”, present new stories and new ways of telling them.

TIGER STRIPES

Director: Amanda Nell Eu

Producer: Foo Fei Ling

Production company: Ghost Grrrl Pictures

Production country: Malaysia

Expected Shooting date: February 2020

Contact: Foo Fei Ling, foofeiling@gmail.com, +60 12 2014002.

Total budget: € 462,000

Synopsis

11-year-old Zaffan is a confident and free-spirited girl, until she experiences horrifying physical changes. While her emotions and urges are flipping from one extreme to the next, she realises that her body is morphing at a frightening rate.

While trying to maintain normality at school, her body reaches a state where she is no longer able to hide it anymore, and all hysteria breaks loose. Rumours about Zaffan's monstrous transformation have made even her own parents fear her. Labelled as a demon, Zaffan faces confinement and isolation... that is until Zaffan decides to reveal her true self to the world.

Director's statement

I remember the time when I went through puberty and found it terrifying – sudden patches of hair appearing, bones protruding and skin stretching – it was like a horror film.

This story is a parable, using body-horror and femininity to convey that every single one of us, as human beings are trying to hide our inner monster, our true selves. We are told to fear it, we are told to shame it, we are told to reject it. Zaffan's inner monster – her strength and beauty – is coming out and she has to learn to face and accept her true and wonderful self.

TWINS

Original title: Kaluha

Director: Sherad Anthony Sanchez

Production company: Salida Productions

Production country: Philippines

Contact: Sherad Anthony Sanchez, sherad_anthony@yahoo.com, +63 9 05 322 6255

Budget: € 236,558

Synopsis

Set in the violence-plagued region of Mindanao in the Philippines, Kaluha is an atmospheric tale of a family, living amidst myths, tales, lies and secrets. The film journeys from one family's decaying abode to deep into the woods of an infamous mountain. "They went to the mountains" is the way the town folk explain the deaths of innocent children. But one day when one of the twins disappears, the other sets out to find her in the place where all this silence began.

Director's statement

Folktales, gossip and the little-known social crisis of far-flung Mindanao are explored and intertwined to create a haunting and chilling tale of Silence. One of the most feared occurrences in the region is the disappearance of Lumad (indigenous tribes) members who are found "salvaged" (local vernacular to describe vigilante murders) in the remote depths of Mindanao. In an attempt to capture the experience of the place and its people, the film collapses reality to the mythic: turning grim realities to haunting atmospheres, lies into folklores, legends and magic made physical and real—disclosed in a piece about the material and the immaterial embodied in the journey of a twin.

THE UNWELCOMED WHIRLING WIND IN OUR STOMACH

Original title: Badi Keh Nakhasteh Dar Del Mipichad

Director: Mohammad Shirvani

Production country: Iran

Contact: Mohammad Shirvani, Mim.shirvani@gmail.com, +989121305800

Total budget: US \$ 1,000,000 dollar / US \$ 300,000

Synopsis

One midnight a crowded family, awaken Siavash and cold-bloodedly occupy his house. They go further by telling Siavash that they are not going to leave his house unless he clarifies their daughter, Maadi's condition. The final stroke to staggered Siavash is when Maadi puts her one year old child in Siavash's arms and says: "Go to Daddy". The next morning when everybody were asleep, Siavash rescues himself from his own house. On his first human encounter he realizes he has gone stuttering. That day a speech therapist suggested Siavash to spend a 48 hour unstoppably with a rapper, Sasan(Sasi). Sasi's fast speech versus Siavash's stuttering. Siavash's only dependence is his girlfriend, Minoo. Together they have an underground rock music band but inevitably because of female solo singing's forbiddance, they publish their music on the internet. Now that Siavash's house is occupied by strangers, his profession and relationship with Minoo is about to get fucked up. On an Odyssey trip with rapper Sasi, he crawls under the skin of Tehran and deals with his past just like a superhero.

Director's statement

The way an artist lives have a great influence on his/her works. My project with a Parody postmodern approach coming from an under pressure society like Iran has close relationship with current society and its mixed cultural back grounds. As an Iranian, I am attracted to the meaning of freedom from any limitation that a human has been forced to; family, society and on a bigger scale limitation of being a human. This film full of social references will give foreigners a different picture of Iranian society that has been rarely seen in Iranian films of recent years. Personally, I like films that their main character has a goal which, obviously has a message. But during his/ her journey comes to a wider understanding of his/her objective. By this time the goal itself is not as important as it used to be in the beginning of the film for both the character and the audience. The main character of my project protests to a nightmare kind of situation in the beginning but ends up dealing with all the things that have not been provided to him till today. In this film I am hoping to achieve my past intentions of creating and absurd cinema full of jokes despites it's all dark situations. However, I must admit that until this moment that the story has been showing itself through the treatment stage we got to a fairly sick but fun nightmare which might be the result of the thinking transformation in accordance with artist's age. As this 40 years old man is having moderate attitude aiming to make a film that is more appropriate for a wider taste range of audience. The masterpiece of any director is always his/her next project. However, I will make this film believing this is going to be my last ever film.

UTOPIA

Director: Juri Rechinsky

Producer: Florian Brüning

Production company: Horse&Fruits Filmproduktion

Production country: Austria, Ukraine

Expected Shooting date: August 2019

Contact: Florian Brüning, florian@horseandfruits.com, +436503017543, Zollergasse 30, 1070 Wien

Total budget: € 800,000 - € 1,000,000

Synopsis

One ordinary night in a contemporary city, due to a catastrophic incident of unknown nature, an ensemble of people is going through extraordinary experience of a night long enlightenment. "Utopia" is a cinematic poem, a mixture between disaster movie, fairy tale and musical. The numerous characters of this movie, while being physically disconnected, will intensely interact with each other in the narrative and in the edit, revealing interconnections and interdependencies between people on the scale of a family/living block/city, giving birth to a bigger picture - human made portrait of a contemporary city, its problems, its dreams and its fears; an illustration of the way we "agreed" to coexist with each other.

Director's statement

"Utopia" is about us working inhabitants of a modern city, who live inside our own hamster wheel of everyday activities; repeating thought patterns; reoccurring mood disorders, permanent conflicts with ourselves and the people around us; unanswered questions about our place and purpose; suppressed pain of watching our parents age, our kids grow and our life fly by. With this movie I want to remind everyday people that they are beautiful; that there is warmth and there is light; that we may be bigger than our routines, our troubles, our battered relationships. I want to get a deeper understanding of why we are sometimes unhappy and what can be done about it.

