

KHADAK

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DAYS 2006

A FILM BY BROSENS & WOODWORTH



Ma.Ja.De. Fiction, Bo Films, Lemming Film,
Motion Investment Group & ZDF/arte

present
KHADAK

A FILM BY BROSENS & WOODWORTH

with
Batzul Khayankhyarvaa
Tsetsegee Byamba
Damchaa Banzar
Tserendarizav Dashnyam

2004 Step by Step Best Script Award

B-D-NL 2006 / 1h44 / 35mm / 1:1,85 / Colour / Dolby Digital 5.1
Original language: Mongolian

www.khadak.com



Set in the frozen steppes of Mongolia, KHADAK tells the epic story of Bagi, a young nomad confronted with his destiny to become a shaman. A plague strikes the animals and the nomads are forcibly relocated to desolate mining towns. Bagi saves the life of a beautiful coal thief, Zolzaya, and together they reveal that the plague was a lie fabricated to eradicate nomadism.

SYNOPSIS

Bagi, his mother and grandfather lead a serene life tending to their herds in the snow-swept Mongolian steppes. He has a gift, which is the uncanny ability to hear animals over great distances. Upon retrieving a lost sheep, Bagi has a disturbing premonition and suffers an epileptic fit. A shamaness manages to revive him then announces that his destiny is to become a shaman. Bagi rejects this supposed calling in spite of his grandfather's warning that denying such a destiny brings misfortune. Soon after, a military convoy roars over the horizon. An unidentifiable plague has struck. The nomads are all resettled in bleak mining towns and their animals are quarantined then slaughtered.

In the mining town, Bagi careens around on a motorcycle with sidecar delivering mail. His grandfather, now confined to their humble apartment, has fallen silent with sorrow. His mother, however, is decidedly content in her new job operating a colossal excavator machine in the open-pit mine. This fragile status quo is suddenly disturbed by the suicide of an elderly herdsman.

Bagi saves the life of a beautiful coal thief, Zolzaya, and they end up on a coal train bound for the distant city. They are promptly arrested by soldiers who condemn them to hard labour on a road crew of young misfits who happen to be Zolzaya's friends. The shamaness, who has been watching Bagi from afar, gives him a disturbing jolt, which plunges him into an epileptic fit. He finds himself in a hospital for people suffering from the trauma of the relocations. A psychiatrist tells him that he suffers from epilepsy and can be treated. Soon enough, however, his sense of hearing reawakens. Whispering through the water pipes are the sounds of animals. Bagi tries desperately to convince other patients that he can hear animals still alive. Nobody heeds his cries and he is placed in solitary confinement.

Bagi then slips into his first true shamanic journey and finds himself confronted by the shamaness in the setting of a devastated futuristic city. She arms him with a shaman's mirror. His soul struggles back through waterways and ruins but he cannot relocate his body. From within the labyrinth of the parallel world he struggles to reach Zolzaya. She immediately senses his presence and follows the signs he gently places in front of her. With his mirror he causes blue sacred scarves to fall from the sky. A breathtaking revolution ensues.



INTERVIEW

BROSENS & WOODWORTH

What is the origin of the script?

The idea for the script was born during a research trip to Mongolia in 2002. We were intending to make a conceptual documentary about Mongolian aviation and its parallel arc with socialism. We crawled around abandoned Soviet military bases. We visited a sanatorium and spoke with retired pilots, which inspired us to look at mental health statistics in post-socialist Mongolia. We visited the nation's one mental hospital where we learned how shamanism and epilepsy have been intertwined for centuries. We discussed shamanism with shamans. From within these seemingly disparate subjects, a story was born. But this was a story that could not fit within the constraints of non-fiction. However, even though the construct of the film is purely fictional, much of our inspiration is derived from reality. And motivating the film are not only the complex economic and political manifestations of the transition from socialism to capitalism in Mongolia, but also the more evasive and intangible spiritual ones.

Why Mongolia?

