

*PRESSKIT*

ORSI TÓTH IN

# Silent Ones

A FILM BY  
RICKY RIJNEKE



# Silent Ones a film by Ricky Rijneke

**NOMINATED FOR:**



**TIGER COMPETITION  
INTERNATIONAL  
FILM FESTIVAL  
ROTTERDAM**

**WORLD SALES:**

**wide**

**SELECTED FOR:**

**EYE ON FILMS**

**[www.silentonesfilm.com](http://www.silentonesfilm.com)**

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## LOGLINE

After her brother's disappearance, a young Hungarian woman (Orsi Tóth) leaves aboard a cargo ship to keep her promise of finding a better life. A surreal trip on the fragile edge of life and death.

## SYNOPSIS

The young Eastern European woman Csilla and her little brother Isti are travelling together without a clear destination, looking for a better life.

One day Csilla wakes up inside a crashed car, in the middle of nowhere, not knowing where her brother Isti is. He is vanished without a trace. Upset and alone, without saying a word, Csilla leaves aboard a cargo ship heading to Western Europe. She flees her country and her past to a cold and lonely life to keep a promise she made to him. But the world she's left behind won't let her go that easily. At sea Gábor, a self-proclaimed business man who convinced her to work for him on the ship, turns out to be a brute and a drunk. When Gábor assaults her and takes her last souvenir of Isti, Csilla loses grip on her life completely. The journey turns into a surreal trip on the fragile edge of life and death.

## ABOUT

For *Silent Ones*, Rijneke brought together a choice selection of prize-winning European film talent including Berlinale's shooting star Orsi Tóth (*Delta*, *Women Without Men*), cinematographers Gergely Pohárnok (*Hukkle*, *Taxidermia*) and Jean-Paul de Zaeytijd (Bouli Lanners' regular DOP).

Andrey Dergatchev (composer of *The Return* and *The Banishment* by Andrey Zvjagintsev) designed the soundscape and composed the music.



# ORSI TÓTH IN *Silent Ones*

A FILM BY RICKY RIJNEKE

ROTTERDAM FILMS PRESENTS A WERKSTAD PRODUCTIONS FILM *SILENT ONES* DIRECTED BY RICKY RIJNEKE STARRING ORSI TÓTH, ROLAND RABA, FATİH DERVISOĞLU PRODUCED BY GERGELY POHÁRNOK AND JEAN-PAUL DE ZAEYTIJD  
EDITED BY ANDREY DERGATCHEV COSTUME DESIGNER RANKO PAJKOVIC EXECUTIVE PRODUCERS RICKY RIJNEKE AND NINA PETROVNA PRODUCED BY PETER BERMAERS EXECUTIVE PRODUCERS RICKY WILSENHAAN AND CHETAN BHALOTRA PRODUCED BY RICKY RIJNEKE & VAN LEEUWAARDEN  
ORIGINAL MUSIC BY ANDREY DERGATCHEV FILM BY JOE LE TAXI BY VANESSA PARADIS PRODUCED BY MILDRED VAN LEEUWAARDEN AND DIRK RIJNEKE EDITED BY WIDE MANAGEMENT PRODUCED BY RICKY RIJNEKE

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## MAIN CAST

ORSI TÓTH ..... Csilla

FATIH DERVIŞOĞLU ..... Isti

ROLAND RÁBA.....Gábor

## MAIN CREDITS

Director, Screenplay.....RICKY RIJNEKE

Producer..... ROTTERDAM FILMS  
DIRK RIJNEKE  
MILDRED VAN LEEUWAARDEN

Original music composed by.....ANDREY DERGATCHEV

Director of Photography ..... GERGELY POHÁRNOK  
JEAN-PAUL DE ZAEYTIJD

Editing ..... RICKY RIJNEKE / NINA PETROVNA

Supervisor sound design..... ANDREY DERGATCHEV

Sound postproduction & mixing ..... RANKO PAUKOVIĆ

**TECHNICAL INFO**

Shot on 35 mm, Color

Ratio: 1:2.35, format DCP

Length: 95 minutes

Language: Hungarian

Subtitled in English

Country: Netherlands, Hungary

**WORLD SALES**

WIDE Management

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France

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**PRODUCER**

Rotterdam Films

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3033 EG Rotterdam

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## INTERVIEW / STATEMENT RICKY RIJNEKE DIRECTOR

**After your successful short film ‘Wing, the fish that talked back’, ‘Silent Ones’ (A Csendesek) is your first long feature film. How did that go?**

