

NORA EL KOUSSOUR ILIAS ADDAB

OFFICIAL SELECTION

tiff

TORONTO INTERNATIONAL
FILM FESTIVAL 2016



Layla M.

a film by
MIJKE DE JONG

BETA CINEMA PRESENTS A TOPKAPI FILMS PRODUCTION IN CO-PRODUCTION WITH NTR MENUET CHROMOSOM SCHIWAGO A MIJKE DE JONG FILM WRITTEN BY JAN ELANDER LAYLA M.
NORA EL KOUSSOUR ILIAS ADDAB MOHAMMED AZAAY ESMA ABOUZHARA HASSAN AKKOUCH NEZHA KARIM AYISHA SIDDIQI HUSAM CHHADAT
CASTING REBECCA VAN UNEN DIRECTOR OF PHOTOGRAPHY DANNY ELSSEN SBC PRODUCTION DESIGN JORIEN SONT EDITOR DORITH VINKEN NCE COSTUME DESIGN JACQUELINE STEIJLEN MAKE UP & HAIR TRUDY BUREN
PRODUCTION SOUND JOOST ROSKAM SOUND DESIGN MARK GLYNNE COMPOSER CAN ERDOGAN FIRST AD ANNE VAN DONGEN LINE PRODUCERS JET CHRISTIAANSE CHANTAL NISSEN RULA NASSER
CO-PRODUCERS MARINA BLOK DIRK IMPENS ALEXANDER WADOUH MARCOS KANTIS PRODUCERS FRANS VAN GESTEL ARNOLD HESLENFELD LAURETTE SCHILLINGS

TOPKAPI ntr: [MENET] CHROMOSOM SCHIWAGO FILM NTR FILM PRODUCTION FOND COBO VAF FILM SCREEN CLASSICS Y&M Belfius CASAKAPPA CINE MUSEUM

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De 18-jarige Layla (Nora El Koussour) is een jonge vrouw van Marokkaanse afkomst. Ze doet eindexamen vwo en is een fanatiek voetbalster. Met haar ouders, oma en broer woont ze in Amsterdam-West. Layla is niet op haar mondje gevallen en durft voor haar mening uit te komen. Ze stoort zich aan het negatieve beeld dat er is over Marokkanen en het Islamitische geloof. Thuis heeft ze discussies hierover en Layla zet zich steeds meer af tegen de liberale opvattingen van haar ouders. Tegen hun wil en tot schrik en ergernis van haar beste vriendin en broer, sluit ze zich aan bij een groep jonge Moslims die strijden voor acceptatie en het uitoefenen van hun geloof.

Binnen de groep maakt ze kennis met Abdel (Ilias Addab) die haar begrijpt en haar verhalen over de ruzies thuis aanhoort. Layla wordt verliefd en het kost Abdel geen moeite haar over te halen hem te volgen. In het geheim trouwen ze en Layla reist met hem naar het Midden-Oosten. Al snel blijkt dat Abdel steeds meer zijn eigen weg volgt en een buurvrouw is haar enige contact met de buitenwereld. Langzaam maar en tot haar afgrijzen, realiseert Layla zich wat de echte reden is van hun reis.

release 23/11 – 98min – dialogen in Nederlands / Marokkaans / Arabisch

Layla (Nora El Koussour) est une jeune femme d'origine marocaine. Elle prépare ses examens de fin d'études et est une joueuse de football passionnée. Elle habite à Amsterdam West avec ses parents, sa grand-mère et son frère. Layla n'est pas une fille timide et ose exprimer son opinion. Elle est perturbée par l'image négative qu'on a des Marocains et de la foi islamique. À la maison, Layla discute du sujet avec ses parents et se rebelle de plus en plus contre leurs idées libérales. Contre leur volonté et malgré le choc et le chagrin de sa meilleure amie et de son frère, elle se joint à un groupe de jeunes musulmans qui se battent pour l'acceptation et la pratique de leur foi.

Dans ce groupe, elle rencontre Abdel (Ilias Addab) qui la comprend et écoute ses histoires de disputes avec ses parents. Layla tombe amoureuse d'Abdel et il n'est pas difficile pour ce dernier de la persuader de le suivre. Ils se marient en secret et Layla l'accompagne au Moyen-Orient. Mais Abdel suit de plus en plus son propre chemin et Layla n'a qu'une voisine comme seul contact avec le monde extérieur. Lentement et avec horreur, Layla réalise quelle est la vraie raison de leur voyage.

sortie 23/11 – 98min – dialogues en néerlandais / marocain / arabe



REGIE TOELICHTING

Layla is stoer, irritant, lief, allergisch voor onrecht, overtuigd van eigen gelijk, feministisch en zoekend naar een plek om zichzelf te kunnen zijn. Ze is een meisje dat zich regelmatig uit angst en onvermogen van haar slechte kant laat zien, maar dat uiteindelijk met een enorme levenslust kiest voor een moedig leven waarin ze zich uitspreekt als ze vindt dat dat moet. Ook als dit indruist tegen de strenge codes die haar moslimbroeders en –zusters hanteren. Haar geloof in Allah is onvoorwaardelijk, maar wel op haar manier.