Our enduring fascination with and attachment to Mongolia has many sources. Cinematographically it is the most extraordinary place to create compelling compositions due to the immense perspectives, exceptional light and, one of our personal obsessions, the Soviet debris. More importantly, the people are cooperative and generous. We have both spent a great amount of time in Mongolia (Peter since 1993 and Jessica since 1996). We have both shot documentaries there. We met there while on respective film shoots during the winter of 1998. We organized a documentary festival and workshop in Ulaanbaatar in 2001. Time spent there allowed us to forge strong personal and professional relationships. In an unspoken sense, we were enabled to make such an ambitious fiction film there because our key partners there trusted our intentions.

Why does the film carry the title 'Khadak'?

The working title of the film had been 'The Colour of Water'. As post-production neared its end, the more forceful and significant title of 'Khadak' came into being. 'Khadak' means the blue ceremonial scarf that appears at pivotal moments in the film. One critical scene in the film is when Bagi races to his tree and removes the scarf from the trunk then places it around the neck of his horse. He whispers a prayer to the horse in a ceremony known as 'seterlekh'. When an animal is blessed in such a way it should be considered an 'untouchable' and should never be harmed or exploited by man. The scarf, also used for Buddhist rituals in Mongolia, is said to symbolize the sky. Many Mongolians believe that every individual has his or her own personal connection with 'tengger', which can be translated as 'sky' or 'heaven'. The sky is considered the measurer of truth and is the ultimate judge of man's actions. If harm is done by the hand of man, the sky will show its displeasure by inflicting a natural disaster upon the land. Zolzaya returns a blue scarf to Bagi's tree at the very end, which suggests the eternal cycles of life and death and the persistence of matter. Water from a mysterious source drenches the scarf thus connecting the elements with Bagi's ethereal omnipresence.

What is the essential theme of the film?

The film is about the human condition seen through a Mongolian prism with its ongoing movements and tensions between past and future, between growth and decay, between creation and destruction, between the search for meaning and the encounter with the absurd.

But the most essential conversation the film should inspire is about man's fundamental need to rethink his relationship with nature. The grandfather's personage and his poignant lines sum up what appears to be a common opinion of the elderly in Mongolia: that the young are losing touch with their heritage and that man, in general, has an eroding relationship with nature. The film is not the postcard-perfect romantic pastoralism that some Mongolians might prefer to present to the outside world and it is not a portrait of that idyllic supposedly 'untouched' world that European or American movie-goers sometimes hunger. It is a complex and even

provocative film, both thematically and stylistically. But the provocation should be perceived in a larger sense. We humans are causing so much destruction everywhere. It just so happens that this particular tale takes place in Mongolia.

Is this a political film?

This notion of a corrupt authority seeking to terminate nomadism in favour of mining stems directly from an article that appeared in the Economist in December, 2002 in which is stated "The governor of Dornod, the eastern-most province, says that herders 'get in the way' of his ambitious plans for resource extraction." Indeed, the community portrayed in the story is one in transition in which external market forces are impacting the traditional lifestyle of the herdsman. In our film, opportunists in power spread the lie of the plague in order to weaken the nomad's hold on their lifestyle and, thus, facilitating the relocation of this needed workforce to the new mines.

There are issues related to mining that are explosively controversial in Mongolia. Foreign mining companies are currently leasing vast tracts of land. They pay fewer taxes to Mongolia than they should, according to many Mongolians. However, the film is by no means an indictment of mining in general. The film suggests the extreme complexity of the situation that exists in Mongolia today. Global influences (ecological and economic), compounded by local ambitions, result in the deterioration of pastures and the subsequent vulnerability of nomadic existence. There is a new fringe community of illegal gold miners called 'ninjas'. The very fact that these marginalized people (likely numbering over 100,000) must literally scrape out a living while, nearby, enormous international mining companies are operating is a sign that the impact of mining giants is not yet tempered with wise and effective policy.

Considering that you hail from documentary, how much reality is present in your first fiction film?

