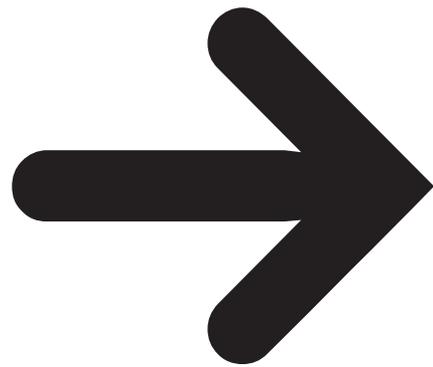


**content**

CONVERSATION WITH SERAFIM . . . . .	3	PIGGIES . . . . .	59
Libra Film		Widark – Film & Television Productions Ltd	
Romania		Poland	
DARKNESS . . . . .	11	THE SHOES . . . . .	65
Filmstudio Gatteo		Art Fest ltd.	
Czech Republic		Bulgaria	
DAU . . . . .	17	THE TWO OF US . . . . .	73
Phenomen Films		Mainframe Procuotion	
Russia		Croatia	
EGILL . . . . .	25	THE WILD SWANS . . . . .	81
Lichthof Productions/SzimplaFilm Consort		Filmax	
Hungary		Hungary	
FLUKE . . . . .	31	Contact . . . . .	89
Extreme Film			
Hungary			
LARA . . . . .	39		
Studio Arkadena			
Slovenia			
NOWHERE . . . . .	45		
Beomedia Marketing			
Serbia and Montenegro			
OVERNIGHT . . . . .	51		
Katapult Film			
Hungary			



↓ | *title*

# CONVERSATION WITH SERAFIM

↓ | *company*

Libra Film

↓ | *country*

Romania



producer: Ozana Oancea



author/direktor: Silviu Purcarete

**title:**

CONVERSATION WITH SERAFIM

**name of producer:**

Ozana Oancea

**name of author:**

Silviu Purcarete

**name of director:**

Silviu Purcarete

**company:**

Libra Film

**country:**

Romania

**summary of the project**

**CONVERSATION WITH SERAFIM** is not a story about communism, but about life under communism, about individuals willingly remaining prisoners of a system that suits them and which, apparently, will never ever change.

**project data**

genre: drama

length: 120 min.

shooting format: 35 mm

**costs**

estimated development costs: 25.000,00 €

estimated production costs: 2.100.000,00 €

financing already in place: 400.000,00 €

**What are you looking for in particular?**

co-producer

**contact**

contact person: Corina Stan – Production Manager

address: 52 Popa Soare st., et. 1, ap. 4, sector 1, Bucharest, Romania

telephone: + 40 21 326 02 68

fax: + 40 21 326 64 80

email: office@librafilm.net

corina.stan@librafilm.net

**synopsis**

The stories of the numerous characters (be they doctors, whores, firemen, electricians, administrators, Italians, hermaphrodites, communists, wives, long living shepherds, twin dancers, and even a goat) are repetitive and build up a strange net in which playfulness, irony and triviality are tightly interwoven.

Like Virgil, leading Dante into his mysterious journey, Serafim will guide Dionis – and along with him, us – through the universe of his youth in Brezoi (a small Romanian provincial town), telling us his story and protecting us during the rapid descent into the circles of this attractive, nice inferno, a »perfect« world, tender, peaceful. And still, life in Brezoi begins to lose its qualities and its values, and even the individual human beings vanish, disappear, die, terminate, each in his own way, their strange, dreamlike, somehow fantastic existence.

Doctor Dionis, a young lame man, is sent to Brezoi to fill in for somebody at the local hospital and to attend the funeral of another doctor, a former employee of the hospital. Dionis meets Serafim on the train. He is a distinguished gentleman in his '70s, and has a bizarre behaviour and remarks. He is also a doctor and has been familiar with life in Brezoi for more than 30 years...

The train gets stuck in the snow, and the semi-darkness of the compartment revives Serafim's memories of a similar day, the day when he first set foot in Brezoi. His story takes us back in time, to the year of 1960. Young Serafim reaches the town in the provinces on a steam engine that runs backwards on the rails. The entire

town, for that matter, emerges as a space out of touch with reality, peopled with weird characters, while the general atmosphere, despite the Communist regime, is relaxed, friendly and carefree.

Serafim gradually comes to terms with the town people. They are part ridiculous, part charming and he eventually, though unwillingly, becomes one of them. There is the line at the butcher where the meat delivery-truck never comes by. There is the hospital where patients are in perfect health and love attending dissections at the morgue. There is the 'Femina' restaurant and its local sluts. There is the TB pavilion where patients sit at the window, grinning and puffing on cigarettes. There is the hill covered with plum tree orchards where couples make love. There is the one and only firefighter who sleeps all the time in front of the firefighters' barrack. There is the pharmacy where the two nurses who look like twins communicate through a bizarre dance. There is the fiddlers' band anywhere people party. Seasons fuse into an indefinite time where neither summer nor winter is apparent. These are some of the landmarks of this space with which Serafim becomes acquainted from his first day in Brezoi. They seem unaltered as time passes by.

The train moves off slowly from amid the snowdrifts. Dionis bids farewell to Serafim, whose story he has listened to throughout the trip. He gets off at the train station where an engine is waiting for him. This will carry him to Brezoi, running backwards. The engine sweeps through snowdrifts that fade away as seasons come together in a blurred image. Dionis gets off the engine and sees the same town as described by Serafim. The

landmarks are again intact. Dionis reaches the place of the funeral. Old Serafim himself, the man he has met on the train, appears before his eyes. He is lying in a casket. He smiles and seems to be still alive.

---

**producer's note**

**CONVERSATION WITH SERAFIM** is an ambitious project which deals a lot with director's personality and his unique, special vision on the world and his fellow Romanian friends. Silviu is a cult-figure in the Romanian and European theater and is very decided now to try something new and start also a film career.

For us, reading the script was like imagining scenes of a Romanian „Amarcord“ or remembering of old Forman or Menzel films. It was a real joy and pleasure and we do believe it could be one of the rare opportunities which can occur when, as a producer, you're dealing with a great story and a very special director.

It's not an easy film to be produced. Needs strong partners attached to the project and an important contribution from the production design work & vision as to offer a special image of those gentle, nice and calm days of the »human« communist time in Romania.

We will have to create a very small and isolated and poetical corner of the Balkans, inhabited by a bunch of bizarre people, lost forever in the overall vapors of alcohol and carrying with them all the legends, myths, phantasms, anecdotes, gossip that define them as a perpetual group, generation after generation, uninterrupted by the major changes in the outside world: seasons, political regimes, death.

**director's/author's note**

The film is about a certain time. And a place that captures the essence of that time in a unique, tilted way. We will see these numerous characters just as blueprints, always at essential moments of their existence, moments that give them a full, even if very short characterization. They are all extraordinary, dreamlike characters. Their stories run sometimes just as sequences of a silent movie, filled up with irony, self – irony and lots of gags.

Irony – both ennobling and compromising – plays an important part in describing the deeply tender, restful and indifferent atmosphere of this isolated universe.

The days succeed identically. The sequences of this world are repetitive, and create a sensation of standstill, even if the events are presented in an extreme, dynamic, exaggerated, shocking and intense way.

Music is a crucial element. There is the gipsy band, always around to increase the sensation of continual partying, forgetting, freeing yourself, running away from reality and according the rhythms of life to those of the cymbals.

And there is opera music, Verdi, sung individually or collectively. Even the gipsy band is fascinated and starts playing along. A climax. The encounter between the two doctors, Serafim and Dionis, in a stuck in the snow train, sets a frame for a long flash back to the 1960s and 70s, a time of confusion that still haunts so many of us, arising a need for analysis, for reflection, for metaphorically reliving (or getting acquainted with) the absurdity of that system, of that time. We are invited to accompany

Dionis, an illegitimate child in search of his identity on his guided journey to a sublime place with a ridiculous name, fascinating, tremendously, irresistibly attracting father and son and entrapping them forever.

My vision is to focus on this monstrous experience in a serene, detached, floating, supremely ironical way. That is the point of view from which the characters of this film relate to the surrounding, yet infinitely remote reality. And no political regime is stronger than the purely Romanian inclination towards mockery. Exorcised in such a way, even communist dictatorship becomes a caricature.

---

### Company profile

Libra Film is an independent film/TV production company founded in 1994. Libra won several development and production grants at the sessions organized by the National Film Center (CNC) between 1999-2005. It was also producing commercials for local ad agencies and top quality music videos for best Romanian artists.

Libra produced also documentaries and short films. Most recent production is long documentary Great Communist Bank Robbery, co-production with Les Films D'Ici (France), BBC, ZDF/ARTE, France 2 with support of Eurimages, Jan Vrijman Fund and Discovery Campus Masterschool. Libra is producing now the feature film Love Sick, coproduction with Art'Mell Productions (France) and already supported by local Romanian CNC, Hubert Bals Fund and SEE Cinema Network. Libra Film provided also casting services for productions like Veit Helmer's **TUVALU**, Michael Haneke's **WOLFSZEIT**, Robert Adrian Pejo's **DALLAS PASHAMENDE** or Jorg

Kalt's **CRASH TEST DUMMIES**.

---

### filmography of the production company

2000-2004 Libra Film has produced 3 major titles:

Short film **POPCORN STORY**, directed by Tudor Giurgiu was selected for Panorama section of 2002 Berlinale and also selected for Bilbao, Brisbane and Dakino Film Festivals

Documentary **HAUSMEISTER**, awarded at the 2001 Dakino Festival for Best Director (Tudor Giurgiu) and Critics' Prize

Documentary **GREAT COMMUNIST BANK ROBBERY**, co-production with Les Films D'Ici (France), BBC, ZDF/ARTE, France 2 with support of Eurimages, Jan Vrijman Fund and Discovery Campus Masterschool

in production: **LOVE SICK** (feature film), directed by Tudor Giurgiu

---

### Filmography of Ozana Oancea (for the last 3 years)

2005 Transilvania International Film Festival (festival organisation)

2000-2005 freelance work as production assistant, producer, pr representative for Libra Film, Domino Film, Hi Film

2005 Franziska in **THE ARABIAN NIGHT** by Roland Schimmelpfennig, (actress), directed by Theo Herghelegiu  
2003 National Theatre Festival »I.L. Caragiale« (festival organisation)

2002 The Sister in **ROBERTO ZUCCO**, by Bernard-Marie Koltes, directed by Benjamin Walther (actress)

2001 – present freelance producer, actress and translator

2000-2001 producer for Carlo Productions Bucharest

1991-2001 actress at the National Theatre of Craiova  
 1987-1991 Studies: Acting Department at the Theatre and Film Academy in Bucharest

Awards:

1993 UNITER Best Debut Award, National Theatre Festival  
 »I.L. Caragiale« Best Actress Award, both for Lavinia in  
**TITUS ANDRONICUS** (directed by Silviu Purcarete)  
 Silvia Popovici Foundation Award for Ophelia in  
**HAMLET** by William Shakespeare

**filmography of Silviu Purcarete (director, author)**

Director of more than 40 theatrical and Opera productions, all over in Europe. The most important and remarkable performances among all were on the stage of National Theatre from Craiova (Romania) and performed on main stages all over the world (Europe, Australia, USA, Asia). As Opera Director, most of his productions were in England and Germany.

Winner of several awards for different performances.  
 Edinburgh: Critics Award for the Best Performance and Hamada Foundation Price (Ubu Rex with Scenes from Macbeth after Jarry and Shakespeare) Golden Globe awards: Peter Brook Award for the Best Director Performance (The Tempest by Shakespeare on Nottingham Playhouse) Montreal: Award for The Best Foreign Performance (Phaedra after Euripide and Seneca)

Performances on the stage of The National Theatre from Craiova, Romania for the last 3 years:

2004 **THE TWELFTH NIGHT** by Shakespeare at the »National Theatre« of Craiova.

2003 **THE ORESTIA BY AESKYLUS** at »Det Norske Teatret« – Oslo (Norway)

2003 **LA COUSINE DE PANTAGRUEL** (The cousin of Pantagruel) by Silviu Purcarete after **RABELAIS**. (A coproduction of the »Compagnie Silviu Purcarete«, the »Hungarian Theatre« of Cluj, and the Theatre »Radu Stance« of Sibiu)

2002 **TETE D'AFRAIT GRILLEES SUR LIT DE MORT ET DE POIVRONS** by Silviu Purcarete after **THE ARABIAN NIGHTS** at the »Theatre de l'Union« – Limoges (France)

2002 **THE WINTER TALE** by Shakespeare at the »National Theatre of Bergen« (Norway)

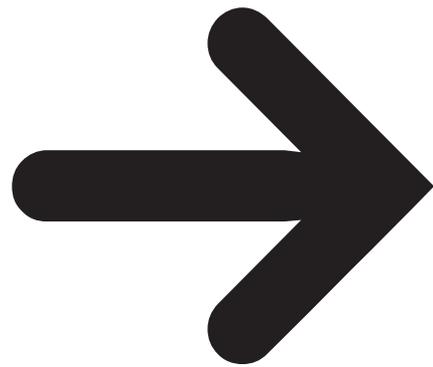
Opera Productions:

2004 **ATYAGRAHA** by Phillip Glass at the »Oper Bonn« (Germany)

2003 **PARSIFAL** by Wagner at the »National Welsh Opera« Cardiff (GB)

2002 **CASTOR & POLUX** by Rameau at the »Oper Bonn« (Germany)





↓ | *title*

**DARKNESS**

↓ | *company*

Film Studio Gatteo

↓ | *country*

Czech Republic



producer: David Synek

---

**title:**

Darkness

---

**name of producer:**

David Synek

---

**name of author:**

Martin Nemeč

---

**name of director:**

Vladimir Michalek

---

**company:**

Film Studio Gatteo

---

**country:**

Czech Republic

---

**summary of the project**

»If the hero battles the darkness and if he is able to defeat it, its threads will forever remain on him.« (Jean Genet)

---

**project data**

genre: mystical thriller

length: 90 min.

shooting format: 35 mm

---

**costs**

estimated development costs: 50.000,00 €

estimated production costs: 2.000.000,00 €

financing already in place: 200.000,00 €

---

**What are you looking for in particular?**

co-producer(- looking for strategic partners in order to build up a co-production)

director (we might seek a director for the possible English version)

actor (i will be clarified during the development phase)

---

**contact**

contact person: David Synek

address: Dolnomecholupska 209/17 - 102 00 Prague 10 - CZ

telephone (office): +420 2 234 26 11 11

fax: +420 2 234 26 11 12

email: david.synek@gatteofilms.com

**synopsis**

Mark, a young man from Prague, moves to the countryside, to the house where he spent his childhood. An idyllic notion about the future is confirmed by his return to painting and a promising relationship with a local girl, Lucy. During a wild party with his friends visiting from Prague, events happen to take a very strange, inexplicable course: one of the girls disappears inside the house, down in the cellar behind the door where Mark and his sister Teresa used to play as children...

