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The information on the projects in this NPP Dossier and the update on pages 44-47 was supplied by the producers.

# Foreword

## Welcome to the latest edition of the Holland Film Meeting and the Netherlands Production Platform.

It is our pleasure once again to play host to some 200 European film professionals in the beautiful city of Utrecht. This year, not only is there a new programme and new co-production projects, but also a brand new team. Our thanks go to former Holland Film Meeting head Ellis Driessen for the great job she did for the past 12 years: we will do our best to stay true to her spirit.

The aim of the Holland Film Meeting and the Production Platform has been and will always be to provide a meeting place for film professionals from the Netherlands and abroad.

This year's programme opens with a seminar on 22 September where the focus is on innovation and new trends in Scandinavian film production, and we are especially grateful to the various Scandinavian film institutes for supporting this day. Alongside the panel discussions on Scandinavia, we will also be examining the practical aspects of co-producing via a case study of the Dutch-Danish production *Code Blue*. Directed by Urszula Antoniak, the film was selected for Directors' Fortnight in Cannes, and was produced by Family Affair Films and IDTV Film in the Netherlands and Zentropa in Denmark.

In this year's NPP selection, which is presented in this dossier, you will find 20 projects from nine countries. For the Scandinavian selection, we worked closely with our colleagues at New Nordic Films, the Scandinavian co-production market in Haugesund, Norway. We hope that you will find the projects every bit as funny, touching, relevant, engaging and worthwhile as we do.

Last but not least, we would like to express our gratitude for the support given by our partners who make the Holland Film Meeting and the Netherlands Production Platform possible.

We wish you a rewarding and enjoyable stay in Utrecht.

With best regards,

**Signe Zeilich-Jensen**  
Head Holland Film Meeting  
**Willemien van Aalst**  
Director Netherlands Film Festival

# All Cats are Grey

Tous les chats sont gris (la nuit)

## Tarantula, Belgium

A teenager needs to uncover the secret surrounding her conception. She comes across an amateur detective, unaware that he might be her biological father. Will social conventions crush her quest or will their budding relationship prevail?

### Synopsis

Somewhere in the early 1990s, at a fancy dress party, a young woman in a traditional Bavarian dress is approached by a man dressed as Sherlock Holmes. They exchange a kiss. Sixteen years later, the young woman has become a beautiful and accomplished housewife in her early forties, and the young man a private detective. *Christine* and *Paul* have nothing to do with one another. They live parallel lives in very different social circles. *Christine* is upper-middle class and insists her family mingles with the right crowd. But her eldest daughter, the vivacious and rebellious *Dorothy*, 15, is in the middle of an identity crisis, feeling that she doesn't belong to her mother and family. She secretly dreams of finding her biological father, but she doesn't want to hurt the feelings of her mother's husband *Ralph*. And she feels scared and guilty at the idea of treading into her mother's past.

*Paul* thinks he is *Dorothy*'s biological father. All these years, he has watched her grow up, always from a safe distance. But one day he is discovered, and *Dorothy* tests his assertion that he is a detective involved in a separate case. Her 'chance' meeting with the detective has stirred the idea that maybe she could find her biological father, and to find out the truth about herself. Who she is, where she comes from...

### Director's statement

I grew up in Uccle, the residential neighbourhood in Brussels where the film takes place. The school I attended for 14 years was there, along with my grandparents' place, which is where I spent most of my time whilst my parents worked long hours.

I used to go back to my parents' house at night, leaving behind the suburban world, which felt both comforting and suffocating to me. I still have both contradictory feelings when I happen to pass through this part of town... Comforting memories mixed with a sense of rising anxiety. In the small upper-middle class world I grew up in, some things were simply not talked about. Dark secrets were burdening the atmosphere in my family. They lay heavily in the subtext but were never expressed.

Later on, I came to understand many things. It's as if people believe that by burying something in silence they will make it go away. As I grew up, I witnessed - powerless - the people I loved refusing to communicate, their relationships deteriorating. Unspoken secrets were holding back teenagers from taking flight and kept adults locked into a non-admitted state of depression. I've never had the guts, energy or courage of *Dorothy*, but I share her deep belief that the truth belongs out in the open. We don't help our loved ones by protecting them from the questions they fear.

### Director's filmography

*Savina* entered Belgium's premier film school, Institut des Arts de Diffusion, at the age of seventeen. After graduating with distinction and before moving to England, *Savina* worked for various television companies in Brussels as an assistant director. In the UK, she followed the masters' programme in directing at the National Film and Television School. Her graduation film, *Ready*, starring *Imelda Staunton*, was one of five films nominated in the Honorary Foreign Film Category at the 2003 Student Academy Awards. After graduating, *Savina* directed 10 episodes of the TV series *Hollyoaks* for Channel 4. She then concentrated on her film projects. *Strange Little Girls* was made through the UK Film Council and Film 4's premiere short film scheme Cinema Extreme. The film was selected by more than 30 festivals worldwide, has won prizes and was broadcast on English and Portuguese Television.

### Production company

In 1996, *Joseph Rouschop* created *Tarantula Belgium*, motivated



Savina Dellicour



Valérie Bournonville



Joseph Rouschop

both by the desire to defend the sincerity and dreams of the authors with whom he works and the little seed of folly that makes everything possible. He produced his first documentaries and short films determined to place human beings at the heart of the works, favouring strong and meaningful themes.

Tarantula is committed to the philosophy of 'cinema without borders' and is characterised by co-productions with Mexico (*Batalla en el cielo* by Carlos Reygadas, in official competition at the 58th Cannes Film Festival in 2008), Canada (*Congorama* by Philippe Falardeau, Director's Fortnight at Cannes Film Festival 2006) and Palestine (*Le Sel de la Mer* by Annemarie Jacir, selected for Un Certain Regard at the Cannes Film Festival in 2008), and many others. Today, Tarantula has five full-time workers who throw themselves heart and soul into realising the growing volume and diversity of productions, from initial idea to cinematic release.

#### Current status

The project is currently in development with the following co-producers on board: Tarantula Luxembourg, MACT (France). Belgian finances were sourced from the Communauté française de Belgique, Belgacom TV, the tax shelter and slate funding. Finance in place: €698,999.

#### Aims at the NPP

To complete the finance and to make contact with distributors and sales agents.

#### Director

Savina Dellicour

#### Producers

Valérie Bournonville

Joseph Rouschop

#### Writer

Savina Dellicour

#### Based on

an original story

#### Language

French

#### Genre

Dramedy

#### Running time

90 mins

#### Target audience

All audiences

#### Budget

€2,398,999

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#### Contact

Joseph Rouschop, Valérie Bournonville

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# Black Diamond

Diamant noir

## Les Films Pelléas, France

Pier Ulmann blames his Antwerp family of diamond dealers for the tragedy that was his father's life - and death. To make amends he returns among them to steal a fortune in stones.

### Synopsis

Pier Ulmann is 25. He lives alone in Paris, somewhat disconnected from his own feelings, dividing his time between labouring work on building sites and 'jobs' he does with Kevin, a young delinquent employed by Rachid.

At fifty, Rachid has a talent for blending a kind of wisdom with wheeling and dealing, which fascinates Kevin as much as Pier. He exploits Pier's exceptional visual memory to work out the layouts for potential burglaries. Big-hearted and pragmatic, but authoritarian if needs be, Pier sees Rachid as a sort of shadow mentor, maybe more. If Pier were the type to express his feelings, it could be said there was a form of filial affection between them. One winter's day a down-and-out with a severed right hand is found dead on the banks of the Seine. The man, Victor, was Pier's father. They hadn't seen each other for over fifteen years. But the unhealed wounds of his childhood are reopened when Pier is confronted by his Antwerp family at his father's shabby funeral...

### Director's statement

Two moving encounters led to the birth of this project. The first was with Pierre Goldman, through his autobiography. Although in writing this film, I clearly distanced myself from his book, it did act as a trigger. In this self-portrait as a young rebel, I was struck by his description of the way he was haunted by the mythical past of his father, a Jewish resistance fighter. He is overcome by this obsession, and his desperate need to resort to violence - all the time living up to ideal of his father figure - was instrumental in his drifting into criminal activities at the end of the sixties. Despite

the differences in terms of era and the real-life experiences, the character of Pier is based on my impressions of Goldman.

The second encounter, which came later, was with the Antwerp diamond world, the subject of so many clichés and fantasies, almost all of which are unfounded - the close sense of religious community, the almost Mafia-like dealings, the unwavering impenetrability. I came into contact with this world and discovered a rich and unexpected source of material, a blend of cosmopolitanism and complex family histories, sagas of craftsmen and of capitalism, and finally the passion for an fascinating and enduring object: the diamond.

These two encounters - one with a character, the other with a place - spawned a storyline which could be told as a fable: A young man, exiled among the poor, returns to his family's kingdom to steal part of its fortune and thereby avenge the memory of his father. His path of betrayal through this kingdom will make him doubt his hatred and will put him in a position to become its heir.

### Director's filmography

*La main sur la gueule*, produced by Les Films du Dimanche, fiction, 35mm, 56 min. Awards: Grand Prix des Rencontres du moyen-métrage de Brive 2007; Prix du Public du Festival Paris Cinéma 2007; Prix d'interprétation masculine décerné à Bruno Clairefond and Mention du Jury du Festival de Clermont-Ferrand 2008; Prix de la Presse au Festival Paris Tout Court 2008; Lutin du meilleur court métrage 2008; Grand prix Festival Silhouette, Paris 2008.

*Le Petit*, produced by Fiat Lux, vidéo, 18ème Festival Côté Court Pantin 2006.

*Des Jours Dans La Rue*, produced by Le G.R.E.C., fiction, 35mm, 30 min. Premier plan Angers 2006; Rencontres du moyen-métrage de Brive 2005; Côté Court Pantin 2005; Rencontres de Pau 2006.

### Production company

Les Films Pelléas was founded in 1990 by Philippe Martin with funding from the Hachette Foundation. In 1996, he was awarded the Georges de Beauregard Prize for Young Producer. The company now comprises three producers (Philippe Martin, Géraldine Michelot and David Thion). The company has produced more than 50 feature-length fiction films, intended for cinematic release and with budgets ranging from 380,000 thousand to 13 million Euros, directed by both young and experienced



Arthur Harari



David Thion

filmmakers. Philippe Martin and David Thion are members of the ACE Network.

#### *Recent filmography*

2011: *Goodbye First Love (Un amour de jeunesse)* by Mia Hansen-Løve: co-production with Razor Film Produktion (Germany), selected at Locarno and Toronto; *Beirut Hotel* by Danielle Arbid, selected for Locarno; *Let My People Go!* by Mikael Buch; *Noces* by Philippe Béziat: co-production with Les Films d'Ici (France) and Saga Productions (Switzerland).

2010: *Cleveland vs. Wall Street*, a documentary by Jean-Stéphane Bron: a co-production with Saga Productions (Switzerland), selected for Quinzaine; *Young Girls in Black (Des filles en noir)* by Jean Paul Civeyrac: selected for Quinzaine; *Beautiful Lies (De vrais mensonges)* by Pierre Salvadori; *Commissariat* by Ilan Klipper and Virgil Vernier.

#### **Current status**

The project is currently at development stage.

#### **Aims at the NPP**

To find co-producers for the project.

#### **Director**

Arthur Harari

#### **Producer**

David Thion

#### **Writer**

Arthur Harari

Vincent Poymiro

#### **Based on**

an original story

#### **Language**

English

#### **Genre**

Drama

#### **Running time**

100 mins

#### **Target audience**

All ages

#### **Budget**

€2,500,000

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#### **Contact**

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# The Blue Wave

## Bulut Film, Turkey

As if the upheavals and troubles of the teenage years are not enough for high school girl Deniz, a major gas shortage brings life in Turkey to a standstill. Suddenly she is not the only one who must navigate a course through the world's crises.

### Synopsis

Surrounded by loving friends and family, Deniz (16) is a responsible and principled young woman growing up in a small Turkish town. She and her close friends Esra and Gul dream of one day leaving to go to university in a big city. All that stands in their way is the feared entrance exam, in two years time.

As the new school year begins, young and attractive counselor Firat offers guidance to students as they choose their fields of study.

To her friends' surprise Deniz suddenly decides to go for Social Sciences instead of Natural Sciences. This means not only that she will not be in the same class as her friends, but also may not even be attending university - something they have all dreamt of for a long time.

Deniz also helps her mother to organize a local fundraising event. Various objects donated for sale gradually accumulate in one corner of their living room. This corner virtually becomes a tableau of the town's craft and commerce.

Day by day, Deniz's apparent infatuation with Firat is complicated by his mixed signals. But she is also drawn to Kuzey, a young man roughly her own age. One night, Kuzey invites Deniz and others from school to his aunt's empty house for a party. On her way there, Deniz picks up a precious embroidered picture donated for the fundraising event, but it is damaged during a fire at the party. Her small task of delivering this precious object turns into a colossal problem.

As winter gloom sets in, Deniz's loving dreams about Firat are far from reality. She feels increasingly lonely every day. The lies she has told her mother about the embroidery mishap turn into a major mess. Meanwhile Deniz and Kuzey cannot resist the force that pulls them together. As if all these upheavals are not enough, a major gas shortage brings life to a standstill. Suddenly, it's not just Deniz who is facing a major crisis. Due to Turkey's heavy dependence on foreign natural gas resources the entire country must now assess its precarious relationship with the outside world.

### Directors' Statement

What kind of lives do high school girls lead in a small town in Turkey? Encumbered by everyday problems and excited by new discoveries, they also worry about the future. But the grown-up world has its own troubles too. Due to the nation-wide natural gas shortage, life comes to a sudden halt. The questions around Turkey being a provincial state on the global map, the instability of its young Republic and its dependence upon foreign resources, raise certain anxieties concerning the country's economic problems and its foreign policies. The film aims to intertwine the dramatic pressure of a national emergency with certain characteristics of the coming-of-age genre. *The Blue Wave* embraces an audio-visual style that reflects that particular rhythm of the teenage years. Deniz is portrayed one day as a hyperactive juvenile and the next as a motionless slug in front of the TV. She is simultaneously filled with, and hollowed out, by her feelings for the school counselor Firat and her more-than-a-friend Kuzey.

In *The Blue Wave*, we choose to leave the school life off-screen in order to focus on the personal space created during the hubbub of the teenage years. Likewise, the film leaves out the actual use of mobile phones and computers. The omission of such communication tools leads to an intimate portrayal of the young people, who are most commonly represented as technology-addicted characters.

It is also a love story. It shows the ways that love can dominate one's life by creating a perpetual space of anxiety. For us, it is also vital to focus on the friendship between Deniz and the others as a way to better understand these young women.

What inspires us, as the directors of *The Blue Wave*, is our similar interest in visualizing stories that are close to reality without feeling compelled to be realistic. We believe the complex merger between the mundane and surreal moments of everyday life carries a deeper sense of reality that cinema can bring to the surface.



Merve Kayan



Zeynep Dadak



Yamac Okur

### Directors' filmographies

Merve Kayan: 2010 *Elope* (Short Musical), *On the Coast\** (Creative Documentary), 2008 *Work* (Video Installation), 2006 *Ah* (Experimental), 2005 *Sweet Splits* (Collaboration with Mierle Laderman Ukeles), 2003 *The Gift* (Short Film), *Aud* (Short Film).

