

PRESS KIT



JvdW film presenteert

Flappily ever after

PAVEL

ALEKSEY

FRANK

JACOB

VJERAN

ROGIER?

SHOOTING MY EX-LOVERS

Een film van Tatjana Božić

DIRECTOR OF PHOTOGRAPHY TON PETERS NSC EDITOR BOUDEWIJN KOOLE MUZIEK ALEX SIMU SCRIPT ALEXANDER GOEKJIAN EN TATJANA BOŽIĆ ADVISEUR
ROGIER KAPPERS GELUID DENNIS KERSTEN GELUIDSNABEWERKING JEROEN GOEIJERS DESIGN DAMIR GAMULIN EN BARBARA PILIPP UITVOEREND PRODUCENT
JOLANDA SEGERS PRODUCENTEN JVDW FILM IRIS LAMMERTSMA EN BOUDEWIJN KOOLE CO-PRODUCENTEN IKON, ZELOVIĆ PRODUCTIONS EN FACTUM
POSTPRODUCTIE KROATIJE TAMARA BABUN GRADING NIKOLA BIŠČAN DISTRIBUTEUR CINÉART BENELUX REGIE TATJANA BOŽIĆ DEZE FILM KWAM MEDE TOT STAND
MET STEUN VAN NEDERLANDS FILMFONDS, COBO, MEDIAFONDS EN CROATIAN AUDIOVISUAL CENTRE © 2014 JVDW FILM / IKON

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Happily Ever After

A film by Tatjana Božić



HEA_STILLS_0042

Logline

In a last desperate attempt to save the relationship with the man of her life, filmmaker Tatjana Božić dives into her past and makes a kaleidoscopic journey past her ex-men in order to find out what is wrong with her. *Happily Ever After* is a merciless, emotional and at the same time humorous and self-ironic portrait of the filmmaker's love life and a portrait of love relationships in the era of 'global confusion'.

Synopsis

When filmmaker Tatjana Božić has for the umpteenth time found the love of her life and again things threaten to go terribly wrong, she decides that she should turn over a new leaf. This relationship must succeed! Tatjana visits five exes in Moscow, Hamburg, London and Zagreb to find an answer to the question why all her love affairs always end on the rocks. With a good dose of self-mockery, but also with deeply felt passion, she unravels her past relationships and she confronts her (ex-)men and herself with the complexities of contemporary loving. The documentary is a confrontational, emotional, but at the same time humorous film, easily recognizable to everyone of us, in which the filmmaker staunchly keeps searching for the holy grail of love: the Happily Ever After!

Project Information

Dutch title	Happily Ever After
English title	Happily Ever After
Language	English
Subtitles	English, Dutch, French and Croatian
Genre	Documentary
Length	83 minutes
Film Classification	 
Country of origin	Netherlands
Director	Tatjana Božić
Scenario	Tatjana Božić & Alexander Goekjian
Production Company	JvdW film
Producers	Boudewijn Koole Iris Lammertsma
World Premiere	International Film Festival Rotterdam
Co-producers	IKON (NL), Factum (Croatia) & Zelovic Productions (NL)
Financiers	The Netherlands Film Fund CoBO Fund Mediafonds (Dutch Media Fund) The Croatian Audiovisual Centre
Distributor Benelux	Cinéart

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JvdW film (Witfilm)

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Plot

After the first night with her latest conquest, the filmmaker, lying in bed, whispers to her camera: "I think love is happening". Then she points her camera at a naked man in the shower, he has a broad smile on his face and giggles a bit awkwardly. Five weeks later, Tatjana is pregnant and a month later she shacks up with her new man, in his one-room apartment in Amsterdam.

For almost five years the Croatian director Tatjana Božić filmed her love life with Rogier, in outrageous, often humorous and recognizable, but at times almost embarrassing, intimacy. We see it all happening, from the first kiss, the honeymoon of love, the realization that she is pregnant, followed, less than a month later, by the sudden and tragic death of her mother, the birth of her son, Waldemar, the petty domestic irritations, to the more and more rapidly escalating violent quarrels.



HEA_STILLS_0003

From the very beginning of the film it is clear that the redhead Tatjana has a problematic relation to love and to her (ex-)men. As a Russian friend of hers aptly observes: "You never knew what you wanted, one moment you wanted to get married, then you wanted to have sex with ten men simultaneously. Your problem is not in your men, it is in your own head."

