











a film by Weronika Mliczewska

CHAID DUST

PRESS KIT

"Outstanding observational sensibility.

Makes it comparable to the best feature films."

Modern Times Review

social issues / current affairs / Vietnam War 50th anniversary





FILM OVERVIEW

Title Child of Dust

Director Weronika Mliczewska

GenreDocumentaryRuntime93 min / 52 minLanguagesEnglish, VietnameseFilming LocationsVietnam, U.S.A.

Production Countries Poland, Czech Republic

Vietnam, Sweden, Qatar

Production Year 2025

Production Company Ya Man Studio

WITH THE SUPPORT OF

The Polish Film Institute
Telewizja Polska SA
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The Swedish Film Institute
The Ministry of Culture within the National Recovery Plan
Creative Vouchers Initiative
The European Union – Next Generation EU

IN CO-PRODUCTION WITH

Lonely Production Ginestra Film Clubhouse Films FixaFilm

CREDITS

Directed and Written by Weronika Mliczewska

Cinematography by Mikael Lypinski

Edited by Marcin Sucharski PSM, Mateusz Romaszkan

Music composed by Joaquin Garcia

Co-Producers Michal Sikora, Antonio Russo Merenda, Andrzej Łucjanek, Magda Cichecka

Producers Bao Nguyen, Chi-Minh De Leo

Produced by Weronika Mliczewska

Associate Producers Jim Stark, Brian Hjort, Paweł Ziemilski, Mateusz Wajda

Artistic Supervisor Paweł Łoziński

Sound Recordists Weronika Mliczewska, Nghia Nguyen (Vietnam); Minh Vu (USA)

Sound Designer Zuzana Švancarová

Re-Recording Mixers Lukáš Moudrý, Zuzana Švancarová

Colorist Jarek Sterczewski PSFC

Poster, Graphics & Credits Designer Jan Poukar

Communication & Press Dimitra Kouzi EPK Copy Editor Dimitris Saltabassis Sales Representation Rise And Shine

Consultant Jim Laurie

WORLD PREMIERE

Thessaloniki International Documentary Festival 2025 International Competition

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LOGLINE

Fifty years after the end of the Vietnam War, Sang, the abandoned child of an American soldier, reunites with his father in the U.S., risking his family life in pursuit of healing—but nothing goes as expected.

SYNOPSIS

Sang is one of countless children left behind by American soldiers after the Vietnam War. Stigmatized and abandoned, he spends a lifetime longing for the father he never had. When he unexpectedly locates his gravely ill father in the United States, he is determined to meet him, even at a heavy cost—leaving his wife, daughter, and grandson behind

in Vietnam. In an unfamiliar land, his dream of belonging clashes with an unexpected reality, as he finds himself an outsider both in American society and within a family that never knew he existed. But as Sang searches for his father, he discovers something even more profound—his own strength to break free from the past and redefine his future.

LONG SYNOPSIS

Sang, an Amerasian man born to a Vietnamese mother and an American soldier during the Vietnam War, has spent his life dreaming of finding his father, who would give him a sense of belonging. When U.S. troops withdrew, his father disappeared, and his mother, unable to support him, had to give him away. Stigmatized and abandoned like hundreds of thousands of other Amerasian children, he never stopped searching. A DNA test unexpectedly connects him to his American family, but his father is gravely ill. Sang's only chance to meet him is to leave Vietnam

permanently through a special U.S. immigration program, but he needs to go alone.

As he embarks on this life-changing journey, Sang must navigate cultural barriers, family expectations, and the weight of history. The journey takes unexpected turns, ultimately allowing him to free himself from the past. *Child of Dust*, marking the 50th anniversary of the war's end, is a powerful story of resilience, identity, and the unbreakable human desire to heal and belong.

THEMES AND ISSUES EXPLORED

Identity, Belonging, and Transformation

Sang's journey is both external and internal. Initially, he believes finding his father will bring acceptance, but over time, he realizes that true belonging comes from within. No longer seeking validation, he shifts his focus to his own family, redefining his identity and sense of purpose.

Transgenerational Trauma

The film explores the lasting effects of war across generations. As an Amerasian, Sang carries the scars of a conflict he never fought. His story reflects a universal struggle to heal from inherited wounds and reclaim an identity long denied.

