



Hubert Bals Fund Plus

Guide January 2012





HUBERT BALS FUND

is supported by



Ministry of Foreign Affairs



Lions Club Rotterdam: L'esprit du temps

Contents

- 2 Hubert Bals Fund Plus**
- 4 Hubert Bals Fonds Plus selections**
- 6 Available projects**
- 42 Dutch production companies**

Hubert Bals Fund Plus

The Hubert Bals Fund (HBF) of the International Film Festival Rotterdam supports filmmakers from developing countries with contributions in the stages of script development, post-production and distribution. Annually between 20 to 40 filmproductions are realised with the support of the HBF. In order to stimulate Dutch producers to get involved in international co-productions, and to support HBF projects in the stage of actual production as well, the Netherlands Film Fund (Nederlands Film Fonds) and the HBF set up the Hubert Bals Fund Plus programme.

Approximately half of the films realised with support of the HBF, are made in cooperation with European co-producers. The International Film Festival Rotterdam would like to offer Dutch producers the opportunity to participate in international and artistically acclaimed productions through the extensive network of the HBF.

As of 2006, the Netherlands Film Fund has made annually 200.000 Euro available for the HBF Plus. Applications can be granted with a maximum of 50.000 Euro for a HBF project, which already received script and project development support, co-produced by a Dutch producer.

This publication contains all eligible HBF supported projects, as well as all eligible Dutch production companies.

Conditions

- the project should have previously received support by the HBF in the stage of Script and Project development
- the project should have a Dutch producer attached
- the project should be submitted by the Dutch producer
- 50 % of the contribution of the HBF Plus should be spent in the Netherlands
- the total budget of the film should not exceed 800.000 Euro

Applications shall be reviewed by the Hubert Bals Fund and the Netherlands Film Fund. The following criteria will be taken into account:

- the artistic quality of the project
- the track record of the director and attached producers
- the participation of the Dutch producer
- the financial plan of the project (there should be a strong possibility that the rest of the finance will be found)

In its annual selection the selection committee aims for a geographical balance. Please note that there is a strong preference for those projects that have other European co-producers attached.

Requested materials

- Updated synopsis
- Director's statement
- Script (in English)
- Budget
- Finance plan (listing the contributions of attached partners)
- Expenditure plan Dutch Producer
- Resume of the Director
- Company profile of the Dutch producer
- Company profiles of the other involved producers
- Production Schedule

Application deadlines

1 April 2012 and 1 October 2012



Hubert Bals Fonds Plus selections

2011

LEONES - Jazmín López - Argentina

Dutch producer: Lemming Film/Viking Film, Amsterdam

LA TERCERA ORILLA - Celina Murga - Argentina

Dutch producer: Waterland Film Amsterdam

IN WHAT CITY DOES IT LIVE? – Liew Seng Tat – Malaysia

Dutch producer: Volya Films, Rotterdam

THE BLUE WAVE – Merve Kayan and Zeynep Dadak - Turkey

Dutch producer: Family Affair Films, Amsterdam

2010

DE JUEVES A DOMINGO - Dominga Sotomayor - Chile

Dutch producer: Circe Films, Amsterdam

SOLO - Guillermo Rocamora - Uruguay

Dutch producer: Volya Films, Rotterdam

TANTA AGUA - Ana Guevara and Leticia Jorge - Uruguay

Dutch producer: IDTV Film, Amsterdam

VILLEGAS - Gonzalo Tobal - Argentina

Dutch producer: NFI Productions, Rotterdam

2009

40 DAYS OF SILENCE – Saodat Ismailova - Uzbekistan

Dutch producer: Volya Films, Rotterdam

ABRIR PUERTAS Y VENTANAS - Milagros Mumenthaler - Argentina

Dutch producer: Waterland Film, Amsterdam

OUR GRAND DESPAIR – Seyfi Teoman - Turkey

Dutch producer: Circe Film, Amsterdam

LOS ÚLTIMOS CRISTEROS – Matías Meyer - Mexico

Dutch producer: IDTV/Motel Films, Amsterdam

2008

AGUA FRÍA DE MAR – Paz Fabrega - Costa Rica

Dutch producer: Isabella Films, Amsterdam

BLACK AND WHITE PHOTOS – Shu Haolun - China

Dutch producer: IDTV/Motel Films, Amsterdam

FRICCION – Michel Lipkes - Mexico

Dutch producer: Waterland Film, Amsterdam

THE LIGHT THIEF – Aktan Arym Kubat - Kyrgyzstan

Dutch producer: Volya Films, Rotterdam

2007

LOS VIAJES DEL VIENTO - Ciro Guerra - Colombia

Dutch producer: Volya Films, Rotterdam

SALT OF THIS SEA - Annemarie Jacir - Palestina

Dutch producer: Augustus Film, Haarlem

JERMAL - Ravi L. Bharwani - Indonesia

Dutch producer: Motel Films, Amsterdam

GIGANTE - Adrian Biniez - Uruguay

Dutch producer: IDTV/Motel Films, Amsterdam

2006

MY MARLON AND BRANDO - Huseyin Karabey - Turkey

Dutch producer: IDTV/Motel Films, Amsterdam

CHNCHIK – Aram Shabazyan – Armenia

Dutch producer: Isabella Films, Amsterdam

BORDER – Harutyun Khatchatryan - Armenia

Dutch producer: Volya Films, Rotterdam

PRINCIPLES OF LIFE – Radu Jude - Romania

Dutch producer: Circe Films, Amsterdam



Available projects

The projects listed on the following pages all received Hubert Bals Fund support for their Script and Project development. Budgets and shooting dates are tentative.

7	As Close As Possible	25	The Liar's Dice
8	Basira	26	The Mud Woman
9	Beijing Time	27	Night Trains
10	Berina's Chakras	28	Red Spider Lily
11	Big Father, Small Father and Other Stories	29	The River's Bend
12	The Boda Boda Thieves	30	Rusty Hairpin
13	Bull Down!	31	The Seen and Unseen
14	Cactus Flower	32	Stormmaker
15	Ciego	33	They Call Me...
16	Conurbano	34	Twins
17	Los dólares de arena	35	Vanishing Point
18	Dream State	36	What's Your Religion
19	The Drummer	37	Where is My Home?
20	Du, Zooey, and Ma	38	While Waiting for You
21	Humidity	39	The Wife of the Man Who Eats Laser Beams
22	Instructions for Divorce	40	Wildlife
23	Jomo	41	World
24	King		



As Close As Possible

Original title: TAN CERCA COMO PUEDA

Director/Producer: Eduardo Crespo

Production country: Argentina

Contact: educrespo@gmail.com

Budget: US \$160.000

Expected shooting date: January 2012

Synopsis

Rodrigo, an 18 year old teenager, leaves his home for a while and decides to stay with his godfather Daniel, a man of about 45 years old, who has recently got a divorce.

Daniel, will spend his days alone, paying short visits to a woman who does fulfill him affectively and devoted to his daughters who do not visit him often. Rodrigo is trying to make up his mind and filling up the emptyness left by his friend's death due to a car accident.

Loneliness, companionship, fighting, embracing, family and friends. Those are the little details that make us want to get up every single day.

Director's statement

AS CLOSE AS POSSIBLE talks about family bounds, companionship, friendships, and those people we have close but sometimes forget to see, listen or touch.

On this first attempt, I will try to reinforce my point of view. I will put all my efforts to find something that moves and transforms me and everybody who takes part in the process.

AS CLOSE AS POSSIBLE is a movie about someone who looks and wants to touch, but is not allowed by the distance of the camera lens. The goal will be to find a way to pierce through it .