Voor mij is Layla een kwetsbare heldin. Dat moet ze zijn, wat mij betreft.

Al heel lang wil ik een film maken over een meisje dat radicaliseert en zich daarbij -deels- buiten de maatschappij plaatst. Ik herken in Layla veel patronen uit mijn eigen jeugd: de passie en betrokkenheid bij sociale misstanden, het zwart-wit ongenueanceerde denken en de aantrekkingskracht van wij - tegen de rest van de wereld. Ik arriveerde in de jaren '80 in Amsterdam precies op het moment dat de kraakbeweging op het punt stond de stad te veroveren. Binnen een mum van tijd bestond mijn leven uit actievoeren. Hoe radicaler hoe beter. Ik was op zoek naar kaders, naar een familie, naar mijn identiteit.

Dat was 30 jaar geleden. Jan Eilander, die grotendeels verantwoordelijk is voor het scenario, en ik willen een film maken die zich afspeelt in het NU. In een multiculturele samenleving die op zijn kop staat en waarin je je mening iedere dag weer opnieuw moet formuleren. In de ruim twee jaar dat Jan en ik met deze film bezig zijn geweest is er niet zoveel veranderd in de basisgedachte van de film, maar wel in de wereld eromheen. De strijd is heel complex en “goed” en “fout” zijn niet zo makkelijk te duiden. Het is in ieder geval zo dat er een groep jonge Nederlanders is die zich niet thuis voelt in het land waar zij geboren zijn. Wij vinden het belangrijk om in dit tijdsgewricht ons licht te laten schijnen op een jonge vrouw en een jonge man die tot die groep behoren. We willen inzichtelijk maken dat een meisje als Layla met haar karakter en haar rechtvaardigheidsgevoel de veilige kaders van de radicale groep nodig heeft om zich te kunnen ontplooien. Ze kan uiting geven aan haar onvrede, haar geloof belijden en de wereld onderverdelen in goed of fout. Maar ze breekt er ook weer uit. Dat is haar karakter. Uiteindelijk knellen de banden van de groep. Haar ‘externe agressieve’ beleving van geloof en politieke overtuiging maakt plaats voor een meer verstilde interne beleving en ze durft meer kleur toe te laten in haar zwart-witte wereldbeeld waardoor ze dichterbij zichzelf komt.

Mijke de Jong



NOTE D'INTENTION

Layla est difficile, ennuyeuse, gentille, allergique à l'injustice, convaincue de son propre droit, féministe et à la recherche d'un endroit où elle peut être qui elle veut. C'est une fille qui se montre régulièrement sous son mauvais jour à cause de la peur et de l'incapacité, mais finalement elle choisit de mener une vie courageuse et de ne pas se taire. Même si c'est contre les règles strictes de ses frères et sœurs musulmans. Sa foi en Allah est inconditionnelle, mais à sa propre manière.

Pour moi, Layla est une héroïne vulnérable. Elle doit l'être, à mon avis.

Cela fait longtemps que je voulais faire un film sur une fille qui se radicalise et qui se met ainsi hors de la société. Je reconnais Layla dans de nombreux souvenirs de ma propre enfance: la passion et l'engagement quant aux maux sociaux, la pensée simpliste en noir et blanc et la force attractive du nous – face au reste du monde. Je suis arrivé à Amsterdam pendant les années 80 au moment précis de la conquête du mouvement des squatters sur la ville. En peu de temps, ma vie s'est faite de protestations. Et de préférence, d'une manière très radicale. Je cherchais des cadres, une famille, mon identité.

C'était il y a 30 ans. Jan Eilander, qui est en grande partie responsable du scénario, et moi voulions faire un film qui se déroule MAINTENANT. Dans une société multiculturelle bouleversée et dans laquelle on doit reformuler son avis chaque jour. Pendant les deux années où Jan et moi avons travaillé sur ce film, l'idée de base n'a pas fort changé, mais le monde lui a fortement changé. La lutte est très complexe et « le bien » et « le mal » ne sont pas faciles à interpréter. Mais c'est vrai qu'il y a un groupe de jeunes Néerlandais qui ne se sent pas à l'aise dans le pays où ils sont nés. Nous croyons qu'il est important à ce stade de montrer une jeune femme et un jeune homme qui appartiennent à ce groupe. Nous tenons à préciser qu'une fille comme Layla avec une telle personnalité et un tel sens de justice a besoin du cadre strict du groupe radical pour se développer. Elle peut y exprimer son mécontentement, professer sa foi et diviser facilement le monde entre bon ou mauvais. Mais elle s'échappe aussi de ce monde. C'est son caractère. Finalement le groupe est étouffant. Son expérience «externe agressive» de la foi et de la persuasion politique fait place à une perception interne plus tranquille et elle ose ajouter plus de couleurs dans son image noir et blanc du monde, ce qui la rapproche d'elle-même.