Discrimination and Exclusion

Labeled *bui dòi*—"child of the dust"—Sang was ostracized in Vietnam, denied education, and treated as an outsider. His search for belonging takes him to the U.S., but instead of acceptance, he faces cultural isolation and an American family that never knew he existed. His experience mirrors that of countless immigrants navigating unfamiliar societies while longing for a place to call home.

Fatherhood and the Complexity of Family

In Vietnamese culture, a father is essential to one's identity—without one, a person is seen as incomplete. Sang's search is not just for his father but for the missing piece of himself. While rooted in the legacy of the Vietnam War, *Child of Dust* speaks to broader themes of absent fathers, fractured families, and the universal longing for connection.

American Imperialism and Accountability

The film sheds light on the lasting consequences of American imperialism, particularly its human cost in Vietnam. It confronts the U.S. government's unresolved responsibility toward thousands of Amerasian children left behind—marked by their mixed heritage and subjected to systemic discrimination. While the Amerasian Homecoming Act offered a path to the U.S., it failed to ensure meaningful support, leaving many struggling with displacement and cultural alienation.

For over 50 years, Vietnam and its people were denied a human face in American war narratives, allowing propaganda to justify past violence. *Child of Dust* challenges this erasure, asking how nations reckon with the long-term consequences of war. It serves as a stark reminder that unchecked nationalism and unexamined history leave the door open for future conflicts.



CULTURAL AND HISTORICAL CONTEXT

The Vietnam War (1955–1975) left lasting scars on millions, particularly the estimated 300,000 Amerasian children born to American servicemen and Vietnamese women. Dubbed "children of dust," they were often abandoned, stigmatized, and marginalized due to their mixed heritage. In Vietnam, where paternal lineage defines social standing, growing up without a father rendered these children nearly invisible. A Vietnamese saying captures this sentiment: "A child without a father is like a house without a roof."

Sang's story embodies this struggle. His search for his father is not only about

personal closure but about reclaiming an identity that was denied to him. Years of collaboration with our Vietnamese coproducers have allowed *Child of Dust* to present an intimate, authentic perspective on this forgotten history.

After the war, many Amerasians faced extreme discrimination, seen as reminders of the enemy. They were denied education and economic opportunities, and their mothers—often ostracized for their relationships with U.S. soldiers—sometimes destroyed any evidence of their children's American heritage, making it even harder for them to trace their roots.

In the 1980s, the U.S. passed the Amerasian Homecoming Act, offering Amerasians and their families the chance to immigrate. However, the transition was fraught with challenges. Many arrived in the U.S. only to encounter racism, cultural barriers, and economic hardship. While the law acknowledged their American lineage, it did not ensure their integration into society. Sang, like many before him, arrives in a country that recognizes him on paper but leaves him to navigate an unfamiliar world alone—illiterate, disconnected, and without the support system he once had in Vietnam.

His experience reflects the broader struggles of immigrants and refugees today—whether it's undocumented individuals seeking asylum, DREAMers fighting to stay in the only home they've ever known, or families separated by shifting policies. America has long been seen as a land of opportunity, but for those who don't fit an idealized image of belonging, that promise often remains out of reach.

Through Sang's journey, *Child of Dust* sheds light on this forgotten history, revealing how the legacy of war continues to shape lives today.





DIRECTOR'S STATEMENT WERONIKA MLICZEWSKA

The origins of *Child of Dust* are deeply personal. Eight years ago, while in Vietnam for another documentary, I encountered Amerasians—people whose lifelong search for identity had shaped their lives. Seeing how deeply emotional they still were about not finding their American fathers—even 50 years later—I realized this is not a story of the past, but of the present.

As a director, I am drawn to stories of minorities. Growing up, I experienced severe bullying that made me feel like I didn't belong. This helps me connect with Sang's struggle. As a filmmaker from Poland, I also carry the weight of transgenerational trauma, making Sang's journey feel deeply personal.

Having traveled to over 90 countries and living abroad for years, I understand what it means to feel like an outsider—even in my own country. Sang's story resonated with me because, like him, I've been on a quest for identity and understanding.