Many anecdotes in the film are derived from reality, many sets are pre-existing, and, most critically, issues in the film are those that touch the Mongolian people. Corruption is rampant in Mongolia. Viruses do strike and cause the death of livestock. Epilepsy in the countryside is commonly perceived of as a call to shamanism. The abandoned buildings in the future scenes are of an actual abandoned Soviet military base, of which there are many still standing in open steppes across Mongolia, too isolated to do anything about. Kids do steal coal and sell it on the black market in order to survive. There are those who believe nomadism is not compatible with modern sedentary capitalist society. There is much social unrest stemming from the controversial mining policies. Many people, especially the elderly, are extremely vulnerable. Desertification and global warming are looming challenges.

Can you discuss your bold filmic style?

'Khadak' is a universal tale that resonates far beyond its context and aims to evoke wonder and contemplation. Wonder at the mysteries of existence and contemplation of man's responsibility in this world. As in art and religion, such sense of awe and wonder can only be evoked through form - filmic style in our case. By telling an apparently simple story, 'Khadak' is a film which nurtures both the complexity of reality and the way man relates to this complex reality. The viewer is not expected to find univocal meanings and answers. Instead, he is invited to search for and discover meaning from within his own reality. He is invited to share in the wonder that pervades the entire film. In this sense, the film is the raw material for a potential personal experience. We strongly believe that there is, altogether, a significant audience around the globe craving for intelligent cinema.



BROSENS & WOODWORTH

Peter Brosens Upon graduating in both Geography and Cultural Anthropology, Brosens (Leuven, 1962) worked as an expert in urban development in Ecuador. During his M.A. in Visual Anthropology he returned to the Ecuadorian highlands to research epidemic forms of suicide and made the award-winning film *EL CAMINO DEL TIEMPO* (1992). Between 1993 and 1999 he directed and produced his internationally acclaimed 'Mongolia Trilogy' consisting of the documentaries *CITY OF THE STEPPES* (1993), *STATE OF DOGS* (1998) and *POETS OF MONGOLIA* (1999), which were awarded 23 times, screened at over 100 festivals (including Venice and Toronto) and distributed around the globe.

Jessica Woodworth Upon graduating from Princeton with a degree in Italian literature, Woodworth (Washington D.C., 1971) began working in Paris as a researcher for French TV in 1994. She was then a stringer and documentary researcher in Hong Kong and Beijing for European networks and magazines. She received a Masters in Documentary Film from Stanford University in 1999 then shot her first documentary, *URGA SONG*, in Mongolia. She directed *THE VIRGIN DIARIES*, a documentary shot in Morocco in 2001. This was a co-production between public broadcasters from Belgium, The Netherlands, France, Finland, Germany and the US and was nominated for the FIPRESCI Award at IDFA.

Brosens & Woodworth are the founders of Bo Films, a Belgian independent production company. They are currently developing their second feature, *FRAGMENTS OF GRACE*.



KEY CAST



Batzul Khayankhyarvaa

Bagi

*"Underneath the sky, upon the earth, only the wind can ride you now.
From now on, nobody can ever harm you."*

In December of 2004 Batzul (Ulaanbaatar, 1987) was spotted by the directors while he was on stage presenting annual youth music awards in his hometown of Darkhan. His presence on stage was so striking that he was invited to the casting session taking place the next day. The casting team immediately recognized his immense natural talent and emotional intelligence. He had previously performed in a video film and had taken part in radio shows. He is currently studying engineering in Ulaanbaatar and is a passionate poet.



Tsetsegee Byamba

Zolzaya

*"I have a big brother. The rest isn't worth mentioning.
He will get us out of this trouble soon."*

As for Zolzaya, no meek type would do. A real warrior was needed. The directors saw a photo of Tsetsegee (Ulaanbaatar, 1987) at a photo agency and, struck by her riveting expression, invited her to a casting session. Without any acting experience whatsoever she, nonetheless, impressed everyone during casting with her range of emotions, her intuition and her striking beauty. She is currently a civil law student in Ulaanbaatar and intends to become a lawyer.



Damchaa Banzar the Grandfather

"The spirit of the place where we were born and of the water in which we were bathed – even the stones of the riverbed – are dreaming of us. Even the souls of our ancestors."