Tatjana's love relation with Rogier is the central theme of the movie on which we keep coming back. The parallel plot is no less important. Tatjana realizes that with Rogier she has once again managed to get entangled in her own disruptive mesh. She decides that enough is enough. She wants this relationship to be a success, if only for the sake of Waldemar, their by now three-year-old son. She

visits her exes, to find out why it went wrong with them and what's wrong with her. Pavel in Moscow, her first and most romantic love. After four great and compelling years with butterflies in her stomach he dumped her "for a woman with the same name, Tatjana, and I still do not know why ... ", she points out, prior to the visit. Her hunt continues to the Latvian Alexei, her most elusive and spiritual man, who does not remember anything, however, and finally it dawns upon her that she was nothing but his mistress. Then follows the Croat Vjeran, for whom she gave up her film career and for whom she – a staunch vegetarian for 12 years – used to roast meat in the middle of the night when he came home drunk. And then the German Frank, who dashed off screaming after two years and thus regained his freedom. And last but not least Jacob, English, who does not even remember asking her to marry him.



HEA_STILLS_0041

Tatjana seems a prisoner of her own emotions. Eventually she must go back to her childhood and her upbringing in socialist, but also deeply patriarchal former Yugoslavia, where her mother had impressed upon her, when Tatjana was only nine years old, never to marry. Torn between her desire to be an emancipated grown-up woman and the luring power of the traditional society in which she grew up, we follow her quest for the holy grail: the Happily Ever After. The film is an inner journey to the emotional depth of "being a woman" and to maintaining a relationship in which the pitfall of the weight of an ego-documentary is beautifully brought into balance with her sense of humour and self-mockery. And the men in the film have their fair share in this eventually disarming story.

Happily Ever After is what a good film should be: making you scream with laughter and touching you deeply emotionally as a result of the "truth" it radiates. The truth about the complex miracle of love, recognizable and tangible for everyone.



HEA_STILLS_0004

Trailer

<http://vimeo.com/82129018>

Director's vision

One day, seven years ago, grieving in my apartment in Zagreb about another failed love affair, I phoned, in a fit of melodramatic yearning, a number of my exes. To my shocking dismay, almost all of them turned out to be married with children. Even Nenad, who broke up with me because he had found out he was gay, was married ... to a woman. Here I sat by the phone, completely numb. I had just turned 35, smart, beautiful and successful. I lived as a 'global villager', had lived in Moscow and London for years. What was wrong with me? Why did no one stick by me? My biological clock was ticking louder and louder and being single in Croatia at that age was synonymous to a lost cause.

At that moment I suddenly saw the light! I pictured a film before me about my unhappy love life, in which I paid a visit to all these men all in order to find out what was really wrong with me. A passionate desire rippled through my veins. I immediately felt a lot better.

I'm an emancipated, successful and independent woman ... when I'm by myself. The moment I fall in love and get into a relationship, I change in every respect. It is a complete mystery to me, love. It hits like a thunderbolt and paralyzes me completely. Others seem to know how to do it, I do not ... My entire life I have been torn between my civilized feminist values and my hidden non-emancipated heritage that came to the fore every time I had a relationship with a man. I have travelled all over the world and lived as a cosmopolitan behind my computer, but with a man I fell back on a sort of patriarchal gender role in which I adapted in such a way that I was caught in a love trap.



HEA_STILLS_003

In the film, I examine the female emotionality, the almost natural tendency to adapt and lose myself, which in patriarchal Croatia lies close to the surface, but which I found, also holds true for Dutch

women. And the roles that women assume herein, from drama queen, man hunter to the dependent femme fatale. It seems that we, as women, may well have formally emancipated, but that the inner emotional emancipation has not yet taken place.

This film is an ego-documentary that reaches to the very depths of the soul. At the same time, I hope and believe that the film communicates a universal feeling that many a woman will recognize. Not by theorizing, but by perception, associative and emotional..... and with the necessary self-mockery .



HEA_STILLS_0001

I was educated at the Moscow film school, where a poetic and metaphorical way of expressing yourself as an author is the norm. This is the tradition in which I feel at home. In the Netherlands, I was faced with a much stronger structuring and dramaturgically controlled storytelling tradition. The genesis of this film was a difficult delivery, also because we wanted to integrate these two completely different starting points into a cinematic plot. On and off - the editing took eighteen months, with various editors, each of them working on the film with full devotion. Composer Alex Simu has fully identified with the emotions I wanted to put into the film and composed the most beautiful music, which I could not have imagined in my wildest fantasies. Without the constant support of the producer/filmmaker and - in this case - editor Boudewijn Koole, who continued to believe in the underlying strength of the film, I would never have made it. I hope that the intensity, focus and passion that so many different people have devoted to this movie is tangible in the final result and that we have made a film that appeals to a wide audience of both, women and men.