Basira

Director: Shahrbanoo Sadat

Producer: Marianne Slot

Production company: Slot Machine

Production country: Afghanistan/France

Contact: Slot Machine, Marianne Slot, 10 rue Sainte Anastase 75003

Paris, slotmachine@slotmachine.fr

Total budget: to be confirmed

Expected Shooting date: Autumn 2012

Synopsis

12 year old Basira really likes to go to school but she can't because she is a shepherd and she has to take people's sheep up the green mountains every day. On the other side of the mountain, in another village, there is an outdoor school. She goes everyday to sit behind the muddy wall and listens in secret to the lectures the old teacher gives, before teaching everything she has learned to her sheep. Every day, however, the sheep get into and mess up the class and, because of this, the teacher does not like her. And that's not her only worry: she is constantly beset with problems but doesn't understand why, until she finds the old teacher's spectacles and discovers that there is something wrong with her eyes. She realizes that she will need glasses if she is to become like the other pupils but, just then, the teacher appears to give her a beating. She escapes, but the students and the teacher strike out at the sheep instead and some of them get injured. The people of her village criticize her work and stop entrusting their sheep to her, and so she loses her job. She tries unsuccessfully to find

herself some glasses. One day she hears there are doctors giving free consultations at a roaming eye clinic in a neighboring village. She runs after the doctors' bus, but it is too far away already. She retraces her steps, and finds along the way a lot of lens-less broken spectacle frames. Then, she finds a good pair, and puts them on. As she watches the bus vanish into the mist, a tear falls from Basira's eye.

Director's statement

Most people in Afghanistan do not have access to medical services. People who live in the provinces have to go to the capital for treatment, but going to and fro from one province to another is not easy. They can't stray from the main road because the war is everywhere, so they have to take the long but safe way round and walk for up to 16 hours a day on mountain roads for a week or more, depending on how far they have to go. This is why they only go to the capital for very serious illnesses, and not minor ones (they believe) like those of the eye. According to a new report from WHO (the World Health Organization) more than one-and-a-half million Afghans have a serious eye problem, and one in three sufferers goes blind every hour. This statistic refers only to the people who actually make it to the sole eye clinic in Afghanistan, which is to be found in Kabul. It does not take into account the huge numbers of people with eye problems who never realize it. There are no statistics about them but we know there are a lot of them. This year, the WHO decided to send out roaming free eye clinics to some of the provinces of Afghanistan, but was unable to eradicate the problem because of issues surrounding doctor security. Just last August, the Taliban killed an entire eye clinic medical team of 10 people. It was not the first time they had killed doctors.

Beijing Time

Original title: BEIJING SHIJIAN

Director: Zhang Yuedong

Production company: Hu Tong Communication

Production country: China

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

Budget: to be confirmed

Expected shooting date: to be confirmed

Synopsis

Zhang Zhaohui and Zhou Yang are close friends. Zhou Yang has feelings for the beautiful Lin Jia, but Lin Jia is in love with Zhang Zhaohui, who in turn is planning to move abroad. With the help of Lin, Zhang manages to get his one-way ticket. He entrusts Lin to Zhou, and disregarding everything else shoves his way into the plane headed for Europe. Ten years later, Zhang returns hardly touched by time. Lin and Zhou have not married at all, but did become very wealthy. They live a decadent and incomprehensible life style. The places and people that were once so familiar to Zhang have entirely changed. Passé friendship and reignited love, topped off

with the confusion of identities: Zhang feels as if he is living in a story. Everything seems full of possibilities, but is also hard for him to take in. This world is no longer the one he recognizes. His hopes shatter one after the other, like a vulgar comedy gone mad. Absentmindedly, continuing flying becomes his only option to preserve his faith in life.

Director's statement

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



Berina's Chakras

Original title: BERININE AKRE

Director: Faruk Lon Arevi

Production company: SCCA/pro.ba

Production country: Bosnia and Herzegovina

Contact: Amra Bak i amo, SCCA/pro.ba,

+387 61 188 869, amra@pro.ba

Budget: 750.000 Euro

Synopsis

In Sarajevo, more than a decade after the war, a middle class, socialist family is gradually falling apart. Berina, a young artist, tries to cope both with her awakening sexuality and her mother Jasna's cancer and imminent death. The family cannot adapt to the way their life is changing, cannot face life without Jasna, but in fact they are already living as if Jasna was gone. Retracting into her own world, but surrounded by the family members she cannot communicate with, Berina, tries to save her mother's life the only way she knows – using magic, rituals and religion.

Director's statement

There has been a time when the life of my family was too painful for me to remember, but the images, moods and feelings just keep on coming back. I have started deliberately remembering, talking to my family members and constructing images to fill in the gaps. But, I want to preserve elliptical, fragmented time lines of my memories. Since it is all true, even the parts we call paranormal, unnatural, onyric or surrealistic, I realize that I need a certain free style approach, mixing document and fiction with authentic characters and locations, lots of improvisation with actors and a whole new approach to the script.

Big Father, Small Father and Other Stories

Original title: CHA VA CON VA...

Director: Phan Dang Di

Production companies: VBLOCK Media, Sudest Dong Nam

Production country: Vietnam

Contact: toilaohangdiep@gmail.com; rebeloftheneongod@gmail.com

Budget: 500.000 Euro

Expected Shooting date: July 2012.

Synopsis

Saigon, in the late 90s. Vu, a photography student, has just arrived from his hometown, renting a slum apartment with a roommate, Thang, who's his same age. The other tenants in the building are Mung, a street singer, and Vui her 11-year-old sister. Vu's father, Sau, occasionally visits. The lady of the house is Phung, who works as an accountant and a birth control coordinator for her precinct. Her current target is to persuade five men to apply for sterilization. Six months have passed and she hasn't convinced anyone to get snipped – her husband only beat her when she asked him – and she's put up her own money as a reward. Thang is a bouncer, pimp and low level heroin dealer, always gambling and constantly borrowing money from Vu, who has fallen for him. One night, Mung and her sister are attacked and Mung loses some teeth. Vui runs to get help from Vu and Thang but they can't beat the street thugs and wind up running away to Vu's hometown. Vu's father, Sau, welcomes his son home with a big party, but after seeing Vu kiss Thang while drunk, tensions reach a point where finally Vu and his crew must return to Saigon. After that Vu breaks off all contact with his dad. Six months later.

Thang needs to get out of town because he's in debt and scared for his life. He has no money so Vu introduces Thang to Phung and they both decide to get snipped for quick cash and then run away together. At the hospital, Thang goes outside for a smoke. "Are you scared?" Vu asks. Thang doesn't answer, but he never comes back from his cigarette.

Director's statement

This film is inspired by a true story I read in newspaper in 1996. It was a tough time for Vietnam, when the country was struggling with overpopulation and the consequences of the Asian economic crisis, around 1996-1998. In the story, many young, unemployed people chose to be sterilized for money. Are they so desperate they can't find another way to earn money? What makes them so easily deny the responsibility of being a father, which is so important in an Asian country like Vietnam? That question has obsessed me for 14 years. At that moment, I knew that I'd make a film based on this story, however I was such a young geek with no life experience that I had no idea of how to do it. As time went by, I got older and more tired. My youth was gone, spent in passionate nights, drinking days, pathetic moments looking up to the ceiling, desires, failures, bargains. The characters appeared with specific faces, voices, bodies, happiness, sadness and emptiness. I began to see them in the street, in public bars. I saw them sweating while carrying cargo up gangplanks. I saw them throwing up by the high tension pole in dark lanes. I saw them dancing crazily under the dazzling lights of a nightclub. Since my characters have been living before the film and they'd continue after the end of the film, so all I can say is that everything you see in the film is just a moment in their lives.



The Boda Boda Thieves

Original title: ABABI BA BODA BODO

Director: Donald Mugisha

Production companies: Switch Films, Deddac

Production countries: Uganda/South Africa

Contact: James Taylor, james600@eject.co.za,

www.switchfilms.withtank.com

Budget: 300.000 Euro

Expected shooting date: March 2012

Synopsis

When Goodman gets a job as a driver on a motorbike taxi or 'bodaboda', he feels like things are maybe finally going his way, until a gang of thieves robs him of his treasured motorbike. We follow Goodman and his son Abel on their quest through the city to find their 'boda-boda' and in the process gain an insiders view of urban Africa, it's underworld and the generation gap between urban migrants and their first generation children. The film is freely inspired by and an African homage to the classic Italian neo-realist film BICYCLE THIEVES.