WAYS TO RUN

Director: Aboozar Amini

Producer: Jia Zhao

Production company: Silk Road Film Salon

Production country: the Netherlands, Afghanistan

Expected shooting date: September 2019

Contact: Jia Zhao; Jia@silkroadfilmsalon.com; Tel: +31653488758

Total budget: € 165,000

Synopsis

Years of war have rendered Kabul a lawless city where criminals, pickpockets, womanizers, and villains roam the streets. ABAS (45), a scrupulous bus driver, notorious for his hashish smoking and gambling, is determined to maintain law and order on the only place under his jurisdiction, his bus. His apprentice, AFSHIN (16) helps him achieve this impossible task.

Afshin lives with his mother and his two younger brothers. He is the sole breadwinner of his family. To put food on the table and pay the rent, he cleans the bus, brings in passengers, collects fare, and chases pickpockets, fare evaders, and harassers. Afshin's intelligence, his loyalty to Abas, and his ability to outrun even the fastest of them, has won him the title: "Hero of Kabul".

When he single-handedly retrieves stolen money from the most feared gang in town, his physical stamina, his agility, and his ruthlessness leaves an impression on the gang. They invite Afshin to join their group, luring him with a lucrative income. Afshin's apprenticeship salary barely puts food on the table; he is behind on the rent; so when the opportunity arises, he joins the gang. Although his membership alleviates financial burdens, it generates new inner unease.

The gang plans to steal the bus. When Abas learns about Afshin's schemes with the gang, he feels betrayed. He beats Afshin mercilessly and turns his back to his most valued possession.

Director's statement

The vision of merging fiction and documentary besides being an artistic aspiration has roots in the nature of the project. I have been amazed how a city can reveal itself to you once you set aside your preconceived notions of it. I realized that when I was shooting my documentary film *Kabul, City in the Wind* – a project which intends to capture a true portrait of Kabul - there are magic moments in our life which will lose their power unless presented as a documentary. While brainstorming *Ways To Run*, I came to an understanding that documentary genre enables me to see Kabul uninterrupted, and fiction will allow me to weave in stories and life experiences that would otherwise be divorced from a strict documentary narrative scope. It is very close to the principles of the neorealist cinema, a legacy that I would like to explore further. In *Angelus Novus* (2015) and *Where is Kurdistan* (2016) I have worked with non-actors who, in their real life, resemble the scripted character. In the *Ways To Run*, for instance, the bus driver Abas is Abas and a bus driver in real life. Similarly Afshin's machismo and his superstar like attitude is the way he is in person. I know both Abas and Afshin through my documentary film research and I know them very well. They trust me and I trust them.

WHILE WAITING FOR YOU

Original Title: Athirum Kaatrum

Director: Prasanna Vithanage

Production companies: Prasanna Vithanage Productions, Bohemian Films

Production Country: Sri Lanka

Contact: Prasanna Vithanage, prasannavith@yahoo.com, +94 777 288 984

Budget: € 228,280

Synopsis

In the year 2006, a tenuous 'Ceasefire Agreement' signed four years before by the Government of Sri Lanka and the Liberation Tigers of Tamil Eelam (LTTE), collapses. A Tamil family in the Eastern province, whose livelihood is farming, is suddenly woken up by the sound of gunfire shattering the night. They rush out of the house only to see the light-streaks of shell fire. One of the two young boys in the family is recruited as combatant by militants fighting the Government's security forces, while the other is taken by a group fighting alongside the Army. Both are killed in a battle. The grieving parents have only one solace; their 14 year old daughter (Kamalini). Since married women are not recruited by the rebels, the father walks the length and breadth of the village seeking a bridegroom for his daughter. The only males left, however, are those who are crippled and mentally challenged. As the threat of her being recruited forcibly increases, the father, not seeing any other way of protecting her, ironically, rapes her. When armed rebels arrive to take her away, they find her pregnant. They are forced to leave. She is left with her 'life'.

Director's statement

Nothing exposes a human being the way in which a war does. I know from personal experience that war has a way of awakening both the human being and the beast that exist within me. This is because I've spent half my life in a country gripped by war. Approximately 100.000 people died in the war between the security forces of the Sri Lankan Government and the Liberation Tigers of Tamil Eelam (LTTE), who, purportedly representing the largest minority community in the Island, the Tamils, were struggling to establish a separate state. Close to half a million were turned into displaced persons in their own country. Another half a million migrated to Europe and North America. The war ended in May 2009 with the military defeat of the LTTE. The wounds of the war are yet to heal. A heart-rending story of an incident that took place in the last days of the war compelled me to explore the limits of my ability to understand humanity and indeed to see humanity on a wider canvass of experience and being. What compels me to share this with a larger collective of people is that I am convinced that the two to three years of my life that I give to make a film would bring some meaning to my own life.

YASHAR

Original title: Yaşar

Director: Elvin Adigozel

Producer: Teymur Hajiyev, Etienne de Ricaud

Production company: Fil Production, Caracteres Productions

Production country: Azerbaijan, France

Expected Shooting Date: September 2018

Contact: Teymur Hajiyev, teymur@filproduction.com, +99450 220 0014; Etienne de Ricaud, etienne@caracteresproductions.com, +33 6 89764984

Total budget: € 350,000

Synopsis

Yashar is a 55-year-old roofer living in one of the remote villages of Azerbaijan. He spends his days watching meaningless TV shows and news. One day his wife finds a job for Yashar and as an assistant for this job, Yashar hires his dead brother's son Valeh, whom he had not seen in years. From the first day of their interaction, Yashar acts ruder and ruder towards Valeh. After Yashar loses control over himself and beats Valeh, Valeh disappears the following day. Yashar and sets out in a search of Valeh and this search pushes him out of his village towards rural Azerbaijan. This journey makes him encounter different people of his country in their daily lives and see other places, where he has never been before.

Director's statement

I want to show the lives of forgotten people, their neither romantic nor nostalgic realities through the prism of the protagonist. Some of the parts of the film, such as Yashar's and his wife's life, his work with Valeh might seem poetic, but starting with the disappearance of Valeh films changes its tone towards more post-dramatic landscape.