JvdW film (Witfilm)

Witfilm is the production company of Boudewijn Koole and Iris Lammertsma. JvdW film focuses on creative, social and youth documentaries and on dance films. We are strong in concept development and we coach filmmakers thoroughly. Our films are innovative, visually powerful and as painstakingly accurate as regards content, the viewer is continuously challenged. Witfilm (co-)produces both nationally and internationally.

Witfilm focuses on artistic and/or substantive films. The aim is to enter into a joint venture with a number of filmmakers. Witfilm has the ambition to focus on starters, in order to further their talents together with them. As the result of specific expertise Witfilm (Boudewijn Koole has much experience in assisting emerging filmmakers), we consider ourselves well equipped. Over the last two years we have produced films by young, talented directors like Josefien Hendriks and Sanne Rovers, and are currently developing films with emerging filmmakers from both at home and abroad, including Sophia Luvarà (It.), Maya Goded (Mex.) Eefje Blankevoort (NL) and Daniel Abma (NL).

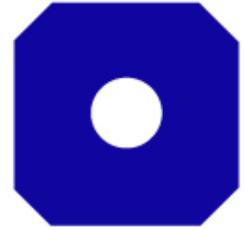
Witfilm intends to establish itself more strongly internationally in the future and strives at (co-)producing a number of films annually that appeal to an international audience. In the past year we have worked hard to consolidate and further develop our national and international network. We have not only produced films for national broadcasters such as NTR, VPRO, Human, IKON, NCRV and OHM, but also in cooperation with foreign funds, for broadcasters and sales agents like Al Jazeera, Films Transit and HAVC .

We aim at developing the policy described above over the next four years. Here, the quality of the resulting film will always be the deciding factor. By making high quality and visually exciting films we intend to contribute to a thriving documentary sector in the Netherlands and to a stronger positioning of the Dutch film industry abroad.

www.witfilm.nl

CURRICULA VITAE

JvdW film (Witfilm)



2013

- **Bring Home the Jews** (Ikon, 50 min) - *in development*
Directors: Eefje Blankevoort and Arnold van Bruggen
Funded by Dutch Media Fund
- **NEW** (original title: **Nieuw**) (NCRV Document Junior, 15 min) - *in production*
Director: Eefje Blankevoort
Funded by Dutch Media Fund
- **Gay Wedding Fair** (NTR 50 min) - *in development*
Director: Sophia Luvara
Funded by The Netherlands Film Fund
- **Transit Havana** (90 min) - *in development*
Director: Daniel Abma. Scenario: Alex Bakker
Funded by The Netherlands Film Fund
- **Tonight we will become Women** (original title: **Vannacht worden we Vrouwen**) (OHM and Kids & Docs, 15 min) - *realized*
Directeur: Josefien Hendriks
Funded by Dutch Media Fund
- **Off Ground** (NTR, 12 min) - *realized*
Director: Boudewijn Koole. Choreography: Jakop Ahlbom .
A dance film, funded by Dutch Media Fund, Fund for the Performing Arts and NTR
- **The Spoiler** (original title: **De Dwarsligger**) (NTR, 25 min) - *realized*
Director: Sanne Rovers
Funded by Dutch Media Fund
- **SamSam web expedition 2013** - *realized*
Short films for the SamSam website about the young Congolese hip-hop artist Innocent Balume. This "web expedition" is an annual interactive programme for primary schools. Jongens van de Wit develops the expedition, makes the videos for the website and provides content for this youth magazine on global citizenship.
Funded by NCDO
- **Surprising Europe Phase 2** – *in production*
The second phase of Surprising Europe on African migrants in Europe.
Funded by the Ministry of Foreign Affairs

2012/2011

- **Surprising Europe : Life and times of Ssuuna Golooba** (Al-jazeera English and Human, 67 min)
Director: Rogier Kappers
Official selection: Movies That Matter Film Festival, Cinema Migrante, Dutch Film Festival, Nairobi Film Festival, Amakula Film Festival Uganda
Funded by (a.o.) Dutch Media Fund, Al-Jazeera, Human, Ministry of Foreign Affairs, ICCO and NCDO
- **Surprising Europe: The TV series** (Al-jazeera English and Human, 9 x 25 min)
Directed by: Jean Hellwig, Kay Mastenbroek and Rogier Kappers
Funded by Ministry of Foreign Affairs, Stg . Doen (Foundation Doen) and NCDO
- **Surprising Europe: The website**
Funded by ICCO, Digital pioneers, NCDO, Human, E-culture Stifo
- **SamSam web expedition 2012**
Funded by NCDO