Director's statement

Present day Africa has a very young demographic with almost 70 percent of the population aged below 30, therefore Abel's character is vital, he represents the future of Africa. The film is actually his journey and throughout Goodman and Abel's quest it is the son who makes up for the fathers failures. Abel's character injects pace, raga music and street culture into the film giving it youth appeal and marketability. THE BODA BODA THIEVES is a steady and lyrical 'hero's journey' film that speaks to the heart of African 'ubuntu' to tell a simple but unforgettable story.

Bull Down!

Original title: VALEU BOI!

Director: Gabriel Mascaro

Production companies: Desvia & Simio Filmes, Malbicho Cine

Production countries: Brazil/Uruguay

Contact: valeuboifilme@gmail.com, +55 81 81764489

Malbicho Cine +598 24809333, sandinosaravia@gmail.com,

www.malbichocine.com

Budget: 700.000 Euro

Synopsis

Amidst the arid landscape of the Northeast of Brazil, a festive event marks times gone by when cowboys prove their valor through the act of throwing a bull down to the floor with his tail. VALEU BOI! explores the universe of this festive event during which the protagonist, Jesse, a cowboy, tries to reconquer the seamstress and forro dancer Marli, who is currently dating George, also a textile worker. Marli, George and Jesse both work for a young entrepreneurial couple who have investments in a conglomerate of small businesses in the region. BULL DOWN! weaves a sensorial

web of geographical spaces and human relationships amidst the backdrop of the rapid economic development of the region.

Director's statement

The important Brazilian movement Cinema Novo portrayed the North East of Brazil as a region that crystallized a particular type of representational symbolism. Ever since, Brazilian cinema has represented the arid backlands as places that preserve cultural traditions and whose rural workers are sacred and puritanical beings with strong cultural roots. There exists an idea that the 'northeasterner' embodies values that can overcome the crises of Brazil's urban centers. My challenge is to question this narrow representation of the region, providing an insight into the social and cultural development and consequential challenges and paradoxes that the region faces. All of which will be addressed within a local context, which is organic, pulsating, complex and coherent with the Brazilian human and social geography.



Cactus Flower

Original title: ZAHRET AL SABBAR

Director: Hala Elkoussy

Production company: to be confirmed

Production country: Egypt

Contact: elkoussyhala@hotmail.com

Budget: to be confirmed

Synopsis

It is Sein's last week in the city. She came to Cairo from the countryside to join University and like many others she stayed on. Now, fifteen years later, exhausted by life in a churning urban metropolis, she leaves for an unknown destination. An exceptional heat wave has a hold on the city. Demonstrations and street riots are a daily occurrence, making movement from one place to another very difficult. Sein spends her final week attempting to go to places and meet with people that are meaningful to her. In a city at a boiling point, Sein's journey collides with the journeys of the rest of the characters in the film.

Director's statement

The story of Sein is that of a thirty-something woman living outside the boundaries of accepted social norms in an all powerful "machine" that strives to homogenize difference. Her hopes, dreams, failures and disappointments, are shared by many, but it is a story that is not often told in a patriarchal society. Throughout her one week journey Sein regurgitates and ruminates bits of her life. In an attempt to move forward, she questions the choices that brought her to this point (where she has to leave) and the meaningfulness of notions like love, family and success of her survival in the city. This complex question has informed my work this far. Given my own background, Sein's story is a very personal one and I believe at this point of my artistic development I am ready to tell it.

Ciego

English title: BLIND

Director: Fernando Zuber

Producer: Nicolas Avruj, Diego Lerman

Production company: Campo Cine

Production country: Argentina

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

Fdo de Montalvo 150 (1427), Buenos Aires

Total budget: 481.104 Euro

Expected Shooting date: March 2013

Synopsis

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

Director's statement

Blind, I am. I was raised by a handicapped father and his disability both enslaved and freed me. By this evocation, "Blind"

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



Conurbano

Director: Gregorio Cramer

Production companies: TS Productions, Utopica Cine

Production countries: Argentina/France

Contact: Gregorio Cramer, +54.911.4565 7103,
gregoriocramer@gmail.com, Milena Poylo, TS Productions,
+ 33.1.53 10 24 00, tsproductions@tsproductions.net

Budget: to be confirmed

Synopsis

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

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

Director's statement

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

Los dólares de arena

English title: SAND DOLLARS

Directors: Laura Amelia Guzmán and Israel Cardenas

Production companies: Aurora Dominicana, Athénaïse

Production country: Dominican Republic

Contact: Laura Amelia Guzmán, cochochi@gmail.com

Budget: 800,000.00 Euro

Expected Shooting date: April 2013

Synopsis

Jean Noël, a mature Frenchman, searches for Noéli among the remains of a Dominican town hit by a hurricane; there is little left standing. In Jean Noël's memories remains the love for the young local with whom he held an ambiguous relationship based on money, betrayal, and paternity.

Director's statement

We come upon the fictional story of Jean Noël and Noéli through the novel THE SAND DOLLARS by the French author Jean Noël Pancrazi, who, by an intimate and autobiographical narration about his experiences and relations with a Dominican boy in Samaná, presents us a world full of contradictions, which go from party, vacations, love, deceit, pleasure, morality and solitude.



Dream State

Original title: NGU MO

Director: Bui Thac Chuyen

Production company: BBB ART & MEDIA

Production country: Vietnam

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

Budget: 500.000 US\$

Expected Shooting date: August 2012

Synopsis

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

Director's statement

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

The Drummer

Original title: JIBONDHULI

Director: Tanvir Mokammel

Production company: Kino Eye Films

Production country: Bangladesh

Contact: Tanvir Mokammel, Kino Eye Films,
+8802-8127638, tmokammel@yahoo.com

Budget: 80.000 Euro

Synopsis

The story tells the destiny of a low-caste poor Hindu drummer Jibon Krishna during the war between Bangladesh and Pakistan in 1971. While fleeing to India Jibon experiences many atrocities and meets two young students who are on their way to participate in guerilla training. One of the young men plays harmonica. During the journey, Jibon's family is killed and Jibon returns to his village. A local Islamic commander spares Jibon's life on the condition that Jibon plays the drum for his forces. During the end of the war, Jibon hears the sound of the same harmonica again that the young student once played. The Bengalee guerillas have arrived...

Director's statement

I have made five full-length feature films and eleven documentaries. During Bangladesh's war of liberation in 1971 against Pakistan, as a teenager, I witnessed inhuman atrocities. Though all kinds of people were killed, the Hindus were the most persecuted ones and suffered terrible atrocities. The protagonist of my film Jibon, the drummer, is one of these poor Hindu men who went through extraordinary experiences during the war. I once met a man like Jibon and wanted to make a film about him; hence this script. I intent to shoot the film on digital format.



Du, Zooey, and Ma

Original title: XIAO QINGDAO

Director: Robin Weng Shou-Ming

Production companies: Wonderland Pictures, Les Petites Lumieres

Production country: China

Contact: robinweng@126.com, natacha@petiteslumieres.com

Budget: 300.000 Euro

Synopsis

On the night of Zuyi's thirteenth birthday, Du, Ma, and Zuyi gather together to await the arrival of Zuyi's mystery guest, which turns out to be Grandfather, who has come over from Thailand. His physical appearance, a white-haired dwarf, astonishes them all. He is part of a shameful past that Du and his mother, Granny, would rather forget. Granny and Du lock up Grandfather, and when he still refuses to return to Thailand, Du kills him.....

Director's statement

This is a film about lies and secrets. The protagonists of this story have bound themselves with heavy spiritual shackles: they all have a past they cannot bear to remember, and there is no way for them to break free from their fate. This is a darkly humorous thriller, rich in imagery and metaphor. I would like to tell a tale of brutality from an innocent point of view, to spin a 'black fairytale'. It is absurd, deformed, a collage, a parody, a nest of plays within plays... The film employs post-modern black humor to depict the absurdity of our lives.