With this film I aim to create an outer and an inner travel to the unknown parts of my country using Yashar as an ultrasonic probe, which reflects and registers hopes, fears and pain of inhabitants of my beloved and doomed homeland.

YELLOW APPLES

Original title: Sib-haye Zard

Director: Shahram Mokri

Producer: Mohammad Atebbai

Production company: Iranian Independents, Iran & Damned Films, France

Production country: Iran, France

Expected shooting date: February, 2019

Contact: Mohammad Atebbai, info@iranianindependents.com, +98-912-3198693,

Total budget: € 800,000

Synopsis

The entire film happens in a single consecutive take. Aria, who is going to do a practice session with a rock band in a deserted factory in Tehran, is waiting in his car with his fiancée. He's dreaming to go with the band to the US and take part in a rock festival there. But apparently participating in the festival is not his main goal as he is looking for a way to get out of the country in any way possible. Aria goes towards the factory where the other 4 members of the band are waiting for him to turn up and lead them in. When this happens, we get the feeling that the internal environment of the factory is not a part of Iran. The landscape we see from a far and through windows belong to New York and whatever we see inside the factory hints that we're actually in the US. It's as if we have come forward in time and now the same band is doing rehearsals in an American deserted factory in the US. Upon entering the factory, they go towards a silo, but Aria has to go in another direction in order to bring his instrument and when he's back, he can't tell where the others have gone to. He starts looking for them but suddenly faces a very strange phenomenon: his friends' dead bodies.

Director's statement

The Yellow Apples script is based on a true story that happened a year ago to an Iranian music band in New York. Since the killer had also killed himself, the police never figured out his true motivations; but interviews with friends and family members showed that the pressure of unemployment and the hallucinations caused by drugs abuse and differences among members about how to run the band were the main factors behind the incident. In a status published in his Facebook page, the killer had referred to the problems of immigration as one of his main motives. The Yellow Apples' script happens in a single take and from this point of view, follows my previous film in creating a universe close to Escher's paintings. Just like Fish and Cat, the script has a complicated and difficult format to make and its goal is to demonstrate the connections among different intertwined time loops. This time, unlike my previous film, I have added the element of location as another factor to change different situations. The basis of the film is the theme of immigration; it tries to show the vague future waiting for young immigrants who do not have a clear idea of the phenomenon and blindly desire it.

ZERO ONE ONE

Original title: Sifr Wahad Wahad

Director: Mohamad Malas

Producer: Irit Neidhardt, Mohamad Malas

Production companies: Dunia Films, mec film

Production countries: Syria, Germany

Expected Shooting Date: 2018

Contact: Irit Neidhardt (mec film), irit@mecfilm.de, +49 3066766700

Emdener Strasse 48d, 10551 Berlin, Germany

Total budget: € 650,000

Synopsis

The story of the inability to love in the time of war, between Narrange, a young woman, fresh out of imprisonment, where she was raped, and Youssef, a filmmaker, who was in a deep love relationship with a woman, that fell through because of his refusal to migrate with her.

To face these difficulties, Youssef holds a cinematic workshop for young people, where he meets Narrange. They both are unable to pursue this relationship, because of what they've gone through. Narrange leaves to Berlin, kills her boyfriend who ratted on her to the intelligence agents and then commits suicide. Youssef decides to go on with his movie.

Director's statement

When I read the novel "The Regret Test" by the Syrian author Khalil Sweleh, about the conditions we're living in now in Damascus, I identified myself with the story and its characters. It seemed that the love story between the woman and the filmmaker echoed my own daily life, the helplessness, and the dilemmas. My personal relation with the janitor in the Abo-Khalil Al-Quabbani theater, who lost his wife and house in the bombings and took refuge in the theater where he has been working since 40 years, gave me a great desire to borrow the novel and adopt the personality of the janitor, to form my cinematic vision for this project, showing the condition in Damascus in the time of war.

DUTCH PRODUCERS

BALDR FILM

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Contact: Frank Hoeve

BALDR FILM (2012) is the Amsterdam-based production company of Frank Hoeve and Katja Draaijer. They focus on developing and (co-)producing challenging, author-driven features and documentaries of a select number of filmmakers with a distinctive personal signature. BALDR Film offers a lot of support in matters of content, focusing not only on urgent content but also on form and originality. In this they don't fear to take risks, always aiming for a high artistic value, visually intriguing style and an international audience.

BALDR Film produced the well-acclaimed films **Sevilla** by Bram Schouw (2012, Dutch Academy Award), **Those Who Feel The Fire Burning** by Morgan Knibbe (2014, Dutch Academy Award for Best Feature Length Documentary, IDFA Nomination Best Feature Documentary) and **Brothers** by Bram Schouw (2017, Premiers Plans d'Angers).

In April 2018 **Ubiquity** by Bregtje van der Haak premiered in the international competition of HotDocs in Toronto.

At the moment, BALDR Film has several films in production: the feature **Gold** by Rogier Hesp, Uruguayan/Brazilian/Argentinian/Dutch co-production **Window Boy would also like to have a Submarine** by Alex Piperno, Brazilian/Dutch/French co-production **Sick, Sick, Sick** (CineMart 2015) by Alice Furtado and the Danish/Swedish/Dutch co-production **Heartbound** by Janus Metz (Cannes Critics Week winner-*Armadillo*).

Currently the feature **Mitra** (Winner Eurimages Co-production Development Award) by director Kaweh Modiri is being financed.

BOSBROS

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BosBros has set the standard for high-quality film and television productions in the Netherlands since 1989. Burny Bos and his team have also introduced Dutch youth films and youth television series abroad and won many awards. The BosBros productions are timeless and therefore for each new generation of children and their parents a great way of entertainment. Working closely together with the best screenwriters and directors, but at the same time on the look-out for new talent, BosBros has a proven track record to produce classics such as *The Flying Liftboy*, *Miss Minoes*, *Winky's Horse*, *Alfie*, *the Little Werewolf* and *Wiplala*. BosBros's challenge for the future is, besides producing many new feature films, to conquer the European market with animation projects.