Mark, who for some reason has blocked out parts of his childhood memories, senses that something horrible must have happened in the house. Slowly, vague memories start coming back to him, and a car accident that left both of his parents dead is often a nightmare in his sleep. The locals from the nearby village tell him that, according to hearsay, his family house had been built on Celtic ritual sacrificial grounds.

Mark writes a letter to his sister Teresa who has been locked up in an asylum for many years and tells her about his fears and dreams; he also remembers that she used to tell him that, by making the room behind the door in the cellar their headquarters, »they had awakened The Dark«. This makes Mark even more sensitive to the strange dark energy connected with the place. There is a growing absence of light around him and a darkness that seems to project into his paintings and private life. Mark stops going out of the house and ends up painting every single item in the house black – even the light-bulbs. This scares Lucy and drives her away.

Teresa receives another letter from Mark where he

blames himself for the death of their parents and describes his belief in a supernatural power personified by darkness. This leads to Teresa's escape from the asylum. Travelling in a stolen car, she heads for the house where she hasn't been since her childhood.

She finds Mark almost on the verge of a mental collapse, but slowly he starts to realise that he was manipulated by his sister as a child and all the mystical rituals and illusions were only there to obscure the real circumstances of their parents' death which was deliberately caused by little Teresa. When his sister tries to murder a chance witness of their conversation, she dies as a victim of a car accident. Lucy leads Mark out of the darkness, into the light of life.

Yet we are left each night with a cloud of uncertainty, returning like dusk to haunt us...

**producer's note**

We have been looking for a project for our feature film for longtime. We read many scripts but Darkness touched us all and we felt immediately that this is the project we want to do.

Darkness is a very well written mystical thriller where the main character Mark moves out from Prague to an old isolated house where he spent his childhood. Suddenly, problems from the past which Mark decided to forget, occur again and he feels the darkness which absorbs him more and more. Fortunately, he will be able to find the way out with the help of his girlfriend and start a new life. We find that the story concerns all of us and that everybody has some darkness in his past which probably needs to be solved or cleared out to enable us to

go on in our lives ...

The author of the script is a well known Czech musician and artist and the script is poetic, mystic, scary and full of imagination at the same time. We think that the film can capture an international audience and doesn't really have a territory restriction.

---

**director's/author's note**

»I am convinced that the Darkness is very universal and wide appealing theme with the main advantage in the datelessness of its topic. The subject matter itself is resistant against all fashion trends or any other seasonal ambition for recency. Childhood's shadows, night clouds, human dubitation or quests are timeless themes. However, the carefull choice of almost chamber cast with the main emphasis on the atmosphere itself is far more important than the sententiousness or lust for fascination. I believe that the Darkness won't have big problems to reach its audiences, when considering the fact that its genre is often neglected in these days. This is also the reason that audience should not be endangered by the supersaturation.«

(author of the script Martin Němec 8.8. 2005)

»It is very good script. The story has mystery, animosity and style. One can almost imagine the live illusion of already completed movie during the reading the script, which even catches one's breathe.«

(film director Jan Svěrák – 20.12. 1998)

**company profile**

FILM STUDIO GATTEO is a private complex of film studios and facilities for shooting feature films, television programs, series, commercials and video clips in Prague. Our strong point is a complete package of facilities: production, set construction, four sound proof studios (the biggest one covers 800 qm) and catering. Previously, we participated in many Czech, European and American projects by our services and partly as co-producers (**PRINTEMPS DE FEU, KÖNIG DER LIEBEN**). Our set construction department worked on many films shot in the Czech Republic, for ex. **DOOM, LAST HOLIDAYS, THE LEAGUE OF EXTRAORDINARY GENTLEMEN, TRIPLE X, BLADE II, FROM HELL, ANNE FRANK, MESSENGER: THE STORY OF JOAN ARC, THE APOCALYPSE WATCH** etc.

**DARKNESS** is our first project we decided to produce completely. As we have all the facilities in house and an experienced highly qualified team we are convinced that we can put all our professionalism into this project.

---

**filmography of production company**

own production:

2005 **EXCALIBUR** (musical film) currently in post-production phase

co-productions:

2004 **KÖNIG DER DIEBE** (King of Thieves)/awards **CZECH LION 2004**: best cinematography, best music, best sound, best actor in a leading role

**filmography of David Synek (producer)**

2005 Production manager/Producer, Film Studio Gatteo inc. (CZ)

**EXCALIBUR** (musical film) currently in postproduction phase (CZ)

2002 Coordinator manager, Set Construction Company (Gatteo Ltd., CZ) **LEAGUE OF EXTRAORDINARY GENTLEMEN**

2004 University of California/Ucla – Department of Film & Television/Major – Producer Program/Summer seminar

2003 – 2004 FAMU – Film and Television University/Prague

Major – Production of Film and TV programs

Individual Program: Distribution/Production/EU Supporting/Funds/Programming&Commerce/Producer's Dramaturgy

2000 – 2004 University of New York/Prague, (BSc. earned 2004)

Major - Mass Media/Communication

**filmography of Martin Nemeč (author)**

2004 short stories **STODOLA** published by the publishing house **PASEKA**.

2002 Founding member of the music group **LILI MARLENE**

Other albums: **ANGEL VOICES** (Switzerland), **RESPONSIO MORTIFRA**, **DREAMS OF SPHINX**, Soundtrack to the feature film **PERNIKOVÁ VÉZ**, Music to Ctibor Turba's theater plays: **ARC OF THE MAD ONES**, **GIRO DI VITA**

Music to feature films: **DON GIO**, **HAZARD**, **ON GIO** etc.

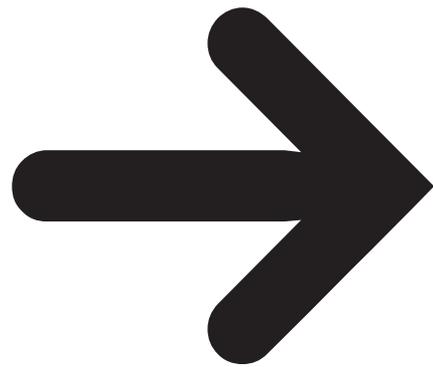
/Signature tunes to TV programmes: **OKO**, **GEN GENUS** etc./Script to music video: **BOSSANOVA**, **ANDEL** etc./Rockfest Award, **DISCOVERY OF THE YEAR**, **ALBUM OF THE YEAR** etc.

Scriptwriter to the feature films: **PERNIKOVÁ VÉZ** directed by Milan Šteindler (also published as book) and **THE DARK**, awarded with the »Milos Havel's Foundation Award«

**filmography of Vladimír Michálek (considered director)**

2005 **TMA**

2003 **ZÁCHRANÁŘI** TV Series



↓ | *title*

**DAU**

↓ | *company*

Phenomen Films

↓ | *country*

Russia



producer: Artem Vassiliev



author/director: Ilya Khrzhanovsky

**title:**

DAU

---

**name of producer:**

Artem Vassiliev

---

**name of authors:**

---

**name of director:**

Ilya Khrzhanovsky

---

**company:**

Phenomen Films

---

**country:**

Russia

**summary of the project**

A passionate film about a passionate man. The plot is based on the life of the great Russian physicist of the 20th century, winner of the Nobel Prize, Lev Landau. (1908-1968).

---

**project data**

genre: drama, with tragedy, comedy and farce elements

length: 105 min.

shooting format: 35 mm

---

**costs**

estimated development costs: 262.121,00 €

estimated production costs: 3.000.000,00 €-

3.500.000,00 €

financing already in place:

---

**What are you looking for in particular?**

co-producer

---

**contact**

contact person: Artem Vassiliev

address: 31-4 Plushiha str, Moscow, 119 121, Russia

telephone (office): +7 095 143 9497

fax: +7 095 143 9497

email: info@phenomenfilms.ru

**synopsis**

Based on the book by Kora Drobantseva-Landau »Academician Landau: what our life was like«/The plot is based on the life of the great Russian physicist of the 20th century, winner of the Nobel Prize, Lev Landau (1908-1968).

Landau – or Dau, as his friends called him – was a »child prodigy«; he entered university at the age of 13 years. At the age of around 20, he became a world-famous theoretical physicist. In the 1930's, Landau studied and worked in Denmark, Germany and Great Britain; he had the opportunity to stay in Europe, but he chose to go back to the USSR. A staunch believer in Marxism, Landau openly criticized the Stalin regime, for which he was sent to prison at the age of 32. A year later, having been freed thanks to the efforts of another Nobel Prize winner, Peter Kapitsa, he started working on the secret projects for a new weapon. Physicists from all over the former USSR came to hear his lectures, and two of his favorite pupils, V. Ginsburg and A. Abrikosov, won the Physics Nobel Prize in 2003 for breakthroughs that are based on Landau's work.

Love, intrigues, sex, anguish, politics, Stalinist prison, the atomic bomb, a physics course made up of problems that were created on a sofa, the Nobel prize, Denmark, Niels Bohr, the Theory of Superfluidity, poetry, foreign languages, help of friends and hatred of foes and ... the hated dependence of the body on the independent spirit ...

Baku, Leningrad, Berlin, London, Copenhagen, Kharkov, Moscow ...

The 1940's-1950's... the golden age of Soviet science – the separate microworld of academic life created by Stalin; a world where academicians don't know how much bread costs or how to take the subway. They receive food from special distribution centers, live in huge apartments guarded by the KGB, while the majority of the country is almost starving and living in communal apartments.

The life of Academician Landau: Academicians Kapitsa, Vavilov, Ginsburg, Abrikosov, Sakharov, Tamm ... and Lenas, Olyas, Tonyas, Tanyas, Svetas, Natashas ... and one Kora – the wife. Two passions: physics and women ... and two types of logic: the iron logic of a scientist and the complete (from a pragmatic's perspective) illogicality of everyday mercenary life.

Impossible, incomprehensible, misunderstood, strange (his childhood nickname was »on the contrary boy«), ingenious, unpredictable, arrogant, hard-edged, forever childish; a physicist who discovers one type of law and doesn't want to submit to the other. A Don Quixote fighting social and mental windmills and his own complexes. Terribly shy by nature, he walked down the central street of Leningrad – the Nevsky Avenue – with a balloon tied to his hat during his student days at university. He was dripping with sweat from embarrassment, but still went up to the passers-by and asked them the silliest questions ... He was a virgin until the age of 26 – even though he was a world-renowned scientist ... The first woman – Kora – the most beautiful woman of Kharkov, makes chocolate bunnies at a chocolate factory. Landau married Kora, but made her sign a statement of ... freedom in marriage. He made her sign

it, but it is so difficult for a simple woman to cope with such a freedom, to hear her husband's declarations of love for others, to make the bed for her husband's sexual games with others, to spend the evenings by the window, watching the shadows on the treetops during his love trysts with others ... And such a life – for many years ... Poor ... or happy? She chose it and signed it on her own.

Landau didn't believe in God, and for his birthday people gave him icons where the face of the saint was replaced with his own, and where the quotes from the Holy Writ were replaced with physical formulae.

1961. A terrible car crash – and he ended up with hell on earth, eight years of non-stop physical torture. For almost a year, he didn't regain consciousness and lay motionless in the hospital. Only one part of his body was functioning, and the nurse who looked after him became pregnant by the academician. She was forced to have an abortion. During these eight years Landau didn't make any breakthroughs or discoveries. He lost his Gift. Many friends and colleagues turned away from him, deeming him mad, and only Kora was near him all this time.

He left two children. One is the official son of Landau and Kora, Igor, who now lives in Switzerland. The other was the son of a woman with whom Landau had a brief affair, who lived a short life in a terrible industrial Soviet town, Sverdlovsk, and died of drug abuse at the beginning of the 1980's.

Landau died in 1968. Up to this day, his scientific ideas

and discoveries serve as the foundation for development of new directions in physics. Kora lived 14 years longer than her husband; she often said that she thinks well of all the women that Landau ever had, except for one that didn't »give in« to him...

A passionate film about a passionate man. The film is based on real facts, events, and memoirs.

---

#### **producer's note**

Convinced by Ilya Khrzhanovsky's unique and original cinematography, believing in his special talent as a writer and director, I confirm my strong persuasion that feature project **DAU** is very promising for potential co-producers and investors as well as for russian and foreign audience.

---

#### **director's/author's note**

The first and maybe the most important comment is that the future film is not a biography. The story told in the movie could have taken place in Ancient Rome, it could have been described in Boccaccio's »The Decameron«, it could have been the basis for the works of Flaubert and Maupassant, Rabelais and Cervantes, Tolstoy and Dostoevsky, Henry Miller and Hemingway. And, most importantly, this story could take place now and here, at the beginning of the 21st century, just because it talks about human relationships, feelings and fears that are typical for very different people living in any countries on any continents. It is a story about freedom, and mostly about internal, personal freedom; about secret desires that a man allows or doesn't allow himself to realize; about how much a man can allow himself and what he

has to pay for this.

And at the same time the characters of the future movie lived at a very certain time, during one of the scariest periods of Russian history, a time when the price of personal freedom and of a human life itself was extremely devalued by the totalitarian system of Stalin's dictatorship. It was a time when the most terrible and most powerful weapon in the history of humankind – the hydrogen, thermonuclear and nuclear bombs – was created. This weapon was designed and developed by physicists – the heroes of the future movie, including the main character – Lev Landau.

Stalin understood how important science is for the creation of a threatening and impregnable state and created very special living conditions for Soviet scientists; it was a separate world inside the Soviet world. They had separate territories, isolated from the surrounding world, where the scientists lived in large apartments while the whole country had to be cooped in communal apartments; they had separate stores with food and other products that were inaccessible for other people; each of the prominent scientists had a personal car with a driver and a country home – a dacha. In the southern part of USSR, in Sochi and in Crimea, special resorts were built that were closed off for »simple people« – here the scientists and members of their families could spend their vacations. And all of this was under observation of hidden and official NKVD (KGB) officers. The liberal conversations and free personal lives of the Soviet scientists were closely watched by the officers, but often they were overlooked. Things that any simple Soviet citizen would be immediately sent to prison for

were allowed without punishment for the irreplaceable geniuses of Soviet science. It was a separate micro-world, as if isolated from everyday domestic and social problems that were common for the other two-hundred-something millions of Soviet people. The »Golden Cage« enclosed within the large and terrible cage named USSR.

This film is also about how during the years of Soviet power in the USSR a new genotype of a human being was formed – the Soviet man, a man with very specific notions about kindness and evil, about faith in God, about moral and material values. And everyone who lived in the 1930's, 1940's, 1950's, 1960's, 1970's and 1980's, and, actually, even the people of today have an absolutely different type of conscience than those who never lived in the Country of Soviets.

It is also a film about what Genius is, about where Genius ends and Human Being begins – a human being with all the desires, lusts, whims and weakness peculiar to humans. About how to live with a Genius, how to love a Genius, how to tolerate a Genius. And, of course, it is a film about love and about the different shapes this feeling can take.

