



Netherlands Film Fund – Hubert Bals Fund Co-production Scheme

NFF+HBF GUIDE

January 2018

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 **13 March and 2 October 2018**.

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
- Applications can be done at the Netherlands Film Fund

Requested materials

- Cover letter of Dutch producer
- Updated 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:

Netherlands Film Fund

Dany Delvoie

d.delvoie@filmfonds.nl

Hubert Bals Fund / International Film Festival Rotterdam

Marit van den Elshout, Fay Breeman and Jeske van der Slikke

hbf@IFFR.com

NFF+HBF Selections 2017-2006

2017

Almost in Love

Leonardo Brzezicki - Argentina

KeplerFilm

The Reports on Sarah and Saleem

Muayad Alayan - Palestine

KeyFilm

Sick, Sick, Sick

Alice Furtado - Brazil

BALDR Film

A Land Imagined

Yeo Siew Hua - Singapore

Volya Films

2016

Window Boy Would Also Like to

Have a Submarine

Alex Piperno – Uruguay

BALDR Film

The Omission

Sebastian Schjaer – Argentina

Volya Films

Late to Die Young

(Dominga Sotomayor - Chile

Circe Films

Rafiki

Wanuri Kahiu - Kenya

Rinkel Film

Tehran, City of Love

Ali Jaberansari - Iran

Viking Film

2015

La cama

Mónica Lairana – Argentina

Topkapi Films

Rojo

Benjamin Naishtat – Argentina

Viking Film

Something Useful

Pelin Esmer – Turkey

Topkapi Films

White Sun

Deepak Rauniyar – Nepal

Waterland Film

2014

The Wound

John Trengove - South Africa

OAK Motion Pictures

Oscuro Animal

Felipe Guerrero - Colombia

Viking Film

Land and Shade

César Acevedo - Colombia

Topkapi Films

Oblivion Verses

Alireza Khatami - Iran

Lemming Film

Don't Swallow My Heart, Alligator Girl

Felipe Bragança - Brazil

Revolver Amsterdam

2013

Big Father, Small Father and Other Stories

Phan Dang Di - Vietnam

Volya Films

Rey

Niles Atallah - Chile

Circe Films

La última tierra

Pablo Lamar - Paraguay

Fortuna Films

Women of the Weeping River

Sheron Dayoc - Philippines

Waterland Film

2012

El cinco

Adrián Biniez - Argentina

Topkapi Films

Dos disparos

Martín Rejtman - Argentina

Waterland Film

Neon Bull

Gabriel Mascaro - Brazil

Viking Film

Humidity

Nikola Ljuca - Serbia

Lemming Film

2011

Leones

Jazmín López - Argentina

Lemming Film/Viking Film

La tercera orilla

Celina Murga - Argentina

Waterland Film

Men Who Save the World

Liew Seng Tat – Malaysia

Volya Films

The Blue Wave

Merve Kayan and Zeynep Dadak - Turkey

Family Affair Films

2010

De jueves a domingo

Dominga Sotomayor - Chile

Circe Films

Solo

Guillermo Rocamora - Uruguay

Volya Films

Tanta agua

Ana Guevara and Leticia Jorge – Uruguay

IDTV Film

Villegas

Gonzalo Tobal - Argentina

NFI Productions

2009

40 Days of Silence

Saodat Ismailova - Uzbekistan

Volya Films

Abrir puertas y ventanas

Milagros Mumenthaler - Argentina

Waterland Film

Our Grand Despair

Seyfi Teoman - Turkey

Circe Films

Los últimos cristeros

Matías Meyer - Mexico

IDTV/Motel Films

2008

Agua fría de mar

Paz Fabrega - Costa Rica

Isabella Films

Black and White Photos

Shu Haolun - China

IDTV/Motel Films

The Light Thief

Aktan Arym Kubat - Kyrgyzstan

Volya Films

Los viajes del viento

Ciro Guerra – Colombia

Volya Films

2007

Salt of This Sea

Annemarie Jacir - Palestina

Augustus Film

Jermal

Ravi L. Bharwani - Indonesia

Motel Films

Gigante

Adrian Biniez - Uruguay

IDTV/Motel Films

My Marlon and Brando

Huseyin Karabey - Turkey

IDTV/Motel Films

2006

Chnchik

Aram Shabhazyan – Armenia

Isabella Films

Border

Harutyun Khatchatryan - Armenia

Volya Films

Happiest Girl in the World

Radu Jude - Romania

Circe Films

Available projects

ANATOMY OF TIME.....	8	LOTUS POSITION	26	TERRITORIA	45
ARNOLD IS A MODEL STUDENT	9	MY DEAR VALENTÍN	27	THEY CALL ME...	46
BABY.....	10	THE MYSTERIES OF TAAL	28	TO ALL NAKED MEN	47
BEIJING TIME	11	NASIR	29	TWINS.....	48
THE BOYFRIEND	12	LA NIÑA DEL RAYO	30	THE UNFOUND	49
THE CALM	13	NINGDU	31	THE UNWELCOMED WHIRLING WIND IN OUR STOMACH	50
THE CENTRE OF THE EARTH	14	OCTOPUS SKIN.....	32	WHILE WAITING FOR YOU.....	51
CHILDREN OF THE SUN	15	OVER THE CITY	33	WHITE ON WHITE	52
CIEGO.....	16	RAJA.....	34	THE WIFE OF THE MAN WHO EATS LASER BEAMS	53
CIVIL DISOBEDIENCE	17	REGRETFULLY AT DAWN	35	WILD FIRE	54
CONURBANO	18	EL ROSTRO DE LA MEDUSA	36	YASHAR	55
DREAM STATE.....	19	ROYAL COURT	37	ZERO ONE ONE	57
ÉRAMI. EL MONTE QUE ES EL MUNDO	20	RUSTY HAIRPIN.....	38		
ESTATE	21	THE SIGBIN CHRONICLES	39	DUTCH PRODUCERS	58
THE FEVER	22	SLEEPWALK	40		
THE FRENCH TEACHER.....	23	STONEWALLING	41		
LA JAURÍA	24	THE STRANGER.....	42		
KILLING THE DEAD	25	TABIJA	43		
		TEMPESTUOUS	44		

ANATOMY OF TIME

Original title: กายวิภาคแห่งเวลา

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: November, 2016

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.

