

**HOLLAND
FILM MEETING**



SEP 24-27 UTRECHT FILMFESTIVAL.NL

HFM CO-PRO DOSSIER



INTERNATIONAL SECTION OF THE NETHERLANDS FILM FESTIVAL

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Printing HFM Co-Pro Dossier

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Foreword

Welcome to the 17th edition of the HFM Co-Production Platform!

This year started very well with a record number of projects previously pitched at **HFM Co-Pro Platform** making their way to international festivals and cinemas, or soon to be released: *Moscow Never Sleeps* (RU/IE), *Liza, the Fox-Fairy* (HU), *The Sky Above Us* (NL/BE), *Motherland* (TR/GR), *In the Heart* (NL/BE), *The Father* (PL), *Absolution* (FI/IE), *Eisenstein in Guanajuato* (NL/BE/FI/MX), *Between the Devil and the Deep* (NL/BE/ZA) and *My Name is Emily* (IE/SE/NO). Raf Reyntjens' *Paradise Trips* - pitched at the Platform in 2013 and a winner at the 2014 HFM Work-in-Progress session - will have its international premiere in Utrecht during the 35th Netherlands Film Festival, which will be opened by *J. Kessels* (NL/BE), another project previously pitched at the Platform.

For the 2015 edition we have received more applications than ever for which we offer our sincerest thanks. In this dossier you will find the final selection of twenty projects from thirteen countries, and a detailed profile of each. More background information about the projects and previous work of the directors can be found in the special Holland Film Meeting page on Festival Scope.

All the selected projects have the chance to win **The Cam-a-lot & Filmmore Cinema Emerging Talent Prize** (valued at €10.000 in camera and post-production facilities) and **The WarnierPosta Prize** (valued at €5.000 in audio post-production facilities). In addition the Holland Film Meeting continues its close association with the **Cannes' Producers Network**, enabling a HFM Co-Production Platform producer to benefit from full Producers Network accreditation in 2016. The award ceremony will be held during our Closing Night on Saturday, September 26.

Furthermore, the HFM welcomes back four former Platform projects, currently in (post) production, to the third **Work-in-Progress session**. This year, we are delighted to invite an additional guest project from the Netherlands.

Given the co-production treaties between the Netherlands and both Flanders and Germany, and soon with the Wallonia-Brussels Federation, HFM will this year turn the spotlight on Holland's working relationships with these countries across all sectors with the special programme **Focus on the Neighbours**. The 2015 HFM Co-Pro Platform further reflects this neighbourly accord with the selection of four projects from the region.

We want to take this opportunity to say a special welcome to our partners FFA and CFWB and thank them for their ongoing collaboration and support.

It goes without saying that HFM would not be possible without the help and support of our financiers, sponsors and partnering markets and organisations across Europe. A big thank-you to all of you for making this year's edition happen.

Let's co-produce!

Willemien van Aalst
Festival Director

Signe Zeilich-Jensen
Head of Holland Film Meeting

Mercedes Martínez-Abarca
Coordinator HFM Co-Production Platform

Apple of my Eye

Einayim Sheli

Black Sheep Film Productions (Israel)

A subliminal current of violence is tearing apart the lives of Israeli men and women. As he did in the Academy Award Nominee *Ajami*, Yaron Shani carefully weaves a mosaic of stories, and uses a semi-documentary filming method to produce a highly authentic and powerful drama.

Synopsis

Apple of my Eye is a multi-plot film. The various plots are intertwined within a complicated structure and therefore presented here as separate stories:

A beautiful young WOMAN has just published a first novel that achieved worldwide success. At the peak of media attention, she wakes up with a terrible feeling that she has been raped. Unable to hide her overflowing anxiety, she withdraws from society. After two weeks of nightmarish solitude in her apartment, her cleaning lady finds her and covers her with motherly love. As she climbs out of the darkness, her life receives a new meaning.

Following a routine body search on two street-brats, a decorated POLICE OFFICER finds himself being charged with sexual harassment. Opportunistic journalists and politicians inflame the unjust investigation. He is kicked off duty and loses his position, as well as his self-esteem. The immediate humiliation and anger lead him towards catastrophe.

A shy and gifted TEENAGER has never kissed a girl. Lonely and filled with a burning desire he stalks a beautiful young woman who lives across the street. His recruitment to the army gives him the courage to fulfill his fantasies.

A loyal WIFE hides a painful truth. She is dedicating herself to her husband's happiness, although she doesn't really love him. Her inner conflict becomes unbearable when he is thrown out of the police force. An encounter with a lesbian midwife sets her off to discover her true self.

These characters and others are linked to each other in a surprising way. They show different dimensions of the notion of love in modern-Israeli culture. Their stories expose suppressed violence and pain among the country's most liberal, educated and western-oriented bourgeoisie.

Director's Statement

The success of *Ajami* derived from a unique method I have been developing over the past fifteen years, documenting a living fictional reality. I use people who share deep similarities with the characters. These non-actors go through a psychological journey in which they study and identify with their scripted characters. Charged with experiences and expectations, they enter an improvised scene as a real-life character. They cry, they laugh, they desire and they act freely, not realizing that they are correlating with a pre-written script.

It's about casting the right people, getting to know their emotional mechanism, and carefully building their expectations and motivations, so although they improvise freely it correlates with the intentions of the script. The sheer power of drama is authenticity. A real emotion is far stronger than an acted one. In *Apple of my Eye* the characters are fictional, but their emotions will be real.



Yaron Shani



Naomi Levvari

Director's Profile

Yaron Shani is an Israeli filmmaker who pursues the presence of real life within the cinematic realm, as well as an exploration of social-economic instability. Known for his 2009 film *Ajami*, written and directed alongside Scandar Copti, Shani has managed to establish his own method of working with non-actors. With a long rehearsal process, he merges the script with the lives of his actors, allowing him to tell the story from a unique point of view. *Ajami* gained international success, receiving the Cannes Camera D'or Special Mention and the Academy Award nomination for Best Foreign Film.

Production Company / Producer's Profile

Black Sheep Film Productions was founded in 2010 by EAVE alumnus producer Saar Yogev, former Head of Productions at JCS studios and award-winning director and producer Naomi Levvari. The company focuses on full-length feature films, creative documentaries as well as TV drama series and specializes in character driven films. Black Sheep works in personal and intimate collaborations, tailor made for each project.

Current Status

The film is partially financed and is attached to a German co-producer. Preliminary workshops for non-actors (as part of the director's method) have begun. Planning to shoot first session (out of three) in March 2016.

Aims at the HFM Co-Production Platform

Finding potential Dutch partners.

Previous work available on Festival Scope

The feature film *Ajami* (2009) by Yaron Shani, produced by Inosan Productions. Only available until October 1, 2015.

Director

Yaron Shani

Producers

Saar Yogev
Naomi Levvari

Screenwriter

Yaron Shani

Based on

An original screenplay

Language

Hebrew

Genre

Multi-narrative drama

Format

Digital

Running time

110 minutes

Target audience

Women and men aged
25 - 65

Total budget

€1.492.557

Total budget in place

€675.000

Sales

Elle Driver

Partners attached

Israel Film Fund
Sales MG
Private investment

Present at HFM Co-Pro

Naomi Levvari
Yaron Shani

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Baby Jane

Oktober (Finland)

A love story of two women, but a prison for three.

Synopsis

Small town girl JONNA (19), arrives in the big city looking for excitement. One night there's a threatening incident in a park, but PIKI, a miraculous woman with a dark voice, comes to Jonna's rescue. Jonna worships her saviour and the two women fall in love.

But there's a snake in paradise. Piki's ex-girlfriend BOSSA seems to be around a lot more than needed. Jealous Jonna rises to challenge Bossa. There's a fight and a knife. Piki gets severely injured.

An era of loneliness begins. Years later Jonna has a new life living with a man in a wealthy district. The masquerade is perfect.

Then one night Piki calls for help and Jonna rushes to see her. Piki is a shadow of what she used to be. Bossa's help has nearly destroyed her. Piki has one more horrifying wish left. And Jonna will have to help her fulfill it.

Director's Statement

Baby Jane is a film about falling in love and using power. It raises questions about what is genuine love and whether we are capable of it. I'm interested in how our personal fears, choices and actions affect other people. On the other hand, it is a question of how far we can carry responsibility for the life and choices of another person. Can you save another person and at what cost? I see the film as a play of light and shadow, also visually. The genre courts the spirit of film noir and is passionate, strongly dark-toned, even suggestive. The film contains many opposites, starting from the stark differences between the characters and the two different worlds that are entwined in a dreamlike way. I have always been intrigued by contrasts and multiple layers in film. Those are aspects that I have been working on already within my previous films.

Director's Profile

Katja Gauriloff has been involved in filmmaking since 1998. She is well known for films that focus on cutting edge social issues and minorities. Selected filmography: *Kaisa's Enchanted Forest* (in post production), *Canned Dreams* (2012), *A Shout into the Wind* (2008).

Production Company / Producer's Profile

Oktober is a Finnish production company that was established in 2004. It has gained a reputation as a creative production house and has developed a wide network of international connections through the co-production and distribution of its films.

Joonas Berghäll is a producer who invests in high-quality films that evoke strong feelings and thoughts. In 2010 the Central Organization of Finnish Film Producers awarded him the accolade of Producer of the Year. Selected filmography: *Mother's Wish* (2015), *Canned Dreams* (2012), *Steam of Life* (2010).

Satu Majava comes from Kemijärvi, Lapland. She is working closely with Joonas Berghäll and Katja Gauriloff, and is also co-owner of Oktober. Selected filmography: *Baby Jane* (in pre-production), *Kaisa's Enchanted Forest* (in post-production), *Mother's Wish* (2015).

Current Status

In pre-production.

Aims at the HFM Co-Production Platform

To meet representatives of film institutes, broadcasters, sales agents and co-producers.

Previous work available on Festival Scope

The documentary *Canned Dreams* (2012) by Katja Gauriloff, produced by Oktober.



Katja Gauriloff



Joonas Berghäll



Satu Majava

Director

Katja Gauriloff

Producers

Joonas Berghäll

Satu Majava

Screenwriters

Veera Tyhtilä

Katja Gauriloff

Language

Finnish

Genre

Drama

Format

2K

Running time

90 minutes

Target audience

Woman aged 30-35,
LGBT

Total budget

€1.480.000

Total budget in place

€117.000

Partners attached

Finnish Film

Foundation

(development support)

& MEDIA (Slate)

Present at HFM Co-Pro

Katja Gauriloff

Satu Majava

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Franco

Rococo (Belgium)

Teenage brothers fight for the respect of their father. When the oldest son has an accident, the youngest literally tries to fill his brother's shoes. But maybe it wasn't an accident...

Synopsis

2014. GASPARD (15) is running like a madman across the grass field of a huge estate. He enters the mansion. His hands and clothes are covered in blood. Breathing heavily, tense. He grabs the home phone and calls emergency services. There has been an accident. His brother's not breathing. After he hangs up the phone, he wraps a stun gun in a plastic bag and throws it into the lake. After his brother's death, Gaspard and his parents try to find again the routine in their 'francophone', bourgeois way of life. But at the table, one seat remains empty. The absence of their oldest son AMAURY (17) is weighing heavily on them.

2013. Exactly one year prior to these events, Gaspard's brother Amaury is still alive. Gaspard has the feeling that Amaury is his father's favourite and therefore feels much more at ease with his lower class friends. The popular Amaury however, always stands up for him and tries to toughen up his little brother for life. When the two brothers get into a conflict over LILI, the daughter of their next-door neighbours, tension rises. Gaspard wants to prove that he too can get this beautiful girl. But Lili only has eyes for Amaury. Gaspard, Amaury and Lili get into a conflict that results in a terrible accident. Amaury dies because of Lili.

2014. Gaspard starts to feel the void Amaury has left, missing his brother incredibly. He starts becoming more and more like Amaury: wearing his clothes, styling his hair like his brother used to do and taking over his position as captain of their hockey team. The more he starts to look like Amaury, the more

confident he gets and the more he wins respect and love from his father, his surroundings and even Lili... But it seems as if he must give up his own identity to become his brother.

Directors' Statement

During the development of our scenario, we told innumerable memories to our writers Bert Van Dael and Sanne Nuyens. These memories are the basis of our first feature film. We see it as a necessity that our debut film's subject stands very close to our lives in which brotherhood has always been a constant. Since childhood we had to rely on each other. This strong brotherhood began to manifest even more when we got older, especially in 2010 when we decided to set up our own production company Rococo, where we direct and produce together.

The ambivalent character of the fraternal bond continues to fascinate us: there is a very great loyalty and solidarity, but it is also a struggle. That unique bond is the starting point from which the film's story unfolds. But what happens when the bond is put to the test by your parents and the love of your life?

Directors' Profile

The Belgian brothers Jan and Raf Roosens teamed up after graduating, and founded the Antwerp-based production company Rococo where they produce and direct together. They produce commercials and music videos but fiction is where their heart is. In 2012 they shot their first short film *Rotkop* (English: *Skunk*), which won several awards at internationally acclaimed festivals including Slamdance Film Festival, qualifying *Rotkop* for Oscar selection in 2013.

In 2015, they completed *Copain* (English: *Buddy*), their second short film. *Copain* was nominated for a Palme d'Or at the 68th Cannes Film Festival and won a Swann d'Or for best short film at the Cabourgh Film Festival. Meanwhile they are working on *Franco*, their first feature film that recently received support from the Flanders Audiovisual Fund.



Jan and Raf Roosens

Production Company / Producer's Profile

Rococo was founded four years ago as a creative platform to generate audiovisual content. Today Rococo makes commercial work, such as TV commercials, web commercials, virals and music videos. Alongside their commercial work, Rococo keeps a steady focus on making fiction: series, short films and feature films.

Current Status

Jan, Raf, Bert and Sanne are currently fine-tuning their scenario to submit for Flanders Audiovisual Fund development funding. After being nominated for the Palme D'or at the 68th Cannes Film Festival with their *Franco*-based short film *Copain*, the development of the feature *Franco* accelerated. Today, Jan and Raf are in advanced negotiations with an established Belgian co-producer, a potential Dutch co-producer and a French International sales agent. Furthermore, Jan Roosens is participating with *Franco* at the 2015 EAVE producers workshop. Jan and Raf are nowadays represented by the French talent agency Film Talents.

Aims at the HFM Co-Production Platform

To find international partners who can bring the project to a higher level.

Previous work available on Festival Scope

The short film *Copain* (2015) by Jan and Raf Roosens, produced by Rococo.

Directors

Jan and Raf Roosens

Producers

Jan and Raf Roosens

Screenwriters

Bert Van Dael
Sanne Nuyens

Based on

An original screenplay

Language

Dutch, French

Genre

Psychological drama

Format

Arri Alexa

Running time

90 minutes

Target audience

Arthouse film that can make the crossover to a wider audience

Total budget

€2.000.000

Total budget in place

€25.000

Sales

In negotiation

Partners attached

VAF
EAVE

Present at HFM Co-Pro

Jan Roosens

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I Bet You Would!