CIRCE FILMS

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Contact: Lisette Kelder

Circe Films BV is an Amsterdam-based company producing feature films for the national and international market. Since 1996, the managing director, Stienette Bosklopper, has been establishing enduring relationships with unique and innovative filmmakers, both at home and abroad. Circe's personal approach has led to the creation of a partner network that helps secure the broadest possible audience for Circe's directors. Since 2015 (former line) producer Lisette Kelder joined Circe as an in-house producer.

CONIJN FILM

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Contact: Wout Conijn

Conijn Film focusses on the personal urge of the director to make a film, fiction or documentary. His personal tie with the story is the most important. We give financial and substantive assistance during the process of development, production and post-production of a film. We aim to make unique films with identity. A human product, invented and created by people.

DUTCH MOUNTAIN FILM

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W: <http://www.dutchmountainfilm.nl>

Contact: René Huybrechtse and Wilant Boekelman

Dutch Mountain Film is a cooperation between Dutch producers René Huybrechtse and Wilant Boekelman. Huybrechtse produced films such as *Life In One Day*, *The Preacher*, *Boy Meets Girl Stories*, *Shouf Shouf Habibi!* and *The Sea that Thinks* and was a board member for the Dutch producers union. Boekelman produced many features such as *Kauwboy*, *Bullhead*, *Abrir puertas y ventanas* and *Shocking Blue* and is a member of the ACE network. Over the last two years, Dutch Mountain Film produced feature films *T.I.M.* by Rolf van Eijk (selected for TIFF in Toronto), *Undercover* by Boris Paval Conen, the documentary *Time and Place* by Martijn Veldhoen (Tiger Selection IFFR) and several short films. Currently Dutch Mountain Film is developing and producing a variety of feature and documentary films, such as the South-African based debut film *The Wind that Stopped Blowing* by director Saskia Vredeveld and the historical feature *Iron* by director Lodewijk Crijns and writer Jacqueline Epskamp (both supported by the Dutch Film Fund). Feature film *A big family* by Mirjam de With and writer Maarten Lebens is currently in development, supported by Dutch broadcaster VPRO and Dutch Film Fund. The Mediafund and VPRO are supporting the four part high-quality television series *The Partnership*, by director Michiel van Jaarsveld and writers Alma Popeyus and Hein Schütz. Preproduction has started for the film *Possessed* by director Rob Schröder, in collaboration with the art and design studio Metahaven. Together Huybrechtse and Boekelman produced more than 40 features and won numerous awards, including a Tiger Award, the Grand Prix Generation in Berlin, the Joris Ivens Award, a Silver Bear, a Golden Leopard, numerous Golden Calves and almost an Oscar.

FAMILY AFFAIR FILMS

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Contact: Floor Onrust

Family Affair Films is an Amsterdam based film production company founded by Floor Onrust, specializing in contemporary fiction of high artistic quality with strong author driven visions. They have produced features *LIGHT AS FEATHERS* by Rosanne Pel (Toronto 2018), *BEYOND WORDS* by Urszula Antoniak (Toronto & San Sebastian 2017), *HISTORY'S FUTURE* by Fiona Tan (Tiger Award nomination IFFR 2016), *CODE BLUE* by Urszula Antoniak (Cannes' Director's Fortnight 2011) and children film *LIFE ACCORDING TO NINO* by Simone van Dusseldorp (winner best film Cinekid 2014). Their credits include co-productions as *THE LABYRINTH* (Toronto 2014), *THE BLUE WAVE* (Berlinale 2013) and *NOTHING PERSONAL* (Winner six awards Locarno 2009). In 2019 Guido van Driel's second feature *BLOODY MARIE, BASED ON A GRAPHIC NOVEL* will be released and *THE HAGUE HILTON* by Boris Paval Conen in co-production with A Private View (BE) and Zentropa (DK) will go into production.

Currently Family Affair Films is developing Antoniak's fifth feature *STRANGER* and Van Driel's third feature *THE YEAR WE LOST TO THE GERMANS*.

Floor Onrust participated EAVE in 2011 and Toronto Producers Lab in 2015. She is member of the advisory board of Cinekid, of the ACE producers Network and of the European Film Academy.

THE FILM KITCHEN

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W: www.thefilmkitchen.nl

Contact: Jan van der Zanden, Ineke Kanters

The Film Kitchen specializes in producing and co-producing feature films for the international market and features and short films and television series for the national market. The Film Kitchen produced *KAUWBOY* by Boudewijn Koole ('Best First Feature' and 'Best Youth Film', Berlinale 2012). It was the Dutch entry for the Oscars® for 'Best Foreign Language Film' and won the 'EFA European Discovery Award' and 'EFA Young Audience Award'. Co-productions include *BULLHEAD* by Michaël R. Roskam (nominated for the Academy Award for Best Foreign Language Film 2012), *TWO GUN SHOTS* by Martín Rejtman, which premiered at Locarno 2014 and was selected at TIFF 2014. Other co-productions are *THE THIRD SIDE OF THE RIVER* by Celina Murga (selection Berlinale 2014), Milagros Mumenthaler's *BACK TO STAY* ('Golden Leopard' for Best Film and Best Actress, Locarno 2011) and Eugenie Jansen's *SLEEPING ROUGH* won the IFFR 'Tiger Award' in 2002. In January 2015 *IN THE HEART* by Nicole van Kilsdonk was released in Dutch cinemas. In stage of international financing is *FORBIDDEN LOVE* by Nicole van Kilsdonk and the international co-production *SLEEP.* by Jan-Willem van Ewijk. *HANDLE WITH CARE* by Norwegian director Arild Andersen, an international co-production with Norway, Denmark and The Netherlands and *WHITE SUN* from Deepak Rauniyar, a co-production with Nepal, are in post production. In development is *WOMEN OF THE WEEPING RIVER* a co-production with The Philippines. *DISAPPEARANCE* by Boudewijn Koole, a Dutch-Norwegian co-production, is currently in post production.

HALAL

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In 2010 HALAL was founded by producers Gijs Kerbosch, Roel Oude Nijhuis and Gijs Determeijer. Olivia Sophie van Leeuwen joined them in 2016 as the fourth partner in the firm. HALAL's focus is on creating fascinating and creative work in form of feature movies, shorts, documentaries, commercials, photography and music videos. Currently HALAL represents about thirty directors and photographers. Besides their resident directors, photographers and creatives HALAL has a vast international network of professionals they can rely on for projects of all shapes and sizes.