BIO-FILMOGRAPHY TATJANA BOŽIĆ



I was born in 1971 in a country which does not exist anymore: Yugoslavia, and had this happy Tito's pioneer youth, until in 1986 I moved with my family to the USSR, a country which started to collapse soon after (not that it was my fault).

My first 'five year plan' ended successfully with a magna cum laude at Lomonosov University, faculty of TV-Journalism (1988-1993), which I chose wanting to be a part of the crazy changes. I then attended Moscow Film school, documentary film department (1993-1996), where I sat in the smoky little cinema where Tarkovski once showed the forbidden classics. I dreamt to become a filmmaker like my teacher Artavazd Peleshian, master

of associative storytelling.

So I made *Fraus* (1995, 16mm, 8') a passionate and associative story of a woman falling in love. My teachers found it exaggerated and too dramatic, but it was received well on the International Festival de Films de Femmes in Creteil, France in 1996.

My diploma film *Provincial Girl* (1996, 35mm, 30', co-directed with Frank Muller, Studio Risk) is an intimate portrait of young provincial women, coming to Moscow to find their happiness. It won the 'Grand Prix' for the best Russian documentary of 1996 at the Russian Documentary Film Festival in Ekaterinburg. The film was widely shown on international festivals, including Sheffield and Edinburgh, numerous festivals in Germany, Croatia and Russia and was worldwide distributed by Jane Balfour films ltd.

After my studies, I worked as a director on various advertising projects in both Moscow and London. I moved to London in 1996 and there I studied Human Rights at London School of Economics, worked as a freelance journalist for Russian television and as an assistant director on a BBC documentary *Last Plant Standing* (1997, beta, 75' Acacia Productions for BBC), an historical film on geneticist Nikolai Vavilov.

In 1998, Sundance Documentary Fund funded the development for my film project '**My Home Town**', and I moved to Croatia. For the next 9 years I lived in Zagreb, where I directed more than 20 short documentary films, mainly shown (and sometimes forbidden) on national television.

In 1999 I established Fade In, the non-profit production company which I led until 2001 and continued cooperating with onward. Still today, Fade In is one of the leading production companies in the region.

Recurring themes in my work were democratisation and civil society issues in post war Croatia, like in

Just About Oasis (1999, 16mm, 20', Factum), a warm story of people of different nationalities living in one house on Istrian coast, shown on Mad Cat Women Int'l FF, Trieste International Film Festival - Alpe Adria Cinema 2000.

Much of my work is made from a strong women's and often personal perspective, touching subjects like women's way of perceiving and experiencing the world, like in several socially engaged advertisement (shown widely and made for 'eastern European' televisions), numerous reportages and films like:

Distorted Reflections (2001, 30', Fade In), which opens an issue on the stereotypes on women in society and media. The film was distributed through women networks throughout Eastern Europe and shown on sold to several national televisions in the region.

Dear Suzy (2002, 40', Fade In). What is a woman? A documentary about my and my friend Suzy's becoming women.

Travelogue series **My sister Eastern Europe** (2003-2005, 12x22', SniMi Film/Adria studio). Intimate portraits of my scattered (female) friends, and my experiences in their countries. Shown in prime time on the first programme of Croatian National TV (HTV).

In 2008 I moved to Amsterdam, where after maternity leave I worked as a freelance director on several pieces for a documentary TV series **Surprising Europe** (2010-2011 9x25', JvdW Film for Al-Jazeera English and Human), a look at life of (non-documented) African immigrants in Europe.

In 2014 my feature length documentary **Happily Ever After** (2014, 82' JvdW Film/IKON) premiered at The Tiger Awards Competition of the International Film Festival Rotterdam. The film is an intimate inner journey into my (past and present) love life, filled with humorous encounters with my ex men, scattered around Europe. Happily Ever After is also the opening film of ZagrebDox International Film Festival and from April onward the film will be released in Dutch cinemas, distributed in Benelux by CineArt.