I was awarded a prize for the ‘Silent Ones’ project as part of the Imagination competition organised by the Netherlands Film Fund and the Mondriaan Foundation, which provides funds for the visual arts. The aim of the competition was to provide grants for the making of arthouse films.

In my debut film, ‘Wing, the fish that talked back’, a six-year-old girl, Wing, creates her own fantasy world. After finishing the film, I realised that I was not yet through with this theme. Elements that were already present in ‘Wing’ return in my feature film debut Silent Ones’ (A Csendesek). In both films, the main characters create their own universe and dream in their own worlds. They are outsiders and belong nowhere.

‘Silent Ones’ is about a young Hungarian woman, Csilla, who sets out on a quest after her small brother, Isti, disappears. During the grieving process, she withdraws into a dream world. The boundaries between fantasy and reality start to become blurred.

### **What kind of film is ‘Silent Ones’?**

The film is about the mental state of the young Hungarian woman, Csilla. Our inner world fascinates me and is one of my main reasons for making films.

As a director, I continue to be intrigued – and frightened – by the human psyche. I want to portray an emotional and psychological state of mind for my audience. ‘Silent Ones’ is a visual representation of the state of mind of the main character, Csilla. It is a kind of road movie.

Csilla has an obsession, her life is a feverish dream. When she flees the scene of the accident, confused and injured, she roams around aimlessly, like a dead person whose spirit still haunts the area. Suspended between sleeping and waking: death-life, day-night, land-sea, child-adult, she exists in a twilight world between reality and fantasy.

It is a journey through the twilight zone between life and death. She becomes increasingly caught up in a claustrophobic, downward spiral. As though she were being sucked down into the depths.

### **Where did you get the idea for the film?**

The idea for this film started with images, an atmosphere and the state of mind of the main character. Film is a means of entering another world. Of being transported to a universe where you forget everything around you.



The film explores the universal desire for the unattainable. It is about a young woman at a turning point in her life. Csilla is fighting with her past and becomes more and more isolated. Something has to happen to break through her isolation.

I live in a port city where ships constantly come and go. You see a ship sailing in the distance. It is moving across the surface of the earth, it is a few hundred metres long, it carries a certain number of containers or so many tons of cargo. You have no idea of what is happening to the people on the ship, their dreams, wishes and desires. I find it enormously intriguing to tell a story about what is happening deep in the belly of the ship.

### **Where does the title 'Silent Ones' come from?**

The 'Silent Ones' are Csilla and Isti. They are both outsiders, they belong nowhere and they play no part in the everyday world.

'Silent Ones' has almost no dialogue. The story is told mainly in images.

When Csilla comes round in the middle of nowhere, her little brother Isti has disappeared. His silence is deep and penetrating and causes her great pain. She has no words to express how she feels.

### **What is the role of the inner voice?**

The voiceover, or more accurately, the inner voice describes the state of mind of Csilla. The inner voice fits together very well with the music of composer Andrey Dergatchev. Voice and music together form a whole, for me it is a single piece of music. The content of the inner voice is, of course, important.

I have noticed that the film's viewers do not try to understand the content of what is said at the expense of everything else, but go with the flow: the music, the sound and the inner voice, in combination with the images. The cadence, the rhythm, determines everything. That is why it is not so important for me that my films are made in a language that I myself don't speak. 'Silent Ones' (A Csendesek) is in Hungarian and my short film, 'Wing, the fish that talked back', was in Cantonese.

### **What is your working method?**

As well as directing 'Silent Ones' (A Csendesek), I was also the screenwriter and editor. The starting point of my work is not a traditional scenario.