Zeynep Dadak: 2010 *Elope* (Short Musical), *On the Coast\** (Creative Documentary), 2007 *For the Record: World Tribunal on Iraq* (Medium Length Documentary), 2004 *The Roundtrip* (Short Film), 2001 *Use Your Head* (Short Film).

\*The documentary film *On the Coast*, co-directed by Merve Kayan and Zeynep Dadak, had its world premiere in Rotterdam Film Festival Tiger Shorts Competition. The film was screened at more than twenty film festivals around the world and received several awards in and outside Turkey.

### Production company

Founded in 2007 Bulut Film is an Istanbul based production company that produces films loyal to the director's artistic vision. As such Bulut Film is interested in fresh styles, and experimental narratives. Bulut Film develops its own projects, involves in co-productions, and also provides line production services. Bulut Film productions include *Summer Book* (Nomination for European Film Awards Discovery Section, 2008), *On the Way to School* (in co-production with Perisan Film, winner of Best Middle Eastern Documentary Film Abu Dhabi 2009) and *Dark Cloud* (City to City, Toronto 2010). Bulut Film's latest production, Seyfi Teoman's second feature *Our Grand Despair* had its world premiere at Berlinale Competition Programme 2011. Projects currently in development include Merve Kayan and Zeynep Dadak's first feature *The Blue Wave*, Emin Alper's first feature *Beyond the Hill*, Asli Özge's second feature *Woman and Man*, following her award winning first feature *Men on the Bridge* (2009) and Seyfi Teoman's third feature *Saints*.

### Current status

In development, with support from the Hubert Bals Fund, Turkish Ministry of Tourism and Culture. Total finance in place: €65,000.

### Aims at the NPP

To find international co-producers and Dutch participation/support.

### Directors

Merve Kayan,  
Zeynep Dadak

### Producer

Yamac Okur

### Writers

Merve Kayan  
Zeynep Dadak

### Based on

an original story

### Language

Turkish

### Genre

Drama

### Running Time

100 mins

### Target audience

Urban, min. high school graduate, female audiences aged 17-55 (although male audiences could also be attracted to the film)

### Budget

€480,000

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### Contact

Yamac Okur

Bulut Film

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# Cool Water

brave new work film productions, Germany

Usually it takes only 45 minutes to drive from Jerusalem to Ramallah. But if you are a Palestinian smuggling the dead body of your father this journey can become a turbulent adventure.

## Synopsis

Rafik is a smart Palestinian from Eastern Jerusalem who prefers working in a restaurant in Europe to living with his dominant father in Israel. Neither is he keen to travel back to his home country to attend the marriage of his least favourite brother Jamal. He only accepts the invitation to keep his mother happy. But things turn out much worse than expected. When old quarrels between the brothers and their father re-surface the patriarch collapses and dies of a heart attack. Unfortunately it was his last wish to be buried at his birthplace near Ramallah. Even more unfortunately, that's in the Palestinian Territories! The brothers are forced to go on a risky mission to smuggle the mortal remains of their father in their own car across the border. Usually it takes only 45 minutes to drive to Ramallah. But this supposedly short trip turns into a hair-rising odyssey, when the brother's car gets stolen in Jerusalem - with the dead body of the father in the trunk. Rafik and Jamal search desperately for the stolen car, stumbling from one catastrophe to another. Along the way they meet the beautiful OLGA, are forced to deal with a bunch of Russian car smugglers and eventually fall into the hands of Palestinian activists. Since nobody believes their absurd story they soon find themselves facing a firing squad. But Rafik and Jamal escape execution by the skin of their teeth when troops of a rival activist group rescue one of their leaders from the prison. A blessing in disguise? Maybe not, since the group leader elevates them to the status of

'brothers in arms' and bestows upon them the highest possible honour, to go back to Jerusalem... as martyrs.

For their glorious trip to heaven, Rafik and Jamal even get their own car back - including the dead body of their father, and a load of explosives. An offer, they cannot refuse... unfortunately!

## Director's statement

In my previous work I have always operated between two extremes - the relentless description of reality and the promising power of imagination. Using this gripping mixture I try to fathom the nature of men with all their shady and sunny sides and turn it into stories and images. *Cool Water* reflects the absurdity of war and people's passionate wish for freedom and democracy in the century-old conflict between Israel and Palestine. From the perspective of my main character Rafik, we experience the Middle East conflict in an original and funny way and observe that it's a war that nobody can really win. It also shows very clearly how people have arranged themselves in this conflict, how a family tries to stick together and find ways to reconcile. And it shows the most unusual journey of a young man, who is trying to find his place between two cultures.

## Director

Ali Samadi Ahadi was born in 1972 in the northern Iranian city of Tabriz. In 1985 he came to Germany. He studied visual communication, majoring in film and television. At the end of the 1990s he began a career as a filmmaker. For his film *Culture Clan* he was nominated for the Montreux Rose d'Or award, and in Cape Town won the Channel O Award within the category of Best Foreign Music Film. A flood of awards then followed for his documentary film *Lost Children*, which won the German Film Academy Award as well as numerous international awards, and was also nominated for the Emmys. In 2009 he made the feature film *Salami Aleikum*, a culture clash comedy which was a theatrical success in Germany and Austria. In 2010 he completed his animated documentary film *The Green Wave* which was selected for competition at the 2011 Sundance Film Festival and won the renowned German Grimme Award.

## Production company

brave new work film productions, selected filmography: *Cool Water* (2012) feature comedy, Ali Samadi Ahadi, in pre-produc-



Ali Samadi Ahadi



Frank Geiger



Gabriel Bornstein

tion, supported by Filmboard Hamburg Schleswig Holstein; *Sound of Cairo* (2011) feature documentary, Janek Romero, in production, supported by Filmboard Hamburg. *Kick in Iran* (2010) feature documentary, Fatima Abdollahyan, winner of the Gerd Ruge Documentary Award, official selection at the 2010 Sundance Film Festival; *Empire of Evil* (2008), feature documentary, Mohammad Farokhmanesh, winner of the Gerd Ruge Documentary Project Award, nominated for First Appearance Award at IDFA (International Documentary Film Festival Amsterdam) and for Kassel Docfest's Golden Key, supported by FFHSH and Filmstiftung NRW; *Colors of Memory* (2006), feature film, Amir Shahab Razavian; *Strip Mind* (2006), feature film, Frank Geiger; *Teheran 7am* (2004), feature film, Amir Shahab Razavian, International Film Festival Rotterdam, Cairo Int. Film Festival and others.

#### Current status

The project is currently in pre-production stage with the following partners on board: ARD/Degeto (TV, Germany), Filmboard Hamburg Schleswig-Holstein (public funding, Germany), Zorro Film (distributor, Germany), DFFF (Automatic Funding, Germany), Avesta Film (Pre-Sale, Iran). Commencement of principal photography is planned for January 2012. Finance in place: €1,400,000.

#### Aims at the NPP

To find additional investors, TV stations, distributors and funding, as well as Dutch involvement.

#### Director

Ali Samadi Ahadi

#### Producer

Frank Geiger

#### Writer

Gabriel Bornstein

#### Based on

an original story

#### Languages

English, Hebrew, Arabic, German

#### Genre

Comedy

#### Running time

90 mins

#### Target audience

International arthouse audience (but with a strong focus on entertainment)

#### Budget

€1,700,000

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#### Contact

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# Culture Files

gebrueder beetz filmproduktion, Germany

A cross-media project (TV series, documentary game and comic) designed for a young audience. It explores unsolved mysteries surrounding many of Europe's great artists and thinkers.

## Synopsis

Our cross-media format **Culture Files** aims at conveying cultural issues and education in new and unusual ways, applying modern and captivating detective-series aesthetics and storylines to explore the unsolved mysteries surrounding many of Europe's great artists and thinkers. Unresolved murder mysteries, connections with secret police and unexpected biographical twists and turns are used as ways of investigating the lives and work of cultural icons from a range of disciplines, such as German composer Richard Wagner, Russian writer Fjodor Dostojewski, German composer Ludwig van Beethoven and Italian intellectual Pier Paolo Pasolini.

The concept was developed as a cross-media format and will be presented over several platforms (game, comic and TV series). Target group-oriented processing, the focus on platform-specific user behaviour and the convergence of these individual platforms and distribution strategies, will create an extensive cross-media format.

The main connecting element is the fictitious female investigator. As she investigates the extraordinary circumstances under which some of the world's greatest artworks were created, her approach is that of a detective driven by genuine curiosity and contradictory emotions.

A pilot of the TV series was successfully produced in 2011 in co-operation with ARTE and German broadcaster RBB. The production of the next episodes is planned for early 2012. The

interactive game offers a playful approach to serious art and will be published as a freemium browser game as well as App for iOS and Android. A comic published both for print and tablet PCs completes the cross-media format.

## Producer's statement

**Culture Files** is a groundbreaking project on many levels. Its main aim is to offer younger audiences access to European cultural history, using different media and employing different storytelling methods. The project enables the user to use his favourite platform: TV, the internet, or graphic novels.

The concept was developed after the very positive experience we had making the 52-minute film *The Kleist File* (ARTE, RBB) about the mysterious death of German writer Heinrich von Kleist, one of the most popular theatre authors worldwide. The plot was told like a detective story, using the aesthetics and storytelling techniques used in modern crime-science formats. *The Kleist File* was a big success, and ARTE asked us to develop a whole series (5x52 min) about other European cultural icons.

Now we are moving one step further: with the rise of the internet, television has lost a lot of its significance in the last years, and gaming is increasingly regarded as an important platform.

With **Culture Files** we want to reach different audience groups using their preferred media. We will have a classic TV programme. The documentary game will be focused on our target audience of educated European users aged 16-35. And we will have a set of graphic novels reaching other audience segments across these age groups.

The cross-media approach has been developed in close co-operation with the crew of the TV series, especially in terms of the cultural context of the project, the correct approach in reaching a younger target audience, the establishment of a new narrative to create a strong visual code and the branding of the project across several platforms. Together we found an exciting angle for the format: the captivating and aesthetically pleasing format of true crime investigation.

In addition to this concept, we are working on a new distribution strategy and revenue model, one that allows each part of the project to exist independently as a product but which also provides added value for our target group as they move from one platform to another. To attract the audience to this format we will use our strong network of media partnerships and will embark upon a



Christian Beetz

broad web campaign to cross-promote the debut of the format. We want to make *Culture Files* a groundbreaking project and go some way to answering the question of how to reach an audience with cultural content in this shifting media environment.

**Production company**

As executive director of gebrueder beetz filmproduktion Christian Beetz produces high-quality, award-winning short, feature-length and multi-segment documentaries as well as magazines. Likewise, GBF enjoys notable success in the international co-production of creative television productions for the international market and is also developing innovative, cross-media formats. Some of his productions include: *FC Barcelona Confidential*, *Autumn Gold* or the media event *Farewell Comrades!* (6x52 min TV series, interactive webformat, book). For his documentary *Between Insanity and Beauty - The Art Collection of Dr. Prinzhorn* he won the German Grimme Awards for screenplay and director, and the Marler Group's Adolf-Grimme Audience Award.

**Current status**

The project is currently in development following the successful pilot that was produced this year together with ARTE and German broadcaster RBB. Production of next episodes is planned for early 2012. Finance in place: €150,000.

**Aims at the NPP**

To find a co-production partner for the whole project or elements of the project and to meet potential financiers.

**Directors**

Various

**Producer**

Christian Beetz

**Writers**

Various

**Based on**

an original story

**Languages**

German, English, French

**Genre**

Cross-media incorporating 5 x 52' series, game and comics

**Target audience**

Different target audiences for the three main columns of the media event:

- TV series: European public TV audience, but younger than average (35+)

- Documentary Game: educated European users aged 16-35 (English, German, French; additionally languages depending on coproduction countries/partners)

- Comics: comic fans of all age groups, special focus on the age group 16-25 (English, German, French; additionally languages depending on coproduction countries/partners)

**Budget**

TV series €1,200,000  
Game €280,000  
Comics €50,000

**Contact**

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# Follow, Follow, Lead

Följ, följ, led

Hepp Film, Sweden

Rut's transition from a repressed and socially inept nobody into a ruthless saleswoman. An outrageous comedy about identity and the effects of consumerism.

## Synopsis

We meet **Diane Ros** [52] (whose name is actually **Rut Alger**) in the process of selling 50 volumes of encyclopedias to a gravely autistic man, but she is interrupted and chased off by a furious crowd. Bruised and beaten she flees the scene, accompanied by cheerful disco music. She heads home, where she finds herself, yet again, under attack. Her husband **Ralf** demands answers and the Russian mob throws a rock with a threatening message through her bathroom window.

But to understand the character **Rut Alger**, a wife and mother of teen daughter **Elin**, how she became a ruthless saleswoman and why she suddenly decided to be called **Diane Ros**, we have to start earlier. We are taken back in time to meet **Jan DeVos** - a stylish American man in his 40s - who is giving a spectacular performance about the wonders of selling; how to follow, follow, lead. **Rut** is one of the participants.

Then we go back even further, to when the anonymous **Rut**, an outsider with an unemployable husband and an expensive daughter to maintain, is working in a shop that is as boring as the kitchen interiors she sells. But after a chance encounter with an old friend, **Rut** signs up for the extensive - and expensive - **Quality Life** self-development course, which is really sales training in disguise. She learns how to create rapport with the customer, and how to follow, follow, lead, until the customer signs the contract. In a very short time she advances from trainee to head coach, leaving a trail of customers with sports encyclopedias and signed hockey sticks they did not know they needed.

But she wants more, and signs up her colleagues to the **Quality Life** course. She has become what she always wanted to be: a success. She even changes her name to **Diane Ros**.

But **Quality Life** turns out to be a pyramid scam, and when the house of cards tumbles **Rut** finds herself at the centre of both a police investigation and attacks from furious recruits who have lost their life savings. She is ridden with shame but has a cathartic moment when her husband tells her that she doesn't need to be the successful **Diane Ros** - it is **Rut** that he loves. All seems fine - a new start in life for **Rut** and her family. But in the last scene we see **Rut** knocking on a new door...

## Director's statement

This project has been with me for a couple of years now and last year I felt that it had matured enough for it to be written down. Consequently I sat down with my writer, **Hans Gunnarsson**, to write the story as a screenplay. It is a film about confusion, about losing oneself. It is also about consumption, an exploration of the mechanisms around capitalism - the dealer, the person who makes the money and also the consumer. That feeling you get after you have bought something. The short adrenalin rush when you feel... something. That you have improved your life, if only in a small way. Our protagonist, **Rut**, is in many ways an anti-hero. She is also the most dangerous type of human being - a blank page, ready to be filled with values and morals, without self-reflection and intuition. A woman with repressed emotions, ready to explode. To make matters worse, she is equipped with manipulative tools, such as rhetoric and salesmanship.

For the main character we have attached **Lena Endre** who, I dare say, is Sweden's most popular actress. She has a duality that I love; internationally she is mostly known as a Bergman-actress (*Faithless*) but she is also a brilliant comedienne. She was recently cast in **Paul Thomas Anderson's** upcoming film *The Master*. We are also looking to attach the American actor **John Ham** (*Mad Men*) in the part of the American sales coach **Jan DeVos**.

I envisage a neurotic cinematic film pumped with energy. The acting is the foundation and I want the film to be emotionally intriguing and comical. Therefore I want to rehearse thoroughly with the actors to find as much life as possible. Together we will give the film a vitamin injection and create something wild and playful.