IJSWATER FILMS

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Contact: Marc Bary or Steven Rubinstein Malamud

Amsterdam based film- & TV production company Ijswater Films was founded in the mid-nineties by producer Marc Bary. Together with junior producer Steven Rubinstein Malamud, Ijswater ('Ice water') is developing quality films with new or established director's and writer's talent. Within The Netherlands or together with foreign coproducing partners several prize winning feature films have been made, like '22nd of May' by Koen Mortier (Toronto selection), 'Supernova' by Tamar van den Dop (Berlinale Selection 2014), 'The New World' by Jaap van Heusden (Winner Runner Up Awards Melbourne and Mannheim and Winner International Emmy Award) and 'Skin' by Hanro Smitsman (Nomination International Emmy Award). Also 50 shorts have been realised (amongst Berlinale Golden Bear Winner 'Contact'), documentaries (like feature length doc 'Navy Mids' by Walter Stokman) and TV drama (like FIPA Award Winners 'Anvers' by Martijn Maria Smits and 'Entre Nosotros' by Paloma Aguilera Valdebenito). New projects are amongst others 'Into the Blue' by Jaap van Heusden (Dutch/Belgian/Romanian coproduction), 'Paradise Trips' the debut by Raf Reyntjens (Belgian/Dutch coproduction), 'In Blue' by Jaap van Heusden (Dutch/Belgian coproduction) which is currently in postproduction and 'As if I'm crazy' the directorial debut of acclaimed actor Frank Lammers which was released in cinemas on June 2nd 2016.

KAAP HOLLAND FILM

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Kaap Holland Film is a Dutch feature film and TV drama production company, managed by producer Maarten Swart, that consists of an experienced team of passionate professionals that strive to bring high quality projects to a wide audience. Kaap Holland Film has a solid and varied track record for both crossover films with an international appeal and projects that were amongst the highest grossing films in The Netherlands in recent years. The company has a long standing tradition of working both with established filmmakers as well as discovering and launching emerging talents. Since 2014, Kaap Holland Film is part of Warner Bros.

Kaap Holland Film has produced the international success comedies NEW KIDS TURBO, NEW KIDS NITRO and BROS BEFORE HOS (Steffen Haars, Flip van der Kuil) and Bon Bini Holland (Jelle de Jonge). Feature films like THE MARATHON (Diederick Koopal), JACKIE (Antoinette Beumer, Toronto selection) and THE DINNER (Menno Meyjes, Toronto Selection) have acclaimed international recognition. The slate for the next years includes (co-productions THE SEVENTH HEAVEN (Job Gosschalk), RON GOOSSENS, LOW BUDGET STUNTMAN (Steffen Haars, Flip van der Kuil), EVERYBODY HAPPY (Nic Balthazar), HOTEL TRUE L (Ineke Houtman), THE RACER AND THE JAILBIRD (Michaël Roskam) and A SHINING FLAW (Erwin Olaf).

KALIBER FILM

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Contact: Aydin Dehzad, Bas Broertjes and Mete Gümürhan

Founded in 2007, Kaliber Film is a creative and internationally oriented independent production company based in Amsterdam and Istanbul. Kaliber Film develops and produces author driven original narrative productions, making no distinction between fiction and documentary form or style.

Kaliber Film (co-) produced several award-winning films such as; 'I'm Never Afraid!' by Willem Baptist, 'The Cage' by Adrian Sitaru, 'Men on the Bridge' and 'Lifelong' by Asli Özge. Most recently we produced 'Young Wrestlers' the directorial debut of Mete Gümürhan, which-world premiered at the 66th Berlinale and won a Special Mention of the International Generation Kplus Jury. Since 2011 we're a member of the EAVE network.

KEPLERFILM

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Contact: Derk-Jan Warrink / Koji Nelissen

Before founding Keplerfilm in April 2016, longtime friends Derk-Jan Warrink and Koji Nelissen worked at several Dutch production companies. For over eight years, they were lucky enough to be surrounded by inspiring talents with whom they succeeded to shape and generate more than twenty family and crossover films and series.

They've worked on award-winning projects, both nationally and internationally, such as Emmy nominated series NOBODY'S BOY (Margien Rogaar, Steven Wouterlood), THE LOBSTER (Yorgos Lanthimos), BULLHEAD (Michaël R. Roskam) and BLIND (Eskil Vogt). Keplerfilm is co-producing NFF+HBF awarded projects ALMOST IN LOVE (Leonardo Brzezicki) and FEATHERS OF A FATHER (Omar Elzohairy).

With a strong focus on developing and nurturing talent, Keplerfilm's business is telling stories: whether funny or sad, always deeply human and with a heart, aiming to intellectually entertain the audience.

KEYFILM

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KeyFilm is run by successful producers Hanneke Niens and Hans de Wolf. They (co-)produced more than 40 feature films and numerous drama series, documentaries and shorts. Their track record has resulted in box office success, international awards and critical acclaim. Many films achieved international recognition, travelling to the world's top film festivals including Berlin, Locarno, San Sebastian and Toronto, winning a.o. the Crystal Bear, an Oscar nomination and three times a Prix Europe. KeyFilm builds on the experience and relationship with talented writers and directors with a personal vision, who care about their craft and their audience. KeyFilm's priority is to develop projects with the best creative ensemble and to co-operate with likeminded production companies, sales agents and funds all over the world.

LEMMING FILM

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Established in 1995, Lemming Film has a proven track record of delivering an eclectic slate of quality films and drama series. Lemming Film produces projects that reflect an open-minded vision on contemporary society. The productions are regularly financed from several international sources and are widely shown at prestigious international festivals. As one of the leading companies in The Netherlands for international (co-)productions, Lemming Film has produced a total of 48 national and international feature films and 16 drama series. Our most recent feature films include ZAMA (Lucretia Martel), THE LOBSTER (Yorgos Lanthimos), FULL CONTACT (David Verbeek), MONOS (Alejandro Landes), and OBLIVION VERSES (Alireza Khatami). All received international acclaim at the most influential festivals such as Cannes, Toronto, Venice and Berlin. Recent drama-series include HOLLAND'S HOPE (Dana Nechusthan) and FENIX (Shariff Korver). Currently, we are in production with two seasons of the drama series HEIRS OF THE NIGHT (Diederik van Rooijen) – a co-production between Germany, The Netherlands and Norway – for which Lemming film is the delegate producer.