Filming Sang's journey changed me. It unfolded across continents, during a global pandemic, as I was starting my own family. Like Sang, I learned that true home is found in the bonds we build. With a background in anthropology, I aim to give voice to those erased from history and show how even the deepest scars can lead to healing.

INTERVIEW WITH THE DIRECTOR WERONIKA MLICZEWSKA

by Dimitra Kouzi

Child of Dust explores the long-term consequences of war. Half a century after the Vietnam War, what echoes of its impact do you see in today's world?

The Vietnam War may have ended, but its consequences—displacement, trauma, and the struggle for identity—are still deeply felt. The film serves as a reminder that war doesn't simply end when the fighting stops—it continues in the lives of those forced to navigate its aftermath. In *Child of Dust*, the protagonists can no longer suppress their past; they must confront it, as it defines their future.

These themes resonate strongly today. From conflicts in the Middle East to the war in Ukraine, we see cycles of forced migration, rape, sending children to camps, exposing them to propaganda, and inherited trauma. If the wounds of war are not transformed into healing, history will inevitably repeat itself. This film is not just about the Vietnam War—it's about all wars and the scars that remain unseen.

Displacement and identity are major issues in today's migration crises. Looking at today's rising nationalism, do you see parallels between the struggles of Amerasians after the Vietnam War and marginalized communities today?

Amerasians embody the lasting scars of war—caught between worlds, unwanted by both sides. Today, children born in war zones face the same fate, pushed to society's margins as painful reminders of the past.

Sang refuses to stay trapped in this role, but escaping it is not easy. His struggle mirrors those of many marginalized communities today, especially amid rising nationalism. They are blamed for simply existing, yet their displacement is the result of political choices made long before them. This film isn't about blame.

Sang's journey is about the search for identity in a world that constantly defines you. What does his story reveal about self-discovery and belonging?

Sang's journey begins with a deep longing for belonging, shaped by a culture where fatherhood defines identity. Without love and acceptance as a child, he carries a lifelong sense of inadequacy. Over time, he realizes that identity is not fixed but shaped by experience, displacement, and self-discovery. Rather than providing a definitive answer, the film explores what it means to define oneself in a world that imposes labels. By the end, Sang is free from the pain of the past and culture-based expectations. He no longer seeks validation—he follows his own path, breaking free from childhood trauma and forging his own sense of self.

How do you see Sang's story resonating with contemporary refugee and immigrant experiences? Does his journey reflect the broader impact of immigration policies on those seeking a home in America? Sang's journey mirrors the struggles of many immigrants—caught

between cultures, seeking belonging in a place that defines them as "other." More than legal barriers, the film explores the emotional cost of migration—the longing for home, fractured identities, and the need to prove one's worth.

His American family assumes that moving to the U.S. is the best thing for him, but his journey isn't about seeking a better life—it's about healing. Branded an outsider since birth, he longs for acceptance and love, only to realize that no place or person can fill that void. The true transformation happens within him.

This film also challenges how we perceive migration. We rarely ask why people leave. Conflicts may seem distant, but their ripple effects shape global politics and individual lives, proving how deeply interconnected we all are.

The film's climax centers on Sang's realization that true healing does not come from proximity to his father but from accepting the past and reclaiming his own narrative. How did this shape the film's resolution?

Sang's realization that true healing comes not from finding his father but from accepting his past and taking control of his own story deeply influenced the film's resolution. Rather than offering a conventional reunion or closure, the ending reflects the complexity of identity and the emotional weight of intergenerational trauma.

The film shifts from an external search—finding a father—to an internal journey of self-acceptance, emphasizing that healing is not about rewriting the past but about redefining the future. By the final moments, Sang is no longer seeking validation from someone else. Instead, he begins to see himself as whole, regardless of the unresolved pieces of his history. This quieter, more reflective resolution stays true

to the film's observational approach, allowing the audience to sit with the ambiguity of his journey, just as Sang does.

The film follows both Sang and his American family, who discover they have an unwanted member they never knew about. Why did you choose to jump between these two worlds?

In *Child of Dust*, I wanted to show a rare example of a family taking responsibility for their actions, despite how difficult and uncomfortable that process is.