---

#### **company profile**

The Phenomen Films company was established in 2004 as a development and production company working with young independent filmmakers.

---

#### **filmography of the production company**

in development:

**DAU** (feature, director: Ilya Khrzhanovsky)

**DAU. DOCUMENT** (documentary, director: Ilya Khrzhanovsky)

**GAGARIN & CO** (feature, director: Alexey A. German)

**KURSK** (feature, director: Igor Voloshin)

**MIDDLE RUSSIA HIGHLANDS** (documentary, director: Ilya Khrzhanovsky)

in post-production:

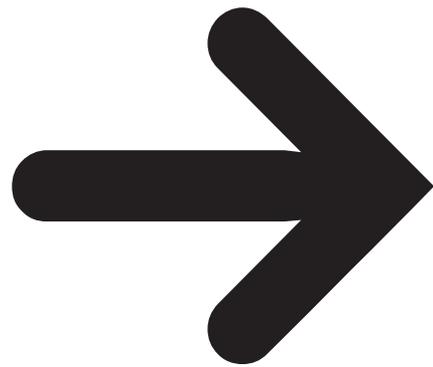
**LIGHTHOUSE** (feature, director: Maria Saakhyan, co-production)

---

**filmography of Ilya Khrzhanovsky (director)**

2004 **4** (Tiger Award – Rotterdam 2005, Golden Cactus - Rotterdam 2005, Best Director – Buenos Aires 2005, Grand Jury Prize – Best New Director – Seattle 2005, Transilvania Trophy/Best Film – Transilvania 2005, Best Camera – Transilvania 2005, Special Prize/Golden Apricot – Armenia 2005, Special Prize – Kinotavr, Russia 2005)





↓ | *title*

**EGILL**

↓ | *company*

Lichthof Productions/  
SzimplaFilm Consort

↓ | *country*

Hungary



producer: Erik Novak



director: Aron Gauder

**title:**

EGILL

---

**name of producer:**

Erik Novak

---

**name of author:**

Snorri Sturluson

---

**name of director:**

Aron Gauder

---

**company:**

Lichthof Productions/SzimplaFilm Consort

---

**country:**

Hungary

**summary of the project**

This 16+ animated feature is about the life of the first and probably the greatest Icelandic poet, set in the 10th century Europe. Egill's personality combines an ultra-violent berserk behaviour with a poetic talent. His journeys between Iceland, Norway, Britain and the Slavic territories are marked by maraud, intrigue, sorcery, revenge and passion.

---

**project data**

genre: animated feature

length: 90 min.

shooting format: 35 mm

---

**costs**

estimated development costs: 50.000,00 €

estimated production costs: 2.800.000,00 €

financing already in place: 100.000,00 €

---

**What are you looking for in particular?**

co-producer, dramatic advisor

---

**contact**

contact person: Tamas Liszka

address: Kertesz utca 48. H-1073 Budapest, Hungary

telephone (office): +36.1321.5880

fax: +36.1321.5880

email: szimpla@cine.hu

**synopsis**

Egill, the poet, is shipwrecked near the British shores, and comes before Eirik Bloodaxe, King of Northumbria, only to face jail and a death sentence. The night before his execution, Egill decides to write an ode to the king in the hope of a royal pardon. As he writes, his memories start to appear before us. We see his early years on Iceland, we learn about his innate shape-shifting ability, and his overly violent nature combined with a true lyric talent. Egill's first voyage to Norway ends abruptly at a revel where Egill happens to kill a retainer of the young King Eirik. Queen Gunnhildur swears to take revenge. Egill now has to flee from Norway with his friend Arinbjorn, and goes marauding the Slavic shores. He meets and marries Asgerd, whose estate has been taken by Onund. Egill returns to Norway to claim Asgerd's dowry, transforms into a bear, kills Onund, slays the king's son, sets up a curse-pole facing Eirik's realm, and returns to Iceland. In response, the rampaging Gunnhildur casts a spell of restlessness over Egill. Soon afterwards, the king is ousted from the throne by his brother Hakon and flees to Northumbria with Gunnhildur. Egill also sets out for Britain to trade, but he can't avoid an enormous seastorm... and then the cock crows. Egill wakes up to be taken before the king. After he recites the poem he composed overnight, Eirik Bloodaxe relents, and releases him. Vengeful Gunnhildur sends her men to kill the poet outside of the gates. Egill defies the killers – but not his fate – and falls at the hands of the queen's hitmen.

**producer's note**

The animation technique Aron Gauder and Erik Novak has developed to fit the extremely low budget of their

first feature, the District, turned out to be the selling point of the film both in Hungary and across Europe. There's a certain wildness and sincerity in the way the characters look and behave, and all that is fully in line with the story of the film: the cheap and wild life in an infamous Eastern European neighborhood, with a touch of Shakespearean drama. I was overly glad when I got note of the directors' decision to go for the next project, and again with an unusual topic over a unique filmic technique. The Egill Saga is the Nordic Odyssey itself, one just can't get amazed enough of how much vividness and dramatic turns can be found in a twelve hundred years old epic. The story of Egill is set in a wide range of locations from Iceland to Russia, from Britain to Germany. The characters are, again, pre-Shakespearean archetypes: Egill is a brutal murderer and a sensitive poet (isn't it like Hamlet?), and his enemies, the royal couple are pretty much the archetypes of the Macbeths. The conflict is conveyed by a complex chain of family rivalries, disputed estates, exiles and revenges, offering a wide range of situations where most of the roles can reflect an elaborated dramatic character.

**company profil**

Films production/distribution/exhibition/Lichthof Productions was set up in 2004 by Aron Gauder and Erik Novak for the production of The District. SzimplaFilm is a sales & distribution company, operating a cinema and an animation festival.

**filmography of Aron Gauder (director)**

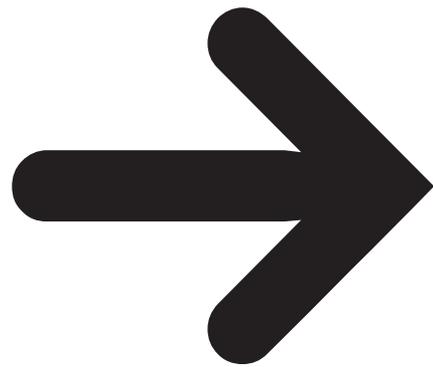
2004 **THE DISTRICT!** (feature animation, produced by Lichthof Productions)

2003 **THE DISTRICT** (TV series)

2002 **ICELAND** (documentary)

2001 **AT THE BORDERLINE OF EAST AND WEST**  
(interactive animation)





↓ | *title*

**FLUKE**

↓ | *company*

Extreme Film

↓ | *country*

Hungary



producer: Dalma Hidasi



director: Tamas Kemenyffy

**title:**

FLUKE

---

**name of producer:**

Dalma Hidasi

---

**name of authors:**

Balint Hegedus

---

**name of director:**

Tamas Kemenyffy

---

**company:**

Extreme Film

---

**country:**

Hungary

**summary of the project**

Waking Ned Devine meets Black Cat, White Cat in this satire about a small village full of colourful characters, whose lives radically change due to a miracle. Or a simple crime.

---

**project data**

genre: comedy

length: 100 min.

shooting format: 35 mm

---

**costs**

estimated development costs: 20.000,00 €

estimated production costs: 1.700.000,00 €

financing already in place: 200.000,00 € (Romanian CNC, Multimedia Est)

---

**What are you looking for in particular?**

co-producer

---

**contact**

contact person: Tamas Liszka

address: Kertesz utca 48. H-1073 Budapest, Hungary

telephone (office): +36.1321.5880

fax: +36.1321.5880

email: szimpla@cinema.hu

**synopsis**

Pusztaszél (Bleakedge) is a village in the back of beyond. Even the last remaining plough has broken on the craggy, fallow Hungarian land. There is no work here. No future. No hope. But, at Easter, life-changing miracles can even happen here.

Istvan is the life and soul of the village. For him, the most important thing is the happiness of the village people. But even he can't fight the hopelessness. In despair, he makes a fateful decision – he hangs himself. But the branch snaps and he makes a strange discovery in the pit he had dug for himself. Oil pipes are running through the bottom of the graveyard. A sign from above!! A solution to all of the village's problems.

The people of Pusztaszél drill through the pipes. They sell the oil illegally procured under the pretence of Istvan's burial. With great hopes, they plan for the money made from the oil sales to bring the village back on its feet. But, during the night, greed wins over the hearts of the villagers.

While Istvan dreams of a happy future, the villagers start digging their own illegal oil wells in their back gardens. The next day, people sell their oil from their own private wells. Their wealth grows at once. They had stuck together when they were poor. But, as they become wealthy, they also become enemies. They observe each other's wealth enviously. István turns his back on the village and leaves.

The oil company realises they are draining the pipes, but the crisis manager who arrives is bundled out of the village. Armed with a Russian tank paid for with

pálinka and parked in the village graveyard, the people of Pusztaszél barricade themselves in. Istvan wants to save his daughter from the siege and returns. Carnage appears inevitable. István, however, sacrifices himself for the village and the clash is avoided. But they close the illegal wells. Pusztaszél is poor again. No work. No future. No hope.

Then they get this spark of divine inspiration. They convert the old tank into an enormous tractor. They forge a tremendous plough from the tank's barrel and start with the first Big Plough. As they turn over the first big rock, water bursts geyser-like from the ground. The medicinal water heals the wheelchair-bound village elder. He leaps like an antelope. A miracle. This stinking, hot, miracle healing water brings Paradise to Pusztaszél.

**producer's note**

**FLUKE** gives a unique Hungarian flavor to the tradition of European and especially English social comedy. From the moment we started writing the screenplay we endeavored to make the film understandable and likable for an international audience as well. The story could happen and the characters could live anywhere, their problems and needs are universal, it's easy for everyone to identify with them.

This is a charming, easy marketable story, in the same time easy in the financing part as well. Characters should not be well known actors which help to keep its low budget and maintain its authenticity.

**director's/author's note**

If I have to decide what genre to put **FLUKE** into I would be happiest labeling it a sentimental satire. It holds a fairground mirror up to the greed of the people through an almost fairytale-like chain of events. This simple story ridicules the foibles of everyday people. But the story isn't simply a mocking look at the people of Pusztaszél. They are very likeable characters who, though far from perfect, we warm to, worst and all. We see ourselves in their frailties as we, too, wish for an easier, happier life. We're rooting for them in their hopelessness, hoping that the discovery of oil really will help them create a blossoming village as they initially planned it would. It's clear to the viewer that they're breaking the law but we still wish for the happiness of these simple people – at last a little luck has come their way. **FLUKE** is not just a story about the colourful characters of this community, but the struggle of Istvan, the village gravedigger and former mayor. A struggle for the people in his birth-place to finally find the happiness that everyone has a right to – even if they are born in a dusty, dead-end village. Istvan moves the story on, he's the active, busy character and it's through his eyes that the audience sees the story.

At the beginning we have Istvan's narration which gives a positive edge to the story without giving too much away. I feel it's important to establish a 'Once upon a time....' feel for the audience to make clear that what's about to happen is not a gritty, deadly serious social drama. I don't want the audience to be misled in the direction of the broken plough story and a feeling of hopelessness. Poverty does not necessarily equate with losing one's zest for life. The viewer is behind those who

maintain their hope and will to live in spite of all their difficulties.

**FLUKE** gives a unique Hungarian flavor to the tradition of European and especially English social comedy. From the moment we started writing the screenplay we endeavored to make the film understandable and likable for an international audience as well. The story could happen and the characters could live anywhere, their problems and needs are universal, it's easy for everyone to identify with them. Still, filming it in Hungary will add a special flavor. On the crossroads between the Balkans and Western Europe, a place where rational decision-making is superseded by emotion from one moment to the next. They try, in vain, to listen wisely to the voice of reason. Emotions and passions swirl inside them and get the better of sober logic.

If I have to decide what genre to put **FLUKE** into I would be happiest labeling it a sentimental satire. It holds a fairground mirror up to the greed of the people through an almost fairytale-like chain of events. This simple story ridicules the foibles of everyday people. But the story isn't simply a mocking look at the people of Pusztaszél. They are very likeable characters who, though far from perfect, we warm to, worst and all. We see ourselves in their frailties as we, too, wish for an easier, happier life. We're rooting for them in their hopelessness, hoping that the discovery of oil really will help them create a blossoming village as they initially planned it would. It's clear to the viewer that they're breaking the law but we still wish for the happiness of these simple people – at last a little luck has come their way.

**FLUKE** is not just a story about the colourful characters of this community, but the struggle of Istvan, the village gravedigger and former mayor. A struggle for the people in his birth-place to finally find the happiness that everyone has a right to. Even if they are born in a dusty, dead-end village. Istvan moves the story on, he's the active, busy character and it's through his eyes that the audience sees the story.

At the beginning we have Istvan's narration which gives a positive edge to the story without giving too much away. I feel it's important to establish a 'Once upon a time...' feel for the audience to make clear that what's about to happen is not a gritty, deadly serious social drama. I don't want the audience to be misled in the direction of the broken plough story and a feeling of hopelessness. Poverty does not necessarily equate with losing one's zest for life. The viewer is behind those who maintain their hope and will to live in spite of all their difficulties.

On the crossroads between the Balkans and Western Europe, a place where rational decision-making is superseded by emotion from one moment to the next. They try, in vain, to listen wisely to the voice of reason. Emotions and passions swirl inside them and get the better of sober logic.

---

#### **company profile**

»Extreme Film« was founded by Dalma Hidasi and Tamas Kemenyffy in 1996. It is now one of Hungary's leading and most rapidly developing film ventures. This position has been achieved by the high quality of producing commercials and providing film services for

international productions. Over the years Extreme Film have been involved both in the production and creative side with films such as the short **THE MOREL BOY**, for which Ivan Darvas has won the Best Actor Award at the Hungarian Film Week. Another short **LE DORMEUR** by Swiss director Richard Szotyori has won the Leopard of Tomorrow Award at the Locarno Film Festival. Dalma Hidasi and Tamas Kemenyffy also have experience on a feature film as line-producers of the Hungarian cult movie **PIZZAMAN**. In 2000 Extreme Film discovered a new director in the person of Attila Szasz. With his producers diploma in his pocket he earlier worked as film distributor and film journalist but swapped these to pursue directing. The most recent joint efforts have produced two short films: **LUCKY MAN**, directed by Tamas Kemenyffy and **NOW YOU SEE ME, NOW YOU DON'T**, written and directed by Attila Szasz. In April 2005 both films won prestigious awards at their international festival debut. Both directors already have their feature film projects ready in their pocket waiting to happen. The time has come for the company to expand into feature films with the focus being primarily on international co-productions. The first step was made in 2003 when the company founded the Extreme Screenwriting Workshop, which received financial support from the Hungarian Motion Picture Foundation. In this workshop young talented screenwriters develop their projects together in the hope that Extreme Film will turn these into celluloid with the participation of European co-production partners.