Zosia

Chinema Film Sweden (Sweden)

Zosia bets on horses. Against her better judgement she accepts a non-monogamous relationship with her girlfriend. This makes Zosia's gambling addiction worse. Her life falls apart on all levels and she must fight to survive.

Synopsis

ZOSIA (32) lives with her daughter MAJA (6) and her girlfriend KASSANDRA (27) in a small house in Sweden. Zosia and Cassandra work in the same factory. When Zosia wins a larger sum of money at the racetrack, she hides the money and doesn't tell anyone.

At the same time, Cassandra openly asks permission from Zosia to have sex outside their relationship. Zosia accepts, but only because she is afraid of losing Cassandra. Zosia seeks refuge at the racetrack. Soon she finds herself in a destructive merry-go-round, betting on horses, constantly being in lack of money, lying to her family. She tries to work harder to survive, but when Cassandra decides to move out the situation throws her into utter depression.

The dream of the big win that will solve everything keeps Zosia's hopes alive. But when she loses her home because of her gambling addiction, she can't cope anymore. It's not that she wants to die - she just doesn't want to live. In the end what will actually save her is her love for her daughter and a horse. Both of them will make her take responsibility and break free.

Director's Statement

I want to explore how Zosia handles her inner monster. When I was depressed 15 years ago, it was as if an invisible disease took over my soul. Where does this darkness come from? Dependency frightens me but I'm fascinated by it - to lose yourself so completely that you ultimately don't even want to eat, and by the loss of boundaries that it implies. Zosia doesn't want to be civilized. Call it alienation, or some kind of breakdown of 'the American Dream', but set in Sweden.

I want to create situations that violate what is normal. It is realism pulled all the way to the absurd without losing credibility, and told with a sense of humour. It is everyday life but every person is weirder than you think. The audience will leave the cinema with a bittersweet feeling, a tone of freedom but also a kind of sadness. Life is strange and we are all affected.

Director's Profile

Director Jenifer Malmqvist studied filmmaking first in Sweden and then at the Directing Program at the Polish National Film School in Lodz. Her films have been screened and have won prizes around the world. The films *Peace Talk* and *Birthday* were both selected for Sundance. She scored a Sundance hat trick with the selection of her last film *On Suffocation*, which also won the Swedish top honor [Guldbagge] for Best Short 2013.

Jenifer Malmqvist's films are described as realism infused with the absurdism and surrealism of everyday life. *I Bet You Would!* is her feature film debut.

Production Company / Producer's Profile

Chinema Film Sweden AB produces features, TV dramas, TV series and documentaries, working with the most interesting and upcoming new European directors, making films for the international market and the festival scene.

China Åhlander is an internationally awarded producer. She works closely with her directors and the scripts and is fully committed throughout the whole creative process.



Jenifer Malmqvist



China Åhlander

The company's next premiere is a short, *Refugee 532*, followed by a TV drama *My Aunt in Sarajevo* by Goran Kapetanovic. The next shoot will be a Bosnian co-production, *The Key* by Timur Makarevic, with the production company Proba. The TV series *The Malmö Syndrome* is in development. The documentary *Dear John...* by filmmaker Bill Watts, set in the UK, South Africa and Sweden, is also in development. The film is about the victims of paedophilia.

Current Status

We are working on the fourth version of the script and are in the early phase of financing. We have started the casting process with workshops and the testing of scenes.

Aims at the HFM Co-Production Platform

To talk about our project and find co-producers and other financial partners and listen to sales agents as we look for the right one for this project.

Previous work available on Festival Scope

The short film *On Suffocation* by Jenifer Malmqvist (2013), produced by China Åhlander at Anagram Film.

Director

Jenifer Malmqvist

Producer

China Åhlander

Screenwriter

Jenifer Malmqvist

Based on

An original screenplay

Language

Swedish

Genre

Drama

Format

Not known yet

Running time

90 minutes

Target audience

Gay community,
women in their 30-40s,
compulsive gamblers,
horse lovers

Total budget

€1.758.890

Total budget in place

€106.860

Partners attached

The Swedish Film
Institute and the
regional film fund Film i
Skåne

Present at HFM Co-Pro

China Åhlander

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Otar's Death

COLOR OF MAY (Germany) Maisis Peri (Georgia)

After Nika accidentally runs over an old man the family demands money. Nika's mother has one day to find the money she does not have to keep her son out of jail.

Synopsis

KETI (36) and her son NIKA (16) find themselves in a precarious situation when Nika kills an old man in a car accident. The victim's family promises to refrain from pressing charges against Nika if he compensates their loss in cash. Within a single day Keti has to raise a large amount of money to prevent her son Nika from being imprisoned. The events come thick and fast. An unexpected turn gives the drama a tragi-comical air.

Director's Statement

This story is inspired by real events that happened to my friend. He had a car accident and an old man died. The old man's family then demanded money from my friend's family. I saw my friend suffering because he had killed a man and gotten his family into trouble. I witnessed his family desperately trying to raise the money and I also met the family of the victim.

Time passed and this story kept me thinking. Coming from a European country with a functioning infrastructure you might only see the bad side of it: the corruption, a family that tries to make money from the death of a family member, a police officer who arranges this deal. But I see two families who are victims of one incident and they are also victims of a flawed system in Georgia.

You never know whether you will see your relatives again. This is why I wanted to make a film about it. Besides - I have to be honest about that - I was not able to help my friend. This is my way to deal with it.

All these characters have a rough life and have to fight to get a bit of love of their other family members. In the end this tragic incident brings them all a bit closer together: the mothers and their sons.

Director's Profile

I was born in Tbilisi, Georgia in 1986. Following my graduation from high school, I studied at the Tbilisi State University at the Faculty of Exact and Natural Sciences in the Institute of Applied Mathematics and Computer Sciences, where I obtained a major in Informatics. From 2008 to 2012 I studied at the Shota Rustaveli Theatre and the Film Georgia State University at the Faculty of Film and TV. I completed my education with a major in Directing. I presented my graduation film *The Most Precious* at many international festivals, e.g. Beijing Film Festival and in Moscow, and the film won awards in Georgia, Slovenia and Kazakhstan. Two new short films are now financed by Georgian and German organisations: one of them is in production and the other one will be shot at the beginning of 2016.

Production Company / Producer's Profile

Elmar Imanov and Eva Blondiau graduated in film studies at the ifs International filmschule köln with their joint thesis film *The Swing of the Coffin Maker* (Student Oscar, more than 100 international film festivals and over 35 awards worldwide). In 2013 they founded their own production company, named COLOR OF MAY and produced the short film *Torn* which had its world premiere in Directors Fortnight in Cannes. Elmar Imanov wrote and directed both films. We are currently working on five other projects which are at different stages of production. All of them are financed or have been granted some kind of financing. Our company produces documentaries and feature films that are implemented internationally and in co-production. We are interested in stories with a particular view: stories of people who familiarise the audience with the strange and the unknown and who show the familiar in a new light.

Current Status

The screenplay is in late development stage. We worked together with Franz Rodenkirchen on it. We are starting the financing now.



Ioseb "Soso" Bliadze



Elmar Imanov



Eva Blondiau

Aims at the HFM Co-Production Platform

We are looking for partners for the film, for cooperation and financing. We hope to build up long term working relationships. We would also like to find distributors and a sales agent and to meet festival representatives.

Previous work available on Festival Scope

The short film *The Most Precious* (2012) by Soso Biladze produced by Shota Rustaveli Theatre and Film University.

Director

Ioseb "Soso" Bliadze

Producers

Eva Blondiau

Elmar Imanov

Screenwriters

Elmar Imanov

Soso Bliadze

Based on

An original screenplay

Language

Georgian

Genre

Drama

Format

4K digital

Running time

90 minutes

Target audience

Wide international audience, for adults and young adults.

Total budget

€640.000

Total budget in place

€75.000

Partners attached

Film- and
Medienstiftung NRW
Federal Government
Commissioner for
Culture and the Media
Caucasian Film Service

Present at HFM Co-Pro

Ioseb "Soso" Bliadze

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Playing God

Bildersturm Filmproduktion (Germany)

USA's famous compensation specialist Ken Feinberg manoeuvres between capital, justice and politics, and people who have lost everything. What happens when economic interests and people's lives become intertwined by tragedy?

Synopsis

Why is the life of a fire-fighter who died a hero in the Twin Towers on September 11 worth on average a million euros less than that of a stockbroker who lost his life in the same disaster? How much money should oil giant BP pay the fishermen on the Gulf of Mexico who are fighting for their livelihoods in the wake of the largest oil spill in history? How can hundreds of Vietnam vets be compensated for their suffering which stems from exposure to Agent Orange? These are questions that almost appear cynical, but not for America's most famous compensation specialist, KEN FEINBERG.

After the attacks on 9/11 2001, the US Congress decided to pay compensation to all victims or their families who agreed not to go to court. One man was appointed to have sole responsibility for that money: lawyer Ken Feinberg. He conducted thousands of interviews with victims or their families.

In 1984 the Agent Orange case made Feinberg famous overnight: 250,000 US-Vietnam veterans sued a number of chemical companies and demanded compensation for death, injury and disease. Feinberg successfully served as special master in the litigation.

Hardly a national tragedy has befallen the USA without Feinberg being called upon to play his part: The Agent Orange case, the BP Oil catastrophe, the Wall Street crash, 9/11 and the Boston Marathon bombings, just to name a few.

Who is this man who is applauded as a modern-day King Solomon and criticised as a heartless Pay Czar? We accompany him on his current high-profile cases. We recall his most challenging cases. We speak with victims and their families, with politicians, friends and enemies.

Director's Statement

Can a price be put on human life? In the face of catastrophes, the question is unambiguously asked of each of us: can my loss really be offset with money? Is my mother, my child, my brother, my wife worth a certain amount of money? Why does the company or the state - or even I myself - believe that a monetary figure can exist to compensate for such a loss?

These are the kind of questions that Ken Feinberg has been dealing with.

With *The Peacemaker and the Women*, *The Cloud - Chernobyl and Its Aftermath* or *On the Trail of Evil*, I have demonstrated my ability to create films dealing with complex, emotionally charged 'big questions' in such a way that both political and personal dimensions are illuminated to equal effect.

I love looking for the big questions among the small. *Playing God* is one such complex story - a challenge that I embrace wholeheartedly.

Director's Profile

Co-founder of the International Women's Film Festival Feminale. From 1995, filmmaker for public German TV. Lecturer at universities such as Cologne's Academy of Media Arts and the Universities of Bochum and Berlin. Since 2000, director and producer of full-length documentaries. Awards include: FIPRESCI, Berlinale Forum, ARTE-Dokumentarfilmpreis, Prix Regard Neuf, Visions du Réel, GRIMME award, First Documentary Award, Hot Docs, Toronto.



Karin Jurschick



Birgit Schulz



Monika Mack

Selected Filmography: *The White Room*, *On the Trail of Evil* (52'), *The Cloud - Chernobyl and its Aftermath* (90'), *After the Murder of Theo van Gogh* (52'), *The Peacemaker and the Women* (80'), *It should have been nice after that* (73').

Production Company / Producer's Profile

Since Birgit Schulz founded the company Bildersturm Filmproduktion in 1993 she has achieved remarkable success as a filmmaker, scriptwriter and producer. She has produced more than 50 documentaries for cinema and national and international public broadcasters. Her company currently produces about eight 45' to 90' films per year. Many of Bildersturm's films have been shown at international festivals. The cinema documentary *The Lawyers - A German Story* by Birgit Schulz ranked among the top five German documentaries of 2009, winning the Phoenix documentary prize and two Grimme awards. The focus and editorial line of Bildersturm's productions are creative documentaries on socio-political, cultural and art-related issues.

Over the next six months three new cinema documentary films produced by Schulz will have their theatrical release: *Voices of Violence* by Claudia Schmid, *Domian - Interview with Death* by Birgit Schulz and *War and Games* by Karin Jurschick.

Current Status

Research. Contract with Feinberg. Submission to Film- und Medienstiftung NRW. Hot Docs Pitch Toronto. Meetings during Sunny Side of the Docs, La Rochelle. Negotiations with international broadcasters. Planned submissions: Sundance Fund, DFFF. Shooting: 2016.

Aims at the HFM Co-Production Platform

We are looking for further international broadcasters as well as for other co-production partners to close the financing of our project. Together with new international co-production partners, we would like to apply for further international funding as well. And we are open for pre-sales.

Previous work available on Festival Scope

The documentary *On the Trail of Evil - A Journey to the Centre of the Brain* by Karin Jurschick (2012, 52 mins), produced by Bildersturm Filmproduktion.

Director
Karin Jurschick
Producers
Birgit Schulz
Monika Mack
Screenwriters
Karin Jurschick
Birgit Schulz
Language
English
Genre
Documentary
Format
HD
Running time
90/52 minutes
Target audience
Aged 15-85

Total budget
€636.000
Total budget in place
€190.000
Sales
Films Transit
International
Jan Rofekamp
Partners attached
SWR/ARTE
DR/Denmark
Channel8/Israel
Present at HFM Co-Pro
Monika Mack
Birgit Schulz

.....
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Power

Moc

MPhilms (Slovakia)
Proton Cinema (Hungary)
Negativ (Czech Republic)

He hunts for the first time
and shoots. He accidentally
kills a boy. He is the Minister.
He knows all the politicians
but never became one.
He does this for the last time.
He is the Director.
Whose story is really true?

Synopsis

Slovak and Hungarian foreign ministers meet at an informal hunt in southern Slovakia. By accident a young assistant is killed when the SLOVAK MINISTER shoots his gun involuntarily. Since he is the candidate for a high post in the European Commission, the media pick up the story immediately and start to investigate his possible involvement in the killing.

Former secret agent and political *éminence grise* STEINER is secretly hired by the government to hush up the scandal. While he visits the village where the accident happened to find more about the situation, Steiner encounters the JOURNALIST, who is trying to dig up some information.

On the verge of a nervous breakdown the Minister copes badly with the situation, and escapes to his cottage in the woods. That stirs up a lot of political trouble and attracts further media attention. Steiner finds him and reveals to him some results of his investigation, saying that the victim was actually to blame for the accident, since he was in the wrong place during the hunt. He promises the Minister he will take care of the situation.

After screening several people in the village, Steiner manages to bribe corrupt former policeman IVAN who is now the local drunkard. He takes the rap for the killing on the promise of a pay-off and a later amnesty. His arrest receives big media coverage.

The journalist knows it is just a sham arrest, but he has no way to prove it. The Minister is appointed as European Commissioner. The dead boy is buried.