## Director

Born in **Umeå** in 1974 **Jens Jonsson** has, in a very short time, established himself as one of Scandinavia's most internationally recog-



nised directors. His debut feature film, *The King of Ping Pong*, won the Grand Jury Prize at the Sundance Film Festival 2008 as well as the award for best cinematography. The film was also awarded at Chicago, Brisbane, Lübeck and Athens International Film Festivals. He has previously won acclaim for a number of short films; *Brother of Mine* won the Silver Bear in Berlin. *Reparation* and *K-G for Better or for Worse* both won silver medals in Cannes.

His films have been honoured with their own separate show-cases at, among others, the Tampere International Film Festival, Rotterdam International Film Festival, Stockholm Cinemateque, Clermont-Ferrand International Film Festival, São Paulo International Short Film Festival, Cork International Film Festival, Gothenburg Film Festival, International Short Film Festival in Leuven, Belgium and, most recently, at the Huesca Film Festival in Spain.

#### Production company

Established in 2003 by producer Helena Danielsson, Hepp Film has to date worked with some of Europe's most acknowledged and renowned producers and sales agents, financiers and TV networks, such as Morena Films, Arte/ZDF, Pandora, The Match Factory, Films Distribution, Scottish Screen, Irish Film Board, UK Film Council, Filmstiftung NRW and Lucky Red.

Even though Hepp Film is a young company, it has already produced films that have been well received both at the box office, by the press and at international film festivals, including a nomination for an International Emmy Award for *Smiling in a Warzone*. Hepp's most recent film, Venice Critics Week winner *Beyond*, is the feature debut of Palme d'Or winning actress Pernilla August, starring Noomi Rapace (*Sherlock Holmes 2*, *Prometheus*). *Beyond's* cinema release in Scandinavia was big hit with audiences, attracting 750.000 viewers, and has sold 19 countries internationally.

#### Current status

Final phase of development. Partners so far: Lemming Film (The Netherlands). The Bureau (United Kingdom) Nordisk Film (Sweden). Finance in place: €1,672,726.

#### Aims at the NPP

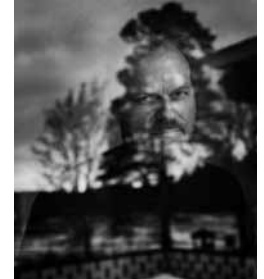
To find partners for distribution, sales and additional finance, plus seeking Dutch support.



Jens Jonsson



Helena Danielsson



Hans Gunnarsson

#### Director

Jens Jonsson

#### Producer

Helena Danielsson

#### Writer

Jens Jonsson

Hans Gunnarsson

#### Based on

an original story

#### Languages

Swedish, English

#### Genre

Comedy

#### Running time

90 mins

#### Target audience

25+

#### Budget

€2,635,551

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#### Contact

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# Korso

## Bufo, Finland

### Korso - 6,220 kilometres from New York.

#### Synopsis

Markus, 19, dreams about street-basketball stardom in New York. He has dropped out of state education and now spends his days in his home suburb of Korso with friends in an old warehouse playing games and drinking. Markus's life changes when his sister Heta, 16, brings Jojo, 17, home for the night. Jojo is a self-assertive young man with a Congolese background who is attending media school. He laughs at Markus's dream and goes on to question Markus's status as the only male in the home. The sister and brother have been close because their mother is depressed and their father returned to his home country of Sweden years ago. Now their relationship begins to cool. Markus is confused to see his sister become a woman and to hear sex noises from the other side of the wall. Heta begins to see her brother through the eyes of Jojo - as a dropout stuck in the suburbs.

To save face, Markus tries to make his dream come true. He takes a loan for the trip to New York from a small-time crook called Murikka who spends his time in a local bar. When Murikka starts to ask for his money back, Markus breaks into a wealthy home with his friends Hartikainen and Vänä. On his way home Hartikainen gets caught by the police. He does not snitch on his friends because Markus's trip has become a matter of honour for him and his friends as well.

After the obstacles in the way of the trip have been cleared, Markus is forced to face the truth that he feared. The dream was ridiculous to begin with. He will never be as good as his street-basketball idols. Jojo ends up being witness to Markus's disappointment and humiliation. But can't even the most ridiculous dream help someone find their own way?

#### Director's statement

Korso is a rather typical middle class suburb in Finland, but for some reason it has a notorious reputation. Perhaps it has to do with the statistics about the levels of unemployment there, and the misery of its young inhabitants. People are usually em-

barrassed even to admit to having been born in Korso, which makes it a perfect setting for a film about young perplexed men struggling to step out of their childhood world.

Following the story of the main character Markus I was suddenly transported back to the age of twenty, not a child anymore nor not quite yet quite an adult, having a dream, but being literally thousands of kilometers away from it, stuck in a suburb warehouse, seeing the whole world in front of me, but feeling too anxious and scared to take even the first step to reach it. From a distance Markus and his friends seem like typical wild and ignorant young men, similar to those living in any of the suburbs of the world. But the closer you get and the more time you spend with them the more their emotions start to shine through. Behind all the laughter, hatred and hormones, there is an unspoken fear that seems to guide their every move.

**Korso** is not, as such, a film about street-basketball, but from Markus's worldview perspective its significance is huge. In order for the film to truly work, the viewer has to be guided into that world in a credible and tempting manner. Markus's basketball game also has to be convincing in the eyes of the people who play the game. Visually, the game situations have to be created with care. As regards the big picture, these scenes are not just icing on the cake - they can tell a lot about Markus's character, his friendships and the world in which the characters spend their time. If this world is portrayed correctly, the audience is won over in a way that will easily carry the viewer throughout the film.

The screenwriters add: Films for the young often state that if you just try hard enough you will get what you want most. Sometimes dreams get shattered, but just reaching for them might help in finding something of one's own. And if you believe in yourself in even one thing, you may yet be able to make an impact within your own life. That is why even a ridiculous dream is better than no dream at all.

#### Director

A graduate of Helsinki's University of Art and Design, Akseli Tuomivaara has directed extensively for television and has made a number of short films and music videos. **Korso** will be his feature debut.



### Production company

Bufo was founded in 2007. Of the company's three owners, two have a background in producing while the third is a screen-writer. As an ambitious and up-and-coming production company, Bufo's plan is to make fiction and documentary films that can be categorised clearly in terms of genre. Misha Jaari's and Mark Lwoff's first feature as producers was *The Interrogation* by Finnish filmmaker Jörn Donner. Bufo's first feature is Zaida Bergroth's *The Good Son* (2011). Apart from the coming-of-age feature KORSO, Bufo is developing a feature length documentary entitled *Finnblood*.

### Current status

The project is currently at financing stage with the following partners on board: Finnish Film Fund, Tuffi Films (Finland). Finance in place: €205,000.

### Aims at the NPP

To find co-production partners.



Akseli Tuomivaara



Mark Lwoff



Misha Jaari



Elli Toivoniemi



Jenni Toivoniemi



Kirsikka Saara

### Director

Akseli Tuomivaara

### Producers

Mark Lwoff

Misha Jaari

Elli Toivoniemi

### Writers

Jenni Toivoniemi

Kirsikka Saara

### Based on

an original story

### Languages

Finnish

### Genre

Coming-of-age

### Running time

80 mins

### Target audience

13+

### Budget

€900,000

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### Contact

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# Our House

Zentropa RamBUk, Denmark

How do you nail a hot, gorgeous and autonomous anarchist called Sif, when your parents are in the inner circle of a religious sect and you are promised in marriage to the leader's daughter?

## Synopsis

Copenhagen is burning!

The city hasn't experienced a war-like situation like this since the Swedish siege of the city in 1659. The big difference, though, is that this time it is Copenhagen itself that is fighting - and over something as simple as a house: the 'Ungdomshuset' (the Youth House)! The clearance of the Youth House in Copenhagen is the culmination of an absurd political and cultural farce. An indication of how bad it can get when you mix youthful arrogance, political folly and religious nonsense with rampant media attention and the smell of extra funding in next year's budget.

But in the midst of this inferno of Molotov cocktails, police and religious hymns, a genuine romance sprouts. A love story between two teenagers. One is the 15-year-old Benjamin, whose parents are a part of the inner circle of the religious sect, The Father House. The other is Sif, spokeswoman for the Youth House, with a fondness for throwing Molotov cocktails. The two meet and opposites attract.

But how do you nail a delicious autonomous anarchist from the Youth House when you have been promised in marriage to the sect leader's psychopathic daughter? The answer: You find your old hat from kindergarten - the one that looks like it has bunny ears - and barricade yourself together with 500 combat-ready autonomos in the Youth House, and hope that you don't get caught. But unfortunately you always do...

## Director's statement

To the limit and beyond...

There are few youth cultures as visible as the autonomous movement. Everybody knows of the hooded teenagers and their extreme political engagement. Some people hate them, some love them, but everybody knows them and their hangout. Our House - they call it. This is where they plan to bring down governments, countries and parents. This is where they eat vegan food and play music to each other. This is where they fall in love.

In Denmark for instance they had lived in the same house for 25 years when the municipality suddenly sold the house to a fanatic Christian sect, who tore it down. This resulted in civil war-like conditions on the streets of Copenhagen.

We have found this to be the perfect setting for a different and international youth film *anno* 2011.

The idea to make this film emerged about a year after the Youth House in Copenhagen had been torn down. We had the feeling that Denmark had been somewhat traumatized, and as super-serious documentaries piled up the wound was opened more and more. We found the whole thing to be so intense and grotesque that it screamed for an extremely satirical remake.

In order to exactly highlight the grotesqueness of it all, we chose the animation format as our story platform. We wanted to take it as far as we could and beyond, and this is possible in animation.

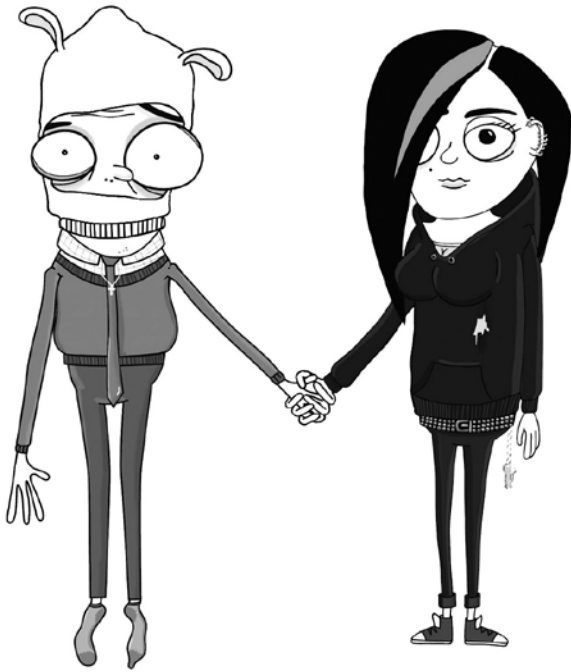
*Our House* will be an explosive satire-cocktail consisting equally of anarchism, Christian fanaticism and arrogant politicians. We will allow the audience to laugh at the autonomos and their 'childish' and unilateral way to deal with a situation like this; to laugh at the politicians and their elitist arrogance; as well as to laugh at the religious sect and its absurd fanaticism.

And then there is the story of a 15-year-old lad, who is growing up and ready to go through hell... to get laid.

## Director

Stefan Fjeldmark is known as Denmark's Mr Cartoon. He was one of the founders of Denmark's most successful animation company, A Film A/S, where he worked as creative leader, producer and director between 1988 and 2007.

In 2007 the technologies within live-action had advanced to a degree where Stefan felt that he *had* to give his storytelling through non-animated film a go. Between 2007/8 he worked at Fine & Mellow A/S where he directed *Min Pinlige Familie og Mutantdræbersneglene* [Danish title] as well as number of commercials.



In 2009 Stefan was employed by Zentropa - as creative producer and director of features, TV and animation - where he worked closely together with producer Peter Engel under the Zentropa label, Zentropa RamBUk.

Stefan started his own film company, Eye Candy Film, in 2010, where he is CEO as well as functioning as producer and director.

#### Production company

Zentropa was founded by producer Peter Aalbæk Jensen and director Lars Von Trier in 1992, and has grown to become the largest film production company in Scandinavia. The fundamental principle is that it consists of separate producer offices which each have their own brand, such as Zentropa RamBUk, but which all refer to the central management. The company is best known for the 'Dogma concept' which revolutionised the international film scene in the second half of the 1990s. Films produced by Zentropa have earned five Academy Award (Oscar) nominations and have won some of the most prestigious film awards including the Palme d'Or, the Silver Bear, Sundance's World Cinema Jury Prize; Documentary 2010 (for *The Red Chapel*, produced by Zentropa RamBUk/Peter Engel) and most recently a Golden Globe (January 2011) for Susanne Bier's *In a Better World*. In addition to the production of feature films and documentary Zentropa, and especially Zentropa RamBUk and Peter Engel, is also the producer of both animation and live fiction in TV and films for a younger audience.

#### Current status

Final draft and pre-production. The project has received funding from the Danish Film Institute and Danish Broadcasting Corporation (DR). The Dutch production house Submarine is attached as a co-producer. Finance in place: 50 percent.

#### Aims at the NPP

To raise international production finance.



Stefan Fjeldmark



Peter Engel



Tommy Bredsted



Christian Torpe

#### Director

Stefan Fjeldmark

#### Producer

Peter Engel

#### Writers

Tommy Bredsted

Christian Torpe

#### Based on

an original story

#### Language

Danish - M/E track for versioning

#### Genre

Satirical animation in 3D

#### Running time

90 mins

#### Target audience

13-30

#### Budget

€2,150,000

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#### Contact

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# The Ranger

Fastnet Films, Ireland

The Ranger is the story of two men whose destinies are linked by a shared history of violence.

## Synopsis

At the height of the Famine, Michael Hannah, ex-Redcoat turned detective, arrives in Galway with Army Captain Isaac Pope. The British Army's famous tracker of deserters, Hannah is charged with finding an ex-soldier believed to be responsible for the gruesome death of a revivalist preacher. As more deaths follow, the culprit is revealed to be former Ranger Myles Feeney, and he's killing anyone who had a part in the deaths of his brother and mother.

As he picks off the magistrate, a land grabber and Lord Kilmartin's rent collectors, it emerges that Feeney rescued Hannah from the massacre at Gandamak and that they were the sole survivors. In Hannah's company, meanwhile, is the young and impressionable Private Hobson. And as the men travel the countryside tracking Feeney, Hobson witnesses the horrors of the famine. Hannah catches Feeney once, but Feeney escapes and the men race to Kilmartin's estate to get the landowner safely to the train station. But at the freight yard Hobson witnesses the wholesale exportation of grain and pulls a gun on the policemen protecting the yard from the crowd. He is shot dead by Kilmartin, after which Hannah catches Feeney and, witnessed by Pope, lets his old comrade go free. While Hannah is held in prison Feeney and other men launch an attack on the freight yard. Hannah escapes to help cover Feeney and the men, and is himself shot dead by officers. Shortly after, the Ranger is killed by Pope.

## Director's statement

*The Ranger* explores themes of guilt and contrition, regret and ultimately redemption. It examines concepts of duty and accountability. It is a story of personal responsibility in both public and private actions.

Set in a time and place where life is cheap, *The Ranger* is a tale about the value of humanity. Though set against the backdrop of The Great Famine, the film is not an 'historical drama'. It is a fast-paced character-driven genre film.