Damchaa (Bayan Olgii, 1932) graduated from the Mongolian College of Finance and Economy in 1951. He was a locomotive driver then appeared in the feature film 'Flood' by D. Jigjid. From 1968 onwards he worked as an actor at the State Mongol Kino film studios. Among his credits are lead roles in 'Morning', 'Struggle' and 'Son in Law', all by D. Jigjid, as well as 'Burrow' by B. Sumkhuu. His most important role was in the celebrated historical movie 'Queen Mandukhai' by Baljinyam. Damchaa was awarded the title of 'Honoured Artist of Mongolia' in 1985. In 1997 Damchaa worked for the first time together with Peter Brosens as the Mongolian narrator of 'State of Dogs'. He remains one of the most adored and celebrated film artists of Mongolia.



Tserendarizav Dashnyam the Shamaness

*"There was a time when man took too much.
The desert moved, extinguishing life. The desert always wins, you know."*

Tserendarizav (Khuvsgul, 1945) graduated in Drama and Film Acting from the Mongolian Pedagogical Institute in 1967. She worked as an actress with the State Drama Theater between 1967 and 1992. She is considered as one of the leading stage and film artists of Mongolia. Her stage appearances include 'Ballad About Mother' by Ch. Aitmatov, 'Great Queen' by D. Namdag and 'Widow' by S. Ankhilov. Her film credits include leading roles in 'Prisoners' by Navaan, 'Descendant of the Great Khan' by J. Solongo and 'Beam of Morning Sun' by Kh. Damdin. In 2001 she received the coveted 'Honoured Artist of Mongolia' award. Her greatest longing had been to play the role of a shamaness.

SHOOTING

The greatest challenge, for technical and psychological reasons, was the cold. The crew faced temperatures of -35° Celsius. The cameras were winterized (to perfection) by ACT/ARRI in St. Petersburg. It proved to be a relatively mild winter but, nonetheless, vehicles got stuck in snow, the cold was unbearable at times, and fierce wind made the sound engineers miserable.

There had been some worry that local or even central authorities might take unkindly to the film. After all, the crew was filming men in virus suits, soldiers speeding around in jeeps, burning yurts, burning animals, animals enclosed in a power station, coal thieves, colossal machines in colossal mines, suicide. But the professionalism of the Mongolian line production team allowed us to conduct the entire shoot without any troubles. Also, during the first week of shooting the Mongolian government collapsed so very little attention was paid to our film crew.

The very first image we shot was from the scene of Bagi underwater. Production designer Agi Dawaachu had constructed a basin with a pump system and lined it with stones creating a very credible river. The water was chilly so Batzul (Bagi) had a very startling introduction to the life of a movie star! The following shot on this monumental first day of shooting was of Bagi jumping into a pothole, which was, in fact, a sewer.

As we neared the end of our first block of shooting days we learned that our next destination, the mining town of Baganuur, had suffered a catastrophe. The pipes bringing hot water from the power station to the town had exploded leaving half of the town without heating. Most of the town was temporarily evacuated but emergency measures were imposed and the pipes repaired before our crew of sixty arrived in town.

Shooting inside the excavator machine proved to be among our coldest moments. The excavator is the biggest in all of Asia. The arm itself reaches 90 meters. The morning hours were spent inside the belly of the machine at a miserable -35° Celsius. At some point an alarm sounded and we all had to run out and up an embankment to be out of range of



blasting that was taking place nearby. There was also much merriment, in spite of the cold, when the mother (Dugarsuren Dagvadorj) had to operate the colossal machine in front of the camera. Her only mishap was that she ran the claw (25-ton capacity) into a mountainside.

To our great relief, the day we shot on the moving coal train proved to be a mild and windless day of -15° Celsius. Arranging this shoot was no small feat for the line production team. What we were allowed to do, essentially, was to hop a ride on a 30-car loaded coal train on a single track journey towards the capital. Twenty-five of us were on the train and a caravan of six of our trucks followed alongside in the case we needed who knows what.