Director's Statement

Power is a political thriller made with psychological insight in the style of the best arthouse films. Surprisingly, the main character of this story is the former secret agent Steiner who is hired to hush up the scandal. He knows a lot but not everything, and his subsequent work is similar to the process of film preparation. He goes to the village, sees the 'locations' and starts to do the 'casting', trying to find the best 'actor' to take the blame for the murder.

The method used in this film is similar to a detective story. Steiner conducts his work, creating a 'true' story; the journalist does the same from the other side, trying to find the truth.

Whose working method brings us closest to the real truth? Is the truth in fact hidden in the events happening before our eyes? Which film is reconstructing the factual sequence of events - the one we see or the one Steiner directs? Or is it somebody else behind the camera?

Director's Profile

Born in Bratislava in 1982, Máttyás Prikler graduated from the Academy of Performing Arts where he studied film direction under the guidance of Stanislav Párnický. Between 2005 and 2006, he studied at the Hungarian Film Academy in Budapest where he attended classes by János Szász and Attila Janisch. His short film *Thanks, Fine* (2009) was screened within the Cinéfondation section at the 2010 Cannes International Film Festival. His first feature-length movie had a premiere at International Film Festival Rotterdam in January 2013.

Production Company / Producer's Profile

MPhilms is a film production company based in Bratislava, Slovakia. It was established in 2010 with a special focus on feature film production. It has two producing partners: Zora Jaurová and Máttyás Prikler.



Mátyás Prikler



Zora Jaurová

In 2013 the company's first feature film *Fine, Thanks* (directed by Mátyás Prikler) was released theatrically in Slovakia and received its international premiere at International Film Festival Rotterdam. In 2014 MPhilms released two feature films, the omnibus *Slovensko 2.0* (directed by 10 Slovak directors) and *Deti* (*Children*), directed by Jaro Vojtek. MPhilms is a co-producer of Hungarian feature film *Mirage* (Szabolcs Hajdu) that premiered internationally at Toronto in 2014. While developing the new fiction film *Power* (working title) MPhilms plans to release a short film *Asistenti* (*Assistants*), directed by Alexandra Gojdičová, in 2016, as well as several documentary film and TV projects. MPhilms also has an NGO branch focusing on production of artistic creative workshops for young people, taking place every year since 2008.

Current Status

The project is in advanced stage with the first draft of the script ready end of August 2015. Casting and locations in progress, first concept ready in the Autumn of 2015. Shooting planned for Winter 2016-2017. Applications for production funding in Slovakia, Hungary and the Czech Republic in progress during Autumn 2015.

Aims at the HFM Co-Production Platform

Looking for potential Dutch, Belgian, French or German co-producers as well as experienced world sales companies.

Previous work available on Festival Scope.

The feature film *Fine, Thanks* by Mátyás Prikler (2013), produced by MPhilms.

Director

Mátyás Prikler

Producers

Zora Jaurová

Mátyás Prikler

Screenwriters

Marek Leščák

Mátyás Prikler

Based on

An original screenplay

Languages

Slovak, Hungarian,
English, French

Genre

Political thriller

Format

REDcam

Running time

100 minutes

Target audience

General

Total budget

€1.335.000

Total budget in place

€250.000

Partners attached

Slovak Audiovisual Fund

Slovak State Television

Present at HFM Co-Pro

Zora Jaurová

Mátyás Prikler

Contact

Zora Jaurová, Mátyás Prikler

MPhilms

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Sons of Sunday

Senorita Films (France)

In *Sons of Sunday*, the lives and ambitions of three young men hailing from different social classes intertwine through a series of drug deals, robberies and a murder in Beirut's underbelly.

Synopsis

Beirut, 2015. A city of hope and lies, drugs and prostitution, decadence and poverty, murder and corruption. Our characters - young twenty somethings - have urgent, personal desires to rise above their circumstances. HAMZA, a rookie mobster raised by a single mother in one Beirut's roughest neighborhoods, dreams of leaving his criminal life behind for an honest life with his girlfriend. He goes on one last crime spree to escape his hard-knock life in the outskirts. KASSEM, a wallflower type from Hamza's neighborhood, wants to find passion and purpose, to escape the fate of living and dying on the same street like those around him. He works for Danny's father. DANNY, an idealistic NGO leader, wants to fight the devastating effects of Beirut's construction frenzy - but is limited by his dad's own hand in that world. He is carrying on a secret affair with Hamza's best friend.

These three characters struggle to find themselves in a city defined by decades of war - and by a new era of terrorism. Headlines around the world scream about the young men of Lebanon who commit acts of indefensible violence and unimaginable moral compromise. In *Sons of Sunday*, these social conflicts play out in the lives of ambitious, desperate young people struggling with the harsh social realities and beautiful complexities of Beirut, a city that was most famously described as the Elizabeth Taylor of cities: insane, beautiful, and falling apart.

Director's Statement

Headlines show Lebanese youth committing acts of violence and unimaginable moral compromise. While filming my first short and, later, documentaries, I witnessed the daily realities of these young people and wondered how larger political, social, and class issues played out in their daily lives, in their ambitions, and in the extent to which they compromised themselves to rise above their circumstances.

I have spent the past decade exploring these themes, which lie at the very heart of *Sons of Sunday*. In our script, they play out in contrasting neighbourhoods throughout the city, but their human struggle is the same. They aim not just to survive but also to live, to be the people they want to be.

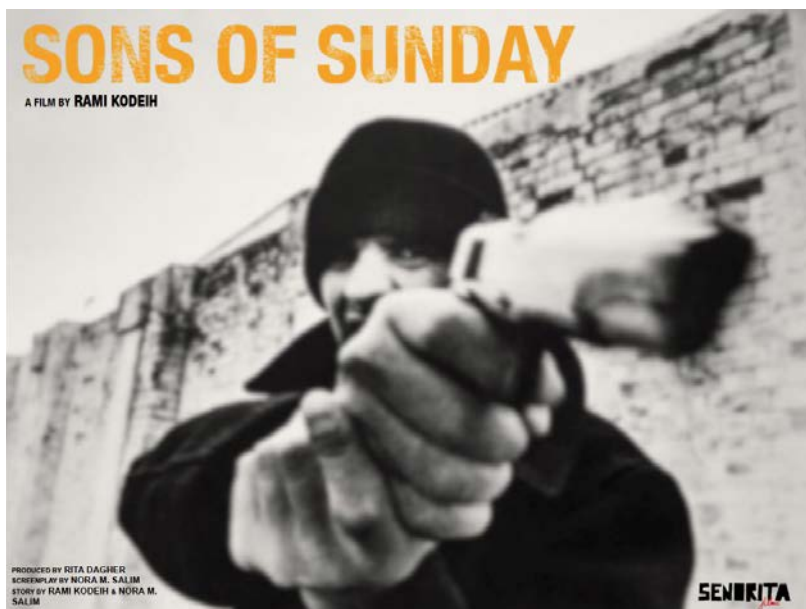
Alongside my deep-rooted love for cinema and visual storytelling is my passion for placing Beirut - a city with all its beauty and flaws, its violence and its incredible humanity - on the screen to open up dialogue across all lines and borders, about the modern Lebanese experience and, as individuals and as a community, how we all got here.

Director's Profile

Director/writer Rami Kodeih completed his Master's degree from Académie Libanaise des Beaux-Arts (ALBA) in 2006 where he graduated *summa cum laude*. He wrote and directed two short narrative films (*A Sheherazade Tale* and *The Mill*), which have screened at several festivals in several countries around the world. During the 2010 Lebanese Film Festival, Rami won the 2nd prize for *Al Mathana*, a short narrative film. Rami currently directs corporate films and ongoing documentaries for Al Jazeera and often collaborates with *Sons of Sunday's* co-writer Nora Salim.

Production Company / Producer's Profile

Rita Dagher is an independent producer dedicated to the production of original, unique and innovative feature-length films. She set up Senorita Films in 2012. Films she produced include *Soy Negro* by Rafi Pitts, *Miss Julie* directed by Liv Ullmann, *The Yes Men Are Revolting* by Andy Bichlbaum and Mike Bonanno, *My Enemy's Enemy* by Oscar-winner Kevin Macdonald, *Terror's Advocate* by Barbet Schroeder and



Rami Kodeih



Nora Salim



Rita Dagher

Pa-ra-da by Marco Pontecorvo. She was associate producer of Michael Moore's *Fahrenheit 9/11* and served as executive producer of Chris Morris's *Four Lions* and *Shadow Dancer* directed by James Marsh.

Current Status

In financing.

Aims at the HFM Co-Production Platform

Meeting potential European co-producers and financiers (sales agent, distributors).

Previous work available on Festival Scope

The short film *A Sheherazade Tale* (2006) by Rami Kodeih, produced by ALBA, Beirut.

Director

Rami Kodeih

Producer

Rita Dagher

Screenwriters

Rami Kodeih

Nora Salim

Based on

An original screenplay

Language

Arabic

Genre

Social Thriller

Format

HD

Running time

110 minutes

Target audience

Genre and arthouse film audience

Total budget

€1.622.500

Total budget in place

€307.500

Partners attached

SANAD, private equity

Present at HFM Co-Pro

Rita Dagher

Nora Salim

Contact

Rita Dagher

Senorita Films

France

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Substrata

Savage Productions (Ireland)

On a remote Atlantic island, the fragmented lives of a young hunter, a female archaeologist and a coastguard merge in a maelstrom of love, hate and fear.

Synopsis

JOANNE, a forty-year old archaeologist is drawn to a remote island off the West coast of Ireland by an old historical document that hints at a past where bodies did not rot.

She is taken to the island by MICHAEL, an attractive and charismatic local coastguard who gently warns her to stay clear of the volatile cliff area, as it is off limits.

While searching for buried monks she meets LAWRENCE, a young small-town hunter who is on the island hunting mink. They clash somewhat but there is a chemistry and intensity between them.

As Joanne digs deeper for ancient DNA, she unearths something that is more precious and more far reaching than the dead monks she is excavating... But who does the discovery belong to? A moral conflict ensues that rapidly becomes a physical fight for survival that strikes to the very core of each character.

Director's Statement

I grew up with stories of an island in the Atlantic of the North West coast of County Mayo. Centuries ago it housed a monastic community and was the place where the mainlanders buried their dead. There were stories of a distant past when the bodies were laid on the beach and didn't rot.

Our lead character Joanne is pit against the self-appointed guardians of the island, an indigenous father and son. From the moment Joanne wakes the island up by banging the rock with her metal stick, a revolution is set in motion within each of our characters.

The island is a fourth character, an environment with its own consciousness. Its power underlies Lawrence and Joanne's chemistry: the intensity between them stands outside the groundings of conventional relationships.

Joanne, Lawrence and Michael have made big mistakes in their lives but the power of nature is stronger and rinses everything out.

As the island gives up its secrets, the story turns into a thriller with a very precise sense of verité and realism, in the vein of *Winter's Bone* and *Frozen River*.

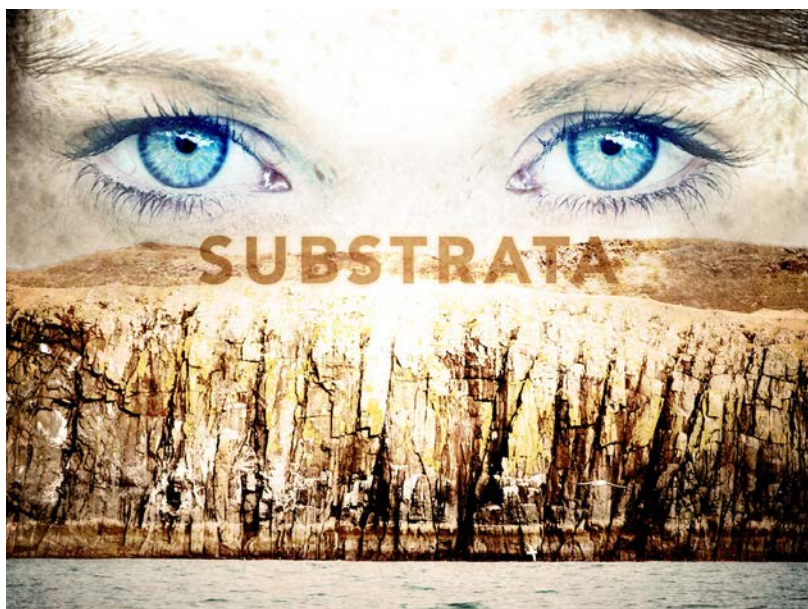
Director's Profile

Finola Geraghty is an award-winning playwright and actress. She won an RTS Award with her short film *Big Daddy* and her debut feature film *Come On Eileen* was released in 2011 to critical acclaim. Peter Bradshaw of The Guardian described it as "deeply poignant" and "a cracking little micro budget feature that could move a million hearts". The New York Times proclaimed it to be "sensitive, riveting and brutally unforgiving".

She is currently in development with the Irish Film Board on two feature-length projects, *Substrata* with Savage Productions and *Brian Rua* with Parallel Films.

Production Company / Producer's Profile

Producers John Keville and Conor Barry are Savage Productions company directors, together with director Brendan Muldowney. Savage Productions premiered Mark Noonan's debut feature *You're Ugly Too* starring Aidan Gillen (*Game of Thrones* & *The Wire*) and George Pistereanu (*If I Want to Whistle, I Whistle* & *Loverboy*) at the 65th Berlinale in February 2015. It most recently screened at the Edinburgh International Film Festival and was awarded "best debut feature film" at the Galway Film Fleadh.



Finola Geraghty



John Keville

Savage Productions co-produced *Brand New U*, directed by Simon Pummell, which also premiered in Edinburgh this year. The company co-produced the documentary *Life is Sacred*, directed by Andreas Dalsgaard and produced by Signe Byrge (Final Cut for Real), creatively produced by Joshua Oppenheimer.

Pilgrimage, written by Jamie Hannigan and directed by Brendan Muldowney, is currently in post-production. The film stars Tom Holland (*The Impossible*), Jon Bernthal (*Fury* and *The Walking Dead*) and Richard Armitage (*The Hobbit*, *Hannibal*), and is supported by the IFB & Wallimages.

Current Status

With the aim of starting pre-production around February 2016, we intend to submit an IFB and BAI application for finance in October 2015.

Aims at the HFM Co-Production Platform

To raise awareness about the project and to track the interest of similar minded co-producers, sales agents and distributors.

Director

Finola Geraghty

Producers

John Keville

Conor Barry

Screenwriters

Finola Geraghty

Glenn Montgomery

Based on

An original screenplay

Language

English

Genre

Thriller

Format

HD

Running time

90 minutes

Target audience

18-35 male and female
arthouse audiences

Total budget

€1.100.000

Total budget in place

€300.000

Partners attached

Savage Productions

Irish Film Board

Section 481 Tax Subsidy

Present at HFM Co-Pro

Finola Geraghty

John Keville

Contact

John Keville

Savage Productions

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Ireland

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Summer 1993

Verano 1993

Inicia Films (Spain)

Carla faces the first summer with her new adoptive family. An early coming-of-age drama about a girl learning to fit into a rural world while coping with the loss of her mother.