Mijke de Jong



Q&A MIJKE DE JONG

You have made multiple films regarding 'social issues'; what motivated you to make a film about a radicalizing girl?

In the first place curiosity and fascination. Religion and activism are themes that are very close to my heart. I want to make films that take place in the now; when we began to develop this film, this was the subject that I wanted to delve into. The Arabic Spring had just begun. Young Muslims from all over Europe were radicalizing and moving to Syria. Initially, we saw resemblances to the freedom fighters from the Spanish civil war. At the time we didn't know how violent and endless the battle would become. But we (scenarist Jan Eilander and myself) did know that the dissatisfaction and resistance of young Muslims that don't feel at home in Amsterdam, also had something to do with us and that our new film would touch this subject.

The scenario has known many versions. Never before have I worked on a film that has struggled so intensely with the spirit of time. We were caught up by reality many times. The situation in the Middle East became more and more complicated and the attacks in Europe were growing in numbers. At first, we had the tendency to adopt this in our scenario, but that wasn't the story we wanted to tell. Only when going back to our first starting-point, and

started focusing again on the girl from Amsterdam with a radical personality, the screenplay took off. A girl looking for her own identity, who meets the love of her life and wants to change the world with him, all in her own way: Layla M. was born. Among many things, Layla M. also tells the story of a love that is torn apart by opposing views.

You really had to dig into this.

Yes, but that's nice about this job. Initially we have read a lot. Basic knowledge. Build a network. Trial and error. For instance, when Jan and I were about to travel to Syria, the war became very diffuse. The resistance was dividing and bomb attacks near the borders eventually made it too dangerous for us to go. Jan wrote the scenario for the most part. I went out more: to the mosque, to 'sister'-meetings... It's not an easy world to get into, as so many things take place underground. But we have come really close. It was very useful for me to talk to women who were de-radicalized and wanted to share a lot – up until the why and where to exactly place a pin on a headscarf. We have had contact with a young woman, who has a past somewhat similar to Layla's story, and that made Layla become a girl of flesh and blood. It's quite tough to delve deeply into a character that is driven by anger.

But we had to. I had to understand Layla to be able to direct this film.

And that doesn't only apply to me, but also definitely applies to the actors. Nora and Ilias have also done lot of research. They are both religious and know the Quran, so that was a great advantage. But they also had to adopt the characters' radicalizing thoughts. That rage gets under your skin and things get way too close sometimes. We all have reached a point where we couldn't take it anymore, all in different ways and at different moments. It was all very intensive.

A large part of the story takes place in Jordan; how did you experience filming there?

It was really a joy filming there. We went with only a small group of our own crew – from the Netherlands and Belgium - and were accompanied by a Jordan/ Palestine crew. That was love on first sight. It was also quite confronting, as we were filming in really poor areas and border regions; a refugee camp..

Is there deliberately chosen for a girl as a main character?

I always turn to women, because I'm able to tell a more nuanced story when it's about a woman. When talking about radicalization, people always seem to refer to the militants. And then there's the story of the woman following her man. That wasn't the story we wanted to tell, because it simply isn't always like that. More and more 'Layla's' are showing up. Highly educated, smart, determined and filling important positions (yet 'in-house') within the battle. The film tells one story, but of course there are many, many more. In this case, the story is about parents who are completely assimilated, with children who are searching for their roots and culture. Who don't feel at home in the city they have been brought up in, and are searching for something to hold on to within quite a diverse milieu. In case of Layla, that's an enormously complicated search, so at the moment you're trying to resist against your surroundings, making such a radical choice isn't even very strange. Dissatisfaction, powerlessness, not being seen and resistance are matters of all

times. For this generation of 'future-radicals', the Caliphate may seem attractive, but it is not the place where girls like Layla really want to be, if they listen to their hearts. Layla turns around when she is confronted with her own words. In Amsterdam she is looking at a video of a female suicide terrorist, lost in admiration, but when everything gets really close she is aghast. Eventually, Layla realizes that she has to choose for herself, and she doesn't need radical men around her who exercise their authority.

How did the casting go and how did you find Layla?

That was, like it always is, quite a search. For my previous films I've auditioned hundreds of girls. In this case it was a bit less complicated, because I was looking for a girl from a certain origin. It became clear to me that I didn't want to work with a real amateur on this film. And Nora isn't, she has just graduated from the theatre school in Rotterdam and is now accepted in The Maastricht Theatre Academy. Nora immediately intrigued me, but it took me some time to make a final decision. Like it often goes, the decision was made after an unexpected moment. After a screen-test – Nora was just about to leave – I asked her to sing an anasheed (religious song), together with Ilias, who had chosen the piece. It appeared to be her favourite anasheed, one she used to sing when she was little. Ilias started singing and Nora joined in. It was overwhelming, so much passion. And those two together... I was completely touched. Then I thought: If she can do this, we can make this work.

And you had already cast Ilias?