BABY

Director: Marcelo Caetano

Producer: Marcelo Caetano, Ivan Melo

Production Companies: Desbun Filmes, Africa Filmes (Brasil)

Production country: Brazil

Expected Shooting date: January, 2019

Contact: Ivan Melo, meloic@uol.com.br / Marcelo Caetano, marcelo.desbun@gmail.com / +55 11 99848 7573, Alameda Lorena, 983 APTO 201, Zip 01424-001 Jardim Paulista, São Paulo, SP, Brazil

Budget: €700,000

Synopsis

Wellington is 16 years old when he is kicked out of his home by his father who cannot stand his feminine mannerisms. Having no place to live, he starts seducing different men jumping from house to house, from bed to bed. One day, he meets Rafael; a young hustler that introduces him into prostitution. In the middle of this turmoil, his father dies and Rose, the mother tries to reconnect with Wellington. But there is a lot of untold things that must be solved.

Director's statement

Baby follows the education of a gay teenager. An education that happens on the streets, without any tutor and that is far from any bourgeois morality. Family and school reject Wellington and he has to learn how to live by his own. It's not a classic coming of age story. Wellington has an anarchic temperament that makes him questions the established ideas about aging. He doesn't want to have a work or a lot of money. Nor to find a companion with whom he can share the burden of the world. He wants to be fluidity and movement.

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.

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.

THE CENTRE OF THE EARTH

Original title: O Centro da Terra

Director: Gabriel Mascaro

Producer: Rachel Ellis

Production company: Desvia, Brazil

Production country: Brazil

Expected Shooting date: 2017

Contact: Rachel Ellis, rachel@desvia.com.br, +55 (81) 992369287

Total budget: €700,000

Synopsis

At a holistic therapy retreat dedicated to stimulating sexual pleasure, Severina, an 85 year old widow, embarks on a journey of corporal self-discovery.

Director's Statement

Fictional narratives created around the theme of old age often stigmatise the elderly as depositories of times past, framed in the same poetic movement: they are the custodians of a living archive, of time frozen in memory, which they alone can mediate. All too often, keeping that memory alive means not properly living the here-and-now. With this film, I will insist on the elderly body's ability to move, invent and transform. Rather than focus on the conflicts and projects of a melancholic figure who lives off memory or invests all of his or her ambitions within the institution of the family, the film carves out a setting in which the body can delve into the discovery of its own pleasure and irruptions. Here, as an act of emancipation, the aged body, rather than testify to times past, emerges from the image and narrative as a monument to be seen, as a living, instigating and pulsating trail that has not yet reached its end.

CHILDREN OF THE SUN

Director: Prasanna Vithanage

Production company: Prasanna Vithanage Productions

Production country: Sri Lanka

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

Budget: €500,000

Synopsis

Stripped from nobility and forcibly married to an outcast by the monarchy, a noble woman fights to keep her dignity by rejecting to succumb to her destiny. In her journey for survival in war torn land with an outcast, she comes to realise the real nobility lies within self-respect and love. She willfully becomes an outcast.

Directors Statement

In this historical epic journey, two people from two different social strata, pushed to the limits of survival, refuse to lose their identity. But in order to survive, they finally come to realise that the life doesn't exist on identity itself. I thought of using this theme as an allegory to question this illusion, in a world where humans constantly wage wars in the name of national or religious identity.

CIEGO

English title: Blind

Director: Fernando Zuber

Producers: Nicolas Avruj, Diego Lerman

Production company: Campo Cine

Production country: Argentina

Contact: Nicolas Avruj, nicolas.avruj@gmail.com

Synopsis

This is a story about a journey between a father and a son. The father is blind, his son can see. They return to father's childhood home in the countryside where Paraguay and Argentina seem to blend. That house and that forest are the last of his visual memories. The son is starting his life, he is going on puberty. His mission will be to guide his father but the journey will lead to enduring and unforeseen discoveries for both of them.

Director's statement

Blind, I am. I was raised by a handicapped father and his disability both enslaved and freed me. By this evocation, "Blind" takes on a life of its own and its digressions have created this movie. I need to talk about the Father. I need to smear myself with blindness, to be someone different in a world that wasn't designed for blind people. I need to plunge into the roughness, the delay, the humiliation, the nudity, the perplexity it generates. I need to feel the Other, the Different one, as a nuance, a threat. I need to also say that beyond anything else, mankind has the possibility of breaking free, of giving new meaning, of swerving, that is, if we dare to be owners of our own destiny. I need to talk about the Son. A teenager who has been taken care of but still has to care for the person who gave him life. A son who has always felt his father's arm over his shoulder as a gesture of inability, protection and frozen distance. A son who sees but who still can't tell what it is he sees. I want to play with the light, the sun, the night, the dust... Doubt, confusion, haziness and indecipherability through images. I want to play with sounds as textures, colors, smells, tastes - like the alphabet they represent to a blind person. And the journey. The spiritual, physical, initial and final journey. The journey towards the origin and the journey towards destiny. Through this journey and this father-son bond I seek to witness the fluctuating relationship between protector-protégée, visionary-blind, awakening-twilight, iscovery-rediscovery, origin-destiny, me and the other person I could have been.