It is deeply concerning that even veterans, who lived through the war, still struggle to see the full scale of its impact—not just on the Vietnamese, but on their own people. Many who killed during the war still justify their actions through propaganda, telling themselves they were fighting communism. This mindset hasn't faded, and for over 50 years, a human face has been denied to the Vietnamese people.

There are no winners in war, and this lack of reflection leaves a dangerous window open for future violence fueled by nationalist and imperialist agendas—without truly understanding the cost.

You used an observational, character-driven approach for your first feature-length documentary. Why did you choose this style over a more traditional "interview" format?

I chose an observational, character-driven approach to immerse viewers in Sang's world, allowing emotions to unfold naturally. This story is full of raw, life-changing moments, and I wanted the audience to experience them as they happen, rather than through guided explanations. Everyday interactions, body language, and silences often speak louder than words, creating a deeper emotional connection. Skipping direct interviews was an intentional choice—a matter of trust. I trusted the audience to interpret Sang's journey, and I trusted Sang to reveal himself through action.

How did you use cinematography and sound design to reflect Sang's emotional journey in the film's natural soundscapes and visual metaphors?

We used cinematography and sound design to mirror Sang's inner world. In Vietnam, a handheld camera captures his turmoil with intimate close-ups. In the U.S., wider, static shots emphasize his isolation.

Natural soundscapes—traffic hum, distant voices, rustling leaves—immerse the audience in his experience. Instead of a heavy score, silence and subtle ambient sounds amplify his loneliness and moments of connection. By embracing quiet observation and poetic realism, we allow the audience to feel Sang's journey rather than dictate it.

What are your main influences in cinema or other art forms?

My biggest influences come from filmmakers who master visual storytelling with a rich atmosphere, character-driven narratives, and subtle humor. Jim Jarmusch has been a major inspiration—his minimalist yet poetic style captures the quiet awkwardness of human interactions. His characters don't always find resolution, but their journeys—both external and internal—are deeply felt.

Sofia Coppola's *Lost in Translation* also influenced me, particularly its introspective tone and themes of alienation. The unexpected, often humorous cultural clashes in that film reflect my own experiences navigating different cultures, especially in Tokyo.

For the second part of my film, I drew inspiration from Alexander Payne's humanistic storytelling. He masterfully balances humor and melancholy in his portrayal of everyday life, an approach that helped me frame Sang's journey—not just as one of hardship, but of self-discovery, and even moments of quiet absurdity.

How did your studies in anthropology and directing actors influence your filmmaking?

My background in anthropology allowed me to approach *Child of Dust* with deep cultural sensitivity, ensuring Sang's story was told with authenticity and respect. It helped me observe without imposing, allowing moments to unfold naturally rather than shaping them to fit a preconceived narrative.

At the same time, my experience in directing actors influenced how I worked with real people—paying close attention to body language, subtext, and emotion to capture deeply personal, character-driven storytelling. This combination of anthropology and cinematic direction helped create a documentary that feels both observational and immersive, blurring the lines between reality and narrative cinema.

What were the biggest challenges in earning Sang's trust and authentically portraying a Vietnamese story as a Polish filmmaker? Sang trusted me because, for the first time, someone truly listened. He knew this film could give voice to a forgotten history.

I was fortunate to have a strong Vietnamese team who helped build trust and preserve cultural authenticity. Their insights ensured that Sang's story was told with care and respect.

What moved me most was his strength—the courage to challenge his fate. Despite abandonment and uncertainty, he took control of his story, embracing change even when it meant struggle. His journey is a testament to resilience, proving that identity is not just inherited but shaped by choice.

You are both the director and the producer of this film. Did being the producer influence your creative decisions?

This film would not have been possible if the roles were different. Who else would have taken on such risks or gone into debt for years to bring this story to life?

While I had experience as a producer, this was my first time producing and directing a feature-length documentary. After early setbacks—when no one believed in the project—we ended up securing five co-production partners and two TV stations. That alone speaks to the universal nature of this story.

In the end, persistence and unwavering belief made this film happen. I am incredibly proud of the team behind it. Wearing both hats allowed me to maintain creative control while staying adaptable, ensuring that every decision—both artistic and logistical—served the heart of Sang's journey.