**filmography of the production company**

2005 LUCKY MAN  
NOW YOU SEE ME, NOW YOU DON'T  
2002 LE DORMEUR

---

**filmography of Balint Hegedus (author)**

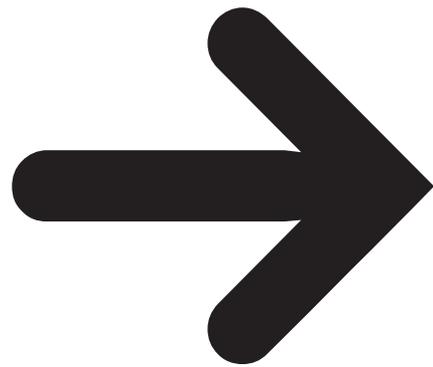
2004 ZSIGULI  
2002 SUMMER'S HERE AT LAST

---

**filmography of Tamas Kemenyffy (director)**

2005 LUCKY MAN





↓ | *title*

**LARA**

↓ | *company*

Studio Arkadena d.o.o.

↓ | *country*

Slovenia



producer: Damir Vajdič



author/director: Blaz Kutin

**title:**

LARA

---

**name of producer:**

Damir Vajdič

---

**name of author:**

Blaz Kutin

---

**name of director:**

Blaz Kutin

---

**company:**

Studio Arkadena d.o.o.

---

**country:**

Slovenia

**summary of the project**

Today is Lara's 60th birthday and her son Rok, a known pianist, has a gala concert this evening. Lara secretly feels she got shortchanged by life, but tonight, so she believes, Rok will dedicate his concert to her, his self-sacrificing, unselfish mom, who dedicated her best years to his career. She would be the main event tonight - but what if she's mistaken?

---

**project data**

genre: drama

length: 90 min.

shooting format: 35 mm

---

**costs**

estimated development costs: 38.000,00 €

estimated production costs: 794.532,00 €

financing already in place: 91.000,00 €

---

**What are you looking for in particular?**

co-producer, distributors, TV partners, world sales companies interested in financing this

---

**contact**

contact person: Katja Getov

address: Brodišče 23, 1236 Trzin, Slovenia

telephone (office): 00386 1 562 16 27

fax: 00386 1 562 16 28

email: katja@arkadena.si

**synopsis**

Finally morning! Withdrawing her entire month's pension to buy a book of concert tickets, Lara is making the rounds of the city and handing them out to nearly everyone she meets. Her son, Rok, is on stage tonight, the very day of her 60th birthday. Last but not least, Lara hopes to give her mother a ticket. But when she arrives at her house, Rok also appears. Lara panics and – to avoid a face-to-face encounter – escapes through the window.

As evening draws in, Lara is sitting in a concert hall next to people she presented with tickets. With a new dress and fresh from the hairdresser's, she silently practises her thank-you speech – a modest but grateful response from a mother for a concert in her honour – whispering to herself for one final time: »You really shouldn't have! All I did was merely stand by your side, trying to prevent you from giving it all up, goading you to practise.« And there he is, the distant but enchanting performer. Rok. Playing like never before. The tension builds. Then, at long last, comes the moment when he bows and steps up to the mike. Holding her breath, Lara grips the arms of her chair.

**producer's note**

When I first spoke with the writer and read the treatment, I said: »This could really be a good film. Please write a script as soon as possible.« Bla started to work immediately. During the past few months he did a lot of changes and by the time the script will be finished I am sure we will be able to make an extremely interesting film, full of situations that life shows us. I particularly like the heroine that the writer chose because someone

like that is rarely portrayed in films, while she is also one of those women that we walk past them or meet by the counter, for example, on everyday basis but not think about them much or know them personally. And judging by the short film that Bla shot this year, »Lara« will also be a very reach and interesting film visually.

**director's/author's note**

I started writing this project with an image of an older woman. I had no idea who she is, but for some reason I was very much intrigued. While I was thinking about her, she gradually started to reveal herself and her story unfolded accordingly. So in the same way as I started writing the screenplay – with the character, and not the story in mind – I believe that this is also the impression that the film should give.

I want this film to have above all strong psychological foundations. I would like to shift the audiences' focus from the awareness of merely watching a story about someone who is quite older and even not always as sympathetic as main characters usually are in movies, and to make them experience and understand Lara intimately, as a human being whose problems can be, in my conviction, at least as interesting as the larger-than-life stories of heroism. Even more so since Lara's story is dealing with universal human problems.

This is a story about accepting who you really are – which translates to what you did, which decisions you made during your life. Lara must face the fact that she has failed to do what she wanted with her life, and that validation by her son, or anything else, would not change that. But as it is very hard for her to acknowledge the

fact that she was not shortchanged by life but that her misery is of her own making, and even more difficult to accept and learn to live with this truth, there can be no happy ending to the day on which the story takes place.

I am not very interested in portraying big changes inside characters, especially those that happen during a short period of time and usually as a consequence of some extreme circumstances. I am much more eager to show a certain stage of one's existence, a slice of one's life, through, although a special moment, but still not abnormal enough to assure a definite tectonic motion inside a person, so to speak, and its consequences. I am interested in intimately observing a certain stage before such eventual movement. How does one live, what are his/her problems, dilemmas, disappointments, illusions, etc. For this is what we usually are – trapped into our lives, almost never completely happy. And even very unhappy and with a strong desire to do something about it, we can ordinarily initially only come to a certain realization, whereas changes usually do not take place so quickly or when we want them to. I believe our lives are rather a case of gradual and painstakingly achieved improvement towards one's desired image of him/herself. If we do our best, that is. Lara, as many others, never did. At least until now.

---

### **company profil**

In the year 1985 was founded STUDIO 37 TDSSDK as a permanent association of film freelancers that joined film directors, directors of photography and all other film workers. It was first opportunity for independent film production in Yugoslavia. So it came to the first realization of feature films, alternative films outside

official and government supported production. A significant part of production started also to work on TV commercials, industrial and documentary films that were in the domain of TV production until that time. In the year 1993 STUDIO 37 was transformed in STUDIO ARKADENA d.o.o., private film production company with limited responsibility. In last eight years STUDIO ARKADENA d.o.o. produced more than 350 TV commercials, 17 short films, 5 feature films, 15 documentary films and 2 TV dramas. Great part of Slovenian and Croatian film projects were realized with authors, film workers and with the help of STUDIO ARKADENA technical support.

---

### **filmography of the production company**

features films:

2004 **KOD AMIDZE IDRIZA** (director: Pjer Zalica)

2003 **POLETJE V ZLATI DOLINI/SUMMER IN THE GOLDEN VALLEY** (director: Srdjan Vuletic)

2002 **NA PLANINCAH/ON THE SUNNY SIDE** (director: Miha Hocevar)

short films:

2002 **TORSION/A TORZIJA** (director: Stefan Arsenijevic)

Festivals:

BERLINALE 2003, Germany (Best Short Film Award), 5. Festival of Slovenian Film 2002 (Best Short Film Award), InCurt Film Festival, Spain (Best International Short Film Award), 31th Huesca Film Festival, Spain (Short Film Award for Second Place), 11th Art Film Festival, Slovakia (Golden Key Award), 52th Melbourne Int. Film Festival, Australia (Special Price for promoting human rights), Odense film Festival, Denmark (Special Mention by Festival Jury), International Film Festival – Molodist,

Ukraine (The Best Short Film Award), Brest Short Film Festival, France (Jury Award), International Festival of Documentary and Short Film of Bilbao, Spain (Best Short Film Award), The European Film Awards 2003, Berlin (Short Film Award 2003 Prix Uip), Premiers Plans Festival D'Angers, France (Prix Du Public, Prix Arte), The 76th Annual Academy Awards -Nominee for best short film (live action)

2003 **HEART IS A PIECE OF MEAT** (director: Jan Cvitkovič)

Festivals:

Official selection by Venice Film Festival , 42 Festival International de cine de Gijon 2004 (Best Short Film Award)

---

#### **filmography of Blaz Kutin (author, director)**

Born in 1970 in Ljubljana, he graduated in Ethnology and Sociology of Culture from the University of Ljubljana. During his studies he directed radio commercials and wrote for radio and various magazines. In 1995 he published his book »The Land of White Doves« from the journals of his travels to Bosnia during the war. He was 2nd Assistant Director on two feature films. Recently he held a screenwriting workshop entitled »From Inspiration to Story«. He makes his living as a translator.

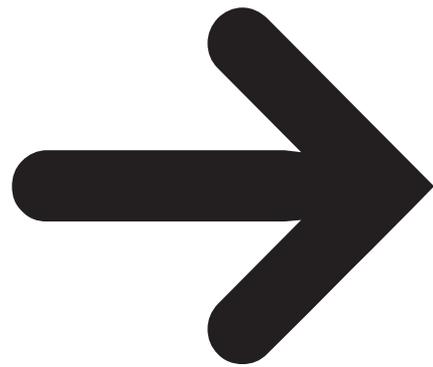
2005 **PRINCIPESSA** (short) – as writer/director; co-produced by Grafilm (Croatia) and Studio Arkadena (Slovenia)

In development:

**GRAVITY** (feature) – as writer; to be directed by Tomislav Zaja and co-produced by Emotionfilm

(Slovenia) and Grafilm (Croatia)

**MY DEAR BELOVED SANJA** (short) – as writer/director; to be co-produced by Studio Arkadena and Grafilm



↓ | *title*

**NOWHERE**

↓ | *company*

Beomedia Marketing

↓ | *country*

Serbia and Montenegro



producer: Zoran Jovanovic



author/director: Predrag Velinovic

**title:**

NOWHERE

**name of producer:**

Zoran Jovanovic

**name of author:**

Predrag Velinovic

**name of director:**

Predrag Velinovic

**company:**

Beomedia Marketing

**country:**

Serbia and Montenegro

**summary of the project**

Plot of the movie **NOWHERE** revolves around ten New Year's Eve celebrations. In those ten big scenes we follow our heroes: Natasha, Tubby and Antoine. They have graduated from high school and are trying to build their lives in Belgrade, but in the course of difficult war years they end up in Sweden, and are having hard time adapting to new, changed Europe.

**project data**

genre: drama

length: 100 min

shooting format: HD/35 mm

**costs**

estimated development costs: 100.000,00 €

estimated production costs: 629.000,00 €

financing already in place:

**What are you looking for in particular?**

co-producer

**contact**

contact person: Zoran Jovanovi?

address: Resavska 16, 11000 Beograd, Serbia &amp; Montenegro

telephone (office): + 381 11 334 64 08

fax: + 381 11 334 64 08

email: Beomedia@sbb.co.yu

**synopsis**

For a long time, I have been thinking about a movie which wouldn't only be a movie but also a well written story, written in the first person, a personal story, an almost autobiographical story. The screenplay for the movie **NOWHERE** (two versions already exist, the third version is being written) originate from the personal experience of the world, and that is why it is not an ordinary movie for me, but it represents an idea carried along by me throughout the hard decade as I dreamt about its final form and realization. The action takes place partly in Belgrade, the heroes are young people at the beginning of their lives, believing that, in front of them, at arm's length, there is a nice, fulfilled future. An impatient person sometimes thinks that if there were magical binoculars, one could look through them and see oneself in a year or two or three years' time....

The time of the setting – between 1990 and 2000. The main characters of the story are Natasa, Goran with the nickname »Cask« (because of his physical look) and Antoan Popovic. Their friendship, relations, strange loves, plans, separations and repeat meetings, devotion and fateful connection, are followed through in ten situations, an introduction and two epilogues.

Those ten situations are.....ten New Years Eves, from 1991 to 2000, the big celebration, the New Year's Eve party. The New Year's Eve parties are those cathartic moments, moments of delight, which are all or partly broken down into the two destinies of our heroes who are crushed by personal motives and worries and unusual social circumstances. Their lives finally follow different, unexpected and undreamed paths.

Everything begins in happy, animated Belgrade, passes through the war, sudden injury, the homecoming, solid, crucial decisions, until the final departure to the unknown world, somewhere in the far north of Sweden where all three heroes end up, where they will finally split up, each one with his own feelings of sorrow and unfulfilled dreams about happiness. (While the entire world is awaiting the beginning of the new millennium, the glasses are reflecting the fireworks and the tears of our heroes. Yes, one of those three is not going to get accustomed this new life, one of those three will come back. I'm not totally sure that even Europe was sincere in opening its heart to understand our sorrow and individual misfortune, or the spiritual and physical victims and all kinds of exile).

This story probably speaks, in part, about how social circumstances have an influence on us and how we cannot have an influence on them, and how perhaps they always change our nature, character, inherited features, and ourselves. It is not at all easy for me as the author and human being deeply involved in my future movie, as someone who sees the faces of its heroes in the buses, in the supermarkets, who passes them in the main street and nevertheless hears their unspoken words in the restaurants, corridors, amphitheatres. As a matter of fact, it seems impossible to simply retell the action and relations in the written literary work. Authors always think that everything is important.

P.S. My future wife and I were twice in the taxi on the irrevocable journey to emigration, with visas in our pockets, one time for Canada and the other time for Australia. Both times, I stopped in front of the airport

building and didn't go through the door, I have never crossed the dangerous line. But lots of my friends have crossed that line. Now, scattered in all directions, the sorrow of those who left is being healed through the indefinite computer correspondence. That sorrow, that generation's misfortune is the theme of the screenplay **NOWHERE**.

---

#### **producer's note**

Production house Beomedija Marketing is very interested in being a producer or one of the co-producing partners in financing the project **NOWHERE** by the screenwriter and director Predrag Velinovic. Reason for this is above all the quality of the offered draft scenario, the story that tackles the issue of refugees that has definitely been the crucial problem of our community and this part of Europe over the last decade. It is a story about nostalgia and sometimes unsuccessful attempts to adapt to other cultures and customs. Second reason is that with his previous films Predrag has shown that he is a responsible and serious director, very talented, who successfully balances on that thin line that divides films into two categories: commercial and artistic.

And last, but not least, we have been cooperating in short forms for a long time and as a peak of that cooperation we are about to begin preparations for the long meter, feature length motion picture. We have technical resources, cameras, set design, sound and lighting equipment, non-linear editing for sound and picture processing, that we are prepared to provide as a significant and necessary support. We are still negotiating with the director with respect to the ways and technical basis for making this film. We believe that in front us is a goal

that we will reach successful and enthusiastically.

---

#### **director's/author's note**

For a long time I have been thinking about a film, told in a first person, almost autobiographical. Screenplay for the film **NOWHERE** is based on personal perception of the world, and that is why for me it doesn't present an ordinary movie, but an idea that I have carried with me constantly over that tough decade, dreaming about its eventual realization.

On two occasion, me and my future wife were actually in a taxi, with visas in our pocket, once for Canada, second time for Australia, on a one way ride to emigration. Both times I hesitated before I entered the airport building, and I didn't cross the dangerous line. But many of my friends did. Now, scattered over different continents, we heal the sorrow of those who stayed and those who left with endless computer communication. This sorrow, this generational misfortune, is the subject of the screenplay **NOWHERE**.