CIVIL DISOBEDIENCE

Original title: Desobediencia civil

Director: Alejandro Fadel

Producer: Agustina Llambi Campbell, Fernando Brom

Production company: La Unión de los Ríos (Argentina)

Production country: Argentina

Contact: Agustina Llambi Campbell, +5411 4815 4677, agustina@launiondelosrios.com

Total budget: €1,275,000

Synopsis

Winter in the Andes, snow season and fruits flowering. The decapitated body of a woman appears in the middle of a dry grassland. More women are to be found, murdered in the same excruciating fashion. The woman's husband, a chronic psychiatric patient, is found kneeling beside the body and imprisoned in a mental hospital. Cruz, the officer responsible for carrying out the investigation, was the lover of the woman. Tormented, lost between hatred and pity, Cruz is drawn to the figure of the man, for everyone the murderer of the woman he loved. He appears to be the only one willing to approach him, the only one inclined to follow his testimony before psychiatrists: a confession that, in an attempt to open a path between the limits of language, links the crime to the brutal and inexplicable appearance of the Monster.

Director's Statement

For many years I visited quite eccentric places in the Province I was born in, places that had become almost invisible to the eye of the locals due to the devastating force of daily life: A monastery of silence, a psychiatric hospital, a mountain army regiment, a Russian climatic station in the desert. I have always been interested in those experiences that have set man on the limits of social condition; those who have either chosen, or been obliged to step aside from the natural flow of things. Thus, like the spaces that frame the story, the characters of this film look like marked by a destiny of marginality and indifference. Fragile creatures desperately seeking for love, incapable of interior growth, success and happiness. Among them, like any other character, the Monster. The fantastic fiction seems to be the only and brutal way of making the characters leave their individual confinement and place themselves in front of their moral conflicts and civil responsibilities. Different languages go through the film in order to catch the monster: police violence, modern medicine, psychoanalysis, and religion. Cinema. Is it possible to shoot a monster devoid of its symbolic charge? Is it possible to get a materialistic approach of evil?

CONURBANO

Director: Gregorio Cramer

Production companies: Utopica Cine, TS Productions

Production countries: Argentina, France

Contact: Gregorio Cramer, +54.911.4565 7103,
gregoriocramer@gmail.com, Milena Poylo, TS Productions,

+ 33.1.53 10 24 00, tsproductions@tsproductions.net

Budget: €800,000

Synopsis

Naranjo Vera, a deserter fleeing from the authorities, falls prisoner to a native group and is taken to an indigenous camp. There he gets to know Clara, a Spanish captive girl, concubine of the chieftain. They get an affair, risking their lives. After much time and effort he manages to escape the camp with Clara, who later on abandons him to return to the Indians, leaving her son behind. He gets lost in the desert, until he is picked up half dead by an army officer who takes him to the militia, where he makes up a new name and past. His first mission is to search for a criminal that turns out to be himself. It looks like he is to blame for every bad thing that has happened at the frontier in recent years. But a mutiny solves the problem, setting the deserter free.

Vera returns with a mutilated official and presents him like the real deserter. He is celebrated with honors.

Director's statement

The trigger for this story was an accidental encounter with a painting entitled: The Captive, in which a woman suggests her defenselessness in an indigenous encampment, in tune with the popular imagination of the era. From there, and on the basis of some narratives left by other captives, this fiction started to take shape. But it is also the untold story of Naranjo Vera, a myth of a savage outlaw that intimidated Buenos Aires in the 1860's. The complex relationship between descendents of Europeans and indigenous people in the 19th century has much in common with the present day unresolved tension between the inhabitants of our cities and those expelled to the outskirts, what seems to be a new border line between two parts of the same society.

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 FEVER

Original title: A Febre

Director: Maya Da-Rin

Producer: Leonardo Mecchi

Production companies: Tamanduá Vermelho, Brazil; Enquadramento Produções, Brazil (Co-producer); Still Moving, France (Co-producer)

Production country: Brazil

Expected Shooting date: October, 2017

Contact: Leonardo Mecchi, leonardo.mecchi@yahoo.com, + 55 11 999 90 05 15

Total budget: €700,000

Synopsis

Manaus, an industrial city surrounded by the Amazon rainforest. Justino, a 45 years old Amerindian, works as a security guard at a cargo port and lives in a small house on the outskirts of town. Since the death of his wife, his only company has been his youngest daughter Vanessa, but she will be leaving soon to study medicine in Brasília. Under the hot sun and the tropical rains, Justino struggles to keep awake at work. As the days go by, he is taken by a high fever. On his dreams, a creature wanders lost through the forest. On television, the news talks about a wild animal prowling around the neighborhood. Justino believes he is being followed, but he is not sure whether it is by an animal or by a man.

Director's Statement

Over the last decades many indigenous people left their native homeland as a consequence of the complex and tense relationship between indigenous cultures and Western civilization, which has marked Brazilian history since colonial times. In a grey and harsh city, which has attracted more than a million immigrants searching for work in its factories and industrial hubs, the film accompanies the personal journey of a man split between his origins, to which he can no longer return, and the city, where he never quite fits in. While he tries to face a grueling and solitary routine, a wild and mysterious creature also hunts him. In a city like Manaus, the myths from the jungle are on the streets. The film is inspired by an actual event in which an indigenous man killed two people he took for animals.