Lemming Film is run by CEO/producer Leontine Petit and producers Erik Glijnis (Feature Film), Fleur Winters (Drama-Series) and Eva Eisenloeffel (Head of development). In 2011 we founded a sister company in Germany - Hamster Film - which is run by producer Daniel Ehrenberg.

N279 ENTERTAINMENT

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N279 Entertainment is a Dutch production company founded by producer Els Vandevorst (formerly owner of Isabella Films) and director Martin Koolhoven. The company focuses on feature films with artistic value and accessibility for an international audience. These may be art-house- oriented movies as well as movies with a broad commercial potential and appeal.

The company's activities comprise the development, financing and production of films for cinema. Films (co) produced are It's all so Quiet by Nanouk Leopold, Nono, the Zigzag Kid by Vincent Bal, A Fold in my Blanket by Zaza Rusadze, Kid by Fien Troch, The Surprise by Mike van Diem, co-production Francofonia by Alexander Sokurov and Brimstone, the new feature by Martin Koolhoven.

OAK MOTION PICTURES

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Contact: Trent

OAK Motion Pictures (f.k.a NFI) is an independent film production company developing and producing high quality shorts and feature films for an international audience. To achieve this goal, OAK Motion Pictures works with a few directors and writers, typically over a long period of time.

OAK consists of two producers. Charlotte Scott-Wilson and Trent. Together they aim to gather international talents in order to produce accessible quality films with audacity. Recently produced features include Hunting & Sons (New York, IFFR, Sao Paulo, London) and Can Go Through Skin (Berlin, Edinburgh, New York). Previous feature Villegas (2012) premiered at Official Selection Cannes 2012 and was supported by HBF Plus. In 2014 South African film The Wound by John Trengove was selected by HBF Plus.

PHANTA FILM

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Contact: Petra Goedings & Maaïke Benschop

Producer Petra Goedings established Phanta Vision, an Amsterdam based film production and facilities company, in 1990. Raised among the stacks of reels and plush chairs of her family's downtown Amsterdam arthouse cinema, The Movies, it was there that Petra Goedings experienced the magic of cinema. Phanta Film (co-)production credits include BETWEEN 10 AND 12 (2014, world première Venice Days) by Peter Hoogendoorn, VIOLET (2014, world première Berlinale Generation+, various awards) by Bas Devos, GALLOPING MIND (2015) by Wim Vandekeybus, THE PROSECUTOR, THE DEFENDER, THE FATHER AND HIS SON (2015) by Iglïka Trifonova and CLEAN HANDS (2015) by Tjebbo Penning. In 2019 Bas Devos second feature film HELLHOLE will be released, as well as the Dutch-Spanish coproduction MI VIDA by Norbert ter Hall.

PIETER VAN HUUSTEE FILM

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In 1995 Pieter van Huystee started his own production company. Since then he has produced more than 135 film projects, most of them documentaries, but also feature and short films and single plays – with both renowned Dutch filmmakers like Johan van der Keuken, Heddy Honigmann, Renzo Martens and Boris Gerrets and young talented directors like Sabine Lubbe Bakker and Niels van Koevorden. In 2000, Pieter van Huystee was awarded a Golden Calf, the highest distinction in the Dutch film industry, for his work as a producer. Our recent films include: HOME (Ramon Gieling, 2014), CLEAN SPIRIT (Dirk Jan Roeleven, 2014), NE ME QUITTE PAS (Sabine Lubbe Bakker and Niels van Koevorden, 2013). By combining daring with decisiveness, Pieter van Huystee Film nowadays has become one of the leading Dutch independent production companies, highly esteemed for the quality and wide range of its projects. Moreover, many of its documentaries and features are screened at festivals all over the world and have been awarded many times.

PRPL

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Contact: Ellen Havenith

PRPL was founded in 2011 by Ellen Havenith. PRPL produces films with strong writer/director signatures, fresh, authentic contents and form and aimed at an international audience. The world is full of things that resemble each other, so it's time to stimulate, inspire, and challenge!

PRPL's first feature films *Frailer* (Toronto IFF) and the Greek-German co-production *A Blast* (Main Competition Locarno) premiered in 2014. In 2015 PRPL's Belgian co-production *The Ardennes* was selected for Toronto IFF, as was PRPL's feature film *The Paradise Suite*, which was chosen to be the Dutch admission for the Academy Award Best Foreign Language Film 2016. Ellen attended the European producers training EAVE in 2012 and ACE in 2015/2016.

REVOLVER AMSTERDAM

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Contact: Raymond van der Kaaij, Dijana Olcay-Hot

Revolver Amsterdam is a hybrid production company that produces feature films and documentaries for an international audience, digital media and branded content. The company focuses strongly on English language and international films, working between Europe and the US as well as on coproductions within Europe and with Latin America. Two titles premiered at Sundance 2017: **I dream in another language** by Mexican director Ernesto Contreras, which was awarded the Audience Award of the World Dramatic Competition and Brazilian film **Don't Swallow my Heart, Alligator Girl** by Felipe Braganca, which also screened at Berlinale. Recent films include **Love & Friendship** by Whit Stillman, starring Kate Beckingsale and Chloë Sevigny which premiered at Sundance in 2016. The film was acquired by Amazon Studios and released by Roadside Attractions. Also released in 2016 was **Bodkin Ras** by Kaweh Modiri (Fipresci Awards at IFF Rotterdam & Vienne). Other films Revolver Amsterdam produced where **Supernova** by Tamar van den Dop (Berlinale 2014), **Club Zeus** by David Verbeek (IFFR 'Return of the Tiger Award') and documentaries **Bruce Lee & the Outlaw** (Sheffield Docfest 2018), **Too Beautiful, our right to fight** (Sheffield Docfest 2018) an **Crips, Strapped'n'Strong** by Joost van der Valk, (Locarno, IDFA). Revolver Amsterdam has also co-produced a slate of international films, including **They Have Escaped** by Jukka-Pekka Valkeapaa (Venice 2014, Toronto 2014), **Drift** by Benny Vandendriesche (Premiered at Pusan 2013, Fipresci Award 2013), **Lotus** by Pascale Simons (Dutch Filmfestival 2011), **22 May** by Koen Mortier (competition Toronto 2010). Upcoming films include **The Price** by Siofra Campbell starring Noomi Rapace and Michael Shannon, **OIL** by Turkish director Ayse Altinok with DOP Christopher Blauvelt (Low Down, Night Moves), **Blood of Ghosts**, by director Michael Sewandono, **Perspiration** by Jacqueline Vugt and **Puertas** by Tamara Mirande.