Yes, I knew Ilias already and he had been in my mind from the beginning. We have auditioned some other boys, but eventually turned to him. I don't know many actors who can be completely 'in the moment' like Ilias is. Next to that he had more experience already and was, with his generous personality, a great help for Nora.

What did you consider to be important in showing a radicalization process?

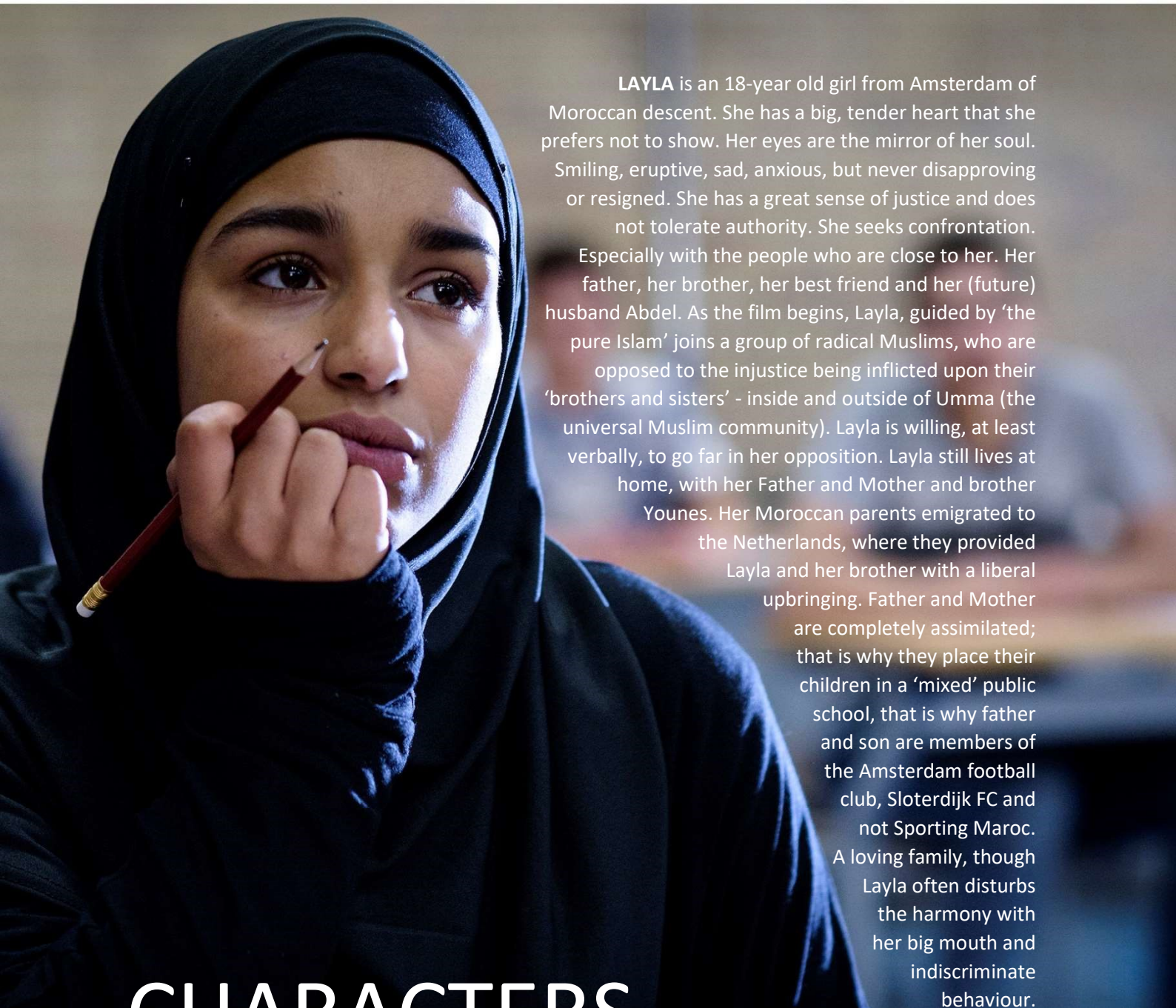
For me, the film isn't so much about showing a radicalization process, but about a girl with a radical personality. A girl that completely loses herself in life and love in order to find out who she really is. What we consider to be important, is that you always have to be able to follow her. Even when she goes too far. And she has to go too far, otherwise the film doesn't touch the heart of the story. The scene in which she looks at a video showing a suicide attack and admires it, is such a moment. It's okay to disagree with her, you can hate her

persistence, but you may never lose her. That was quite a challenge.

With what kind of feeling do you hope people will leave the cinema?

I hope that people are touched, that the film raises questions, that they get a girl like Layla. And a boy like Abdel. That people will start thinking less in terms of 'us' and 'them'. That it makes angry boys and girls think twice and that locals might have a somewhat different approach when sitting in the tram, next to a woman wearing a headscarf. But altogether, I hope that my films will make the world a little softer. The more you know, the more you'll understand.