The countryside location where Bagi's family's yurt is located took some pains to find. It couldn't be too far from a hotel since camping in winter was not an option. We searched far and wide and settled on an open plateau ten kilometers from Baganuur. Our set's yurt and animal shelter had been built in the fall during pre-production. It never once occurred to



any of us that there might be a snow issue. A lack of snow did not figure on our risk list. The winter of 2006 proved to be the strangest in collective memory. There was a thin layer of snow where there would normally be a meter in February. The thin layer actually provided a fine texture to our image. But as the days carried on the sun's relentless glare caused the snow to evaporate. Many hours were spent driving truckloads of snow up to the tree where several critical scenes of the film take place. The entire cast and crew shoveled snow off the trucks and stamped on it, dancing in circles, to create a credible snowy background.

The tree is a story in and of itself. One cannot just pluck a tree in Mongolia. You have to go about it carefully. In the end, following some very funny tree casting sessions, we located a suitable one that was also not too cumbersome to relocate. We bought the tree from a local landowner for 200 dollars and then the art department undertook the task of moving the tree to our distant location. The tree was roped upright on the back of a truck and was slowly transferred 200 km to our chosen hill.



The last shot on the last day of shooting took place on the rooftops of Darkhan's apartment buildings. Hundreds of extras agreed to climb up onto the roofs and stand immobile while the film crew did take after take on a long track running along another rooftop. The setting sun heightened the pressure. Finally, we had a perfect tracking shot in which Bagi retreats from Zolzaya and the camera reveals the hundreds of people on the rooftops facing Zolzaya. At that moment a very unusual thing occurred. Several rainbows, arching in different directions, appeared above our heads. Everyone – crew, cast and extras - stood mesmerized for minutes staring up at this very enchanting sight.



ЛЕНИН

KEY CREW



Rimvydas Leipus

Cinematographer

Rimvydas Leipus (Vilnius, 1960) trained as a cinematographer at the Russian Film Institute VGIK from which he received his degree in Direction of Photography and Camera in 1992. He has since shot numerous fiction and documentary films, which have screened at the Venice, Cannes and Berlin festivals. His most notable partnership was with Lithuanian director Sharunas Bartas on the highly-acclaimed films 'The House', 'The Corridor' and 'Freedom'. He has received many awards, including the Prize for Best Photography in the CEI and Baltic States for the film 'The Courtyard' by Valdas Navasaitis in 1999, as well as the Prize of the Lithuanian Filmmaker's Union.

Selected Filmography

- 2005 LA FINE DEL MARE, Nora Hoppe
- 2003 SUNDAY. THE GOSPEL ACCORDING TO LIFTMAN ALBERTAS, Arunas Matelis (doc)
- 2000 FREEDOM, Sharunas Bartas
- 1999 COURTYARD, Valdas Navasaitis
- 1997 THE HOUSE, Sharunas Bartas
- 1994 THE CORRIDOR, Sharunas Bartas
- 1991 EARTH OF BLIND, Audrius Stonys (doc)
- 1990 TEN MINUTES BEFORE THE FLIGHT OF ICARES, Arunas Matelis (doc)

leipusrim@yahoo.co.uk

Agi Dawaachu

Production Designer

Agi Dawaachu (Ulaanbaatar, 1967) received a degree in Applied Arts, specializing in photography. Then he moved to Germany where he studied set design at the Academy of Fine Arts in Dresden. Four years later, he embarked on a degree in set design at the Film & Television Academy (HFF) "Konrad Wolf" in Potsdam-Babelsberg. In 1997, he was awarded the Berlin Academy of Fine Arts' Alfred-Hirschmeier-Scholarship. Dawaachu began his career with the Film & Television Academy (HFF) "Konrad Wolf" in Potsdam-Babelsberg. 'Kadhak' was a long-awaited opportunity for him to work in his home country. Agi Dawaachu lives in Germany.