I imagine fragments and emotions, describe feelings, images and sounds.

It fascinates me as a director to bring these images to life.

I never make notes. If I forget an idea, it was not a good one. I think for a long time before I start on a scenario. All kinds of things can bubble around in your head. Ideas take shape through the things you read, experience, dream, recall, investigate, or a combination of all these. Slowly, a concrete whole will emerge.

Before I start to write, I can see the final scene clearly in my mind's eye.

That is where I am going, the goal of my journey. The road towards it is not yet determined.

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Once I am finally on the set, I let all this thinking and writing go and give the actors scope for improvisation. After all, reality is always different to what you have dreamed up at a desk. You have to give yourself artistic freedom and the opportunity to experiment. You are consistently shaping the film, on paper, on the set, in the editing. In fact the script is never completed until the film is finished. Making a film is an organic and constantly changing process. That is why the editing of my films is so important. It is only during the editing that everything finds its place. I work on the editing for months and make countless versions until everything finally comes together.

Time is for me an absolute essential when making a film. It takes years to work out ideas, to weigh them and often abandon them again. That's how I want to make art and I can't do it any other way. The efforts it takes to make a film are wasted otherwise, I think.

### **Why did you choose Orsi Tóth to play Csilla?**

The main character Csilla only developed into her current form after I had met Orsi Tóth. I give my actors a certain degree of freedom to develop their own characters on the basis of the scenario.

During the casting, I rely on my intuition. You can see immediately whether someone is going to fit into the film and whether it clicks.

I knew Tóth from the film 'Pleasant Days' by Kornél Mundruczó.

I met her at the Locarno Film Festival and asked her straight off if she would like to play the part.

She agreed after seeing my short film 'Wing, the fish that talked back'.

She then sent me a large envelope containing DVDs of all the films she had played in.

It took me a long time to cast someone to play the little brother.

The character that plays Isti had to be compatible with Tóth. I finally found the ten-year-old Fatih Dervişoglu at the local Turkish supermarket run by his parents.

### **You also see the locations as characters. Where was the film recorded?**

The locations are more than just décor. The landscape, including the inner landscape, plays a determining role in the film and the lives of the characters. The film immerses us completely in the life of the main character. I try to expose the connection between the outer world and inner worlds. You can divide the locations in 'Silent Ones' (A Csenedesek) roughly into land and water or sea. The expansive flatness of the countryside and claustrophobic spaces in the ship reflect Csilla's feelings.

A large part of the film is set within a ship. We did the filming on a deserted Czech ship in the port of Rotterdam. This location gave us a closed world that puts me in mind of a floating prison. An enormous space, a labyrinth with countless passageways.



No matter how far Csilla walks, how well she gets to know all the passages and niches, the ship always gives her the feeling that she is lost. She is not only lost on the ship, but also in herself. It is a labyrinth in which the boundaries between dreams and reality have gone missing.

The ship, the journey across the water, can also symbolise a new future, or it can be a 'ghost ship'. Csilla's little brother Isti is first introduced in the film when he emerges from the water as though reborn from her imagination or unconscious.

The oppression, the feeling of closeness and claustrophobia on the ship, contrasts dramatically with the wide open landscapes. That is the world with her brother Isti, a place where Csilla feels better, where there is space to dream.

We made the shots on land in the south of the Netherlands, near the border with Belgium. I know this area well from my childhood. It is a remote, open, almost alienating land that perfectly reflects the loneliness and the solitude of the characters. The landscape is enchanting, but raw. It has a grim beauty.

There is beautiful light, grey clouds, mud, and cold, strong winds. We returned to this location in different seasons. We filmed the frozen landscape in the middle of the winter.

### **How important is the story of the film for you?**

You can tell a story and express feelings very well with images, sounds and timing. A good image sticks in the mind and says more than a thousand words. You must have time to really see, rather than just watch. You then experience the film more as a trip, a hallucinatory experience. It is important that, after seeing the film you are left with unanswered questions.

You must decide for yourself whether Isti really exists or is a creation of Csilla's imagination or subconscious. I leave this space open on purpose, so that everyone can interpret the film in their own way.