While respectful of, and sensitive to, historical reality, the film is not curbed or restrained by a reverential adherence to historical fact. Instead it uses a mixture of recorded fact, anecdote and tales from folk and cultural memory to construct a fictional tale that is entirely plausible. An action-packed, stunt-fuelled tale that will resonate with and entertain modern audiences. *The Ranger* didn't happen, but it could have.

Drawing inspiration from influences as diverse as *Apocalypse Now*, *Se7en*, comic-book adaptations and Clint Eastwood's westerns, the film's ultimate aim is to be a crowd pleaser.

## Director

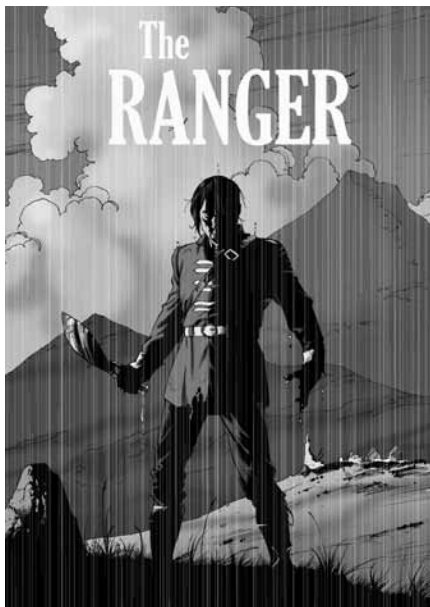
PJ Dillon is a renowned Director of Photography in Ireland and is currently working on *Games of Thrones*. His previous features include *The Runway*, *My Brothers*, *Earthbound* and *32A*. Filmography: *Rewind* (2010), *An Ranger* (2009) Short, *Deep Breaths* (2008) Short.

## Production company

Fastnet Films is the production company of producers Macdara Kelleher, Morgan Bushe and director Lance Daly. Fastnet's *Kisses* won best film at the Galway and Foyle Film Festivals, two Irish Film & Television Awards, and screened in official selection at Toronto, Telluride and Locarno. The film was sold by Focus Features and became the highest grossing Irish film of 2008/9. It was nominated for Best Foreign Film at the Independent Spirit Awards 2011, alongside *The King's Speech*.

Other credits include *Nothing Personal*, which won five awards at the Locarno Film Festival, five Dutch Golden Calf awards and was nominated for two European Film Awards in 2010; Janez Burger's *Circus Fantasticus* which won five national film awards including best picture, and the feature documentary; *Colony* which screened at the 2009 Toronto Film Festival, and won the First Appearance award at IDFA and was also nominated for Best Documentary at the 2010 Irish Film & TV Awards.

Fastnet's latest release, Ian Power's *The Runway*, won best film



at the Galway Film Festival and was selected by the Directors Guild of America for its annual Director's Finder Series 2010. Fastnet produced Rebecca Daly's *The Other Side of Sleep*, which was selected for Cannes Director's Fortnight 2011 and subsequently the Toronto Film Festival. The film was the first film by an Irish female director to be selected for the Cannes Film Festival.

Macdara is a member of ACE European Producers Network, Screen Producers Ireland and the European Film Academy.

#### **Current status**

The project is currently at financing stage with Irish Film Board funding and Section 481 tax relief. Finance in place: €1,700,000.

#### **Aims at the NPP**

To attach distributors/sales agent/co producers.



PJ Dillon



Macdara Kelleher

#### **Director**

PJ Dillon

#### **Producer**

Macdara Kelleher

#### **Writer**

PJ Dillon

Pierce Ryan

Eugene O'Brien

#### **Based on**

an original story

#### **Language**

English

#### **Genre**

Drama

#### **Running time**

Not known

#### **Target audience**

18-30

#### **Budget**

€6,900,000

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#### **Contact**

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# Tenderness

La tendresse

Man's Films Productions, Belgium

What happens when a couple, separated for many years, find themselves together again on a two-day journey.

## Synopsis

A couple, separated for 15 years, are forced together on a two-day journey to collect their son, hospitalised in another country after a serious ski accident. What do they still feel for one another? Indifference, rancour, jealousy? Or perhaps complicity, friendship and, who knows, love. This light-hearted road movie, which takes us from Brussels to the summit of the Alps, will allow us to discover two profoundly sincere beings for whom we can only feel affection.

## Director's statement

I wanted to write a simple, linear story which would take place over two days, and which would talk about people like you and me. Happy adults but who, like all of us, experience small pains or deeper moments of grief. I also wanted to talk about child-parent relationships with humour, and without major inter-generational crises.

I have seen many films which recount break-ups. Almost all of them go badly. Men and women who have loved each other, who have had children together, once separated, begin to hate each other, hurt each other and no longer desire to see each other. That has always seemed strange to me. Could they have been that mistaken? How can love transform itself into such different feelings? On the other hand, I have no memory of a film that recounts a successful divorce, where the couple continues to appreciate each other, to help each other, where there is still love.

My work as a film director has been principally based on literary adaptations, a process where I feel at ease, supported by existing works. A few years ago I also wrote an original scenario, *Sur la terre comme au ciel*, as well as *Nuages, lettres à mon fils*, a poetic essay based on letters, but with no real scenario.

Writing *Tenderness* is a new experience. A combination of roman-

tic comedy and road-movie, the story takes place during a couple's trip by car - the landscape and nature playing an important role. My previous films are quiet, very interior. In *Tenderness* the protagonists talk, share. The dialogues are, I hope, light, sometimes caustic or funny. I would like them make people smile at times, as well as be moving.

The style will be sober. A discrete camera, as if it wasn't there. Filming in a car isn't simple. There is no distance from the subject. Few movements are possible. There is tight physical proximity with the actors given the restricted space of the car's interior. The landscape going by must suggest the journey's movement. The choice of format will be made with the DP after tests in a car. I will use clear, joyous colours. Red anorak, spring green trees, snow, blue sky. I will alternate of close-ups of faces, hands on the wheel, cigarette and lighter. Frans's look of concentration, Lisa's dreamy or questioning look and wide shots, sometimes aerial, of the car on the highway and in the mountains. A good example of this type of alternation is the Russian film *Silent Souls* by Aleksei Fedorchenko.

It is not by chance that I have chosen the winter sport resort of Flaine in the French Alps. It is an unusual resort. Built in the 1970s by the great architect Le Corbusier, it was revolutionary in its time. Everything in concrete, with the central skating rink and the metallic stairways linking the different levels. The statues of Picasso, Vasarely and Dubuffet. Today, it has aged poorly and resembles a UFO. There is no old-world charm about this decor, no wooden chalets, no little Savoyard village with the church in the middle.

Strangely this juxtaposition with sad and grey concrete brings out the beauty of the mountains and the surrounding nature.

The soundtrack will be principally made up of existing music played on the radio or CD player in the car. As described in the scenario, classical music on the way there and world music on the way back. I will no doubt have some original music composed for the exterior shots of the car.

## Director

Marion Hänsel was born in 1949 in Marseille and grew up in Antwerp. She set up her own company, Man's Films, in 1977 in order to make her first short film *Equilibres*. *The Bed* was her first feature film. Marion Hänsel also produced all of the ten films she directed, e.g. *Dust*, *Between the Devil and the Deep Blue Sea*, *Sounds*



Marion Hänsel

of *Sand* and *Noir Océan*, and in the process won many international prizes.

#### **Production company**

Man's Films has produced all of Marion Hänsel's films, the most recent being *Ocean Black* (2010) which was selected for Venice Days. She also produced or co-produced 10 feature films for other directors such as *La Puritaine* (1995, Jacques Doillon) and *No Man's Land* (2001, Danis Tanovic), and more recently *Cirkus Columbia* (2010, Danis Tanovic) which was also selected for Venice Days 2010. As a service provider, Man's Films worked on Martin McDonagh's *In Bruges* (2007), starring Colin Farrell and Ralph Fiennes.

#### **Current status**

The project is currently at financing and casting stage with a co-production partnership with A.S.A.P. Films (France) in place. Other partners are ZDF (Germany), RTBF (Belgium), Be TV (Belgium), Axia Films (Canada), Belgacom (Belgium), Cinéart (Belgium). Finance in place: €408,000.

#### **Aims at the NPP**

To find distributors and co-producers.

#### **Director**

Marion Hänsel

#### **Producer**

Marion Hänsel

#### **Writer**

Marion Hänsel

#### **Based on**

an original story

#### **Languages**

French

#### **Genre**

Romantic road movie

#### **Running time**

90 mins

#### **Target audience**

All audiences

#### **Budget**

€3,000,000 (estimated)

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#### **Contact**

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# Theresienstadt Requiem

Filmkameratene, Norway

Based on Czech author Josef Bor's international bestseller about Jewish conductor Rafael Schächter's struggle to stage Verdi's Requiem in the Theresienstadt concentration camp in 1943-'44.

## Synopsis

A story of invincible passion for music. One of the most bizarre places in World War II was the Nazi show camp Theresienstadt north of Prague. The Nazis sent prominent prisoners and selected artists there, from all their occupied territories including the Netherlands, and among them a number of Europe's greatest musicians. A 13-year old Dane, *Adam Kantor*, finds a guardian in the much older Czech composer/conductor *Raphael Schächter* who is obsessed with trying to stage Verdi's *Requiem* in the camp. A challenging task even under the most favorable normal conditions.

As the only occupied country to voice concern about their Jewish citizens, Denmark officially insists on inspecting Theresienstadt where all the Danes had been sent. If they are not satisfied, they will extend the inspection to Sachsenhausen, Auschwitz and other camps they have heard about.

The Nazis politely oblige, and use the following months to stage an elaborate deception. Parts of Theresienstadt are transferred into a beautiful Potemkin village. Selected prisoners are moved into this setting, given new clothes and in some cases even specific dialogue lines. It is like a play where the star part is played by the Danish and International Red Cross delegations, the prisoners are the extras and the Nazis sit in the director's chair. The inspections will end with a performance of Schächter's *Requiem* concert. The conductor has a hope that this will open the eyes of the delegation. As Raphael Schächter assures his singers and musicians: We can

sing to them what we can't say to them. It is all in vain. The Red Cross delegation allow themselves to be completely deceived and the orchestra is ordered to repeat the performance for Eichmann and the higher SS echelons from Berlin. This time the *Requiem* comes over like a hurricane for the audience, like the prophesy of their curtain downfall. Months later, Nazi Germany is part of history.

## Director's statement

To me *Theresienstadt Requiem* is not a film about the Holocaust. It is a story about a time and place when art was a way to survive. It is about a musician's struggle to communicate through music, in a situation where expressing needs and anger through speech was life-threatening.

Theresienstadt was a ghetto the Germans created as a show-off camp to tell the world that nothing wrong happened to the Jews sent to the East. The greatest Jewish artists in Europe were gathered there to create the illusion of a civilised ghetto. The truth was that people starved, died from illnesses and most were after some months deported on to death camps like Auschwitz.

Raphael Schächter, a conductor from Prague, was determined to stage Verdi's *Requiem* in Theresienstadt. A 13-year-old Danish boy participated in the Schächter's production, and it is through his eyes that we see the story. Before Theresienstadt, Paul had played in the Copenhagen Royal Theatre's orchestra, where playing music had been pure entertainment. Raphael's rehearsals in the cellar become Paul's escape from the loss of his father, and the dreadful surroundings in the ghetto. The music is consolation. The concert for Eichmann where they demand human justice, here in the real world, is terrifying. And after 18 months in the ghetto, playing the kettle-drum will have a totally different meaning to Paul. Music has become a way to express human emotions in a way he has not known before.

The intention is to shoot the film on location and let the actors speak in their natural language. Since Theresienstadt held prisoners from all over Europe the communications were 'inter-European', meaning that many quickly learned to communicate in a language different from their own - English and German being the most common.

We intend to show different seasons in the camp and when the Germans create the fantasy town' it will be shown in a different



Vibeke Idsø



John M. Jacobsen



Sveinung Golimo

light than the rest of the film. Since I heard this story I have felt that it must be brought to the screen. It had the same impact on me as *The Pianist* and *Schindler's List*.

**Director**

The films that Vibeke Idsø has directed and/or written have sold 1,260,000 tickets in Norway (population 4,500,000) - an average of 315,000 per film. This is the highest audience figure for any Norwegian writer/director. She has been awarded an Amanda (Norway's Oscar equivalent) for best debut, as well as Scandinavia's most prestigious film prize, The Grand Nordic Prize, at Gothenburg International Film Festival. Other awards include Best Film at Chicago's International Children's Film Festival, the Grand Prize of European Fantasy Film in Silver at Fantasporto, as well as the Lucio Fulvi Award for Best Debut at the same festival.

**Production company**

Filmkameratene is Norway's most successful film production company. It has been active since 1986 and has consistently delivered box office hits to Norwegian cinemas. The company is also known for a unique series of 'firsts' in Norwegian film. It was the first company to make a film in the indigenous Sami language, the first to co-produce with a Hollywood Studio, the first to get a film remade in Hollywood, the first to make a full length animated feature, the first to produce a CGI special effects movie and the first to produce a 3D animated television series for children. Filmkameratene's two latest films are *Troll Hunter*, the biggest Norwegian export success ever, and the World War II drama *Max Manus*, the biggest box-office success in 30 years in Norway. Filmkameratene has won a number of national and international awards and been nominated both for an Oscar and an International Emmy.

**Current status**

The project is currently in pre-production, with the following partners on board: the Norwegian Film Institute, the Nordisk Film & TV Fond (Norway), B&T Film (Germany) and Film Group 111 (Czech Republic). Finance in place: €3,500,000.

**Aims at the NPP**

To find a Dutch co-production partner and other European partners.

**Director**

Vibeke Idsø

**Producer**

John M. Jacobsen  
Sveinung Golimo

**Writer**

Vibeke Idsø

**Based on**

Josef Bor's international best-selling novel

**Languages**

English, German, Danish and others

**Genre**

Drama

**Running time**

90 mins

**Target audience**

Adults, music lovers, World War II aficionados

**Budget**

€8,125,000

**Contact**

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# Young Boys

StellaNova Film, Sweden

Set in the Swedish hooligan culture, a dramatic story that focuses on the search for identity in a world of companionship, excitement and violence.

## Synopsis

Axel has just graduated. He is getting his driver's licence and when summer is over he has life-changing choices to make. Everything suddenly seems a bit frightening. He doesn't feel comfortable in his old circle of friends or with the role he plays in the family.

At a floorball game he meets Viktor who introduces him to an exciting new world with Young Boys, a Stockholm-based hooligan firm. This opens a door into a new life with a strong community, excitement and Stone Island jackets.

During the summer the friendship between Axel and Viktor grows stronger and Axel discovers completely new sides to himself. He lets go of his old inhibited self and affirms his hard side during adrenaline-fueled fights against other hooligan firms. What keeps him going is the need to belong and the rules are simple - honour and loyalty. All of a sudden Axel has got a life.

He falls in love with Sofia with whom he starts a relationship. However, Viktor already has strong feelings for her. Their friendship is further tested when Axel at last attains the role of Topboy, the leader of Young Boys. Viktor is crushed and the friendship between the two changes into rivalry.

Viktor slips into a dark place and he confronts Axel during one of the Young Boys fights. High on steroids he attacks Axel and the consequences are devastating - Viktor ends up in a coma. In all of the commotion nobody notices that Axel is the guilty party and the blame is put on the other firm.