Humidity

Original title: VLAZNOST VAZDUHA

Director: Nikola Ljuca

Production company: Dart Film & Video

Production country: Serbia

Contact: Natasa Damnjanovic, producer
natasa@dartfilm.com, +38 164 290 8505

Budget: to be confirmed

Expected shooting date: August 2012

Synopsis

Petar is a handsome, charismatic businessman working for a successful company. After a business trip, his wife Mina picks him up at the airport and upon their arrival home disappears without a trace. Petar gradually starts hiding from everyone that she is gone. During one week he is engaged in preparing the family Slava (an orthodox festivity), his sister's marital problems, shady business deals and wild partying. However, at night, he can't sleep and starts running through the city till dawn. In the day, he still tries to maintain the picture-perfect image of himself. But, his fears are pouring out and the more he tries to suppress them, the harder they hit back.

Director's statement

HUMIDITY is a film about a certain generation of people in their mid and late 30s living in Belgrade. They are the one's who's lives were about to start just when the former Yugoslavia collapsed; The ones who stayed in the country and didn't emigrate. They went to universities and protested against Milosevic, as they believed to be the future of the country. When the situation in Serbia changed, all they wanted was to be on top of the game. But, the times were cruel and success would have to come with ethics and emotions on the price tag.



Instructions for Divorce

Original title: GANKORCINEBA KARTULAD

Director: Tamara Sulamanidze

Production companies: Pilots Ent, 2 Plan 2

Production countries: Georgia/Russia

Contact: Tamara Sulamanidze, Pilots Ent,
+995-99-922-422, +995-71-77-02-52, pilotsfilms@gmail.com,

pilotproductions@bk.ru, www.pilots.ge, <http://eng.euphoria-film.com>

Budget: 400.000 Euro

Synopsis

The film combines four stories on men versus women conflicting relationships with a “I love you so much that I must kill you” attitude where women end up killing (indirectly or directly) the men. Novel 1 is an airport drama where a couple is divorcing in front of the airport crowd with a scandalous ending for HIM. Novel 2 is a story of divorce at a “Marriage Bureau” where the couple realises that none of the two wants to divorce. Everything ends with a disastrous end of HIS life and disastrous beginning of HER’s. Novel 3 is a fantasy-tale about a 60 plus man committing suicide to get away from his second marriage, and begs God in the twilight zone to get him back with first wife.

In Novel 4 she kills the beloved husband to get rid of the pain of being abandoned.

Director’s statement

The film is an Ironic Drama, or Dark Comedy with 4 stories about complex relationships between men and women and the difficulty of reaching happiness. The tagline is cruel - “I love you so much that I must kill you”, but realistic. The purpose of the stories is to portray a character of strange Georgian woman – the four main female characters, four modern “Medeas” keeping in mind that the antique Medea was a Georgian woman - strong willed, free-spirited, intelligent but angry. And instead of classic Georgian endings here women lose (like Medea did), this time we propose the Men to lose.

Jomo

Director: Kivu Ruhorahoza

Production companies: POV Productions/Camera Club

Production country: Rwanda/Australia

Contact: ruhorahoza@gmail.com

Budget: 350,000.00 euro

Expected Shooting date: July/August 2012

Synopsis:

Nairobi, present time. Jomo, a young Kenyan man gets deported from London after nine years spent in the UK. His arrival coincides with the one of Rev. Stanley Renge, a notoriously homophobic American televangelist. Somewhere in town, Jomo, a young male prostitute, meets a mysterious Nigerian diplomat. Somewhere in town, Jomo, a naïve jobseeker, is asked to pass a “presentability and general knowledge test” by an awkward HR Manager... Somewhere in town, Jomo, a self proclaimed “artist” welcomes his friend deported from London to join him in his struggle...

Director's statement

In most subsaharan African cities, homophobia is becoming truly frightening. The direct link between this increasing homophobia and the spectacular rise of evangelical churches in our communities has been well documented. The growing influence of American televangelists on policymaking in some African countries is skilfully supported by an insidious network of Christian advocacy organizations. Their campaigns often revolve around the motto “Saving the African Family Values”. This is a film about threatened identities. This drama is filled with dark humour and blends elements of neo noir. The murder of a Ugandan LGBT rights activist inspired me the story.



King

Original title: REY

Director: Niles Atallah

Production companies: Diluvio, Mômèrade

Production country: Chile

Contact: Niles Atallah, Diluvio, niles@diluvio.cl or

Lucie Kalmar, lucie@momerade.fr

Budget: 333.478 Euro

Planned shooting date: End of 2012

Synopsis

KING is loosely based on the story of Orllie Antoine de Tounens. In 1860, this eccentric French lawyer founded a kingdom uniting a diversity of indigenous tribes of Araucania and Patagonia. He was arrested, imprisoned and detained by Chilean authorities. KING explores the dreams of this character who struggled to establish an independent kingdom, one whose reality never materialized.

Director's statement

What most interests me about Orllie-Antoine reaches beyond the fantastical narrative of his adventures to southern Chile. It is the enigmatic and utterly mystifying nature of this historical person and the implications of his actions. Like the Western or the Ethnographic Documentary, Rey explores a foundation myth. In the case of the Western, the myth of how a nation was established, settled, and conquered. Or in the case of the Ethno-graphic Documentary, the myth of how "savage" or "uncivilized" people lived before the coming of "progress" and "civilization". But what is so intriguing about the foundation of the Kingdom of Araucania and Patagonia in Orllie-Antoine's story, is that it is regarded by history as an insane attempt, an illegitimate one, and ultimately, a failed one. This kingdom continues to be viewed as a fantasy or a daydream not to be taken seriously. And like a fading memory, it remains a chimera to this day, a kingdom that exists only in dreams.

The Liar's Dice

Director: Geetu Mohan Das

Production company: Unplugged

Production country: India

Contact: Geetu Mohan Das, Unplugged Production,
+09 447 755 799, geethumohandas2007@gmail.com

Budget: 550.000 Euro

Synopsis

The canvas of the film stretches from a small village on the mountains called Chitkul, which borders China to the industrial land of big dreams, Delhi city. It's about a young mother, Rabri and her girl child Mithai from a tribal community who embarks on a journey leaving their native land Chitkul in search of her missing husband. Along this journey she encounters a strange man who, realizing the perils of the journey ahead for them, decides to accompany them to their destination. This film talks about a sense of futility; anger against the system and also explores the dynamics of a man-woman relationship. It's a linear narrative travel story with a more alarming backdrop of the socio-political conditions of India today.

Director's statement

When I first wrote the premise of my feature film, I was struck with several contradictory dilemmas. India is a large country and each state is diverse in terms of language, culture, food, customs and climate. Beneath it all Indians have one thing in common, which is their social value system. As the writer and director of this film I have written a simple story, which will sound true to all. The socio-political conditions are the constant undercurrent in the narration. However it is also an unusual love story between two unlikely characters.



The Mud Woman

Original title: LA MUJER DE BARRO

Director: Sergio Castro San-Martin

Production companies: Lapsus Productions, Bambú
Cinematográfica

Production country: Chile

Contact: Mauro Arrau, Lapsus Productions,
+569.93594700, mauroarrau@lapsusproducciones.cl

Budget: 390.000 Euro

Synopsis

Maria Cartagena works as a seasonal worker in the north of Chile, a few kilometers from the Argentinean frontier. She financially supports her daughter and her disabled husband. She leaves every season, to work in the valley.

During her sacrificed working season, she faces abuse and mistreatment, but that does not stop her from her main motivation: to gather enough money to travel to search for her brother, who is missing since the military coup of Augusto Pinochet in 1973.

Director's statement

The main story of the film comes from a press clipping that talks about Maria Cartagena, a seasonal worker, who only worked to get the salary to visit her brother, a political prisoner since the New Year's Eve of 1973. The main purpose of the film is to show a social drama that happens to these rural women and specifically, Maria Cartagena's underworld. I'm not interested in a political film. The trip to see her brother is a pretext to show the work and social reality of her world and the agricultural workers.