### **How important is the music and the sound in the film?**

The sound is used in the film to emphasise Csilla's inner world. Sounds from her surroundings are isolated and brought closer: for example, the barking of a dog, voices, a bird, a train. It reinforces the sense of claustrophobia and isolation.

The film lays the emphasis on sounds, on hearing and listening. The ear is a strange organ. It appeals to the imagination. Our ears absorb the sounds around us 24 hours a day, without a break: even when it is quiet, you can hear the beating of your heart or the sound of your blood flowing.

In the scenes in the ship, Csilla continually hears the monotonous sound of the ship's engine. The sounds on the ship create a permanent feeling of discomfort, and increase the sense of alienation. It is then that her boundaries between reality and imagination melt away.

Composer Andrey Dergatchev has written a hypnotic soundtrack and, as sound design supervisor, made a major contribution to the sound in the film. In this way, he added a new dimension to the film and enhanced the atmosphere.

**Gergely Pohárnok shot the scenes on land, while Jean-Paul de Zaeytijd filmed the scenes on the ship. Why did you choose to work with two different directors of photography?**

The styles of both DOPs fit together well and complement each other. Jean-Paul de Zaeytijd lensed all the filming on the ship, creating a claustrophobic and sober feeling that is precisely measured and fits Csilla like a glove. The time spent filming on the ship was miserable. There was a dark atmosphere in the air. Grim and sorrowful. You can feel that in the film. Gergely Pohárnok filmed all the scenes on land. He has a more dynamic style, making more use of the handheld camera, with no extra light and a very natural composition.

**Pohárnok is Hungarian, De Zaeytijd is Belgian and the other cast and crew members are Russian, Hungarian, French, Dutch. What was it like as a debutant working with an international team?**

‘Silent Ones’ (A Csenedesek) has a universal theme, and working with a crew and cast of different nationalities was no problem at all. Perhaps it was even an advantage. But maybe a new generation of filmmakers is emerging. A generation with the same ideas, that is working with an international network.

I like to work with people who inspire me and who fit in with the film. It doesn’t matter where they come from. The film was shot with a small crew. You know what you can expect of each other, you have the same goals in mind, and you can trust each other. I listen to my cameraman, composer and actors and let them inspire me. But making a film is not a democratic process. The director has the final decision.

The film has a small-budget and is independently produced by my parents, Dirk Rijnke and Mildred van Leeuwen of Rotterdam Films. They are experienced filmmakers themselves. I am associate producer of ‘Silent Ones’. You often see families and partners working together in the film world. Take, for example, the Dardenne, Coen and Warmerdam brothers, Nuri Bilge Ceylan, the Iranian film-maker Makhalbav and his daughters, Coppola, etc. With other producers I might have to change my way of making films. For example, give up the freedom to modify the scenario during the filming. Now we were able to make the film without limitations or making concessions.

Because of the low budget, the cast and crew worked for virtually nothing. We shot the film on 35mm film (2perf) and took an average of three takes. Orsi Tóth is fortunately a one-take actress.

**What are you working on now?**

I have just started collecting together new ideas and am now working on a new film ‘Hotel Europa’. It’s about two youngsters, who after been isolated from the outside world for a long winter, decide to go to a party when summer arrives. This project is still in its very early stages.

## BIOGRAPHY & FILMOGRAPHY

### DIRECTOR RICKY RIJNEKE

Ricky Rijneke graduated as Master of Arts in European Media with honors. She is a film director who also works as scriptwriter, editor, photographer, graphic designer and producer. Her first feature film 'Silent Ones' (A Csendesek) is nominated for 'the Tiger Award' of the Rotterdam Film Festival 2013. The project 'Silent Ones' was presented at the Cinemart, the co-production market of the International Film Festival Rotterdam, and the Paris Project Screenings at the Paris Cinema International Film Festival. French sales agent WIDE Management has just picked up international sales. In Autumn 2013, Dutch art-house distributor Contact Film will release the film in the Benelux.