Synopsis

Six year-old CARLA has just lost her mother. Like Carla's father, she died of AIDS. During her mother's illness, the girl has been living with her GRANDPARENTS and her aunt MARINA. But now Carla moves from Barcelona to a small village in the mountains with her new family: her uncle, SALVADOR, his wife, PACA, and their child, BERTA (3).

The film starts on Saint Joan's Eve, the Catalan celebration of the summer solstice, the day that Carla's mum died. While playing a game, a girl asks Carla, 'Why aren't you crying?' Carla doesn't know. Actually, she thinks that she can still get her mum back and return to her previous life. So during this first summer in the village, Carla tries to get in touch with her birth mother in many different ways.

At the same time, Carla and her new family need to transform their relationship from being mere relatives to being a family, which is difficult not only for Carla. Paca and Salvador have to learn to love Carla as their own daughter while dealing with the secrecy that her mother's death may imply. Berta has to learn to share her parents with her new sister while gaining Carla's complicity.

When her grandparents come to visit from Barcelona at the end of the summer, Carla hopes to go back to her old world with them. But they depart without her... So she understands that there is no way back to her previous life, which means she won't see her

mother ever again. While playing a game, Carla cries for the first time, letting all her sadness out. She's now ready to start finding her own place in this new world, with her new family. It won't be easy, but at least she has a place where she can be loved. A place in the world.

Director's Statement

Summer 1993 is my own story. One week after my birth, in December 1986, my mother was told she was HIV positive. A year later, my father died of AIDS. My mother died in March 1993, when I was six years old. Despite being the daughter of a HIV positive mother, I was lucky not to be infected.

My mum decided to leave me with her brother who lived further away. So I moved to the mountains with my new family.

Therefore, in Summer 1993 my new life started: the three-month period that this film portrays, I was then a main character. I want to portray this summer because it was a limbo for me, the period when I understood that my life had changed. It's what I have memories of, what defines my childhood, what made me grow a bit quicker and what made me the person I am today.

Director's Profile

Carla Simón was born in 1986, in a small Catalan village. She studied at the London Film School where her short graduation film *Las Pequeñas Cosas* (*Those Little Things*) received a distinction. It was developed at European Short Pitch (Nisimasa), funded by the Catalan Institute ICEC and had its international premiere at Premiers Plans d'Angers. Carla is currently writing *Summer 1993*, her first feature film, which will be produced by Inicia Films and Avalon, while she teaches film for kids and teenagers in London. With *Summer 1993* she participated in the Berlinale Script Station, part of the Talent Campus. The project also won the SGAE screenwriting fund in Spain. It was part of the Low Budget Film Forum in Les Arcs and it was chosen for Ekran program in Warsaw.

Production Company / Producer's Profile

Founded in 2006, Inicia Films is a Spanish independent production company based in Barcelona. After many years involved in cinema and television productions and co-productions, Valérie Delpierre



Carla Simón



Valérie Delpierre

created her own company in order to produce feature films and documentaries with a special emphasis on international co-production, as well as the development of new talents.

Inicia Films concentrates on the production of documentaries, short films and long-feature films. Over the next years we hope to ensure our professional contacts and to establish new relationships with producers and broadcasters in Spain and abroad. Inicia Films collaborates with independent production companies to give them support and help them to coordinate the development of their projects. In addition to its creative production work, Inicia Films also provides production services to foreign production companies and broadcasters interested in filming in Spain.

Current Status

The project is currently in development and finding sources of funding. It has received the MEDIA development funding and the ICAA (Spanish Film Fund) funding, and we plan to shoot in summer 2016.

Aims at the HFM Co-Production Platform

Look for co-production partners and international sales agents.

Previous work available on Festival Scope

The short film *Those Little Things* (2014) by Carla Simón, produced by Inicia Films.

Director

Carla Simón

Producer

Valérie Delpierre

Screenwriter

Carla Simón

Based on

Original Story

Language

Catalan

Genre

Drama

Format

Digital HD

Running time

90 minutes

Target audience

Adult

Total budget

€1.260.000

Total budget in place

€459.004

Sales

Avalon

Partners attached

Avalon (distribution, Spain)

MEDIA

ICAA

Present at HFM Co-Pro

Carla Simón

Valérie Delpierre

Contact

Valérie Delpierre

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The Hunt

AV

JaguarProjects (Turkey)

A young girl, chased by four men who want to kill her in the name of honour, evolves from hunted to hunter in order to survive.

Synopsis

Two thugs (SEDAT and AHMET) descend upon a young couple in an abandoned flat. The boy is shot and killed but the young, athletic woman, AYŞE, escapes. She steals money and a car from her parents' farmhouse, survives a shootout with her father and heads for the highway, never to return. Beginning in the suburbs of an anonymous Anatolian town, this ruthless hunt continues into uninhabited natural settings and becomes a struggle for survival in the wild.

Four men chase Ayşe into the jungle. Sedat, who she is forced to marry after he rapes her, kills Ahmet, Ayşe's reluctant older brother, and gains full control of the hunting party. The other two, ÇETİN and ENGIN, are teenagers and distant relatives of the family. All are acting under Ayşe's father's orders. She is to become yet another victim to honour killings.

As we plunge deeper into the dark, claustrophobic forest, Ayşe's only key to survival is to become as ruthless as them. She kills Sedat and the hunt is resumed by the two unquestioning, halfwit teens. During a final standoff she kills her father. Engin, the youngest teen is left crying and begging for his life. Ayşe confronts her hardest dilemma. Does she have to become as monstrous as them in order to survive?

With its hard-boiled style and fast pace, *The Hunt* is a realistic thriller that depicts both a young woman's fight for survival in a patriarchal society and the spiral of violence she is sucked into in order to stay alive.

Director's Statement

Several months ago, a young girl was raped and brutally murdered in Turkey. Masses rallied in protest throughout the country. This was a good thing. But a sizeable portion of the protesters also demanded the return of the death penalty. This terrified me, but also revealed how crucial the central theme of our movie was. What do you do when chased by relentless monsters?

The movie is designed like a thriller and explores the archaic but persistent element of male violence against women. Beginning in total anonymity, the characters and their motivations are exposed gradually, and what seems like a heist/chase slowly reveals a gruesome, honour crime pattern.

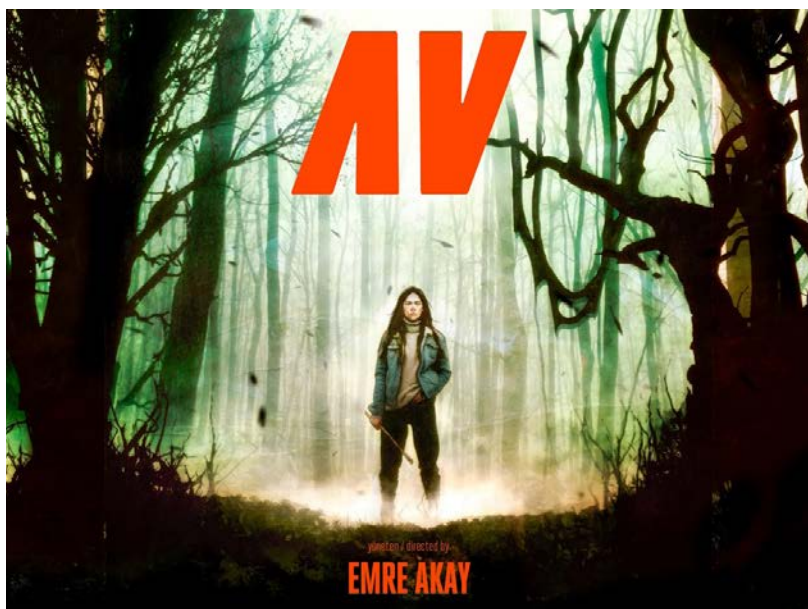
I want the film to mimic aesthetically Ayşe's inner transformation. Thus, beginning in bright sunlight, the film evolves into photographically darker territory and the soundtrack becomes increasingly invasive.

Director's Profile

Emre Akay started directing shorts and music videos in 2001. In 2003 and 2004 he wrote, produced and co-directed the feature *A Film By Tugra Kaftancıoğlu* and the documentary *Forever Onward*. His shorts *Proxémique* (2001), *A Small Truth* (2008) and *Red Alert* (2011) were screened at many festivals, winning several awards. In 2009 he directed and co-produced the documentary *Un Noeud Dans Mon Bosphore* with Arte France and Article-Z. *A Film By Tugra Kaftancıoğlu* was voted second all-time favourite film screened at the Istanbul Independent Film Festival (2001-2011), and was screened at the 2014 IKS Film Festival's Turkish Cinema retrospective.

Production Company / Producer's Profile

Chad Öztürk began his career at Soixan7e Quin5e (France) working with directors like Romain Gavras, Johan Renck, and Matthijs van Heijningen. After working as a freelancer with companies like Irene, El Niño, Partizan, Iconoclast and Starloo, he joined JaguarProjects in 2012 as Head of International Projects. Öztürk is also a founding partner of PSN - Production Service Network - present in more than 20 countries. He has produced in more than 10 countries and speaks fluent English, French and Spanish.



Emre Akay



Chad Öztürk

JaguarProjects was founded in 2011 by Cihan Oktem and Tolga Topcu, two long-time producers with more than 20 years of experience in film production. The company also provides line production to foreign companies shooting in Turkey. Mainly focused on commercials, JaguarProjects has produced many award-winning ads with local and international directors, and award-winning shorts like *Together* by Baris Colak and *Red Alert* by Emre Akay. JaguarProjects' next objective is to co-produce *The Hunt* with European and American partners and make an exceptional, author driven film with international audiences in mind.

Current Status

Refining final draft. Local producer and some crew in place. Location scouting & casting has begun. Intend to apply to local public film fund. Seeking international co-producer. Plan to start shooting summer 2016.

Aims at the HFM Co-Production Platform

Looking for international co-producer(s). Favoured collaboration slots are: sound crew, stunt crew, editor and post-production (sound design and foley, basic 2D effects and colour-grading).

Previous work available on Festival Scope

The short film *A Small Truth* (2010) by Emre Akay, produced by Gezici Film.

Director

Emre Akay

Producer

Chad Öztürk

Screenwriters

Emre Akay

Deniz Cuylan

Based on

An original screenplay

Language

Turkish

Genre

Thriller/drama

Format

HD4K

Running time

90 minutes

Target audience

18-30 male (70%),
18-30 female (30%),
action/thriller fans,
arthouse festivals

Total budget

€700.000

Total budget in place

€150.000

Partners attached

Gizi Farka, New York (In kind investment/Music Production)

Present at HFM Co-Pro

Emre Akay

Chad Öztürk

Contact

Chad Öztürk

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The Man Disappeared

Obelis Productions (Israel)
gebrueder beetz filmproduktion Hamburg (Germany)

After young Israeli Emanuel gets the lead role in an experimental theatre production in Germany, it turns out that directors Amos and Naomi have more than his acting talent in mind.

Synopsis

EMANUEL (18), charismatic and wild, has a passion for acrobatics and street performance. Deep down he's a good person, but the vigour of his youth causes him to treat the people close to him carelessly. He and his girlfriend SONJA (18) seem the perfect team. His adoring best (and only) buddy AVI (19) helps him with his outlandish street performances. With military service looming, Emanuel feels the need to break free.

Enter AMOS (50) with a job offer which will take Emanuel overseas to Germany. Amos, a formerly popular film actor, is trying to revive his faltering career in Germany. He's gay, single and bitter, but is slated to write/direct a German-Israeli play in Berlin, found for him by his close friend NAOMI (50). In search of a lead actor, Amos stumbles upon and hires Emanuel, mesmerized by this fresh unknown youngster. It doesn't take much to convince Emanuel to pack a suitcase, dodge his army service and say goodbye to Sonja.

Enter JAKUB (55), Amos's grandfather. A leap in time back to Berlin 1949. After failing to adjust to the Middle-Eastern temperament he returns to Germany, leaving his Israeli family behind. But the Berlin he returns to is no longer the home he left. And the box he unearths in the back yard of his former, bombed-out home contains only worthless Reichsmarks and a reminder of why he left, a weathered yellow patch carrying the word "Jude". What's more, his former German mistress and the love of his life is married, finally underlining for Jakub that the life he left no longer exists.

What begins as an optimistic future for all three men evolves into a disastrous whirl of events, and each one will come to face the realisation that they are not the masters of their own destiny.

Director's Statement

I was born a restless child, turned into an anxious boy, evolved into an angry youth, a rebellious soldier, and gradually settled into the stubborn and sceptical person I am today. Aging has offered me a chance to look back, try and understand the choices I've made, and examine, often fruitlessly, whether my manoeuvres through life were the right ones and whether or not I had a choice.

Parts of *The Man Disappeared* are based on true events - my years as a film actor, dealing with my homosexuality, my family and relationships. In recent years, following a few futile attempts to delve into the wisdom of Kabbalah, I began to question the influences of my distant past on my life, as far back even as the previous lifetime of my dead grandfather, who left Israel and vanished in Germany, and whom I never actually got to know.

Screenwriter's Profile

Born in Toronto, Canada. Graduated from the Guildhall School of Music & Drama in London, England.

Lipstikka (Israel/UK 2011): second feature film as writer/director/producer, selected for Berlin International Film Festival, Jerusalem International Film Festival (won Best Actress award), Official Selection Toronto International Film Festival, in competition Seattle International Film Festival in 2012.

Urban Feel (Israel 1999): first feature film as writer/director/producer, in competition Berlin International Film Festival plus numerous national and international awards.

Drifting (Israel 1984): first feature as co-producer and leading actor, Berlin International Film Festival 1984.

Production Company / Producer's Profile

In 2000 Christian and Reinhardt Beetz founded gebrueder beetz filmproduktion. The company has to date produced more than 100 documentaries. In collaboration with authors and independent filmmakers, gebrueder beetz filmproduktion develops and produces high-quality, award-winning standard-length, feature-length and multi-segment documentaries as



well as fiction films. Likewise, gebrueder beetz filmproduktion enjoys notable and continued success in the international co-production of creative television productions for the European and non-European markets.

Current Status

In financing/development.

Aims at the HFM Co-Production Platform

Find potential international co-production partners.

Previous work available on Festival Scope

The feature film *Lipstikka* (2011) by Jonathan Sagall, produced by Obelis Productions.