Night Trains

Original title: KITARAT LAYLIYE

Director: Koutaiba Al-Janabi

Production companies: Made in Baghdad Films, Real Art Pictures Limited

Production countries: Iraq/United Kingdom

Contact: Koutaiba Al-Janabi, +44 207 263 9872,
koutaiba@hotmail.com

Budget: 800.000 Euro

Synopsis

NIGHT TRAINS is the story of a young soldier and his quest to return the body of his dead friend Ali to his home. It is a road movie through the desert. During the journey Daoud talks to his friend. Is he really dead or is it just Daoud's imagination? Arriving at the family's village, Daoud does not have the heart to bring the bad news and develops a close relationship with his dead friend's little daughter and mother. In the meantime Ali's body is stored in a bathhouse, covered with ice blocks. The mother eventually finds out her son is dead. The film is set in Iraq.

Director's statement

NIGHT TRAINS deals with the period of Iraq's wars. The meaningless loss of life is shown by the plight of the most vulnerable: the young, inexperienced soldiers, the friendships, the mothers and young children, orphaned by the war – behind the front line. The suffering of the population is represented by the endless waiting; the railway stations, where people live and refuse to go home in the hope that their relatives will come back; by the mothers wearing only black; and the long train journeys. Bleak colors and sparse lighting will be applied to support the general mood of the film.



Red Spider Lily

Original title: MAN ZHU SHA HUA

Director: Robin Weng Shou-ming

Production companies: Wonderland Pictures, Les Petites Lumières

Production countries: China/France

Contact: robinweng@126.com, natacha@petiteslumieres.com

Budget: 300.000 Euro

Synopsis

This is the story of Nan, a young man not entirely of sound mind, who chases after a father he has never seen. When he discovers that what he seeks may be merely a product of his own imagination, he is driven to total disillusionment. Throughout it all, he searches for his parents and for the key to the secrets of his identity, but is repeatedly thrown into psychological crises.

Director's statement

This film employs elements of film noir, thriller, and fantasy to the framework of a mainstream film, but it addresses deeper themes: the absurdity and uncertainty of existence. The incisiveness of a realist film combined with black humor, Hitchcockian suspense, and Kafkaesque existential thinking – these are the ideas that describe my aspirations and expectations for RED SPIDER LILY.

The River's Bend

Original title: CURVA DE RIO SUJO

Director: Felipe Bragança

Producer: Rodrigo Teixeira

Production company: RT Features

Production country: Brazil

Contact: Lourenço Sant' Anna, lourenco@rtfeatures.com.br

Total budget: 500,000 Euro

Expected Shooting date: First Semester 2013

Synopsis

THE RIVER'S BEND is a narrative built in the border of Brazil and Spanish America. The film tells of the story of two brothers: João, 13, and Fernando, 19. The rivers of the region and the little villages around will serve as base to the trajectory of a year in this character's lives, interwoven by memories, wanders about the future, legends and dreams.

Director's statement

This is a film of adventure and love. A film of youth and courage about memories of a land inhabited by ghosts and beauty, and haunted by a violent and mysterious past and a fragmented and dubious present. A film to open the body with a blast of joyous melancholia in the midst of Latin America, where the dream of El Dorado still awaits us in the terrible silence of the forest and of the roads. A mysterious invitation to plunge into the anger, energy and innocence of a young love and the invented memories of an enamoured heart ... and into the friendships, remembrances and risks you run when condemned to feel in your heart more than your body can hide in its flesh.



Rusty Hairpin

Director: Margaret Bong

Production company: Joonloo Studio Sdn Bhd

Production country: Malaysia

Contact: Joonloo Studio, +6012 3707 163,

marge_jen@yahoo.com

Budget: 510.400 Euro

Synopsis

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

Director's statement

How do women see the war? How do women see the involvement and passionate pursuit of their men in communism? How do women cope with the physical, emotional or even sexual loss of their men? And if their husbands return again one day, how do the women adapt to the sudden change in their lives again?

The Seen and Unseen

Original title: SEKALA NISKALA

Director: Kamila Andini

Production company: SET Film Production

Production country: Indonesia

Contact: Gita Fara (Producer) email: gita.fara@gmail.com, +628561306143,
Jl. Bambu Kuning no.8, Panglima Polim - Kebayoran Baru, Jakarta 12130

Indonesia

Budget: 260.534 Euro

Expected Shooting date: August, 2012

Synopsis

This is a story about Tantri and Tantra... a 11 years old twin siblings living in a little village in Bali. Their mother died when giving them birth, the only one left is their father, who is a struggling farmer. They always do everything together until one day Tantra is sentenced to have a brain cancer. He is paralyzed and loses his senses one by one. He cannot walk, talk, touch, and hear. And now he only has his eyes to see. Tantri tries to find her way to communicate with her brother, she wants him to experience many things, and she tries to bring everything to the hospital room. She tries to tell the story about the sadness of the bird with a broken wing, about happiness of the monkeys who find their foods. She tells the story with her movements, without realizing it... she is dancing... THE SEEN AND UNSEEN tells a story about human connections, how this twin siblings reach their way to communicate beyond verbal language.

Director's statement

Dancing is making dialogues. That is the reason why I want to make this movie. I learned to dance since I was a little girl and I realize that every dance has its own fairytale. In my country, Indonesia, dance is a media of telling about culture, origin, thoughts and also our belief. We communicate through dancing. In this movie, I would like to show the connection between twin siblings that is built through dancing, both physically and spiritually. Through these two characters, I want to find a connection between the stammer of a mouth then bring it to the whole body, and also find helplessness of the all senses then bring it into the heart. His sister are certain that her brother will die young but she is also certain that in his short time, he can know the world through her dancing. Most of the scenes in the movie take place in a small hospital room. However, by using the components in their daily lives spaces, like livestock animals, plants and the culture of its society that are shown through stories and dances of the character, I try to take the audience to imagine a broader world. The whole movie will present the relation between the nature, body and emotion through dancing. This is the children's world; this is the world of imagination. And this is the time when arts and illness unconsciously cure each other.



Stormmaker

Original title: TORMENTERO

Director: Ruben Imaz Castro

Production company: Axolote Cine

Production country: Mexico

Contact: Ruben Imaz, Julio Bárcenas, Axolote Cine,

+52 55 15173077, rubenimaz@gmail.com, axolotecine@gmail.com

Budget: 500.000 Euro

Synopsis

In 1969, shrimp fisherman Romero Kantun found a huge oil stain in the middle of the ocean. Keen observer, he knew it that was oil and reported it to the authority. A few years later, the oil company began operations in the largest oilfield in Mexico, named Kantun to honor its discoverer. But today Don Romero is a forgotten hero, living at home in seclusion and isolation, surrounded by the ghosts of the life that he could not have, spirits that materialize to him as his real family. Alcoholic and schizophrenic, Don Romero only survives the day by day. But he thinks that it is time to invoke the storm and regain what he lost several decades ago, when according to the fishermen,

Romero brought the curse of oil to his own island, the lush Isla de Tris.

Director's statement

Don Romero says that in the beginning, on a one day around April, when the dew had gone, from a spider and a toad a woman was born and that the men of mud and the men of corn were warned by a lizard and went to find that woman who was born from the rainbow. Those who believed, said that one of the men was paired with her and their children were the dolphins. This goddess is reborn with each cycle of Chac and she looks to meet again with the men of mud and the men of corn. During the days of the ritual the time besides becoming measurable, becomes malleable and a person with the knowledge and experience can move the clouds at his will. It is the great secret of Isla de Tris, boasts Don Romero, the cycle of Ixchel and it is guarded, because those who know say that it can be broken by the teardrop of a howler monkey.

They Call Me...

Original title: YO ME LLAMO...