Her first short work of fiction 'WING, the fish that talked back' was nominated for the 'Leopards of Tomorrow' competition for young talent and premiered at the Locarno International Film Festival. This award winning film gained international acclaim at more than fifty international film festivals, such as Ghent (competition Prix UIP), San Francisco (Golden Gate Award competition) Hamburg, Denver, Bilbao, Toronto, Rotterdam and it was screened in the Short Film Corner Cannes. 'WING, the fish that talked back' is distributed in the Netherlands by EYE. Elypse Short Film Distribution (Spain) represents the world sales.

### Awards and some festivals '*Wing, the fish that talked back*'

Leopards of Tomorrow Competition  
Locarno International Film Festival

Competition Prix UIP  
Flanders International Film Festival

International Film Festival Rotterdam

Filmfest Hamburg

Golden Gate Award Competition  
San Francisco International Film Festival

Best International Short  
Jacksonville International Film Festival

Special Mention European Short  
Amsterdam Fantastic Film Festival

Prix du Jury and Prix du Public  
Festival de Courts Métrages de la Côte Bleue

Best Debut Film  
International Debut Film Festival, Scenecs



## INFORMATION CREW & CAST

### Orsi Tóth actress

Hungarian actress Orsi Tóth graduated from the Academy of Drama and Film in Budapest in 2004. During the first year of her studies, she won acclaim for her performance in 'Pleasant Days'. Three years later, she revealed her talent in the Un Certain Regard section at Cannes in Kornél Mundruczó's 'Johanna', returning to Cannes in official competition as the lead of 'Delta' by the same director (Cannes Fipresci award). She also acted in a.o. 'Women Without Men' by Shirin Neshat (Venice Silver Lion winner).

At the Berlinale 2009 Orsi was brought forward as shooting star in the annual showcase of new acting talent by European Film Promotion (EFP) supported by the MEDIA Programme of the European Union.

Jury's comment: "Orsi Tóth radiates a profound intensity that impressed the jury. She brings her unique gifts as an actress to each new role and endows her characters with a special intensity."

### Roland Rába actor

Roland Rába got his actor's degree at the Academy of Drama and Film in Budapest in 1998 and joined the internationally renowned Katona József Theatre in the same year. He is also a film actor, his roles including Kornél Mundruczó's 'This I Wish and Nothing More' for which he got the Award of the Best Male Actor, 'Someone's Knocking' by Gabor Fischer, 'The Last Supper at the Arabic Horse' by Miklós Jancsó and 'Herminamező' by Peter Halasz.

## **Gergely Pohárnok Director of Photography**

Gergely started his career as a photographer, but soon became interested in film. He became director of photography (DOP) before he finished his education at the Budapest Film Academy. He was the cinematographer of award-winning films by director György Pálfi 'Hukkle' and 'Taxidermia'. 'Taxidermia' was presented in the 'Un Certain Regard' category of the Cannes Film Festival and selected as Hungary's Academy Award entry for best foreign language film.

## **Jean-Paul de Zaeytijd Director of Photography**

Belgian director of photography Jean-Paul de Zaeytijd is the regular cameraman of director Bouli Lanners, for films such as 'Ultranova' (awarded in Berlin), 'Eldorado' (awarded in Cannes) and 'Les Géants', which received two out of three prizes in the category 'Quinzaine des Réalisateurs' of the Cannes Film Festival 2011. De Zaeytijd was also responsible for the feature film debut of Micha Wald, 'Voleurs De Chevaux'.

## **Andrey Dergatchev Composer**

Andrey Dergatchev became well known with his compositions for award winning films 'The Return' (Venice Film Festival Golden Lion award) and 'The Banishment' (awarded in Cannes) by Andrey Zvyagintsev. Besides working as a composer and sound designer, Dergatchev has also worked as a dancer, sound and light technician and actor. He contributed worldwide to symposiums devoted to music and new technology. Dergatchev co-founded the Saira Blanch Theatre group, which regularly cooperates with Austrian interdisciplinary group Lux Flux. The album of Silent Ones is available through iTunes.