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.

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, valientegraciaine@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.

KILLING THE DEAD

Original title: Matar a un Muerto

Director: Hugo Giménez

Producer: Gabriela Sabaté

Production companies: Sabate Films, Paraguay; Zona Audiovisual SRL, Argentina

Production countries: Paraguay, Argentina

Expected Shooting date: March, 2017

Contact: Gabriela Sabaté, gabriela@sabatefilms.com.py, sabate10@gmail.com, Phone +595 981 296676

San Antonio 1016 Casi Dr. Ciancio Asunción - Paraguay

Total budget: €400,000

Synopsis

Paraguay. It is 1978, during Stroessner's dictatorship, Pastor (50) and Dionisio (25) work burying bodies illicitly. In Argentina, the World Cup is being held. One morning, among the bodies, they find Mario (Argentinian, 45 years old) who is still alive. This event unveils a crisis between the two men, who even though work with dead bodies, have never killed before. Meanwhile, the bodies keep coming, Pastor and Dionisio hide the man from their boss, none of them wants to take the responsibility of killing him. Because of this, they stop doing the work and while their boss is urging them to get back to it, the problems can't seem to go away. Mario knows that neither of them is willing to kill him so he uses the World Cup as an excuse to repair a radio that they had in order to talk and bond with them. A storm indicates that the winter is coming while the destiny of the three men is determined during the World Cup final. Both Pastor and Dionisio are the last link of a chain in the terrible system that has as a result all the missing people.

Director's Statement

How can you distance yourself from something that has always been there? I thought that my connection with the dictatorship was very short since I was just a kid when the regime was overthrown. That system entered our society, for example, Guaraní –our native language- was not allowed to be spoken, it was also forbidden to talk about politics and to think differently. So I grew up with a lot of fears that just now I am confronting. I am interested in a speech related to two general topics: the banality of evil and the difficulty of killing. The paradox of the impossibility to kill a man in the context of a military regime designed for oppression and persecution creates a space from where I can think about my connection with those 35 years of dictatorship that we can still feel and are recalled in a nearly non-existent way.

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.

MY DEAR VALENTÍN

Original title: Mi Querido Valentín

Director: Jazmin López

Producer: Constanza Sanz Palacios

Production company: Constanza Sanz Palacios Films SRL

Production country: Argentina

Expected Shooting date: March, 2018

Contact: Constanza Sanz Palacios, 0054 9 11 6136 0195, constanzasanz@yahoo.com.ar

Total budget: €454,272

Synopsis

It's summer in the woods. Florencia and two young dancers travel to an antique house at the Argentinian South to develop a new play and to research the limits of the body and its relationship with nature through the dance.

Unexpectedly a man appears in the house and keeps a loving relationship with Florencia. It is Valentin, her ex couple.

The two worlds, the dancing and the coupling live together in the same space even though they don't seem to have any established connection. The house comes to life and anomalies become evident.

Rehearsals never seem to get to an end. Time and space collapse inside Florencia. She refugees in Valentin, until he finally becomes an absence.

Summer is now sinter and Florencia accepts her duel.

Director's Statement

Getting involved with artistic works allows me to understand emotions feelings that words cannot explain. Human experience escapes words: there are certain processes, feelings and moods that went through my life and I still want to understand. I believe that art offers to turn over the experience out of language.

The young main character, Florencia, goes through a duel. Your partner is gone. Did he die? Did he leave? Was it their decision? The answer to these questions is voluntarily undetermined. The point is: mourning does not seem to discern between the end of a person's physical existence and the end of a relationship.

I try to propose an emotional research about what is mourning and what are their manifestations in a body that struggles to accept their feelings. A body affected by the artistry of his profession and the emotions of her intimacy.

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: September, 2017

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

Total budget: €195,000

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

Modeled 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.

NASIR

Director: Arun Karthick

Producer: Mathivanan Rajendran, Vignesh Balaji, Vinita

Production companies: Stray Factory (India), Vinita (Dubai)

Production country: India

Expected Shooting date: March / April, 2018

Contact: Arun Karthick, +91 9965460361, cinemaobscurak@gmail.com

Total budget: €135,000

Synopsis

Salesman Nasir lives a contended life with his mother, wife Taj and nephew Iqbal in a closely populated ghetto. Employed in an apparel shop at the heart of a busy city, the middle aged Nasir is a hard worker. He speaks humorously and makes others laugh. He is also endowed with a half-baked philosophical attitude, so he likes poetry. On Sundays he composes poems along the lines of Hindi film songs of the sixties and launches them in front of his co-workers. When he recites his poems, he starts with his right hand placed over his chest and with wave-like motions nearly brushing the noses of the listeners. He smokes ten Beedis a day and drinks four cups of tea. He goes for his midday prayers occasionally.

Nasir's chronicle emerges through the detailed observation of his vicinity over the span of one particular day. As his day unfolds we find him to be a nimble romantic, marshalling a love of love, song, children, friendship, and even God to rise into something resembling a life well lived. But the increasing communal bigotry has other plans.

Director's Statement

In 1998, bomb blasts at various places in my city lead to violent communal riots between the local Hindu and Muslim communities. Almost two decades later, in September 2016, communal riots initiated by the right wing returned to my city. With each passing day the ruling right wing continues to publicly lynch and terminate the lives of the minorities. Salesmen represent the drudgery, anonymity and powerlessness of modern life, but perhaps also all the inchoate yearnings that lie beneath the prosaic business of selling mass-produced goods and obeying orders. Behind the forced obedience of every salesman one hears whispers. I intend to closely observe Nasir's soul-crushing structures with striking atmospheric detail that would allow for both distance and intimacy with the small pleasurable details of business in the heart of a city. What might overwhelm a life that has after so many tribulations worked out a resilient peace?