RINKEL FILM

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Founded in 1996 by Reinier Selen, Rinkel Film has produced a variety of multiple award-winning features, TV series and TV movies for the domestic and international market.

Our films have premiered, screened in competition and have been awarded at Cannes, Sundance, Toronto, Locarno, Sao Paolo, Beijing, Tokyo and San Sebastian, next to being Oscar-shortlisted and nominated for the European Film Awards. We produce content that matters, often inspired by true stories and always in coproduction with international partners. We embrace emerging and established creatives by providing a creative atmosphere where quality is our only focus, and choose to tell relevant and challenging stories that others might leave untold.

In the past twenty years of Rinkel Film, we have produced more than 25 films and TV series and grossed over 50 awards and 275 festival selections. We look forward to the future!

ROCKETTA FILM

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Contact: Erik Schut

Rocketta Film, founded in 2001, is an Amsterdam based company that focuses on select director-driven material with an emphasis on international coproductions. Rocketta Film wants to produce artistic and meaningful features, documentaries and animation.

ROTTERDAM FILMS

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Contact: Mildred van Leeuwen and Dirk Rijke

Rotterdam Films is an independent production company founded by Dirk Rijke and Mildred van Leeuwen. It produced and co-produced more than 45 documentaries and fiction films mainly for cinematic release. In the works is 'Hier' (Yesterday), first feature by award winning Hungarian director Bálint Kenyeres a co-production with Hungary, France, Morocco and Germany. In development is Ricky Rijke's second feature film 'The Hunter's Son', that was invited to Script&Pitch of the Torino FilmLab and to Talent Lab of the Toronto International Film Festival 2015. Ricky Rijke's first feature 'Silent Ones' was released theatrically in the Netherlands in December 2014 and received great critical acclaim. The film won eight awards out of twelve nominations in the international festival circuit. Its world premiere was at the 42th International Film Festival Rotterdam nominated for the Tiger Competition. The project was presented at IFFR's co-production market Cinemart. Award-winning thriller 'Reykjavik-Rotterdam' by Oskar Jonasson, a co-production with the Icelandic production company Blueeyes Productions and Bavaria Film International, was selected as Iceland's Oscar entry for best foreign film and presented at the International Rotterdam Film Festival. Rijke and Van Leeuwen also produced, initiated and conceived 'City Life', the monumental award winning episode film. 'City Life' is a film consisting of twelve episodes, together forming a visual anthology of international short stories by directors such as Krzysztof Kieslowski, Béla Tarr, Carlos Reichenbach, Alejandro Agresti, José Luis Guerin and Mrinal Sen. For this project they worked together and co-produced with companies, broadcasters and funding bodies from all over the globe. 'City Life' had its world premiere on the opening night of the International Film Festival Rotterdam, the four hours long film was the closing film in the same year of the Berlin Festivals' Young Forum.

SLUIZER FILM PRODUCTIONS

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Contact: Anouk Sluizer, Anne Sluizer-Lordon, Filine Ledebor

Sluizer Films, a Dutch production company, was founded in 1971 by producer, director and screenwriter George Sluizer and producer Anne Lordon. With *Spoorloos* (*The Vanishing*, 1988) they received worldwide recognition. The film was the Dutch entry for the Academy Awards in 1989. George Sluizer directed a diverse slate of documentaries and long features like *Joao*, *Utz*, *Crimetime*, *The Commissioner*, *Dying To Go Home* and *The Stone Raft*. He also directed the remake of *The Vanishing* in the US and *Dark Blood*, the last film of River Phoenix. George Sluizer died in 2014 at the age of 82. The production company continued as Sluizer Film Productions B.V. by Anne Lordon, Anouk Sluizer and Filine Ledebor. Starting point for us is to carry on the vision of the company director-producer Sluizer known for his unique signature: 'go to the edge and search for one's limits'. Focus lies on artistic value, original scenarios, working with established or young directors with an authentic and personal vision on cinema. We do believe in the power of collaboration of talent and will work international and find cooperation's with producers worldwide as well to reach an international audience. Actually we are developing *The Clock*, a script co-written by George Sluizer and work in progress when he passed away, director TBA, *The Tragical Death of Branka Djukic* written and directed by Slaviska Drobnjakovic and as minority co-producer *Anatomy of Time* written and directed by Jakrawal Nithamwong from Thailand.

SNG FILM

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Contact: Digna Sinke

SNG Film/ Studio Nieuwe Gronden was founded in 1979 by René Scholten, and focuses on producing feature films and documentary projects with a personal and idiosyncratic element. Digna Sinke -producer and director- has taken over in 2001. The aim is still to produce interesting films with cinematographic quality: Upstream (fiction feature by Marion Hänsel, coproduction with Man's Films Productions, 2015), After the tone (fiction feature by Digna Sinke, IFFR 2014); Wavumba (documentary by Jeroen van Velzen, Best New Documentary Director Tribeca 2012); An Angel in Doel (documentary by Tom Fassaert, Forum Berlinale 2011).

SUBMARINE

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Contact: Femke Wolting

Submarine is an independent Film production company with offices in Amsterdam, Antwerp, and Los Angeles. Since its beginnings in 2000, founders Bruno Felix and Femke Wolting have made it their mission to make Submarine a place where cinema, traditional, and new forms of storytelling, and digital media blend. Submarine consists of 5 business units: Features, Television, Documentaries, Animation, and Digital, each run by an experiences producer, which enables us to produce a large number of projects at the same time.