During production, you had a baby. How difficult was it to balance filmmaking, family, and travel across three continents? As a female director, was it particularly challenging to manage a documentary shoot that couldn't wait?

It was incredibly difficult, but it proved that nothing is impossible. If a female director wants to balance filmmaking, family, and a fulfilling personal life, I can now say: Go for it. It is possible!

Rather than conforming to existing structures, we shape reality to fit our needs. I had immense support from my husband, which allowed me to shoot in Vietnam while four months pregnant. I remember sweating in a cramped, sweltering corridor with our protagonist and his family, thinking—this is my dream come true. It wasn't about comfort; it was about passion.

With the support of my husband, his mother, and his sister, we made it work—filming while pregnant, then traveling with our son, ensuring he felt loved and cared for through it all.

How do you see the role of fathers evolving in Western societies?

Fatherhood is shifting beyond the traditional role of provider, with fathers now expected to be more emotionally present. This evolution is why I wanted to explore fatherhood in my film—to question and redefine it across cultures.

Regardless of where we begin, being a father reshapes identity, just as it does for mothers. The film suggests that parenting may be our most profound impact on the world, shaping future generations. As my protagonist says, "My home is my family"—a reminder that love, not politics or divisions, should be our foundation.

How did your personal experiences influence your approach to this story? As a teenager, I was bullied and often felt like an outsider, which drew me to stories of displacement and identity. Beyond filmmaking, I'm also a cultural anthropologist, having studied in the UK, USA, and Poland.

All my films have been made in Asia—Japan, India, China, and now Vietnam—exploring characters who exist between worlds. Navigating different cultures shaped my perspective, allowing me to connect with Sang's journey on a deeper level and portray his story with empathy and authenticity.

What is the most important message about intergenerational trauma in *Child of Dust*?

Intergenerational trauma isn't just history—it shapes identity, relationships, and belonging in the present. Sang's journey asks whether breaking free from this cycle is truly possible.

The outcome of his story is unexpected, unfolding in ways we couldn't predict—just like life itself. We can't always control what happens to us, but we can choose how we respond. And that's Sang's greatest strength.

Some may see his story as tragic, but to me, he's a winner. He took a risk, fulfilled his dream, and finally moved forward. If his journey inspires even one person, I've done my job.

What kinds of audiences do you seek for this film? How do you think different audiences will relate to Sang's quest for identity?

Child of Dust is for audiences drawn to deeply personal, character-driven stories—whether they come from a documentary, arthouse, or independent film background. It speaks to those interested in themes of identity, displacement, and belonging, but also to anyone who has ever felt caught between two worlds.

Audiences from different backgrounds will relate to Sang's journey in their own ways. For those with immigrant or mixed-heritage experiences, his story may feel deeply familiar, reflecting the struggle of navigating multiple cultures. For others, it may resonate on a more universal level—the desire to understand where we come from, to make sense of the past, and to define ourselves on our own terms. Ultimately, this is a film about human connection, loss, and resilience—themes that transcend borders and speak to a global audience.

What do you hope for *Child of Dust* and its impact on global conversations about war, trauma, and reconciliation?

I hope *Child of Dust* reaches a broad audience, from festival screenings to educational platforms, sparking meaningful conversations about identity, displacement, and the lasting impact of war. My goal is for the film to not only shed light on the forgotten stories of Amerasians but also to show how the consequences of war continue to shape lives across generations.

More than anything, I want this film to highlight how imperialism and propaganda create divisions, fueling violence while justifying violence, even genocide. By making this film, I am making a statement: we need to heal from the past and focus on offering love to our children, ensuring history doesn't repeat itself.

The interview has been edited for length and clarity.





PRODUCER'S STATEMENT WERONIKA MLICZEWSKA

This story is an epic journey that offers a powerful This documentary is designed for both the big screen commentary on the human condition 50 years after the most televised war in history. With its unexpected twists, the narrative often feels like fiction—only to remind us that reality writes the most compelling scripts. Capturing this story required eight years of trust-building, persistence, and an intimate, cinematic approach to documenting the rollercoaster of Sang's life.