While the Young Boys plan how to take revenge on the firm that hurt Viktor, Axel's guilt is killing him. He has to choose

between taking the consequences of his crime or to continue lying to himself and those around him.

## Director's statement

*Young Boys* is a classical narrative based on authenticity and realism. In a life marked by chaos and violence, Axel struggles with the realization of his own guilt and the burden of choice. Our goal is to turn the viewers' prejudice back on themselves without moralising or resorting to easy answers. We believe that human beings are contradictory by nature, and therefore no simple explanations can be given. How can you live up to the warped sense of masculinity of the supporter culture? What happens when you enter a world where violence is the norm? Inspired by the American cinema of the 1970s we want to give a precise picture of a profound conflict played out among complex characters. This is a violent film, even though actual violence is never foregrounded. Through its naturalistic depiction, *Young Boys* makes the case that tenderness and cruelty coexist in every human being.

## Directors

Pella Kågerman has directed a number of short films, documentaries, music videos and commercials. Her much appreciated contribution to Mia Engberg's collection *Dirty Diaries* has travelled the globe and visited the big screen in France. She has been awarded the Anders Sandrews Foundation scholarship and the Swedish Film Institute scholarship for female filmmakers. In 2006 she was appointed Stockholm City's Cultural Scholar. She has also represented Stockholm in the co-operative project *Spektra*, initiated by Filmregion Stockholm-Mälardalen.

Hugo Lilja has studied Cognitive Science at Umeå University and film directing at The National College of Film & Television. Besides several award-winning short films that have been shown all over the world, he has directed commercials and an interactive web series for FOX. He has been nominated for the Porsche Awards and Startsladden at The Gothenburg International Film Festival. His examination film *Återfödelsen/The Unliving* won '1 km Film' at the Stockholm International Film Festival 2010, and competed in Berlinale Shorts 2011, earning a nomination for The European Film Awards.



Hugo Lilja



Pella Kågerman



Cecilia Forsberg Becker



Jens Jonsson

### Production company

StellaNova Film is a Stockholm-based film and television production company operating in the Nordic countries and internationally. A number of films and TV projects are currently in development. The company was founded in 2008 by producer Lena Rehnberg, former head of production at Sandrew Metronome where she produced the feature films *Sunstorm*, *God Save The King*, *All About My Bush* and *Miss Sweden*. Lena Rehnberg has also co-produced *Let the Right One In*, *Morgan Pålsson -World Reporter*, *Offside*, *The Frontline*, *Storm*, *Sandor slash Ida* and *Ciao Bella* among others.

### Current status

We are currently developing the script with development support from the Swedish Film Institute and the distributor Nordisk Film. They are both on board as partners.

### Aims at the NPP

To find a co-producer(s) and financing from other European countries.

### Directors

Hugo Lilja

Pella Kågerman

### Producers

Cecilia Forsberg Becker

Georgie Mathew

### Writer

Jens Jonsson

### Based on

an original story

### Languages

Swedish

### Genre

Drama

### Running time

85-130 mins

### Target audience

Both youth and adult

### Budget

€1,800,000

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### Contact

Cecilia Forsberg Becker, Georgie Mathew

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# Yozgat Blues

Hokus Fokus Film, Turkey

The world of Sabri, a barber in a very small Turkish city, is turned upside down when he meets Yavuz and Nese, who come to town to sing in a bar.

## Synopsis

**Yavuz** (55) and **Nese** (32) are a couple who sing pop songs from the 1970s in seaside resorts during the summer, and in different towns of Anatolia during the winter. They have been working together for fourteen years, bored and mediocre. This winter, Yavuz and Nese come to Yozgat, a small town in the middle of Anatolia.

During their first days in Yozgat, they meet **Sabri** (30) who is a barber. Sabri has cut hair for twenty years and he doesn't have anyone in this life except for his grandmother. He has two goals: to get married and to open up a barber shop of his own. Sabri starts to cut Yavuz's and Nese's hair and after a while, he becomes their guide to the town as well.

Yavuz is a man of principles who is very neat, strict and reticent. This is in stark contrast to Sabri who rakes up the lives of others with his naivety. But Nese is nevertheless drawn to Sabri, causing jealousy on the part of Yavuz after all these years. Yavuz is anxious, feeling he might be losing her. For Sabri, Nese is like a whole new world outside of the mediocrity of provincial life. Thinking that Yavuz is the main obstacle between him and Nese, Sabri gets into a strange state of mind concerning Yavuz.

It is now decision time for Nese. Will she decide to stay with Yavuz and his distant behaviour; or will she choose Sabri who is trying to support her small dreams, even though she has just met him. When a woman meets two very different men who touch upon different facets of her soul, which one will she choose?

*Yozgat Blues* tells the story of feelings which take on a grand significance in the world of small people. It tells the story of the difficulties people encounter when they play music

inconsistent with a small town's taste. And it tells the story of people's struggle to hang on to life.

## Director's statement

Considering the recent sociological developments in Turkey, life in the provinces is still an unexplored subject within our national cinema. I believe that there are many profound stories waiting to be heard from outside our major cities. The volatility of human nature creates different behavioural patterns, depending on the spatial context. Every space has a different effect on the human psyche.

*Yozgat Blues* is a film which contemplates provincial life from such a perspective. It conveys its story from a genuine point of view, through an episode extracted from the lives of real provincial characters. In a dramatic narrative it examines human nature and many of its variations.

Modern life in the provinces is actually a reflection of a cultural and sociological phenomenon present in the big cities which we call the 'slum'. It cannot generate an authentic language for its own cultural life, instead it offers a cheap copy of what it sees in the cities. In this way, the provinces can neither become urban nor reflect the cultural codes of the country. This in-betweenness becomes its burden and corrupts the culture of its everyday life.

I chose the city of Yozgat as the location of the film as it is the pure essence of provincial life. In such an environment, what kind of stories can develop within people's lives? What situations occur when people from another culture encounter a different life in such a city? *Yozgat Blues* reflects the wide-scale moral and social conditions by presenting the seemingly insignificant details from the everyday lives of these people.

## Director

Mahmut Fazil Coskun was born in 1973 and studied film at UCLA and Istanbul Bilgi University. He has been working professionally as a documentary and commercial film director since 2000.

*Wrong Rosary (Uzak Ihtimal)* is his first film.

Filmography: 2002 *Aliya* (Director of the year award 2002 Turkish Writer's Union), 2003 *Roger Garaudy-Komunist*, 2004 *Living Cahit Zarifoglu*, 2009 *Wrong Rosary (Uzak Ihtimal)* (2009 Istanbul Film Festival, best director; 2009 Adana Film Festival, best director;



2009 Rotterdam Film Festival, Tiger Award), 2010 *Architect Sinan* (docu-drama).

**Production company**

Hokus Fokus Film was established in 2007. Its first feature film *Wrong Rosary (Uzak Ihtimal)* was made with Cultural Ministry support. Among many other prizes it picked up a Tiger Award at the IFFR (Rotterdam Film Festival).

**Current status**

The project is currently at financing stage with support already raised from a number of Turkish funds and Eurimages award in CineLink-Sarajevo 2011. Finance in place: €368,000.

**Aims at the NPP**

To find additional co-production partners and a world sales agent.



Mahmut Fazil Coskun



Halil Kardas



Tarik Tufan

**Director**

Mahmut Fazil Coskun

**Producer**

Halil Kardas

**Writer**

Tarik Tufan

**Based on**

an original story

**Languages**

Turkish, English

**Genre**

Drama

**Running time**

92 mins

**Target audience**

Art house audience

**Budget**

€960,000

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**Contact**

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# Eternal Flame

Eeuwige vlam

Volya Films, The Netherlands

Dearest, I will love you  
Till the deep grey North Sea  
hangs up to dry in vain  
And the Great Bear longs  
to hold the Little Bear in his  
arms again

## Synopsis

Frans Meyer and Louise live a perfect love in their little house, illuminated by the giant flame from the Pernis oil refinery. They lead a carefree existence, playing midget golf and enjoying Frans' musical performances in Café de Lont. He is happy in his work in the toll-booth at the mouth of the car tunnel. Frans' passion is his Optigan organ. Returning home one evening, he thinks he has surprised a burglar intent on stealing his cherished collection of Optigan records. He strikes the burglar on the back of the head with a golf club, before discovering that it is in fact his wife. A pale truck driver, helps him bury her body in Frans' garden. Together, they lay Louise in a shallow grave, her feet towards the huge refinery. The light of the eternal flame bathes the weeping Frans Meyer in an eerie light. He has lost the love of his life, and sings as his heart breaks. 'I would do anything to get her back,' he tells the pale driver. His life descends into a downward spiral. Then a new waitress starts work in Café de Lont. Lisa looks a little like Louise, and drifts off into a daydream when Frans plays a song on his organ.

In return for helping him, the pale truck driver demands that Frans turn a blind eye when he passes through the tunnel with truckloads of explosive freight. It takes a while before Frans realises that the presence of his new love, Lisa, in his life is related to the services he performs for the driver. It seems like Frans Meyer is a pawn in an increasingly surreal struggle between the pale man and a mysterious third party.

Lisa's resemblance to Louise grows more and more striking. The moment Frans refuses to dance to the pale driver's tune any more, he loses Lisa. Almost out of his mind, he searches for her, lost in an inhospitable landscape of refineries, chimneys and

huge pipelines. Amidst this chemical hell, Lisa leads him to the pale driver, who has a strange proposal for him: he wants Frans to teach him the secrets of music. In return, he will get Lisa back. Frans doesn't realise what the pale man's devilish plan is until it is too late. He wants to win Lisa's heart. On New Year's Eve, the pale man sings a love song to Lisa, from behind Frans' organ. For the first time in his life, Frans is consumed with jealousy - and capable of anything.

## Director's statement

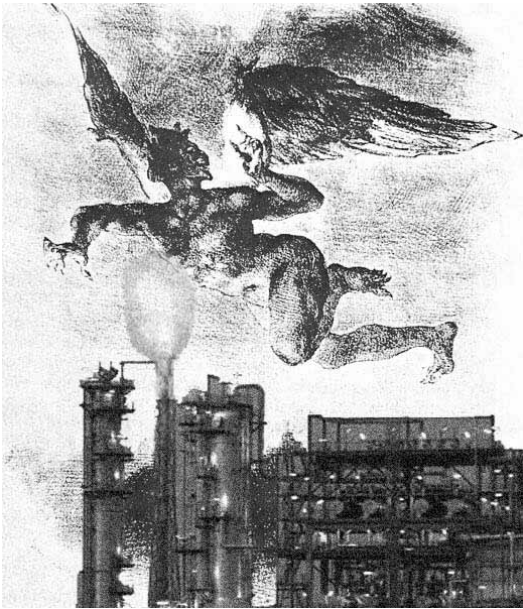
Whenever I tell people about *Eternal Flame*, one of the first things I always tell them is that it is a film about a man who sells his soul to the devil to get his dead wife back. The original Faustian pact, set in the contemporary chemical environment of Rotterdam.

Frans Meyer is granted something that has never been granted to anyone before: thanks to an intervention by the Higher Powers, he sees his murdered wife return to life; wins her back again and then - oh merciless fate! - kills her all over again. Nevertheless, for the unsuspecting viewer, the film initially takes place on the terrestrial plane. For this reason, I wrote the first version of the story without an explicit role for God and the Devil. But they are present.

The themes of *Eternal Flame* are universal: crime and punishment, another chance to make things right, the inevitability of fate, the all-consuming power of true love. Set against such a backdrop, the everyday comings and goings of the characters may at times seem mundane. This is the human scale, contrasted in the film to the impressive decor of the immense industrial landscape around the village of Pernis. The main characters are flesh-and-blood people, with their own simple ambitions and peculiarities. I will make the final decision on how the physical and metaphysical layers will relate to one another in the film when developing the final screenplay. The story has to be interesting at both levels; compelling, but also confusing and disquieting.

## Director

André van der Hout has been active as a musician and journalist since 1980. He began developing films on Super-8 in 1986, after which he worked at VPRO and NPS (current NTR) as a documentary filmmaker. Since 1996 he also made short and long fiction films. He worked with a.o. design bureau Kossman & De Jong (multi screen presentations), Pieter Kramer (staged documenta-



ries) and Eugène Paashuis (VPRO's Backlight).

Recent filmography:

*The year 2602* - children's stories from the Japanese concentration camps. Oral history.

*LEF* - 10 strange multi-screen presentations for the Future Centre of the Dutch Ministry of Infrastructure and the Environment.

*Rotvee* - a series of staged documentaries, scriptwriter for 13 episodes and director of 5 episodes, in co-operation with Pieter Kramer.

*2KM2 - Two square miles of city*. Documentary about the reality of Rotterdam. Nomination Golden Calf at the Netherlands Film Festival 2008.

#### Production company

Volya Films, established in 2004, is a Rotterdam-based company producing authored fiction films and creative documentaries, mainly as international co-productions.

Our recent films include *The New Saint* by Allard Detiger (IDFA 2010 Dutch Competition), *Grande Hotel* by Lotte Stoops (Hot Docs 2011 International Competition), *The Light Thief (Svet-Ake)* by Aktan Arym Kubat (Quinzaine/Director's Fortnight Cannes 2010), *Prisoners of the Ground* by Stella van Voorst van Beest (closing night film Netherlands Film Festival, IDFA, BAFICI), *Los viajes del viento* by Ciro Guerra (Un Certain Regard Cannes, IFF Rotterdam), and *Double Take* by Johan Grimonprez (Berlinale Forum Expanded, Abu Dhabi Award Best Documentary Director, Sundance Film Festival). Currently, we are developing projects with among others Marjoleine Boonstra, André van der Hout, Vuk Janic, Gülsah Dogan, Marleine van de Werf and Karin Junger. We are in production with a new film by Stella van Voorst van Beest (*Hoe luidt het land*), and in Summer 2011 we are shooting the first fiction film by Meral Uslu (*Snackbar Ali*), a co-production with Lemming Film. The first fiction by Uzbek director and Sundance Director's Lab alumnus Saodat Ismailova (*40 Days of Silence*) is currently in pre-production and will be shot in Tajikistan later this year.

#### Current Status

A treatment and a first draft is currently available. A €10,000 development grant was awarded by the artistic intendant of the Netherlands Film Fund.

#### Aims at the NPP

To find co-producers, sales agents and distributors.



André van der Hout



Denis Vaslin

#### Director

André van der Hout

#### Producer

Denis Vaslin

#### Writer

André van der Hout

#### Based on

an original story

#### Language

Dutch

#### Genre

Drama

#### Running time

90-100 mins

#### Target audience

Arthouse

#### Budget

€1,200,000

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#### Contact

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# Heinz

## BosBros, The Netherlands

The grumpy scrounger Heinz from Amsterdam, star of the happily insane comic books of Windig & De Jong, saves the world from disaster. This is achieved with extreme reluctance and with more luck than judgement.

### Synopsis

In the pleasantly deranged universe of *Heinz* the fantastical and the ordinary exist side by side: witches on broomsticks and door-to-door salesmen, strange aliens and rare stamp collectors. Animals behave like people. Or not. They can talk. Or not. Anything goes.

Heinz is a happy-go-lucky feline freeloader with a short fuse who, a long time ago, invited himself over to live with his friend *Frits* and the brilliant inventor *Professor Ape*, and never left. One day Heinz's girlfriend *Dolly* tells him to look after their son *Little Beaver*.