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, 2019

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 Euro

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.

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 / Rosa Filmes, Portugal

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: €395,000

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, marge_jen@yahoo.com

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 modern 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 lives.

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.

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.

TERRITORIA

Director: Nora Martirosyan

Producer: Julie Paratian, Jeff Kalousdian

Production companies: Sister Production, Heolfilms, 20 Years Later

Production country: Armenia, France

Total budget: €800,000

Contact: Julie Paratian, julie.paratian@sisterprod.com

Synopsis

A brand new airport rises up from a desolate landscape. Alain, a man of fifty, waits in the terminal for his flight back home to France. But the tarmac deserted, the sky empty, not a plane in sight. A young boy, a teenage girl and a foreigner cross paths in Nagorno-Karabakh, a geopolitical parenthesis defined by a cease-fire. Their personal desire to go beyond time and borders collides with the reality of this paradoxical territory.

Director's Statement

It all started with getting to know the place, this territory whose name varies on different maps and whose towns and villages are derivation of Russian, Armenian or Turkish words. This self-proclaimed republic is not recognised by any state near or far. For the rest of the world, it is a kind of a "non-place." A ceasefire – the transition to something permanent – has already existed for 19 years. It seems that here time is captured in delineated borders and does not advance. It just "is," as if the past and future are compressed into the present, a present that continues indefinitely.

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

Expected Shooting date: 2nd semester 2017

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

Skype: rubenplataneo - www.calandaproducciones.net

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.

TO ALL NAKED MEN

Original title: Ela jamie al rejal al uraat

Director: Bassam Chekhes

Producer: Bassam Chekhes

Production companies: Bassam Chekhes Production (the Netherlands), Sakado (Lebanon), Silkroad (France)

Production countries: Syria, the Netherlands

Contact: Bassam Chekhes, sammyfilms@gmail.com, +31655506446

Total budget: €800,000

Synopsis

The war in Syria is drawing to an end, and the first reliable election stands on the ruins of the whole country. Nobody knows what political deals have been made in order to maintain the country unity and what laws will be applied. One night, the strong and secretive Salman wakes up frightened. He must escape the investigation that was taking place in his dream, as he realised that he knew more about the crime that took place in it. The hidden body is that of Salma, his missing sister. Surprisingly, she now has a ten-years old son, Wael, who knows Salman well and welcomes him back to the family. Salman is living alone. A few years ago, he succeeded to run away from Syria, and he settled on the outskirts of Beirut. He works as a seller, driving his rusty pickup and trading in anything that makes money. But these journeys never threaten his life as much as the ones in his sleep, as they begin to reveal the circumstances of his sister's disappearance.

Director's Statement

I feel that we live in a time where our relations and beliefs are being harshly judged, easily categorised and pushed toward extremism, so to protect our individuality we can become less tolerant, more isolated, secretive and fearful. Eleven years ago, the “are you with us or against us?” motto was created to drag governments to the war on Iraq. But today, this motto made its way to our society's institutions, and even into our families, but “whom do we refer to when we talk about us?” Today the war in Syria, as well as other conflicts in the region, is cultivating sectarian violence and ideological killing, but when both the killer and the victim come from the same family, how can we survive?

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 UNFOUND

Director: Satttha Saengthon

Producer: Athimes Arunroj-Angkul and Pornmanus Rattanavich

Production company: Hidden Rooster Films (Thailand)

Production country: Thailand

Expected Shooting date: March, 2017

Contact: Pornmanus Rattanavich, pornmanus@hiddenroosterfilms.com, +66 81 639 6774

Total budget: €300,000

Synopsis

“Ohm” just got out from rehab. He can’t get along with his family who all are avid believers in Thai superstitious. He also has special feeling for his sister... One day he went to a house party on the mountain and found the UFO’s light. Later “Ohm met “A”, a stranger neighbor guy, who interested in UFO. They’re in synced and went to the valley to take a video of UFO. A was kidnapped and suspected to be murdered! One day “Ohm” met A but he lost all the memories. Ohm was in shock. Later that night, Ohm found drugs in his room - he needed to start his journey again to find out the UnFOund.

Director's Statement

This film is inspired by my personal interest in scientific UFOs combined with the beliefs of Thai people who are avid believers in mysticism. I’ve brought both of these viewpoints and posed some questions into the film. I put my feeling into the protagonist, “Ohm”; we are the bizarre among friends and people around us. Nonetheless, we’re eager to communicate with them – we’re UFO. Superstitions are rampant in Thailand, but scientific UFOs are classified beyond the superstition, despite the existing evidence. Everything related to UFOs in Thailand is revealed to be “absurd” story by “absurd” person (even they’re high educated). At a time, ‘even’ me got questioned how should I secure my interest over the UFOs. Thus, I aim to process this film with unreliable accounts, untrustworthy characters. I would execute the story with things we question if it can be true to create a space and open-ended answer for the viewer to consider how they are going to believe which is the metaphor of the fact that we are unsure about the exist of UFOs.

THE UNWELCOMED WHIRLING WIND IN OUR STOMACH

Original title: Badi Keh Nakhasteh Dar Del Mipichad

Director: Mohammad Shirvani

Production country: Iran

Expected Shooting date: 2016

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.

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.