Director: Rubén Plataneo

Production company: Calanda Producciones

Production country: Argentina

Contact: Ledesma Leila, Calanda Producciones,
+ 54 9341 6576065, ledesmaleila@hotmail.com

Budget: 350.000 Euro

Synopsis

The number of cell phones in the world is growing, as is the number of multilingual employees providing technical support and answering inquiries. No one knows anymore what part of the planet the questions or answers are coming from... or what countries these people are in. **THEY CALL ME...** is a black comedy about a young man who is trying to reassert his individual identity amidst the global hyper connectivity and depersonalization of call centers. His life and conversations become intertwined with the lives of other young workers of a telephone corporation located in a mysterious building, in a timeline that travels worldwide and plays with words. It's an absurd, tragicomic, romantic film that shows what many people can hear but don't see.

Director's statement

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



Twins

Original title: KALUHA

Director: Sherad Anthony Sanchez

Production company: Salida Productions

Production country: Philippines

Contact: Sherad Anthony Sanchez, sherad_anthony@yahoo.com,
+63 9 05 322 6255, Raymond Phathanavirangoon,
grimmyhk@gmail.com, +1 416 804 8458

Budget: 236.558 Euro

Synopsis

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

Director's statement

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

Vanishing Point

Director: Jakrawal Nilthamrong

Production company: Extra Virgin

Production country: Thailand

Contact: Mai Meksawan, Extra Virgin, +662 939 4343,

mai@extravirginco.com

Budget: 90.000 Euro

Synopsis

Kong, a young journalist, drives himself towards the danger area of Thailand's southernmost provinces, looking to heal the fresh wounds from a failed relationship. He hopes the new exciting experiences may help bringing a new meaning to his life. At the same time, Yai, a middle-aged motel owner, is trying to escape from the mundane burden of family life by spying on other people's sex lives. As both delve deep down in search for what could heal their pains, through the path of imagination, the two men see themselves in each other.

Director's statement

Many times I witnessed mankind's rigorous attempts at beating the gravity, in legends, folklores and even through scientific developments. What makes men refuse to surrender to what we know well is the law of nature? Why do many people spend so much of their time fighting against what is beyond the limits of their control, just so as to prove something? I find that meaningless, that no matter how much time has passed, how much the world has evolved to, that this absurdity will still go on, as long as men are still weak, and naively believe in its greatness. While at the end this is just a consolation for tired souls. It's the same for me. I spent a lot of my time and energy fighting to conquer the force that controls us, in a similar way of trying to beat the destiny – the karma that is a part of us, just so that I might escape the pains and losses that I thought are burdensome, and at many times seem like such a great suffering. For me, to beat the gravity is no different from not accepting that men have karma attached to them. It is our test. Are we to embrace and accept the sufferings that await us in the middle of the life path, or are we to beat them by facing the sufferings that we create ourselves?



What's Your Religion

Original title: TUHYA DHARM KONCHA?

Director: Satish Manwar

Production company: Manwar Films

Production country: India

Contact: Satish Manwar, Manwar Films, 302/5c Sunrise Society,
Film City Road, Dindoshi, Malad E, Mumbai 400097, India, +91 222

840 2845, +91 986 920 2335, Satish.manwar@gmail.com

Budget: 500.000 Euro

Synopsis

WHAT'S YOUR RELIGION is a story of Kavdu, a tribal man who belongs to the tribe that lives in the central part of India. One day, a dead tiger is found in the forest. The forest guards arrest Kavdu and charge him for killing the tiger. Kavdu is imprisoned and the court-case begins. Bhulabai, Kavdu's wife, is finding it hard to survive alone with two kids after the arrest of her husband. A nun from the church suggests her to get baptized. She agrees and gets converted. The real culprits of the tiger killing are arrested and Kavdu is released from prison as being innocent.

Meanwhile, extremist Hindu activists convert the Christian tribal villagers into Hindu religion. During all this period, Bhulabai keeps worshipping her stone idols and follows her traditional rituals.

Director's statement

WHAT'S YOUR RELIGION is a film about religious concepts and cultural identity. I want to relate the concept of religion and harmony with nature, from the tribe's point of view. The characters and the situation are hand in hand and one is incomplete without other. Though it seems like a documentary it's a fiction and humor will be used as a tool to understand the complexities within.

Where is My Home?

Original Title: JIA ZAI SHUI CAO FENG MAO DE DI FANG

Director: Li Ruijun

Production Company: Li Ruijun Film Studio & Heaven Pictures

Production Country: China

Contact: Li Ruijun, fafusuzi@yahoo.com.cn,
+86 13671151583

Budget: 200.000 Euro

Expected shooting date: To be confirmed

Synopsis

Ba Tu'er and Suo Gale from a wide grassland in the Yugur ethnic trying to cope with a changing world and connect with each other as they search for their missing father. In the journey two young brothers talked. Through the little things in life, they began to understand more and more about each other, their parents and Grandpa.

Director's statement

In this rapidly changing world, modern civilization merely deprived from me the joy of secretly riding camels, but these people were losing something so much greater than that. And what Ba Tu'er and Suo Gale are left with is a broken heart, continue telling their green story... Should I feel lucky or sorrowful? I don't know.



While Waiting for You

Original Title: ATHIRUM KAATRUM

Director: Prasanna Vithanage

Production Company: Prasanna Vithanage Productions,
Bohemian Films

Production Country: Sri Lanka

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

Budget: 228.280 Euro

Synopsis

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

As the threat of her being recruited forcibly increases, the father, not seeing any other way of protecting her, ironically, rapes her. When armed rebels arrive to take her away, they find her pregnant. They are forced to leave. She is left with her 'life'.

Director's statement

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

The Wife of the Man Who Eats Laser Beams

Original title: A MULHER DO HOMEM QUE COME RAIOS LASER

Director/producer: Helvécio Marins Jr.

Production country: Brazil

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

Total budget: 598.988 Euro

Expected shooting date: September 2012

Synopsis

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

Director’s statement

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



Wildlife

Original title: KALAYAAN

Director: Adolfo Borinaga Alix Jr.

Production company: Bicycle Pictures

Production country: Philippines

Contact: Adolfo Alix Jr., Bicycle Pictures, +63 9206179868,
aalixjr@gmail.com

Budget: 198.000 Euro

Synopsis

The Spratlys Islands consist of more than 100 small islands or reefs in the middle of the South China Sea between the Philippines and Vietnam. They are potentially rich in gas and oil deposits; hence they are claimed in their entirety by the People's Republic of China, the Republic of Taiwan, Vietnam and the Philippines. Julian, a Filipino soldier stationed in Kota Island in the Spratlys, is packing up his things. He is ready to leave Kalayaan. He already completed his three months of service. News of a pending coup d'état in Manila orders him to stay in the island until further notice. With nothing much to do, he spends his waiting hours by the beachfront, cleaning his rifle, watching porn, listening to his old radio to overcome boredom and loneliness. Not until his officer sends Lucio, a loud mouth braggart, and Eric, a newbie, to station with him on the island.

Their moments together open up things that Julian tries to forget. He is now confronted with a growing loneliness and remembers a traumatic experience. His only option for survival is to cope with reality or lose his own sanity.

Director's statement

KALAYAAN is part of a trilogy that I'm developing that explores man's ultimate search for meaning and his existence. The film may be about the issue of politics but I chose to tackle the microcosm to explain the macrocosm. I know this may mean a less controversial take on a very heated subject matter but what I wanted to explore more than the obvious who the real victims of this situation – the Filipino soldier who doesn't even know what their real purpose is in guarding those islands. Aside from that, I would like the audience to free themselves from the usual rational approach to films, and accept that they should let themselves go, be carried by the sounds and images. KALAYAAN is a very simple concept operating on loneliness. I want the audience to be interested in what the characters don't say, in the meaning of what we don't get to see. That makes cinema more liberating and in the end more meaningful.