Jonathan Sagall



Christian Kaps

Director

Jonathan Sagall

Producers

Christian Kaps
Jonathan Sagall

Screenwriter

Jonathan Sagall

Based on

An original screenplay

Language

Hebrew, English,
German

Genre

Drama

Format

DCP

Running time

90 minutes

Target audience

25-70

Total budget

€1.300.000

Total budget in place

€89.000

Partners attached

Israel Film Fund Script
Polish 2015

Present at HFM Co-Pro

Christian Kaps

Contact

[Jonathan Sagall](#)

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[Christian Kaps](#)

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The Other Man

Drugiat

Argo Film (Bulgaria)

When Georgi finds some time-worn love letters addressed to his wife, Nora, he is forced to reconsider his whole life and face the ghost of the other man who died as a young fighter in a war.

Synopsis

GEORGI (71) and NORA (80), an elderly couple, live in a nursing home in Sofia during the 1960s. She has had a stroke and can no longer talk. She just mumbles words, and Georgi has to guess their meaning. The two of them have been living for more than seven years in what at first glance appears to be an imperturbable timelessness, until one day Georgi discovers a long-kept secret.

In her youth, his wife had been passionately in love with another man. The other man has long since died, leaving behind only a few love letters, yellowed with time. As Georgi reads the letters, he finds out that the other man is a sort of alter ego for him, being exactly his opposite: a fighter, courageous and fearless, a man of swords and words. He was everything Georgi was not. Suddenly he begins to question everything about his life and his marriage.

But how can one be jealous of a dead man and prevail in a battle with such a powerful and untouchable rival?

Georgi will be forced to reconsider his whole life. He will linger on painful thoughts questioning as to whether Nora ever really loved him or was he just an ersatz for 'the other man'? Only by confronting this 'other man' can Georgi discover his own bravery and overcome his doubts and jealousy.

He will prove to be a courageous man not only toward his wife but also towards some of his nursing home colleagues with whom he would listen to the illegal Radio Free Europe during their secret drinking nights. When they are caught in the act, he will discover his own bravery and thus find peace in his soul.

Director's Statement

When I read *East of West* by Miroslav Penkov I was astonished by how much cinema there is in it. The history of my country through the prism of one love - all that told with depth and emotion. The mystery of human life presented through the characters' life stories, their children and the legacy that they leave behind. The book won multiple awards around the world, was translated into more than 10 languages. In Bulgaria it was a bestseller.

The film project *The Other Man* can be described as a realistic drama dominated by emotionally tense moments, alternating with poetic and 'magic' getaways... From time to time there will be episodes of humour and smiling. This is an ambitious way for a human story to be presented - the continuing drama of the characters' difficult situation, but with warmth and fun from time to time. As we see in life.

Director's Profile

Stephan Komandarev is a Bulgarian director, producer and scriptwriter. His first fiction film *Dogs' Home* (2000) was premiered at the Berlin Film Festival 2001. His film *The World is Big and Salvation Lurks around the Corner* (2008) received 35 international film awards and was shortlisted for the Best Foreign Language Film at the Academy Awards (2009).

Komandarev is also the author of many award-winning documentary films. His last feature film *The Judgment* won 9 international film awards including the Golden Rose Award 2014 for Best Bulgarian Feature Film. The film had its world premiere in competition at the Warsaw Film Festival 2014, and it is the Bulgarian Oscar entry for 2016.

Komandarev is now preparing his next feature film *Compatibility*, to be shot in Spring 2016.



Stephan Komandarev



Bogdan Muresanu



Katya Trichkova

Production Company / Producer's Profile

Argo Film Ltd. is an independent film production company based in Sofia. It was founded by Stephan Komandarev in 2001 for the production of feature and documentary film projects aimed at the national and international markets. The company has produced and co-produced several feature and documentaries films, some of them as European co-productions. The last two features are: *The Judgment* (2014), director Stephan Komandarev.

Co-production between Bulgaria, Germany, Croatia and Macedonia, with the support of EURIMAGES; and *Dogs* (shooting August 2015), director Bogdan Mirica (Romania). Co-production between France, Romania and Bulgaria with the support of EURIMAGES.

Current Status

End of the development period with financing from the National Film Centre - Bulgaria, MEDIA, SEECN. Developed at EAVE and MFI Script 2 Film Workshop. First application for production support in October 2015 to NFC-Bulgaria.

Aims at the HFM Co-Production Platform

To find third a co-producer, TV, world sales.

Previous work available on Festival Scope

The feature film *The World is Big and Salvation Lurks around the Corner* (2008) by Stephan Komandarev, produced by RFF International, Pallas Film, Vertigo/Emotionfilm, Inforg Stúdió.

Director

Stephan Komandarev

Producers

Stephan Komandarev

Katya Trichkova

Screenwriters

Bogdan Muresanu

Dimitar Stoyanovich

Miroslav Penkov

Stephan Komandarev

Based on

The short story *Makedonija* from the book *East of the West* from Miroslav Penkov

Language

Bulgarian

Genre

Drama

Format

Alexa

Running time

100 minutes

Target audience

General

Total budget

€1.150.115

Total budget in place

€54.839

Partners attached

Parada Film (Romania)

Present at HFM Co-Pro

Stephan Komandarev

Contact

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Today We Live

Panache Productions (Belgium)

An SS soldier and a little Jewish girl will strive to survive together through the hell of the Battle of the Bulge.

Synopsis

Winter '44. German troops are coming back through the Belgian Ardennes in a last attempt to win the war. RENÉE, 6 years old and Jewish, is hidden by a Belgian family. The father panics and takes Renée to the priest. When the German troops enter the village, the priest flees with Renée.

Along the road comes a US Army jeep. The priest stops the car, gives Renée to the GIs, and off they go. The soldiers begin to talk... not in English, but in German! They are two soldiers of the Reich, disguised as Americans. Their mission: to infiltrate the Allied lines and cause the maximum trouble.

The jeep pulls into a forest. They force Renée to walk before them, the younger of the two pointing his gun at her back. A shot is fired. Two persons come out of the woods: the older soldier MATHIAS and the little girl...

Our story tells the story of this unlikely couple. These two are total opposites, yet together they will do anything to stay alive and to get through the end of the war.

Director's Statement

Our film takes place during one of the most tragic and important parts of Belgian history - the 1944 Battle of the Bulge on one hand, and the rescue of the Jewish children on the other. These two elements are the roots of our film, which presents an improbable duo; Mathias, an SS soldier and war-beast (member of the Greif operation, composed of infiltrated soldiers disguised as Americans) and a Jewish child, Renée. By sparing Renée in the woods, Mathias chooses life in a purely instinctive gesture.

A strange couple is born, united by a powerful bond sealed in blood. This little child will become his mission, his sole reason to survive this hell. And Renée has found a new ally, despite he being German.

The film will not be a traditional war movie. Rather, it will be a psychological thriller, captured by a lively and moving camera that will be as close as possible to the characters, their emotions and body language. We would like to give to our film the organic, vibrant quality typical of Modern Cinema, as explored by the Danish Von Trier and Vinterberg, amongst many others.

Director's Profile

After his studies in History of Art and Archaeology, Sylvestre Sbillé completed a degree as Film Editor (INSAS) and performed different functions on feature films: production assistant, director of 'making of', screenwriter and director of several documentaries including *The Edge of the World*, about a Scottish insular community (ARTE) and *Que les Diables m'emportent*, about football passion (RTBF-Belgacom). In 2013 he directed his first feature film *I'll Bury You (Je te survivrai)*, with Jonathan Zaccàï, Ben Riga, Laurent Capelluto and Tania Garbarski (Festival de la Comédie de l'Alpe d'Huez - Magritte for Film Debut). He is now preparing his second feature film *Today We Live*.

Production Company / Producer's Profile

Panache Productions is a Belgian production company established by André Logie, focusing on feature film production and international co-production. The production's editorial line includes arthouse films which were selected for some of the major international film festivals, such as *Cartoonists - Foot Soldiers of Democracy*, a documentary by Stéphanie Valloatto (Out of Competition, Cannes Film Festival 2014 and nominated for a César 2015) and *Retour à Ithaque* by Laurent Cantet (Venice Film Festival, Toronto Festival and San Sebastian Festival 2014).

Panache Productions also co-produced highly successful films such as *The Concert* by Radu Mihaileanu (3 million admissions) or *Little White Lies* by Guillaume Canet (6 million admissions).



Sylvestre Sbillé



Emmanuelle Pirotte



André Logie

Other acclaimed films include *Casse-Tête Chinois* by Cédric Klapish and *Populaire* by Régis Roinsard, starring Romain Duris. In 2013, Panache Productions produced its first majority film, *I'll Bury You*, by Sylvestre Sbillé. In 2014, they produced a TV documentary, *Que les diables m'emportent*. *Today We Live* will be the company's next project.

Current Status

The project is at final stage of development with the intention to finance in 2016 before shooting in early 2017.

Aims at the HFM Co-Production Platform

To identify potential co-producers and to find an international seller and/or equity funds.

Previous work available on Festival Scope

The feature film *I'll Bury You* (2013) by Sylvestre Sbillé, produced by Panache Productions/Les Productions du Trésor.

Director

Sylvestre Sbillé

Producer

André Logie

Screenwriters

Emmanuelle Pirotte

Sylvestre Sbillé

Based on

An original screenplay

Language

French, English

Genre

Drama/thriller

Format

Cinemascope

Running time

110 minutes

Target audience

All

Total budget

€4.310.000

Total budget in place

€80.000

Partners attached

Centre du Cinema de la
Federation Wallonie-Bxl
(development)

Movie tax invest

- Belgian tax funding

Present at HFM Co-Pro

André Logie

Emmanuelle Pirotte

Sylvestre Sbillé

Contact

André Logie

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Le Voyeur

Smarthouse Films (The Netherlands)

Bruno enjoys living the fast and superficial life of a successful DJ. But his father's death confronts him with a dark past he can now no longer hide from.

Synopsis

BRUNO (28) is a voyeur; he doesn't take part in life, he watches and observes. As a successful DJ he enjoys living the fast life, away from intimacy and personal contact. But when his father RUTGER - a painter - appears to have drowned, he is brutally pulled out of his comfort zone when he needs to get back to his family in Brittany. Reunited with his sister SACHA (30) he is reminded of their dark past of sexual abuse and Bruno's deeply buried guilt comes to surface.

Things get complicated when Bruno meets his father's second wife JULIETTE (35) and their daughter ZOEY (5). They fall for each other instantly, until Bruno discovers something horrible; she's hiding Rutger, his injured father, in the pool house. She caught him with Zoey and out of panic attacked him. To make things worse Bruno's mother CLAIRE (63) arrives to solve 'the situation'.

Bruno doesn't know what to think. He sees how Sacha is damaged and can't bear the idea that Rutger touched Zoey. He is surrounded by women who all have their reasons to finally stop his father. On the other hand, his father was his hero when he was young, and Bruno is not sure of the role he himself played during his father's sexual abuse in his atelier.

After a family meeting and a confrontation with Rutger, Bruno sees his father's dark side more clearly and realises that he didn't do anything wrong. Meanwhile, Rutger is officially declared deceased and can be buried. Bruno decides for once

in his life not to be a voyeur and takes action. Emotionally he kills his father and comes to terms with himself and the women he loves. At his father's funeral Bruno frees himself from the fear that he is just like him.

Directors' Statement

Le Voyeur is a story about guilt and forgiveness, about freeing yourself from the fear you are like your parents, and about a broken family and the impact of incest.

We see *Le Voyeur* as a sensory and visually powerful film. A film that one cannot only see, but also taste, smell, hear and feel. The audience should feel the changes that Bruno undergoes through the atmosphere of the locations and the expressive cinematography. First his sterile and superficial life, later - influenced by nature - the return of his senses, the rising tension with the women and the suffocating atmosphere around the beach house.

The suppressed emotions will be translated into an expressive cinematographic style in which the sub-text is captured in the images and in the looks that are being exchanged by the characters. The simplicity of the film, in time and location, enables us to make a suggestive, emotional film.

Screenwriter's Profile

After studying Film at the University of Utrecht, Daan Gielis (1969) worked for the Netherlands Film Festival, CineMart (IFFR), producer Motel Films, distributor A-Film and sales agent Fortissimo Films. In 2005 Daan joined the Binger Filmlab as the Head of Talent & Communications until she followed her dream in 2012 and chose her real passion in life: screenwriting. After the short film *Onderstroom* (2012, official competition Netherlands Film Festival) she wrote the screenplay for her first feature *La Holandesa*. She is currently developing the feature film projects *Le Voyeur* (directors: Roel and Berend Boorsma, Smarthouse Films) and *Roze Koeken* (Topkapi Films).

Directors' Profile

After two short films, *Psalms 69* (2005) and *Brat* (2008), Berend and Roel Boorsma made their first feature *Milo* in 2012, which was awarded the Special Jury Prize at the Giffoni Film Festival



in Italy - where it had its world première - and the MovieSquad Cinekid Best International Children's Film Award, amongst other.

Production Company / Producer's Profile

Smarthouse = commercial arthouse and vice versa, linking music, arts and graphic design into the world of film.

Smarthouse Films produces feature films, documentaries and commercials. The experimental film *The Common Sense* by Canadian artist Melanie Gilligan was produced in 2014 and shown at Holland's leading art institutes De Appel, De Hallen, and Casco. The short films *Onderstroom* (2012, official competition Netherlands Film Festival) and *Nog Tien Minuten* (2014, winner Cannes Short Film Festival) were both released in cinemas. This September, the feature length documentary *Settling Sea Gypsies* will be released and by the end of the year Smarthouse starts the principal photography of the road movie *La Holandesa* in Chile.

Smarthouse was founded by Danielle Guirguis who previously produced *Spijt*, *Razend* and *De Groeten van Mike* and was involved in the making of *Komt een Vrouw bij de Dokter*, *De gelukkige huisvrouw* and *Zwartboek*.

Current Status

In development.

Aims at the HFM Co-Production Platform

To find a (European) co-producer and a sales agent.

Previous work available on Festival Scope

The feature film *Milo* (2012) by Berend and Roel Boorsma, produced by Fu Works, Samson Films and A Private View.



Berend and Roel Boorsma



Danielle Guirguis



Daan Gielis

Directors

Berend and Roel Boorsma

Producer

Danielle Guirguis

Screenwriter

Daan Gielis

Based on

An original screenplay

Language

Dutch

Genre

Family drama, suspense

Format

HD

Running time

90 minutes

Target audience

Higher educated working men and women (35 - 49 years) interested in arthouse films, theatre and culture

Total budget

€1.045.000

Total budget in place

€200.000

Partners attached

Supported by the Netherlands Film Fund

Present at HFM Co-Pro

Berend Boorsma

Roel Boorsma

Daan Gielis

Danielle Guirguis

Contact

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MNK Boy

Şahmerdan Başı

**Kaliber Film (The Netherlands/Turkey) in cooperation with:
Topkapi Films (The Netherlands)
Filmaltı (Turkey)**

Zeki, an overlooked boy and a comic book fan, moves from Rotterdam to Istanbul where he is challenged and left with no choice other than to become a superhero.