WHITE ON WHITE

Original title: Blanco en Blanco

Director: Théo Court

Producers: Théo Court (Chile), José Latuf (Chile), José Alayón (Spain)

Production companies: Grutafilms, Bustamante Producciones, El Viaje

Production Country: Chile

Contact: Théo Court, theocourt@hotmail.com, (569) 66993911

Total budget: €470,000

Synopsis

Chile, 1900, Patagonia, a still Photographer (Pedro) sick of tuberculosis, arrives to cure himself in the wintry Tierra del Fuego (Land of the Fire). He has been hired by a foreign landowner Mr Portter, to take portraits of the landscape and of the people living in those lands. As time goes by he gets involved in the small community of which he realises that it won't be easy to escape. The immaculate whites of the snow won't be his salvation, beneath, lies the horror he will be exposed, the massive killing of the Onas. Given this fact he won't have another choice but to face his own death as redemption.

Director's Statement:

With this film I want to talk about that invisible guilt that we practice on a daily basis in society. Guilt that we bear and redeem in acts naively superficial. This invisibility, which is behind all our actions, will be revealed through Pedro. For this we set the action in a landscape that is in permanent transformation. The white that transforms purity into impurity hiding the path of our acts. The beauty that covers the horror, the Patagonia, as a virgin land. This land, will be constantly marked by the mistake of a genocide. Men try to delimitate the land, trying to control it, fence it, own it, but the wind is stronger erasing all tracks.

THE WIFE OF THE MAN WHO EATS LASER BEAMS

Original title: A mulher do homem que come raio laser

Director/producer: Helvécio Marins Jr.

Production country: Brazil

Contact: Helvécio Marins Jr., helveciomarins@gmail.com

Total budget: €598,988

Synopsis

A film that revolves around the main character “Daisy”, an all-knowing, all-seeing, all-feeling seer and cartomancer. She is married to Jorge, owner of the Great Magic Circus, where he also performs a “laser-beam eating routine”. The two, alongside the womanizing clown Tereré and a French ballerina named Sophie, end up becoming embroiled in a love quadrangle that reveals the conflicts and contradictions of the human condition.

Director’s statement

After my first feature *Girimunho* (Swirl), I’ll work with professional actors again. Much more than that, I want to talk about power, about how much power can influence us and how much it can change our lives in many ways. “Daisy”, could be the most powerful person in this world because of her powers, but she just wants to be a normal person, she wants to sleep, to wake up, to make love, just to live, like you and me. It’s not a film about a circus. It is there in some way, but much more important than the circus, are the people and our 4 main characters that will reveal a little bit of ourselves.

WILD FIRE

Original title: Davanal

Director: Bikas Mishra

Producer: Nandita Dutta

Production company: DearCinema Media

Production country: India

Contact: Nandita Dutta, nandita@dearcinema.com +91 9004220669

Total budget: €450,000

Synopsis

A multinational corporation will mine the huge Bauxite reserve underneath the “Broken hills” on which a beautiful hamlet “Narayanbeda” stands. Indigenous people worship the hill as their living god and their dead are buried there. Tusu, a young pregnant woman’s husband is arrested by the police for protesting against the mine and taken to the prison in the town. Gradually the village turns into a police cantonment and villagers lose control over their village, forest and their lives. Tusu loses her baby after she is gang raped by the soldiers stationed in the village. The women of the village won’t give up so easily. They reclaim the hill and the forest but will this victory last?

Director's Statement

“Wild Fire” tells the story of development and industrialization of India from the perspective of those who never benefit from it but are dispossessed of their homes and their way of life. I intend to set up my camera in the village and tell a hugely one-sided story as the world has only been told the other side of the story so far. I see my protagonist Tushu as mother earth pregnant with minerals. Her exploitation is the greedy exploitation of our natural resources. Men play only second fiddle in “Wild Fire”. It is the story of women who wage a decisive battle against the exploiters.

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 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

Production country: Iran

Expected shooting date: May / June, 2017

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

Oudezijds Achterburgwal 77

1012 DC Amsterdam

T. +31 20 3032670

E. info@baldrfilm.nl

Contact: Frank Hoeve

BALDR Film (2012) is the Amsterdam-based production company of producers Frank Hoeve and Katja Draaijer. They focus on developing and producing high-quality features and documentaries of a select number of filmmakers with a distinctive personal signature for an international market. Their latest credit is the IDFA nominated and Dutch Academy Award winner *Those Who Feel The Fire Burning* by Morgan Knibbe (IDFA, True/False, Hot Docs, Sarajevo Film Festival, CPH:Dox). In production at this moment are *Brothers* (Bram Schouw, NL) and co-productions as *Etgar Keret: a Truth Telling Liar* (Stephane Kaas, NL/IL/FR), *Samuel In The Clouds* (Pieter van Eecke, BE/NL) and *Between Two Worlds* (Janus Metz, DK/SE/NL). Both Frank and Katja have produced for IJswater Films for several years before establishing BALDR Film. BALDR Film is a member of the ACE-network.