Tatjana Bozic, February 2014

CREDITS

JvdW film presents

in coproduction with

IKON

Zelovic Productions

and Factum

With the support of The Netherlands Film Fund

CoBO, The Dutch Cultural Media Fund and The
Croatian Audiovisual Centre

A film by Tatjana Božić

Happily Ever After

editor

Boudewijn Koole

composer

Alex Simu

script

Alexander Goekjian
Tatjana Božić

sound design

Jeroen Goeijers

sound

Dennis Kersten

line producer

Jolanda Segers

executive producer

Iris Lammertsma

creative producer

Boudewijn Koole

director

Tatjana Božić

Script editor

Peter Delpeut

Additional editing

Gys Zevenbergen
Jos Driessen
Alexander Goekjian
Vjeran Pavlinić
Tatjana Božić

Additional camera

Alexander Goekjian
Sanne van Rossum

Additional sound

Pepijn Aben
Kees de Groot

Design

Damir Gamulin Gamba

Producer

JvdW film
Boudewijn Koole
Iris Lammertsma

END CREDITS:

for my mother

Zdenka
1950-2007

With

Pavel Kraminov
Aleksey Maslakov
Vjeran Pavlinić
Frank Müller
Jacob Nell

My ex boyfriends

Ivan Božić

My father

Daria Aslamova
Tatiana Vakhnyuk
Guna Pudane

My friends

Rogier Kappers

my difficult and beloved

additional editor

additional cameraman

adviser

director of photography

Ton Peters NSC

Co-producers

Zelovic Productions:

Lidija Zelovic

Factum:

Nenad Puhovski

IKON:

Commissioning editor Margje de Koning

Production team

Katja Draaijer

Tamara Babun

Vanja Daskalović

Helen Goossens

Nanneke Landman

Roos de Ridder

Hieke van der Vaart

Nazima Mintjes

Maja Vukić

Location managers

Alik Yakushenkov

Pavel Lilienfeld

Kate McNaughton

Monika Gajić

Postproduction The Netherlands

Jolanda Segers

Postproduction assistance

Gert-Willem Visser

Daan Odufre

Yorrick de Nooijer

Postproduction Croatia

Tamara Babun

Studio Guberović

Željko Guberović

Colour correction:

Nikola Bišćan

Subtitles Netherlands

InVision

Subtitles Croatia:

Nataša Tomanović

Transcripts

Ivana Peharec Pošćić

Kristina Hudenko

Evgeny Lipezin

Evgenya Kogut

Ana Željezić

Distributor: Cinéart Benelux

Wallie Pollé

Marc Smit

Louise Soplanit

Janneke de Jong

Noor Pelser

Music

Do not play with me

composed by Alex Simu & George Dumitriu

George Dumitriu - Violin

Alex Simu - piano

Nostalgia

composed by Alex Simu

interpreted by SiMusic Orchestra

Stories of my life

composed by Alex Simu

interpreted by SiMusic Orchestra

First say hi

composed by Alex Simu

interpreted by SiMusic Orchestra

So many times

composed by Alex Simu

interpreted by SiMusic Orchestra

Remember Moscow

composed by Alex Simu

interpreted by SiMusic Orchestra

Matryoshka's drama

composed by Alex Simu

interpreted by SiMusic Orchestra

Melancholia

composed by Alex Simu

interpreted by SiMusic Orchestra

Wasn't I a lucky girl

Fanfara Simu featuring George Dumitriu on violin

You do how I say

composed by Alex Simu & George Dumitriu

George Dumitriu - Violin

Alex Simu - piano

Play time

composed by Alex Simu & George Dumitriu

George Dumitriu - Violin

Alex Simu - piano

One thought

composed by Alex Simu

interpreted by SiMusic Orchestra

Afternoon walk

composed by Alex Simu

interpreted by SiMusic Orchestra

The magic
composed by Alex Simu
interpreted by SiMusic Orchestra

Queen of Carthage - Anatolian Alchemy
composed by Alex Simu
Performed by Arifa
Alex Simu – Saxophone, Clarinet & Live Laptop
Mehmet Polat - Ud
Franz von Chossy - Piano
Sjahin During - Afro Anatolian Percussion

I love you mammita
composed by Alex Simu
Performed by Fanfare Simu

Nostalgia 2
composed by Alex Simu
interpreted by SiMusic Orchestra

Bab I giz
composed by Baki Duyarlar
arrangements by Alex Simu
performed by Tarhana

Once you said
composed by Alex Simu & George Dumitriu
George Dumitriu - Violin
Alex Simu - piano