The idea for the feature film script entitled **NOWHERE** is rooted in real life, so to speak. It ensued from my desire to make a film about my generation, utterly uncompromising, frank, emotional one. A film with a snip of laughter and plenty of sorrow. A story about three young people who believe that bright future is ahead of them, near at hand; and the story about ten gloomy years that alter their dreams translates into much more for me than just a usual scenario. Those ten New Year's gatherings, those ten big scenes in which the plot unravels are the pieces of the puzzle that depicts the disintegration of normal human lives, along with the disintegration of

the country that is disappearing so ruthlessly. The entire film follows different New Year's celebrations, because that is the night we all believe that years to come will be better and more successful than the ones before. And that is precisely what the heroes of the film **NOWHERE** believe in.

---

#### **company profil**

Beomedia Company deals in production and creation of specialized and commercial films. We also cooperate with regional production houses, as well as with ARTE television with whom we have a long-term agreement on providing all technical and creative services. Screenplay and film **NOWHERE** would be our first feature film and therefore presents a great challenge for us.

Experienced director Predrag Velinovic, who has already made two feature films, contacted us because he wants to work with a young and strong company that is growing, and in his screenplay we have recognized numerous artistic and esthetic values

---

#### **filmography of the production company**

2004 executive production for ARTE/VELVET MEDIA DESIGN 7 opening titles

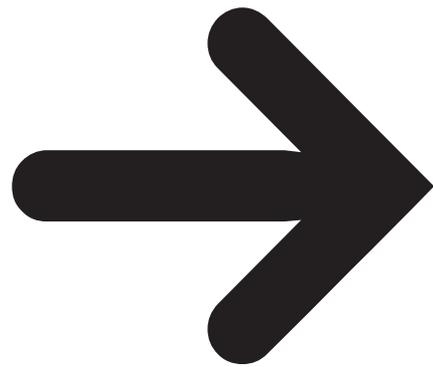
1992-2004 producing commercial films for most significant Serbian company's

1999-2004 producing news programs for ARTE, FRANCE 2, LCI, HRT

producing a comedy **PUBLIC SHOW** for national TV station RTS

#### **filmography of Predrag Velinovic (author, director)**

He currently works as a professor at the Belgrade Faculty of Drama Arts. His second full-length film **I THINK THE WORLD OF YOU**, written by Radoslav Pavlovic, had Belgrade premiere in march of 2003. The film participated at the International film festivals in Cairo, New Delhi He has directed television **THE JOURNAY** by Kristina Djukovic. Non-profit campaign for the disabled (handicapped)



↓ | *title*

**OVERNIGHT**

↓ | *company*

Katapult Film Ltd.

↓ | *country*

Hungary



producer: Dr. Ivan Angelusz



author/director: Ferenc Török

**title:**

OVERNIGHT

---

**name of producer:**

Dr. Ivan Angelusz

---

**name of author:**

Ferenc Török

---

**name of director:**

Ferenc Török

---

**company:**

Katapult Film Ltd.

---

**country:**

Hungary

**summary of the project**

It is the story of one crucial day in the life of a 35-year-old successful stockbroker, who learns that he must repay a huge sum of money to one of his most influential clients. He has only one night to get it. On the same night he must also face the consequences of his irresponsible playboy-style private life.

---

**project data**

genre: feature

length: 100 min

shooting format: S 16 mm

---

**costs**

estimated development costs: ca. 50.000,00 €

estimated production costs: 1.300.000,00 €

financing already in place: 750.000,00 €

---

**What are you looking for in particular?**

co-producer, actor, post-production possibilities

---

**contact**

contact person: Andrea Taschler

address: H-1012 Budapest, Logodi u. 31, Hungary

telephone (office): +36 1 373 0587, +36 1 373 0210

fax: +36 1 302 6287

email: office@katapultfilm.hu

www.katapultfilm.hu

**synopsis**

Late summer, 2005 in Budapest, Hungary. Sixteen years after the change in regime, the golden age of a swiftly and clumsily created market offering excellent financial opportunities is over. In today's financial world one cannot make quick profits within the legal framework. However, a few have ignored the legal framework and created the so-called **OVERNIGHT**. By exploiting the half-day time lapse after the closing of the stock market in Hungary they »borrow« the money of clients and open positions in the Far-East which must be closed by the opening of the market the next day.

The screenplay tells the story of a day in the life of Peter (35), who has worked for a stock-management company for 4-5 years. He is a star broker, one of the much envied employees of the company, handling the money of institutional investors and foreign clients directly. Over the course of these few years Peter has acquired what, by Hungarian standards, could be called a small fortune. Due to his extravagant lifestyle, however, the money is soon gone. In addition, after his initial effortless winning-series, at the moment he seems to be stuck in a rut. It looks like he won't be able to deliver the informally promised revenues to his biggest German client.

On this day, Peter wakes up hung-over. At work, during the usual morning review, he learns about the bad state of the market; the stock index is in for a nose dive. During his coffee break he receives a telephone call: his most important German client will be arriving to Budapest today, sensing perhaps that things aren't shaping up the way they should be. Peter ruffles through his daily mail and finds a bulging envelope with no

return address. It contains a positive pregnancy test. He thinks someone is trying to blackmail him so he makes a round of calls to all the girls he thinks might be behind this, but fails to find any clues.

He has an unpleasant lunch with his German client, who wants to break up their contract, which means that Peter must pay him the due revenues immediately. At the conclusion of the lunch Peter wants to pick up the check, but he is surprised to learn that none of his credit cards have enough coverage. He squirms out of the situation with a transparent lie, and finally the client pays for lunch. Peter hurries back to the office and confronts himself with the true state of the client's account, something he hadn't much bothered himself with these days; after all, the original deadline was set for a much later date. The situation is worse than he thought. He reviews the Hungarian market but there's no hope that anything positive will happen today. In the meantime, he continues to search for the owner of the pregnancy test.

He investigates further possibilities on the net, and tries the just-opening Far-Eastern market. He calls his buddy Zoli (31), who's in the market in Singapore, but learns that a few weeks ago Zoli started work for a new company (Waking China) in Shanghai.

A girl, Katalin (31) is waiting for Peter in the hallway; she was his number one pregnancy test suspect this morning. It turns out that the letter wasn't meant as blackmail. She intended it as a kind of joke. Peter is unclear on what exactly the girl wants, but there's no time to discuss it at the moment. Zoli calls from

Shanghai with a promising tip: an up-and-coming e-business is getting ready for a big announcement today. In the past Peter often toyed with the thought of the Overnight but never had the courage to go for it. Now he has no choice! He must risk buying, buying a lot, even if it involves using the clients' money. An overnight transaction would involve circulating money on the Asian stock exchange after the closing of the Hungarian exchange. If the transaction succeeds, great, no problem: by nine in the morning, all the clients' monies are back in their accounts and the profits are snug in Peter's account. If, however, the transaction fails, if there are losses, he's finished.

He calls Katalin and invites her to meet later on that night. Every now and then, as the couple hits various Budapest night spots, Peter secretly checks his laptop to see how things are going on the Shanghai Exchange. The shares plummet continuously. Peter becomes increasingly apathetic. Katalin has no idea what's going on. They drop in on the birthday party of one of Peter's friends. It seems like the entire Hungarian stock-broking profession is there. Peter's boss arrives with the German client. This embarrassing encounter prompts Peter to flee. Katalin doesn't understand why they're leaving so suddenly, and the result of the whole mess is that they forget the laptop at the party. Peter doesn't dare go back for it, but now he has no link to China. They go to Katalin's place because she has internet. The stock situation is less than reassuring. Peter breaks down and tells the girl the whole story. In turn, Katalin admits that she really is pregnant but has no idea who the father is.

The next morning, Peter wakes up in the girl's bed. She is sleeping beside him. Peter sits up and drowsily checks the computer to see how the overnight operation ended. It was a success after all. The profits are more than one million dollars. The viewers, however, only find this out when Peter and the German client meet again at the office. Unexpectedly, Peter tells his boss he's taking a few days off for personal matters. He goes home, packs, withdraws a pile of money from the ATM, and hails a taxi.

Katalin is at the gynecologist looking at an ultrasound image of light-colored pixels moving across the dark monitor. She and the doctor discuss the date of the abortion. Peter picks up the girl in front of the clinic and they drive to the airport. In the transit lounge they run into the German client who is on his way back to Frankfurt. The man realizes only then that his presentiments about Peter were right; nonetheless Peter managed to bail them all out anyway. He and Peter shake hands like partners in crime, but congratulations for Peter are definitely in order. The two planes roll by each other on the runway.

Zoli sets out into the Shanghai night.

---

**producer's note**

In the past few years, I have been following the work of Ferenc Török with ever growing excitement and sympathy. It gave me great pleasure when at the end of 2002 in the film production company that we had founded together we could finally begin working together.

It is without question that Ferenc Török is a prominent, one may say cultic figure of the young Hungarian

filmmakers' generation. In the same time he is the only determinant chronicle of our generation. With implacable stubbornness, sociological and sociographical curiosity, and with the punctuality of a historiographer he observes the life and subcultures of the youth who experienced the change of regime and the years after.

His first feature, **MOSCOW SQUARE**, is the film of initial enthusiasm and optimism. Through inimitable empathy it evokes the atmosphere of that certain historical situation when the new perspectives of suddenly acquired freedom gave people the illusion of never ending possibilities. However, already in this film the distress of an unknown future appears.

His second feature, **EASTERN SUGAR**, is the film of sobering up. The director's focus is on the »losers« of the new world who, although being young, drift along without goals, live day by day, and merely get constant frustration from the so-called capitalism of the new Hungary.

Knowing these two films and having read the script, **OVERNIGHT**, I am convinced that this third film of Ferenc Török could be the end of some kind of a trilogy.

**OVERNIGHT** will be the film of the so-called 'winners', the yuppies. By the use of highly exciting dramaturgy and thriller-like tension, the script observes the truth behind their everyday triumphs which are mostly Pyrrhic victories. The fact that at the end of the story Ferenc leads his hero back to »normal life« justifies his optimism and trust in human nature.

**OVERNIGHT** will be produced in our common film

production company, Katapult Film Ltd, and therefore, it would be to my greatest pleasure if this project would be selected to participate in Connecting Cottbus 2005 and

---

#### **director's/author's note**

**OVERNIGHT** will be my third feature film that I plan to be shooting in the spring of 2006.

**OVERNIGHT** is the film of re-commencement. Sixteen years after the change of regime we are well over the »golden age«, when the swiftly and clumsily created market offered excellent financial opportunities. The keen professionals or even better-informed civilians could find their way through the gaps and make a large profit with a relatively small effort. In today's financial world you cannot pull it off within the legal framework. The market is saturated and there are no vacancies left. The protagonist of the film is a 35-year-old stockbroker. The location is again Budapest. Our hero is working in a leading position at one of the most fashionable investment firms. He is responsible for handling international accounts. He is a self-conscious yuppie who's got it all: flat, car, women. Nevertheless, he is in a crisis. He does not believe in anything anymore, not even in money, not even in himself. He is burnt out.

**OVERNIGHT** tells the story of just one day. The day when the protagonist finally receives that inevitable »blow« from life, after which he has to rethink everything he has done so far, and everything he has thought or imagined about himself and the world.

Nowadays, the posing of such a problem, however, is not merely a personal issue. On the contrary, it is an

absolutely universal phenomenon. We, here in East Europe, have finally succeeded in detaching ourselves from the catharsis and trauma caused by the change of regime. The same loss of value operates here as anywhere else in the Occident, but it has a recognisable local variety.

---

### **company profil**

Katapult Film Ltd was founded in October 2002 by members of the intellectual workshop of Sandor Simo, the outstanding Hungarian filmmaker and teacher. After graduating from the College of Film and Theatre Arts (Budapest, Hungary) in 2000 the eight writer/directors and two editors decided to continue their collaboration as professionals, and first they have founded the Madzag Film Association. It has provided a background for the continuous workshops that the members have organised among themselves, improving their own screenplays. However, soon they became convinced that in order to be able to realise their film ideas, the establishing of a film production company was inevitable. They have invited two producers and together founded Katapult Film Ltd.

Katapult boasts some of the best young directorial talent in Hungary. For example, Gyorgy Palfi's feature **HUKKLE** won the Fassbinder Award in 2002 and has taken home more festival awards than any Hungarian film ever made. Ferenc Török's **MOSCOW SQUARE** has become a generational cult film. Szabolcs Hajdu directed Tamara, winner of the best production design and film critics awards at Hungarian Film Week 2004 and was also in competition in Shanghai and Mar del Plata Film Festivals.

However, it is a main concern of Katapult Film to be

open to any young professionals of the audiovisual industry and their work. With this aim in mind, in 2003, Katapult Film has announced a »Screenwriting Competition« in Hungary, to which more than a hundred screenwriters have applied with their synopses. There have been a couple of awards granted for the best ones, whose writers Katapult Film has contracted to further develop their ideas. Owing to its success, the »Screenwriting Competition« is continuous since then.

Also, in 2003, Katapult Film has organised the Madzag Film Festival for European First Films, to which many European filmmakers were invited with their films from Poland, Italy, Serbia, Czech Republic, Romania and Hungary. The aim of this event was to promote cooperation among young film professionals in Europe. This Festival has become a yearly recurring event that Katapult Film organised again in 2004 and shall be organising in 2005. Katapult Film is the promoter of the Katapult – European Script Centre, the first Hungary-based international »Script Development Workshop« with the support of the MEDIA Plus Programme of the European Community consisting of two residential 5-day workshop sessions in Budapest and an online follow-up component during 8 months.

---

### **filmography of the production company**

2005 **ULRICHT** (short film, director: Diana Groó)

**A DAY OFF** (animation, director: Igor Lazin)

**EUROPE'S OLD-NEW FACES – THE STATUE OF LIBERTY** (documentary, director: Ferenc Török)

**WHITE PALMS** (feature, director: Szabolcs Hajdu)

2004 **MONTECARLO!** (feature, director: Gabor Fischer)  
**MIRACLE IN CRACOW** (feature, director: Diana Groó)  
**EVERYDAY ENCYCLOPEDIA I.** (short film, d: Szabolcs Hajdu)

In pre-production:

Features: **OVERNIGHT** (director: Ferenc Török)  
 From the Deep (director: Daniel Erdélyi)

Shorts: **BETWEEN PEST AND BUDA**  
 (director: Balint Kenyeres)  
**EVERYDAY ENCYCLOPEDIA II.**  
 (director: Szabolcs Hajdu)  
**DO IT?** (director: Declan Hannigan)

---

#### **filmography of Ferenc Török (author and director)**

2004 **SZEZON/EASTERN SUGAR** (feature, Directing and script) Premier: 57. Locarno Filmfestival »Filmmakers of Present«. The 35. Hungarian Film Week: Audience Prize, Best Actor: Ervin Nagy, Special Prize of »Filmkultura«.