BOSBROS

Arie Biemondstraat 111

1054 PD Amsterdam

T: +31.205244030

E: receptie@bosbros.com

W: www.bosbros.com

Contact: Jolande Junte

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

Da Costakade 176 HS

1053 XE Amsterdam

T: +31.206253591

E: info@circe.nl

W: www.circe.nl

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

Blokmakerstraat 22

1013 DH Amsterdam

T: +31 6 412 352 89

E: info@conijnfilm.com

W: www.conijnfilm.com

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

De Kempenaerstraat 11-A

1051 CJ, Amsterdam

E: info@dutchmountainfilm.nl

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 Vredevelde 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

Entrepotdok 77A

1018 AD Amsterdam

T: +31.207071713

E: info@familyaffairfilms.nl

W: www.familyaffairfilms.nl

Contact: Floor Onrust

Family Affair Films is an Amsterdam based production company founded by Floor Onrust. We produce urgent and contemporary television drama, short and feature films of high artistic quality with a strong author driven vision. We develop projects with new talent, video artists and we continue our relation with established filmmakers. NOTHING PERSONAL feature debut by Urszula Antoniak which won six awards in Locarno 2009. CODE BLUE, Antoniak's second feature was selected for Cannes' Directors Fortnight 2011. THE BLUE WAVE (supported by Hubert Bals) was selected for Berlinale Generation 2014. Children film LIFE ACCORDING TO NINO, written by Antoniak and directed by Simone van Dusseldorp won best children film at Cinekid 2014 at BUFF 2015, Ale Kino's ECFA Award 2015 and Jury Award ICFF 2016. HISTORY'S FUTURE feature debut by internationally acclaimed artist Fiona Tan was nominated for a Tiger Award at Rotterdam 2016 and selected for International Film Festivals like Jeonju, Galway, Edinburgh and Moscow. Urszula Antoniak 4 th feature, BEYOND WORDS, will be shot in Berlin and Lodz in the summer of 2016. Feature film BLOODY MARY, by Guido van Driel is in the last stage of development. Floor Onrust is member of ACE Producers Network, the European Film Academy and was selected for Toronto 2015 Producers Lab 2015.

THE FILM KITCHEN

Lijnbaansgracht 369E

1017 XB Amsterdam

T: +31 6 52393626 (Jan)

+31 6 22378254 (Ineke)

E: info@thefilmkitchen.nl

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

Eerste Jacob van Campenstraat 59

1072BD Amsterdam

T: +31 20 639 1402

E: contact@halal.amsterdam

W: www.halal.amsterdam

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

Kromme Mijdrechtstraat 110-4

1079 LD Amsterdam

T: +31.204421760

E: marc@ijswater.nl / steven@ijswater.nl

W: www.ijswater.nl

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

Raamplein 1

1016XK Amsterdam

T +31 20 346 37 37

E: info@kaaphollandfilm.nl

W: www.kaaphollandfilm.nl

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

Ernest Staesstraat 47

1061 CC Amsterdam

T: +31 6 43 06 1201

E: info@kaliberfilm.nl

W: www.kaliberfilm.nl

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

Geuzenstraat 82

1056 KH Amsterdam

The Netherlands

T: +31.6.5243.7509 / +31.6.2122.6767

E: derkjan@keplerfilm.com / koji@keplerfilm.com

W: www.keplerfilm.com

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 more than eight years, they were lucky enough to be surrounded by many inspiring talents with whom they succeeded to shape and generate amazing films and TV series. They've worked on award-winning projects, both in their native The Netherlands as internationally, such as THE LOBSTER (Yorgos Lanthimos), BULLHEAD (Michaël R. Roskam), BLIND (Eskil Vogt) and PARADISE NOW (Hany Abu-Assad).

Warrink and Nelissen's greatest asset is to not only recognize exceptionally talented writers and directors, but also to create an opportunity for them to grow into their full potential. They will shape their combined experience, passion and love for film, into their new production company Keplerfilm.

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, and aiming to intellectually entertain the audience.

KEYFILM

Van Diemenstraat 332

1013 CR Amsterdam

T: +31.204231596

E: info@keyfilm.nl

W: www.keyfilm.nl

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

Valschermkade 36F

1059 CD Amsterdam

T: +31.206610424

E: info@lemmingfilm.com

W: www.lemmingfilm.com

Established in 1995, Lemming Film is one of the leading film and television production companies in the Netherlands. It has a proven track record in delivering quality film and television productions and is specialized in fiction for children, families and teens as well as international arthouse productions. Lemming Film produces projects that reflect an open-minded vision on contemporary society and initiates and nurtures close collaborations with the most exciting screenwriters, directors and acting talent. It is a key player in the international co-productions field and is co-producing projects in Asia, South America and Europe. To actively contribute to a European production community, Lemming Film participates in d.net.work (a structural collaboration of 7 European production companies) and is a part of the ACE network. The company was originally founded by Leontine Petit (head of Productions) and Joost de Vries (head of Business Affairs). As of April 2016 the company is solely run by Leontine as CEO together with producers Eva Eisenloeffel, Derk-Jan Warrink and Fleur Winters. In 2011 Lemming Film started a German family entertainment company called Hamster Film. Hamster Film aims to broaden the scope of children's and family films on offer in Germany by developing high quality features and TV drama targeted at specific age groups.

N279 ENTERTAINMENT

Singel 272

1016 AC Amsterdam

T: +31.204229199

E: info@n279entertainment.com

W: www.n279entertainment.com

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

Jacob van Lennepkade 334P

1053 NJ Amsterdam

T: +31207173504 / M: +31624607869

E: contact@oakmotionpictures.com

W: www.oakmotionpictures.com

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

Gijsbrecht van Aemstelstraat 16-18

1091 TC Amsterdam

T: +31.206260255 / F: +31.206387756

E: film@phantavision.com

W: www.phantavision.com

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 Triffonova and *Clean Hands* (2015) by Tjebbo Penning.