Selected Filmography

- 2003 BLINDGÄNGER, Bernd Sahling
- 2002 DIE LIEBE IN GEDANKEN, Achim von Borries
- 2001 MASK UNDER MASK, Markus Goller
- 2000 THE ANTMAN, Christoph Gampel
- 1999 SONNENALLEE, Leander Haussman
- 1999 LIEBESLUDER, Detlev Buck
- 1996 LIEBE DEINE NÄCHSTE, Detlev Buck
- 1996 KONDOM DES GRAUENS, Martin Walz
- 1995 MÄNNERPENSION, Detlev Buck

www.agi-film.de



Byamba Sakhya

Line Producer

Byamba Sakhya (Ulaanbaatar, 1962) studied mathematics at the State University of Irkutsk, then cinematography at Russia's renowned Film Institute, VGIK. His graduating film 'Umbilical Cord' was shown at various international film festivals, including Toronto. He worked as cinematographer on award-winning international co-productions, such as 'State of Dogs' and 'Real Men Eat Meat'. Together with Belgian directors Peter Brosens and Peter Krüger he directed 'Poets of Mongolia', winner of the Mongolian Award for Best Documentary in 1999. In 2005 he founded Guru Media, a production company in Mongolia, for which he is a cameraman, editor, writer, director and line producer.

Selected Filmography

2006	BABIES, various directors (cameraman)
2004	PATH TO HOME (editor)
2003	WINTER MELODY (co-director, co-cameraman, editor)
2002	PERPETUUM MOBILE (director, co-cameraman, editor)
1999	POETS OF MONGOLIA, Brosens, Byamba & Krüger (co-director)
1998	REAL MEN EAT MEAT, Maria von Heland (cameraman)
1997	STATE OF DOGS, Brosens & Turmunkh (co-cameraman)
1996	UMBILICAL CORD (director, cameraman)

sbyamba@magicnet.mn



Nico Leunen

Editor

Nico Leunen (Antwerp, 1974) graduated in 1998 from Sint-Lukas in Brussels with a Masters in Audiovisual Arts. In 2000 he edited his first digital feature-length film. In Belgium this was the first such film to be finished on the first version of Apple's Final Cut Pro. Nico's experimental background and strong preference for auteur cinema resulted in collaborations with some of Belgium's finest authors such as Jan Lauwers, Felix Van Groeningen, Fien Troch, Nicolas Provost, Alex Stockman and Brosens & Woodworth. He also works as an editing teacher at film schools in Brussels.

Selected Filmography

2006	DAGEN ZONDER LIEF, Felix Van Groeningen
2005	VERLENGD WEEKEND, Hans Herbots
2005	EEN ANDER ZIJN GELUK, Fien Troch
2004	LINDA & ALI, Lut Vandekeybus (doc)
2003	DE VREEMDE MAN, Peter Krüger (short)
2003	STEVE + SKY, Felix van Groeningen
2002	THE VIRGIN DIARIES, Jessica Woodworth (doc)
2002	GOLDFISH GAME, Jan Lauwers
2000	THE CUTTING, Peter Missotten & Bram Smeyers

nicoleunen@mac.com



Michel Schöpping

Sound Designer & Music Supervisor

Michel Schöpping (Maastricht, 1957) graduated in musicology from the University of Utrecht. For years he conducted a Cape Verdean choir and he is a steadfast member of a jazz trio. He produced CDs of a Ural Cossack Choir, the Bailongo Tango ensemble and Cristina Branco. In the eighties he became a sound designer and composer for fiction and documentary films. In 1993 he founded the Klink Sound Studio in Amsterdam. His varied skills include sound designing, editing, mixing and recording. Schöpping also directed several films, including 'The Third Ear', which he co-directed with Mart Dominicus.

Selected Filmography

- 2005 VOORLAND, Albert Elings & Eugenie Jansen (doc)
- 2003 DANS, GROZNY, DANS, Jos de Putter (doc)
- 2003 HOTEL BELLEVUE, Willem van de Sande Bakhuizen
- 2003 IK BEN GEEN ANDER, Mani Kaul
- 2002 CARIB'S LEAP, Steve Mc Queen
- 2001 BELA, BELA, Marjoleine Boonstra (doc)
- 2000 ITHAKA, Leendert Pot (short)
- 1999 DE GROTE VAKANTIE, Johan van der Keuken (doc)