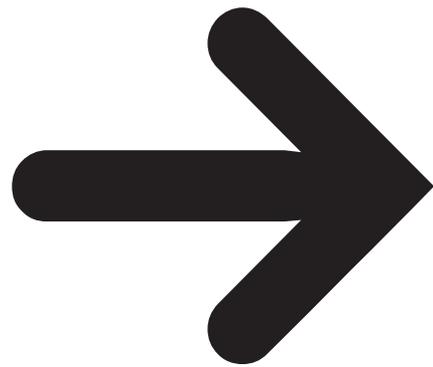
2004 **EUROPE'S OLD-NEW FACES – THE STATUE OF LIBERTY** (documentary) Premier: 2004 Cottbus

2003 **CIPÖK/SHOES** (short fiction. One part of a feature film titled **A BUS CAME BY**. Directed by several young directors, including György Pálfi and Kornél Mundruczó. Festivals: Locarno »Piazza Grande«, Montreal, Brussels, Upsala. The 34. Hungarian Film Week: Special Prize of the Jury.

**KÖLYKÖK/KIDS** (documentary. One part of a film titled **FROM EUROPE TO EUROPE**. Directed by several

hungarian directors, including Miklós Jancsó, István Szabó, Pál Sándor, Ildikó Enyedi, Benedek Fliegauf) Premier: 60. Venice Filmfestival.

2002 **ALIG/HOLIDAY HOME** (documentary) The film was presented on Hungarian TV and the 33. Hungarian Film Week.



↓ | *title*

**PIGGIES**

↓ | *company*

Widark – Film & Television  
Productions Ltd

↓ | *country*

Poland



producer: Jarek Kemus



producer: Witold Iwaszkiewicz



co-author: Joanna Didik

**title:**

PIGGIES

**name of producer:**

Jarek Kemus, Witold Iwaszkiewicz

**name of author:**

Robert Glinski, Joanna Didik (co-author)

**name of director:**

Robert Glinski

**company:**

Widark – Film &amp; Television Productions Ltd

**country:**

Poland

**summary of the project**

A young boy from a small town at the German border, suddenly enters the evil circle and sells himself for money to pedofiles. He reaches the depths. He recovers, but it does not mean that he will be as nice and correct as before .... Will he manage to get out from the morass he lives in?

**project data**

genre: drama

length: 100 min.

shooting format: Video Digital/HD

**costs**

estimated development costs: 10.000,00 €

estimated production costs: 800.000,00 €

financing already in place: 20.000,00 €

**What are you looking for in particular?**

co-producer, actor, Facilities, services, distribution company, TV broadcaster

**contact**

contact person: Jarek Kemus

address: ul. Franciszkanska 12/19, 00-214 Warsaw, Poland

telephone (office): +48 22 635 04 15

fax: +48 22 831 18 67

email: jkemus@gazeta.pl

**synopsis**

The hero of **PIGGIES** is a young boy from a small Polish town on the German border. TOMEK resembles the others – goes to school, attends a prayer circle, plays football. He comes from a modest family. His mother is a nurse and his father a sports teacher. Suddenly, the boy enters the evil circle. He sells himself for money to German paedophiles. He sinks to the depths. He recovers, but this does not mean that he will ever be as nice and correct as before. He becomes a male pimp, has a team of 12-year-old boys and sells them to Germans.

In the final scenes of the film, Tomek and his girlfriend Marta realise that they have lost something precious, their youth, the most beautiful part of their life. Will they manage to extricate themselves from the morass they are living in?

**producer's note**

**PIGGIES** is a touching and thrilling story about young people that takes place on the Polish – German border. The plot is universal and could be easily understood in many countries. The movie could be of special interest to all these countries, which are facing differences in the standard of life – the rich ones, and those a little bit poorer. Consequently, it is a natural idea to produce this movie as an international co-production – for artistic as well as for economic reasons.

We strongly believe that due to the plot of action and its universal message, this project has a big potential. We have acquired for it an awarded director, who filmed this year a novel by the Nobel Prize winner Günter Grass, director who has the experience working internationally

and whose earlier movies were sold to TV stations all around the world.

The movie is foreseen to be financed by the Polish Ministry of Culture, private co-producers, pre-sale and with the support of Eurimages. We also hope to get some regional funding.

**director's/author's note**

Title: In the local, borderline slang **PIGGIES** means prostituting teenagers. Children who sell themselves not only for money, but most often for anything: cosmetics, clothes, electronic devices.

Place of Location – Gubin/Guben: The time of splendour of this small town, split by a border river, is over. Its roofs are dominated by the ruins of a middle-age church with a collapsed vault. The houses on the Polish side, destroyed during the Second World War, have never been rebuilt. In recent years, all manufacturing plants have been closed, an army unit has been liquidated. The army barracks for thousands of soldiers are empty. Unemployment amounts to 30 percent. Nowadays, the town lives mostly on trade. Everyone tries to sell something to the German neighbours.

Scenario: This is a true story. Joanna Didik, the co-author of the scenario, comes from Gubin/Guben. She went to school, to the same class with **PIGGIES**. She knows very well the real facts she is describing. The narrative structure is divided into three acts with turning points. The first act consists of the exposition, in which we meet the main hero, his life and his social environment. The first turning point is the meeting of Tomek and Marta, in

consequence of which Tomek needs money and starts looking for a job. After some ineffective attempts in several branches, he starts to work as a prostitute. He falls down, lower and lower. This period of his life comes in the second act of the story. The second turning point is the moment, when Tomek is severely beaten during his »work«. Tomek changes. He does not want to be a prostitute anymore. He becomes a souteneur and sells young boys. The third act shows him as a calculating, ruthless cad. The final scene is a specific, third turning point. It brings a surprise. Tomek meets his former love – Marta. He defends her and runs away with her. Maybe they will no longer be **PIGGIES**?

---

#### **company profil**

Widark is a producer of TV programmes, documentaries, feature educational series as well as advertisements and promotional films. Widark co-operates with public and private broadcasters, businesses as well as governmental and international institutions.

The company key point is to produce films with catching plot, interesting characters and universal story lines. Dramas, simple stories, documentaries and TV programmes that will be easily understood by different cultures and people with different values.

---

#### **filmography of the production company**

The company is debuting as producer of feature films. Widark Film & Television Productions Ltd. is one of the oldest independent film production companies in Poland, based in Warsaw, Poland. The company was established in 1992 by Witold Iwaszkiewicz.

A considerable part of its production consists of co-operation with Polish and international non-governmental institutions such as the Helsinki Foundation for Human Rights, Robert Schuman Foundation, the Polish Humanitarian Action or the American Academy for Educational Development .

After over 12 years of experience in production for difficult and demanding partners and after extending its staff, Widark has undertaken a new challenge – full length feature projects. In consequence, in 2005 Jarek Kemus became the company shareholder.

Widark gained a few interesting projects for implementation. The first to be produced is: **PIGGIES** of renowned and awarded director Robert Glinski.

---

#### **filmograpy of Robert Glinski (author, director)**

One of the most renowned Polish film directors and screenwriters. His first feature movie **SUNDAY PRANKS** became famous long before its release and was awarded Gold Ducat and FIPRESCI Award at the Mannheim Film Festival.

Robert Glinski – born 1952 in Warsaw. A graduate of the Warsaw Technical University (Faculty of Architecture 1975), and of the Lodz Film School (Film Directing). Between 1989 and 1991, a member of the Cinematography Committee. He has also worked in theaters and for TV. Robert Glinski is a professor of the National Film School in Lodz (Poland).

films:

2005 **CALL OF THE TOAD/UNKENRUF** (feature film

based on the novel of Günter Grass/directed)

2003 **HOLIDAY WEEKEND** (feature TV film – the political love story, directed)

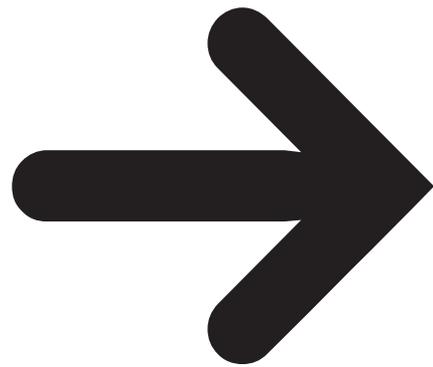
awards:

2005 Silver Plaque in Feature Length Telefilm – Comedy category of the Chicago International Television Awards (USA, 2005)

2004 The Award for the best TV film and for the best script at the XXIX Polish Film Festival in Gdynia (Poland, 2004)

2002 Golden Lily for the best film at the international festival »GoEast« in Wiesbaden (Germany).

2002 »Silver Dolphin« for the best direction at the festival in Troia (Portugal, 2002).



↓ | *title*

**THE SHOES**

↓ | *company*

Art Fest Ltd.

↓ | *country*

Bulgaria



producer: Stefan Kitanov



director: Nadejda Koseva

**title:**

THE SHOES

---

**name of producer:**

Stefan Kitanov

---

**name of author:**

Georgi Gospodinov

---

**name of director:**

Nadejda Koseva

---

**company:**

Art Fest Ltd.

---

**country:**

Bulgaria

**summary of the project**

In 1980, Matei, a child, travels from Bulgaria to Germany. In 2005, he is a father and travels back. Of course, nothing is the same... A funny, yet somewhat sad story, which through the eyes of two children breaks down the clichés about communist and contemporary Bulgaria.

---

**project data**

genre: feature

length: 90 min

shooting format: 35 mm

---

**costs**

estimated development costs: 50.000,00 €

estimated production costs: 1.100.000,00 €

financing already in place:

---

**What are you looking for in particular?**

co-producer, dramatic advisor, Funding

---

**contact**

contact person: Stefan Kitanov

address: 1, Bulgaria Sq., 1463 Sofia, Bulgaria

telephone (office): +359 2 9166029

fax: +359 2 9166714

email: kita@sofiaiff.com

**synopsis**

Matei is a 33-year-old Bulgarian who has been living for many years in Germany. He has all he has ever dreamed of – a rewarding job, a family (a German wife and a seven-year-old son). The only thing he lacks is the time to visit his Bulgarian home.

Then, he is informed that his grandfather passed away. Grandpa Matei, whose name he bears and who brought him up. Matei sets off to attend the funeral, taking along his son Mark who has never seen Bulgaria. Along the way, they are stuck at the airport due to a bomb threat. Matei and Mark have to wait for hours in fear and uncertainty. To comfort his son, Matei tells him his story....

... Matei is a seven-year-old boy living in a small Bulgarian town with his grandfather Matei. The grandpa's garden is his kingdom. Grandpa Matei teaches his grandson everything he knows about flowers. The old man has this big dream, to make a clock of flowers.

At that time, Bulgaria was a Communist state and travelling to the West was a dream for normal people. Matei and his grandpa are some of the lucky few – they are chosen to travel to West Germany with a folk ensemble which is to perform in Bonn. In Germany, Grandpa Matei buys shoes for all of his family. These are the most beautiful and comfortable shoes that were ever seen in the small Bulgarian town. The happiness, however, does not last long as the shoes fall apart with the first rain. And nothing else could be expected – Grandpa Matei did not understand German and had bought the cheapest shoes available – intended for the dead... For little

Matei, Western Europe remains a fairy tale »abundant with chocolates«, and he dreams of growing up and returning to that place.

Matei and Mark finally reach Bulgaria. The father finds a changed town, a changed house and his mother who is much older now. The world of his childhood is no longer there. Grandpa Matei is gone. Only the unfinished flower clock is still there. Mark is excited at seeing his great-grandfather's garden for the first time. For him, it is a new enchanting place of many miracles and magic...

**producer's note**

I started to work with Nadja Kosseva and Georgi Gospodinov with the short film **THE RITUAL**, part of the internationally successful omnibus film **LOST AND FOUND**. It was the Opening Film of the Forum of Young Cinema in Berlin 2005. Since then it has been a festival pick at many places on the Globe.

Although newcomer, Nadja proved herself as a promising talent whose short was one of the best pieces in the film. Then I decided to be involved in her feature debut.

Cottbus is a lucky place for me. In 2002 I participated in Connecting Cottbus with the project 'The World Is Big and Salvation Lurks around the Corner'. The pitching was successful and in Cottbus we found support from the MDM Fund in Leipzig. After already having our German co-producer Pandora, Cottbus brought us our main German Fund.

The story of Nadja and Georgi has potential for international co-production with Germany. It is natural not

only because the action takes place in both countries. It brings also in life the natural atmosphere of the early 1980s and the big difference of the two worlds we have lived in. Such story is good to be told nowadays, because we started to forget where we have come from. But it is also very interesting for the new young generation to know in what world their parents have lived in.

The story will have the warm colors and gentle humor of a good dream and will be told in a way to make international audience to share feelings and thoughts with the characters.

---

#### **director's/author's note**

When we were kids, Western Europe was to us one huge »far away«. It was Toblerone, blue jeans, chocolate eggs – things unheard of in the shops throughout communist Bulgaria. Today, when we can travel freely across Europe and brush our teeth using Colgate, we are still seeking our identity between our childhood memories and the present in a modern »open and joining in« Bulgaria.

**THE SHOES** is a story built on a number of true stories that happened to us or were related to us. Most of our friends have been living abroad for quite some time now. When abroad, they long to be here and feel that there is something substantial they are missing. When they come back to Bulgaria, even for a short period, they long to be there – they miss their new life, new home and are impatient to pack and go back. They are foreigners everywhere.

In the same way, the principal character, Matei, is divided across three periods – the past, that is in his memory of

Grandpa Matei and communist Bulgaria, the present in its peculiar »homelessness« and the future, personified in his son. Matei finds his own home in the story.

**THE SHOES** will be a naive and poetic film, which provides a look at everyday life and reality through the prism of memories and a narrative. Matei's memories transform the cliché of the »dark communist past« into a world filled with wonders. The stream of the narrative will follow the spontaneity of the stream of the memories. This is non-linear and relies on the paradox of the »live life« – a trivial gesture or a smell can set the spirit of the past free.

**THE SHOES** is a nostalgic story of departure and returning. Coming back through space and coming back through time. The nostalgia is for the past, for the childhood. And for an identity lost – nostalgia felt by everyone, no matter where they live or where they were born.

---

#### **company profile**

»Art Fest Ltd.« is a production and distribution company created in 2001. The company is involved in production of feature films and documentaries. Over the last 3 years AF has produced 1 feature (**RHAPSODY IN WHITE**), 1 documentary (**BREAD OVER THE FENCE** in co-production with RFF International) and 1 short film (**THE RITUAL**, part of the co-production **LOST AND FOUND**). 1 feature co-production is in shooting (**LOVE FAIR GUCA**) and another in pre-production (**THE WORLD IS BIG AND SALVATION LURKS AROUND THE CORNER** in co-production with RFF International). It runs the biggest film festival in Bulgaria – Sofia International Film Festival. Over the last 2 years AF has

released and will release in the future over 12 European films including works of directors such as Wim Wenders, Francois Ozon, Terry Gilliam, Lars von Trier, Dardenne Brothers, David Mackenzie, Aki Kaurismaki, Kornel Mundruczo, Radivoje Andric. AF manages The Cinema House – the most important art house cinema in Bulgaria.