Synopsis

12-year-old ZEKI tries to fill the loneliness typical of big city life by watching sports and factual documentaries, and reading comic books. But his father MAHIR wants to make a fresh start and so, at the beginning of the summer, decides to emigrate with Zeki from the ghettos of Rotterdam to the gated communities of Istanbul.

Mahir is overwhelmed with joy when they arrive at their new home whereas Zeki needs time to adjust to the new-found luxury. Through his father's new network, Zeki meets the trendy METIN and ASLI. Zeki is old school in comparison to them. Mahir is so preoccupied with his new work and lifestyle that he neglects the needs of his son. Aslı on the other hand is kind and interested in Zeki, but Metin will prevent their friendship due to his jealousy. Zeki will be the target of Metin's bullying.

Zeki's disillusionment within the gated community drives him crazy and he discovers the suburbs. A gang of Varoş kids adopt Zeki and he feels that he can easily share his loneliness and interests with them. Their friendship makes Zeki feel at home, something he has never experienced before. He eventually decides to share the painful story of his mother's death with the boys and he wins their sympathy. The summer spent in the streets of Istanbul free running is a joyful liberation for Zeki. But all at a price. They force him to make a choice: participate in the grab-and-run thievery like the rest of the gang or get the hell out. When his attempt turns into a fiasco, he is literally thrown out of the group. Zeki feels deeply hurt. He accepts the mocking as a challenge and declares war against the gang. He decides to take revenge in the only way

possible: to become a superhero. Just when Zeki regains his confidence and confronts his opponents, both father and son will find out that the path to success requires a degree of sacrifice.

Director's Statement

My feature debut is, in small portion, based on my experiences in childhood. Born in the Netherlands to Turkish immigrant parents whose parents were themselves born in Greece; never able to feel exactly at home in the country in which they lived or in their homeland Turkey. As I got older, I was jammed between two countries and cultures. A member of two societies, and caught within a battle of importance between family and ethnic pride, all the time engaged in a search for my identity. With all this in mind, I went looking for a narrative form in which I could tell a universal story that is exciting and pure and exposes in a creative way all the underlying themes of profound social relevance.

MNK Boy is a story with a mix of subjects and genres, a family whose members have lost their connection with each other, a search for identity and a craving to belong within a group and/or a place. *MNK Boy* is both a character- and action-driven film for children 10 years and above. In the film I will switch between a style that is very close to the skin and then apply a very observational approach, with a mix of action-packed, stylized static-framed close and wide shots. Although conceptually designed for youth audiences we think adults will show the same level of interest in the film.

MNK Boy is a quirky, tough and sometimes wacky and raw youth feature with many sharp contrasts, and a "you don't need superpowers to be a superhero!" storyline.

Director's Profile

Mete Gümürhan was born April 1975 and raised in Rotterdam. He is of Turkish heritage. Graduated from Willem de Kooning Academy Rotterdam Audio-visual Design and Art department in 2009. While studying at the Academy he co-founded Kaliber Film in 2007. In 2011 he established Kaliber Film in Istanbul. He is based for several years between Rotterdam and Istanbul and is a Berlinale Talents, IDFAcademy and CineMart's Rotterdam Lab alumnus.



Production Company / Producer's Profile

Kaliber Film is a creative, young, independent and internationally-oriented production company based in Rotterdam, Istanbul and Amsterdam. Kaliber Film develops and produces original narrative author-driven productions with no distinction between fiction and documentary form/style and (co-) produces feature films and creative documentaries for Dutch, European and International audiences.

Since 2014 producers Aydin Dehzad and Bas Broertjes have joined Kaliber Film. This gives Kaliber Film more possibilities to work with young talented Dutch filmmakers. In 2013, Aydin Dehzad and Bas Broertjes graduated successfully, producing two fiction films *Patrons* by Colin Huijser and *Sacred Defense* by Nima Mohaghegh. *Sacred Defense* got nominated for a student Oscar by the Academy of Motion Picture Arts and Sciences and won the Cilect Award for best student film of the world.

Kaliber Film (co)-produced several award-winning films such as; *I'm Never Afraid!* by Willem Baptist, *The Cage* by Adrian Sitaru and *Köprüdekiler/Men on the Bridge* by Aslı Özge. Most recently co-produced the second feature film of director Aslı Özge entitled *Hayatboyu/Lifelon* and currently working on a few international, first feature film-projects. Kaliber Film productions have screened at international film festival such as Berlin, Locarno, Toronto, Rotterdam, Istanbul, IDFA, Cinekid among others.

Current Status

MNK Boy has already received a development grant from the Turkish General Directorate of Cinema and we have applied for funding to the Netherlands Film Fund. We are also investigating suitable writer labs.

Aims at the HFM Co-Production Platform

Our aim is to find co-producers, funders and distributors from (preferably) Belgium, Germany, France or Scandinavia. To attach an international sales agent who will work together with us to package and close the financing. Additionally positioning the film on the marketplace as an artistic and commercially viable film.



Mete Gümürhan



Sibel Altınbaş



Bas Broertjes



Aydin Dehzad

Director

Mete Gümürhan

Producers

Aydin Dehzad

Bas Broertjes

Screenwriters

Sibel Altınbaş

Mete Gümürhan

Based on

An original screenplay

Language

Turkish, Dutch

Genre

Coming of age

Format

4K

Running time

90 minutes

Target audience

8-13 with parents and grandparents

Total budget

€2.000.000

Total budget in place

€200.000

Partners attached

Turkish General

Directorate of Cinema

Present at HFM Co-Pro

Sibel Altınbaş

Bas Broertjes

Aydin Dehzad

Mete Gümürhan

Contact

Aydin Dehzad and Bas Broertjes

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Shards of Us

Lage Zwaluwe

Submarine (The Netherlands)

Youthful dreams and convictions are shattered when the Second World War breaks out. When two childhood sweethearts meet again after the war, all their heroic deeds have been tainted by darkness.

Synopsis

It's 1946, a year after the end of WW2. In a cemetery, 28 year-old VICTOR makes his way to the grave of his friend and hero Chris. He passes a woman, ESTHER (27). They almost pass as strangers, but then realise that the adult they just passed was actually their childhood sweetheart... The former lovers sit down on a bench to recover from the shock of this unexpected reunion.

A village called Lage Zwaluwe, seven years before. Victor is the heart of a small group of friends: himself, Esther, CHRIS and Victor's younger cousin GEERT. Talking about Germany just troubles the waters in their close-knit group. Jewish Esther had to flee Germany and Geert feels guilty because his father is a member of the Dutch national socialist party.

Then war breaks out. Victor and Chris are both drafted into the army. In the heat of battle they run for their artillery, but their battery turns out to have been sabotaged. In the chaos, the boys lose each other and are not reunited until the capitulation, several days later. Victor feels ashamed, because he hears that Chris fought for his country, in stark contrast to himself. Meanwhile, Esther withdraws more and more because of the ever-increasing number of anti-Jewish laws. The group of friends is slowly falling apart.

Shards of Us is the ultimate coming-of-age story: just at the time when your life is supposed to begin in earnest, the world is suddenly repainted in black and white, and everything becomes either good or evil. But in the end it turns out there is a bewildering range of hues in-between. Your motives and acts of heroism are perhaps not as pure and clear-cut as you thought and so you must re-evaluate your image of yourself and the people around you.

Director's Statement

De Graaf's atmospheric novel is tremendously exciting. It's about a group of young people who are making the transition to adulthood, full of dreams and beliefs, trembling with youthful fervour and passion. And then war. What do you do? Do you run? Hide? Are you forced to fight? Or do you collaborate to save your skin? Suddenly there is an enemy and this enemy is Evil, so anything that turns against it must therefore be good.

What do you do when the world is suddenly divided into black and white, when of course reality is much more complex? Because you might want to fight but are not able to, for whatever reason. What if you want to stay, but everyone says it is better to run? Or what if your friends want to join the resistance, but you must protect your family who are collaborating with the enemy? There is a lot of mileage in this story.

Director's Profile

Erik de Bruyn's first feature *Wild Mussels* was the opening film at the Netherlands Film Festival 2000. Nominated for Best Script and Best Actor, it received the Dutch Film Critics Award for Best Film, the Russian Film Critics Award and the Youth Award for Best Film. He is also known for *Nadine* and *The President*. He also directed several short films such as *The Witness*, which was nominated for a Golden Calf 2006 for Best Short and winner of the Best Short Film Award of the Italian Republic, International Film Festival Montecatini. He has recently completed his fourth feature film *J. Kessels*, which has again been selected as the opening film for the Netherlands Film Festival (2015).



Production Company / Producer's Profile

Submarine is an Amsterdam-based production studio that produces feature films, documentaries, animation and transmedia. Submarine has established itself as an innovative company, mixing traditional and interactive storytelling, all with an international focus. The company works with talented and acclaimed directors who explore the boundaries of the moving image.

Submarine co-managing directors Femke Wolting and Bruno Felix are experienced in bringing together international co-productions, and collaborating with co-producers, broadcasters and distributors from around Europe and the United States including VPRO, BBC, HBO, ZDF, Arte, Channel 4 and many others. Submarine's productions regularly premiere in competitions of major international film festivals and have received numerous awards, including the Prix Europa, NHK Japan Prize, Peabody Award, International Emmy Award and the SXSW Interactive Award.

Current Status

Writing treatment. Development.

Aims at the HFM Co-Production Platform

To find co-producers, broadcasters, sales agent and distributors.



Erik de Bruyn



Philip Delmaar



Femke Wolting



Bruno Felix

Director

Erik de Bruyn

Producers

Bruno Felix
Femke Wolting

Screenwriter

Philip Delmaar

Based on

The graphic novel
Scherven by
Erik de Graaf

Language

Dutch

Genre

Animation

Format

2D

Running time

80 minutes

Target audience

Young adult



Janneke van de Kerkhof

Total budget

€2.500.000

Total budget in place

€22.942 (dev. budget)

Partners attached

AVROTROS

Running time

Netherlands Film Fund

Present at HFM Co-Pro

Bruno Felix

Janneke van de Kerkhof

Contact

Bruno Felix, Femke Wolting
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Turn

KeyDocs (The Netherlands)

The phenomenal rise of gymnastic legend-turned-webcam girl Verona van de Leur.

Synopsis

The starting point in *Turn* is when heroine VERONA VAN DE LEUR announces her comeback. But after a torrid session of a gym exercise where time seems to stand still, we see what happens when instinct overcomes control, when heart wins over mind.

Verona lives without compromise, always accompanied by ROBBIE RADER, her lover/companion. She dares to think big, but practical matters stand in the way. Her work as a webcam girl, combined with the closed world of top sport leads to awkward situations: the mixture of sex and sport is explosive. During her training sessions she devises switching to a sport that just wants to get rid of its sex image: competitive pole-dance.

Gradually Verona's demons emerge. Through archive material and dramatized scenes, in which we gain an insight into the events that followed the abrupt termination of her career, including the emotional rift with her parents and her violent arrest leading to 72 days in prison, we follow Verona's attempts to deal with her past.

Vivid scenes show Verona reinventing herself before the cameras. But the more Verona reveals, the more her real life seems to be a blur. The film shows the many arenas in which people circling around her, like vultures, projecting their shadows onto her. On the circuit with her motocross team, in the webcam studio populated by colourful models, and in sport halls among athletes and coaches: a motley collection of people that enable me to follow Verona and her inexorable sense of logic, and to provide the essence of the film.

The camera zooms in, the pressure increases, showing Verona seconds after the pose, in the sweaty dressing rooms, mired in the mud: has Verona defeated her demons?

Director's Statement

For years I have been fascinated by aggression, the energy we use to protect ourselves, to survive and to reproduce: a primal form of behaviour that lies at the root of our greatest emotions. If aggression escapes it can result in great victories, but it is also a driving force behind the actions we'd rather forget, things we do out of naivety, revenge, honour, or because we simply are not capable of doing otherwise. Verona's life is soaked in that primal energy. We see this in the physical challenge at the heart of sport, originally a showdown for survival. We see Verona's seductiveness, but where physical sex is kept at a safe distance by the use of the webcam. On the other hand, we see aggression around Verona, intensified by the machines of the male-dominated motocross circuit. The taboo of sex in women's sports is a rich topic for film.

Director's Profile

Bea de Visser's work touches different disciplines: film, performance and installation. She develops narratives balanced between documentary and fiction. She studied monumental art and painting at the Academies for Visual Arts in Breda and Rotterdam. She started her career as a sound and performance artist in the trendy club scene and was artist in residence at the Rijksakademie van Beeldende Kunsten in Amsterdam (1993-1995). Her installations and films are screened and exhibited in museums, festivals and galleries worldwide. She is lecturer at Audiovisual Media and Writing for Performance at the HKU University for the Arts Utrecht.

Production Company / Producer's Profile

KeyDocs (2009) is a leading production company for documentary in Amsterdam, led by Janneke Doolaard. Under her guidance the artistic vision of the filmmaker holds a central position. After studying history, Janneke initiated in 2001 a section for documentaries at Oscar winning Egmond Film & TV - that became part of Eyeworks Film & TV Drama in



Bea de Visser



Janneke Doolaard

2006 - and produced several ground breaking documentaries for cinema and television. KeyDocs focuses on documentaries that combine relevant subjects with an original visual style. KeyDocs also maintains close collaborations with broadcasters and benefits from the excellent international network of its founders, producers Janneke Doolaard, Hanneke Niens and Hans de Wolf.

Recent releases: *Erbarme Dich*, feature by Ramon Gieling, 2015, Chrystal Film Award for box office success; *Storming Paradise* by Floor van der Meulen, 2014, Nomination Best Program TV Beelden; *Alice Cares*, feature by Sander Burger, 2015, Eureka Award 2015.

Current Status

We are still working on the development of the project - partly financed - and looking for (financial) partners.

Aims at the HFM Co-Production Platform

We are looking for a 2 or 3-party co-production in Belgium, Germany, Luxembourg or the Czech Republic. Locations will likely be in the Netherlands and Prague. Main characters, to be cast in the Netherlands and Belgium, are Dutch and Czech.

Previous work available on Festival Scope

The short film *Mama Superfreak* (2009) by Bea de Visser, produced by Anotherfilm.

Director

Bea de Visser

Producer

Janneke Doolaard

Screenwriter

Bea de Visser

Based on

An original screenplay

Language

Dutch

Genre

Documentary with fiction elements

Format

HD

Running time

80 minutes

Target audience

Female 18-34 & 35-49

Total budget

€410.000

Total budget in place

€72.353

Partners attached

Dordrechts Museum
dKC - Dienst Kunst en Cultuur Rotterdam
Anotherfilm

Present at HFM Co-Pro

Janneke Doolaard
Bea de Visser

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Unknown Family

Rinkel Film (The Netherlands)
Itaca Films (Mexico)

Out of a sense of duty Nina travels to Mexico to attend her Mexican father's funeral but she is kidnapped and held for ransom by her half-siblings. Despite tensions, they grow as close as a real family.