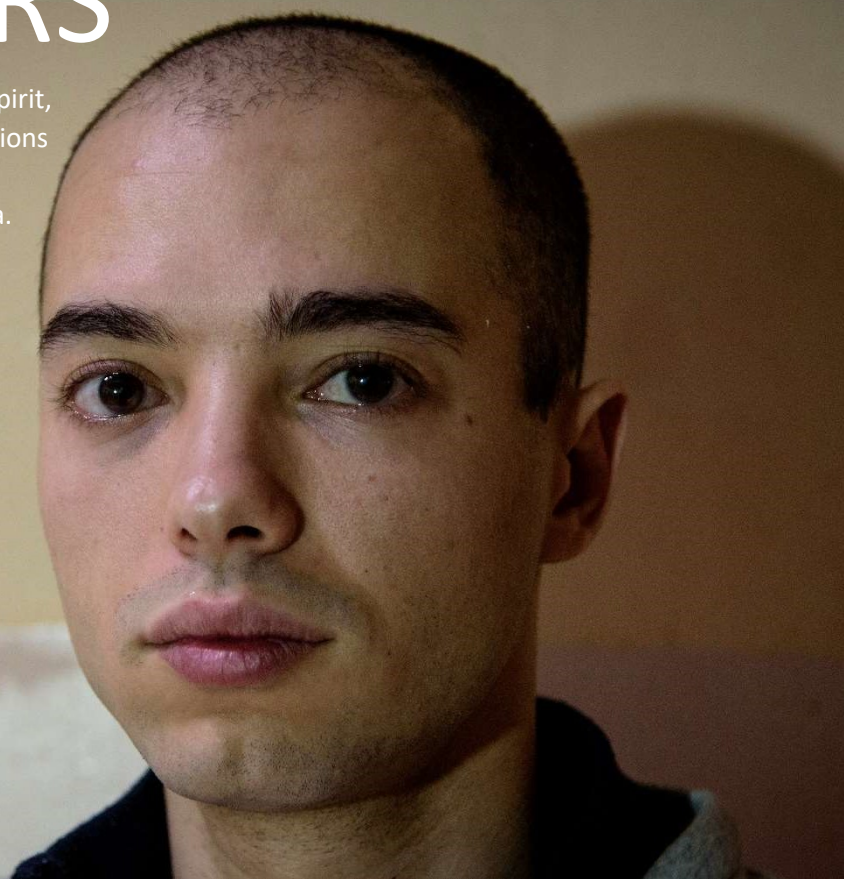




LAYLA is an 18-year old girl from Amsterdam of Moroccan descent. She has a big, tender heart that she prefers not to show. Her eyes are the mirror of her soul. Smiling, eruptive, sad, anxious, but never disapproving or resigned. She has a great sense of justice and does not tolerate authority. She seeks confrontation. Especially with the people who are close to her. Her father, her brother, her best friend and her (future) husband Abdel. As the film begins, Layla, guided by 'the pure Islam' joins a group of radical Muslims, who are opposed to the injustice being inflicted upon their 'brothers and sisters' - inside and outside of Umma (the universal Muslim community). Layla is willing, at least verbally, to go far in her opposition. Layla still lives at home, with her Father and Mother and brother Younes. Her Moroccan parents emigrated to the Netherlands, where they provided Layla and her brother with a liberal upbringing. Father and Mother are completely assimilated; that is why they place their children in a 'mixed' public school, that is why father and son are members of the Amsterdam football club, Sloterdijk FC and not Sporting Maroc. A loving family, though Layla often disturbs the harmony with her big mouth and indiscriminate behaviour.

CHARACTERS

ABDEL has the potential to be a free-minded spirit, but is also impressionable; his thinking and actions are easily influenced by others. In addition, he experiences his faith in a different way to Layla. Where Layla experiences Allah as a loving counsel, Abdel, next to feeling love, also feels the fear of hell. That is why the rules he imposes upon himself via faith are sacred: he doesn't want or dare to deviate from that. His love for Layla unsteadies him, but he ultimately chooses a life within the 'safety' of a like-minded group.



A portrait of Mijke de Jong, a woman with curly brown hair, smiling. She is wearing a dark blue button-down shirt. The background is a soft-focus indoor setting with a window.

BIOGRAPHY AND FILMOGRAPHY MIJKE DE JONG

For almost twenty years, the films by Mijke de Jong show great social involvement, from her first feature film **Love Hurts** (1992; Toronto International Film Festival – Special Jury Award Locarno) to Layla M. De Jong's international breakthrough came with **Bluebird** for which she won a number of awards, e.g. the Crystal Bear at the 2005 Berlinale. **Bluebird** was followed by **Stages** (Special Mention Locarno) and **Katia's Sister** (2008; official Berlinale, Toronto and Locarno selections). Award winning feature film **Joy** (2010) was shown around the world and got the Best Feature Film Award in The Netherlands. Feature film **Frailer** (2014) premiered at the Toronto International Film Festival. Last year she worked together with the theatre collective Wunderbaum on the film **Stop Acting Now**, which had its premiere during the 2016 edition of the International Film Festival Rotterdam. **Layla M.** will be de Jong's 9th feature film.