### Sound designer statement **Andrey Dergatchev**

"I initially wrote the music for 'Silent Ones' (A Csendesek) without images. Ricky showed me a fragment, so I knew what kind of rhythm the film had. Then I got to work. I deliberately tried to write the music without listening to the voice-over because any text limits your view. It's the same with music, it restricts your emotions. That's why I actually like movies without music. Without music you're always balancing on the edge, you don't really understand what you're supposed to feel. Music makes you feel in a certain way, it indicates whether you should feel fear or happiness for example. Music is a tool for the director to get a message across to the viewer. It's a very strong weapon though: it dictates your emotions.

Sound is an essential component of every film because we, as people, give it a meaning. Mostly, the sound in a film passes by unnoticed but in some films details, including sounds, actually come to the forefront. The sounds do not necessarily have to be unusual for this to happen. In 'Silent Ones', it is as though a top layer has been removed to expose all the underlying details. You do not follow a plot or storyline, but a sequence of events that do not directly lead on from one to the other, but, at second glance, prove to form a whole. Just as in real life. This approach makes you more aware of the details.

In the end 'Silent Ones' (A Csendesek) is experienced as a whole. That's why it's not so important how sound and images come together, what's important is that it works. The film is not just the sound, the actors, the script or DOP, not even the sum of all these things. The film is something that comes into existence when all these things together form something new. When the music and images are brought together, something new is formed which is not contained in the image or the music. In 'Silent Ones' (A Csendesek) the music is like another layer, an additional tool to create a certain mood."



## INFORMATION PRODUCERS, SALES & DISTRIBUTION

### Producers Mildred van Leeuwen & Dirk Rijke Rotterdam Films

Rotterdam Films is an independent production company founded by Dirk Rijke and Mildred van Leeuwen. It produces and co-produces documentaries and fiction films for cinematic release.

The documentary 'Boatmen' was released in 2012. 'Silent Ones' will be released in 2013. They produced, initiated and conceived 'City Life', the monumental award winning episode film. A film consisting of twelve episodes, together forming a visual anthology of international short stories. Directors involved are among others Krzysztof Kieslowski, Béla Tarr, Alejandro Agresti, José Luis Guerín and Mrinal Sen. For this project they (co)produced with companies, broadcasters and funding bodies from all over the globe. 'City Life' had its world premiere on the opening night of the Filmfest Rotterdam, it was the closing film of the Berlin Festivals' Young Forum and won several awards. Award-winning thriller 'Reykjavik-Rotterdam' by Óskar Jónsson, a co-production with the Icelandic production company Blueeyes Productions and Bavaria Film International, was Iceland's Oscar entry for best foreign film. 'Reykjavik-Rotterdam's Hollywood remake, entitled 'Contraband' directed by Baltasar Kormákur, starring Mark Wahlberg and Kate Winslet was released in January 2012 by Universal Pictures. In the first weekend of its release it became USA boxoffice hit nr. 1

### World Sales WIDE Management

WIDE Management is a leading independent French sales and production company focussing on fiction features and documentaries. It is representing contemporary directors such as Erick Zonca, Jafar Panahi, Jean-Claude Brisseau, Lech Majewski and Maja Milos. WIDE also handles a library of more than two hundred classics titles from internationally acclaimed directors.

### Eye on Films, EoF Label

'Silent Ones' has been selected for the EoF Label, that was created in January 2011 and that is supported by the MEDIA Mundus of the European Media Programme. Eye on Films is a global network of film professionals, which guarantees the distribution of a selection of first feature films. This new business model aims to enhance cinematographic diversity, promote debut films, and highlight emerging authors.

### Distribution in the Benelux

Dutch distribution company Contact Film has picked up Benelux distribution rights of 'Silent Ones' (A Csendesek). Contact Film is an independent distributor focusing on the release of art house films in the Netherlands. It distributes award-winning films by directors such as Nuri Bilge Ceylan, Apichatpong Weerasethakul, György Pálfi, Béla Tarr, Bruno Dumont, Cristian Mungiu, Tsai Ming-Liang and many others.