Before long the little troublemaker gets on the nerves of both *Frits* and *Ape*. Fed up, they kick Heinz and his bundle of joy out the door. The next morning Heinz wakes up in a strange bed - in the Amsterdam Fairy Tale Forest. And *Little Beaver* has gone missing. Without a trace! Heinz has no recollection of what happened. But everyone he encounters seems to remember *him* only too well. And they are out to get him! Before long Heinz is chased by angry gnomes and irate stamp collectors.

Heinz is desperate. Where is *Little Beaver*? He *must* find the little pipsqueak before *Dolly* comes back. *Frits* is the voice of reason. Knowing Heinz, he is certain *Little Beaver* was left in some bar somewhere. He tells Heinz to methodically retrace his steps. The search takes in a string of colourful Amsterdam nightspots and ultimately leads, via the rural village of *Griesmeelpapperveen* (more angry mobs), to a mysterious tropical island in the South Pacific. There, the mystery is finally resolved. *Little Beaver* was kidnapped

by *Zak*, a nasty alien with three eyes, six hands and zero legs (and a dry skin condition), who also holds *Professor Ape*, *Frits* and *Dolly* hostage. He has been using Heinz as an unwitting pawn in his diabolical experiments. Misusing *Ape*'s ingenious inventions, *Zak* plans to have a magnified Heinz stamp out mankind so he may colonize Planet Earth in peace.

In a final showdown in New York straight out of 'King Kong meets *Godzilla*', Heinz succeeds - with a little help from old and new friends, but mainly thanks to everyone he managed to piss off in the course of his haphazard adventures - to mess up *Zak*'s evil plans.

Next it's back to Amsterdam by flying vacuum cleaner. With *Dolly* and *Little Beaver*. All's well that ends well. Just in time for last rounds.

### Director's statement

In the adaptation I wanted to hold on to the whirlwind character of the comic. *Heinz* is absurd and stubborn. Logic is often nowhere to be found. The basic tone is immensely ironic. *Heinz* is a film that persists in not taking itself serious. And the 'fourth wall' is constantly taken down (just like in the comic books). There is a storyteller, *Uncle Wim*, who speaks to the viewers (and the characters in the film) directly. But the audience also talks back, in the embodiment of *Jan*, an excited letter writer. Often *Jan* stops the film to give a piece of his mind. Throughout the film several running gags and small parallel storylines are placed in, which turn up from time to time.

*Heinz* will become a film with many layers. The film frame will systematically be taken over by 'pop-up screens' in which the different storylines take place. A messed up version that seems more like surfing the Internet than the traditional film translation. The essence of *Heinz* is found in the shape. The 'story' is nothing more than a hat rack. Nicely told nonsense (or even madness): that is what the comics are. So that is what the film must be.

*Heinz* aims for older kids and teens, who can appreciate cunning humour and a game with image and story conventions. A film adaptation that wants to do justice to the insane world of *Heinz* will always be more like *Monty Python* than *Walt Disney*.

### Director

*Piet Kroon* (1960) works as a writer, director and story artist in The United States filling animated films for among others *Warner*



Bros., Disney and Dreamworks. In 2001 he directed *Osmosis Jones* for Warner Brothers Feature Animation. As a writer and story artist he worked alongside others on films like *Shrek II* (2004), *Tale of Despereaux* (2008), *Despicable Me* (2010) and *Rio* (2011). His short Dutch animated films *Dada* (1995) and *T.R.A.N.S.I.T* (1997) won several awards at international festivals.

#### Production company

The independent Dutch production company BosBros has, over the past 20+ years, produced a series of award-winning and commercially successful feature films and television series. The considerable success of *Abel*, *the Flying Lift Boy* in 1998 marked the discovery of a new Dutch phenomenon: the home-made family feature. The motto 'quality pays its way' proved to be applicable to the BosBros productions.

Over the years BosBros has specialised in producing for various target groups - pre-school and children of all ages, and family audiences, and the company has developed strategies to direct as much attention as possible towards the targeted audience group of each film. Features like *Abel*, *The Flying Lift Boy*, *Minoes*, *Pluk and His Tow Truck*, *Yes Nurse! No Nurse!*, *Winky's Horse*, *The Horror Bus* and *Where Is Winky's Horse?* are among the highest-grossing Dutch features of the past 20 years.

The BosBros success story isn't unique to The Netherlands. Most features and TV series have received prestigious awards at international festivals. In the international family entertainment market BosBros is a major player and several titles have been sold to more than 25 countries.

Recently BosBros has developed into an international co-producer and it is expected that the number of international co-productions within the BosBros catalogue will increase significantly. Logically the next step is to produce a major international co-production that will be released internationally, and simultaneously. The screen version of *The Zig Zag Kid* by David Grossman, directed by Vincent Bal, will be the first feature to be released in this way.

#### Current status

Pre-production.

#### Aims at the NPP

To find co-production partners.



Piet Kroon



Burny Bos



Ruud van der Heyde

#### Director

Piet Kroon

#### Producers

Burny Bos

Ruud van der Heyde

#### Writer

Piet Kroon

#### Based on

Windig & De Jong's *Heinz*

#### Languages

Dutch

#### Genre

Animation

#### Running time

80 mins

#### Target audience

Older kids and teens, the 'Heinz generation'

#### Budget

€1,500,000

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#### Contact

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# The Journey

## IDTV Docs, The Netherlands

Relations within a Tibetan family living across several continents are stretched to breaking point when only son Pema has to marry a girl from his native mountain village.

### Synopsis

This film tells the coming-of-age story of a Tibetan teenager who is pressured by his parents to marry a local girl. Pema comes from an unusual family that has scattered itself around the globe. His parents, Karma and Dolma, live in extreme poverty in a Nepali Himalayan village at an altitude of 13,000 feet. Poverty and illness forced them to bring most of their small children to a children's home in Kathmandu where Pema, now 19, was raised. Two of his sisters were adopted, the eldest, Dorje (now 26) by Americans, and Sumchog (now 20), by a Dutch couple. Two younger sisters (12 and 10) are still living at the orphanage. Sister Yonzom (now 24) is the only one who stayed with her parents. She is married now, and observes local traditions.

Family relations, already stretched by distance and cultural differences, become seriously jeopardised when the parents decide the time has come to marry Pema off to a village girl. According to Tibetan tradition, a daughter-in-law will help them on the land. However, Pema wants to choose a girl himself and hopes his sisters will support him. Though he has remained in Nepal, Kathmandu is a bustling city compared to his parents' traditional village, and Pema himself has become modernized. He dreams of becoming a photographer.

The film follows Pema on his visit to Holland in December 2010, meeting Sumchog and Dorje for the first time in years. Pema will be staying in Holland to study business administration, but his parents keep calling to force him to come back and get married. Will Pema's sisters support him in his need to have a life of his own?

In August 2011, Pema and Sumchog, accompanied by their younger sisters, will make the difficult journey back to their native village in order to find a solution. Dorje is physically unable to come, but is supporting them by phone and skype sessions. Set against the magnificent peaks of the Himalaya, the trek itself will be one of extreme circumstances. At the end of that journey, the family will be reunited in the village, overshadowed by the conflict between Pema and his parents. The local bride is waiting - will Pema obey his parents?

The microcosm of this family explores the familiar theme of the generation gap against a wide background of globalization, migration and adoption, and the resulting rupture of the traditional family.

### Director's statement

Families intrigue me. The relationship between brothers and sisters is often precarious and full of tension, but still blood-ties are exceedingly strong. This play of attraction and rejection between siblings touches me deeply. The difficult relationship between two sisters played an important role in my documentary *A Czech Christmas*, in which I followed my mother and aunt. In *The Silent Historian*, a documentary about my grandfather and his twin, the tense relationship between twin brothers is the focus of the film. Pema and his family have a unique history. Other than that between Yonzom and her parents, all relationships within this family are complicated and communication is, in every sense, troubled. They long to see each other again, to be a family once more, but the gulf between them is enormous. Pema's move to Holland, undertaken in an attempt to escape a forced marriage, puts extra pressure on these relations. There is no easy way out of their predicament: whatever decision Pema takes, there will always be a loser. Family ties can become unbreakable chains, both supporting and suffocating.

### Director

Simonka de Jong studied Art History and Philosophy. Her *A Czech Christmas* (2005) told the story of the difficult relationship between her own mother and aunt (Special Jury Prize Festival Crossroads of Europe in Lublin, Poland). In *Yvette* (2007), the director follows a 16-year old girl who unexpectedly becomes pregnant. *Pets in Pots* (2008), a short documentary about a young girl that put her dead pets in alcohol, premiered at IDFA in 2008 (UNICEF Award at the



Simonka de Jong



Suzanne van Voorst

Vittorio Veneto Film Festival). In January 2011, her latest documentary *The Silent Historian* was released.

#### Production company

IDTV Docs produces documentary singles and TV series. Socially engaged and quality-oriented, the films cover a very wide range of socially relevant and cultural subjects, gathering national (Golden Calf for *Jimmy Rosenberg*) and international (Emmy for *The War Symphonies*) awards. Since 2005, Suzanne van Voorst has been the IDTV Docs producer responsible for creative documentaries. Before joining IDTV Docs, Suzanne van Voorst was, for many years, an independent film producer.

#### Current status

The project is currently in production with finances secured from the Netherlands Film Fund, the Dutch Media Fund, BOS Buddhist TV, the CoBo Fund and IDTV Docs. Partners on the project are Offworld (Belgium), Elizabeth Mandel (USA) and First Hand Films (Switzerland). Finance in place: €362,500.

#### Aims at the NPP

To find the remaining finance from international partners.

#### Director

Simonka de Jong

#### Producer

Suzanne van Voorst

#### Writer

Simonka de Jong

#### Based on

an original story

#### Languages

English, Nepali  
Tibetan, Dutch

#### Genre

Documentary

#### Running time

1 x 90 mins,  
1 x 60 mins

#### Target audience

20-40 years,  
reasonably well educated

#### Budget

€452,000

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#### Contact

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# Metro

## NFI Productions, The Netherlands

A single moment of happiness can change your life. If only you could recognise it.

### Synopsis

*Metro* is a tragicomedy about five young people who seem to have it all. Their futures stretch out in front of them and happiness is clearly there for the taking, yet they fail to recognise it because their view is too blurred by high expectations and the important choices they are about to make. Self-doubt and anxiety about taking the wrong steps paralyse them. Then they wake up to see something is very wrong.

The characters in *Metro* are all struggling from what is known as quarter-life crisis or a thirty-something dip. They are afraid of losing each other; they're afraid of failing to live up to the ideal image they are confronted with in commercial media. Western egocentrism provides an ideal breeding ground for this type of typically Western phenomenon: an identity crisis at the moment you can enjoy life and its potentials the most.

*Metro* is set in a modern metropolis. The film follows five young people of around thirty. The young mother, the happy-go-lucky single, the successful businessman and the creative talent are all role models for their generation. When for various reasons they find themselves in a personal crisis, an ensemble film starts to unfold investigating the feelings and relations underneath the surface.

We get an embarrassingly funny and painfully familiar look behind the façade of our characters. Although they become increasingly isolated, it turns out that even in loneliness no-one is really alone and true happiness is for the taking.

*Metro*: a compassionate and funny picture of the lonesome struggles of five individuals in a buzzing metropolis.

### Director's statement

From the very beginning *Metro* was developed in close collaboration with the cast, who are more or less struggling with the same issues as the characters they portray in the movie. I prefer to work

that way instead of making everything up behind a desk because it provides the final script with much more personal, layered characters and lifelike dialogue. This way the characters are very real and specific and easy to relate to.

The focus on character in *Metro* is mirrored by the energetic and always moving city around them. In that sense the metropolis and its inhabitants are like a sixth character. Serving both as a visual background and a constantly changing antagonist, triggering the emotions and actions of our main protagonists and urging the audience to realise that each of the people around them, under the surface, carries their own self-doubts and individual struggles. It was a huge compliment that after a screening of my previous film, *Linoleum*, at an American festival I was called over by a group of viewers. Long after the Q&A was over, they were still discussing the film and asked me to settle the argument about the correct interpretation of a particular aspect of the film. It was clear that their experience of the film was coloured by their own experiences. All viewers in that group were made to think about the themes of the film but their interpretations differed. I said that I could tell them what I was thinking when I directed the film but that is not to say that this is the only correct interpretation. And this is actually what I want to do with *Metro*'s audience; I want the viewers to link their own experiences and lives to the themes dealt with in the film. Life does not fit together neatly which means there is more than one correct interpretation for everything.

*Metro* should present viewers with an image of people they could meet every day. However, the perspective forces them to take a closer look than they would normally do. And it is at this point they will discover familiar dilemmas and intriguing similarities. The way in which the characters in *Metro* try to keep ahead in modern society is an example and a reflection of everyone's own choices. In any case the story shows that at every point in life there are a number of choices and that even denying ourselves these choices is in fact a choice in itself.

### Director

Marcel Visbeen, born in 1966, is a writer and director. His debut short film *Elvis Lives!* won the NPS Award for Best Dutch Short and was sold to over ten countries. Between 2000 and 2004 he co-wrote and directed several single plays for television leading to the 80 minutes television film *Public Enemy*.

His feature *Linoleum* was selected for the IFFR 2009, nominated



for a MIFF Award in Milan and won both Best Actor and an honourable mention during the Los Angeles IFF. Sales agent Insomnia (France) is handling the world sales. *Metro* will be his next feature and, like his previous work, is developed in collaboration with the cast.

#### Production company

NFI Productions was founded in 1992 leading to many international co-productions and awards. Our mission is to foster, reveal and promote emerging talented directors and writers. To achieve this goal, NFI Productions works on a limited number of feature films, typically over a long period of time.

Recent projects include *Sextet* by Eddy Terstall; *Does It Hurt?/Boli li?* by Aneta Lesnikovska (Tiger Competition, IFFR 2007); *Can Go Through Skin* by Esther Rots (Berlin Forum 2009; Ingmar Bergman Debut Award) and *Hunting & Sons* by Sander Burger (ND/NF New York, BFI London 2010, São Paulo).

Upcoming is Argentinian co-production *Villegas*, debut feature by Gonzalo Tobal.

#### Current status

The script is finished. We have received funding from the Netherlands Film Fund and we have a local distributor BFD on board. Dutch cast is already attached.

We are currently looking for a Western European city to shoot the entire film with local crew and supporting cast. Cities like Hamburg, Cologne, Copenhagen, Malmö, Nice, Marseille, Ghent, Munich etc. would be perfect.

Shooting is scheduled for Fall 2012. Finance in place: €800,000.

#### Aims at the NPP

To find international artistic and financial co-production partners, as well as meeting international distributors and sales agents with the hope of fostering long-term relations.



Marcel Visbeen



Trent

#### Director

Marcel Visbeen

#### Producer

Trent

#### Writer

Marcel Visbeen

#### Language

Dutch, English and other

#### Genre

Tragicomedy

#### Running time

90 mins

#### Target audience

International, crossover, 18+

#### Budget

€1,400,000

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#### Contact

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## ZEST moving stories, The Netherlands

Peer Kolk is a coroner from Rotterdam who looks death in the eye on a daily basis to establish the identity of the unknown deceased. When he finds a photograph with an image resembling his mother on one of those corpses, the questions pile up: was my father my real father? And who does that make me? The son of a killer? Or a love child?