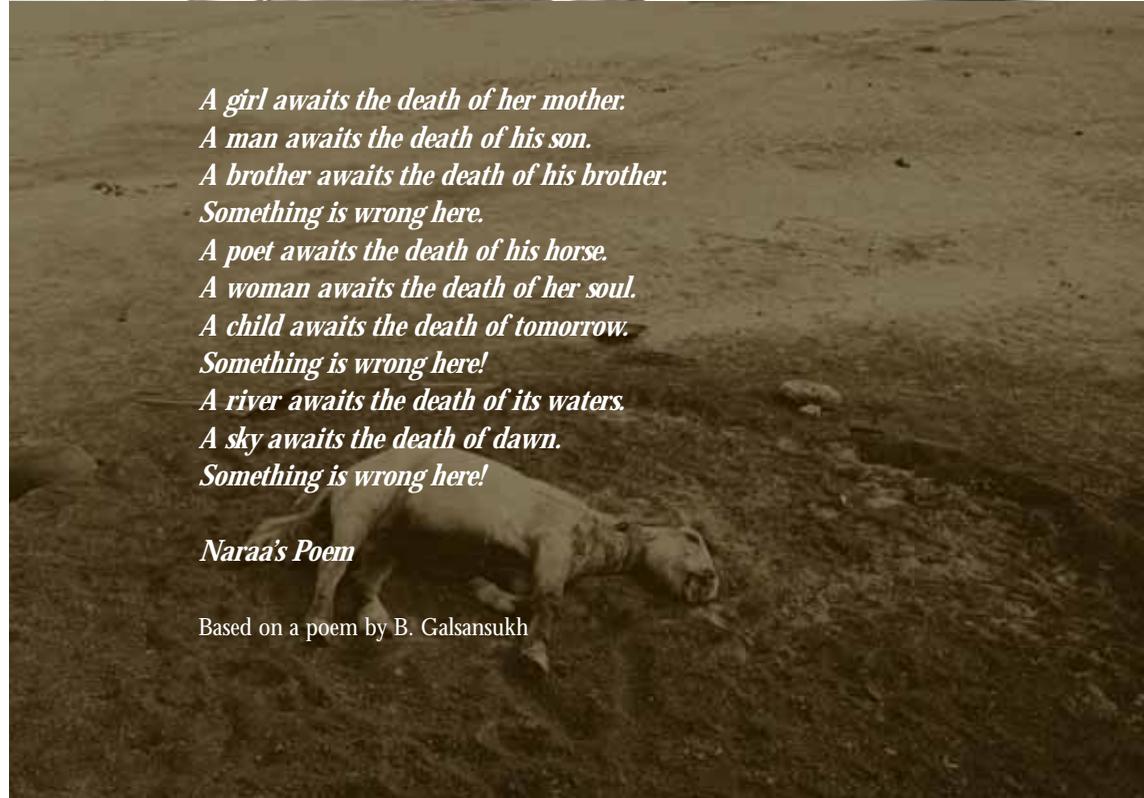
mschop@xs4all.nl



*A girl awaits the death of her mother.
A man awaits the death of his son.
A brother awaits the death of his brother.
Something is wrong here.
A poet awaits the death of his horse.
A woman awaits the death of her soul.
A child awaits the death of tomorrow.
Something is wrong here!
A river awaits the death of its waters.
A sky awaits the death of dawn.
Something is wrong here!*

Naraa's Poem

Based on a poem by B. Galsansukh



PRODUCERS

Ma.Ja.De. Filmproduktion (Leipzig & Berlin) was founded in 1991 and is one of Germany's top companies specialized in high-profile documentaries. Since 2003 Deckert also runs Deckert Distribution, a world-wide distributor of documentaries. Deckert has recently become involved in the production of feature films, which has led to the foundation of Ma.Ja.De. Fiction. Under the label "Doc Filmmakers Go Feature" directors like Brosens & Woodworth, Thomas Heise and Sergei Loznitsa are realizing their first feature films in co-production with Ma.Ja.De. Fiction.