Synopsis

Dutch NINA NÚÑEZ (28) is told her Mexican father ANTONIO, whom she hasn't seen since she was 3 years-old, has passed away. Nina isn't really shaken by the news - as someone raised by a single mother she has learned that it's everyone for themselves, and she doesn't care too much for family.

Yet she travels to Mexico, to discover her father lived in a slum called Iztapalapa. At the funeral she is casually introduced to Antonio's other children: GABO (17), RAFA (14), ROMINA (10) and LUCHO (7). It's a great shock; these grimy-looking boys and girl are her half-brothers and half-sister, who she never knew existed.

After the ceremony she discovers that her iPhone has been stolen by one of the brothers. When going by their house to demand it back, the unpredictable Rafa puts a gun to her head. It is the beginning of a kidnap attempt by two boys wholly inexperienced in such matters. Gabo and Rafa set the ransom at 500.000 pesos (€ 30.000). Aren't they just as much entitled to a future as their Dutch sister?

During this special 'family gathering' relationships are put under immense strain, and everything is changed. Torn between disgust and compassion, Nina vainly tries to escape the situation but a thick layer of pride, self-interest and cultural difference

must first be cast aside. She slowly comes to realize that Rafa, her addict brother, Romina, her sister in the throes of adolescence, and Gabo, desperately trying to be both father and mother, are her family.

What follows is an enduring family drama that will not only transform Nina's world view but that of the audience as well.

Director's Statement

I spent almost a year in Buenos Aires to direct a TV-series. To get a better understanding of the country's poverty I did volunteer work with children in a slum. I witnessed how they had to live day by day, one moment cheerful, the next resigned to their fate. I discovered how outwardly healthy children were really orphans or victims of abuse. And I saw how cruel and calculating they could be to survive.

How alien actually are the slums to us? Most Western families are a mix of cultures. What happens when you find out your own half-brothers and half-sister are slum-dwellers? We're all family. This film goes beyond the limitations of TV-shows like *Find my Family*. The urgency of the story's subject combined with the suspense of a kidnap-plot, make this a project in the tradition of *Babel*, *Amores Perros*, and *Cidade de Deus*: relevant cinema for a worldwide audience.

Director's Profile

After graduating from the Netherlands Film Academy in 1984, Ron Termaat directed several television series such as *Westenwind*, *Lieve Lust*, *Julia's Tango* and *Dokter Deen*. For Shorts! he directed and wrote *Salt Battle* (2001) and directed *Bad Luck* (2002). Ron directed, produced and wrote the feature film *Guts* (1999), which garnered the Grolsch Award at the Netherlands Film Festival. He also directed *Don't Touch My Children* (2010) which won the Audience Choice Award and the Outstanding Performance Award for actress Karina Smulders at Stony Brook Film Festival in New York. The TV film *Chopsticks* (1995) was awarded the Prix Europe.

Production Company / Producer's Profile

Founded in 1997 by producer Reinier Selen, Rinkel Film is an independent film production company located in Amsterdam.



Ron Termaat



Heleen Suèr



Jelle Nesna



Reinier Selen

Our philosophy is to produce high quality, character-driven feature films and television drama, often inspired by true stories, and always in collaboration with (international) co-producers.

Selen's first film, the critically acclaimed short *The Bicycle*, was released in 1997. Since then, Rinkel has produced a dozen feature films, such as *Backslide*, *Nothing Personal*, *Süskind* and *Cool Kids Don't Cry*, that have solidified Rinkel's reputation inside and outside of the Netherlands.

In 2014 Rinkel Film released three new feature films: *Accused*, *Love Eternal*, and *Secrets of War*. *Accused* made it to the shortlist of the Academy Awards for Best Foreign Language Film while *Secrets of War* premiered in Toronto International Film Festival. In 2015, Rinkel is focusing on the production of two new feature films: *A Real Vermeer* and *Rafaël*.

Current Status

Development, writing script.

Aims at the HFM Co-Production Platform

To present *Unknown Family* to financiers and other decision-makers, both in the Netherlands and internationally. We believe this project to have a strong international appeal and aim for a cross border distribution basis in which we would like to involve international partners as early as possible.

Previous work available on Festival Scope

The feature film *Don't Touch My Children* (2010) by Ron Termaat, produced by Talent United.

Director

Ron Termaat

Producers

Reinier Selen

Joceline Hernández

Creative Producer

Jelle Nesna

Screenwriters

Heleen Suèr

Adrian Zurita

Based on

An original screenplay

Language

Dutch, English, Spanish

Genre

Drama

Format

Alexa

Running time

90 minutes

Target audience

24-35 male and female

Total budget

€1.400.000

Total budget in place

€35.000

Partners attached

The Netherlands Film Fund

Present at HFM Co-Pro

Jelle Nesna

Reinier Selen

Heleen Suèr

Ron Termaat

Contact

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Waltzing Matilde

BosBros (The Netherlands)

A comedy/action, rock'n'roll road-movie about a student who stumbles into a ring of drug-dealing thugs and rescued by a group of free-spirited, wandering carpenters, the Wandergesellen.

Synopsis

The WANDERGESELLEN really do exist. They are construction workers, moving from one town to another, like cowboys - but without a horse, like bikers without a motorcycle. A practice originating in Germany, they also go *auf die Walz* - on the road in England and Australia. The Australian national anthem is even named after them: *Waltzing Matilda*. Recently a group of these journeymen, or Wandergesellen, was spotted in Amsterdam. They are rugged types, farmers' sons who can hold their own and know how to use their fists if necessary. Their costume is tough in a romantic way (top hats!) and they have a lifestyle and code which are both old-fashioned and rock & roll. For instance: they are not allowed to return home for three years and meanwhile must do without telephone, computer or car. They walk. They are free agents - they live in the extreme.

In this action-comedy a band of nonconformist Wandergesellen take MICHA under their wing: a naïve boy who's gotten himself in quite a lot of trouble during a criminal escapade. And his problems soon become their problems... So they have to hook it, go *auf die Walz*, with Micha tagging along undercover. It's the beginning of an unconventional road-movie across the Netherlands, our friends leaving a trail of unintentional destruction in their wake: dented cars, collapsing buildings, explosions, hails of bullets, and broken hearts.

Director's Statement

Waltzing Matilde must become a broad action-comedy. A story that, in tone, will have a touch of the cartoonish about it, while concealing a good heart. Where eccentric characters seem, surreptitiously, to be even more eccentric. In which the majority of the jokes will be politically incorrect and the action sequences will be disproportionately large on screen. In which the ridiculous will become even more ludicrous. Why? Simply for the reason that teenagers (including myself) usually enjoy this immensely. In short: a film full of guilty pleasures. And, secretly, maybe because in my (modest) opinion, there are still too few 'sophisticated' action-comedies from our home ground adorning the cinema screens.

Director's Profile

Bobby Boermans has the necessary original and creative touch needed for this film. Bobby attended the Dutch Film Academy and the prestigious American Film Institute. There he studied directing under the direction of Michael Mann, David Fincher, Luc Besson, Christopher Nolan and George Lucas. Bobby has an innovative approach to directing, using new platforms for the exploitation of content. He directed the first film in the world (APP) involving two screens at once: the cinema screen and the mobile phone screen, so this film was intended to be enjoyed on both screens. He also directed *Claustrofobia*, the first Dutch feature especially made for online release. Bobby is a young director that targets a young audience with the right means and medium. This is why Bobby Boermans is the right match for *Waltzing Matilde*, an original story that speaks to modern and young people.

Production Company / Producer's Profile

25 years ago BosBros was founded by Burny Bos. At that point Burny had already achieved great appreciation for his contribution to and professionalisation of children and youth television in the Netherlands. Burny's roots lie in writing children's books. He wrote a total of about 40 books, all published by Publisher Leopold. Like his idol Annie M.G. Schmidt he proclaims 'cheerful anarchism' in all his work as well as a constant struggle against the 'stay-clean-and-act-normal' syndrome of adults.



Bobby Boermans



Burny Bos

His passion for literature goes along with a great sense of what works well on television and radio. Since 1975 this has resulted in groundbreaking and hugely popular television and radio programs. Almost all his films have become blockbusters. Burny not only knows how to make successes of the Annie M. G. books. He also is responsible for masterpieces like *The Horror Bus*, *Alfie the Werewolf*, *Queen of Amsterdam* and *Sickos*. They are all timeless, high quality films.

In September 2014 the Secretary of State Mr. Dekker awarded Burny Bos the Golden Calf for the Culture Prize for his entire oeuvre. This is the highest cinema award in the Netherlands.

Current Status

Still in development phase, we are currently working on the script. We received funding from the Netherlands Film Fund for the treatment and slate funding from Creative Europe for script and project development. We are researching possibilities to co-produce with Germany and perhaps Denmark.

Aims at the HFM Co-Production Platform

We're looking for financiers, foreign co-producers, distributors and a sales agents.

Director

Bobby Boermans

Producer

Burny Bos

Screenwriter

Barbara Jurgens

Based on

An original screenplay

Language

Dutch, English, German

Genre

Road movie, action
comedy

Format

HD

Running time

90 minutes

Target audience

18-24 years

Total budget

€3.500.000

Total budget in place

€51.110

Partners attached

Netherlands Film Fund
development funding
Creative Europe Slate
funding

Present at HFM Co-Pro

Bobby Boermans
Burny Bos

Contact

Burny Bos

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MY NAME IS EMILY HFM CO-PRO 2013



BETWEEN THE DEVIL AND THE DEEP HFM CO-PRO 2013

Previous Departures from HFM Co-Pro (as of August 2015)

2014

In post-production

DEW (Denijal Hasanovic), Skorpion Arte, Poland

UPSTREAM (Marion Hänsel), Man's Films Productions, Belgium

In production

I WANT TO BE LIKE YOU (Konstantin Bojanov), Multfilm, Bulgaria

PRETENDERS (Vallo Toomla), Amrion Production, Estonia

TONIO (Paula van der Oest), NL Film and TV, The Netherlands

In pre-production

SOMETHING USEFUL (Pelin Esmer), Sinefilm, Turkey

TACIT WISDOM (Saara Cantell), Periferia Productions, Finland

Financing

HAIRDRESSER'S SALON BEATRIX (Mischa Kamp), BosBros, The Netherlands

HIGH DIVE (Adam Csaszi), Focusfox, Hungary

LITTLE PARADISE (Philipp Döring), Weydemann Bros., Germany

MY ROMANTIC HISTORY (Keri Collins), Magnified Pictures, UK

PARI (Siamak Etemadi), Heretic, Greece

PLAYBOY PRIEST (Arne Toonen), Rinkel Film, The Netherlands

THE INCONVENIENCE (Benito Zambrano), Talcual / La Claqueta / Tito Clint Movies, Spain

TO ALL NAKED MEN (Bassam Chekhes), Column Film, The Netherlands

In development

10 SONGS FOR CHARITY (Karin Junger), De Productie, The Netherlands

A SHINING FLAW (Erwin Olaf), Eyeworks Film & TV Drama, The Netherlands

EGG, FLOUR AND SUGAR (Thérèse Ahlbeck), Tiny Lumberjack, Sweden

FORBIDDEN LOVE (Nicole van Kilsdonk), Waterland Film, The Netherlands

GOOD GAME WELL PLAYED (Olena Fetisova), Interfilm Production Studio, Ukraine

TRADE (written by Mark O'Halloran), Roads Entertainment, Ireland

2013

Completed

ABSOLUTION (Petri Kotwica), Vertigo Production, Finland

- Released in 2015

BETWEEN THE DEVIL AND THE DEEP (Heinrich Dahms), Buzzmedia Network, The Netherlands / South Africa - Released in 2015

DO YOU LOVE ME (Lina Luzyte), Just a moment, Lithuania - Release TBA

EISENSTEIN IN GUANAJUATO (Peter Greenaway), Submarine, The Netherlands - Berlinale 2015, Competition

MY NAME IS EMILY (Simon Fitzmaurice), Kennedy Films / Newgrange Pictures, Ireland - Galway Film Fleadh 2015, Opening Film

In post-production

A QUIET PASSION (Terence Davies), Hurricane Films, UK

WRECK IT! (Max Zähle), Tamtam Film, Germany

In production

ALBUM (Mehmet Can Mertoglu), Kamara, Turkey

HEARTSTONE (Gudmundur A. Gudmundsson), FRÆ films, Iceland

In pre-production

LA HOLLANDESA (Marleen Jonkman), Smarthouse Films, The Netherlands

MONK (Ties Schenk), Viking Film, The Netherlands

Financing

GOD'S LEGS (written by Fran Araújo), Imval Producciones, Spain

In development

EXOTIC PICTURES (Edwin), Babibutafilm, Indonesia

PASSING CLOUDS (Tatiana Korol), Wostok / Scala Productions, UK



EISENSTEIN IN GUANAJUATO HFM CO-PRO 2013



ABSOLUTION HFM CO-PRO 2013

PIGS IN THE WIND (Stergios Paschos), Marni Films, Greece
 THE BURNING BRIDGES (Pablo González), La Mer a Boire Productions, France
 THE FEAR OF GOD (Simon de Waal), In production Star Film, The Netherlands
 WITCH OF THE FENS (Thijs Schreuder), Fu Works, The Netherlands

On hold

KAI (Oleg Sentsov), CryCinema, Ukraine

2012

Completed

IN THE HEART (Nicole van Kilsdonk), Waterland Film, The Netherlands - Film Festival Oostende 2014
 J.KESSELS (Erik de Bruyn), CTM LEV Pictures, The Netherlands - NFF 2015, Opening Film
 MOTHERLAND (Senem Tüzen), Yeni Sinemacilar / Tato Film / Zela Film, Turkey - Venice 2015, Critic's Week
 PARADISE TRIPS (Raf Reyntjens), Caviar Films, Belgium - NFF 2015
 SEE NO EVIL (Jos de Putter), Dieptescherpte, The Netherlands - Rotterdam 2014
 THE FATHER (Artur Urbánski), Wytwórnia Filmów Dokumentalnych i Fabularnych, Poland - "Młodzi i Film" Festival 2015
 THE LAMB (Kutlug Ataman), The Institute for the Readjustment of Clocks, Turkey - Berlinale 2014, Panorama
 TRESPASSING BERGMAN (Jane Magnusson, Hynek Pallas), Gädda Five, Sweden - Venice 2013, Venezia Classici

In post-production

DUST CLOTH (Ahu Öztürk), Ret Film, Turkey
 EUROPE'S BORDERLANDS (Jakob Preuss), Weydemann Bros., Germany

In production

PILGRIMAGE (Brendan Muldowney), SP Films, Ireland

Financing

IN FROM THE COLD (Martin Krejci), Rinkel Film, The Netherlands / Stink London, UK / Dawson Productions, Czech Republic
 INTO THE BLUE (Jaap van Heusden), IJswater Films, The Netherlands