The film's strength lies in its universal message: war's impact extends across generations, and breaking free from its aftermath is an uphill battle. While centered on the Vietnam War, Child of Dust explores fatherhood, loss, and belonging-themes that transcend borders.

at festivals and cinemas, as well as television, where its emotional depth and character-driven storytelling make it highly relevant. I hope Child of Dust will resonate widely, sparking conversations about the long-term consequences of war, the search for belonging, accountability and the power of reconciliation.





PRODUCER'S STATEMENT CHI-MINH DE LEO

Child of Dust is a deeply emotional, character-driven, universal story on fatherhood, belonging, and cultural clashes. There have been many films on the Vietnam War, but what is unique about *Child of Dust* is that it's told from the perspective of an Amerasian person. In Vietnam, this is still a very sensitive issue, so it had to be a director from abroad telling this story. Working with Weronika

allowed us to witness raw emotions and life-changing moments with full trust from the characters. The film's international co-production—spanning Poland, Vietnam, the Czech Republic, Sweden and Qatar—reflects the universal nature of the story. These diverse partnerships highlight the broad, global relevance of the themes of identity, belonging, and the lingering impact of war.

PRODUCER'S STATEMENT BAO NGUYEN

Child of Dust captivates with its intimate portrayal of identity, belonging, and the lingering scars of war, told through Sang's deeply personal experiences. My involvement as a producer has been focused on reinforcing the film's cultural sensitivity and depth, qualities that director Weronika Mliczewska had already impressively established. This film transcends a mere

recounting of events; it invites viewers to experience the raw and often painful journey of reconciliation and self-discovery. Through Sang's story, we explore the universal themes of heritage and healing, aiming to foster a broader understanding and empathy that resonates well beyond its cinematic presentation.





Weronika Mliczewska is a documentary filmmaker who studied anthropology and filmmaking in the UK, Poland, and the USA, earning a joint honors degree in Media and Communications and Cultural Anthropology from Goldsmiths, University of London, and an MA in Science of Culture from the University of Warsaw. She later completed postgraduate studies in Directing Actors and Film Directing at UCLA Extensions in Los Angeles.

Weronika's works have been screened at international film festivals and broadcast on major networks. In addition to filmmaking, she is a published author and speaker on topics related to migration, transgenerational trauma, and cultural identity.

Child of Dust is her feature-length documentary debut as a director and a producer - a project she has worked on for over eight years.

Director of Photography

Mikael Lypinski is a director and cinematographer known for his exploration of offbeat communities. Born and raised in Stockholm, he graduated from the Directing Department of The Polish National Film School in Łódź. He has made several documentaries, including Desert Coffee. The film was awarded the Grand Prix at the Man in Danger Film Festival in Poland and acquired by Netflix and Disney+ (Europe). Mikael is currently finishing the documentary feature The End of Quiet, which is set in West Virginia, USA. The film is a Danish-Swedish co-production.



MARCIN SUCHARSKI Editor

Marcin Sucharski is a film editor, composer, and lecturer at the National Film School in Łódź. A member of the Polish Association of Editors, his credits include award-winning documentaries and feature films. His work spans *Unpaved* (2023), *xABo: Father Boniecki* (2020), and *Magdalene* (2021). In 2023, Marcin released his debut music album *A Few Steps Inside or Musica Mundana*.



MATEUSZ ROMASZKAN Editor

Mateusz Romaszkan is a film editor, director and screenwriter known for his work on *Rabbit à la Berlin* (Oscar-nominated) and *15 Corners of the World* (Locarno award-winner). Mateusz's feature film credits include *Anatomy* (Venice premiere). In 2017, he made his directorial debut with *Tourists* and is currently completing *A Tree That Has Become the Sun*.



JOAQUIN GARCIA Composer

Joaquin Garcia is an Argentine composer and conductor specializing in film scoring. A graduate of Berklee College of Music, he has worked on award-winning documentaries such as *Flee* (Sundance, Academy Award nominee). Joaquin's compositions include *Northern Travelogues* and *Windup*, for which he won Best Original Score at the Sapporo Short Film Festival. He is the founder of Aguará Studios in Sweden.