World

Original title: BOTA

Director: Iris Elezi

Production company: I's continuum

Production country: Albania

Contact: Iris Elezi, I's continuum, Vila # 2, Rruga Ibrahim Der-
vishi Tirana, Albania, +355 68 20 53 221, +355 69 53 91 891,
iriselezi@gmail.com

Budget: 778.000 Euro

Synopsis

Post communist Albania. At the edge of a haunted swamp, artistic Juli, lively Ben and troubled Nora work in an isolated café. A highway crew is widening the road nearby. Juli falls for engineer Mili, but worries about her sick grandmother Noje and missing brother Pandi. In one week, the world as they know it ceases to exist. Juli learns that Pandi is serving jail time in Greece, her grandmother dies and Ben accidentally kills Nora, burying her in the ghostly swamp. Juli boards a bus for a new life while Ben's wife re-opens the café as the highway is completed.

Director's statement

How do we become who we are? How does one come to control one's life? BOTA is a study of people caught in between time, people who see the future, but yet don't feel part of it. Through spare, precise framing and scant dialogue and set in a beautiful and desolate part of my country, Albania, I will convey not just the drama, but also the nuances and subtlety that reflect the emotional truth of these people. Above all, I'd like to imbue this film with the sense of a fever dream, silent in sections, a memory play that belies the hope, heart and dread that lurks around every corner.



Dutch production companies



Augustus Film

Cruquiusstraat 7
2012 GC Haarlem
T/F: +31.235510069
M: +31.655374342
E: info@augustusfilm.com
W: www.augustusfilm.com
Contact: Bero Beyer

Bero Beyer is an independent producer based in the Netherlands. Through his company Augustus Film (created in 2000) he has produced and co-produced a number of award winning films, most of which were situated in the Middle East. Upcoming projects include films in India and Morocco.

BALDR Film

Nieuwevaart 10 H
1018 AA Amsterdam
T: +31 (0)6 16080755
E: info@baldrfilm.nl
W: www.baldrfilm.nl
Contact: Frank Hoeve

BALDR Film is the newly-founded production company of Frank Hoeve and Katja Draaijer.

From a profound involvement BALDR Film produces author fiction films and creative documentaries of a select number of emerging writers and directors for an international market.

BosBros

Frederiksplein 43
1017 XL Amsterdam
Postbus 15850
1001 NJ Amsterdam
T: +31.205244030
F: +31.205244040
E: info@bosbros.com
W: www.bosbros.com
Contact: Ruud van der Heyde

Since Burny Bos founded his production company BosBros in 1989, the entire Dutch film scenery changed. Bosbros developed into a firm that is known for its quality-films and television series, aimed at children and families.



Circe Films

O.Z. Achterburgwal 77

1012 DC Amsterdam

T: +31.206253591

F: +31.206250025

E: info@circe.nl

Circe Films BV is an Amsterdam-based company producing feature films for the national and international market.

Since 1996, the managing director, Stienette Bosklopper, has been establishing enduring relationships with unique and innovative filmmakers, both at home and abroad.

Circe's personal approach has led to the creation of a partner network that helps secure the broadest possible audience for Circe's directors.

Eyeworks Film & TV Drama

Anthony Fokkerweg 61

1059 CP Amsterdam

T: +31.206661892/+31.203463738

E: film@eyeworks.tv

W: www.eyeworks.tv

The Amsterdam-based drama and film production company Eyeworks Film & TV Drama, formerly known as Egmond Film and Television, is part of the Eyeworks Group since 2006. The company, founded by Hans de Weers, has established an impressive track record as producer of successful feature films.

IDTV FILM

Postbus 37782

1030BJ Amsterdam

Netherlands

T: +31.203143322

E: film@idtv.nl

W: www.idtvfilm.nl

Contact: Laurette Schillings

IDTV Films is specialized in production of feature films for both the national and international market.

IJswater Films

Kromme Mijdrechtstraat 110

41079 LD Amsterdam

T: +31.204421760

F: +31.204421725

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

W: www.ijswater.nl

Contact: Marc Bary & Eline van Hagen

The Amsterdam-based production company IJswater Films was (co) founded in the mid nineties by producer Marc Bary, graduated at the Netherlands Film and Television Academy and post graduated at the Binger Film Lab. Focused on new, but also established director's and writer's talent, IJswater ('Icewater'), develops and (co) produces feature films (amongst international co-productions), shorts (amongst Golden Bear Winning Contact/Raak), documentaries and TV drama (FIPA Prize Winner Anvers by Martijn Maria Smits), for both adults and a youth audience.

Isabella Films

Singel 272

1016AC Amsterdam

T: +31.204229199

F: +31.204231125

E: info@isabellafilms.com

W: www.isabellafilms.com

In 1997, Els Vandevorst and Wilfried Depeweg founded the film production company Isabella Films. Isabella Films focuses on feature films with commercial potential and appeal, artistic value and accessibility for an international audience. Isabella Films believes in the power of collaboration of talent and is exercising on a national and international level. Isabella Films has (co) produced several national and European feature films.



KeyFilm

Van Diemenstraat 332

1013 CR Amsterdam

T: +31.204231596

E: info@keyfilm.nl

W: www.keyfilm.nl

KeyFilm is run by successful producers Hanneke Niens and Hans de Wolf. Our experience combines over 25 years of production on more than 30 feature films and numerous television films, drama series, documentaries and shorts. Our track record has resulted in box office success, national awards and critical acclaim. Many films achieved international recognition, travelling to the world's top film and television festivals including Berlin, Locarno, San Sebastian and Toronto, winning a.o. the Crystal Bear and three times a Prix Europe. KeyFilm builds on the experience and relationship with talented writers and directors with a personal vision, who care about their craft and their audience. Our priority is to develop projects with the best creative ensemble within a realistic budget and to co-produce with like-minded production companies all over the world.

Lemming Film

Valschermkade 36F

1059 CD Amsterdam

T: +31.206610424

E: info@lemmingfilm.com

W: www.lemmingfilm.com

Established in 1995, Lemming Film is one of the leading film and television production companies based in Amsterdam, the Netherlands. It produces international art house features as well as children-, teen- and family features. Lemming Film produces projects that reflect an open-minded vision on contemporary society. It initiates and nurtures close collaborations with the most exciting screenwriters, directors and acting talent as well as being a key player in international co-productions which this year will see productions span from continental Europe, to Africa, South America and Eastern Europe.

NFI Productions

Lloydstraat 7A
3024 EA Rotterdam
T: +31.102211344
M: +31 624607869
E: contact@nfi.nu
W: www.nfi.nu
Contact: Trent

NFI Productions was founded in 1992 leading to many international coproductions and awards. In 2005 producer Trent took over the company leading to NFI Productions being an independent film production company with the mission to foster, reveal and promote emerging talented directors and writers. To achieve this goal, NFI Productions works with a few directors and writers, typically over a long period of time. Recently produced features include *Hunting & Sons* (2010) by Sander Burger (New York, IFFR, Sao Paulo, London) *Can Go Through Skin* (2009) by Esther Rots (Berlin, Edinburgh, New York) and *Does it Hurt* (2007) by Aneta Lesnikovska (IFFR Tiger Competition). Upcoming is Gonzalo Tobal's debut feature *Villegas* (2012) which was supported by HBF Plus. Producer Trent is both

an EKCRAN alumni (Wajda School) and the Binger Filmlab. NFI Productions is always looking out for creative projects and international co-productions with like-minded production companies.

Phanta Vision Film International

Gijsbrecht van Aemstelstraat 16-18
1091 TC Amsterdam
T: +31.206260255
F: +31.206387756
E: film@phantavision.com
W: www.phantavision.com

Contact: Petra Goedings & Maaïke Benschop
Producer Petra Goedings established Phanta Vision, an Amsterdam based film production and Facilities Company, in 1990. Raised among the stacks of reels and plush chairs of her family's downtown Amsterdam cinema, The Movies, it was there that Petra Goedings experienced the magic of cinema. Production and co-production credits include *Isztambul* (2011) by Ferenc Török, *Great Kills Road* (2010) by Tjebbo Penning, *Dossier K.* (2010) by Jan Verheyen, (..)



(..) Blind (2007) by Tamar van den Dop, Investigation (2006) by Igljka Trifonova. Atomium (CineMart project 2009) by Norbert ter Hall is in the last phase of financing and is expected to be completed in 2012.