Filmography selection

2016 Layla M.

2016 Stop Acting Now

2014 Frailer (Brozer) * selection Toronto International Film Festival

2010 Joy * selection Generation 14+

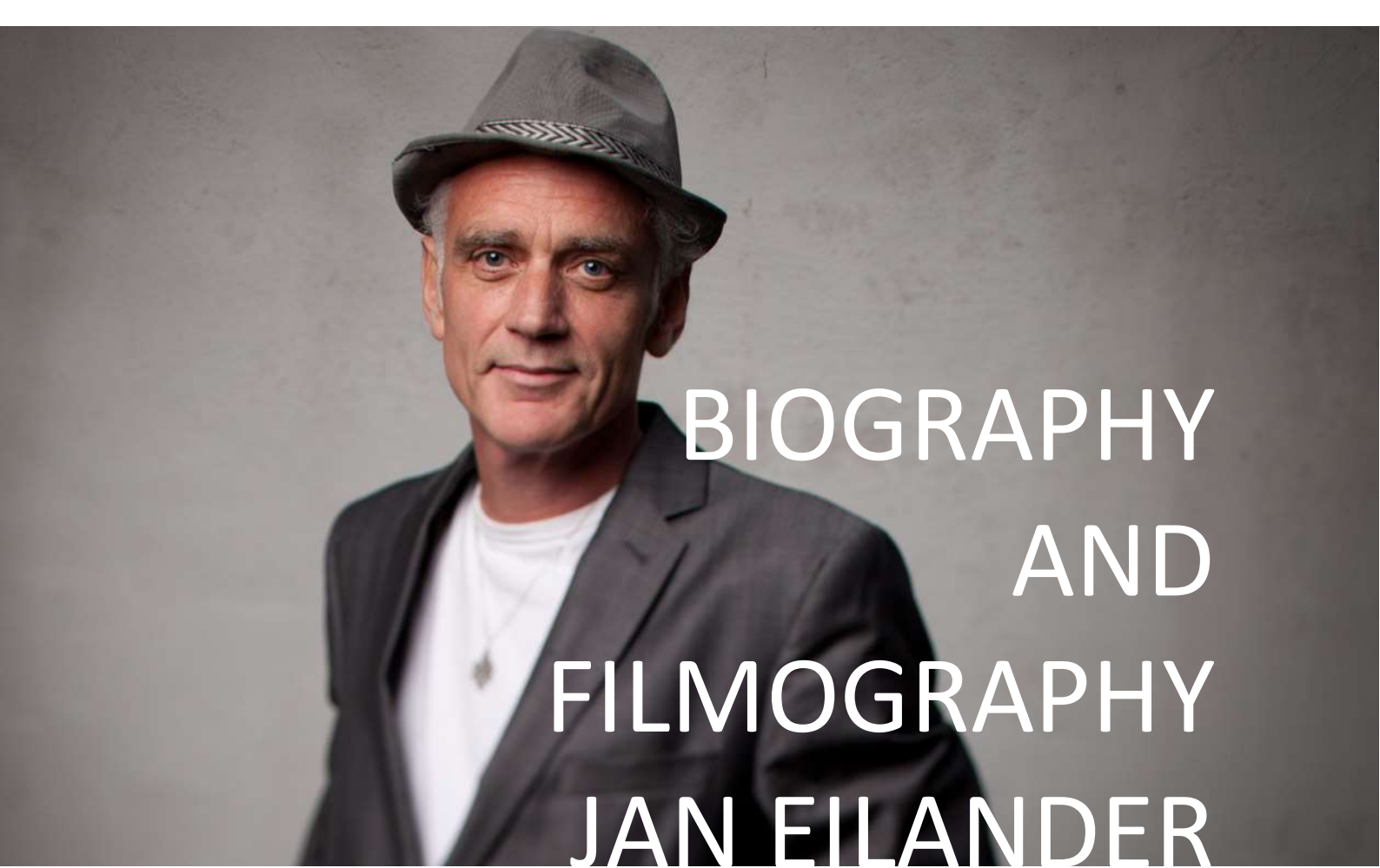
2008 Katia's Sister (Het zusje van Katia) * selection Berlinale, Toronto, Locarno, nomination Golden Leopard

2007 Stages (Tussenstand) * Locarno Special Mention

2004 Bluebird * Crystal Bear Berlinale, Toronto Sprockets Young People's jury award

1997 Brittle (Broos) * Golden Calf

1993 Love Hurts (Hartverscheurend) * selection Toronto, special Jury award Locarno



BIOGRAPHY AND FILMOGRAPHY JAN EILANDER

Jan Eilander (1959) wrote over 20 drama productions and feature films and made several documentaries and television programs. A great number of films and television productions based on his scripts won prizes at (inter)national film festivals. **Katia's Sister** (2008) received the Golden Calf Best Screenplay and the Silver Geraldillo in Sevilla; **Love Hurts** (1992) won the Special Jury Award in Locarno and the Dutch Film Critics Award; and the children's television series **Ik ben Willem** (I am Willem) was awarded with The Golden Chest in Bulgaria and the Grote Kinderkast award at the Dutch Cinekid Festival. Since September 2015, he is film commissioner for the Netherlands Film Fund.