www.majade.de

Bo Films is Brosens & Woodworth's independent production company. Since 1993 Brosens has produced numerous creative documentaries. He is a 1995 EAVE-graduate and the Belgian member of D.NET, a pan-European network of independent producers. In 2000-1 he managed d.net.development Ltd., an international documentary development company based in Leipzig. Bo Films is currently developing Brosens & Woodworth's next feature project 'Fragments of Grace', a contemporary drama set in Peru and Europe. Brosens & Woodworth also own a B&B in the Belgian countryside.

www.khadak.com / www.casabo.be

Lemming Film is one of Holland's leading film and television production companies with a proven track record of quality productions for the children's, teen and family market. Lemming Film was founded by Co-CEO's Leontine Petit (Head of Production) and Joost de Vries (Head of Business Affairs), along with screenwriter Marco van Geffen who is responsible for the development of the drama productions. Lemming Film produces projects that reflect an open-minded vision on contemporary society. It initiates and nurtures close collaborations with the most exciting screenwriters, directors and actors and is a key player in international co-productions.

www.lemmingfilm.com

Motion Investment Group is a leading Belgian film fund specialized in financing artistic and commercial international co-productions. In just over a year, Motion Investment Group has raised € 8,5M and invested in € 125M worth of films. In addition to 'Khadak', their slate of films includes five other projects, among which are 'Asterix at the Olympic Games' (the largest European film ever made), Paul Verhoeven's 'Black Book', and the first animation feature ever designed for 3-D, 'Fly Me to the Moon'. Motion Investment Group was founded in 2004 by Nadia Khamlichi, Jeremy Burdek and Adrian Politowski.

www.migroup.be







ABOUT MONGOLIA

Mongolia lies in the physical heart of Inner Asia. Its continental climate has the world's greatest extremes of temperature. It has a population of roughly 2.5 million and it stretches 2,400 km from west to east and 1,260 from north to south. Its gargantuan neighbors are Russia to the north and China to the south. Mongolian culture is shaped by nomadism and its fame is due to Chinggis Khan who established a huge Eurasian empire in the 13th century. In 1911 independence was declared from China's Manchu rulers. A revolutionary Communist state was established in 1924 under Soviet tutelage. When the Soviet Union collapsed the Mongolians embraced liberal democracy. Over a third of the population now lives in Ulaanbaatar, the capital.

CREDITS

Cast

<i>Bagi</i>	Batzul Khayankhyarvaa
<i>Zolzaya</i>	Tsetsegee Byamba
<i>Grandfather</i>	Damchaa Banzar
<i>Shamaness</i>	Tserendarizav Dashnyam
<i>Mother</i>	Dugarsuren Dagvadorj
<i>Naraa</i>	Uuriintuya Enkhtaivan
<i>Doctor</i>	Otgontogos Namsrai
<i>Nurse</i>	Gerelsukh Otgon
<i>Zolzaya's Brother</i>	Bat-Erdene Damdinsuren
<i>Soldier</i>	Byambasuren Tumurbaatar
<i>Commissar</i>	Byambatsogt Dashnyam

Crew

<i>Cinematographer</i>	Rimvydas Leipus LAC
<i>Editor</i>	Nico Leunen
<i>Production Designer</i>	Agi Dawaachu
<i>Sound</i>	Pepijn Aben, Rik Meier
<i>Sound Designer</i>	Michel Schöpping
<i>Sound Mixer</i>	Wilfried Van Baelen
<i>First Assistant Director</i>	Arnout André de la Porte
<i>Second Assistant Director</i>	Batbayar Amgalanbayar
<i>Line Producer Mongolia</i>	Byamba Sakhya
<i>Line Producer Europe</i>	Od Howell

<i>Music by</i>	Altan Urag
	Dominique Lawalrée
	Michel Schöpping
	Christian Fennesz
	J.S. Bach

<i>Still photography</i>	Pieter van der Houwen
	Agi Dawaachu

<i>Graphic Design</i>	Casier/Fieuwis
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A Co-production

Ma.Ja.De. Fiction, Bo Films, Lemming Film, Cinepartners Belgium Two, ZDF in cooperation with arte



World Sales

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