PIETER VAN HUUSTEE FILM

Donker Curtiusstraat 125
1051MC Amsterdam
T: +31.204210606 / F: +31.206386255
E: info@pvhfilm.nl
W: www.pvhfilm.nl

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

Krelis Louwenstraat 1 D03

1055 KA Amsterdam

T: +31.207370189

E: info@prpl.nl

W: www.prpl.nl

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

Oosteinde 11

1017 WT Amsterdam

+31.208208987

E: welcome@revolver.nl

W: www.revolver.nl

Contact: Raymond van der Kaaij, Dijana Olcay-Hot

Revolver is a story- and director driven production company that develops and (co)produces crossing-border fiction and creative documentaries. We focus on international, original and contemporary stories, stories that reach, touch and move an audience. We work with both upcoming as well as established talents, from the Netherlands as well as from abroad. Revolver is strongly committed to working closely with our directors and writers, nurturing the original, authentic, artistic, provocative authors voices.

Upcoming projects are 'I dream in another language' by Ernesto Contreras (Sundance Global Filmmaking Award for screenplay), 'Don't Swallow my Heart, Alligator Girl' by Felipe Braganca (with support of HBF Plus), 'Bodkin Ras' by Kaweh Modiri and 'Love & Friendship by Whit Stillman and a slate of Dutch language feature films. Our recent films include Supernova (Tamar van den Dop, NL/DE/BE, premiere Berlinale 2014), 'They Have Escaped' by Jukka-Pekka Valkeapaa (Venice 2014, Toronto 2014), Chinese spoken feature film Club Zeus by David Verbeek (International Filmfestival Rotterdam 2011, Return of the Tiger Award), Lotus by Pascale Simons (Dutch Filmfestival 2011), 22 May by Koen Mortier (competition Toronto 2010), Crips by Joost van der Valk (Dutch Documentary Competition IDFA, Locarno 2008), Vivere by Angelina Maccarone (competition Tribeca 2006). We are alumni of EAVE, Binger Filmlab and Jerusalem Film Lab

RINKEL FILM

Bremstraat 1-3

1031 EK Amsterdam

T + 31 20 616 32 31

E: info@rinkelfilm.com

www.rinkelfilm.com

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

Rapenburg 57-d

1011 TV Amsterdam

E: info@rocketta.nl

W: www.rocketta.nl

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

Provenierssingel 33

3033EG The Netherlands

www.rotterdamfilms.com

info@rotterdamfilms.nl

tel: +31104658565

Contact: Mildred van Leeuwaarden and Dirk Rijnke

Rotterdam Films is an independent production company founded by Dirk Rijnke and Mildred van Leeuwaarden. 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 Rijnke'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 Rijnke'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. Rijnke and Van Leeuwaarden 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.

SNG FILM

Van Hallstraat 52

1051 HH Amsterdam

T: +31.206867837 / F: +31.206824367

E: info@sngfilm.nl

W: www.sngfilm.nl

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).

TALENT UNITED

Nieuwezijds Voorburgwal 290

1012 RT Amsterdam

T: +31.651245041

E: info@talentunited.nl

W: www.talentunited.nl

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

Kloveniersburgwal 131 III
1011 KD Amsterdam
T: +31.203032494
E: info@topkapifilms.nl
W: www.topkapifilms.nl

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 Réalistes).

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

Lindengracht 17

1015 KB Amsterdam

T: +31 20 625 47 88

E: marleen@vikingfilm.nl

W: www.vikingfilm.nl

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. At this moment Viking Film is working on several films like MONK (Ties Schenk, CineMart 2014) and JADE (Sacha Polak). Viking Film recently finished the feature films OSCURO ANIMAL (Felipe Guerrero, IFFR Tiger Competition 2016) ZURICH (Sacha Polak, Berlinale Forum winner CICA Art Cinema Award 2015), SUMMER OF SANGAILE (Alanté Kavaïté, Sundance Competition and Berlinale Panorama 2015) and NEON BULL (Gabriel Mascaro, selection Venice Orizzonti and TIFF Competition 2015). Furthermore Viking Film worked on the feature documentary NEW BOOBS (Sacha Polak) and the co-production LEONES (Jazmin Lopez, Venice Film Festival 2012). Marleen worked as a producer at Lemming Film for many years. She is part of EAVE and member of the board of ACE. In 2013 she was selected Producer on the Move during the Cannes Film Festival.

VOLYA FILMS

Schiekade 189

3013 BR Rotterdam

T: +31.104155621 / M: +31.612507056

E: info@volyafilms.com

W: www.volyafilms.com

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 PROBLEMSKI HOTEL by Manu Riche (world premiere Film Fest Gent), BIG FATHER, SMALL FATHER & OTHER STORIES by Di Phan Dang (world premiere Berlinale Official Competition 2015), NAZIHA'S SPRING by Gulsah Dogan (IDFA 2014 – Winner Audience Award), KURAI, KURAI – Tales on the Wind by Marjoleine Boonstra (winner of the Guimet Prize at the 21st Vesoul Asian IFF) and MEN WHO SAVE THE WORLD by Seng Tat Liew (world premiere Locarno Film Festival) In post-production are THE GROWN UPS by Maite Alberdi, CENTAUR by Aktan Arym Kubat, WAITING FOR GIRAFFES by Marco de Stefanis, THE MARKET by Marleine van der Werf, KOPSTOOT by Daan Bunnik, I KNOW YOU ARE THERE by Thom M. van der Beken and 80-100% ONGESCHIKT by Mari Sanders. In production is A PERFECT GAME by Robbert So Kiem Hwat. Currently, we are developing projects with (a.o.) Sander Burger, Finbarr Wilbrink, René Hazekamp, Tatjana Bozic, Francisca Toeteneel and with Kazakh director Adilkhan Yerzhanov. Volya Films is a member of the EAVE, Eurodoc, Binger and EDN networks. Denis Vaslin is a member of the European Film Academy and the Documentary Producers Netherlands. In 2011, he created Mandra Films in France.