Filmography selection

2016 Layla M.

2016 A Real Vermeer * premiere September 2016

2015 J.Kessels * opening film Netherlands Film Festival 2015

2008 Katia's Sister (Het zusje van Katia) * selection Berlinale, Toronto, Locarno, nomination Golden Leopard

2002 I am Willem (Ik ben Willem) * selection Cinekid / Grote kinderkast award, The Golden Chest, Bulgaria

1999 André Hazes * Joris Ivens Award / documentary

1993 Love Hurts (Hartverscheurend) * selection Toronto, special Jury award Locarno

NORA EL KOUSSOUR - LAYLA

Nora El Koussour (1994) is een jonge actrice uit Nederland. Ze is afgestudeerd aan de Theaterschool van Rotterdam en start in zomer 2016 aan de Toneelacademie Maastricht. Ze speelde haar eerste hoofdrol in Layla M. Voor Layla speelde Nora een rol in de film **Boy** en was ze te zien in diverse theaterstukken.

Nora El Koussour (1994) est une jeune actrice néerlandaise. Elle est diplômée de l'école de théâtre de Rotterdam et vient de commencer ses études au Théâtre Académie de Maastricht. Le rôle de Layla est son premier rôle principal. Elle a aussi joué un rôle dans le film **Boy** et a joué dans plusieurs pièces de théâtre.



ILLIAS ADDAB - ABDEL

Ilias Addab is bekend van zijn hoofdrollen in de films **Don**, **Kicks** en **Amsterdam**. In 2012 zagen we Ilias in **Snackbar** (Meral Uslu), welke in première ging tijdens de Berlinale en in Tallinn de prijs voor Beste Film heeft gewonnen. Zijn meest recente film **Time will Tell** gaat in 2016 in release.

Ilias Addab est connu de ses rôles dans les films **Don**, **Kicks** et **Amsterdam**. En 2012 Ilias a joué dans **Snackbar** (Meral Uslu), le film a été présenté au Berlinale et il a eu le Prix pour Meilleur Film au festival de Tallinn. Son film le plus récent **Time will Tell** sortira en 2016.

CAST & CREW

LAYLA	Nora El Koussour
ABDEL	Ilias Addab
SCENARIO / SCÉNARIO	Jan Eilander, i.s.m. / e.c.a. Mijke de Jong
REGISSEUR / RÉALISATEUR	Mijke de Jong
DIRECTOR OF PHOTOGRAPHY	Danny Elsen SBC
PRODUCTION DESIGN	Jorien Sont
KOSTUUMONTWERP / COSTUMES	Jacqueline Steijlen
MAKE-UP & HAAR / MAKE-UP & COIFFURES	Trudy Buren
GELUID / SON	Joost Roskam
FIRST ASSISTANT DIRECTOR	Anne van Dongen
MONTAGE	Dorith Vinken NCE
SOUND DESIGN	Mark Glynne
RE-RECORDING MIX	Alek Goosse
COMPONIST / COMPOSITEUR	Can Erdogan
CASTING	Rebecca van Unen
LINE PRODUCERS	Jet Christiaanse, Chantal Nissen, Rula Nasser
CO-PRODUCENTEN / CO-PRODUCTEURS	NTR – Marina Blok MENUET (BE) – Dirk Impens CHROMOSOM FILM (GER) – Alexander Wadouh SCHIWAGO FILM (GER) – Marcos Kantis THE IMAGINARIUM FILMS (JOR) – Rula Nasser
PRODUCENT / PRODUCTEUR	TOPKAPI FILMS (NL) Frans van Gestel, Arnold Heslenfeld, Laurette Schillings
WORLD SALES	BETA CINEMA



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THE IMAGINARIUM FILMS

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THE ROYAL FILM COMMISSION JORDAN

TOPKAPI
FILMS

ntr: [MENUET]