RACHEL LANSKEY Musician

Rachel Lanskey is an American professional violist and violinist. Rachel has played in Australia, Europe, Asia and North America with a variety of orchestras and ensembles. Apart from extensive live performances, Rachel also composes and arranges music for film, TV and albums.



BAO NGUYEN Producer

Bao Nguyen is an Emmy-nominated filmmaker whose work has been featured at Sundance, Cannes, and Tribeca. He directed *Be Water* (2020), an ESPN 30 for 30 documentary about Bruce Lee, and *The Greatest Night in Pop* (2024), which premiered at Sundance and became the mostwatched music documentary on Netflix. Bao's latest film, *The Stringer*, premiered at Sundance 2025.



CHI-MINH DE LEO Producer

Chi-Minh De Leo is the founder and co-owner of Clubhouse Films, a leading production company in Ho Chi Minh City. Specializing in commercial branded content, fiction, and documentary films, he also serves as an Executive Producer at a Bangkok-based production company, working on international service productions.



MICHAL SIKORA Co-Producer

Michał Sikora is a Czech producer and founder of Lonely Production, specializing in diverse, humandriven stories. Michal's films have premiered at Busan, Shanghai, Camerimage, and DOC NYC. His production *Forest* won the Silver Alexander at Thessaloniki IDF 2024, and *Girl America* won multiple Czech Film Critics' Awards.



ANTONIO RUSSO MERENDA Co-Producer

Antonio Russo Merenda is a Swedish-Italian producer and founder of Ginestra Film. Former Documentary Film Commissioner at the Swedish Film Institute (2015–2017), his productions include Sabaya (Sundance Best Directing Award, 2021), Don Juan (IDFA winner), and Searching for Sugar Man (Oscar-winner, 2013).



JIM STARK Associate Producer

Jim Stark has been producing films since 1983, including *Down by Law* and *Mystery Train* (both directed by Jim Jarmusch) and *In the Soup* (Grand Jury Prize, Sundance). His credits include *Factotum, The Quickie, The Untamed,* and *Triangle of Sadness*. Jim has co-produced numerous awardwinning films across Europe, Latin America, and the U.S.



ANNA
WYDRA
Consultant - Production

Anna Wydra is an Oscar-nominated producer (Rabbit à la Berlin) and member of the European Film Academy. She has produced and co-produced numerous award-winning documentaries, including Communion (European Film Award 2017). Anna's feature films include Zud (Berlinale 2016) and Ayka (Palme d'Or nominee, Cannes 2018). A graduate of EAVE, Ex Oriente, and other prestigious industry programs, Anna has also served as a tutor at the Wajda Master School of Film Directing.



JIM
LAURIE
Consultant - Historical

Laurie is a veteran broadcast journalist, writer, and producer with a career spanning over five decades. He worked as an international correspondent for NBC News (1972–1978) and ABC News (1978–2000), covering major global events. During the 1980s, he co-wrote and presented three documentaries for ABC Television's Close-Up unit: Cambodia: This Shattered Land, Japan: Myths Behind the Miracle, and Unruly Dragon: China's Yellow River.



HANIA DREWEK Production Manager

Hania Drewek studied at the Polish National Film School in Łódź. Hania's film *The Hole in The Fence* (dir. Joaquin del Paso) has premiered in the Venice Film Festival's competitive Orizzonti section and won The Golden Pyramid Award for Best Film at the Cairo Film Festival. The short *Manu and The Cabbage* won the RADi Prix awarded by the Agence du Court Métrage in Paris and the Short Film Corner in Cannes.



THAO THACH Assistant Director

Thao Thach brings ten years of experience in the film industry, collaborating with renowned international directors from countries such as France, Belgium, USA, Japan, England and Australia. Thao's portfolio showcases work with some of Vietnam's leading production houses, producing a diverse range of projects, including documentaries, music videos and commercials.



ZUZAŃA ŠVANCAROVÁ Sound Designer

Zuzana Švancarová studied Sound Design at FAMU and Film Editing at Tomas Bata University in Zlín, where she is now continuing her PhD studies in Multimedia and Design. Zuzana has worked as sound designer and foley recordist on many Czech and foreign films, and also series.

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