Stop playing with me
composed by Alex Simu & George Dumitriu
George Dumitriu - Violin
Alex Simu - piano

Habibistan
arrangement by Borislav Petrov, Sjahin During,
Ozhan Acikbas, Alex Simu
performed by Tarhana

Life
composed by Alex Simu
interpreted by SiMusic Orchestra

Happy me
composed by Alex Simu
interpreted by SiMusic Orchestra
Vocals - Magdalena Golebiowska

Many times
composed by Alex Simu
interpreted by SiMusic Orchestra

Hello and good bye
composed by Alex Simu
interpreted by SiMusic Orchestra

Kids play - Anatolian Alchemy
composed by Alex Simu
Performed by Arifa
Alex Simu - Saxophone, Clarinet & Live Laptop
Mehmet Polat - Ud

Franz von Chossy - Piano
Sjahin During - Afro Anatolian Percussion

You do how I say
composed by Alex Simu & George Dumitriu
George Dumitriu - Violin
Alex Simu - piano

Classically romantic
composed by Alex Simu
interpreted by SiMusic Orchestra

Chapter 26
composed by Alex Simu
interpreted by SiMusic Orchestra

Whispers
composed by Alex Simu & George Dumitriu
George Dumitriu - Violin & Guitar

Stepping soft
composed by Alex Simu
interpreted by SiMusic Orchestra

Walking away
composed by Alex Simu
interpreted by SiMusic Orchestra

I do , you do
composed by Alex Simu & George Dumitriu
George Dumitriu - Violin
Alex Simu - piano

La lune - Beyond Babylon
composed by Alex Simu
performed by Arifa
Alex Simu - Saxophone, Clarinet & Live Laptop
Mehmet Polat - Ud
Franz von Chossy - Piano
Sjahin During - Afro Anatolian Percussion

One for peace
composed by Alex Simu
interpreted by SiMusic Orchestra

Red ink - Anatolian Alchemy
composed by Alex Simu
performed by Arifa

Margarita's wals
composed by Alex Simu
interpreted by SiMusic Orchestra featuring
George Dumitriu on Violin

Margarita's tales
composed by Alex Simu
interpreted by SiMusic Orchestra

Pure Elegance
composed by Andrew Skeet and Luke Gordin
Record label: Bruton
published by Universal Production Music Holland

Forbidden Touch
composed by Daniel Edelstyn and Andrew Skeet
Record label: Atmosphere
published by Universal Production Music Holland

ты меня к себе не примеряй
Don't compare yourself to me
written and composed by Boris Vakhnyuk

Handcuffed to your heart
written and composed by Welcomin' Committee
In Flames

Symphony No. 7 in A Major Op 92. Allegretto
composed by Ludwig van Beethoven
Berliner Philharmoniker
Wilhelm Furtwängler
1949

Menuet Badinerie Suite 2 si min BWV 1067 Flute
composed by Johann Sebastian Bach
Bath Festival Orchestra
Yehudi Menuhin
1958

The Symphony No. 9 in E Minor "From the New
World", Op. 95, B. 178
composed by Antonín Dvořák
Czech Philharmonic Orchestra
Vaclav Talich
1941

Archive material was obtained from:

Net-film
Olga Dyubina

Courtesy of The Mosfilm Cinema Concern
Tot samyy Myunkhgauzen
By Mark Zakharov

Courtesy of Autonomous Region of Vojvodina
Regional Secretariat For Culture and Mass
Communications
Yugoslav Film Archives
Pjevam danju, pjevam noću
By Jovan Ristić
1981

Slaviša Grujić
Aleksandar Erdeljanović

Accountant
BOS financiële dienstverlening
Insurance
AON

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Konrad Koselleck

Thanks to

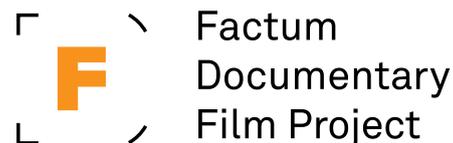
Welcomin' Committee In Flames
Ein Friseur, Hamburg
Cölln's Restaurant, Hamburg
Infusion Theatre Burlesque, Hamburg
GUDOK, Publishing house, Moscow
Amsterdam Boxing Studio, Moscow
Nukleus film d.o.o., Zagreb

JvdW film has done everything in its power to trace the rightful claimants of music and archival material. Nevertheless, anyone who believes to have a claim on any of the material shown by JvdW film, should turn to JvdW film within 30 days of the first screening.

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Masterschool 2007

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