### Synopsis

The Hook of Holland. Sunrise. The silhouette of a man in a red checked coat rises from the river. He wades to the shore and disappears between the sand dunes, unnoticed by fishermen and passers-by on the pier. It is as if he doesn't exist, as if he is a ghost. At the same time, somewhere else in the dunes, Peer, a 37-year old forensic doctor, finds an old photograph on the headless and unidentifiable corpse of a drowned man, dressed in exactly the same coat. The girl in the photograph looks very much like his mother, Veerle, in her early days.

As the only child of retired illustrator Veerle Kolk (72), Peer believes that Veerle's husband, and his father, Jan Kolk, died in an accident in the Rotterdam harbour when Peer was a child. Professionally, Peer is preoccupied every day with death. Death by accident or by violence. The death of the unknown and the neglected. The death of those who are buried unidentified, referred to as 'Nomen Nescio'.

Peer knows little about his own father's death. His mother hardly talks about it and neither did he ever ask. But as Veerle starts to suffer from Alzheimer's disease, she mixes up the present and the past, and cracks appear in her story about Peer's father...

### Director's statement

What makes us who we are? Our ancestry, our past, our preoccupations, the things we possess, the God we believe in or not, the language we speak, the clothes we are wearing? All this and more plays a role in our position in the world, in our life. But under these appearances the most important thing is hidden - our personality.

In these times of globalisation, the choices offered to us are endless, and as mass media has taken over the word of God and the State it is hard to define our identity. From avatars to double passports, from photo-shopped role models to televised marriage proposals and mourning, from holidays to the far end of the world to our multi-cultural society - these are all current issues which touch on the theme of identity.

In *N.N.* this theme is explored by posing the question on an individual basis: how do you find the courage to stand in the centre of your own life, and subsequently find that your ancestry, your bank account and your passport may be important but do not provide the definitive proof of who you are?

Peer Kolk is a forensic doctor from Rotterdam, who is looking at life from the sidelines. He is sure and professional in his work dealing with the business of body identification, but yet searching and awkward when it comes to the world of the living. The need to unravel a terrible secret forces him to search for his biological father, the man who was his mother's lover. Yet his journey doesn't just lead to the discovery of his father's identity. It helps him find the courage to step out of the shadows and into his own life. It enables Peer to live, love and find his place amongst the living.

I myself was born in Rotterdam, a city always in transition, and never 'finished'. Unlike most other Dutch cities, where the past is concretely visible in the contemporary, the identity of Rotterdam is derived from memories, experiences and the fantasy of its inhabitants who each have created their own Rotterdam.

The story of Peer, Veerle and Stella is set in this arena, and their different maps of the city are brought together. With its many realities, its multi-cultural population, construction sites, old and new buildings and endless harbours, Rotterdam is the fourth character in *N.N.* The film is a personal story and a poetic city symphony at the same time.



Ineke Smits



Maarten van der Ven

#### Director

Ineke Smits graduated from the Rotterdam Academy of Fine Arts having majored in video and photography. She subsequently studied directing and script writing at the National Film and Television School in the UK. In 2001 she directed her first feature *Magonia*. In 2002/03 she received a fellowship from the Nipkow Programme in Berlin to work on her second feature film, *The Aviatrix of Kazbek*, which closed the 2010 Rotterdam Film Festival.

An acclaimed documentary filmmaker she has also directed the multi award-winning *Putin's Mama* (2003), *Black Gold under Notecka Forest* (2005) and *Transit Dubai* (2008).

#### Production company

ZEST's focus is on the development and production of feature films, creative documentaries and transmedial productions with a distinctive signature by the filmmakers. Quality, depth and creative power are the basic principles of our stories, irrespective of audiovisual platform. Our goal is to tell stories that move the audience and add some flavour to their lives.

ZEST is a Rotterdam based company founded by Els Vandevorst (co-producer of the award winning films *Winter in Wartime*, *Dancer in the Dark*, *Dogville* and *Adrienn Pál*) and Ineke Smits (director of award winning films *Magonia*, *The Aviatrix of Kazbek* and *Putin's Mama*). In 2010 *The Aviatrix of Kazbek* was the first feature realised by Zest. In 2011 the co-production *Lena* (director Christophe van Rompaey) and the documentary *When the War Ends* (director Thijs Schreuder) will have their releases.

#### Current status

The project is currently at financing stage and we are developing the transmedial component. Financing in place: €47,842 of development financing. The result of our application for production funding to the Netherlands Film Fund will be announced in October.

#### Aims at the NPP

To find co-production partners and a sales agent.

#### Director

Ineke Smits

#### Producers

Maarten van der Ven  
Els Vandevorst

#### Writer

Ineke Smits,  
Dana Linssen

#### Based on

an original story

#### Languages

Dutch, Romanian, English

#### Genre

Drama

#### Running time

100 mins

#### Target audience

Art house audiences

#### Budget

€1,119,512

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#### Contact

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# Thomas and the Book of Everything

Thomas en het boek van alle dingen

Eyeworks Film & TV Drama, The Netherlands

Featuring Jesus, the angels, the Bum-Biter, the startling Mrs. Van Amersfoort and a beautiful girl with a leather leg, this is a totally magical story about a child learning how to act in the face of fear and evil.

## Synopsis

Amsterdam of the 1960s. **Thomas** (10) is an imaginative boy. He sees things like tropical fish in the canal, or Jesus who doesn't want to be nailed to the cross anymore. This way, Thomas can escape from everyday reality. Thomas is afraid of his father, a deeply religious man who looks like an Egyptian pharaoh. He is also afraid of the **Bum-Biter**, a dog that terrorises their street and his neighbour, **Mrs. Van Amersfoort**, who is a kind of witch.

At home, his father's will is law, and when Thomas and his sister **Margot** break that law they are spanked. When Thomas's mum stands up for him, she is beaten as well. That's the moment when Thomas starts to fight back. Cautiously at first, but once he meets his neighbour and she turns out to be not scary at all, his confidence grows. When she asks him what he wants to be when he grows up, he answers: Happy! She introduces him to music and 'nonsense poems' that have no other purpose than to make you happy. So, it is possible to enjoy life!

Thomas tries to soften his father's heart with the same plagues Moses used against the pharaoh. He releases frogs and pours red lemonade into the fish tank so the water turns to 'blood'. Unfortunately, this doesn't have the desired effect on his father, but it does provide funny and tragic incidents.

Also, Thomas's love for the slightly older, beautiful **Eliza**, who has a leather leg which squeaks, gives him the courage to confront his father. He throws a party at his house with music, poems and dancing. This '11th plague' finally forces a crack in his father's armour.

Thomas's fantasy world dissolves into the real world. Jesus can go back to heaven where the angels sing and Mrs. Van Amersfoort turns out to be right: happiness starts by not being afraid anymore!

## Director's statement

The film is about Thomas standing up to his father and how a new life emerges for him, his mother and his sister. I think this is a wonderful theme. The battle between a child and his father is constant and universal. I'm also struck by the analogies with the past: even today extreme forms of religion are in stark opposition to women's and children's rights.

I am touched by the character of Thomas who learns to free himself from his fears through his imagination, courage and creativity. I want to turn this theme into a fantasy-rich film - an ode to the imagination, larger than life. Although the themes are serious, they won't be portrayed in a laboured way. The outside world gets through to Thomas via intriguing characters. He unleashes the plagues of Egypt onto his father (the pharaoh), helped by his neighbour whom he first suspects to be a witch, and through the beautiful Eliza with the squeaking leather leg. Then through his sister and her black boyfriend, and also via Jesus himself. Jesus appears in Thomas's imagination, but to Thomas he is just as real as everyone else. This way a reality emerges which is remarkable and appealing to both children and adults.

In the film we'll leave the spirit of the book completely intact. But we've given Thomas a friend, Emiel, who shows Thomas at the beginning of the film that there is another way to live other than what Thomas experiences at home. At Emiel's home they have a television and they dance to modern music! Thomas absorbs it all excitedly and it helps his efforts to change his world.

We've further developed Thomas's father. Besides appearing as a dictator, we also see him as an insecure man who basically loves his family, but doesn't know how to lead and love them at the same time.

Finally, we'll recreate that special era in the film. Unlike the book, the film is not set in the mid-fifties, but in the early sixties, when the times change faster: a man orbiting the earth, the arrival of television in nearly every Dutch household, the fantastical forms and colours. The music and fashion of the time bring an extra dimension to the film.

I've been working with Guus Kuijer since 1993. He thinks this book



Ineke Houtman



Judith Hees



Hans de Weers



Maarten Lebens

is his best so far. Screenwriter Maarten Lebens, involved in all Guus Kuijer films, has the perfect sensitive and humoristic tone the film needs. I have also worked successfully together with Hans de Weers and Judith Hees, producers at Eyeworks Film & TV Drama (formerly Egmond Film). We made *Madelief* (film & TV series) and *Polleke* and are developing more projects together. With *Thomas and the Book of Everything* I think we will make a wonderful film together.

#### Director

For *Idomeneo* (1993) Ineke Houtman won the award for best Dutch TV programme, the Prix Jeunesse and was nominated for an Emmy. The features *Madelief* (1998, Dutch entry for the Academy Awards), *Polleke* (2003) and *The Indian* (2010) were selected for many international festivals, including Berlin, and received many awards. The TV series *The Honourable Misses* (1990), *Madelief 2* (1995), and *Stories from Saltflood* (2008) all won the prize for best Dutch TV programme. Her last film *My Grandpa the Bankrobber* (2010) received a Golden Film Award for attracting over 100,000 visitors.

#### Production company

Eyeworks Film & TV Drama was formerly known as Egmond Film and Television. Highlights include Academy Award winner *Antonia's Line*, Crystal Bear winner *Bluebird*, *Madelief*, *Polleke*, *Mariken* and *Eric in the Land of Insects*. These films have been honoured with many prestigious international awards. Eyeworks Film & TV Drama, with producer Hans de Weers, is known for quality films reaching a large audience, such as *Letter for the King* (co-production with Germany's Heimatfilm) in 2008 and *Dik Trom* in 2010 (more than 400.000 visitors). Furthermore, Eyeworks has produced several successful drama series, among them the youth series *Adriaan* (Kinderkast prize 2007) and *Sjako's Gang* (2010).

#### Current status

In development with strong international interest.

#### Aims at the NPP

To find new partners, especially a Scandinavian co-producer.

#### Director

Ineke Houtman

#### Producers

Judith Hees

Hans de Weers

#### Writer

Maarten Lebens

#### Based on

*The Book of Everything* by  
Guus Kuijer

#### Language

Dutch

#### Genre

Light drama

#### Running time

90 mins

#### Target audience

Family (8-88)

#### Budget

€1,900,000

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# Whispering Clouds

Wolkenjongen

Flinck Film, The Netherlands

Jonas (10) is not happy that he has to spend summer holiday with his mother in Lapland. But, little by little, he becomes increasingly fascinated by his Sami roots.

## Synopsis

Jonas is ten and has been living alone with his father for as long as he can remember. His mother left them when he was only four years old for her native country Sweden, and he hasn't seen her since. She has retained good contact with his father, and has always tried to keep contact with Jonas although he has always neglected this, afraid of having to leave his father alone.

His parents have mapped out his summer for him. The father needs an eye operation and will not be able to take care of Jonas, so it is the right moment to send the boy to his mother.

Jonas doesn't like this arrangement at all. He has a very close relationship with his father and they manage very well with just the two of them. It is a close and trusting relationship, and Jonas is also scared of losing his father, just as he lost his mother when he was a little boy. This fuels his resistance to Sweden and his mother. When he arrives there he stops talking, partly out of protest and partly because he feels overwhelmed by the change in his daily life.

Encountering this new country and meeting his mother again immediately releases forgotten memories. He finds his mother to be a beautiful, special Sami woman, with lots of warmth and charisma. Her tenderness towards him confuses him even more. She introduces him to *Lena* and *Pontus*, two children younger than him, his half-sister and half-brother. From one day to another he arrives into a completely new family situation with a single mother, a brother and a sister, in a solitary country house in a foreign country where they speak a foreign language.

From the start, Jonas is fascinated by *Lena*. She is not much younger than him and is very like their mother in all things. She has a curious kind of wisdom and gives Jonas the feeling that she

can look right into him. The harmony he encounters in his new family makes him miss his father even more. Although he tries very hard, through his silence, to keep his mother and *Pontus* and *Lena* at a distance, automatically a connection is created between him and his new siblings, a connection he cannot resist.

They all have a special way of looking at the world, and they teach him how to be astonished by nature and the things around him. They share the same mother, but not the same father, and slowly Jonas realises that he is not the only one who misses his father. Meeting *Pontus* and *Lena* in this beautiful place in the north of Sweden makes him see things in a new light, and he slowly starts accepting his mother, thereby finding a new Jonas within, a boy who feels strongly connected to nature and his Sami roots.

## Director's statement

Because children nowadays get an abundance of input through media, computer games, film and television, I find it really important that we think about *what* we communicate to the children and *what kind of language* we use to do so. I choose consciously for the world of the child itself. I would like to give the audience, whether a child or a grown-up, a chance to occupy that world for a little while.

To me it is important that in a children's movie, we address the child-being of the viewer, and also stimulate his or her own lively imagination. In my films I therefore like to create a space for this imagination by telling the story outside of the sensory experience, and place the accent of my film language on the sensibility from within, rather than on the action itself.

## Director

Meikeminne Clinckspoor was born in 1984 in Ghent, Belgium. As a child, she played in the Kopergieterij Speeltheater Eva Bal. She decided at a very young age that she wanted to make children's movies. After a theatre education in Amsterdam, she started her film education in Ghent, where she graduated from the Royal Academy of Fine Arts with her short film for children *The Wishing Tree*. This film has been enthusiastically received by children's audiences and was supported by Jekino Distribution who handle the international sales of the film. In 2002 Meikeminne was cited by KBC Young Film Talent as 'a promising young filmmaker'. Beside her work as a director, she also works as a professional children's coach on film sets, both for feature and short films.



Meikeminne Clinckspoor



Sabine Veenendaal

#### Production company

Flinck Film is a film and TV production company founded by Michiel de Rooij and Sabine Veenendaal in 2009. In Flinck Film we apply the experience and knowledge we acquired as producers of films like *Het Paard van Sinterklaas (Winky's Horse)*, *Waar is het Paard van Sinterklaas? (Where is Winky's Horse?)*, *Hoe overleef ik mezelf? (How to Survive Myself?)* and *Morrison*. We are moved by stories in which the main character undergoes a real development. In many cases, these children are grieving in some way. That grief may not be solved by the end of the film, but the things that the child experiences or discovers in the story can help process the grief, which puts everything into a different perspective, enabling the child to move on.

It is important to Flinck Film that we find attractive and exceptional stories that appeal both to children and adults. Flinck focuses primarily on making high-quality children's/family films and TV series (based on both published literature and original scripts) for a wide audience.

#### Current status

Finalising script and financing project. Co-production partner: Breidablick Film (Sweden)  
Finance in place: €32,500.

#### Aims at the NPP

To find Scandinavian distributors and broadcasters.