## Useful links

[www.silentonesfilm.com](http://www.silentonesfilm.com)  
[www.rotterdamfilms.com](http://www.rotterdamfilms.com)  
[www.tothorsi.com](http://www.tothorsi.com)  
[www.rickyrijneke.com](http://www.rickyrijneke.com)  
[www.widemanagement.com](http://www.widemanagement.com)  
<http://eyeonfilms.org>  
[www.contactfilm.nl](http://www.contactfilm.nl)  
[www.facebook.com/SilentOnesFilm](https://www.facebook.com/SilentOnesFilm)

## Full Cast & Crew Silent Ones

Csilla	ORSI TÓTH
Gábor	ROLAND RÁBA
Isti	FATIH DERVIŞOĞLU
written & directed by	RICKY RIJNEKE
produced by	MILDRED VAN LEEUWAARDEN DIRK RIJNEKE
original music composed by	ANDREY DERGATCHEV
directors of photography	GERGELY POHÁRNOK JEAN-PAUL DE ZAEYTIJD
camera assistant	SEBASTIEN TRAN DANNY VAN DEVENTER

gaffer	WIM TEMMERMAN
	GIDEON VAN ESSEN
additional cinematography	DIRK RIJNEKE
grip	RAYMOND VAN DER BAS
editing	RICKY RIJNEKE
	NINA PETROVNA
supervisor sound design	ANDREY DERGATCHEV
sound design	RANKO PAUKOVIĆ
foley artist	BORNA BULJEVIĆ
sound recordist	ROBILMAS RAHANTOEKNAM
	LUKAS MORAWSKI
	RIK 'T JONG
additional sound	TAMAS ZANYI
wardrobe	GWENDOLYN NICOLE
	MABINTE VAN DE BELT
make-up	ANNE WILLEMS
	SUZANNE PELGRIM
wig	SJOERD DIDDEN
best boy	GIJS WILBERS
	JUDITH DE GRUNT
	TIMON DEL MONTE LYON
	FLOOR VAN SLOCHTEREN

special effects	RICKY WIESSENHAAN HANS HOOLE MATHIEU HOUBEN
set photography	RAYMOND VAN DER BAS
set dresser and props	ERIKA RAAB
catering	MIA REICHARDT MAMA MIA MARTINE WESEMAEL & JOYCE AD OOSTVOGELS CATERING
runners	STEPHAN NEMCHIK RICHARD WILTING GUIDO KOOREMAN TYRONE VISSER FERDINAND WITTENBERG JUSTIN SMIT BERT VAN DER KRUK
extra's	EUGENE CHEE JEFF TJIN JOHN SCHNEIDER ANGELO BOZZANO HAROLD TJAUW CHI-WAI CHEUNG RICHARD DE BRUIJN MARVIN JONG RIA PETS

casting extra's	JANEK BOERLAND
	RITA RAMADHIN
line producers	DIRK RIJNEKE
	MILDRED VAN LEEUWAARDEN
1st assistant director	CHETAN BHALOTRA
2nd assistant director	ARJEN SLINGS
3d assistant director	YSBRANT BAKKER
production assistant	ALLA BERDNIKOVA
	JELSKE GEELHOEDT
production administration	HENK VAN DER LOO
location management	NOL VERHOEFF
colorist	PETER BERNAERS
vfx supervisor	KASPER OERLEMANS
vfx coordinator	KATRIEN VAN DEN BRANDE
	PAOLO FINOTTO
vfx artists	JOS DE BOEVERE
	DANIËLLE KEMPEN
	ROBBE VAN LERBERGHE
titels	WOUTER BETTING
laboratory	STUDIO L'EQUIPE, YVES DUJARDIN, BRUSSELS
re-recording studio	CINEMETA, RU VAN MEETEREN, AMSTERDAM
	SAINT AUDIO KFT, NOÉMI TÖRÖK, BUDAPEST
music recording	CINELAB, MOSCOW

lyric	'JOE LE TAXI'
	VANESSA PARADIS
written by	ETIENNE RODA-GIL AND FRANCK LANGOLFF
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