In development

DEATH OF A SALARYMAN (Adrian Sitaru), Vernon Films, UK

2011

Completed

45 MINUTES TO RAMALLAH (Ali Samadi Ahadi), brave new work film productions, Germany - Montreal 2013
 ALL CATS ARE GREY (Savina Dellicour), Tarantula Films, Belgium - Montreal 2014
 BLACK DIAMOND (Arthur Harari), Les Film Pelleas, France - Release TBA
 CULTURE FILES (Various), Gebreuder Beetz Filmproduktion, Germany - Released in 2013
 KORSO (Akseli Tuomivaara), Bufo, Finland - Edinburgh 2014
 TENDERNESS (Marion Hänsel), Man's Film Productions, Belgium - Rotterdam 2013
 THE BLUE WAVE (Merve Kayan, Zeynep Dadak), Bulut Film, Turkey - Berlinale 2014, Generation 14plus
 THE ONLY SON (Simonka de Jong), IDTV Docs, The Netherlands - IDFA 2012
 YOZGAT BLUES (Mahmut Fazil Coskun), Hokus Fokus Film, Turkey - San Sebastian 2013

Financing

CLOUDBOY (Meikeminne Clinckspoor), Bulletproof Cupid, Belgium
 HEINZ THE MOVIE (Piet Kroon), BosBros, The Netherlands



THE FATHER HFM CO-PRO 2012



J. KESSELS HFM CO-PRO 2012

© KRIS DEWITTE

THE BOOK OF EVERYTHING (Ineke Houtman), Eyeworks Film & TV Drama, The Netherlands

THE RANGER (PJ Dillon), Fastnet Films, Ireland

In development

YOUNG BOYS (Linnea Roxenheim), Stellanova Film, Sweden

2010

Completed

A LONG STORY (Jorien van Nes), Circe Film, The Netherlands - NFF 2013, Competition

LIFE ACCORDING TO NINO (Simone van Dusseldorp) Family Affair Films/Waterland Film & TV, The Netherlands - Cinekid 2014, Opening film

LIFE? OR THEATRE? (Frans Weisz), Quintus Films, The Netherlands - IDFA 2011

LIKE THE WIND (Marco Simon Puccioni), Intel Film, Italy - Rome 2013

RAT KING (Petri Kotwica), Making Movies, Finland - Released in 2012

RUN AND JUMP (Steph Green), Samson Films, Ireland - Tribeca 2013

THE AFTERMATH (Wladyslaw Pasikowski), Apple Film Production, Poland - Gdynia 2012

THE BAG OF FLOUR (Kadija Saidi Leclere), La Cie Cinématographique Européenne, Belgium - Tanger 2012

THE REAPER (Zvonimir Juric), Kinorama, Croatia - Toronto 2014, Contemporary World Cinema

THE SKY ABOVE US (Marinus Groothof), LEV Pictures, The Netherlands - Rotterdam 2015 (IFFR Live)

WHAT RICHARD DID (Lenny Abrahamson), Element Pictures, Ireland - Toronto 2012, Contemporary World Cinema

In pre-production

THE TRAIN STATION (Mohamed Al-Daradji), Human Film, UK

In development

INTO THE FLAME (Sander Burger), NFI Productions, The Netherlands

THE LYING DUTCHMAN (Ulrike Grote), Fortune Cookie Filmproduction, Germany

2009

Completed

À PERDRE LA RAISON (Joachim Lafosse), Versus Productions, Belgium - Cannes 2012, Un Certain Regard

ATLANTIC. (Jan-Willem van Ewijk), Augustus Film, The Netherlands - Toronto 2014

COME TO MY VOICE (Hüseyin Karabey), A-Si Production, Turkey - Berlinale 2014, Competition Generation 14plus

CORNEA (Jochem de Vries), NFI Productions, The Netherlands / Riva Films, Germany - NFF 2014, Competition

HEAVEN ON EARTH (Pieter Kuijpers), Pupkin Film, The Netherlands - Released in 2013

LIZA, THE FOX-FAIRY (Károly Ujj Mészáros), Filmteam, Hungary - Fantasporto 2015

MISTER JOHN (Christine Molloy/Joe Lawlor), Samson Films, Ireland - Edinburgh 2013

MY BROTHER THE DEVIL (Sally El Hosaini), S Films, UK - Sundance and Berlinale 2012

MY BROTHERS (Paul Fraser), Treasure Entertainment, Ireland - Galway Film Fleadh 2010

THE INNER ZONE (Fosco Dubini), Dubini Filmproduktion, Germany - Switzerland - Released in 2012

THE TRAKL AFFAIR (Michael Ginthör), Blofeld Film, Austria

THE STATE OF SHOCK (Andrey Kosak), Vertigo/Emotion Film, Slovenia - Slovenian Film Festival 2011

THE UNSAVED (Igor Cobileanski), Saga Film, Romania - Karlovy Vary 2013



IN THE HEART HFM CO-PRO 2012



PARADISE TRIPS HFM CO-PRO 2012

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In production

MY FATHER'S GARDEN (Ben Sombogaart), NL Film & Television, The Netherlands

In pre-production

THE FROG (Elmir Jukic), Refresh Production, Bosnia and Herzegovina

In development

MR. LU'S BLUES (Maria von Heland), 27 Films Production, Germany

2008

Completed

BEYOND (Pernilla August), Hepp Film AB, Sweden - Venice 2010, Critic's Week

BULLHEAD (Michael R. Roskam), Savage Film, Belgium - Berlinale 2011, Panorama

INVASION (Dito Tsintadze), Twenty Twenty Vision Filmproduktion, Germany - Munich 2012

ISZTAMBUL (Ferenc Török), Uj Budapest Filmstudió, Hungary - Dublin 2010

OUR GRAND DESPAIR (Seyfi Teoman), Bulut Film, Turkey - Berlinale 2011, Competition

PLAYOFF (Eran Riklis), Topia Communications, Israel - Released in 2011

SHANGHAI BELLEVILLE (Show-Chun Lee), Clandestine Films, France - Released in 2011

SHOCKING BLUE (Mark de Cloe), Waterland Film & TV, The Netherlands - Rotterdam 2010

SOMEWHERE TONIGHT (Michael Di Giacomo), Column Film, The Netherlands - Karlovy Vary 2011

SON OF BABYLON (Mohamed Al-Daradji), Human Film, United Kingdom - Berlinale 2010, Panorama

SONNY BOY (Maria Peters), In production Star Film Production, The Netherlands - Stony Brook New York 2011

THE RUNWAY (Ian Power), Fastnet Films, Ireland - Galway Film Fleadh 2010

THE SNOW QUEEN (Marko Räädt), F-Seitse, Estonia - Released in 2010

URSUL / THE BEAR (Dan Chisu), Libra Film, Romania - Transilvania 2011

Financing

SEEING CHRIS (Tom Cairns), Newgrange Pictures, Ireland

2007

Completed

ADRIENN PÁL (Ágnes Kocsis), Print KMH, Hungary - Cannes 2010, Un Certain Regard

DUSK (Hanro Smitsman), Corino Film, The Netherlands - NFF 2010

THE FLOWERS OF KIRKUK (Fariborz Kamkari), Farout Out Films, Italy - Rome 2010

THE GREAT KILAPY (Zézé Gamboa), David & Golias, Portugal - Toronto 2012

THE HAPPIEST GIRL IN THE WORLD (Radu Jude), Hi Film Productions, Romania - Berlinale 2009, Forum

KURAI, KURAI, TALES WITH THE WIND (Marjoleine Boonstra), Volya Films, The Netherlands - NFF 2014

MILO (Berend Boorsma & Roel Boorsma), Fu Works, The Netherlands - Giffoni 2012

OB IHR WOLLT ODER NICHT (Ben Verbong), Elsani Film, Germany - Released in 2009

SHIRLEY - VISIONS OF REALITY (Gustav Deutsch), KGP

Kranzelbinder Production, Austria - Berlinale 2013, Forum

SUPERNOVA (Tamar van den Dop), Revolver, The Netherlands - Berlinale 2013, Generation Kplus



MOTHERLAND HFM CO-PRO 2012



THE SKY ABOVE US HFM CO-PRO 2010

TOMORROW WILL BE BETTER (Dorota Kedzierzawska), Kid Film Sp Zoo, Poland - Berlinale 2011, Generation Kplus
 TONY 10 (Mischa Kamp), Lemming Film, The Netherlands
 - Released in 2012
 WAKE WOOD (David Keating), Fantastic Film, Ireland
 - Lund Fantastic Film Festival 2009

2006

Completed

BON APPÉTIT (David Pinillos), Morena Films, Spain - Malaga 2010
 CHRISTMAS STORY (Juha Wuolijoki), Diadik GmbH, Germany
 - Sarasota 2008
 HERE AND THERE (Darko Lungulov), Media Plus, Serbia
 - Tribeca 2009
 INVOLUNTARY (Ruben Östlund), Platform Production, Sweden
 - Cannes 2008, Un Certain Regard
 LOVE AND OTHER CRIMES (Stefan Arsenijevic), Art & Popcorn, Serbia - Berlinale 2008, Panorama
 MISSION LONDON (Dimitar Mitovski), SIA Advertising, Bulgaria
 - Released in 2010
 MOSCOW NEVER SLEEPS (Johnny O'Reilly), Snapshot Films, Russia / Ireland - Release TBA
 NONO, THE ZIGZAG KID (Vincent Bal), BosBros, The Netherlands
 - NFF 2012, Opening Film
 PRACTICAL GUIDE TO BELGRADE WITH SINGING AND CRYING (Bojan Vuletic), Art & Popcorn, Serbia - Released in 2011
 SOME OTHER STORIES (Hanna Slak / Ivona Juka / Ines Tanovic / Marija Dzidzeva / Ana Maria Rossi), SEE Films, Serbia / Slovenia / Croatia / Bosnia and Herzegovina / Macedonia - Pula 2010
 SUMMER HEAT (Monique van der Ven), Zomerhitte BV / Mulholland Pictures, The Netherlands - Released in 2008
 SWCHWRM (Froukje Tan), Flinck Film, The Netherlands
 - Stockholm 2012

THE HOURGLASS (Szabolcs Tolnai), Art & Popcorn, Serbia
 - Serbian Film Festival 2007
 THE STORM (Ben Sombogaart), NL Film & Television, The Netherlands - Released in 2009
 TWO EYES STARING (Elbert van Strien), Accento Films, The Netherlands - Released in 2009
 ZERO (Pawel Borowski), OpusFilm, Poland - Busan 2009

2005

Completed

ALLEZ, EDDY! (Gert Embrechts), Manta Film, Belgium
 - Released in 2012
 ATLANTIS (Digna Sinke), Waterland Film & TV, The Netherlands
 - San Sebastian 2009
 BLACK BUTTERFLIES (Paula van der Oest), Riba Film, The Netherlands - Tribeca 2011
 IT'S HARD TO BE NICE (Srdjan Vuletic), Refresh Production, Bosnia and Herzegovina - Sarajevo 2007
 KINO LIKA (Dalibor Matanic), Kinorama, Croatia - Pula 2008
 NADINE (Erik de Bruyn), Rocketta Film, The Netherlands
 - NFF 2007
 PROJEKCIÓ (Tamás Buvári), Inforg Studio, Hungary
 - Released in 2006
 THE WAR IS OVER (Mitko Panov), Kamera 300, Switzerland
 - Rotterdam 2007

Financing

AMSTERDAM GOTHIC (Chris W. Mitchell), House of Netherhorror, The Netherlands



LIZA, THE FOX-FAIRY HFM CO-PRO 2009



MOSCOW NEVER SLEEPS HFM CO-PRO 2006

2004

Completed

MADONNAS (Maria Speth), Pandora Film Produktion, Germany
- Berlinale 2007, Forum
MAMAROSH (Moma Mrdakovic), Yalla Film Productions, France
- Moscow 2013
NIGHT RUN (Dana Nechustan), Waterland Film & TV,
The Netherlands - NFF 2006
THE WORLD IS BIG AND SALVATION LURKS AROUND
THE CORNER (Stephan Komandarev), RFF International, Bulgaria
- Karlovy Vary 2008
WINTER IN WARTIME (Martin Koolhoven), Isabella Films,
The Netherlands - Berlinale 2009
WOLFSBERGEN (Nanouk Leopold), Circe Films, The Netherlands
- Berlinale 2007, Forum

2003

Completed

BLIND (Tamar van den Dop), Phanta Vision Film, The Netherlands
- Giffoni 2007
DENNIS P. (Pieter Kuijpers), Pupkin Film, The Netherlands
- Released in 2007
DOTCOM (Luis Galvão Teles), Fado Filmes, Portugal
- Coimbra 2007
DUSKA (Jos Stelling), Jos Stelling Films, The Netherlands
- NFF 2007
EX-DRUMMER (Koen Mortier), CCCP, Belgium - Warsaw 2007
GUERNSEY (Nanouk Leopold), Circe Films, The Netherlands
- Cannes 2005, Director's Fortnight
HOUSE OF BOYS (Jean Claude Schlim), Delux Productions,
Luxembourg - Released in 2009
P.S. BEIRUT (Michael Shamberg), Yalla Film Productions, France
- TV series

REYKJAVIK-ROTTERDAM (Óskar Jónasson), Blueeyes Productions,
Iceland - Rotterdam 2010
THE HOUDINI GIRL (Kfir Yefet), Tomori Films, UK
- Released in 2013
THE RABBIT ON THE MOON (Jorge Ramirez Suarez), Beanca
Films, Germany - Berlinale 2005, Special
WHEN NIGHT FALLS (Ineke Houtman), Waterland Film & TV,
The Netherlands - NFF 2004
YOU BET YOUR LIFE (Antonin Svoboda), coop99 Filmproduktion,
Austria - Toronto 2005

2002

Completed

CALIMUCHO (Eugenie Jansen), Circe Films, The Netherlands
- Berlinale 2009, Forum
EEP! (Rita Horst), Lemming Film, The Netherlands - Berlinale
2010, Generation Kplus
FLORIS (Johan Nijenhuis), NL Film & Television, The Netherlands
- Released in 2004
HIDDEN FLAWS (Paula van der Oest), Filmproducties de Luwte,
The Netherlands - NFF 2004
JAM (Lieven Debrauwer), K-Line, Belgium - Venice Days 2004
SOUTH (Martin Koolhoven), Isabella Films, The Netherlands
- Vancouver 2004
SPOON (Willem van de Sande Bakhuyzen), Lemming Film,
The Netherlands - Released in 2005
THE AVIATRIX OF KAZBEK (Ineke Smits), Isabella Films,
The Netherlands - Rotterdam 2010, Closing Film

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Brengt een uniek product naar Nederland:

NO RISK COMPLETE

- Productieverzekering
- Completion bond
- Cash flow-faciliteit