CHROMOSOM*

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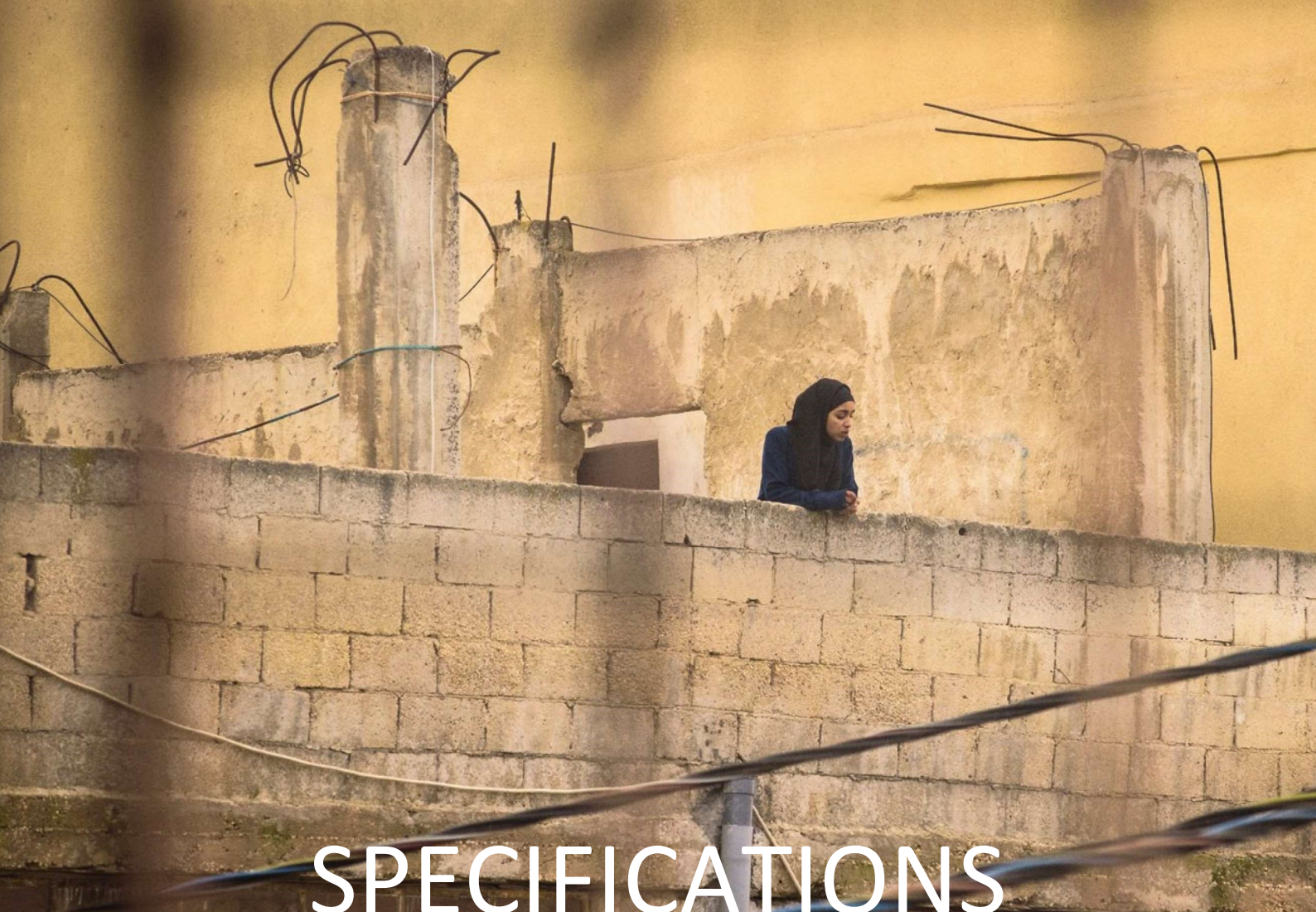
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JORDAN

NETA CINEMA





SPECIFICATIONS

SHOOTING FORMAT HD

SCREENING FORMAT DCP

IMAGE RATIO 1:2.39

DUUR / DURÉE 98 min.

TAAL / LANGUAGE Nederlands, Arabisch, Marokkaans
néerlandais, arabe, marocain

GELUID / SON 5.1

CO-PRODUCTIE / CO-PRODUCTION Nederland – Belgie – Duitsland
Pays-Bas – Belgique - Allemagne



TOPKAPI FILMS MENUET CHROMOSOM

TOPKAPI FILMS is an Amsterdam based company run by producers Frans van Gestel, Arnold Heslenfeld and Laurette Schillings. The company, well experienced in producing and co-producing feature films and television drama for the Dutch and international market, strives to build long-term relationships with writers and directors. Titles successfully (co)produced include a.o.: **Frailer (Brozer)**, **Post Tenebras Lux**, **Black Butterflies**, **Public Works (Publieke Werken)**, **Belgica**, **The Commune**, **All of a Sudden** and **The Broken Circle Breakdown**.

www.topkapifilms.nl

MENUET is the production company established by Dirk Impens in Belgium since 1989 and formerly known as Favourite Films. The company has produced and co-produced about 30 full-length feature films and several TV series, including **The Misfortunates (De Helaasheid der Dingen)**, **Daens**, **Katarakt**, **Left Luggage** and **In Flanders Fields**. Feature film **The Broken Circle Breakdown** has been released worldwide, won numerous awards (Berlinale, European Film Award, César) and was nominated for the Oscar Best Foreign Language film. Recent title **Belgica** received the best director award in Sundance.

www.menuet.be

CHROMOSOM was founded in 2006 by Alexander Wadouh and is based in Berlin. The aim is to develop and to produce national and international cinema features and documentaries with a political position and zeitgeist. A selection of films produced till now: **Oh Boy**, **White Shadow**, **Crashkurs** and **Wonderland**.

www.chromosom-film.de

CONTACT

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