---

### **filmography of the production company**

2005 **LOST AND FOUND** (Germany-Bulgaria-Bosnia & Herzegovina-Estonia-Hungary-Romania-Serbia & Montenegro)

2005 **THE RITUAL** (Bulgaria-Germany/director Nadejda Kosseva, script Georgi Gospodinov, Nadejda Kosseva, director of photography Radoslav Spassov  
Berlinale 2005 – Opening Film of the Forum/Sofia IFF 2005 – »Golden Seagul« (Burgas Award) and »Bitter Cup« Award (for Nikolay Nikitin).

2002 **RHAPSODY IN WHITE** (feature film, directed by Teddy Moskov, Script: Teddy Moskov, director of photography: Ivan Tonev)

2002 **MOLODIST** (Best leading role for Maya Novosselska and FIPRESCI)

»Sofia IFF« 2003 (Best DoP in Bulgarian film)/Golden Chest' 2003 (Special Jury Award)

2002 **BREAD OVER THE FENCE** (Bulgaria, in co-production with RFF International/documentary, directed by Stephan Komandarev, script: Jury Datchev, Stephan Komandarev, director of photography: Anton Bakarski, Music: Nikolay Ivanov

Leipzig IFF 2002 (Best East-European Film) Wiesbaden IFF »goEast« 2003 (Best documentary and FIPRESCI Special Mention)/»Golden Chest« 2003 (Best DoP in Bulgarian documentary)

### **filmography of Georgi Gospodinov (author)**

Georgi Gospodinov is a Bulgarian writer. His debut novel, »Natural Novel« has already three editions in his native Bulgaria (1999, 2000, 2004) and has been published in France, Czech Republic, Macedonia, Croatia, Serbia. In the beginning of 2005, »Natural Novel« came out in the USA (Dalkey Archive Press, Chicago). The book was noticed and appreciated by influential magazines and newspapers both in the USA and the Great Britain: »The New Yorker«, »Los Angeles Times«, »The Guardian«, »The Times«.

Gospodinov's next book »And Other Stories«, a collection of short stories, came out in Austria, France and the Czech Republic. He has also written a play called D.J. (an abbreviation of Don Juan). In 2004 the play won a National Award for the Best Dramatic Text of the Year. Georgi Gospodinov works as editor in »Literary Newspaper« (a literary and cultural weekly) and is a Ph.D. in the Institute of Literature, Bulgarian Academy of Sciences

Gospodinov is the co-writer of the script **THE RITUAL**. The novel is part of the omnibus film **LOST AND FOUND**, 2005 (Germany-Bulgaria-Bosnia & Herzegovina-Estonia-Hungary-Romania-Serbia & Montenegro). **THE RITUAL** (Bulgaria-Germany) producer Stefan Kitanov, director Nadejda Kosseva, script Georgi Gospodinov, Nadejda Kosseva, director of photography Radoslav Spassov. Festivals: Berlinale 2005 – Opening Film of the Forum; »Sofia IFF« 2005 – »Golden Seagul« (Burgas Award) and »Bitter Cup« Award (for Nikolay Nikitin)

**filmography of Nadejda Koseva (director)**

2005 **LOST AND FOUND** (Germany, Bulgaria, Bosnia & Herzegovina, Estonia, Hungary, Romania, Serbia & Montenegro)

2005 **THE RITUAL** (Bulgaria, Germany) – director and co-writer/producer Stefan Kitanov/director of photography Radoslav Spassov/Berlinale 2005 – Opening Film of the Forum/Sofia IFF 2005 – »Golden Seagul« (Burgas Award) and »Bitter Cup« Award (for Nikolay Nikitin)

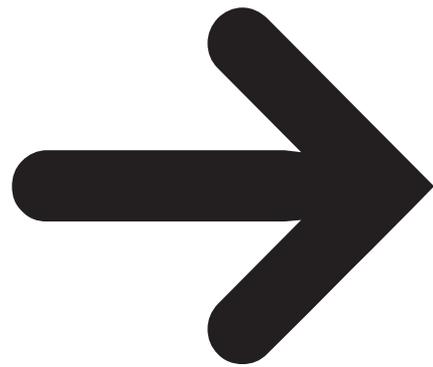
2004 **BALKAN REALITIES** 10 min., documentary, DvCam; co-director and co-producer together with Svetla Tsotsorkova. Produced by SDC Switzerland

2003 One year producing classes at the Netherland's Film and television Academy

2002 Graduated Master in Film Directing at National Academy for Theater and Film Arts, Sofia.

2002 Diploma film: **VERONYKA'S DESTINY** 27 min., mini DV fiction-documentary.





↓ | *title*

# THE TWO OF US

↓ | *company*

Mainframe Production

↓ | *country*

Croatia



producer: Igor Alexander Nola



author: Tena Stivicic

**title:**

THE TWO OF US

**name of producer:**

Igor Alexander Nola

**name of author:**

Tena Stivicic

**name of director:**

Vesna Cudic

**company:**

Mainframe Production

**country:**

Croatia

**summary of the project**

Two privileged, middle class girls meet in Zagreb's nouveau riche scene. One is a daughter of a famous Croatian writer, and the other is his mistress. Sent by her mother to separate the two, the daughter changes alliances and begins a love affair with the mistress.

**project data**

genre: comedy

length: 100 min.

shooting format: 35 mm

**costs**

estimated development costs:

estimated production costs: 1.000.000,00 € (rough budget, based on 1st draft of script)

financing already in place:

**What are you looking for in particular?**

co-producer, sales, distribution, TV companies interest

**contact**

contact person: Igor Aleksander Nola

address: Mainframe Production, Krsnjavoga 1, 10000 Zagreb, Croatia

telephone (office): +385 1 483 62 38 / +385 1 483 62 40

fax: +385 1 489 25 12

email: igor-aleksander.nola@zg.htnet.hr

**synopsis**

Adapted by Tena Stivicic from her award-winning stage play, »The Two of Us« is a sharp, cheeky tragicomedy about an unorthodox friendship and an unorthodox love triangle set inside Zagreb's celebrity scene.

After their seemingly chance encounter, Lena and Anya, two hip and beautiful young women, become inseparable. Together, they cruise the world of Zagreb glitterati pushing their ideas of freedom, emancipation and cool to the utmost limits. However, there are certain things they'd rather not share with each other: Anya is having a secret love affair with Emil, a married man and a famous writer, without knowing that he is in fact Lena's father. Lena's mother Sonya has sent Lena to befriend Anya and keep an eye on her philandering husband. The idea agrees with Lena who is always looking to bust middle class taboos, but neither she nor her mother could anticipate what is to follow – Lena's infatuation with Anya will become as real, if not stronger, than her father's. As the friendship intensifies, so does Anya's and Emil's affair. At the peak of his midlife crisis, Emil is coming to realize that Anya is not just a passing fling – she might be his chance to start again.

What was in the beginning just a game, is now becoming more dangerous. After so many lies and deceits, the consequences of uncovering the truth can be extremely serious.

**producer's note**

»The Two of Us« stage play has enjoyed big popular and critical success not only in Croatia but also in the neighbouring countries such as Serbia and Montenegro, and

Bosnia and Herzegovina. The most recent production of the play opened, to much critical acclaim, at Croatian National Theatre in Mostar in March 2005.

Currently, we are taking part in Cinelink »Script Development Programme« of Sarajevo Film Festival, and we have used this platform to finalise the script. We are going to attend the co-production market in August, and are hoping to establish contacts with possible co-producers.

We already have most of the principal cast attached to the project – Daria Lorenzi for the role of Lena (»Sorry for the Kung-Fu«, Berlinale Forum 2005), Mira Furlan (Emir Kusturica's »When Father Was Away on Business«) for the role of Sonya, Svetozar Cvetkovic (Dusan Makavejev's »Montenegro«, »Manifesto«, and »Gorilas Bath at Noon«) for the role of Emil.

The project has been initiated by Sanja Ravlic, a producing graduate from the National Film & Television School of Great Britain, and now that the script has been developed, Mainframe Production has come on board and taken up the project. This transfer has happened very recently. Consequently, we have no funding in place yet. The estimated budget of the film is 1 million euros, based on the 1st draft of the script. This will be updated shortly, but we don't expect it to change considerably. It is our intention to shoot the film on location in Zagreb, and in Croatia. As for the postproduction we are open to all suggestions from potential co-producers in the region and wider. Same goes for the key artistic personnel, except for the roles already filled, those of the screenwriter and director.

**director's/author's note**

»The Two of Us« is a story about the extraordinary mutations of a traditional family unit in the context of a society in transition. It deals with the themes of hypocrisy, manipulation, and breakdown of trust. It challenges traditional notions of the role of women in society, and through the prism of three women – a daughter, a wife and a mistress – it demystifies the concept of male in contemporary, Eastern European post-socialist world.

Both in their twenties, Anya and Lena are at the point in their lives when they are expected to conform to the stereotypical roles of women as prescribed by patriarchal society. They are determined to resist the pressures and not give in, but what should they aim to emulate instead? Making up alternatives as they go along might be more difficult and more confusing than they realize. They look around them, and the signs are misleading. Nothing solid has taken the place of abandoned socialist values. The new, pseudo-liberal aesthetic values of the West are being forced upon the still deeply rooted patriarchal model of society. Hedonism and consumerism – the side-effects of transition - are spreading like a contagious disease. Their jaded parents, although successful in their professional fields, are the least likely of role-models. In the absence of a clear alternative, the girls' rebellion, although determined and passionate, seems somehow misguided. The only thing left for them to do is to live for today. So, Lena and Anya glide through the world of Zagreb glitterati – Croatia's swiftly rising »nouveaux riches« – rub shoulders with criminals, entrepreneurs, pop stars, and washed-up leftist intellectuals - making fun of everyone and everything. But, as their enjoyment seems to be wearing out, they

are forced to seek new, more exciting stimuli – drugs, sex, dabbling in crime, and in Lena's case, even interfering with her father's sex life. We follow their misadventures wondering how far they are prepared to go before they realize that the time has come to accept certain boundaries and grow up.

Ultimately, »The Two of Us« is a story about love and the fear of love. Both young women, although going to lengths to deny it, seek the love of the same man, a person who somehow seems an antidote to the manic, disorganized and fickle world they live in. They both refuse to submit to love, but this is in fact, only a defense mechanism. In order to grow up, they must see through it.

»The Two of Us« is a very modern, original, and potent story which can speak to the audience of the countries undergoing transition, as well as to the young, urban, cinema-going audience anywhere in the world. It will particularly resonate with women because of its full-bodied, feisty female characters that they can identify with and feel empowered by, and to men it will offer an insight into how women perceive them. All the elements necessary to attract an audience are here: humour, romance, action, and relevance to the contemporary reality of people's lives.

I envisage the film to be urban in feel – ultra stylish, vibrant, and playful – a cheeky comedy, with a fast tempo and lots of energy. I want it to be like a gust of fresh air – refreshing, welcome, awakening, fun!

### Company profile

Founded in 1991 by Igor Aleksander Nola. Mainframe Production is a production company specialising in European co-productions. Igor has over twenty years of a wide-ranging international production experience. He worked as a unit production manager or line producer on over fifty feature films and television series in Croatia, Slovenia, Macedonia, Austria, Italy, Great Britain, and other European countries. From 1994 to 1998 Igor was a Managing Director in charge of Production of the Macedonian state film production company Vardar Film, during which time he worked on »Welcome to Sarajevo« and »The Peacemaker«. In 2000, Mainframe Production brings the first co-production to Croatia »Like a Bad Dream«, directed by Antonio Mitrikevski. In 2003 Igor sets up a Croatian arm of Mainframe Productions offering complete production and post-production facilities to foreign producers. Mainframe specialises in fiction and documentary feature films. Recent films produced through Mainframe Production – Zagreb include Emily Young's »Kiss of Life«, »The Fever« directed by Carlo Nero, Ultimate Force directed by Mark Bursson, and German TV series »Schimanski«, which was last year nominated for an international TV Emmy award.

### filmography of the production company

2005 **ULTIMATE FORCE**, Aramis Films Productions-USA, Mainframe Productions, co-producer  
 2004 **HEROINE**, Commercial for Charity organization WOMANKIND, UK. MJZ ltd. UK – Production Company, Mainframe Production – Croatian Production service company  
 2004 **The Fever**, feature, HBO, USA/Blumhouse produc-

tions, USA, Shawn Fever Productions, UK., associate producer,  
 2003 **KISS OF LIFE** aka **HELEN OF PECKHAM**, feature, White Horse Film, BBC, Film Council, line producer, Production company Croatia/Bosnia  
 2002 **LIKE A BAD DREAM**, feature, Mainframe Productions, Horizont film, Gama Studio, Producer/executive producer  
 2002/2003 **SCHIMANSKI**, TV Series, Colonia Media, line producer & Production Company in Macedonia for the Episode **ASYL**, Nominated for International Emmy Award 2004,

### filmography of Tena Stivicic (author)

Tena Stivicic was born and raised in Zagreb. She graduated from the Academy of Drama Art in Zagreb, department of Dramaturgy and Playwriting in 2002. She completed an MA Writing for Performance at Goldsmiths College, University of London in 2004. Her award-winning plays have been produced in several countries across Eastern and Central Europe, and most recently in the UK. She is currently developing a play with UK's Paines Plough theatre company. She writes theatre plays and film scripts, in English and Croatian.