Pieter van Huystee Film

Noordermarkt 37-39
1015 NA Amsterdam
T: +31.204210606
F: +31.206386255
E: info@pvhfilm.nl
W: www.pvhfilm.nl

In 1995 Pieter van Huystee started his own production company. Over the past 10 years Pieter van Huystee Film has produced many documentaries, a fiction film and a few films for television with renowned filmmakers as Johan van der Keuken, Heddy Honigmann and Peter Delpeut. Various productions have been awarded prizes.

Riba Film International

Claverenbladstraat 96
3833 JH Leusden
T/F: +31.334953041
E: info@ribafilm.nl
W: www.ribafilm.nl

Riba Film International B.V. founded by Arry Voorsmit. With more than 20 years of experience in all aspects of filmproduction, he now concentrates on development and co-production of feature films and feature length-documentaries. "A good film can be like a song for the eyes". His latest filmproduction 'Black Butterflies' was awarded best DutchFilm 2011 at the Dutch Film Festival in Utrecht.

Revolver Film

Delftsestraat 25
3013 AD Rotterdam
T: +31.102760773
E: welcome@revolver.nl
W: www.revolver.nl

Contact: Raymond van der Kaaij, Dijana Olcay-Hot
Revolver is a story- and director driven production (..)

company that develops and (co)produces crossing-border fiction and creative documentaries. We focus on international, original and contemporary stories, stories that reach, touch and move an audience. We work with both upcoming as well as established talents, from the Netherlands as well as from abroad. Revolver is strongly committed to working closely with our directors and writers, nurturing the original, authentic, artistic, provocative authors voices. Currently, we are developing projects with a.o. Ernesto Contreras, Tamar van den Dop, Michiel van Jaarsveld and Eelko Ferwerda. Our recent films include Chinese spoken feature film Club Zeus by David Verbeek (International Filmfestival Rotterdam 2011, Return of the Tiger Award), Lotus by Pascale Simons (Dutch Filmfestival 2011), 22 May by Koen Mortier (competition Toronto 2010), Crips by Joost van der Valk (Dutch Documentary Competition IDFA, Locarno 2008), Vivere by Angelina Maccarone (competition Tribeca 2006). We are a member of the EAVE and Binger Filmlab.

Rocketta Film

Lauriergracht 116
1016 RR Amsterdam
T: +31.204897733
E: info@rocketta.nl
W: www.rocketta.nl
Contact: Erik Schut

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

SNG Film

Van Hallstraat 52
1051 HH Amsterdam
T: +31.206867837
F: +31.206824367
E: sngfilm@xs4all.nl
W: www.sngfilm.nl
Contact: Digna Sinke

SNG Film / Studio Nieuwe Gronden was founded in 1979 by René Scholten, and focused on producing feature films



(..) and documentary projects with a personal and idiosyncratic element, but not to the exclusion of any commercial potential. Digna Sinke - producer and director - has taken over in 2001. The aim remains the same: to produce interesting films with cinematographic quality.

Sweetwater Pictures

Kattenburgerstraat 292

1018 JL Amsterdam

T: +31.202224216

F: +31.847425453

E: info@sweetwaterpictures.com

W: www.sweetwaterproductions.com

Sweetwater Pictures is a new film production company based in Amsterdam, The Netherlands. The company's focus is on 'cinema that makes sense'. Its founder, Peter van Vogelpoel is highly experienced in the world of international filmmaking and has developed a strong network over the years. This enables him to find the best possible partners for each new project he commits to.

Talent United

Van Hallstraat 52-1

1051 HH Amsterdam

T: +31.206881843

F: +31.206863574

E: info@talentunited.nl

W: www.talentunited.nl

Talent United is a film and television production company based in Amsterdam for new and established film talent. We initiate, develop and produce feature films, documentaries and television drama for a wide audience as well for the art-house moviegoer, both nationally and internationally. The company was founded in 2008 by experienced producer Rene Huybrechtse (Dutch Mountain Movies) and screenwriter / director / producer Paul Ruven. Since 2010 is also Frank Hoeve producer at United Talent. At Talent United we believe that each project needs its own perfect mix of talents to succeed. Since its creation they produced feature films and TV films as Gangster Boys, Don't Touch My Children and The last Journey of Mr. van Leeuwen.

Topkapi Films

Rapenburgersstraat 123

1011 VL Amsterdam

T: +31.203032494

E: info@topkapifilms.nl

W: www.topkapifilms.nl

Topkapi Films was founded this year by Frans van Gestel and Arnold Heslenfeld, former producers of IDTV Film that originated four years ago by the merger of Motel Films and IDTV. With Topkapi Films, they continue the company in a smaller formation, but with as much care and love for films, that continuously keeps making films for the Dutch and foreign market. Topkapi (co)produces on international level: The Broken Circle Breakdown (Felix van Groeningen), Little Black Spiders (Patrice Toye), Layla Fourie (Pia Marais,) The Midfielder (Adrian Biniez) and Post Tenebras Lux (Carlos Reygadas).

Viking Film

Lindengracht 17

1015 KB Amsterdam

T: +31.641430708

E: welcome@vikingfilm.nl

W: www.vikingfilm.nl

Contact: Marleen Slot

Viking Film is the Amsterdam based film production company recently founded by Marleen Slot. International in scope, Viking Film wants to make high-quality films for

both Dutch and international audiences with a special focus on artistic genre films, children's and family films and animation films. Viking Film's basic principle is to work with young as well as established talented directors, screenwriters and crews. Viking Film wants to be cross-border and intends to enter into cooperation with producers and makers from Europe, Latin America and Asia. At this moment Viking Film is producing two films. The short animation film As Boys Grow (Charlotte van Otterloo) and the HBF+ co-production Leones by the Argentine director Jazmin Lopez. Both films are being made in cooperation with Lemming Film, the company Marleen worked for as a producer for years. Her productions at Lemming Film include the feature films Tony 10 (Mischa Kamp, release February 2012), Taking Chances (Nicole van Kilsdonk, opening film Cinekid 2011, Berlinale Generation 2012), My Joy (Sergei Loznitsa, competition Cannes Film Festival 2010) and Vivan Las Antipodas! (Victor Kossakovsky, opening film Venice Film Festival 2011). Marleen attended the EAVE and ACE producer's training and presently she is a member of the board of ACE.



Volya Films

Mauritsweg 56

3012 JX Rotterdam

T: +31.104155621

M: +31.612507056

E: denis@volyafilms.com

W: www.volyafilms.com

Contact: Denis Vaslin, Fleur Knopperts

Volya Films - established in 2004 - is a Rotterdam based company producing author fiction films and creative documentaries, mainly as international co-productions. Currently, we are developing projects with a.o. Marjoleine Boonstra, Saodat Ismailova, Vuk Janic, Stella van Voorst van Beest, Gülsah Dogan and Karin Junger. Our recent films include *The Light Thief* (Svet-Ake) by Aktan Arym Kubat (Director's Fortnight Cannes 2010), *The new Saint* by Allard Detiger (Dutch Documentary Competition IDFA), and *Double Take* by Johan Grimontprez (Berlinale Forum Expanded; IFF Abu Dhabi Award Best Documentary Director; Sundance Film Festival). Volya Films are Denis Vaslin, Fleur Knopperts and Sabine Groenewegen. We are a member of the EAVE, Eurodoc, Binger Filmlab and EDN networks.

Waterland Film

De Kempenaerstraat 11A

1051CJ Amsterdam

T: +31.206822164

E: mail@waterlandfilm.nl

W: www.waterlandfilm.nl

Contact: Wilant Boekelman & Jan van der Zanden

Waterland looks for quality in the stories and explores the boundaries of cinematic design. Waterland makes movies that matter and that are often linked with social issues. This results in films and television for both a large audience as a more select group. Waterland likes to work with experienced writers, directors and cameramen. But new talent also receives an enthusiastic, adequate support and encouragement from Waterland.