Submarine has a strong focus on the international market in collaboration with acclaimed talent. We have produced films, animation, and transmedia in diverse countries, from China, Russia, the UAE to Mexico. The team is active at markets and festivals around the world and is experienced at bringing together international co-productions. We have collaborated with partners like BBC, Netflix, Amazon, HBO, ZDF, Arte, Channel 4, VPRO, and YLE.

In 2015, the company founded a satellite office in Los Angeles to establish relationships with new platforms such as Netflix, YouTube, Amazon, and Facebook. With our background in crossovers between film and technology, we are in a unique position to work with these new players.

TALENT UNITED

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Talent United is a film and television production company based in Amsterdam for new and established film talent. We initiate, develop and produce feature films, documentaries and television drama for a wide audience as well for the art-house moviegoer, both nationally and internationally. Talent United believes that every film needs the best mix of talents.

TOPKAPI FILMS

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Topkapi Films is an Amsterdam based company run by producers Frans van Gestel, Arnold Heslenfeld and Laurette Schillings. The company, well experienced in producing and co-producing feature films and television drama for the Dutch and international market, strives to build long-term relationships with writers and directors.

Titles succesfully (co)produced include a.o.: PUBLIC WORKS (2015; Joram Lürsen), OUT OF LOVE (2016; Paloma Aguilera Valdebenito), STOP ACTING NOW (2016; Mijke de Jong), BELGICA (Felix van Groningen; 2016 Sundance competition), KOLLEKTIVET (Thomas Vinterberg; 2016 Berlinale competition), HBF+ coproduction LA TIERRA Y LA SOMBRA (César Acevado, 2015; Cannes Film Festival Camera d'Or), THE BROKEN CIRCLE BREAKDOWN (2012; Felix van Groeningen, nom. Oscar Best Foreign Language Film) and CODE BLUE (2011; Urszula Antoniak, Quinzaine des Realisateurs). Previous HBF+ coproductions by Topkapi Films are amongst others GIGANTE (Adrián Biniez, Silver Berlin Bear 2009), TANTA AGUA (2013), EL CINCO DE TALLERES (2014), LOS ULTIMOS CRISTEROS (2011) and GITMEK (2008). Right now the priority lies with the current (co)productions THE LONGING (Joram Lürsen), STREET RACER (Pascale Simons), HBF+ SOMETHING USEFUL (Pelin Esmer), AUF EINMAL (Asli Özge) and LAND (Babak Jalali).

VIKING FILM

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Contact: Marleen Slot

Viking Film is the Amsterdam based film production company founded in 2011 by Marleen Slot. International in scope, Viking Film wants to make high-quality films for both Dutch and international audiences with a special focus on arthouse, children films and animation films. Viking Film recently finished the feature films ROJO (Benjamin Naishtat, TIFF Platform and San Sebastian 2018), ZAGROS (Sahim Omar Kalifa, IFFR 2018), MONK (Ties Schenk, 2017), GOOD FAVOUR (Rebecca Daly, TIFF 2017), OSCURO ANIMAL (Felipe Guerrero, IFFR Tiger Competition 2016), SIV SLEEPS ASTRAY (Catti Edfeldt, Lena Hanno Clyne opening film Berlinale Generation K+), NEON BULL (Gabriel Mascaro, selection Venice Orizzonti and TIFF Competition 2015), ZURICH (Sacha Polak, Berlinale Forum winner CICA Art Cinema Award 2015), SUMMER OF SANGAILE (Alanté Kavaité, Sundance Competition and Berlinale Panorama 2015). Furthermore Viking Film produced the feature documentary NEW BOOBS (Sacha Polak, 2013) and the co-production LEONES (Jazmin Lopez, Venice Film Festival 2012). Marleen worked as a producer at Lemming Film for many years. She is chairman of the Netherlands Producers association, part of EAVE and ACE. In 2013 she was selected Producer on the Move during the Cannes Film Festival.

VOLYA FILMS

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Contact: Denis Vaslin, Fleur Knopperts

VOLYA FILMS - established in 2004 - is a Rotterdam based company producing author fiction films and creative documentaries, mainly as international co-productions. Recent films are A LAND IMAGINED (Yeo Siew Hua, SG/FR/NL, wp Locarno FF), THE OMISSION (Sebastian Schjaer, AR/CH/NL/FRA, wp Berlinale Panorama), I KNOW YOU ARE THERE (Thom M. van der Beken, BE/NL, wp Visions du Réel 2017, Special Mention First Film), CENTAUR (Aktan Arum Kubat, KG/FR/DE/NL, wp Berlinale Panorama 2017 – winner CICA award), THE GROWN UPS (Maite Alberdi, CL/FR/NL, wp IDFA Intl Comp 2016), PROBLEMSKI HOTEL (Manu Riche, BE/NL, wp FF Gent 2016), BIG FATHER, SMALL FATHER & OTHER STORIES (Di Phan Dang, VN/FR/DE/NL, wp Berlinale Official Comp 2015), NAZIHA'S SPRING (Gulsah Dogan, wp IDFA 2014 – Winner Audience Award), KURAI, KURAI – Tales on the Wind (Marjoleine Boonstra, NL/KG, winner Guimet Prize at Vesoul Asian IFF) and MEN WHO SAVE THE WORLD (Seng Tat Liew, MY/NL/FR/DE, wp Locarno FF 2014). In (post-)production are I WILL CROSS TOMORROW by Sepideh Farsi. Currently, we are developing projects with (a.o.) Sander Burger, Marjoleine Boonstra, Tatjana Bozic, Marta Partalora, and with Raya Martin. Volya Films is a member of the EAVE, Eurodoc, Binger and EDN networks. Denis Vaslin is a member of the European Film Academy. In addition to Volya Films, he runs Mandra Films in France.

WINDMILL FILM

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WINDMILL FILM develops and creates distinctive features, documentaries and animations for cinema and television.

Our creative goal is to tell stories. It doesn't matter in which shape these stories come, nevertheless if we can show it on a cinema screen, TV screen or online, we like it even more! But the absolute prerequisite for us to tell the story is that it always has to be a good story. WINDMILL FILM believes in dedication, experience, craftsmanship, creativity, pushing the limits and striving for the best possible quality and the persuasive power of the audiovisual medium.

Producer Annemiek van der Hell is EAVE alumni

WINDMILL FILM is member of EDN

WINDMILL FILM DISTRIBUTION is member of Europa Distribution