#### Director

Meikeminne Clinckspoor

#### Producer

Sabine Veenendaal

#### Writer

Meikeminne Clinckspoor

#### Based on

an original story

#### Languages

Swedish, Dutch

#### Genre

Coming-of-age

#### Running time

80 mins

#### Target audience

8+

#### Budget

€1,500,000

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#### Contact

Sabine Veenendaal  
Flinck Film  
Tweede Jan Steenstraat 23H  
1073 VL Amsterdam  
The Netherlands  
Phone: +31 20 570 31 30  
Email: [sabine@flinckfilm.nl](mailto:sabine@flinckfilm.nl)  
[www.flinckfilm.nl](http://www.flinckfilm.nl)

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2009: My Brothers



2008: Rundskop

# Previous Departures from this Platform...

What became of the Netherlands Production Platform projects from 2002-2010 (as of August 2011)

## 2010

### Completed

*The Bag of Flour*  
(Kadija Saidi Leclere),  
La Cie Cinématographique  
Européenne, Belgium -  
to be released in 2012

### In post-production

*Life? or Theatre?*  
(Frans Weisz),  
Quintus Films BV,  
The Netherlands  
*Rat King* (Petri Kotwica),  
Making Movies OY, Finland

### Shooting

*The Aftermath*  
(Wladyslaw Pasikowski),  
Apple Film Production,  
Poland

### In pre-production

*Black Sea*  
(Jorien van Nes),  
Circe Film,  
The Netherlands  
*Blackrock*  
(Lenny Abrahamson),  
Element Pictures, Ireland

### *Like the Wind*

(Marco Simon Puccioni),  
Intelfilm/Blue Film/  
Verdeoro, Italy

*Saint Anne in the Field*  
(Zvonimir Juric),  
Kinorama, Croatia

*The Sky above Us*  
(Marinus Groothof),  
LEV Pictures,  
The Netherlands

### Financing

*Devotion*  
(Martin Gypkens),  
cine plus Filmproduktion  
GmbH, Germany

*Run and Jump*  
(Steph Green),  
Samson Films, Ireland

*The Lying Dutchman*  
(Ulrike Grote),  
Fortune Cookie  
Filmproduktion,  
Germany

*Toldi (Project title: T Project)*  
(György Pálfi),  
Katapult Film, Hungary

### In development

*Crete!*  
(Johan Nijenhuis),  
Johan Nijenhuis & Co,  
The Netherlands

*In the Poet's House*  
(Sander Burger),  
NFI Productions,  
The Netherlands

*Life According to Nino*  
(N.N.),  
Family Affair Films,  
The Netherlands

*Something Different*  
(Jasmin Dizdar),  
Sterling Pictures, UK

*The Train Station*  
(Mohamed Al-Daradji),  
Human Film, UK

## 2009

### Completed

*My Brothers*  
(Paul Fraser),  
Treasure Entertainment,  
Ireland - Galway Film  
Fleadh 2010

### In post-production

*Flying Lessons*  
(Igor Cobileanski),  
Saga Film, Romania  
*The State of Shock*  
(Andrey Kosak),  
Vertigo/Emotion Film,  
Slovenia

### Shooting

*Aimer à perdre la raison*  
(Joachim Lafosse),  
Versus Productions,  
Belgium  
*The Inner Zone*  
(Fosco Dubini/Donatello  
Dubini),  
Dubini Filmproduktion,  
Germany

### In pre-production

*Frog Zagreb Tokyo*  
(Project title: Frog)  
(Antonio Nuic),  
Propeler Film, Croatia  
*Land*  
(Jan-Willem van Ewijk),  
Augustus Film,  
The Netherlands



2007: Adrienn



2006: Love Other Crimes

*Liza, the Fox-Fairy*  
(Károly Ujj Mészáros),  
Filmteam, Hungary

*My Brother the Devil*  
(Sally El Hosaini),  
S Films, UK

*My Sister Came By Today*  
(Yan Ting Yuen),  
seriousFilm,  
The Netherlands

**Financing**

*The Boy Who Did not Cry*  
(Olivier Coussemacq),  
Local Films, France

*Come to my Voice*  
(Hüseyin Karabey),  
A-Si Production,  
Turkey

*Cornea*  
(Jochem de Vries),  
NFI Productions,  
The Netherlands

*Heaven on Earth*  
(Pieter Kuijpers),  
Pupkin Film,  
The Netherlands

*Kneeling on a Bed of Violets*  
(Ben Sombogaart),  
NL Film & Television,  
The Netherlands

*Mister John*  
(Christine Molloy/Joe Lawlor),  
Samson Films,  
Ireland

*Mr. Lu's Blues*  
(Maria von Heland),  
27 Films Production,  
Germany

*The President*  
(Marcel Visbeen),  
Selwyn Film,  
The Netherlands

*The Trakl Affair*  
(Michael Ginhör),  
FreibeuterFilm, Austria

**In development**

*Fair Game*  
(Pieter Verhoeff),  
Waterland Film & TV,  
The Netherlands

*Honour Killing*  
(Paula van der Oest),  
Pupkin Film,  
The Netherlands

## 2008

**Completed**

*Beyond (Project title: The Pigsties)*  
(Pernilla August),  
Hepp Film AB, Sweden -  
Venice 2010, Critic's Week

*Bullhead*  
(Project title: *The Fields*)  
(Michael R. Roskam),  
Savage Film, Belgium -  
Berlin 2011, Panorama

*Isztambul*  
(Project title: *Istanbul*)  
(Ferenc Török),  
Uj Budapest Filmstúdió,  
Hungary - Dublin 2010

*Our Grand Despair*  
(Seyfi Teoman),  
Bulut Film, Turkey -  
Berlin 2011, Competition

*Playoff*  
(Eran Riklis), Topia  
Communications, Israel -  
to be released in 2011

*Shocking Blue*  
(Mark de Cloe), Waterland  
Film & TV,  
The Netherlands -  
Rotterdam 2010

*Somewhere Tonight*  
(Project title: *1-900*)  
(Michael Di Giacomo),  
Column Film,  
The Netherlands - Karlovy  
Vary 2011, Official Selection/  
Out of Competition

*Son of Babylon*  
(Project title: *Um-Hussein*)  
(Mohamed Al-Daradji),  
Human Film - Berlin 2010,  
Panorama

*Sonny Boy*  
(Maria Peters),  
Shooting 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 Rääti),  
F-Seitse,  
Estonia - Released in 2010

*Ursul (Project title: The Bear)*  
(Dan Chisu),  
Libra Film,  
Romania - Released in 2011

**In post-production**

*Invasion*  
(Dito Tsintadze),  
Twenty Twenty Vision  
Filmproduktion, Germany

**Shooting**

*Shanghai-Belleville*  
(Show-Chun Lee),  
Clandestine Films, France

**In pre-production**

*A Kronstadt Tale*  
(Ben van Lieshout),  
Another Film,  
The Netherlands

**Financing**

*Corps Diplomatique*  
(Nadia Farès),  
Dschoint Ventschr  
Filmproduktion, Switzerland

**In development**

*Seeing Chris*  
(Tom Cairns),  
Newgrange Pictures, Ireland

## 2007

**Completed**

*Adrienn Pál*  
(Ágnes Kocsis),  
Print KMH, Hungary -  
Cannes 2010,  
Un Certain Regard

*Dusk*  
(Project title: *Without Limit*)  
(Hanro Smitsman),  
Corrino Film,  
The Netherlands -  
Utrecht 2010

*Ob ihr wollt oder nicht*  
(Project title: *Laura*)  
(Ben Verbong),  
Elsani Film, Germany -  
Released in 2009

*The Flowers of Kirkuk*  
(Project title: *Kirkuk*)  
(Fariborz Kamkari),  
Farout Out Films,  
Italy - Rome 2010

*The Happiest Girl in the World*  
(Radu Jude),  
Hi Film Productions,  
Romania - Berlin 2009,  
Forum

*Tomorrow Will Be Better*  
(Dorota Kedzierzawska),  
Kid Film Sp Zoo, Poland -  
Berlin 2011,  
Generation Kplus



2005: Black Butterflies



2004: Wolfsbergen

#### Wake Wood

(David Keating), Fantastic Film, Ireland - Lund 2009

#### In post-production

##### Milo

(Berend Boorsma/  
Roel Boorsma),  
Fu Works, The Netherlands

##### The Great Kilapy

(Zézé Gamboa),  
David & Golias, Portugal

##### Tony Ten

(Mischa Kamp),  
Lemming Film,  
The Netherlands

#### In pre-production

##### Koeraaj, Koeraaj, Tales on the Wind

(Marjoleine Boonstra),  
Volya Films,  
The Netherlands

##### Supernova

(Tamar van den Dop),  
Revolver, The Netherlands

##### Visions of Reality

(Gustav Deutsch),  
KGP Kranzelbinder  
Production, Austria

#### Financing

##### The Goal

(Vladimir Paskaljevic),  
Vans Production, Serbia

#### In development

##### A Happy Marriage

(Peter Delpout), Waterland  
Film & TV, The Netherlands

##### My Father's Notebook

(Marleen Gorris), Eyeworks  
Egmond, The Netherlands

##### Obsession

(Jeroen Dumoulein), Fobic  
Films BVBA, Belgium

## 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 -  
Berlin 2008, Panorama

#### Mission London

(Dimitar Mitovski),  
SIA Advertising, Bulgaria -  
Released in 2010

#### Practical Guide to Belgrade with Singing and Crying

(Project title: From Belgrade with Love)

(Bojan Vuletic),  
Art & Popcorn, Serbia -  
to be 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 -  
Released in 2010

#### Summer Heat

(Monique van der Ven),  
Zomerhitte BV/Mulholland  
Pictures, The Netherlands -  
Released in 2008

#### The Hourglass

#### (Project title:

#### The Sands)

(Szabolcs Tolnai),  
Art & Popcorn,  
Serbia - Serbia 2007

#### The Storm (Project title: 1953)

(Ben Sombogaart),  
NL Film & Television,  
The Netherlands -  
Released in 2009

#### Two Eyes Staring

(Project title: Dead Girl)  
(Elbert van Strien), Accento  
Films, The Netherlands -  
Released in 2009

#### Zero

(Pawel Borowski), OpusFilm,  
Poland - Released in 2009

#### In post-production

*Swchworm* (Project title: My  
Adventures by V. Swchworm)  
(Froukje Tan), Flinck Film,  
The Netherlands

#### Shooting

*The Zig Zag Kid*  
(Vincent Bal),  
BosBros,  
The Netherlands

#### In pre-production

##### Hitman

(Samir),  
Dschoint Ventschr  
Filmproduktion, Switzerland

#### In development

*Moscow Velocity*  
(Johnny O'Reilly),  
Swipe Films, UK

#### Smooth Operator

(Stewart Raffill),  
T Films, Luxembourg

#### Surface

(N.N.), Isabella Films,  
The Netherlands

## 2005

### Completed

#### Atlantis

(Digna Sinke),  
Waterland Film & TV,  
The Netherlands -  
San Sebastian 2009

#### Black Butterflies

(Project title: Smoke & Ochre)  
(Paula van der Oest),  
Riba Film, The Netherlands,  
Tribeca 2011

#### Kino Lika

(Dalibor Matanic),  
Kinorama, Croatia -  
Pula 2008

#### Nadine

(Erik de Bruyn),  
Rocketta Film,  
The Netherlands -  
Utrecht 2007

#### The War Is Over

(Mitko Panov),  
Kamera 300, Switzerland -  
Rotterdam 2007

#### It's Hard to Be Nice

(Srdjan Vuletic),  
Refresh Production,  
Bosnia and Herzegovina -  
Sarajevo 2007

#### Shooting

##### Allez, Eddy!

(Gert Embrechts),  
Manta Film, Belgium

#### Financing

##### Exhibition



2003: You Bet Your Live Maxed



2002: Eep

(N.N.),  
Film Events,  
The Netherlands  
*White Women*  
(Melinda Jansen),  
Rinkel Film,  
The Netherlands  
**In development**  
*Frozen Tears*  
(Project title: *White*)  
(Angelina Maccarone),  
MMM Film Zimmermann &  
Co GmbH, Germany

## 2004

### Completed

*Madonnas*  
(Maria Speth),  
Pandora Film Produktion,  
Germany -  
Berlin 2007, Forum  
*Night Run*  
(Dana Nechustan),  
Waterland Film & TV, The  
Netherlands - Utrecht 2006  
*The World is Big and Salvation*  
*Lurks Around the Corner*  
(Stephan Komandarev),  
RFF International,  
Bulgaria - Sofia 2008  
*Winter in Wartime*  
(Martin Koolhoven),  
Isabella Films,  
The Netherlands -  
Released in 2008  
*Wolfsbergen*  
(Nanouk Leopold),  
Circe Films,  
The Netherlands -  
Berlin 2007, Forum  
**In post-production**  
*Mamarosh*  
(Moma Mrdakovic),

Yalla Film Productions,  
France  
**In pre-production**  
*Frost Flowers*  
(Andrea Vecchiato),  
Hadaly Pictures, UK  
*Lingling*  
(Paddy Jolley),  
Zanzibar Films, Ireland

### Financing

*A Love Supreme*  
(Pieter van Hees),  
Another Dimension of  
an Idea, Belgium

## 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 Ne-  
therlands - Utrecht 2007  
*Ex-Drummer*  
(Koen Mortier), CCCP,  
Belgium - Warsaw 2007  
*Guernsey*  
(Nanouk Leopold),  
Circe Films, The Nether-  
lands, Cannes 2005,  
Director's Fortnight

*House of Boys*  
(Jean Claude Schlim),  
Delux Productions,  
Luxembourg -  
Released in 2009  
*P.S. Beirut* (Project title:  
*Benjamin's Briefcase*)  
(Michael Shamberg),  
Yalla Film Productions,  
France - turned into series  
*Reykjavik-Rotterdam* (Project  
title: *SAS Reykjavik-Rotterdam*)  
(Óskar Jónasson),  
Blueeyes Productions,  
Iceland - Rotterdam 2010  
*The Rabbit on the Moon*  
(Jorge Ramirez Suarez),  
Beanca Films, Germany -  
Berlin 2005, Special  
*You Bet Your Life*  
(Antonin Svoboda),  
coop99 Filmproduktion,  
Austria - Toronto 2005  
*When Night Falls*  
(Ineke Houtman),  
Waterland Film & TV,  
The Netherlands,  
Released in 2004

### Financing

*Summertime*  
(Esmé Lammers),  
Fu Works, The Netherlands

### In development

*Jammed Love* (Project title:  
*Those Who Survived the Plague*)  
(Barbara Gräffner),  
Bonusfilm GmbH, Germany  
*Soul Mate*  
(N.N.), Instigator Films &  
Media, Ireland  
*The Houdini Girl*  
(Kfir Yefet), Tomori Films, UK

## 2002

### Completed

*Calimucho*  
(Eugenie Jansen), Circe  
Films, The Netherlands -  
Berlin 2009, Forum  
*Eep!*  
(Rita Horst), Lemming Film,  
The Netherlands -  
Berlin 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 -  
Utrecht 2004  
*Jam*  
(Lieven Debrauwer),  
K-Line, Belgium -  
Venice Days 2004  
*Spoon*  
(Willem van de Sande  
Bakhuyzen), Lemming Film,  
The Netherlands - Released  
in 2005  
*The Aviatrix of Kazbek*  
(Project title: *Mountains at Sea*)  
(Ineke Smits), Isabella Films,  
The Netherlands -  
Rotterdam 2010  
*The South*  
(Martin Koolhoven), Isabella  
Films, The Netherlands -  
Vancouver 2004  
**Financing**  
*Silent Rebels*  
(N.N.), Rheingold Films,  
Germany

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