### filmography of Vesna Cudic (director)

2004/5 **NELA&MRS ROSE** (writer/director), feature in development  
 Original screenplay, Producer: Camilla Bray, Sixteen Films, Selected for Berlinale Script Clinic, February 2004/  
 Developed at Moonstone Filmmakers' Lab, February 2005  
 2005 **SMALL THINGS** (director), short film  
 Directed short film for BBC Brief Encounters strand, starring Ralph Little & Emma Rydal

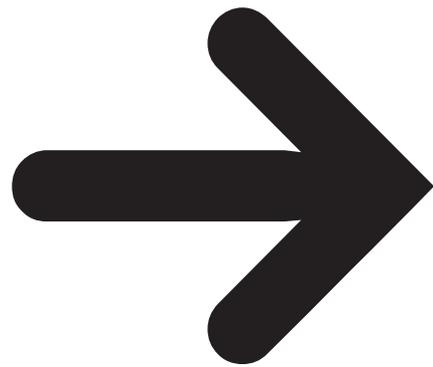
2005 **THE TWO OF US** (director), feature in development/  
Developing with writer Tena Stivicic from her stage play/  
Selected for Cinelink development workshop, Bosnia-Herzegovina 2005

2004/5 **SUNNY GARDENS** (Attached as director), feature  
in development/Writer: Melanie Martinez, producer:  
Camilla Bray

2003 **I'M NOT GOING** (director), short film

**Festivals:** LA International Short Film Festival, 2003, Motovun Film Festival, Croatia, 2003, Valladolid International Film Festival, Spain, 2003, Woodstock International Film Festival, USA, 2003, Uppsala Short Film Festival, Sweden, 2003, Dinard Film Festival, France, 2003, Kodak Short Film Showcase, FINALIST 2003, Corto Imola (Children's) Film Festival, Italy, 2003, New York International Children's Film Festival, 2004, Creteil International Women's Film Festival, 2004, Danville International Children's Film Festival, CA 2004, Brisbane International Film Festival, Australia, 2004, Lucania International Film Festival, Italy, 2004, Special Mention of the Jury, Milano Film Festival, 2004, International Student Film Festival ACKO, Slovakia, 2004, Molodist International Film Festival, Ukraine, 2004, Belgrade Int'l Student Film Festival, Serbia, Oct, 2004, FIKE Int'l Film Festival, Portugal, Nov, 2004, Foyle Film Festival, Northern Ireland, Nov., 2004, Birds Eye View Film Festival, UK, March, 2005





↓ | *title*

# THE WILD SWANS

↓ | *company*

Filmax

↓ | *country*

Hungary



producer: Eniko Szabo



director: György Pálfi

**title:**

THE WILD SWANS

**name of producer:**

Eniko Szabo

**name of author:**

Zsofia Ruttkay

**name of director:**

György Pálfi

**company:**

Filmax

**country:**

Hungary

**summary of the project**

Water never rests and everything rough becomes smooth under its waves. I want to be never-resting like water.

**project data**

genre: fantasy, family

length: 100 minutes

shooting format: 35 mm

**costs**

estimated development costs: 80.000,00 €

estimated production costs: 5.500.000,00 €

financing already in place: 20.000,00€

**What are you looking for in particular?**

co-financing and/or co-production partner

**contact**

contact person: Eniko Szabo

address: Szív u. 43. Budapest 1063

telephone (office): +36 1 316 0943

fax: +36 1 316 0943

email: szaboenikoe@yahoo.com

**synopsis**

This film would feature the adaptation of **THE WILD SWANS**, one of the most beautiful masterpieces of folk-tale literature. Although the basic motifs of this tale can be found in most European folklore, the most notable variant is Andersen's creation. In addition to the motifs of Andersen's works, we would use elements of various, thematically similar folk tales in the script such as the ones which were written by Grimm and folktales from Norway, Italy, and Hungary.

Evoking the form and atmosphere of the Art Nouveau, the film would be based on the illustrations designed for the Russian folk tales of Igor Bilibin at the turn of the century.

Elza, the heroine, lives in a small farm where a royal coach appears one day and takes her to the palace. As soon as Elza learns that her real home is the royal palace, she has to flee. Her mother, the mad queen, wants to take her life to avenge the sons she lost at her daughter's birth. After long adventurous wanderings, Elza learns that she lost her brothers because of her mother's carelessness. Consequently, they were turned into swans and, since then, they can resume human shape only from dusk to dawn. Elza decides that she will try to free her brothers from the spell. After she asks the animals for help, she meets a caterpillar who leads her to the seaside where she finds her brothers. The boys take her to their home, the other side of the sea. After a huge storm, Elza faints. During the coma she has a vision that tells her what she needs to do to save her brothers: she has to weave eleven nettle shirts for her brothers, which, however, she must throw over them at the same time;

until her arduous mission is completed, she must not speak or laugh.

Reaching the shore, Elza starts her diligent, relentless, and painstaking work. She picks some nettles, swingles, spins, and weaves them into shirts. One day, however, the young king of the country sees her and her beauty charms him so much that he takes her to his palace. Elza cannot rest a minute until she has collected the already woven shirts and nettles she left in her brothers' cave. Nevertheless, her calmness and happiness does not last too long because she runs out of yarn after finishing the ninth shirt. She does not have any choice but go to the graveyard to pick the rest of the components. But witches also dwell there and one of them is the king's chamberlain. For fear of being recognized, she steals Elza's nettles and persuades the king to see if his bride is a witch. Elza returns to the graveyard the following night to pick some more nettles. The king sees her as she is going towards the witches, so he complies with the chamberlain's demand and condemns her to the stake. Elza continues weaving in the prison. There is only one shirt left to break the spell. To save Elza from the stake, her brothers knock on the gate of the castle - but in vain. The porter only opens it at dawn, but the boys turn back into swans and are unable to do anything.

Elza does not give up and she continues working even on the way to the stake. As the executioner is about to light the fire, she throws the shirts over her brothers, but something goes wrong. One of the arms of the youngest brother remains a wing because his shirt could not be completed.

The recovered brothers tell their story to the king who embraces his beautiful bride and the wedding ceremony begins. Then they live happily ever after.

---

**producer's note**

We would like to create a family movie. The target audience mainly from age 10 to 59.

**THE WILD SWANS** – as filmproject has many possibilities for coproduction work. Another wise all of us believe in big possibility in distribution. Till the end of this year I would like to established the »best case scenario« for financing **THE WILD SWANS**.

Facts: The Wild Swans – Production in development

Cast: International

Language: English

Partners/Financiers: Hungarian Motion Pictures Public Foundation (Project-development)

National Cultural Fund (scriptwriting)

THINKFILM Company, New York (agreement is in progress)

Possibilities in Hungary: 500.000,00€ from HMPPF (Production support and Coproduction support)/20%

Tax refund from the Hungarian expenditure

---

**director's/author's note**

We would like to create a real family movie that delights all age groups – as they sometimes write of board-games, from age 6 to 99 and, of course, beyond. We are trying to realize this through reviving ancient stories – call it simply tales. It is a great task and a noble one to draw and sustain the attention of such a wide audience, even for the two hours they spend in the cinema. Our ambition, however, is higher: we would like our audience to carry

the experience home and to keep it alive, at least on their way home.

I have always wanted to do a tale on film. From as far back as I can remember, I have been living among tales, I have been listening to and receiving tales. As a child, I would go to sleep every night listening to stories, and my dreams were the continuation of my mom's story. As an adult, I look out for every opportunity for a tale to reach me: I read books, watch movies, listen to anecdotes. I am amazed at the power of stories and have great respect for good story-tellers. There aren't too many stories around, and the ones we have are all there in the fairy-tales. For only important things have been preserved through the ages. Fairy-tales are clearly important. There are such things as favourite tales. For a long time, one of my favourites has been The Wild Swans by Hans Christian Andersen. It has never been a question which fairy-tale I would do if I ever directed one. The Wild Swans is about the most virtuous act I know: self-sacrifice, when one is able to give up everything for other people's sake. A virtue worth holding up.

So the choice was made. Next we collected all tales based on similar motives: Seven years' silence, The three dwarves and the golden ring, Udea and her seven brothers, The twelve wild ducks from Norway, a Hungarian folk-tale entitled The jackdaw-turned daughters, The six ravens from Greece, The six swans from the Brothers Grimm, etc. We merged the plot-lines and motives of all these into one fairy-tale with a distinctively cinematic shape.

The film, then, is an adaptation. It is an attempt to re-create the overwhelming experience of listening to a

fairy-tale.

The most important element in that complex experience will be, in the case of a movie, the visual. So one of our primary tasks is to create a visual world: to concoct a special blend of imagination and reality that is proper to our tale. I would like to achieve this by using some stylistic traits of Andersen's time, especially of the art nouveau characteristic of Northern Europe, and mix them with contemporary spaces and contemporary metaphors (e.g. castle-factory, forest-windmills). The art nouveau-style ornaments and motives, used repeatedly, would not only contribute to the atmosphere of the film, but would also be an organic part of each individual scene, since the eleven swans or eleven brothers are constantly present, frame-like, to the sister's narrative. In order to achieve a decorative effect – an important ambition of the art nouveau – I also aim to evoke the world of fashion clips and photography. I would like to create an idealized and highly spectacular world.

Characters in films, as opposed to bedtime-stories, are always real and concrete. Each role, for instance, is played by an actor with a specific face, body, and a name. This is the main difference between the written tale and the movie: we need to make the general particular and as precise as possible. This means that we need a much more detailed and complex characterization for the story to work.

The tale is not without blood. One of the main faults of many modern tales is, in my opinion, that characters avoid doing anything that children would see as

frightful or cruel. In the way as joy becomes meaningful through its relation to sorrow, health to sickness, and life to death, so are the darker and bloodier parts of a fairy-tale connected to its ending, full of happiness and love. This is something good story-tellers never forget.

---

#### **company profile**

»Filmax« was founded in 1996 and being reorganized in 2004 with new participants and new plans. Director György Pálfi, dramaturg Zsófia Ruttkay and producer Eniko Szabo established Filmax in 2004. **THE WILD SWANS** is our first feature film project. Our long term aim is to develop and produce and co-produce feature films, TV films and commercials and to provide production services to foreign companies in Hungary.

**filmography of the production company**

2005 **THE WILD SWANS** (project in development)

Commercials

2004 **WONDERFUL WILDS** (feature for TV) production services for Új Budapest Filmstudio

2004 **MASZKABÁL** (animation/co-producer)

**filmography of Zsófia Ruttkay (author)**

2002 **HUKKLE**, film drama, director: György Pálfi, MOKÉP Production, dramaturg

2001 **TAXIDERMIA** (film drama, director: György Pálfi, Eurofilm Production, under production/scriptwriter/Participation at the 5th Sundance Eastern-European Screenwriter's Lab, NHK Award – Sundance Institut 2004)

**SHAMAN** (short film, director: György Pálfi, Magma Production/scriptwriter)

**WHAT A TWO YEARS!** (comedy, director: Galambos Zoltán, Felhőc Production/scriptwriter)

**filmography of György Pálfi (director)**

2004 **TAXIDERMIA** (in production/NHK Award Sundance Institute)

2003 **SHAMAN VS. IKARUS** – part of **A BUS CAME ...** (fiction)

2002 **HUKKLE** (fiction)

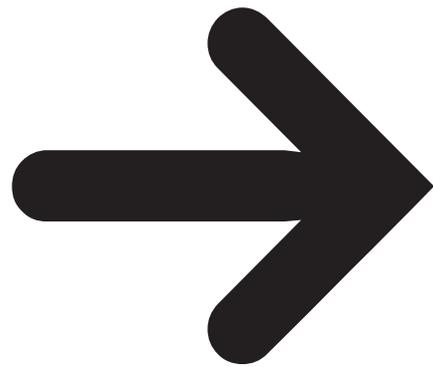
**Awards:** European Film Academy 2003. – Fassbinder Award, Discovery Film; 50th San Sebastian IFF – Zabalgeti Special Mention; Hong Kong IFF – Golden Firebird

Prize; Santa Fe IFF – Main Prize; Kiev-Molodist IFF – Diploma of Jury; Cottbus – Jury 3rd Prize, Student Award, Audience Award, FIPRESCI; Paris, Fest du Film de Paris – Special Prize of the Jury; Cleveland IFF – Best Eastern European Film (Splited); Mammers – Main Prize; Torún Young European FF – Main Prize (spited); Sochi IFF – Golden Rose Award; 33rd Hungarian Film-week – Best First Film, Gene Moskowitz Prize of Foreign Critiques, Student Award; Hungarian Critiques' Award 2003.; 10th Titanic IFF, Budapest – Audience Award;

**Competition:** Warsaw IFF; Chicago IFF; Sao Paulo IFF; Torino IFF; Stockholm IFF; Belfort; Tallinn – Black Nights; Tromso IFF; Trieste IFF; Angers IFF; San José IFF; Brasilia City-FICBRASILIA; Troia

**Festivals:** Toronto IFF; Vancouver; Ankara-Fest.On Wheels; London FF; Paris-Forum des Images; Mannheim IFF; Thessaloniki IFF; Pusan IFF; Marosvásárhely-Alternative; Palm Springs; Rotterdam IFF; Portland; Sedona; Adelaide; Beograd IFF; Minneapolis; Mar del Plata; Sofia IFF; Ales; Semarang; Bergamo; Edmonton; New York - New Directors, New Films; Copenhagen-NATFilmfest; Oldenburg; Philadelphia; Istanbul IFF; San Francisco IFF; Greifswald; Baltimore; Maryland; Gotland; Seattle; Sydney; Brasilia City-EU FF; Wellington; Melbourne; Midnight Sun Filmfestival, Sodankylla; Sarajevo IFF; Tallinn, Helsinki





# Contact



---

### **Medienboard Berlin-Brandenburg GmbH**

The Medienboard Berlin-Brandenburg GmbH is the central address for everyone in the region's media industry. Under one roof, it unites film funding and the development of the media industry in the states of Berlin and Brandenburg.



Medienboard  
Berlin-Brandenburg GmbH  
August-Bebel-Straße 26-53  
D-14482 Potsdam-Babelsberg  
tel: + 49 (331) 74 38 70  
fax: + 49 (331) 74 38 799  
medienboard@medienboard.de  
www.medienboard.de

---

### **Mitteldeutsche Medienförderung GmbH**

The aim of the funding is the development, maintenance and strengthening of the film, television as well as media culture and economy in Saxony, Saxony-Anhalt and Thuringia. The funding intends to contribute to the strengthening of the audio-visual sector in Germany and Europe. With that it will improve and ensure the economic power in the region of these three states.



Mitteldeutsche Medienförderung GmbH  
Hainstraße 19  
D-04109 Leipzig  
tel: + 49 (341) 269 87 0  
fax: + 49 (341) 269 87 65  
www.mdm-online.de  
info@mdm-online.de


 N  
I  
P  
K  
O  
R  
W  
A  
M  
M

---

### **MEDIA Antenna Berlin-Brandenburg**

MEDIA Plus is a programme of the European Union for the advancement of audio-visual industry in the 29 member states. Support is channelled through it for the areas of development, distribution, sales, promotion, festivals and training.

MEDIA Antenna Berlin-Brandenburg is the information office for the regions of Berlin-Brandenburg and Mitteldeutschland and is a significant contact for the trade.



MEDIA Antenne Berlin-Brandenburg  
August-Bebel-Straße 26-53  
D-14482 Potsdam-Babelsberg  
tel: + 49 (331) 74 38 750  
fax: + 49 (331) 74 38 759  
mediaantenne@medienboard.de

---

### **Nipkow Programme**

The Nipkow Programme launched in Berlin in 1992, is a fellowship programme, designed to assist film and television professionals from all over Europe to expand their contacts and working experience. By supporting a new up-and-coming generation of film and media talents, Nipkow aims at strengthening future European collaborations in the media and film sector.



Nipkow Programm e.V.  
Kurfürstendamm 225  
D-10719 Berlin  
tel: + 49 (30) 614 28 38  
fax: + 49 (30) 614 28 26  
nipkow-programm@t-online.de  
www.nipkow.de